

"DR. JEKYLL AND MR. HYDE"

Written by

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Based on the novel

"Strange Case of Dr Jekyll and Mr Hyde"  
by Robert Louis Stevenson

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FADE IN:

1 CLOSE SHOT - MAN'S FACE

1

It is a large, sincere and kindly face, of about fifty-five years of age, perfectly in keeping with the slow, resonant tones in which its owner speaks.

MAN

(as we fade in)

... with purity in our hearts, with right thinking in our minds, we arm ourselves with an intolerance of all evil! Thus, it is on this glorious Sabbath morning, in this momentous year, 1887, that we naturally turn our thoughts to that way of life as exemplified by Victoria, Our Beloved Queen. For this week begins Her Majesty's Golden Jubilee. Her strength and goodness, her Christian principles, have walked in the light of God ever since her ascension to the throne. From her heart has come an ever-increasing flow of virtue and moral blessing with which she has endowed us, her loving subjects.

As the man speaks we BOOM BACK AND AROUND SLOWLY to discover ourselves in All Souls Southwick Church, London. The man speaking is the Bishop, talking from the pulpit, backed up by the well-appointed magnificence of the Anglican altar. WE PAN AROUND the congregation in the pews. For the most, they are the well-dressed and well-bred families of the period, listening attentively.

1A CLOSE SHOT - IN BACK - MAN AND WOMAN

1A

This is where the less well-to-do parishioners are seated. A rugged, but strange-looking man of middle-age is seated here with his wife. She is watching him anxiously. He is listening intently to the sermon, his head cocked forward. Then he looks away, passes his hand over his brow, and seems as though to rise - as he looks at the Bishop o.s.

WIFE

(detaining him, with  
a nervous agonized  
whisper)

Sam - no! What's wrong, Sam -?

He looks at her, subsides, clenching his jaw.

2 CLOSE SHOT - BISHOP 2

AS HE CONTINUES:

BISHOP

(continuing)

She came upon a world sadly mired in ways of the flesh, and during her reign the forces of good have achieved notable and great victories over the forces of evil. And though we know not the time nor the season, we know that Evil in God's own time shall be wiped out by God.

At this point the Bishop is startled by the interruption of a high-pitched, scornful evil laugh coming from the back of the church. He looks up.

3 CLOSE SHOT - IN BACK - MAN AND WOMAN 3

The man is laughing evilly at the Bishop. His horrified little wife is trying to quiet him, and then looking about her at the other startled people.

WOMAN

(agonized)

Sam -- Sam --

MAN

(sneering out)

Evil wiped out, eh? So you want to take all the fun out of life, eh, Bishop?

3A CLOSE SHOT - BISHOP 3A

With hardly a flicker he continues:

BISHOP

And may we not live for the day, when, in the words of Holy writ, the Devil shall be cast into the bottomless pit?

4 GROUP SHOT - CONGREGATION 4

The laughter from o.s. continues a little. One or two half turn about. Several look at each other, then back to the Bishop with stiff-backed composure.

BISHOP'S VOICE

For surely the roots of the realm and its peoples have sprung from a new goodness during these last decades --

5 CLOSE SHOT - TOWARD ALTAR - GROUP 5

They are the backs of an elderly gentleman, a young girl and fine-looking man of about thirty with a Byronic head. As the laughter continues through the Bishop's persistent intonation, the man turns full face into CAMERA AND looks back toward the disturbance. He is Dr. Henry Jekyll, his vital features alive with interest.

BISHOP'S VOICE

(continuing)

At the family hearth, in the shops of industry, in the very Christian graciousness with which men and women greet each other during the everyday --

6 OUT. 6

7 CLOSE SHOT - MAN IN BACK 7

MAN

Bottomless Pit, my eye! Good old Beelzebub - the boy with the horns and the spiked tail - they're always running him down and he's the winner in the end every time.

A man in back of him tries to pull him down, quietly. He shakes him off laughing. In the b.g. the aislemen are hurrying down to him.

8 GROUP SHOT - CONGREGATION 8

Still they do not look about much, paying even more attention to the Bishop.

BISHOP'S VOICE

... everyday hours. Certainly this universal goodness is evidenced all about us more and more as we --

9 CLOSE SHOT - JEKYLL 9

As he looks back, studying man. The young girl with him starts to look back but the old gentleman on her other side nudges her not to do so.

10 CLOSE SHOT - BISHOP 10

With barely a flutter of an eyelid he continues, cutting it short.

(CONTINUED)

10 CONTINUED:

10

BISHOP

-- as we live under the gentle hand  
of Her Majesty, and worship the glory  
and wonder that is God. It is because  
of these things that - that -

(he gives a signal to  
the choir-master)

- the world moves forward today.

11 CLOSE SHOT - CHOIR MASTER

11

He signals over to the organist in the b.g. He motions to  
the awed kids in the choir to stop looking toward the back  
of the church. The music starts the introduction to the choral  
anthem.

12 GROUP SHOT - IN BACK - AROUND MAN

12

The aislemen are struggling with him.

MAN

(with a last shout)

You don't think evil is on a holiday  
in here, do you? Ask this bunch here  
when they met up with Old Nick last!  
Good Old Beelzebub! -- Blasphemy, I  
call it, to talk that way about a  
man's best friend!

But he is drowned out both by the sudden high soprano boys'  
choir and the booming of the organ, as well as the fact that  
the three aisle - men drag him out of the pew into the vestry.  
The poor wife follows. But the other people hardly notice  
him, in their disciplined conservatism. One aisleman dashes  
on ahead.

13 GROUP SHOT - VESTRY

13

A knot of aislemen are around the raving, twisting man. He  
is laughing and muttering evilly. The little wife is hovering  
about, wringing her hands, as they lead the man from the  
main part of the church.

AD LIB

(in hushed tones)

Here, here, now man - Never heard of  
such a thing... ssh! Did Parker go  
for a constable? Yes. Take his other  
arm... This is frightful...

WOMAN

(agonized)

Sam dear - no, lad - no...

(CONTINUED)

Just at this moment Jekyll comes hurrying out into the vestry.

JEKYLL  
(with calm authority)  
One moment, please.

The aislemen step back.

MAN  
(to Jekyll, who studies  
him)  
Let me back in there and I'll tell  
'em what a grown man really thinks  
about -

Jekyll feels the man's pulse, lifts his eye-lid. The man  
backs away a little.

JEKYLL  
(to woman)  
How long has this been going on?

WOMAN  
It's - it's been coming on him worse,  
sir - ever since the explosion.

JEKYLL  
(very interested now)  
Oh, a shock, eh?... Excellent - I  
see --

MAN  
(slyly - to Jekyll)  
You're a hearty, full-blooded young  
man - you tell 'em...

WOMAN  
I thought maybe if we came to church  
it would --

MAN  
(trying to nudge Jekyll)  
We know - don't we?

WOMAN  
(as man laughs again)  
No, Sam - there now -

The man edges her away from him. In the meantime, Jekyll has  
taken a card out and is writing on it. At this moment, another  
aisleman comes in with a very officious constable.

CONSTABLE

Hey - make way here! What's all  
this about? What's all this here -  
(taking man who he  
sees is struggling)  
Drunk and disorderly, eh? Well --

JEKYLL

(handing constable  
the card)  
No, Constable. Take him to the Camden  
Hospital. Give this card to Dr. Heath.

CONSTABLE

Better get him to the station, sir.  
It's always -  
(then seen name on  
card, and looks up  
at Jekyll with sudden  
respect)  
Oh, Dr. Jekyll! Bats, is he? Right,  
sir. Camden Hospital it is, Dr.  
Jekyll!  
(takes man's arm,  
cheerily)  
All right there now, my beauty -  
upsy-daisy! We'll go and get a little  
fresh air in the belfry, eh?

WE PAN HIM out with the man, the woman following.

MAN

(as he is being led  
out, calling back  
over his shoulder)  
Jekyll, eh? Go on back and try to  
put old Beelzebub on his pit bottom,  
Jekyll! He'll show you! He'll poke  
his red beard over the rim! He jumps  
on hot fiery rubber, he does!

As he looks after the man, considering him, turns and goes  
back into church.

MAN'S VOICE

(o.s., with awful  
laugh)  
Dr. Jekyll, eh?... ha, ha, ha - Go  
back and be good, Dr. Jekyll...

(CONTINUED)

14 CONTINUED: 14

The voice diminishes, as Jekyll turns and walks back into church.

15 PAN SHOT JEKYLL 15

WE HOLD as he comes down the aisle to his pew. Just as he reaches the pew the congregation rises and starts singing the hymn to which the choir has been singing the introduction. WE PAN HIM into his pew where he immediately starts singing with his two companions. The girl is young, lovely, ripely virginal, Beatrix Emery. She gives Jekyll a little questioning look as he comes into pew. The elderly man is her father, Sir Charles Emery - hawk nose over white mustache - correct and cultured in his imperious strength. As they sing, we

DISSOLVE TO:

15A FULL SHOT - EXT. - CHURCH STEPS 15A

Service is over and the crowd is coming out. Inside the church we hear the organ. Sir Charles, Beatrix and Jekyll are coming out. WE PAN THEM DOWN THE STEPS across to the carriages at the curb.

SIR CHARLES

(bowing to a lady and gentlemen)

Harrison... good morning!

(turns to Beatrix and Jekyll)

Well, we've just time for a turn in the park -

BEATRIX

Harry has to leave us, Father.

JEKYLL

I must get to the hospital, sir.

SIR CHARLES

Hospital? On a Sunday? Oh, you mean that outrageous individual that -?

BEATRIX

Harry says Providence dropped the poor man right into his lap.

SIR CHARLES

But this is most unusual, my boy. You know, we always take our stroll before --

JEKYLL

I'm sorry, but it is, sir. Most unusual.

(CONTINUED)



15A CONTINUED:

15A

By this time they have reached Sir Charles [...] smart open carriage. A footman stands holding the door open for them. A groom, in similar livery, is on the box.

BEATRIX  
(turning to him)  
See you at the Marley's tonight,  
now. Don't be late.

JEKYLL  
And let you have free rein with all  
those men?

He kisses her on the lips, much to Sir Charles' consternation. She laughs and gets into carriage. Sir Charles, nervous about the kiss, looking about to see who has noticed it, follows Beatrix into carriage.

15B CLOSE TWO SHOT - BEATRIX AND JEKYLL

15B

She sits with her hand resting on the side of the carriage. O.s. the footman closes the door.

JEKYLL  
(intimately)  
That's a very silly little hat, by  
the way.

BEATRIX  
I knew you'd like it.

JEKYLL  
(picking up her hand -  
kissing it)  
There's really nothing about you  
that I like at all.

As he holds her hand, he makes a surreptitious little bite at it.

15C CLOSE SHOT - SIR CHARLES

15C

He has been watching; he starts nervously as he sees Jekyll do this.

SIR CHARLES  
(to groom, o.s.)  
All right, Jenkins.

15D GROUP SHOT - AROUND CARRIAGE

15D

The carriage drives o.s. Jekyll starts backing away, in the opposite direction, waving to Beatrix. He backs into a fat old dowager.

(CONTINUED)

15D CONTINUED:

15D

JEKYLL  
 (to glaring dowager)  
 I beg your pardon!

15E CLOSE SHOT - BEATRIX AND SIR CHARLES - INT. CARRIAGE -  
PROCESS

15E

Beatrice is waving and laughs louder as she sees Jekyll's dilemma o.s. As she laughs louder, Sir Charles pulls her around.

SIR CHARLES  
 My dear - please -

BEATRIX  
 But you didn't see him. He backed  
 right into Lady --

SIR CHARLES  
 My dear Beatrice - I'm a very broad-  
 minded man, as you know - but despite  
 the fact that you and Harry are  
 engaged to be married, I wish he  
 wouldn't carry on his demonstrations  
 of affection in public.

BEATRIX  
 Now, Father darling - don't be  
 pompous.

SIR CHARLES  
 (bowing to a passerby  
 o.s.)  
 But good heavens - nibbling your  
 knuckles...

Beatrice bursts out in a peal of healthy laughter, throwing  
 back her head.

SIR CHARLES  
 (quickly)  
 Beatrice -!

16-25 OUT.

15F CLOSE SHOT - BEATRIX - PROCESS

15F

She controls herself, and subsides to a giggle, shaking her  
 head at her Father's attitude, as we

DISSOLVE TO:

16 CLOSE SHOT - INT. HOSPITAL - MRS. HIGGINS' FACE 16

Mrs. Higgins is the woman with the man who caused the disturbance in the church. She is sobbing silently in contrast to Beatrix and WE PULL BACK to see her standing outside a door in the corridor of the hospital. AS WE HOLD the door opens and a young interne steps out with a rather surreptitious look back into the room. All we can see in the room is the end of a bed with a man's feet strapped to it.

MAN'S VOICE

(Higgins, as door  
opens)

Now, Doctor, my lad - as man to man -  
we know what's fun in life and what  
isn't! Eh, Doctor?

The man laughs wildly. The interne closes the door quietly and WE PAN HIM as he hurries down the hall to the end, and enters a door.

17 CLOSE SHOT - DOOR AT END 17

On it is marked: "House Physician - Dr. Heath."

INTERNE'S VOICE

I'm sorry, sir. But Dr. Jekyll insists  
going ahead with treatment.

HEATH'S VOICE

But that mustn't be! The man's under  
observation!

INTERNE'S VOICE

Yes, sir. That's what I told him,  
but -- You better come, sir.

The young interne comes out with Dr. Heath, a matured physician of about fifty. Dr. Heath wears a worried frown on his face. WE TRUCK WITH THEM a little way back toward the room.

DR. HEATH

(agitated - as they  
come out)

He has no right to do such a thing!

INTERNE

I suggested it would be better that  
he consult you first, sir - but he  
still --

DR. HEATH

I know. Thank you, Fenwick.

(CONTINUED)

17 CONTINUED: 17

WE PAN them on down the hall to the door where Mrs. Higgins is waiting.

18 CLOSE SHOT - AT PATIENT'S DOOR 18

Dr. Heath enters the room. Mrs. Higgins sobbing, puts her hand on the interne's arm as he is about to follow. Inside, the man Higgins is laughing evilly.

MRS. HIGGINS

Isn't there anything they can -?

INTERNE

Everything possible is being done, Mrs. Higgins. Dr. Jekyll knows more about your husband's case than any other mental specialist in London.

HIGGINS' VOICE

(from inside)

Why! Here's another doctor! But don't ask him! He's too old!

The interne closes the door. The man's high laugh comes from inside. Almost immediately the door is opened by Dr. Heath who comes out with Jekyll.

DR. HEATH

It's a matter of ethics, Jekyll. I can't allow it.

MRS. HIGGINS

Dr. Jekyll, can't I go in and --

JEKYLL

(gently, patting her shoulder)

Not yet, Mrs. Higgins. Bear up now. That's the way you said you'd help - remember.

Continues to Heath as WE PAN THEM DOWN the corridor, Jekyll obviously trying to control himself

JEKYLL

But, good heavens, man - this is the chance of a lifetime for me. The more I see of the case the more I realize it.

The stop a little way down the hall, opposite an open unoccupied room.

19 TWO SHOT - HEATH AND JEKYLL 19

HEATH

It's quite possible that this case might fall within the bounds of your research. You know how we've all admired your other work in the past. And personally, I'd like to bow to your opinion here, but in my position as head of the staff, I cannot countenance --

He stops and realizes they are being watched o.s. as he looks down the hall.

20 CLOSE SHOT - MRS. HIGGINS - THEIR ANGLE 20

She stands looking at them pathetically, wringing her hand.

21 TWO SHOT - JEKYLL AND HEATH 21

HEATH

(indicating open door)  
Better come in here.

They go into vacant room and close door.

22 SLOW TRUCKING SHOT - MRS. HIGGINS 22

She looks at the room her husband is in, then starts timorously along the hall to the door behind which are Heath and Jekyll. WE HOLD A SECOND here. She would like to go in. She starts to knock. Jekyll's and Heath's voices are only murmurs.

JEKYLL'S VOICE

(suddenly rising clear)  
But I'm not witch doctor!

HEATH'S VOICE

(rising, too - very clear)  
Who's called you a witch doctor? You told me yourself you've had no definite success. I can't allow you to experiment with -

There are sudden quick footsteps toward door, and it is flung open by Jekyll.

HEATH

(following him)  
Why, the man's a human being -!

Jekyll wheels on him at the door, his eyes blazing.

(CONTINUED)

22 CONTINUED:

22

JEKYLL

You mean he was a human being! And he'd have another chance at it, if you'd keep your hide-bound ethics out of this! There aren't any rules for discovering medical Utopia! Or perhaps you haven't the courage to face what might be the greatest -!

He stops, glaring impotently at Heath, who steps back a little, so vehement is Jekyll's look and attitude. Then, with an inarticulate growl of disgust, Jekyll wheels away quickly, AS WE TRUCK AND PAN with him to the end of the corridor and around the corner. The tension of his anger relaxes into a bitter smile as he walks along. He passes some swinging glass opaque doors marked: "CHILDREN'S WARD", and is about to go on when he thinks of something and turns back, entering the ward.

23 PAN SHOT - JEKYLL - INT. WARD

23

As he walks down between corridor of beds and steps quickly behind screen which covers the fourth of fifth bed. This is obviously the Children's Orthepedoic Ward as we see by the condition of the patients in the various beds.

24 CLOSE SHOT - AT BED

24

A small boy has obviously been badly smashed in an accident. A worried young father, sitting by the bed, gets up quickly as Jekyll comes in. The little boy, his legs suspended in a pully contraption, smiles weakly at Jekyll as the latter feels his pulse.

JEKYLL

(to little boy)

Hullo, Tommy Atkins - how's the war?

The little boy laughs in weak happiness.

FATHER

(to Jekyll)

He's - he's going to be all right, isn't he, doctor?

Jekyll waits a second, counting pulse.

JEKYLL

(smiling at boy)

Charlie and I never had a doubt about it, did we, Charlie?

At this moment o.s. we hear a little girl's voice wailing.

(CONTINUED)

24 CONTINUED:

24

LITTLE GIRL'S VOICE (O.S.)  
I can't! Please, nurse --

NURSE'S VOICE (O.S.)  
Now do as nurse says, Dorothy.

Jekyll looks in the direction of the voice and walks off  
o.s.

25 35 GROUP SHOT - AISLE BETWEEN BEDS

25

A nurse is trying to get a little girl of five or six to  
throw away her crutches and walk. The little girl is  
frightened. Neither of them notices Jekyll as he comes out  
in the aisle and watches the scene.

NURSE  
Give the crutches to nurse now,  
Dorothy.

DOROTHY  
(her lip quivering)  
I can't! I'll fall again. I don't  
want to fall again.

NURSE  
(starting to reason  
again)  
Dorothy dear, listen to me. If I  
tell you -?

26 CLOSE SHOT - JEKYLL

26

Jekyll is studying Dorothy o.s.

DOROTHY'S VOICE  
But I'll hurt myself some more. I  
can't walk.

JEKYLL  
(suddenly - firmly)  
Dorothy!  
(he exits towards her)

27 CLOSE SHOT - DOROTHY AND JEKYLL

27

as she looks at Jekyll, who comes into SCENE.

DOROTHY  
(slowly)  
What, sir?

JEKYLL  
Give me those crutches.

28 FULL SHOT

28

Dorothy allows Jekyll to take the crutches from her. She stands wavering.

JEKYLL  
 (without holding out  
 hands)  
 Now walk. Walk here to me.

Dorothy teeters after him as he backs up slowly for fifteen feet. As she reaches Jekyll he kneels down and steadies her.

29 GROUP SHOT - JEKYLL, DOROTHY AND NURSE

29

DOROTHY  
 (looking at him in  
 wonder)  
 I walked! I walked, didn't I?

JEKYLL  
 (almost severely)  
 Dorothy, always remember you can do  
 anything in this world you put your  
 mind to.  
 (then patting her  
 head with a grin)  
 Why, you'll be dancing on Hampstead  
 Heath next Bank Holiday!

He straightens up and hands her over to the nurse who exits with her. Jekyll turns and WE PAN HIM OUT of the ward.

30 FULL SHOT - EXT. WARD

30

Just as Jekyll comes out into corridor; he is joined by a pleasant, solid-looking man of about his age, Dr. John Lanyon, his friend and colleague. Lanyon, a stethoscope about his neck, yet attired as Jekyll, looks concerned as WE TRUCK THEM down the corridor.

DR. LANYON  
 Harry, old boy, what's up? There're  
 rumors of a tiff between you and --

JEKYLL  
 (with a calming  
 gesture, and a rueful  
 smile)  
 Don't worry, John. The bull is leaving  
 the china shop.

DR. LANYON  
 But you must realize that Heath has  
 his --

(CONTINUED)



JEKYLL

(sardonically, yet  
with affection)

I realize, Dr. John Lanyon, my friend  
and eminently respected surgeon that  
your Dr. Heath is right. My treatment  
was not yet thoroughly proven. And  
if we doctors were allowed to  
experiment on human beings, too many  
things would go wrong - and human  
beings might lose faith even in the  
proven good of medicine. Isn't that  
it?

By this time WE HOLD as they reach a table near the foyer on  
which doctors have placed their hats and sticks and from  
which Jekyll picks up his.

DR. LANYON

(attempting to reason)

Harry --

JEKYLL

(now definitely)

But I'm not far from proof! And when  
I get it: Ethics or no ethics!

Lanyon shrugs, and laughs, patting Jekyll with a soothing  
gesture on the back, and exiting o.s. down another turn of  
the corridor.

Then Jekyll thinks of something and starts quickly back down  
the corridor just as the interne of the previous SCENE rounds  
a corner to meet him, carrying a leather vial case. WE HOLD.

INTERNE

(handing case to him)

I thought perhaps you'd --

JEKYLL

(quickly, serious)

Yes.

(opens case, runs his  
fingers over tops of  
vials disclosed to  
see if all are there,  
then closes it)

Thank you, Fenwick.

We PAN HIM as he turns back toward foyer again, taking out a  
key and locking case as he goes, as we,

DISSOLVE TO:

41-42 OUT.

- 31 FULL SHOT - EXT. JEKYLL'S HOUSE - LATER 31
- It is the type of house found in Harley Street of Adam architecture, proving Jekyll's means and position. Jekyll's carriage draws up and stops.
- 31A CLOSER SHOT - AT CARRIAGE 31A
- Jekyll merely sits and stares ahead of him, unaware that he is home. The groom, not hearing him open the door, looks around. This causes Jekyll to look at the groom, realize they have reached home.
- JEKYLL
- Oh - yes, Burke -
- He gets out, and WE PAN HIM up to the front door. He takes out his key and enters.
- 32 OUT. 32
- 33 FULL SHOT - INT. ENTRANCE HALL - JEKYLL'S HOUSE 33

Jekyll lets himself in with the key, walks slowly to the center of the hall, stands there in thought for a second. Poole, his butler, an old man full of warm adoration for him, is hurrying down the stairs, and goes to him.

POOLE  
(taking his hat and  
stick)  
Good afternoon, sir.

JEKYLL  
(almost to himself)  
Hello, Poole...

POOLE  
I'm so glad you're home for tea,  
sir. Where will you take it?

JEKYLL  
(strolling slowly  
away)  
Oh - anywhere....

33 CONTINUED:

33

POOLE

(hurrying up beside  
him)

I'll be bound you've had no lunch...  
those hospitals. Some nice buttered  
crumpets, sir - but we mustn't have  
too much, or we shan't be eating a  
good dinner at the Marley's - and  
Miss Beatrix would be after me  
properly.

JEKYLL

(not having heard a  
word)

Hmmm...

With this he quickens his pace, and darts through an entrance  
way off the hall.

34 FULL PAN SHOT - EXT. COURTYARD AND BRIDGE - JEKYLL'S HOUSE 34

The back court and garden are sunk below the ground level of  
the main house. Jekyll comes from the main house across a  
bridge which leads to another separate building in back, his  
laboratory. He reaches door of lab. Poole stands in the door  
of the main house.

POOLE

Shall I serve it in the laboratory,  
sir?

35 CLOSE SHOT - POOLE - AT DOOR OF MAIN HOUSE 35

POOLE

(calling after him -  
losing patience)

Now you must have something, you  
know -!

He stops as WE HEAR a door slam o.s. He shakes his head  
hopelessly.

36 FULL SHOT - INT. LAB

36

In the center of the room is a huge work-table covered by a strange series of test tubes, vials, crucibles, a smelter... and a mysterious paraphernalia of connected glass stills form a weird unknown world in themselves. There is a cabinet full of surgical instruments and another larger closed cabinet with a heavy lock. There is little furniture except a writing desk with a file and a chair. Jekyll hurries along a balcony and down a flight of steps at the back into the room. He places his case on the table. WE DOLLY AND PAN HIM over to a row of cages filled with rats, guinea pigs and rabbits. His manner is anxious, anticipatory. He looks at the first two or three cages. In the first a couple of guinea pigs seem rather active. He looks at their actions closely. He seems a little excited as he passes to the next two cages, but then his expression falls.

36A CLOSE SHOT - TWO CAGES - HIS ANGLE -

36A

In one a large rabbit lies dead. In the second is a large dead rat.

36B CLOSE SHOT - JEKYLL

36B

He reaches o.s. and picks out the two dead animals. WE PAN HIM down the wall a little.

-- [19] --

He takes a large rabbit out of a smaller cage. It is gentle and sniffs his hand. He strokes its head. WE PAN HIM back as he puts the rabbit into the experimental cage and then PAN HIM as he picks up a heavy glove and puts it on his hand. He stops by a cage in which is a large wharf rat, and reaches in for it with his gloved hand.

36C CLOSE SHOT - RAT - INT. CAGE

36C

He backs into a corner as Jekyll's hand enters and then springs at Jekyll's fingers, biting the leather. But Jekyll's hand pins him down by the back of the neck.

36D CLOSE SHOT - JEKYLL

36D

He brings the rat out and WE PAN him as he places it in the second experimental cage. He picks up the two dead animals, crosses with them to the main laboratory table. He unlocks his case and takes out a single vial and looks from vial to the dead animals. We feel a connection between them and the attempted treatment of Higgins. Jekyll frowns, then immediately starts to work. He takes out an oral syringe, tests it, looking back at the fresh animals, then he lights a gas flame under a tube, starts arranging a cooling coil, etc., mixing concoctions, and WE DOLLY INTO HIS troubled face, as we

DISSOLVE TO:

37 CLOSE SHOT - BEATRIX - INT. MARLEY DINING ROOM

37

Her expression is also troubled. She sits dawdling with her dessert, and then she looks o.s. as WE PULL BACK ALONG the table.

The Marley dining room is typical of the period, high stiff chairs, seating fourteen people. They are in evening dress. Mr. Marley, the vacant-looking host, sits at one end. On his left, in order, are: Mrs. French, [...] Courtney - a bearded conservative of the profession, Mrs. Courtney, Sir Charles, Mrs. Weymouth - a female eagle withered from the tropics, Colonel Weymouth, her husband, an old red-faced officer of horse in mufti with decorations on his lapel, and then Mrs. Marley, hostess. On Mrs. Marley's right, in order are:

The Bishop of All Souls, Lady Cooper - a coy female, then an empty chair, then Beatrix, Lanyon, and Mrs. Arnold next to Mr. Marley.

There is quiet, well-bred small talk. A butler and two maids are in attendance. WE HOLD on Sir Charles as he looks at his watch, and then glances o.s. at the empty chair next to Beatrix.

38 CLOSE SHOT - BEATRIX

38

She reacts to her father's frown and turns to smile casually at something said farthur down the table.

AD LIB

(under all this)

We had a perfectly shocking meet at  
Ascot, didn't we?

(MORE)

(CONTINUED)

38 CONTINUED:

38

## AD LIB (CONT'D)

Puggie Wilson has a wonderful new filly, I understand... A good chance for the Oaks this year... Of course she's rather pretty - but my dear, her father is in trade.... The poor boy's just down from Cambridge -- simply exhausted from work... Education demands sacrifice, doesn't it? Etc.

Beatrix! expression suddenly lights up as we HEAR Jekyll's Voice o.s.

## JEKYLL'S VOICE (O.S.)

Mrs. Marley -!

39 FULL SHOT - DINING ROOM

39

Jekyll is just entering the dining room from the drawing room, followed by a footman who has evidently just admitted him. Jekyll heads straight for Mrs. Marley. The men rise.

40 CLOSE SHOT - JEKYLL AND MRS. MARLEY

40

She looks at him a little stiffly as she offers her hand.

## JEKYLL

My deepest apologies.

## MRS. MARLEY

(slightly sarcastic)

I know - you doctors - we can never rely on you, can we?

## JEKYLL

(turning on charm,  
over her hand)

Mrs. Marley, I'd rather be reminded of my short-comings by the smartest hostess in London than to be on the Jubilee Honors list.

## MRS. MARLEY

(with a double-take,  
completely mollified)

Ch! Sit there, Dr. Jekyll...

She indicates vacant seat o.s., and we PAN Jekyll as he walks to it.

## JEKYLL

(to standing gentlemen)

Gentlemen, please... Good evening,  
Bishop - John - Colonel Weymouth -

(CONTINUED)

40 CONTINUED:

40

AD LIB

Ah, Doctor... Harry... good evening,  
sir.

JEKYLL

(looking at Beatrix -  
as butler pulls out  
chair muttering)

Been behaving yourself?

41 CLOSE SHOT - BEATRIX

41

As she laughs, and looks around the table.

42 GROUP SHOT - INCLUDING JEKYLL

42

As he sits down between Beatrix and Lady Cooper.

JEKYLL

(to Lady Cooper - yet  
feeling for Beatrix's  
hand)

Lady Cooper - my short-comings are  
rewarded.

LADY COOPER

(a coy dame)

Naughty man.

There is correct laughter at this "risque" dialogue.

DR. LANYON

A doctor's life, eh, Harry? The more  
patients, the colder the soup.

JEKYLL

Wasn't a patient, exactly. I started  
something in the laboratory and just  
forgot to lock at the clock.

DR. COURTNEY

(a little patronizing)

Ah, yes, Jekyll - Heath was telling  
me you're still carrying on with  
that research of yours.

JEKYLL

(with a wry smile)

I'm afraid Dr. Heath isn't quite -  
well, in sympathy, Dr. Courtney.

DR. COURTNEY

Well, that's understandable, isn't  
it?

(MORE)

(CONTINUED)

42 CONTINUED:

42

DR. COURTNEY (CONT'D)  
 Separating the facets of the brain...  
 a little ambitious, I'd say.

JEKYLL  
 (stung)  
 My research hopes to go deeper than  
 the brain -- into something more  
 intangible than the mind, even.

DR. COURTNEY  
 (looking at others  
 with a laugh)  
 Well, all that seems to be left is  
 the soul.

Colonel Weymouth and Marley laugh.

JEKYLL  
 All right. Have it that way. Because  
 that's just where I am aiming -- at  
 the soul.

A maid, putting his soup in front of him, looks extremely  
 startled.

43 CLOSE SHOT - SIR CHARLES AND OTHERS

43

He looks amazed at Jekyll o.s., puzzled and frowning.

DR. COURTNEY'S VOICE (O.S.)  
 The soul?

AD LIB (O.S.)  
 Good heavens... did he say "soul"?  
 What does he mean...? Etc.

44 GROUP SHOT - INCLUDING JEKYLL, BISHOP, LADY COOPER

44

LADY COOPER  
 The soul! How thrilling!

BISHOP  
 (genially)  
 Come, come - my dear doctor - now  
 you're invading my territory.

JEKYLL  
 (looking at him with  
 a serious smile)  
 Yes, my Lord - and I hope I may be  
 of some assistance.



45 CLOSE SHOT - SIR CHARLES

45

He is a little startled by this radical statement and wishes to assume that Harry is joking.

SIR CHARLES

My dear Harry - of course, you don't mean this?

46 GROUP SHOT - INCLUDING JEKYLL

46

He looks quickly over at Sir Charles, picking up the challenge.

JEKYLL

But I do, Sir Charles. Just consider that poor chap in church this morning. If you didn't see him, you all heard him, I'm sure.

BISHOP

Ah, yes. I thank you for your assistance there, Dr. Jekyll.

DR. COURTNEY

(with finality)

Hopelessly insane. Obviously.

MRS. MARLEY

Why, the simply shocking things he said...

JEKYLL

He wasn't insane. There was just one side of him in existence. And that side was speaking the truth.

COLONEL WEYMOUTH

Good heavens! Which side?

JEKYLL

His evil side. The man has been spiritually distorted through shock... that explosion in the gas mains last month. Before that he was a fine, solid citizen - gentle and kind with his children - deeply in love with his wife. Since then, he's suffered a complete change - so that this afternoon I saw him entirely reverted to the animal - slythinking and vile, dangerous and rapacious, by turns.

(CONTINUED)

46 CONTINUED: 46

LADY COOPER  
 (in the silence, edging  
 a little from Jekyll)  
 Mercy -!

47 CLOSE SHOT - SIR CHARLES 47

The other maid is just taking away his dessert, plate. The maid looks wide-eyed at Jekyll o.s. Sir Charles is very uncomfortable.

SIR CHARLES  
 (shifting uneasily)  
 Yes... ahumm...

48 GROUP SHOT - AGAIN 48

DR. LANYON  
 (trying to pass it  
 off casually)  
 But Harry - what's that to do with  
 the soul? We can clearly understand  
 it as an injury to the nervous system  
 and therefore --

JEKYLL  
 (now lost in his  
 subject, earnestly  
 reasoning)  
 No, no, John - I insist he has been  
 shocked from normal good into complete  
 evil. When I said before he was a  
 "good" man, I didn't mean that he  
 didn't have a bad thought or two  
 from time to time -- and perhaps  
 commit his portion of transgressions  
 against the laws of civilized society.  
 Because, after all - that is the  
 problem of civilized Man's soul -the  
 good and the evil in it are constantly  
 fighting one another.

49 GROUP SHOT - INCLUDING JEKYLL AND BISHOP 49

The Bishop is the least affronted, very interested, but adamantly patient.

BISHOP  
 There is a Higher Source from which  
 the good may always find aid in its  
 fight, Dr. Jekyll....

JEKYLL  
 I realize that, sir - but...

50 CLOSE SHOT - COLONEL AND HIS WIFE

50

MRS. WEYMOUTH  
 (haughtily - her hand  
 possessively on  
 Colonel's arm)

Of course. The Colonel and I always feel that people can be good if they wish to be - and, well - otherwise, if they don't.

COLONEL  
 (with a snort)  
 Exactly. Discipline! Everything else is poppycock!  
 (then militantly changing subject with a joke)

Haw! But men going dotty and all that do amusin' things at times. I remember our sergeant during the second Punjab campaign. We attacked and --

MRS. WEYMOUTH  
 It was our quartermaster.

COLONEL  
 (not breaking his stride)  
 Quiet, my dear - you were in Poona at the time. I remember this -

51 CLOSE SHOT - MARLEY

51

MARLEY  
 (his mouth agape as he still looks at Jekyll vacuously)  
 But look here, Jekyll - I mean I - I simply must get this straight - you mean -?

52 FLASH SHOT - MRS. MARLEY

52

She is trying to get her stupid husband's eye to keep him from pressing the subject.

53 GROUP SHOT - INCLUDING JEKYLL

53

JEKYLL

(warmed to his subject,  
glad of the interest)

Well, to put it as simply as I can -  
Good and evil are so close as to be  
chained together in the soul. Man  
isn't truly one, but two. Now what  
if we could break that chain -  
separate those two selves --

(his face alight,  
lost in his subject)

To free the good in man, and let it  
go on to its higher destiny... to  
segregate the bad in man - and let  
it destroy itself in its own  
degradation!

(looks around, sees  
he has gone beyond  
their comprehension -  
finishes lamely)

Well, roughly that's what my research  
is leading to -- a combination of  
chemical agents, which if administered  
would --

Marley has just awakened to the fact that his guests aren't very happy - particularly the two nervous ladies on his either side. Also, he feels his own "character" attacked.

MARLEY

(sputtering)

But see here - aren't you rather  
presumptuous in assuming there is  
evil in all men?

JEKYLL

Of course there's evil in all men!

He speaks the following with a peculiar faunlike glee, jabbing at them with his tone, quietly, but watching them all as he looks around the table. He's mad now at their stubborn refusal to look at the facts.

54 PAN SHOT - SLOW - AROUND TABLE

54

Jekyll's voice comes over the stiff-lipped women and uncomfortable men.

(CONTINUED)

54 CONTINUED:

54

## JEKYLL'S VOICE

We'd be hypocrites if we didn't admit it. We've all had thoughts we wouldn't care to have published ... or shouted out loud. Our desires aren't always confirmed to a drawing room. As Christian we admit that Man was created weak! It's an honest problem. Shouldn't we face it?

By this time WE HOLD ON the Bishop. There is a tense silence!

## BISHOP

(with gentle dignity)

Suppose we believe that Man's soul has not yet reached its fulfillment. Is it right or wise to tamper with this problem, until its Creator has solved it - in His own mysterious way?

55 GROUP SHOT - INCLUDING JEKYLL, COLONEL, BISHOP

55

The Colonel is looking across at Jekyll, trembling with austere indignation.

## JEKYLL

(softening a little)

My Lord - as I said before -

56 CLOSE SHOT - DR. COURTNEY -

56

He draws himself up in a severe conservative huff.

## DR. COURTNEY

Really, Jekyll - this is quite alarming. Such theories are dangerously close to a -- well, I hesitate to think what the Medical Council will be forced to say if --

57 GROUP SHOT - INCLUDING JEKYLL'S END OF TABLE

57

Sir Charles looks with alarm at what Dr. Courtney is saying.

## JEKYLL

(with an undercurrent  
of heat - but smiling)

Dr. Courtney - advanced theories are always the sore-point for the Medical Council - or even a Queen's physician. Especially if there's a comfortable profit in those already safely established.

(CONTINUED)

57 CONTINUED:

57

DR. COURTNEY  
 (bristling)  
 Jekyll - if -

COLONEL  
 (suddenly exploding)  
 If you want my opinion, young man -  
 this is all pure balderdash!

JEKYLL  
 (right back at him)  
 Really, Colonel Weymouth? Suppose  
 we take your profession. What about  
 the soldier when he comes out of  
 battle - keyed up from the lust of  
 killing? What about his thoughts?  
 He's lonely - bewildered. Why just  
 recall yourself, as a young subaltern  
 in Egypt - back from a campaign up  
 the Nile - on a moonlit night in  
 Cairo. What were your thoughts? What  
 was in your mind?

For a moment the Colonel is so moved by the glamor and  
 nostalgia in Jekyll's words, that his mouth is agape.

COLONEL  
 (half remembering dim  
 conquests)  
 Well, now - if you put it - I mean  
 that's something diff--  
 (then suddenly feels  
 his wife's eagle  
 glare - pounds table)  
 Harrumph! By Gad, sir! I've heard  
 enough!

58 CLOSE SHOT - MRS. MARLEY

58

She pushes her chair back in the sudden silence, rises with  
 a sugary little murmur.

MRS. MARLEY  
 Ladies...?

59 FULL SHOT - ROOM

59

As the ladies rise, and leave, the men standing.

LADY COOPER  
 (as they go)  
 Oh, I meant to ask. Has anybody seen  
 Wilde's new play, "The Ideal Husband"?

(CONTINUED)

59 CONTINUED:

59

MRS. FRENCH

Oh, yes - at the Haymarket - a little so-so for my taste but then -

MRS. ARNOLD

The pantomime at the Lane is magnificent. Dan [...] is screamingly funny.

MRS. COURTNEY

Yes. And have you seen Irving's "King Arthur"... Superb...

60 TWO SHOT - BEATRIX AND JEKYLL (OVER THIS) 60

As she rises she gives him a little smile which means "I'm-with-you", perhaps even purses her lips at him quickly as WE PAN her away with the other women.

61 CLOSE SHOT - JEKYLL 61

He looks after her, raises his eyebrow with a dry grin and shrugs his shoulders.

62 CLOSE SHOT - SIR CHARLES 62

He is looking from Jekyll to Beatrix o.s., a worried look of disapproval in his expression, as we,

DISSOLVE TO:

63 FULL SHOT - CARRIAGE - EXT STREET - NIGHT 63

It clops along with two horses, footman and driver on box.

64 FULL SHOT - INT. CARRIAGE - LATER 64

Beatrix sits between Jekyll and Sir Charles on the back seat. Lanyon sits on the jump seat. Sir Charles looks silent and worried. All are aware of this. WE ONLY HEAR the clop-clop of the horses. Beatrix suddenly puts her hand over her Father's.

BEATRIX

(affectionately)

Tired, Father darling...?

SIR CHARLES

Hm? Oh - no, no.

(as carriage stops)

Well - here we are, eh?

(MORE)

(CONTINUED)

64 CONTINUED:

64

SIR CHARLES (CONT'D)

(as Footman opens  
door - and Lanyon  
gets out)

That's it. You first, John.

(getting out himself  
with a grunt, as he  
rises)

Hmph! Getting old, I suppose.

65 GROUP SHOT - EXT. - AT CARRIAGE

65

They are in front of Sir Charles' house, a large mansion of the period.

DR. LANYON

Well, Sir Charles, it's been a long evening, so I imagine you -

SIR CHARLES

Oh, no - no. You must come in for a night-cap, John.

(with a smile)

If you don't think the rest of the company will be bored with each other.

Jekyll and Bee look at each other with relieved smiles.

DR. LANYON

Well - thank you, sir. Just one.

They all move toward the house, as we PAN, and

DISSOLVE TO:

66 FULL SHOT - INT. DRAWING ROOM

66

It is excellently and richly appointed in the style of the period. Some French doors open off into a conservatory to one side. Lanyon is pouring the drinks from a tray. Beatrice and Jekyll are across the room at a music box, looking for some discs. Sir Charles is looking in a humidor for cigars.

66A TWO SHOT - JEKYLL AND BEATRIX

66A

Jekyll is looking at a disc.

JEKYLL

What about this -?

BEATRIX

(whispering)

No.... this -

She looks affectionately o.s. toward her Father.

(CONTINUED)



66A CONTINUED:

66A

JEKYLL  
 (puzzled - in same  
 voice)  
 What -?

BEATRIX  
 (whispering)  
 This is the one that makes Father  
 wind his watch.  
 (she puts it on and  
 it starts a lovely  
 waltz))  
 Look -

THEY BOTH LOOK

66B PAN SHOT - SIR CHARLES

66B

He raises his eyes from the humidor at the first strains. He seems to think back for a second. THEN WE PAN HIM as he walks slowly to grandfather's clock. Beside the clock is a portrait of a lovely woman, obviously Beatrix's mother by her looks. Sir Charles takes out his watch and winds it, but he does not look at it. He is looking up at the picture, not the clock.

66C CLOSE SHOT - PICTURE

66C

66D CLOSE SHOT - SIR CHARLES

66D

His eyes are a little misty, as he looks o.s. at the picture.

66E TWO SHOT - BEATRIX AND JEKYLL

66E

As they watch Sir Charles o.s.

BEATRIX  
 (to Jekyll)  
 It is the waltz that he and Mama  
 first danced together.

JEKYLL  
 (touched)  
 Oh...  
 (turns to Beatrix,  
 with a little bow)  
 May I have the honor, Miss Beatrix?

BEATRIX  
 (curtseying)  
 With pleasure, Dr. Jekyll.

He takes her in his arms, and they waltz through the French doors into the conservatory.

67 CLOSE SHOT - SIR CHARLES 67  
 He turns from the picture and watches them waltz o.s.

68 EFFECT SHOT - SIR CHARLES' ANGLE - BEATRIX AND JEKYLL 68  
 They waltz, framed in the French doors.

68A CLOSE SHOT - SIR CHARLES 68A  
 He smiles a little wistfully, touched by his memories.

68B BACK TO BEATRIX AND JEKYLL - HIS ANGLE 68B  
 They dance o.s. into the part of the conservatory hidden from his view.

69 CLOSE SHOT - SIR CHARLES 69  
 His wistful expression turns to one of worry. Lanyon appears INTO SCENE, carrying two glasses, hands one to Sir Charles.

DR. LANYON  
 Sir Charles...  
 (raising his glass)  
 Your health, sir.

SIR CHARLES  
 Hm? Oh, yes, John - thank you, sir.

He raises his glass, then drinks, then looks o.s. toward conservatory again, worried.

70 EFFECT SHOT - BEATRIX AND JEKYLL - INT. CONSERVATORY 70  
 They are in each other's arms, in a long embrace. WE ARE SHOOTING from the middle of the round, glass-domed room, through ferns and foliage. The waltz plays dimly o.s. Their lips part.

JEKYLL  
 Where's our melody - when first we met? We haven't got any....

They start walking around the rotunda and WE PAN.

BEATRIX  
 Oh, yes we have. It isn't when you meet. It's when you know.

JEKYLL  
 Know what?

(CONTINUED)

BEATRIX

That the world's spinning around -  
just for two people alone.

JEKYLL

When do two people know a thing like  
that?

BEATRIX

Oh... just about a month ago - on a  
high hill in Scotland..

JEKYLL

Oh, yes. I know that hill... Pretty  
close to Heaven, isn't it?

BEATRIX

Right there. Right on the  
outskirts....

JEKYLL

(as though suddenly  
remembering)

I was there about that time - with a  
girl of all things!

BEATRIX

Was the heather very high - and the  
clouds very low above their heads -?

JEKYLL

Hmmm - yes - but what I remember  
most was the way the wind caught the  
absurd little ringlets in her hair.

(touching around her  
ear)

Right about there.

She stops and turns to him.

BEATRIX

See? That's our melody.

JEKYLL

(nodding)

Uh-hm.

They kiss again. She looks at him a second, then draws away  
and starts fingering a flower.

BEATRIX

Harry...

JEKYLL

What?

71 CLOSE SHOT - BEATRIX 71  
 As she turns and looks up at him searchingly.

71A CLOSE SHOT - JEKYLL 71A  
 As he looks at her, wondering at her look.

JEKYLL  
 What, Bee?

72 TWO SHOT - BEATRIX AND JEKYLL 72

BEATRIX  
 (slowly) T)  
 Onight at dinner... I understand  
 what you said about good and evil in  
 people - and that it's that way in  
 all of us... but if good and evil  
 are so closely related in us -  
 chained, as you said - why isn't -?.  
 (then she stops with  
 a little laugh, and  
 a shake of her head,  
 turning from him -  
 fingering flower  
 again)  
 Oh, no - it sounds so... silly - and  
 wrong, even...

JEKYLL  
 (tenderly)  
 This is you and I. Remember us?  
 Nothing you and I can ever discuss  
 will be wrong....

BEATRIX  
 Well then, why - why isn't the way  
 you and I feel about each other -? I  
 mean...  
 (hesitates, then with  
 direct, serious warmth)  
 There's nothing evil in that, is  
 there?

Jekyll laughs tenderly, and takes her hand in his.

JEKYLL  
 Look here. You and I are in love.  
 Such a small word for such a great  
 thing!  
 (MORE)

(CONTINUED)

JEKYLL (CONT'D)

But whatever it is, it's a blessed thing, Bee. It makes us one strong, living soul. And it takes whatever power - or even whatever secret delight that there is in evil - and turns it all into good.

(searching her eyes)

Do I have to tell you that....?

BEATRIX

Oh, no -!

She surges into his arms. They kiss passionately, then look at each other, speechless for a moment.

JEKYLL

(suddenly)

What in the world are we doing? Here we are -- bound hand and heart in some ridiculous long engagement -- just because it's the conventional correct thing to --

BEATRIX

Oh, I know, my darling - I don't want to wait, either. Let's ask Father if --

JEKYLL

You leave it to me. I'll take him to the club - put a glass of his favorite brandy in his hand and when I'm through he'll --

They both turn as WE HEAR footsteps o.s. Sir Charles appears, carrying a glass in his hand. The music has stopped.

SIR CHARLES

(as he approaches)

Help John, will you, my dear? He's in there hunting for the Bonnie Banks of Loch Lommond, or something -

BEATRIX

Oh yes, Father...

She goes past him. Jekyll starts to follow.

SIR CHARLES

Harry...

JEKYLL

Yes, Sir Charles?

(CONTINUED)

SIR CHARLES

I'm not one to brood about and all that -- but you must have noticed my attitude coming home this evening.

JEKYLL

Why, sir - I merely thought that -

SIR CHARLES

That amazing flight of fancy you put forth at dinner... I must confess it startled me -- and even though I'm a broad-minded man, myself -- it was a little shocking, too...

JEKYLL

Well, I'm sorry, Sir Charles - because I assure you it wasn't a flight of fancy at all.

SIR CHARLES

You mean you actually were in earnest?

JEKYLL

Profoundly so, sir. In fact, I'm arranging to spend all my time at it --

SIR CHARLES

This is distressing, Harry --

JEKYLL

(puzzled at his  
attitude)

Why?

SIR CHARLES

It's absolutely hair-brained, in my opinion.

JEKYLL

(a little stung)

I'm sorry you feel that way. I've just been explaining it further to Bee. She understands.

SIR CHARLES

(stiffening - but in  
gentle reminder)

There are some things no gentlewoman should understand.

(CONTINUED)

JEKYLL

Oh, come now, sir. In this day and age we're surely getting beyond all that sort of --

(breaking off)

Besides, Bee and I are adults, sir - we're deeply in love - and very close. That's why we see no need to wait. We want to be married as soon as possible. We both feel that --

SIR CHARLES

I thought we decided on February.

JEKYLL

But that's months away! We need each other now. I want her near me - with me - in all the work I'm going to --

SIR CHARLES

No, no, Harry - I can't discuss any change in the plans. After this evening, more than -

JEKYLL

But, Sir Charles --

SIR CHARLES

Harry! Restraint is wise and healthy in all matters... A sort of proving ground. I waited five years for Beatrix's mother.

JEKYLL

(with a wry smile)

If you'll forgive me, sir -- you were a very sturdy man.

SIR CHARLES

(laughing)

Well, I'm not asking that of you - but, come now, Harry. I've always wanted a son - and now you're going to be that. So listen to me, my boy. You're a coming man in your profession. I'm proud of you. But these ridiculous experiments won't get you anywhere. You must give them up. Develop your practise. Cultivate the circle in which you and Beatrix shall move. That's common sense, my boy.

(MORE)

(CONTINUED)

72 CONTINUED: (4)

72

SIR CHARLES (CONT'D)  
 (patting his shoulder)  
 There now. I've had my say. Let's  
 get your night-cap, hm? Getting late.

He turns and starts back into drawing room.

73 OUT

73

73A TRUCKING SHOT - SIR CHARLES AND JEKYLL

73A

SIR CHARLES  
 Oh, by the way, don't forget - I've  
 taken a box for the opening concert  
 at the Albert Hall -  
 (passes o.s. ahead of  
 Jekyll)  
 You and John will join us, of  
 course...

But Jekyll is hardly listening, he is moody and downcast,  
 and almost resentful, as we

DISSOLVE TO:

74 FULL SHOT - EXT. SIR CHARLES' HOUSE

74

Lanyon and Jekyll are just coming down the steps and turning  
 into the walk along the street as WE PAN AND TRUCK with them.  
 Jekyll is silent and moody.

DR. LANYON  
 (noticing his mood)  
 What's up? You and the old boy cross  
 swords?

JEKYLL  
 (dryly)  
 It seems that I should give up my  
 research - and carry on with taking  
 out little Reggie Smith's adenoids  
 and giving Lady Gwendolyn St. Clair  
 a sugar pill for her perennial self-  
 induced hysteria - or else encounter  
 the serious disapproval of Bee's  
 father.

DR. LANYON  
 (laughing)  
 Oh, it can't be that bad, Harry. But  
 you did cut up a bit rough at the  
 Marley's, you know.

Jekyll stops, turning to him.

(CONTINUED)



74 CONTINUED:

74

JEKYLL

(a little sharply)

I'm not asking you to agree with me.  
I just have a decision to make, that's  
all.

DR. LANYON

Now, look, Harry - you and I have  
been friends for years. I can't agree  
with your theories - but that needn't  
break up our friendship, you know. I  
haven't seen anything of you lately.

(taking his arm)

Come on - let's drop down to the  
club and play a rubber of whist. Do  
you good.

JEKYLL

(moodily)

I'll walk that far with you...

THEY WALK ON, AS WE

DISSOLVE TO:

87-113 OUT.

75 TRUCKING SHOT - JEKYLL AND LANYON - STREET

75

They are in another part of town, taking a short cut in a  
rather dingy section. At this point they cross the entrance  
to a narrow mews (alley) and WE HOLD as sounds of a struggle  
and cries come from its darkened recess.

GIRL'S VOICE (O.S.)

Let me go, you -! Why you filthy -!  
Help -!

Jekyll and Lanyon both look down the mews, then dart o.s.  
toward the sound.

76 GROUP SHOT - IN MEWS

76

Jekyll and Lanyon rush into SCENE to find a hulk of a gent  
struggling unpleasantly with young girl. The scene is lit by  
dim gas light. Jekyll pulls the man off the girl, who drops  
to the ground with a moan against a rubbish box or an old  
packing case. The gent starts to fight, then sees two against  
one, and streaks down the mews with Lanyon and Jekyll in  
pursuit, as WE PAN.

77 TWO SHOT - OTHER END OF MEWS

77

As the gent flies in and out of SCENE, Jekyll and Lanyon  
stop, as they watch him streak across the street.

(CONTINUED)

77 CONTINUED:

77

JEKYLL

Let him go. Get a cab. I'll see what's  
been done.

He hurries back into the mews.

78 TWO SHOT - JEKYLL AND GIRL

78

She is sitting on the rubbish box, straightening her hat and  
muttering to herself in comic tearfulness as Jekyll approaches  
into SCENE.

GIRL

(to herself)

A nice thing... when a girl can't...  
the big...

JEKYLL

(politely)

Did he hurt you?

GIRL

dusting off her dress - hardly  
noticing him) It'd take more than a  
bloke like that to --

(suddenly sees him  
for first time,  
impressed by his  
looks and attire, in  
almost childish  
admiration)

Oh..!

(straightening her  
hat)

I'll bet I look ever so untidy.

Jekyll can't help but smile, amused by her reaction. Then:

JEKYLL

You're sure you're not hurt?

GIRL

Why... I don't think so - I -  
(stands - winces on  
one foot)

Oo!

JEKYLL

Ankle?

GIRL

Mm. Twisted.  
(sways and catches  
his arm)  
Do you mind?

(CONTINUED)

JEKYLL

Of course not. An ankle can be very painful...

GIRL

You're ever so kind.

(feeling her side)

Mm! Me side, too. He bashed a rib, he did!

JEKYLL

I shouldn't have stopped. I should have caught him, eh?

GIRL

Oh, no, I mean - I'm so glad you stopped - if you take my meaning.

JEKYLL

(nodding ahead)

My friend's getting a cab. Can we drive you anywhere?

GIRL

You're ever so kind.

JEKYLL

Nonsense. Let's try it, shall we?

(they start to walk  
toward end of mews  
as WE TRUCK WITH  
THEM. She limps)

That's the girl.

GIRL

(smiling up at him)

A gent like you shouldn't be bothering yourself about me, now.

JEKYLL

What sort of a gent doesn't like to help a pretty girl? Hm?

He says this with casual politeness, but smiles down at her as he finishes.

GIRL

Oh, now!

(straightening her  
hat, flustered)

And me with my hat all about me head!

Jekyll laughs, as we

DISSOLVE TO:

(CONTINUED)

78 CONTINUED: (2)

78

118-121 OUT.

122 THREE SHOT - JEKYLL, GIRL, LANYON - INT. HANSOM CAB - 122  
PROCESS

She sits between them. Lanyon is not very pleased with her voluble presence or with the job of taking her home.

GIRL

... and so he asks me can he walk me home, he does. And I says yes. When a girl has to work late at nights, it's nice to have a bit of company to see you home...

JEKYLL

(pleasantly, as Lanyon makes no remark)  
Naturally.

GIRL

(now all to Jekyll)  
I know what's what. You have to if you're a barmaid. I like a bit of fun, as the saying goes. But when a bloke grabs you sudden-like with nasty notions in his head, it's time to put your foot down.  
(grabbing her side,  
Leaning against  
Jekyll) I)  
'm sorry to bother you two gents...  
ooo!

The cab slows to a stop.

123 FULL SHOT - CAB - EXT. TUKESBURY LANE BOARDING HOUSE 123

As the cab stops, Jekyll gets out first.

JEKYLL

(holding his arms up to help girl)  
Here you are.

As the girl gets down, she collapses on her ankle with a muffled cry of pain and Jekyll catches her.

GIRL

Ow! It hurts more now -!

JEKYLL

Here -

(CONTINUED)

123 CONTINUED:

123

With this, he picks her up.

DR. LANYON  
(slightly impatient)  
Can I give you a hand, Harry?

JEKYLL  
(cheerily)  
I think I can manage.

CONTINUED.

He carries the girl up the stoop to the door, as WE PAN. She takes a key from her purse and opens the door. They go inside.

124 BOOM SHOT - INT. BOARDING HOUSE - HALL AND STAIRS

124

GIRL  
(nodding upstairs)  
Second floor - first door on the right.  
(watching Jekyll's face as he carries her up)  
I'll bet I'm heavy...

JEKYLL  
Oh, no.

GIRL  
You're ever so strong, aren't you?

In the b.g., below a harridan of a landlady has poked her head out of the door, and is watching them.

125 CLOSE SHOT - LANDLADY

125

She looks up after them with a knowing smile, lifting an eyebrow and nodding her satisfaction at Jekyll's appearance.

126 FULL SHOT - GIRL'S DOOR - UPPER HALL

126

JEKYLL  
(coming to top of landing and door)  
Here?

GIRL  
Uh-huh.

She inserts a key and opens the door. Jekyll carries her in.

127 REVERSE SHOT - INT. ROOM

127

WE ARE SHOOTING over a bed, and Jekyll and the girl's figures are silhouetted in the door. He comes to the bed and puts her down.

GIRL

(taking off her cape  
or coat)

The light's by the door - if you've  
a match.

JEKYLL

Right.

He goes back to the door, and lights the gas jet.

128 FULL SHOT - ROOM - DIFFERENT ANGLE

128

It is the usual dingy rooming house chamber, appointed as of the era and the girl.... cheap souvenirs - men's pictures (sailors and soldiers) tacked unframed on the walls, etc. Jekyll puts his hat and stick down on a chair, and then closes the door. WE PAN him over to her as she looks up at him, half shy, half excitedly expectant.

JEKYLL

(calmly)

You better let down your blouse.

GIRL

(a little "miffed" at  
the calm approach)

Why?

JEKYLL

(easily)

Don't you want me to have a look at  
you?

GIRL

(coyly)

I don't know. You're lookin', ain't  
you?

JEKYLL

But, your side. I thought you --

Then with a giggle, she quickly peels off her blouse, (or lets down her shirt-waist) revealing herself in a fluffy thin top slip of the period. She looks up at him, trying to "play up". She pulls her feet upon the bed, under her.

(CONTINUED)

GIRL

(softly)

You aren't half a fast one, aren't you?

Jekyll looks puzzled for a second, then bursts out laughing.

JEKYLL

(between chuckles)

I'm sorry. Let's both understand this, shall we? My friend and I are physicians.

GIRL

Physicians...?

JEKYLL

(nodding)

Doctors.

GIRL

Doctors?

(suddenly laughs  
delightedly at the  
situation)

Go on! I thought you were just a couple of toffs!

JEKYLL

(laughing, too)

No. Haven't the leisure.

GIRL

(throwing back her  
head, laughing)

Oh, dear me! -- And here I thought -!

They stop laughing and look at each other.

JEKYLL

(quickly, easily again)

Well, I'm glad to see you're not really hurt...

He smiles down at her, with a chiding look, then starts to turn away.

GIRL

(quickly)

Oh, but I am, Doctor - truly -

(CONTINUED)

JEKYLL  
 (still kidding, turning  
 back)  
 I better send you to the hospital,  
 hm?

GIRL  
 (offering her side)  
 No, look - here - feel -

Jekyll adopts a mock serious manner and feels her side.

JEKYLL  
 Here -?

GIRL  
 ("wincing")  
 O-o! Yes -

JEKYLL  
 Hm - I thought so - a transossis  
 pactoralis...

GIRL  
 (puzzled, alarmed)  
 What's that mean?

JEKYLL  
 (into her eyes)  
 That means your eyes are twin pools  
 of desire...

GIRL  
 (softly, slowly,  
 charmed)  
 Aw, Doctor... that's neat. You can  
 say the words, you can..!

JEKYLL  
 ("surprised")  
 But doesn't this still hurt?

She looks down to see he is prodding her side.

GIRL  
 (quickly, wincing)  
 Hm? Oh - yes - o-o -!

JEKYLL  
 (straightening up,  
 with a chuckle)  
 It'll be all right in the morning...

(CONTINUED)



She quickly kicks off her shoe, peels off her stocking, holds the garter in her hand, a little rubber-tape ringlet with a gew-gaw buckle.

GIRL

(as she does so, softly)  
But look here - my ankle - don't you think you ought to look at that?

JEKYLL

(smiling, shaking his head)  
No.  
(then points to where garter has left a red mark above her knee)  
But I'll tell you one thing, young lady. You wear that garter too tight. Bad. Stops the circulation.

The girl looks down and then looks up at him, pathetically happy that he is this solicituous about her at least. She rises and grabs his hands.

GIRL

There! You see now? You did find something. You are my doctor, aren't you?  
(as he only smiles at her, then:)  
I ought to pay you a fee...

JEKYLL

(a little caught)  
I haven't presented any bill...

GIRL

(handing him garter)  
How about this? To begin with...  
(as he looks at it)  
Not that it's enough.

JEKYLL

Some people don't pay half as much --

GIRL

It don't seem near enough to me -!

With this she puts her arms about his neck and kisses him. He half returns the embrace.

128A FULL SHOT - ROOM

128A

The door opens with a simultaneous knock, and Lanyon stands there.

DR. LANYON

Harry -? Is this -?  
(seeing them break  
apart)

Oh... sorry -

(a little coldly)

Come along, will you? It's getting  
late.

He turns and we HEAR him walk down steps o.s.

128B TWO SHOT - GIRL AND JEKYLL

128B

He looks after Lanyon, frowning a little, then chuckles to himself and shakes his head. He picks up his hat and stick, walks toward the door. The girl follows him. He automatically puts garter in his pocket.

GIRL

(puzzled)

You - you ain't really goin' - just  
because he says that -

JEKYLL

No. But I have to go -

GIRL

But, look here - don't you understand?  
I ain't no--

JEKYLL

(warmly)

I know that. You're a girl with her  
heart just where it ought to be -  
it's just a little too generous,  
that's all.

(patting her arm)

-- So because you're a nice pretty  
girl - just be a little smarter about  
the company you pick from now on. Hm -  
why not?

GIRL

Well, but -- You're here, ain't you?

JEKYLL

I shouldn't be, though. If you knew  
me, you'd know I really don't want  
to be. You see --

(CONTINUED)

128B CONTINUED:

128B

The girl lifts her head quickly, stung.

GIRL

Oh! Well, I picks only them as wants  
my company. I'll tell you that!

Her lip starts to quiver. Whatever her carefree loves, she  
senses she is the woman scorned. Her eyes start to flash.

JEKYLL

(knowing it is useless  
to make her understand)  
I'm sorry. It's my fault. I should  
have --

GIRL

Whatcha sorry about? I'm not!

JEKYLL

(one last try)  
Come, now. Let's say we wore both  
foolish and it was all in fun - and  
wish each other luck the next time  
we take a drink, hm?

As he says this, he puts out his hand. She ignores it.

GIRL

(starts to laugh)  
I suppose it was all in fun when you  
kissed me?

JEKYLL

(ruefully)  
Yes. I have it coming to me, my dear.  
(going out door)  
But anyhow - good night and good  
luck. Always.

GIRL

(slamming door on him)  
You wasn't all in fun then - I know  
that!

She starts laughing, tears of rage in her eyes.

129-133 OUT.

134 CLOSE SHOT - JEKYLL - EXT. DOOR - HALL

134

He hears her laughing.

GIRL'S VOICE (O.S.)

Next time you look at a girl, make  
up your mind, mister!

(CONTINUED)

134 CONTINUED: 134

He shakes his head again, wondering how he got in the whole mess, and starts down the stairs.

135 CLOSE SHOT - GIRL - INT. ROOM 135

She hears his footsteps go away down the stairs. She turns and WE PAN her back into the room. She is puzzled and furious at the same time. She slumps down on the bed. Her expression falls. Then she wipes all thought of him from her mind and starts to whistle, taking off her other stocking as we

DISSOLVE TO:

136 TWO SHOT - JEKYLL AND LANYON - INT. CAB PROCESS 136

Lanyon is sitting quietly looking ahead. Jekyll is studying him, grinning.

JEKYLL

(finally)

Oh come now, John - don't get that stuffy look. The lady wasn't injured, and neither was I - nor anyone else.

DR. LANYON

I admit she might be a tempting little trick - in an off moment.

JEKYLL

What do you mean.. "off moment"?

DR. LANYON

(sardonically)

Yours. According to your theory, I imagine that graphic tableau I just witnessed was the momentary triumph of the evil in your soul over the good. Correct?

JEKYLL

(after a second's thought)

Why...yes. Not quite a triumph...

(with a serious little smile)

But it was an attack.

(then quickly)

- yet one that would have been repulsed without your presence, John, I assure you.

DR. LANYON

Wouldn't you run less personal risk if you confined your experiments to your laboratory?

(CONTINUED)

136 CONTINUED:

136

JEKYLL

Well, the laboratory's where you'll  
 find me from tonight on -  
 (looking ahead, almost  
 to himself)  
 ... until I get what I'm looking  
 for...

Lanyon notices his determined look, shrugs with a little  
 shake of his head, as we

DISSOLVE TO:

137 OUT.

137

137A FULL SHOT - INT. LABORATORY - LATER

137A

Jekyll is standing by the two cages, his cape and hat still  
 on. He peers at the occupants. His brow is furrowed.

137B CLOSE SHOT - HIS ANGLE, THE CAGES -

137B

The rabbit and the rat are more or less exactly as when he  
 put them in the cages earlier in the evening. Jekyll's hand  
 comes into the rabbit's cage. The rabbit sniffs at it. As  
 his hand approaches the rat, it tears around the cage wildly,  
 then bites at his hand.

137C CLOSE SHOT - JEKYLL

137C

His face sets with determination. He throws off his cape and  
 hat and WE PAN him to his work table. He starts mixing various  
 potions, lighting burners, etc., getting out vials, and  
 powders, as we

DISSOLVE TO:

NOTE: The following series of dissolves denote passage of  
 time and the fury of incessant work on Jekyll's part.

137D (FORMERLY #88) CLOSE SHOT - POTION - INT. LAB

137D

Jekyll's face is behind it, intense. Its bubbles die out.  
 Jekyll's expression falls. Jekyll starts figuring ingredient  
 combinations on a pad.

DISSOLVE TO:

137E (FORMERLY SCENE #89) CLOSE SHOT - PAD - INT. LAB

137E

Jekyll's hand writes a formula, furiously. He scratches it  
 out. Tears off sheet. Starts writing again.

DISSOLVE TO:

137F FULL SHOT - LAB 137F

Two men are carrying a cot down the stairs under Poole's direction. Poole looks apprehensively at Jekyll, who is working at the table. Poole carries blankets and sheets.

DISSOLVE TO:

137G (FORMER SCENE 90) CLOSE SHOT - JEKYLL - INT. LAB 137G

He is in work clothes now, a smock on. He wears a growth of a couple of days' beard. He is trying another mixture.

DISSOLVE TO:

137H (FORMER SCENE 96) CLOSE SHOT - POOLE - INT. LAB 137H

He is pulling curtains aside to let in the morning light. WE PAN HIM as he picks up a tray of food, and carries it to Jekyll, who takes no notice. Poole puts it down with a sigh and withdraws.

DISSOLVE TO:

137J (FORMER SCENE 97) CLOSE SHOT - TRAY OF FOOD - INT. LAB 137J

LAB WE PAN up and Poole is looking at it. It is untouched. He crosses to where Jekyll is asleep in the cot, exhausted, some notes in his hand. Poole gently covers him up with a throw.

DISSOLVE TO:

137K (FORMER SCENE 98) CLOSE SHOT - JEKYLL'S HANDS - MIXING - INT. LAB. 137K

DISSOLVE TO:

137L (FORMER SCENE 99) CLOSE SHOT - JEKYLL'S FACE - INT. LAB 137L

He is watching, his face tired and haggard.

DISSOLVE TO:

137M (FORMER SCENE 101) CLOSE SHOT - JEKYLL - INT. LAB 137M

His expression is now more strained than ever. He is in his shirt-sleeves, with open neck - another growth of beard. He is mixing some stuff in crucible. He pulls it out quickly. Measures some out in a syringe, dumps it into a cooling vat. Then he goes quickly to cages with it AS WE PAN.

137N CLOSE SHOT - JEKYLL - AT CAGES 137N

He reaches o.s. into the rabbit's cage and administers syringe. Then repeats the action in the rat's cage. He watches, and suddenly his expression grows elated. He looks from one cage to another. He starts to put his bare hand into the rabbit's cage.

137P CLOSE SHOT - RABBIT - INT. CAGE 137P

As Jekyll's hand enters slowly the rabbit is tearing about wildly. It suddenly backs up into a corner, and then lunges at Jekyll's hand.

137Q CLOSE SHOT - JEKYLL 137Q

He withdraws his hand with a gleeful explanation. Tries it again a couple of times. Then he looks in rat's cage.

137R CLOSE SHOT - INT. RAT'S CAGE 137R

The rat seems almost dead. Then it gets up, shakes itself, and as Jekyll's hand comes slowly into the cage, the rat sniffs it. Jekyll's hand lifts it up. It does not struggle.

137S CLOSE SHOT - JEKYLL 137S

as he holds the rat, a look of triumph comes over his face. He strokes the rat, fondling it to be sure of the result. Then he quickly puts the rat back, and WE PAN HIM as he darts to the cabinet, takes out his leather vial case, brings it to the table, and starts pouring contents of the container below the retort into a new vial, his expression jubilantly excited, as we WIPE TO: [Section details]

137T FULL SHOT - INT. ALBERT HALL - BOX 137T

O.s. we hear the symphony being played. Beatrix, Sir Charles and Lanyon are seated in a tier box as WE DOLLY IN CLOSE. Jekyll's empty chair is in evidence. Beatrix seems very unhappy. Sir Charles looks about at the empty chair, then looks at his watch. Beatrix notices this, as does Lanyon. They turn to each other.

137U CLOSE SHOT - LANYON AND BEATRIX 137U

BEATRIX

(sotto voce)

I'm worried, John. It's not like him  
not to send any word.

(CONTINUED)

137U CONTINUED:

137U

DR. LANYON  
 (reassuringly)  
 He'll be along.

DISSOLVE TO:

137V PAN SHOT - JEKYLL - INT. HOSPITAL CORRIDOR

137V

It is dimly lit, quiet. WE PAN JEKYLL as he hurries past the entrance from the b.g. and rounds a corner. WE HOLD as he stops. A nurse is leading Mrs. Higgins past him. She is sobbing pathetically. Fenwick, the interne, is standing in the b.g., closing the door. Mrs. Higgins does not notice Jekyll. She goes by with the nurse. Jekyll's expression falls. He turns quickly to Fenwick who comes up to him.

JEKYLL  
 Look here. Higgins isn't -?

FENWICK  
 (as Jekyll stops)  
 Yes, sir. Just now. Cerebral  
 hemorrhage.

Jekyll looks as though he'd been struck. He glances down at his case, as his anticipation leaves him. Without a word, he turns and WE PAN HIM back around the corner as we

DISSOLVE TO:

137W GROUP SHOT - EXT. HOSPITAL ENTRANCE

137W

The nurse is condoling Mrs. Higgins as Jekyll comes out. Jekyll's carriage is waiting there. Jekyll is pre-occupied in gloom.

NURSE  
 (to the sobbing Mrs.  
 Higgins)  
 There - there now -

MRS. HIGGINS  
 (seeing Jekyll)  
 Oh, Dr. Jekyll -!

JEKYLL  
 Oh... I'm sorry, Mrs. Higgins...

MRS. HIGGINS  
 (between sobs)  
 Maybe it's for best, sir. That -  
 that wasn't my Sam back there. It -  
 it was as if the Evil One had crept  
 into his heart - poor Sam...

(CONTINUED)



137W CONTINUED:

137W

JEKYLL  
 (escorting her to  
 carriage)  
 Hobson - take Mrs. Higgins wherever  
 she wishes to go. I'll walk.

HOBSON  
 Yes, sir.

MRS. HIGGINS  
 (now in carriage)  
 Ht-Thank you, Dr. Jekyll...

JEKYLL  
 (patting her hand,  
 absently)  
 Goodnight, Mrs. Higgins.....

He walks o.s. and the carriage starts up as we,

DISSOLVE TO:

137X (FORMER SC. #42) MED. SHOT - ENTRANCE TO WEST GATE - PARK 137X

We are inside the park, SHOOTING OUT. Mr. Weller, a fat jovial  
 park-keeper in visored hat, is just about to lock the gate  
 as Jekyll appears.

MR. WELLER  
 Ah! Good evening, Dr. Jekyll. Just  
 about to lock up!

Jekyll comes in and stands in thought a moment, as Mr. Weller  
 locks the gate. Then Weller joins him and WE TRUCK WITH THEM  
 as they walk.

MR. WELLER  
 (chattily)  
 I'll step along with you if you're  
 going to the East Gate. Wonderful  
 nights we're having - eh, sir?

JEKYLL  
 (suddenly)  
 Mr. Weller - supposing you had a  
 balloon that would carry a man to  
 Mars - and the pilot you'd picked  
 out disappeared - would you get in  
 the balloon yourself and cast off?

(CONTINUED)

137X CONTINUED:

137X

MR. WELLER

(enjoying this as a  
joke)

Well now - that's a difficult one.  
But I think if I had a balloon as  
would carry me there - and back,  
mark you - I think I'd do it. Might  
get me away from the mother-in-law  
for a while!

(laughs uproariously)

How's that for an answer, Dr. Jekyll?

JEKYLL

(almost to himself -  
with resolve)

Fair enough, Mr. Weller -- fair  
enough....

DISSOLVE TO:

138 OUT.

138

139 FULL SHOT - INT. LAB - LATER

139

Jekyll is seated at his table, writing a letter. A full retort  
of liquid is bubbling near him. His face is strained,  
purposeful, his evening coat off, his hair a little  
dishevelled. Jekyll looks up from his writing, examines the  
content of the retort, turns the burner a little lower. Then  
goes back to his writing.

140 CLOSE SHOT - PAGE OF NOTE.

140

JEKYLL'S HAND IS WRITING:

"because there is no other way to prove the true value of my  
experiments....

(HIS PEN STARTS WRITING HERE)

"But remember, my darling, in case of my death...."

On this last word, with a crash of musical chord, we

QUICK DISSOLVE TO:

140A CLOSE SHOT - BEATRIX - INT. HER BEDROOM

140A

She is asleep, the moonlight coming across her face through  
the window o.s. Suddenly her eyes go wide, and she sits bolt  
upright as WE PULL back. She looks around the room.

BEATRIX

(as though someone were in the room)

Yes -? What --?

(CONTINUED)

140A CONTINUED:

140A

She thinks for a second, then quickly gets out of bed, hurries to the closet as WE PAN and starts pulling out some attire, as we

DISSOLVE TO:

140B FULL SHOT - FRONT HALL - SIR CHARLES' HOUSE

140B

Beatrix, now dressed, tip-toes down the stairs and silently opens the door to the street.

DISSOLVE TO:

141 CLOSE SHOT - JEKYLL - INT. LAB

141

The burner is now off. Jekyll is pouring the contents, which have dripped from the retort into a container, from the container into a vial. It smokes and swirls strangely. He holds the vial a second. He looks at the letter to Beatrix, leaning in a prominent position on the table.

142 CLOSE SHOT - JEKYLL AT MIRROR

142

Holding the vial, he examines his face, feels his skin, turning his head. He starts to raise the vial to his lips. Then he gets another thought. WE PULL BACK AND PAN LEFT AND RIGHT IN LONG SHOTS as he puts vial back on table, runs to the drapes at the back of the lab, pulls them to, over the windows, then dashes up the stairs and locks the door. He comes down again, approaches the vial, slowly, picks it up. For a moment, he looks straight ahead into the CAMERA, as though into the future. Then down the vial with one long gulp. For a second, nothing happens. Then he grips his throat in a violent convulsion, he chokes, groans, and gags. He can hardly breathe. Slowly, his face starts to change into a haggard and horrible caricature of himself. He spins around a couple of times, then falls to the floor, writhing. THE CAMERA ZOOMS down into his body, and is blacked out, as we,

DISSOLVE TO:

A142 SERIES OF STATIC DISSOLVES

A142

These to show the tortured metamorphosis in the splitting of Jekyll's soul: In a spinning maelstrom of odd mechanical whirring sounds, rasping and cacophonous noises and odd shapes come the faces and voices of the following:

1. Heath's Voice: "I can't allow it, Jekyll."
2. Mrs. Weymouth's Voice: "Vicious - filthy - indecent."
3. Jekyll's Voice: "... and let it destroy itself in its own degradation."

(CONTINUED)

A142 CONTINUED:

A142

4. Courtney's Voice: "... I hesitate to say what the Medical Council would..."

5. Beatrix's Voice: "There's nothing evil in that, is there?"

6. Sir Charles' Voice: "things no gentlewoman should understand!"

7. Bishop's Voice: "Come, come - my dear doctor - now you're invading my territory."

8. Girl's Voice: "... I'll add this for good measure."

It ends in a weird sighing moan and far away laughter, as we -

DISSOLVE TO:

150 CLOSE SHOT - JEKYLL - FACE DOWN ON FLOOR

150

His back is to the CAMERA (or is it Jekyll?). We ask as WE PAN UP WITH HIM, his back like an animal's in a crouch. The top of his head is strangely elongated, his ears are pointed. As yet we do not see his face but FOLLOW HIM as he slowly shuffles, gasping and grunting to the mirror. There over his shoulder, we get a look at his face for the first time. It is hideous in its transformation into Evil, yet withal containing a strange fascinating Pan-like quality. At first he starts, as though an animal looking in the mirror for the first time. Then he peers closer. And he starts to laugh, slowly, softly at first, then mounting to loud yelps.

JEKYLL

(into mirror - like  
eyeing a work of  
great art)

Look at you... look at you... what  
beautiful consummate evil!

(shouting exultantly)

There you are! And I made you! What  
a rainbow of unspeakable colors could  
you paint the world's horizon if I  
turned you loose!

(laughs louder,  
triumphantly now)

There it is, Sir Charles! Look at  
it, John Lanyon! Show this to the  
Medical Council, Dr. Courtney!

JEKYLL

(continued)

Hypocrites! Fools! Blind men! Deny  
what's in your souls, will you? You  
can't deny that!

(CONTINUED)

150 CONTINUED: 150

Then WE PAN HIM as he capers about the room, leaping and stretching and jumping up and down like a faun, laughing all the time. O.s. there is a knock on the door which he doesn't hear.

151 CLOSE SHOT - EXT. LAB - DOOR TOWARD HOUSE 151

Inside the laughter comes over the SCENE. Poole, in his dressing gown, is listening. He reacts to laughter, then starts banging on the door, trying to open it.

POOLE  
(in great alarm)  
Dr. Jekyll - Dr. Jekyll! What's  
happening, sir? Are you all right?

152 CLOSE SHOT - JEKYLL - INT. LAB 152

He stops capering as he hears the banging on the door, alert as a wild animal.

JEKYLL  
Eh? Who's there? Who is it?

POOLE'S VOICE  
It's Poole, sir! Dr. Jekyll - is  
that you, sir?

The banging continues. Jekyll looks wildly about, then sees vials on the table. He hurriedly starts mixing them in another potion.

JEKYLL  
Just a moment, now!

153 CLOSE SHOT - POOLE - EXT. LAB DOOR 153

When he hears the silence, he gets even more worried.

POOLE  
Who is that in there? Dr. Jekyll -  
answer me, sir! Dr. Jekyll --!

He shoves his weight against the door, cannot budge it, then starts o.s. toward the house when he is called back by footsteps on the stairs. He waits a little warily, as they come toward the door. The door opens quickly. Dr. Jekyll stands there, his natural self. He is pale, perspiring, breathing heavily.

JEKYLL  
(trying to be calm)  
Yes, Poole.

(CONTINUED)

POOLE

(stammering)

Why, sir - I - I'm sorry, sir - I heard a frightful noise -and a strange voice - and - and I thought something had happened, sir.

JEKYLL

No... it was quite - all right, Poole. There was someone here. He - he was a friend of mine. A - er - a... Mr. Hyde. He was a bit - well, under the weather - rather obstreperous. I got him out by the back door.

POOLE

Oh, I see, sir.

(then, back to the  
servant again)

Miss Beatrix is here, sir.

JEKYLL

(hit between the eyes)

Miss Beatrix.... alone?

POOLE

(re-assuringly)

I've shown her to the consulting room, sir.

JEKYLL

Tell - tell Miss Beatrix I shall be there at once.

POOLE

Very good, sir.

Jekyll closes the door, as Poole exits o.s.

Jekyll comes down the stairs in the b.g. He is stunned by this announcement from Poole. Mechanically, dazed, he starts putting on his tail coat. Then with a sudden rush of thought, as WE PAN, he rushes to the mirror again, examines his face to see if any of the awful evil is left. He feels his cheek, his brow, his ear. He covers his face with his hand, in revulsion at what he had seen earlier. Then he looks at himself again.

154 CONTINUED:

154

JEKYLL  
 (muttering through  
 his teeth some dim  
 remembered quotation)  
 "... if once this thing is born again,  
 Decapitate it - e're it fouls the  
 air..."

Then he quickly turns from the mirror, crosses and picks up the letter he has written Beatrix, tears it into small pieces, throws it in the waste-basket, and adjusting his coat, starts up the stairs. Half way up he hesitates, then proceeds more slowly, as we

DISSOLVE TO:

155 FULL SHOT - INT. JEKYLL'S CONSULTING ROOM - BEATRIX

155

The room is much as we would expect... a desk, consultation chair, many shelves of medical books, a few standard instruments in a case. Beatrix is seated, nervous and anxious. She turns quickly, as Jekyll opens the door from the hall, in the b.g. Jekyll's attitude is one of hesitancy at first, as though awaiting some feared reaction from her.

BEATRIX  
 (quickly)  
 Then you're not -? Harry, what's the -  
 ?  
 (on this she is  
 starting over towards  
 him, then stops,  
 looking at him - his  
 attitude is tense,  
 strained as though  
 she knew something.  
 Then she gives him a  
 puzzled little smile,  
 feels her temple)  
 I can't explain why... but I had a  
 strange feeling you were going away -  
 without ever seeing me again ...  
 isn't that silly?  
 (she slowly sinks  
 down in a chair,  
 looks about the room,  
 then up at him with  
 an embarrassed,  
 nervous little laugh)  
 It - it was silly, wasn't it? Because  
 here you are - and here I am...

(CONTINUED)

JEKYLL

(feeling he must say  
something)

I had to go to the hospital, Bee....  
the man died.

BEATRIX

Oh, I'm sorry... maybe that's what I  
felt. But it was just something that --  
(then, with another  
little laugh)

Why - I had no reason to come at  
all!

She rises again, automatically. Jekyll takes her hand with a  
sudden gesture.

JEKYLL

Oh, yes, Bee - yes!

BEATRIX

(with a soft smile)

You're glad I'm here then?

Jekyll sweeps her into his arms. Holds her almost desperately  
close. In this gesture, her cape falls to the floor.

JEKYLL

Glad? I'd have come to you, I think -  
if you hadn't -- I mean - tonight,  
somehow, I missed you more than  
ever...

BEATRIX

(her lips against his  
cheek)

When I'm in this house, I won't let  
you waste your nights in that stuffy  
old laboratory... You know that,  
don't you - hmmm...?

JEKYLL

(almost to himself)

You'll never be out of sight -!

He holds her for a second, then:

BEATRIX

(turning her face to  
his)

I don't want to go home....

JEKYLL

Bee....

(CONTINUED)



BEATRIX

You said it wasn't evil for us to --  
please, don't send me away now....

He looks full in her eyes for a second, then they kiss passionately.

BEATRIX

(ecstatic)

Oh, my love -!

(then she stops, and  
withdraws from him a  
little, as her eyes  
catch something o.s.  
Jekyll turns too.  
Beatrice's chin lifts  
in defiance. Then,  
quietly:)

Yes, Father....?

WE PAN OVER slowly to pick up Sir Charles standing in the open door-way. Behind him in the hall is Poole, nervously wringing his hands. Poole ducks o.s., as Sir Charles comes slowly into the room, as WE PAN, and confronts Beatrice and Jekyll. Without a word, he leans down, picks up Beatrice's cape and hands it to her.

SIR CHARLES

(in a quiet, cold  
voice to Jekyll)

I am very grateful for the anxiety  
you caused us this evening -

(to Beatrice)

I was unable to sleep myself.

JEKYLL

Sir Charles, I asked Beatrice to come  
here tonight --

BEATRIX

(reproving him)

Harry - you --

JEKYLL

(gently)

Bee --

(to Sir Charles)

Because I --

SIR CHARLES

(to Jekyll)

Apparently you didn't consider our  
talk the other evening very seriously?

(CONTINUED)

JEKYLL

Sir Charles, I beg to believe that there was no --

SIR CHARLES

All I can believe is that your theories of behavior are not normal, Jekyll -- not fit. I might say not even --

BEATRIX

(interrupting quickly)

Father, I don't expect you to understand. I'm not ashamed.

SIR CHARLES

Then I shall be for you... because I do understand. You and I are leaving for the Continent tomorrow. We shall be catching the afternoon boat-train.

JEKYLL

(stunned)

The Continent? Oh, come, sir -- there's --

BEATRIX

(pleading now)

Oh, Father, please -!

JEKYLL

(trying to reason)

Sir Charles - you could avoid all of this misunderstanding if you'd set an early date for our marriage.

BEATRIX

Please, Father....

SIR CHARLES

The date remains as planned.

(to Jekyll)

And if you haven't abolished those unhealthy experiments of yours -

(as Jekyll starts to speak)

Oh, I know you're still working at them - why, we'll consider the engagement broken.

JEKYLL

swear to you, sir, I've finished entirely with everything that I -

(CONTINUED)

SIR CHARLES

That will await our return. Come,  
Beatrice.

BEATRICE

(to Jekyll)

Harry - if you don't wish me to go  
away - I shall refuse.

SIR CHARLES

(sternly)

Beatrice -!

BEATRICE

I mean it, Father.

She turns to Jekyll for an answer. He looks at her for a long time.

JEKYLL

(finally)

I don't want you to go away, Bee.  
But - even though you and I can't  
agree with him - your Father is only  
thinking of your happiness. I can't  
disrespect him in that. I can't ask  
you to.

There is a moment of silence. Beatrice sees that Jekyll means it.

SIR CHARLES

(with a relieved sigh,  
more gently now)

That's highly commendable, Harry.

Beatrice now tries to smile. She offers her hand to Jekyll.

BEATRICE

(fighting tears)

You - you'll see us off at the train?

JEKYLL

(taking her hand -  
nodding)

It better have two engines - or I'll  
try to hold it back.

BEATRICE

Try anyway.

She goes close to him, kisses his cheek swiftly, and with a little sob, turns and hurries out.

(CONTINUED)

155 CONTINUED: (5)

155

SIR CHARLES  
 (more kindly)  
 Restraint, my boy - restraint. It's  
 the only strength of human existence.

JEKYLL  
 Goodnight, Sir Charles.

SIR CHARLES  
 Goodnight.

He turns and follows Beatrix. Jekyll looks after them,  
 miserable, as we

FADE OUT:

159-161 OUT.

FADE IN:

162 FULL SHOT - EXT. JEKYLL'S HOUSE - DUSK 162

It is raining, a heavy driving rain.

DISSOLVE TO:

163 FULL SHOT - INT. JEKYLL'S LAB 163

Jekyll stands looking out of the back windows, leaning up  
 against the wall. Poole enters from the stair landing and  
 comes down carrying a tray on which is a letter and a glass  
 of sherry wine. Jekyll does not even look around.

164 CLOSE SHOT - POOLE 164

At bottom of stair, he stops and looks at Jekyll o.s.

165 CLOSE SHOT - JEKYLL - POOLE'S ANGLE 165

He is moody and disconsolate, as he looks at the rain outside.

166 PAN SHOT - POOLE 166

He shakes his head, frowning, then smiles to himself as WE  
 PAN HIM OVER to Jekyll.

POOLE  
 (gently)  
 How about a glass of sherry wine,  
 sir?

JEKYLL  
 (without looking)  
 No, thank you, Poole - no sherry  
 wine.

(CONTINUED)

166 CONTINUED:

166

POOLE

Well, would you consider a letter -  
ah - from Aix Les Bains?

Jekyll turns quickly, his face lighting up.

JEKYLL

(snatching up letter)  
Poole, you blackguard! Would I?  
(tears open letter,  
Poole starting to  
move away with the  
tray)  
And your sherry wine, too - what's  
more!

Poole comes back and gives glass to Jekyll. Jekyll starts reading letter avidly, holding wine in his hand. Poole moves o.s.

167 CLOSE SHOT - POOLE

167

As he comes to a desk, and starts straightening things up. He wants to talk, to cheer his master up.

POOLE

Miss Beatrix should be returning  
home in another week, shouldn't she,  
sir? Hobson told me they were  
expected.

He gets no answer from Jekyll o.s. He turns to look.

168 CLOSE SHOT - JEKYLL - POOLE'S ANGLE

168

Jekyll's expression is turning from interested delight to puzzlement. Then his face clouds entirely. He puts glass down on window-sill. It falls over with a tinkle and a splash. Jekyll quickly turns the page, anguished.

169 INSERT - BEATRIX'S LETTER - IN JEKYLL'S HAND

169

(LINES ARE FROM TOP OF PAGE)

"... did not write yesterday because I'm so distressed. Darling heart - Father - refuses to come home. We are leaving tomorrow for Italy - to be gone I don't know how long. Oh, my dearest, if you knew how I've tried to.."

170 FULL SHOT - ROOM

170

Poole sees Jekyll's concern and rage, as Jekyll looks away from the letter. Poole advances to him, to pick up glass.

(CONTINUED)

POOLE

Not bad news, I hope, sir.

JEKYLL

(bitterly)

Miss Beatrix will be gone indefinitely -  
that's all.

POOLE

Oh, I'm sorry, sir. Sir Charles'  
health, no doubt.

(a pause, as Poole  
watches Jekyll slump  
down in a chair)

If you'll forgive me, sir - it  
distresses me to see you down this  
way. It's not right, sir. Might I  
suggest that you pick up and go out  
this evening for a bit of fun? They  
say there's a very entertaining  
musical comedy at the Gaiety -

(with a little cough)

- er - ah -, very daring, you know,  
sir -

Jekyll considers this a moment, looking at Poole. Then:

JEKYLL

(dryly)

I'm afraid that's not particularly  
becoming in my position, Poole -

(then with a sardonic  
chuckle)

Nor even wise, I might add....

He rubs his face in his hands.

POOLE

Another glass of sherry wine, sir?

JEKYLL

(face in his hands,  
wearily)

No thank you, Poole...

POOLE

Yes, sir.

Poole exits from scene, with tray and broken glass. We hear him go upstairs o.s. and close the door. Then Jekyll gets up with sudden impatience. WE PAN HIM as he walks about the room. He fiddles with a tube or two, straightening it absently. He finds a pipe on the table, knocks it out. He feels in his pocket for tobacco pouch. Doesn't find it. He walks over by the cabinet.

171 CLOSE SHOT - JEKYLL 171

He is looking for his pouch, when suddenly, his eyes catches something o.s.

172 CLOSE SHOT - IVY'S GARTER 172

It is still where Jekyll must have tossed it weeks ago. Its cheap little clasp, glistens in the lamplight.

173 CLOSE SHOT - JEKYLL 173

Fascinated, he slowly bends over and picks it up. He feels it in his hand. He thinks of the girl. Then he quickly throws it on the table. WE PAN HIM as he paces the length of the room again, nervously. This brings him opposite the mirror. He looks at himself then thinks, looks back at the garter, then over at a cabinet. Then he makes his decision, and hurries to the cabinet, pulling out some vials of powders and liquids from various pigeon-holes. As he hastily carries them to the lab table and sits himself down to mix them, we

DISSOLVE TO:

174 CLOSE SHOT - FINISHED POTION 174

As Jekyll's hand picks it up WE PAN to his face. He hesitates a second, looks at the garter nearby, then with a desperate gesture he drains the potion. The same reaction sets in as before. In violent convulsions, his face starts to turn. He grips the sides of the chair in agony. WE PAN DOWN to his hand. It turns into an animal-like appendage. His four fingers seem to grow together a little bit at the base, and then separate in the middle, almost like the beginning of a cloven hoof. His neck becomes thick and shorter.

WE PAN UP to his face. It is worse than before. WE PAN DOWN to the other hand. The same process is happening here. He is gasping and writhing all the while. WE PAN UP again to his face. The transformation now becomes complete. It is worse in this second stage - more bestial than faun. His writhing stops. He rises, shakes his head - feels the change in his thoughts.

(NOTE: The question of each metamorphosis and its subsequent gradations according to makeup is open to debate so that all parties concerned in the production agree and are satisfied)

GIRL'S VOICE

(on track, whispering)

It's in your eyes - it's in your eyes...

He hurries over to the mirror to look. He is truly this Mr. Hyde now, whom he spoke about to Poole.

(CONTINUED)

174 CONTINUED:

174

HYDE  
 (into mirror, gleefully)  
 Yes, Mr. Hyde! Wonderful, Mr. Hyde!  
 It is! You are the modern Narcissus!  
 Your face reflects man's Eternity as  
 it was meant to be!

He leaps away from the mirror, stretches himself like an animal in the middle of the room, thinks again.

GIRL'S VOICE  
 (whispering)  
 (with a low laugh) Caught, aren't  
 you? You're caught...

HYDE  
 (suddenly, exultantly)  
 No! I'm free! Free!

He capers about a second, then quickly takes his cape, stick and hat from a hanger, and darts out the back door.

175 CLOSE SHOT - JEKYLL - EXT. BACK OF LAB

175

He takes a key out of his pocket, and locks the door. Then he turns and looks about him. He takes off his hat and stretches again in the rain, looking up into the elements. Then he darts off into the darkness as we

DISSOLVE TO:

176 FULL SHOT - INT. ROOMING HOUSE HALL

176

We are SHOOTING TOWARD front door on which somebody is banging furiously on the outside. The slatternly landlady hurriedly comes down the steps, opens door. She jumps back with a startled cry as Hyde barges in.

HYDE  
 (his eyes a gleam)  
 Is she here? Is she in?

LANDLADY  
 (back up stairs a way)  
 Who? Who do you want?

HYDE  
 (pointing)  
 The dove - the little white dove  
 that nests in her warm loft up there?

LANDLADY  
 (as he starts up steps)  
 If it's Ivy Pearson you want - she -  
 she ain't in.

(CONTINUED)



176 CONTINUED:

176

HYDE  
 (thinking over the  
 name)  
 (coming down)  
 Ivy, eh? Ivy...  
 (with a sly laugh  
 poking her with stick)  
 Clinging, no doubt, too....  
 (then, impatiently)  
 Come, come - you leaf of jaded  
 lettuce! Where is she? Where does  
 she work?

LANDLADY  
 At the Palace of Varieties!

HYDE  
 Ah! At the Palace of Varieties!  
 What a shallow hearth for the fire  
 of my lovely jewel!  
 (then, cocking his  
 head to one side)  
 But - variety, eh? Variety! I like  
 that!

With a caper, he pokes the landlady in her backside with his  
 stick, and dashes out of the door.

177 CLOSE SHOT - CURB - EXT. IVY'S PLACE

177

Hyde comes out, gleeful at the prospect of finding Ivy. He  
 comes abreast of an old blind man who is timidly tapping his  
 stick on the curb, preparatory to crossing the street. Hyde  
 takes his arm with exaggerated solicitation.

HYDE  
 Why, why! Let me give you a hand,  
 Uncle!

BLIND MAN  
 (with a happy smile)  
 Oh...thank you, sir!

WE TRUCK AHEAD OF THEM across the street. They weave their  
 way past a couple of drays. Then, in the middle of the street,  
 Hyde kicks the old man's stick out from under him.

HYDE  
 (laughing gleefully)  
 There you are, Uncle - safe and sound!

(CONTINUED)

177 CONTINUED:

177

The old man exclaims inarticulately - "Here - no - no -" and gropes about for his stick which Hyde flicks farther away along the cobbles with his own. A cart nearly runs the old man down, the driver pulling up with a jerk as the old man reels backwards. Hyde utters another happy laugh, and WE PAN HIM as he crosses the street and capers down the walk to where a cab is standing near the intersection of a neuse.

178 CLOSE SHOT - HYDE

178

As he climbs into hansom, he taps the nodding driver with his stick.

HYDE

Come, come - my dozing fungus -!  
 (as Cabbie wakes up  
 quickly)  
 To the Palace of Varieties!

CABBIE

Right, sir!

HYDE

(wacking horse's right  
 rump with cane)  
 Right, sir!  
 (then whacking left)  
 Left, sir!  
 (then whacking center)  
 And a bit down the middle, sir!

Naturally, the horse leaps to action during this as WE PAN CARRIAGE AWAY, AND

DISSOLVE TO:

179 FULL SHOT - EXT. PALACE OF VARIETIES

179

It is the facade of the average cheap music hall of the period. Hyde leaps out of the cab as it comes to a stop. He looks at the place with eager interest, then turns to hand the Cabbie his fare. As the latter reaches down for the money, Hyde has the sudden caprice to pull him tumbling off his seat, rolling him on the pavement. Hyde throws the money on top of him and then pokes him with his stick.

HYDE

(capering about)  
 Whee! All the king's horses and all  
 the king's men!

A couple of hangers-on in front rush up. A passer-by stops.

(CONTINUED)

179 CONTINUED:

179

1ST HANGER-ON  
 (as though to detain  
 Hyde)  
 Here, here, Guv'nor - what's the -?

Hyde turns and raises his stick, with a growl of rage. The men jump back, scared at the expression of viciousness they see. Then Hyde chuckles, and darts on into the music hall box office, as we

DISSOLVE TO:

180 FULL SHOT - INT. PALACE OF VARIETIES

180

A smoke-filled Utopia with a bar at one end, a stage at the other. Along the side, boxes with tables and chairs - and tables and chairs ranging on an incline from the stage back towards the bar. The "chairman" at his table down front is conducting the proceedings on the stage, a row of plump soubrettes in a song and dance ensemble to the tune of "Champagne Charlie". WE SEE Hyde come in in the b.g.

181 CLOSE SHOT - HYDE

181

He comes in, stands a moment, smelling the wind like an expectant ram. A waiter approaches him, sees his quality attire. Hyde hands him his ticket.

WAITER  
 Ah, yes, sir - Box F, sir.

WE PAN THEM through the tables and up some small steps around in back of a box which Hyde enters. The waiter stands, expecting an order, as Hyde's eyes dart about, savoring the place. The waiter is now a little leery of Hyde's looks and wants to please.

WAITER  
 A brandy and soda, sir?

HYDE  
 (with a grunt, nodding  
 his head)  
 Hmph.

The waiter exits. Hyde continues to sweep the room with his look.

182 PAN SHOT - HYDE'S ANGLE - THE PLACE

182

Hyde's glance travels about slowly, enjoying each group. IT HOLDS at a table where a young man is kissing the neck of his girl friend. She pretends to repulse him.

183 CLOSE SHOT - HYDE 183

He likes this. He shifts happily in his chair. He looks toward the stage.

184 PAN SHOT - LINE OF SOUBRETTES - HYDE'S ANGLE 184

We travel down the line of hard-working young ladies. They lift their limbs in a sort of can-can.

185 CLOSE SHOT - HYDE 185

This pleases him no end. He lifts his stick and rotates it like the limbs of the girls. The waiter appears with the brandy and soda, puts it down.

WAITER  
(elaborately)  
Yes, sir.

Hyde picks up the glass, starts to drink, and just then notices something o.s. His eyes light up.

186 EFFECT SHOT - HIS ANGLE - IVY 186

She is behind the bar, laughing and joking with two or three men. The reason Hyde can see her is that she is standing on a stool, reaching up for a bottle at the back of the bar, as she looks back at the men below. We cannot hear what she is saying, naturally.

187 TWO SHOT - HYDE AND WAITER 187

Hyde notices waiter's presence.

HYDE  
(barking)  
What are you waiting for?  
(as waiter starts to  
stutter)  
A tip, eh? Get out!

The waiter ducks quickly, and Hyde looks again toward Ivy o.s. WE PULL BACK to INCLUDE waiter as he rounds box and starts down steps.

WAITER  
(grumbling)  
Blighter!

Hyde swings his cane over the box in front of the waiter, tripping him.

(CONTINUED)

187 CONTINUED:

187

HYDE  
 (as he does so)  
 Eh?  
 (to waiter on floor)  
 Mind your tongue and send me a bottle  
 of champagne.  
 (gesturing o.s.)  
 Have her bring it - that girl up  
 there!

WAITER  
 (sullenly)  
 Ivy? Ivy ain't allowed to leave the  
 bar.

At this point, a fat little manager comes INTO SCENE.

HYDE  
 (with slow ominousness)  
 I said!

MANAGER  
 (very officious)  
 Here - here. What's all this here  
 about?

WAITER  
 This gent here wants champagne.

MANAGER  
 Champagne? Well, bring it, man -  
 bring it!

WAITER  
 But he wants Ivy to serve it -!

MANAGER  
 Of course, she'll serve it! Jump  
 now!  
 (turns to Hyde as  
 waiter slinks off)  
 Anything to oblige a gentleman, sir!

But Hyde takes no notice of him, as he keeps looking o.s. at  
 Ivy.

188 GROUP SHOT - AROUND IVY AT BAR

188

She is still on the stool, reaching up. The two men are  
 kidding her. She is playing up to them. Their eyes are  
 obviously on her ankles and lower limbs as they are revealed  
 by her skirt lifting a little when she stretches.

(CONTINUED)

1ST MAN  
(winking at the other)  
No, we want the Old Par up there -!

IVY  
This - up here -?

2ND MAN  
(nudging his companion)  
No, no - up higher, Ivy love - the  
Red Label Walker -!

IVY  
Higher, eh? You are a one!  
(drops down and pushes  
him playfully in the  
chest)  
Your missus has got a pair of ankles.  
Go home and look at them!

By this time the waiter has come to bar.

WAITER  
(to Ivy)  
There's a gent in Box F what wants  
you to serve him and old Figg says  
you're to do it.

IVY  
(airily)  
Oh, he does, eh? Well, tell him it a  
in't my business to --

WAITER  
He wants a bottle of the boy.

IVY  
(happily surprised)  
Oh! Bubbly! Why didn't you say so?

She takes a bottle of champagne from a box of cracked ice  
behind bar. Puts it on a tray.

1ST MAN  
(during this)  
Hey, Ivy love - what about some fish  
and chips after the show?

2ND MAN  
What about a dozen oysters and a  
pint of stout?

Ivy very meaningfully puts a second glass on the tray.

(CONTINUED)

188 CONTINUED: (2)

188

IVY

What about a glass of champagne?

She picks up tray with bottle and glasses and flounces down the bar and out, as the two men look after her.

189 CLOSE SHOT - CHAIRMAN

189

He turns to the crowd as another chorus of the song starts.

CHAIRMAN

(calling out)

Everybody now! All together! `Oh!  
Champagne Charlie is my --!'

He leads the crowd as they all start to sing.

190 PAN SHOT - IVY

190

As she approaches box. She adopts a casual air, singing as she goes, pretending little interest in the man in the box o.s., as WE PAN HER UP the steps and around into the box. She puts down tray as Hyde looks at her avidly. She has not yet got a good look at him, only sensing his expensive attire, as she opens the bottle and sings at the same time. Then she turns as though to smile casually at the customer, and gets Hyde's full look, sees him for the first time, and stops singing, staring at him. Then she looks away, starts singing again, only not very happily now, and then pours only one glass, as she finally ceases singing entirely. The song stops, and there are applause and shouts o.s.

IVY

(wanting to get away)

That'll be half a quid, sir.

HYDE

(giving her a note)

Here's a sovereign, my dear... the  
change is yours.

IVY

(impressed)

Thank you, sir.

Yet she looks at him again and still decides to go. Hyde gets up quickly and touches her elbow.

HYDE

Oh, but now! You brought two glasses.  
You must have had the same thought  
as I. What a nice beginning, eh?

(pulls out chair and  
edges her into it)

Sit down, my dear - yes - sit down....

(CONTINUED)

He pours the other glass of wine for her.

IVY

(nervously, watching  
him)

I'll take just a sip. Then I'll have  
to go back because I'm --

HYDE

Nonsense - we've got all evening,  
little Ivy. I like your singing.  
You'll have to sing for me some more.  
Where did you get such a pretty  
voice....?

IVY

(fooling with glass)

Why - I dunno.... I just --

HYDE

Is it because of the pretty place it  
comes from -?

(starting to touch  
under her chin)

That's very lovely.... where it comes  
from....

Ivy quickly picks up her glass, to interfere with his gesture.

IVY

Well - good - good luck, sir.

HYDE

I make my own luck, my dear --  
(lifting his glass to  
her)

And tonight I follow the rainbow....

IVY

(with a nervous laugh) You do talk,  
don't you?

HYDE

(leaning closer to  
her)

We'll follow it together, eh?

He holds her gaze for a second. Then:

IVY

(decisively)

I follow it right home, mister.

(CONTINUED)



HYDE

To what end, my dear? That fetid  
stable you call home? You - with  
your young radiance -- are happy  
living in that rat-trap?

IVY

(pertly)

What do you expect? Buckingham Palace?

Hyde throws back his head and laughs.

HYDE

Touche', my dear. I like that!

IVY

(suddenly)

Here! How do you know where I live?

HYDE

(caught)

Why, I --

(then, easily)

I can only imagine. I'll warrant  
your wages here won't afford you a  
mansion in Kensington.

IVY

(as he leans closer)

`Struth - they don't!

(starting to rise)

Well, I must be off because --

HYDE

(holding her arm)

Why? You act frightened of me, little  
Ivy....

(rising with her,  
still holding her  
arm - softly)

You mustn't be frightened of me....

Ivy stares at him a second, almost in a spell because of his  
voice and touch. Then, she suddenly wrenches herself away.

IVY

(as she does so)

I ain't afraid of nobody - but leggo,  
you hear?

At this point, the first man who was at the bar, enters. He  
is quite tight and annoyed. He grabs Ivy's other arm.

1ST MAN

What's he doin', Ivy?

(CONTINUED)

190 CONTINUED: (3)

190

IVY  
 (wrenching away from  
 him also)  
 And you leggo, too:

As she ducks out of the box, she bumps into the second man at the bar, who has followed the first. The latter is quite drunk.

2ND MAN  
 Hey! What's all this about?

HYDE  
 (pointing to first  
 man)  
 He insulted the poor child! He mauled  
 her!

1ST MAN  
 Don't listen to --

2ND MAN  
 (eyeing first)  
 He did, eh?

HYDE  
 You saw him -- he nearly broke her  
 wrist! We were sitting here having a -

For answer the second man swings on the first and knocks him over the rail of the box and onto a table, beneath where sit four or five men and a couple of girls. The place goes in an uproar.

2ND MAN  
 (leaning over rail,  
 to first)  
 You will, eh?

Hyde's eyes light up at the fracas. He shoves the second man over the low rail with a lightning movement, and stands laughing at the turmoil below.

191 FULL SHOT - FIGHT

191

It starts as one of the men swings on the first who has fallen.

AD LIB  
 Here! What's the idea? Give it to  
 him, Fred! Wh're you shovin'? Let  
 him have it! You take that one! Etc.

The fight becomes general in the area below Hyde's box, as he watches gleefully. Women scream. Glasses and bottles crash.

192 CLOSE SHOT - HYDE 192

He jumps up and down at the rail, watching the fight like an animal, gleefully giggling as he sees the heavy punching and falling. At one point a man is backed up against the rail. Hyde puts his foot through and kicks him sprawling.

193 PAN SHOT - MANAGER 193

The fat little man comes hurrying into the fight, elbowing his way through.

MANAGER

(calling over his  
shoulder)

Fred - Joe -!

(to fighting crowd)

Here, here now - stop this! I'll  
stop it!

As he comes abreast of Hyde, Hyde's eyes gleam as he spies the Manager's. Then, with elaborate but quick prankishness, Hyde uses his stick like a billiard cue, shooting it on the rail, letting the manager have it right in the side of the eye, then jumps up and down with laughter as the manager goes down, and we -

DISSOLVE TO:

194 TWO SHOT - INT. MANAGER'S OFFICE 194

The manager is applying a cold towel and a piece of raw meat to his eye which is quite puffed. In the b.g. through the door, we see the activity of the place. Hyde watches him.

MANAGER

... frightful. We run a very orderly  
hall here. I don't understand what  
happened.

HYDE

It's that girl, Ivy... that barmaid.  
Girls like that always cause trouble.  
You should discharge her.

MANAGER

(surprised)

Ivy? Why, no! She brings half the  
customers in here --

HYDE

I said discharge her!

(CONTINUED)

194 CONTINUED:

194

As the manager looks, Hyde takes a sheaf of bills from his wallet, and throws them on the desk. The manager picks them up, looks at Hyde.

MANAGER

Hm? Five pounds? Why - why - yes - yes - I think you're quite right, sir. Trouble-maker, that's what she is. Out she goes, sir.

HYDE

(starting to go)  
At once, you hear?

MANAGER

Oh, yes, sir.

Hyde goes out, as the manager looks after him, guiltily putting the money in his pocket, as we

DISSOLVE TO:

195 CLOSE SHOT - CAB - EXT. PALACE OF VARIETIES - LATER

195

Hyde is sitting in the cab, staring o.s. like a gnome, waiting. His eyes light up, AS WE HEAR Ivy and the manager's voice o.s. WE PAN OVER to where Ivy is leaving the stage door of the place and yelling back at the manager in the b.g.

IVY

Who you pushin'?

MANAGER

Well, don't hang about here!

IVY

Who's hangin' about?

MANAGER

Then be off!

IVY

Good riddance!

He slams the door in her face and she comes toward the CAMERA, flouncing her indignation. As she gets opposite the cab, Hyde steps out and confronts her.

HYDE

(solicitously)  
I was afraid there would be trouble,  
little Ivy...

(CONTINUED)

195 CONTINUED:

195

IVY

(flaring up at him)

Trouble? I was sacked, that's what -  
!

HYDE

I know. That's why I waited. I want  
to help you, my dear.

IVY

You done enough. It was on account  
of you! You started that row!

HYDE

Ha! A volcano inside - always ready  
to flare up. I like that.

(in the meantime he  
has taken out wallet  
and puts a wad of  
notes in her hand)

There now - to show my heart. We'll  
get along, you and I!

(guides her to cab  
and helps her in)

The rainbow is wide and long, little  
Ivy....

Ivy allows him to do this, fascinated as much by his easy  
manner as by the sudden wealth in her hands.

196 FULL SHOT - INT. CAB

196

Ivy gets in, followed quickly by Hyde, who shuts the door.  
But Ivy now feels imprisoned as Hyde sits close to her. She  
starts to rise, undecided, as though to get out.

IVY

Now, wait. Half a mo', mister --

HYDE

(quickly, holding her  
on seat)

No, no... you don't belong in there,  
anyhow -- serving cheap gin to cattle!  
You should be in a quiet, hidden  
palace - singing the ancient song of  
pleasure -- and surrounded by rare  
perfume and jewels -- a life that  
would put a queen of Babylon to  
shame --!

(CONTINUED)

IVY  
 (fascinated more, but  
 doubtful)  
 G'arn -- who do you think you're  
 kiddin'?

HYDE  
 I mean it, my dear! From the moment  
 I saw you, I --

IVY  
 (practical)  
 And how'm I going to get all that?

HYDE  
 (patting her hand -  
 still holding money)  
 With this! More and more of this. It  
 was printed just for you --!  
 (he laughs wildly,  
 and she pulls away  
 from him a little -  
 he feels this)  
 Oh, don't let my looks frighten you,  
 little Ivy -!

IVY  
 (studying him)  
 Well, you ain't a museum piece,  
 exactly.....

HYDE  
 (enfolding her)  
 No, not my face - but you'll forget  
 that soon enough....  
 (he moves toward her)  
 She suddenly decides against it all.

IVY  
 (trying to get away)  
 No! It's a rum go. That's what it  
 is! Let me out!

She tries to thrust him away.

HYDE  
 (becoming vicious  
 instantly)  
 Do you think I'd let you go now that  
 I've got you? You think I'd throw  
 away food after famine?

196 CONTINUED: (2)

196

IVY

(unable to take her  
eyes from his, in a  
small voice)

D-don't - you're hurting me...

HYDE

(grinning evilly)

I wouldn't hurt you because I love  
you - because I'm happy loving you -  
(with a chuckle)

We're going to whirl away - in a  
burst of blinding darkness -- aren't  
we, little moonbeam?

IVY

(a mouse before a  
cobra)

I - I - don't know what you're talking  
about -

HYDE

(imitating her in a  
baby-talk voice)

Oh! She doesn't know what I'm talkin'  
about!

197 CLOSE SHOT - HYDE'S FACE

197

It starts to come closer toward the CAMERA

HYDE

(in a throaty low  
whisper)

But you'll find out... oh yes --  
you'll find out...

His face moves right into the CAMERA with an awful leer, as  
we

FADE OUT:

FADE IN:

198 CLOSE SHOT - BEATRIX'S FACE

198

She is wearing a puzzled frown. WE PULL BACK TO find her  
seated on the terrace at a table with Sir Charles outside of  
the "pump room" at Aix Les Bains. Sir Charles is opening  
some letters. In the b.g., others at other tables are reading  
newly-arrived mail. Beatrix turns the page of her letter.

198A CLOSE SHOT - PAGE OF LETTER 198A

"so your letter was forwarded to me here at the Conference.  
I cannot imagine why you have not heard from Harry, but when  
I get back to London I shall immediately look him up and --"

199 TWO SHOT - BEATRIX AND SIR CHARLES 199

SIR CHARLES

(opening another letter)

Hmph! Fellows and Smith. Probably  
the market's tumbled.

(then, as he glances  
at letter)

No! It's up. By Gad!

(then over to Beatrix,  
in a fine mood)

Well, what's your good news, my dear.  
What does Harry say this morning?

Casually, Beatrix tips the copy of the Times. so that it  
stands on her lap against the table.

BEATRIX

Oh, nothing much....

200 CLOSE SHOT - COLUMN OF TIMES - 200

IT IS A LETTER. IT BEGINS:

To the Editor of the Times:- I recently walked through the  
West End of London. I have never seen such deplorable housing  
conditions in all my life. Surely, --

SIR CHARLES' VOICE

(with a chuckle)

Oh, come now - Nothing about wanting  
to know when you're coming home? Oh,  
no - I'll wager not!

201 TWO SHOT - BEATRIX AND SIR CHARLES 201

He is glancing over at her chidingly.

BEATRIX

(trying to be bright)

He says he walked through the West  
End recently....

(reads)

I have never seen such deplorable  
housing conditions Surely, the City  
Council should find funds to --

(MORE)

(CONTINUED)



BEATRIX (CONT'D)

(stops reading)

Well, he just goes on to say about the conditions. They must be pretty dreadful.

SIR CHARLES

Hmp! I like the sound of that. He's got his mind on practical problems. Yes, the Council should do something about it -

(stops as he sees  
tears in her eyes)

Here, here - my dear - what's wrong?

BEATRIX

(quickly collecting  
herself)

Nothing. I - I guess I'm just not terribly interested in housing conditions.... at the moment.

She tries for control with a little laugh.

SIR CHARLES

You mean because a man doesn't cover the pages with sentimental drivel? Nonsense -

(pats her hand, gently)

You women should learn to read between the lines...

(picks up another  
letter - half to  
himself)

Yes. I like the tone of that letter. Perhaps we won't have to stay away as long as I thought....

Beatrice turns and looks at him with joyful expectance, as WE DOLLY TO A CLOSE SHOT OF HER, an

DISSOLVE TO:

202 CLOSE SHOT - IVY - INT. NEW APARTMENT

202

She is a different Ivy than we last saw. She seems to be down, dull, beaten, some of her native young impudence and freshness gone. She is playing a game of solitaire. She makes a move, and winces a little, feels her shoulder, then plays on dully, as WE DRAW BACK to show her new surroundings, a rather rich, gaudy and heavy parlor of the period. In the b.g. beyond folding doors thrown open, is the bedroom and dressing table. AS WE SWING AROUND we see the front door on a landing and then a few steps with rail descend into the parlor. The door opens and Ivy jumps up quickly, stiffening, then relaxes and tries to cover up as an older girl in a peignoir and slippers comes in.

IVY

(sitting down)  
Oh, hello, Marcia.

MARCIA

(coming down steps)  
Just stepped down the hall for a chin-chin...  
(sits down opposite  
Ivy as WE DOLLY IN  
eyeing her, with a  
casual drawl)  
You jumped as though you sat on a hot stove.

IVY

(with a nervous laugh)  
It's me nerves, I suppose.  
(to change subject)  
Want to play?

MARCIA

(picks up another  
deck and shuffles,  
as Ivy sweeps hers  
up and does the same)  
Oh, I say -  
(laying out her cards)  
My Freddie's got a young brother.  
Just down from Oxford. A nice boy,  
Freddie says, and he'd like to have  
him meet a nice girl. How about it?

IVY

(quickly, seeing  
Marcia's motive)  
No, Marcia - no - you know I ain't  
in any position to --

(CONTINUED)

MARCIA

(coming right to the  
point)

I don't know what's wrong with you!  
A smart, pretty young girl - with a  
goblin like this Hyde! Of all the --

IVY

(trying to pass it  
off)

Why, now - looks ain't everything -  
you see --

MARCIA

(piling it on)

Sitting here waiting for him all the  
time - like in a cage! Come on out  
with Freddie and me and the kid.  
We'll go to the Empire and the  
Alhambra - where all the toffs go -  
where everybody's laughin' and  
gay --!

IVY

Oh, I'd like that - straight, I would.  
But - but I can't, Marcia. I --

MARCIA

(rising, going around  
to her)

You can't because you're afraid of  
him - that's why!

IVY

(very unconvincing)

I - I'm not afraid of nobody....!

MARCIA

(pulls kimona off  
Ivy's arm - vehement  
against Hyde,  
indicating bruises)

These are the diamond bracelets he  
gives you, I suppose? Why if ever a  
man dared to lay a hand to me like  
that I'd --

But they both turn quickly as the door opens o.s. Ivy rises  
in panic. Marcia's jaw stiffens. She still holds the pack of  
cards in her hand.

He stands there a second in the open door, smiling his evil  
smile at them.

203A CLOSE SHOT - MARCIA AND IVY

203A

Marcia slowly lets Ivy's sleeve down and walks back around the other side of the table. Her defiance dwindles. Ivy stands terrified.

203B PAN SHOT - HYDE

203B

He closes the door and comes down the steps into the room. He takes off his hat and gloves and cape. He slowly walks over and confronts the two girls. He looks Marcia up and down.

HYDE

And who is our out-spoken visitor?

IVY

It's Marcia, sir - my friend - You've heard me speak about. We - we was just playing a -

HYDE

Ah, yes - Marcia. You know, Marcia, I've never been interested in you in the slightest - until now...

MARCIA

(trying to be calm)

Well - I've got to be toddling, I guess...

HYDE

Oh, no. This could be interesting -- the three of us. Discussing friendly details...

MARCIA

(backing away)

I'll - I'll drop by again, Ivy.

She goes to foot of stairs for her wrap.

203C REVERSE SHOT - AT STAIR

203C

Hyde follows Marcia and helps her on with her wrap.

HYDE

But you must come when I'm here, Marcia. Your point of view differs from mine. It would be a delicious thrill to change it.

(over his shoulder)

Ivy found it that way - didn't we, my dear?

(CONTINUED)

203C CONTINUED:

203C

Ivy in b.g. says nothing. Hyde feels Marcia's shoulders. He puts on her wrap.

HYDE  
(continuing)  
What nice material..

Marcia quickly pulls away and ascends the stairs.

MARCIA  
Good - goodbye, Ivy.

IVY  
Goodbye.

Marcia turns, gives a second look at Hyde, hurries out.

203D CLOSE SHOT - HYDE

203D

He looks after Marcia.

HYDE  
(chuckling softly)  
Quite nice material....

Then he turns and looks o.s. at Ivy.

203E CLOSE SHOT - IVY

203E

She stands frozen by the table, scared by his look now that they are left alone.

203F CLOSE SHOT - HYDE

203F

He softens into a demon-sweet tenderness. WE PAN HIM OVER to decanter on the side console, where he pours himself a straight drink during the following conversation:

HYDE  
(as he goes to side  
console)  
Marcia is a pretty girl, isn't she?

203G CLOSE SHOT - IVY

203G

IVY  
Oh, yes, sir.

203H CLOSE SHOT - HYDE

203H

HYDE  
(as he pours drink)  
That's why you're scared, isn't it?

203J CLOSE SHOT - IVY

203J

She is confused.

IVY

Why, no, sir - I -

203K CLOSE SHOT - HYDE

203K

He is looking in mirror now, holding his drink in one hand, smoothing his hair and tie with the other. Ivy can be seen in mirror in back of him.

HYDE

You're afraid I'll become interested in Marcia, aren't you?

IVY

(quickly)

Oh, no, sir - if you want to - why -

(she stops as Hyde turns quickly - we cannot see his face - then, her expression very strained)

Oh, yes, sir - of course, sir:

203L PAN SHOT - HYDE

203L

He throws down the drink and WE PAN HIM OVER to the table where Ivy is standing.

HYDE

What? You're not very clear.

IVY

Well, sir - I -

HYDE

(stroking her shoulder)

Poor child. I'm such a tease, aren't I? Such a tease....

IVY

Yes, sir.

HYDE

(with a pleasurable sigh)

- starts eating grapes from bowl)  
What a lucky man - to be loved this way.

He sits down on the table, putting grape after grape into his mouth and snicking the skins across the room at random.

(CONTINUED)

203L CONTINUED:

203L

HYDE

But, my dear - suppose I did have to  
leave you for awhile?

203M TWO SHOT - DIFFERENT ANGLE

203M

Ivy sits down at the table again, her face averted from Hyde  
at this question, and starts to put the cards together with  
trembling hands.

IVY

(trying to hide her  
hope)

Leave, sir? When?

HYDE

I'm not saying when. I just say  
suppose.

IVY

Why, sir - I -

HYDE

Supposing I had to take a trip from  
time to time?

IVY

(unable to keep from  
looking at him with  
great expectance)

You mean - soon, sir?

HYDE

(letting her hang on  
eagerly)

Well, let me see...

(gently - touching  
her cheek)

Oh - to - to - you mustn't look so  
worried. It won't be for a long,  
long time.

IVY

(dully)

Oh... I see, sir.

HYDE

So we won't think about it now, will  
we?

IVY

N-no, sir.

(CONTINUED)

203M CONTINUED:

203M

HYDE

But when I do - it will break your heart. Won't it?

IVY

Oh, yes, sir.

HYDE

(with a chuckle)

It'll be a knife in your heart. Won't it?

On this, he snicks a grape skin right into the curly hair about her temple. It sticks there. She tries to laugh, as she picks it out. Then she quickly gets up and exits from SCENE, taking cards with her as Hyde watches her.

204 CLOSE SHOT - IVY

204

As she comes to a cabinet and starts to put cards away, staying there to re-arrange things just for something to do.

205 CLOSE SHOT - HYDE

205

He watches her, smiling, swinging one leg as he sits on the table, munching more grapes.

HYDE

And what would my little cherub like to do this evening?

205A CLOSE SHOT - IVY

205A

She turns - a plea in her eyes.

IVY

Oh, sir! Could we go out, sir?

205B CLOSE SHOT - HYDE

205B

HYDE

Out? You mean - gad about a bit? See the sights?

205C PAN SHOT - IVY

205C

She comes over to him, hopeful of selling him the idea.

IVY

Oh, yes, sir. You'd like it, wouldn't you, sir?

HYDE

Well, now, that might be very pleasant - yes - let's see - where shall we go?

(CONTINUED)



205C CONTINUED:

205C

IVY

Oh, they say the Alhambra and such places is ever so nice.

HYDE

They do? Who does?

IVY

Well, Marcia, sir. She says it's ever so gay.

HYDE

Is that so?

IVY

Yes, sir. We can go, can't we, sir? They say the entertainment is ever such fun. And I - well, I haven't been out in so long, I -

HYDE

You are getting somewhat pale, my dear...

IVY

It's true, sir. Not that I'm complaining, you understand - but-

HYDE

(gently)

Oh, I know. You're just jumpy - nervous - that's it.

IVY

Yes, sir. I -

HYDE

You have that - that cooped-up feeling...

IVY

Oh, yes, sir. You do understand, don't you? Then we'll -?

HYDE

(with a sudden idea)

I know! What about Albert Hall? To a symphony, perhaps?

IVY

(puzzled)

Symphony, sir?

(CONTINUED)

HYDE

(with scorn)

Yes - where all the toffs go - when they're respectable. When they'd rather tell a girl her garter's too tight than to say what's really in their thoughts -!

IVY

(a little crestfallen)

Well, sir - I sort of hoped we could -

(stops, looks at him

a little puzzled as

the word "garter"

rings in her past

unconscious mind)

What makes you say -?

HYDE

(quickly - gaily)

So you want to go out, eh?

IVY

(thinking this his

assent)

Oh, yes, sir! I'll go put on my things and -!

HYDE

(sweetly)

We're not going!

IVY

(turning back to him)

Sir -?

HYDE

(mimicking her)

Because the entertainment is ever so gay and nice right here!

He smiles at her evilly, chuckles a little. She turns away with a sudden desperate gesture, putting both hands over her brow.

HYDE

(gently)

Now we've got to think of what we'll do, don't we?

(as she says nothing)

Let's see shall we play cards? No, you're probably tired of cards --

(MORE)

(CONTINUED)

HYDE (CONT'D)

(as she still stands,  
her face covered)

You could read to me, couldn't you?  
Milton's Paradise Lost would be nice -  
but we haven't the book here - and  
you don't know it from memory, do  
you?

(suddenly)

Oh! I know. You remember what we  
like!

(leaning over toward  
her softly)

Sing to me...

Ivy turns slowly. Her eyes widen in horror. She starts to  
break.

IVY

(with a sudden sob)

Oh, no - please, sir - not that -!

HYDE

Not in good voice -?

IVY

It isn't that, sir. It -

HYDE

(in sweet reproof)

Why! It's such a pretty song!

IVY

(wringing her hands,  
starting to sob)

Oh, please, sir - not tonight!

HYDE

Sing it gaily!

IVY

I - I can't - truly -!

HYDE

(his tempo accelerating)

Then softly - with compassion...

IVY

Please, sir - if you'll just do me  
the favor -

HYDE

With loving kindness even...

(CONTINUED)

205C CONTINUED: (4)

205C

IVY  
 (sobbing more -  
 terrified now)  
 Don't ask me to - please, sir -!

HYDE  
 Then moodily. That's it - with deep  
 mood!

IVY  
 Oh, sir - whatever you like - but  
 for the love of -!

With a lightning-like movement, his gentle taunting turns to a fierce, vicious command as he pinches her chin between his thumb and fore-finger. His eyes widen in fury.

HYDE  
 I said sing!

IVY  
 (with almost a scream)  
 But, sir -!

HYDE  
 Sing it! You hear me?

Ivy slowly nods, looks about a little hysterically, backs away a little, as if to an accustomed position before him, and pathetically, between sobs, starts to sing a version of Champagne Charlie in which she substitutes the words "Champagne Ivy is my name..."

205D CLOSE SHOT - HYDE

205D

He leans forward on the table, watching her with horrible, rising satisfaction, swaying slightly to the music.

HYDE  
 That's it! Smile when you sing! Be  
 gay! Be happy!

205E CLOSE SHOT - IVY

205E

As she sings, not looking at him, but everywhere else in the room that she can. As she finishes she just stands there and sobs.

205F TWO SHOT - HYDE AND IVY

205F

HYDE  
 (as she finishes)  
 Bravo! Bravo! A prima donna is born!  
 (MORE)

(CONTINUED)

205F CONTINUED:

205F

HYDE (CONT'D)

Let's draw her carriage through the streets! Let's shower her with orchids!

With this he picks up a bunch of grapes and throws them at her. They smash against her breast, leaving a huge smear. He leaps over at her, as WE DOLLY IN CLOSE. His voice is now low and rampant with desire, as he enfolds her in his arms.

HYDE

Congratulations, my dear!... the world is yours! The moment is mine -!

She tries to pull away from him, but he pulls her in to him savagely, and kisses her. She all but faints under it, and wilts in his arms, her whole body sagging. He looks down at her, pulls her arms about his neck, lifts her up, with a look o.s., as we

FADE OUT:

206 OUT. 206

207 FULL SHOT - EXT. BACK DOOR OF LAB - NIGHT 207

Hyde hurries into scene as WE DOLLY IN. He looks left and right, [...], then unlooks the door and ducks in.

208 FULL SHOT - INT. LAB 208

Hyde lights gas lamps, then takes off his cape and hat, then quickly goes to [...], picks out a vial, comes to table and pours contents into a glass. He looks about crazily for a second, then drinks it. He gets the same violent reaction as from the "outward" phase. He writhes, grips table, etc., but the change is much quicker than when he changes to Hyde. Now, before our eyes, he becomes Dr. Jekyll. He seems sagging, spent. He goes quickly to the mirror and looks at himself, as WE DOLLY IN. He peers at, feels, his face anxiously, then looks at his hands. Then he looks at himself in disgust, and covers his face with his hands. He paces about a bit, silently berating himself, his lips moving, his fist pounding the table. He takes the back-door key out of his pocket, looks at it, then over at the back-door. He makes a firm decision, goes quickly to a small gas smelter, lights it, puts in a chunk of lead, holds the key in his hand, waiting. Suddenly, there is a knock on the door, o.s., from house.

POOLE'S VOICE

Dr. Jekyll, sir?

JEKYLL

Oh - just a moment, Poole.

(CONTINUED)

He hurries up the stairs, unlocks the front door, and Poole follows him down stairs. Poole has dressed only in trousers, coat and slippers.

POOLE

(relieved)

I saw the light. I'm so glad you're back, Dr. Jekyll. I was worried, sir. You'll pardon my appearance.

JEKYLL

I was called on an emergency. I stayed at the house.

POOLE

Yes, sir. Oh, Dr. Lanyon called twice today, sir - he said to tell you that Miss Beatrix and her father arrive home in the morning, sir.

JEKYLL

(starting)

In the morning?

POOLE

Yes, sir.  
(smiling, kindly)  
I was sure you'd wish to know, sir.

JEKYLL

(joy mixed with anxiety)

Yes... thank you, Poole... thank you.

POOLE

Could I fix you a bite of -?

JEKYLL

(quickly)

No... nothing, thank you... nothing...

POOLE

(starting upstairs)

Very good, sir.

JEKYLL

Oh, Poole - first thing tomorrow I want you to get me a special messenger from the district office. I'll give him an envelope to deliver.

POOLE

(going out door)

Yes, sir. Goodnight, sir.

(CONTINUED)

208 CONTINUED: (2)

208

JEKYLL  
Goodnight, Poole...

WE DOLLY INTO JEKYLL as he walks to the smelter. It is now molten hot and reflects on his face. He takes the key and drops it into the boiling lead.

209 INSERT - KEY

209

Dissolving into the molten lead. Jekyll watches it. A great relief comes over him, and he closes his eyes, lifting his head, as we

FADE OUT.

FADE IN:

210 GROUP SHOT - INT. IVY'S PARLOR - DAY

210

Marcia is administering to Ivy's bruises on her shoulders. Ivy is sobbing, angry and scared. Freddie, Marcia's gentleman friend, stands by quite aghast.

MARCIA  
(shaking her head)  
... mmm - this is a bad one.

IVY  
(wincing, between the  
sobbing)  
He's a beast, he is -- a dirty beast --

FREDDIE  
Rotten shame. Why don't you run away  
from the filthy beggar?

IVY  
What's the use? I tried that once.  
He found me and -- why he'd kill me  
if I tried it again! Only last night  
he --

211 BUT SHE STOPS...

211

...terrified, and they all look toward the door as there is a knock on it.

MARCIA  
(bracing herself)  
Who is it?

MESSENGER'S VOICE  
Special messenger - for Miss Ivy  
Pearson.

(CONTINUED)

MARCIA  
 (to Freddie)  
 Get it, Freddie.

Freddie nods and WE PAN HIM up the steps to the door, which he opens, showing messenger. Latter hands him the envelope.

FREDDIE  
 Any answer?

MESSENGER  
 No, guv'nor.

Freddie gives the messenger a coin, and comes down, handing the envelope to Ivy. She opens it, as they watch. She pulls out a sheaf of bank notes.

IVY  
 (in wonder)  
 Look here -!

MARCIA  
 (picking up and  
 counting notes)  
 I say! Fifty pounds.  
 (looking in envelope)  
 But there's no letter with it. This  
 from him...?

FREDDIE  
 The blighter must've sent it for  
 what he's done.

IVY  
 Not him - the rotten skinflint - and  
 he don't care nohow...

MARCIA  
 (finding a solution,  
 practical)  
 Well - no matter who sent it, it's  
 here. And it's more than enough to  
 get you out of the country.

FREDDIE  
 Jolly good idea! I've got a friend  
 in Paris who'll be only too glad to --

IVY  
 (jumping up suddenly,  
 a little wildly)  
 No, no! Don't you see? It's a trick -  
 one of his horrible cat-and-mouse  
 tricks - just to torture me!  
 (MORE)

(CONTINUED)



211 CONTINUED: (2)

211

IVY (CONT'D)

(starts pacing floor,  
holding sides of her  
head with both hands)

That's what he hopes I'll do - use  
it to run away. I can just see his  
pig eyes thinkin' it up. He'll let  
me think I've almost got free and  
then - You don't know him, I tell  
you! I can't stand it any more, I  
can't! If I only could do it I'd go  
down to the river and --!

(slumps down in chair  
again and sobs)

MARCIA

It's her nerves, that's what. She  
ought to see a doctor.

FREDDIE

She ought to see one of thos mental  
fellers. I know a feller who cured  
the mater of the vapors or something.  
I'll go and get the address.

DISSOLVE TO:

212 CLOSE SHOT - JEKYLL AND BEATRIX - INT. HER DRAWING ROOM

212

Beatrice and Jekyll are seated on a couch. They are holding  
hands. He cannot take his eyes from her. Beatrice has been  
crying.

BEATRIX

... but you should have written me.  
I should be the first to know when  
you are ill. If I'd known you were  
that ill I'd have come home at once.

JEKYLL

But, Bee darling - don't you see? I  
knew that and I - I didn't know what  
to say. I didn't want to worry you...

Beatrice wipes away a last tear, and then puts her hand on  
his cheek.

BEATRIX

Oh, my poor lamb - your face looks  
so drawn...

Jekyll recaptures her hand.

(CONTINUED)

JEKYLL

(a little anxiously)

But when you look in my eyes - you see what you've always seen, don't you?

BEATRIX

(softly, smiling)

Yes... I carried that look all over the Continent - locked up inside of me.

JEKYLL

(almost like a vow)

It will always be there - always....  
(then, enfolding her  
in his arms)

Oh, that's what I wanted to hear!  
And now that you're back, I'll never let you go again. We've got to be married right away, Bee. I can't -- I can't wait all this time...

BEATRIX

(gently, pleased by  
his ardor)

Such a wonderful part of love -- to be needed that much...

JEKYLL

(seriously)

Need you? I need you more than -  
(breaks off, passes  
hand over his brow)  
While you've been gone - it's been -

BEATRIX

(ecstatically)

But it's all right now. No more goodbye's for you and me - ever -

JEKYLL

(with an excited laugh)

That's it! Just Hellos!

BEATRIX

Ever and ever. Hello, Dr. Jekyll.

JEKYLL

Oh, Bee --

They kiss, and then he holds her close. Then they turn as they hear a door closing o.s.

(CONTINUED)

SIR CHARLES' VOICE (O.S.)  
 (cheery)  
 Where's my daughter, Hobson?

HOBSON'S VOICE (O.S.)  
 In the drawing room, sir.

Beatrice and Jekyll rise, Beatrice retains his hand and WE PAN THEM across the room as they meet Sir Charles entering.

SIR CHARLES  
 (extending his hand)  
 Ah! Well, well, Harry....

JEKYLL  
 (as they shake hands)  
 I hope I'm welcome again, sir.

SIR CHARLES  
 Can't think of any reason why you shouldn't be. How've you been? Beatrice read me some of your letters. Interesting.

BEATRICE  
 Father, Harry won't admit it. But because he was so upset, he's been very ill while we were away -

SIR CHARLES  
 Oh, I'm sorry, my boy - feeling fit again?

JEKYLL  
 (grinning)  
 With Bee back, sir? Well!

BEATRICE  
 (bluntly but calmly)  
 And this leads me to speak very plainly, Father. It's in my heart - and I must say it. I want to be married just as soon as possible.

SIR CHARLES  
 Now, my dear - you know I said that -

BEATRICE  
 Father, I respect you more than any girl could. But Harry and I - we've waited so long. And if you don't consent, I'll go away with him. I mean it this time. That's how much Harry and I are in love, Father... I'd even hurt you to safeguard it.

(CONTINUED)

SIR CHARLES  
 (hardly believes his  
 ears)  
 Beatrix...!

JEKYLL  
 (impulsively)  
 I swear, sir - you'll never have any  
 regrets.

BEATRIX  
 It's my whole life, Father. Don't  
 make me hurt you! Isn't my happiness  
 reason enough?

SIR CHARLES  
 (after quite a pause,  
 gently)  
 Your happiness is my life, my dear.  
 (with a smile, holding  
 out his arms)  
 All right. Next month it shall be.

Beatrix goes into his arms with a glad cry. Sir Charles holds  
 her a second, tries to hide a tear. He extends a hand to  
 Jekyll.

SIR CHARLES  
 Come to dinner tomorrow, eh, Harry?  
 I should like to make a formal  
 announcement to our friends.

JEKYLL  
 (wringing his hand,  
 inarticulate)  
 Oh, yes, sir - thank you, sir - thank  
 you -!

DISSOLVE TO:

Jekyll is coming in, by his key.

JEKYLL  
 (calling, as he does  
 so)  
 Poole - Poole -!

POOLE  
 (hurrying in)  
 Oh, yes sir!

JEKYLL

Poole - look at me - I'm  
delirious -!

POOLE

What, sir?

JEKYLL

(flinging him his  
cape)

I should be put in a straight-jacket,  
Poole! Before I make everybody  
envious!

(putting his hat on  
Poole's head)

But instead I crown you King of the  
Gypsies - because you shall be the  
first to know! I'm going to be  
married, Poole.

POOLE

(his face lighting up)

Oh, splendid, sir. When, sir?

JEKYLL

Next month! Next month she'll be in  
this very house - Mrs. Henry Jekyll!  
And the walls will turn to cloud  
banks - and you'll be taking your  
orders from an angel!

POOLE

(removing hat)

I'm so very glad, sir.

JEKYLL

(as we PAN HIM to  
side door)

I must get the call list from the  
consulting room. You can take it to  
Sir Charles. He wants it for the  
invitations.

POOLE

(following him)

There's a patient here, sir - without  
appointment.

Jekyll opens the door to the consulting room.

Jekyll stops full in his tracks, as he sees Ivy sitting there.  
She rises from the chair, her strained and worried expression  
changing to child-like pleasure and surprise at seeing him.

IVY

Why - why it's you, sir!

POOLE

(behind Jekyll, in  
explanation)

This is Miss Pierson, sir.

JEKYLL

(strained)

Yes... yes, Poole. I'll give you the  
list later.

POOLE

Very good, sir.

He bows out. Ivy comes slowly toward him.

IVY

So you're the famous Dr. Jekyll?  
Now, who'd have thought we'd meet  
again like this?

(watches him as he  
makes no answer)

I was the one you and your friend  
took home that night - remember,  
sir?

JEKYLL

(nailed, but striving  
for calm)

Why - oh, yes - yes, of course..

IVY

Oh, I'm so glad it's you, sir! You  
were so kind and good to me that  
night! Maybe you can --

JEKYLL

What - ah - what brought you here,  
Miss Pierson?

Ivy is reminded of her plight. With a little sobbing murmur,  
she pulls off her coat and slips her shirtwaist off her  
shoulder, baring it to him and displaying streaks of welts  
and marks.

IVY

There, sir! That's what! Look at  
that!

(MORE)

(CONTINUED)

IVY (CONT'D)

(as Jekyll makes no answer, only stares with hypnotized horror at the shoulder)

Pretty, ain't it? Did you ever see a thing like that before, sir?

JEKYLL

It's - it's horrible...

(then collecting himself, starts for desk)

I'll give you some lotion to soothe that.

But Ivy stops him quickly. She begins to break down more.

IVY

Lotion! It won't be lotions'll do the trick, sir! No! It's more than that, sir. I need help, I do! I can't stand it any more!

(as Jekyll can only look at her)

It's Hyde, sir - a man I know - Mr. Hyde, sir! It's him as done it, and more I can't tell you, sir. He ain't human, he ain't. He's a beast! He won't let me go, sir! And I'm afraid to - I'm afraid to run away....

During this he has slumped down on arm of chair. She continues to explain.

IVY

Marcia - she's my girl friend - and Freddie, Mr. Willoughby - he's her friend... they says it's my nerves - and they says as how you know about such things and could help me, sir.

(then sinking down on her knees, clinging to him)

But, oh sir - I can't bear up no more under it, sir. If - if you can do nothing for me, then give me some poison so I can kill myself....

She breaks down completely now and sobs on his lap.

(CONTINUED)

JEKYLL

(in agony - but  
guarded, too)

Why didn't you seek help before? Why  
didn't you go to the police?

IVY

(looking up at him)

I tell you I'm afraid, sir! You  
don't know him, sir. A nice fine  
gentleman like yourself wouldn't be  
meeting such a person! He ain't a  
man - he's a devil! He knows what  
you're thinking about, he does!  
Why, if he knows I've been here today,  
I don't know what he'll do. It won't  
be nothin' human, I can tell you!  
Oh, please, sir - please help me.  
Keep him off -!

(in a lower voice,  
hastily - pleading)

I'll do anything you ask, sir - I  
ain't as bad as you might think -and -  
and men say as I ain't a bad looker  
when I'm more myself. You - you liked  
me once a little, didn't you, sir?  
And you're really such a fine kind  
gentleman - honest - that night you  
walked out of my place, I laughed at  
you - but I didn't laugh after you'd  
gone...

(averts her head,  
puts her cheek on  
his knee)

I kept wishin' you'd come back -  
truly, I did...

For a moment, Jekyll stares at her head. And for a flash  
second, he seems as though he is about to lean over and  
embrace her with the strange look of Hyde battling for  
supremacy in his expression. Then he contains himself and  
lifts her up, as he stands too.

JEKYLL

I - I give you my word that you will  
never be troubled by this man Hyde  
again.

IVY

(sobbing anew)

But - but how do you know, sir? He'll  
come back! He'll come back and kill  
me, sir!

(CONTINUED)



214 CONTINUED: (4)

214

JEKYLL

He'll not come back. I'll see to it.

IVY

But you don't know him, sir. He ain't human, he ain't!

JEKYLL

(very strong)

I've given you my word - and that I never break. You'll not see Hyde again!

(pause, as she looks at him)

You must believe me.

IVY

(fully convinced)

I believe you, sir. I believe you.

JEKYLL

You - you must go now.

IVY

Yes, sir. Yes, sir..... yes, sir.

She puts on her coat and goes to the door, then turns.

215 CLOSE SHOT - IVY - AT DOOR

215

She looks at Jekyll o.s., puzzled.

IVY

It's funny - but for a moment I thought -

(then she stops)

Well... goodbye, sir.

She exits.

216 CLOSE SHOT - JEKYLL

216

He reacts to her statement. WE PAN HIM to the mirror where he examines his face, as we

FADE OUT:

(CONTINUED)

216 CONTINUED: 216

FADE IN:

217 FULL SHOT - REGENT'S PARK - EARLY EVENING 217

It is still light, the shadows long. The birds are twittering. In the far b.g., through the trees, we see sheep dotting the greensward.

DISSOLVE TO:

218 FULL SHOT - PARK ENTRANCE 218

Mr. Weller, the Park Keeper, is idling about the entrance as Jekyll comes gaily into the Park. Jekyll is dressed for the evening, in tails, cape, silk hat and stick.

JEKYLL

(hailing him gaily)

Mr. Weller, Mr. Weller - good evening!

The Park Keeper falls in beside him as we TRUCK WITH THEM.

PARK KEEPER

Dr. Jekyll! The days keep beautifully long this time of the year.

JEKYLL

Beautiful - wonderful! How's little Annie's cough?

PAAK KEEPER

The medicine you gave her done the trick. She's only whooped twice in a week!

JEKYLL

Splendid, splendid!

PARK KEEPER

(looking Jekyll up  
and down)

You look much brighter yourself, sir -  
beggin' your pardon.

WE HOLD as Jekyll stops and turns to the Park Keeper.

(CONTINUED)

JEKYLL

(indicating with stick)

Mr. Weller - across the park, in Sir Charles Emery's house - is a beautifully set dinner table. In exactly two hours -somewhere between the beautiful smoked salmon and the beautiful Camembert cheese - Sir Charles will arise and beautifully announce the coming marriage of myself to the most beautiful girl in this beautiful world!

PARK KEEPER

(grabbing his hand,  
pumping it)

Dr. Jekyll - my congratulations! And all the best to Mrs. Jekyll as is to be.

JEKYLL

From you, Mr. Weller- that's an omen for happiness.

(hand on Mr. Weller's  
shoulder, in a whisper)

You don't blame me if I hurry?

PARK KEEPER

(calling after him)

God speed, Dr. Jekyll!

JEKYLL

Thank you, Mr. Weller!

He exits o.s., as Mr. Weller beams after him.

219 FULL SHOT - PARK - JEKYLL

219

He walks through a lovely setting, happily swinging his cane.

220 TRUCKING SHOT - JEKYLL

220

He walks along, smiling to himself. He starts to whistle. He is whistling "Champagne Charlie"! He whistles it with great volume and vehemence. He suddenly realizes what he is whistling and stops it, a shadow crossing his face. Then he smiles again, starts whistling "Drink To Me Only With Thine Eyes", but before he realizes it, he is whistling "Champagne Charlie" again. He stops short in his tracks, as he realizes this. His hand passes over his brow. He tries to walk on, straightening his shoulders. He seems to feel faint. He looks about, a little confused, and WE PAN HIM as he goes to a round bench under a tree and sits down.

221 CLOSE SHOT - JEKYLL - ON BENCH

221

He seems to be trying to get his breath. He rings his finger around the edge of his collar. Then he contorts a little. His face suddenly becomes strained and panic-stricken. His hand goes to his throat. His face starts to contort more, the lines deepening. With horror, his glance goes to his hands. WE PAN DOWN. His hand, clutching the bench, is turning more horribly grotesque than we have ever seen it. WE PAN BACK UP. Jekyll is now nearing the change to Hyde! He looks at his other hand. WE PAN DOWN. It is the same as the other. WE PAN BACK UP to his face. It is almost that of Hyde. He is in convulsions.

JEKYLL

(with a last desperate  
cry)

Bee - Bee, darling -!

Then the writhings and gaspings, their course running quicker than before. And suddenly, he is Hyde! He looks about, craftily, viciously. A bird lights on the bench beside him. He flails his cane at it. It flies away. He thinks a second, getting his bearings in Evil. Then a thought strikes him. His eyes glint. He starts to sing "Champagne Charlie" in a horrible sing-song, swaying manner, and suddenly he gets up with an animal leap, and WE PAN HIM as he runs leaping across the green into the b.g., like a gorged buzzard racing for another piece of carrion, as we --

DISSOLVE TO:

222 CLOSE SHOT - IVY - INT. HER PARLOR - NIGHT

222

She is quite tight, tipsily pouring champagne into a glass, humming indistinctly to herself. Then she gets an idea and WE PAN HER to mirror. She raises the glass.

IVY

(with hatred)

Here's hoping that Hyde rots wherever  
he is - and burns slow when the time  
comes!

(then softly,  
passionately)

And here's hoping that Dr. Jekyll  
thinks of his Ivy - like I know he'd  
like to... like Ivy thinks of him...  
'cause he's an angel. Here's to my  
angel...

Her glass starts for her lips, when suddenly the door opens, reflected in the b.g. Hyde stands there, staring at her. Ivy turns with a gasp of horror and disbelief, drops the glass to the floor.

223 PAN SHOT - HYDE

223

He comes slowly down the stairs, throwing his hat and stick on a table, eyeing the frozen Ivy all the while. He starts across to her.

HYDE

Surprised?

IVY

(shocked to soberness)

Why, sir - I -

HYDE

It couldn't be that you didn't expect to see me, could it?

IVY

Why, no, sir - I - I've been here waitin' for you, sir. I -

HYDE

But you're celebrating. What? Some new event - some change?

IVY

No, sir - I just thought I'd -

HYDE

(fury starting to win over sarcasm)

Drinking to calm your nerves, perhaps? It's your nerves, isn't it? Shouldn't you see a doctor?

IVY

Oh, no, sir.

(going to wine cooler)

Would you like some wine, sir? I'll get another glass and --

Hyde slaps the bottle from her hand.

HYDE

Jekyll's a good man. Dr. Henry Jekyll --

IVY

(now very startled)

Is - is he, sir? But I don't need any --

HYDE

A gentleman, too - different than any man you might know.

(MORE)

(CONTINUED)

HYDE (CONT'D)

(mimicking)

"A nice fine gentleman like yourself  
wouldn't be meeting such a person -"

(as Ivy only stares  
at him)

"... I ain't a bad looker when I'm  
more myself..."

(as she starts to  
back away, he follows  
her)

He's the sort of man you get down on  
your knees to, isn't he? -- A sweet,  
dear, pure man you could believe and  
trust...

(suddenly grabs her  
wrist viciously)

He's a smug hypocritical coward,  
that's what he is!

IVY

You - you couldn't know Dr. Jekyll --  
know him intimately. I detest him  
intimately -- from his lofty brain  
to the soles of his virtuous feet.  
And you -

HYDE

(mimicking)

"I'll do anything you ask, sir -"

(snarling again)

Well, you saw the respectable fool!  
Clutched his halo and held it  
straight, didn't he?

IVY

How - how'd you know all that?

HYDE

Why I know everything you say and  
everything you think.

IVY

Then you - you must be truly somethin' -  
the devil himself, then... because  
Dr. Jekyll wouldn't tell you. He  
ain't the kind that would -

HYDE

S-s-h! Would you keep a secret if I  
told you? Promise?

IVY

What -?

(CONTINUED)

223 CONTINUED: (2)

223

HYDE

I am Dr. Jekyll. I'm the angel you  
want to love and adore.

IVY

(breaks away, back to  
wall)

No - no -

HYDE

(wagging his finger  
at her - following)

But you don't have to promise. Because  
it's such a beautiful secret that  
those who share it with me can't go  
on living.

IVY

What - what are you going to do?

HYDE

(softly)

How does one usually stop a person  
from living?

He makes a lunge at her, but she ducks from under him,  
wrenches away from his grasp and, screaming, runs across  
room, up the stair. Hyde gives a roar of glee and rage, leaps  
over balustrade and intercepts her, as WE PAN. WE PAN BACK  
as she runs screaming across the room, trying to get to a  
window. Hyde leaps back and grabs her as she reaches divan.

224 EFFECT SHOT - SHOOTING OVER DIVAN

224

Hyde grabs her by the throat, bends her back.

IVY

(wild in her terror)

No - please, sir - I'll sing for  
you, I will -

(starts singing)

"Champagne Ivy is my name. Champagne  
Ivy is --"

Her voice chokes off.

HYDE

(yelling)

Now! Now you've got what you've  
longed for!

(they start sinking  
out of sight behind  
divan)

Here - with your angel!

(MORE)

(CONTINUED)

224 CONTINUED:

224

HYDE (CONT'D)  
Embraced in the wings of your angel!  
(as we hear Ivy choke  
and gasp o.s.)  
Leda - loved by her swan..!

After a second there is silence. Hyde gets up gasping. He looks about, looks back at form below FRAME, and then WE PAN as he picks up his hat and stick and starts for the door. O.s. in the hall, we hear inaudible but growing murmurs.

225 FULL SHOT - UPPER HALL AND STAIR WELL

225

An elderly woman and her husband, and a couple of other tenants are looking fearfully at Ivy's door. Marcia and Freddie, both in evening dress, are hurrying up the stairs.

WOMAN  
(down to them)  
Somethin's happened! He's latherin'  
the hide off her!

FREDDIE  
(to man above)  
Come on - we better pop in and stop  
it!

At this moment, Hyde comes out the door on the run, stops as he sees them.

MAN  
Hey, you - what've you been -?

He gets no further as Hyde brushes him aside with a roar, careens down the stairs to Freddie and Marcia.

WOMAN  
Stop him, the dirty -!

Freddie tries to grapple with Hyde, but Hyde knocks him down with a blow from his cane, and as WE PAN, leaps over the balustrade with a laugh in time to avoid other tenants who come rushing up the stairs. In the b.g., below, he ducks out of the door.

226 FULL PAN SHOT - EXT. STREET

226

Hyde comes out of the door, darts off down the street. A couple of passers-by turn around and look at him as he leaves the sidewalk, ducks across in front of a cab, hitting the horse with his cane so that it rears and plunges, and then disappears around a corner.

DISSOLVE TO:



227 GROUP SHOT - INT. IVY'S PARLOR

227

We are shooting over back of divan. Marcia, Freddie, and other tenants are looking horrified down at a constable who is kneeling over Ivy's body o.s. Marcia, hard Marcia, is sobbing. Freddie has his handkerchief to a bloody temple.

WOMAN

(in awe)

He done her in! How horrible!

CONSTABLE

(rising)

This here's the work of a friend!

MARCIA

(bursting out)

It was that Hyde did it, I tell you!

The constable turns, jumps to the window, opens it, starts blowing his whistle vigorously.

DISSOLVE TO:

228 FULL SHOT - EXT. BACK JEKYLL'S LAB.

228

Hyde hurries into scene, looks about with triumphant little chuckles, as he fumbles in his pockets for the key. WE DOLLY IN. Then Hyde realizes he has destroyed the key. He tries the heavy door with his shoulder, tries again. He gives up, looks around, then WE PAN HIM as he darts along sidewalk to corner, turns, and disappears.

229 FULL SHOT - AT FRONT CORNER

229

Hyde comes running from back corner full tilt, and WE PAN HIM, after he peers around front corner of his house, along front of house to entrance and the door, in far b.g.

230 CLOSE SHOT - AT FRONT DOOR - HYDE

230

He pulls out the wire plunger bell, frantically, then bangs the heavy brass knocker on the door. He flies into a flurry of animal rage in his impatience. Then the door opens about a foot, held in that position by the heavy safety chain stretching from jamb to door on the inside, and Poole's startled face peers out. He withdraws a little at the man he sees.

HYDE

Come - open up, you fool! I'm a friend  
of Dr. Jekyll!

(CONTINUED)

230 CONTINUED:

230

POOLE

D-D-Doctor Jekyll isn't at home,  
sir...

Poole tries to close door but Hyde pushes his foot in, wedging it open.

HYDE

Well, that doesn't make any -!  
(then recovering)  
What difference does that make? He  
expects me! He told me to wait for  
him, you idiot! Let me in!

POOLE

(firmly)  
I know all of Dr. Jekyll's  
friends -!

HYDE

Now look here - I'll have no insolent  
talk like -

POOLE

You'll have to come back later.

HYDE

You open up or I'll bash this door  
in!

POOLE

If you don't go away, I'll send for  
the police!

As he says this, he stamps on Hyde's foot. Hyde withdraws it, allowing Poole to slam the door closed. Then with an inarticulate growl, Hyde looks about him for something. WE PAN DOWN AND UP with him, as with superhuman strength, he wrenches a foot scraper embedded in the brick stoop. He is just about to use it to jimmy open the door between the handle and the jamb, when he does a "double take" and looks o.s.

231 LONG SHOT - BOBBIE - HYDE'S ANGLE

231

Far down at the corner, he is just emerging into view, strolling along the street at right angles to Hyde. He stops and leans against a light post, folding his arms for a rest.

232 BACK TO HYDE

232

He realizes his plan is futile. He softly lowers the foot scraper, tiptoes o.s.

233 FULL PAN SHOT - HYDE 233

He scurries out from entrance to his house, and down the street away from the bobbie.

DISSOLVE TO:

234 FULL SHOT - CHEAP COMMERCIAL SECTION - STREET 234

The street is empty. In the far background, across the street, we see the skulking figure of Hyde, looking in the various shops as he hurries along.

235 CLOSE PAN SHOT - HYDE 235

He seems to be searching for a certain shop, passing a butcher's, a shoemaker's, a wine shop, a plumbing shop, notion store, etc., peering into each with a sort of desperation. Finally, o.s. ahead of him, he sees what he wants. His face lights up. He is just about to start for it, when he looks down the street o.s., from where we hear the sound of trotting hooves. He ducks into a dark recess, watches.

236 PAN SHOT - HIS ANGLE - TWO MOUNTED BOBBIES 236

They trot down the street, looking this way and that.

237 BACK TO HYDE 237

He watches them o.s., as the sound of their horses' hooves disappears. Then WE DOLLY AND PAN HIM as he hurries a few paces down the black street until he comes opposite a store window which reads: "Grundy & Co. Stationery Supplies". He peers in the window.

238 CLOSE SHOT - HYDE'S ANGLE - STATIONERY, INK AND PENS. 238

They are on display.

239 BACK TO HYDE 239

He tries the door of the shop; of course, it isn't open. He looks about, sees a newspaper rack - a heavy wooden standard - seizes it, raises it above his head and smashes the window with it. He reaches in and snags paper, ink bottle, pen. Envelopes and paper scatter over the walk. Almost immediately, a light goes on in back of the store as a door opens and a man and his wife and an older woman rush into the front part of store. Hyde is now scooting up the sidewalk toward the b.g. The store folk come out, in nightclothes, viewing the wreckage, spying Hyde darting up the street.

OLD WOMAN  
(screaming)  
There he goes -!

(CONTINUED)

239 CONTINUED:

239

MAN

(still sleepy, running  
about in circles)  
This ain't no place to rob...

YOUNGER WOMAN

(yelling)  
But robbed it is -!  
(calling up street)  
Help - police!  
(viewing shattered  
glass)  
Ooo, the window - and just been  
cleaned, too!

DISSOLVE TO:

240 FULL SHOT INT. FOYER - SIR CHARLES' HOME

240

The last of the guests are just taking their leave, men being helped on with their capes by a couple of footmen. Atmosphere is strained. Ad lib: (sotto voce) "A bit odd, isn't it... I've heard strange things about this young Jekyll... after all, that affair at the embassy... felt so sorry for poor Beatrice." WE PAN ACROSS this to pick up Sir Charles and Beatrice in the far b.g., bidding goodnight to a weezy old bloke. Lanyon is staying behind, hovering in the b.g.

241 GROUP SHOT - AROUND SIR CHARLES AND BEATRICE - DRAWING ROOM

241

UNCLE GEOFFREY

(the wheezy old bloke)  
Goodnight, Charles.

SIR CHARLES

(keeping up appearances)  
Goodnight, Geoffrey...

UNCLE GEOFFREY

(to Beatrice)  
Sorry your young man was detained,  
my dear.

BEATRICE

(very strained)  
So am I, Uncle Geoffrey. It must  
have been a matter of life or death -

UNCLE GEOFFREY

(uncomfortable, sensing  
strain)  
Of course. These doctors... never  
can call their soul their own...

(CONTINUED)

He goes o.s. Lanyon, Sir Charles and Beatrix are all uncomfortable, as they watch him go. Hobson, the butler, appears coming from the b.g., wearing top coat and carrying his bowler.

HOBSON

(conscious of last  
people leaving in  
foyer, in a low voice)

I talked to Poole. Dr. Jekyll left  
the house at seven to come here.  
He's very worried, sir.

BEATRIX

(to Sir Charles)

There - you see, Father? There must  
be something more than what you -

SIR CHARLES

(looking at Beatrix,  
directly)

That is all, Hobson. Thank you.

HOBSON

(exiting o.s.)

Yes, sir.

WE DOLLY INTO GROUP as Hobson leaves. Sir Charles looks at Beatrix.

BEATRIX

(bursting out)

Father, darling - don't look that  
way -!

SIR CHARLES

(gently)

My dear - I forbid you to see that  
man again...

BEATRIX

(anguished)

I'll disobey you, Father... why I  
won't even have to disobey you!  
Harry will come to me. Don't make a  
scene out of this. You know there  
must be a reason why he wasn't  
here -!

DR. LANYON

(uncomfortable)

Sir Charles - if you'll excuse me -  
it's late and I rather think I'd  
better -

(CONTINUED)

241 CONTINUED: (2)

241

BEATRIX

John - don't - we've nothing to hide  
from you - from anybody. You're  
Harry's friend - and mine -!

SIR CHARLES

(almost shouting)

Beatrice -!

BEATRIX

(her chin up)

Yes -?

SIR CHARLES

Please go to your room!

BEATRIX

Father, I -!

SIR CHARLES

(sternly)

You spoke yesterday of safeguarding  
your happiness. You must admit you've  
failed in that tonight. Now it's up  
to me. Go to your room!

BEATRIX

(after a tense pause)

Very well, Father. But, tomorrow,  
Harry will have an explanation. I  
know that. And then I might be forced  
to hurt you - very deeply....

With this, she turns, as WE PAN HER toward the stairs, and

DISSOLVE TO:

242 FULL SHOT - INT. HALL - LANYON'S HOUSE

242

Lanyon is just letting himself in with his key. Briggs, his  
man, hurries in from the back of the house.

BRIGGS

Oh, yes sir -

(as he takes Lanyon's  
hat, he picks up an  
envelope from the  
console)

There was a ring at the door a short  
while ago, sir. I answered but there  
was nobody there. I found this  
envelope had been pushed under....

Lanyon takes it quickly, opens it. Two keys are inside, with  
a note.

243 CLOSE SHOT - LETTER - IN LANYON'S HAND JOHN - 243

I am in frightful trouble. I beg you to do what I ask. Enclosed is the key to my laboratory, and one to the cabinet marked D. Go there at once and get the vials marked A M S and Z and bring them to your house. Remain there alone. At midnight a man will call for the package. Give it to him. In the name of Heaven - don't fail me.

Harry.

244 BACK TO LANYON AND BRIGGS 244

DR. LANYON  
(after a second's  
thought - taking hat  
from Briggs)  
I'm going out again.

BRIGGS  
(following him to the  
door)  
Very good, sir.

DR. LANYON  
(at door)  
And, oh yes - I won't need you any  
more tonight, Briggs. You may retire.

BRIGGS  
(as Lanyon goes out)  
Thank you, sir.

DISSOLVE TO:

245 CLOSE SHOT - CABINET D - INT. JEKYLL'S LAB 245

WE PULL BACK just as Lanyon's hand is inserting the key. Poole is standing by him, puzzled by his mysterious attitude.

POOLE  
Is Dr. Jekyll at the hospital? I  
could fetch him whatever he wishes,  
sir.

DR. LANYON  
No...  
(he selects from an  
array of vials those  
marked A, M, S, Z -  
looks at them puzzled -  
them to Poole)  
You don't happen to know, I suppose -  
what Dr. Jekyll uses any of these  
vials for?

(CONTINUED)

245 CONTINUED:

245

POOLE  
 (loyally)  
 I'm sure it's for some of his recent  
 experiments, sir.

Lanyon finds an empty vial case, starts putting in vials, as  
 we

DISSOLVE TO:

246 FULL SHOT - EXT. LANYON'S HOUSE

246

He is just about to turn into the walk leading up to the  
 front door when Hyde jumps out from behind the shadow of a  
 bush. Lanyon steps back, startled. He holds vial case under  
 his cloak.

HYDE  
 (impatiently)  
 Well, well - have you got it?

DR. LANYON  
 (gripping his stick)  
 I beg your pardon. What were you  
 doing hiding behind that -

HYDE  
 (in feeble grin of  
 explanation)  
 Just - just waiting for you, Dr.  
 Lanyon. I'm the man from Dr. Jekyll -  
 the package -  
 (then more like a  
 dope fiend)  
 Where is it? I'll take it now.

DR. LANYON  
 Step into the house for a moment,  
 please.

HYDE  
 No, no - there isn't time - there -!

DR. LANYON  
 (rather severely)  
 As Jekyll's friend, I have the right  
 to ask you a few questions. Come,  
 sir!

He starts on up the walk. Hyde looks after him wildly, as  
 though he would like to kill him. Then he follows him. As  
 they reach the door, we

DISSOLVE TO:



247 PAN SHOT - INT. LANYON'S STUDY - HYDE AND LANYON

247

Lanyon has just removed his cape and hat in the hall. Hyde eyes the vial case anxiously, as they walk into the study and Lanyon goes behind his desk. He turns the lamp on the desk higher. Hyde keeps his cape on, hat in hand.

HYDE

(as they walk, gruff)  
Now come, Lanyon - let's not waste  
time with a lot of prying questions.  
Give me the -

DR. LANYON

(turning quickly)  
I resent your attitude, sir. You  
haven't even introduced yourself.

HYDE

(impatiently, twitching)  
Hyde's the name. Mr. Hyde. But what  
difference does -?

DR. LANYON

Are you an acquaintance of Jekyll?

HYDE

Of course. I'm a friend - an old  
friend.  
(reaching out his  
hand, his voice rising)  
But if you even pretend to be his  
friend you'll forego your asinine  
amenities and let me have that before -

DR. LANYON

Where is Dr. Jekyll?

HYDE

(getting more and  
more impatient)  
Oh, don't worry - he's alive - he -

DR. LANYON

What's the matter? Is he ill? Is -

HYDE

He'll be perfectly all right, I tell  
you!

DR. LANYON

(opening drawer in  
desk)  
Very well, then. I'll go with you  
and see for myself..

(CONTINUED)

As he reaches in drawer, he takes his eyes off Hyde for a second. The latter leaps across and grabs the vial case from Lanyon's hand.

HYDE  
 (as he does so; with  
 a snarl)  
 You pretentious fool -!

But his expression changes as Lanyon whips a revolver out of the drawer and covers him.

DR. LANYON  
 (evenly)  
 I warn you, Hyde. If you make one  
 step toward the door I'll shoot you  
 right between the eyes.

HYDE  
 (getting a trapped  
 feeling)  
 Now wait a moment, Lanyon - I can't  
 let you come with me - and I can't  
 tell you any more than I've already -

DR. LANYON  
 Why not?

HYDE  
 Because - well -  
 (then shouting)  
 I warn you not to stick your nose  
 into this! You better let me go,  
 Lanyon! You can ask Jekyll all about  
 it tomorrow if you want to!

DR. LANYON  
 You'll take me to Harry Jekyll this  
 minute!

HYDE  
 (screaming his  
 impotence)  
 For the last time, Lanyon - let me  
 out of here - alone!

DR. LANYON  
 For the last time - no!

HYDE  
 (wildly)  
 All right then! Let it be on your  
 own head!

247 CONTINUED: (2)

247

With a wild laugh, he takes out the vials and starts mixing them. Lanyon watches this, puzzled, thinking him completely mad. When the potion is all mixed, Hyde picks up the glass and faces Lanyon. The potion boils and steams a little.

HYDE

Once more - will you let me take  
this glass and leave?

DR. LANYON

(tense, still with  
revolver)

No. This will be seen through to the  
end.

HYDE

You'd better think again, Lanyon. Do  
you want to live on as you have...  
lulled in your blissful cocoon of  
ignorance? Or do you want that safe  
peace of mind - your reason even -  
blasted by a sight that would shock  
the lowest fiend in the Inferno?

DR. LANYON

(getting an awful  
feeling, but game)

You can't persuade me with all that  
mad babbling! Whatever you're going  
to do - get on with it!

HYDE

Very well, Lanyon. But remember your  
vows to your profession. You'll see  
a secret you are sworn not to  
reveal...you who have sneered at the  
powers of science - you who have  
laughed at man's ability to dissect  
his own soul! Watch this, you pompous  
ass! Watch this!

248 HE HOLDS THE GLASS HIGH...

248

...then drains it. Immediately he goes into his gasping  
contortions, falls back into a chair. As the metamorphosis  
from Hyde to Jekyll takes place, Lanyon watches it in horror.  
With a final gasp, Jekyll finally leans back in his chair,  
exhausted.

249 FULL SHOT - ROOM - TABLEAU - WEIRD LIGHT

249

As Lanyon stands watching, transfixed, the gun falling to  
the desk.

250 CLOSE SHOT - LANYON 250

As he sinks into chair, opposite Jekyll.

DR. LANYON  
(to himself)  
Horrible...

251 CLOSE SHOT - JEKYLL 251

He looks at Lanyon o.s., in mute appeal for a moment.

JEKYLL  
(finally)  
I warned you, John - even as Hyde, I  
warned you...

252 TWO SHOT - LANYON AND JEKYLL 252

DR. LANYON  
You - you mean those experiments -  
they -?

JEKYLL  
(nodding)  
Yes, John...

Lanyon gets up and starts pacing nervously, as Jekyll watches him.

DR. LANYON  
It's sheer horror... I can't believe  
it...  
(stops in front of  
Jekyll)  
You see what you've done, don't you.  
You've gone beyond - you've tampered  
with - you've committed the supreme  
blasphemy!

JEKYLL  
(in great anguish  
from here on)  
I know - I know...

DR. LANYON  
You must destroy the formula, do you  
hear?

JEKYLL  
I've done that.

DR. LANYON  
But you must destroy it from your  
mind! You must never take it again!

(CONTINUED)

JEKYLL

know - but this evening - on my way  
to - on my way to Sir Charles'...  
you see, I always thought I could  
control it, John - but this evening -  
the change - the change to this -  
this monster Hyde - happened without  
anything - without -

He stops, unable to go on, covers his face with his hands.

DR. LANYON

(in awe) I)  
T's diabolical...

JEKYLL

And it might happen again -  
(lifts his face to  
Lanyon, and pounds  
chair arm with his  
fist)  
But I'll fight it! I'm going to fight  
it -!  
(then stops with a  
sudden remembrance,  
his face growing  
blank with a new  
horror)  
Oh -!

He rises suddenly, walks across the room.

DR. LANYON

(watching him)  
What -?

JEKYLL

I'm a murderer, John. A murderer!  
(looking about wildly)  
I who wanted to serve the living!

DR. LANYON

You mean you actually -?

JEKYLL

Yes! Tonight! There was a girl - a  
poor beaten girl that I - that he  
knew... and I went to her - and choked  
her to death -  
(incredulously looking  
at his hands)  
- choked out her life with these -  
no, not with these hands - not with  
these hands -!

(CONTINUED)

252 CONTINUED: (2)

252

He sinks down into a chair again, covering his face, trying to keep from hysteria. Lanyon walks to the fireplace, looks into the flames.

DR. LANYON

Harry - Man cannot flaunt the Divinity  
of Man without being eternally  
damned...

(turns to Jekyll,  
with quiet abruptness)  
- what about Beatrix? Have you thought  
of her?

JEKYLL

(he looks up slowly,  
in a dull voice)  
I'll have to give her up, of course...  
(then, his hysteria  
mounting)  
I've known it all along - I'll have  
to face it now - now when I need her  
most - but I'll give her up! I promise  
I will!  
(now dropping to hoarse  
pleading)  
But John, after that I'll need more  
help than ever. You can help me. You  
must help me! I must win over this  
thing! I must -

He stops as he realizes that Lanyon is looking at him with a mixture of unrolenting condemnation and pity. He realizes he is up against the inevitable. He chokes, buries his face in his hands again, as we

FADE OUT:

FADE IN:

253 UPPER HALL - JEKYLL'S HOUSE - NEXT MORNING

253

Poole comes up the steps, carrying a morning paper and a tray of tea. As he walks, he reads the paper, uttering clucking noises and shaking his head. We PAN HIM to Jekyll's bedroom door. He opens it.

254 FULL SHOT - INT. JEKYLL'S BEDROOM

254

Jekyll, in his dressing gown, is leaning against the window, looking out as Poole enters. The bed is turned down but not slept in.

255 CLOSE SHOT - POOLE

255

As he enters, he looks at Jekyll o.s., and then at bed o.s.

256 CLOSE SHOT - BED - POOLE'S ANGLE 256

It is just as he turned it down last night.

257 BACK TO POOLE 257

He looks from the bed to Jekyll o.s.

258 CLOSE SHOT - JEKYLL 258

He feels Poole's hesitancy.

JEKYLL  
(worn and haggard  
looking)  
Just put the tray down, Poole.

259 PAN SHOT - POOLE - WITH TRAY 259

He walks over to the bedside table.

POOLE  
Yes, sir.  
(puts paper down with  
tray)  
I don't know what things are coming  
to, sir. If you'll forgive me - there  
was the most ghastly murder in Diadem  
Court last evening. A poor girl was -

260 FULL SHOT - ROOM 260

JEKYLL  
(suddenly shouting) P)  
Oole! Will you get out?

POOL  
(shocked and puzzled)  
Oh, yes sir. Very good, sir.

Poole retires, yet stopping to look back at Jekyll with a worried look. When Poole has gone, Jekyll's eye goes to the paper. He can't help himself. He goes over and picks it up.

261 CLOSE SHOT - HEADLINE AND STORY - IN JEKYLL'S HAND 261

GIRL MURDERED BY MONSTER Witnesses Tell of Beast Last evening  
a man known only as "Hyde" and "an evil monster" by tenants  
at --

262 BACK TO JEKYLL 262

He throws the paper from him. He sits down on the bed, grabs the post, and raises his gaze upwards. He is in lonely anguish.

(CONTINUED)

262 CONTINUED:

262

JEKYLL

(praying)

This I did not intend. I thought I was serving You. I saw a light - but I did not realize it led only to Darkness. Forgive me. Help me to -

He cannot go on, knowing he has lost the right even to ask for help. His eyes close, and he leans his head against the post, as we

DISSOLVE TO:

263 FULL SHOT - JEKYLL - EXT. SIR CHARLES' HOUSE - NIGHT 263

He comes hesitantly along the walk, stick in hand, the lights from the house illuminating his drawn and agonized expression. His pace slackens as he turns in through the grilled iron gate as WE PAN and he walks toward the front door in the b.g.

264 CLOSE SHOT - JEKYLL - EXT. FRONT DOOR 264

He can hardly bring himself to pull the bell plunger. Suddenly he is aware of the dim sound of a piano o.s. He realizes that Beatrix is playing. WE PAN HIM as he walks down the front of the house to the end of the "side" garden.

265 FULL SHOT - FORMAL SIDE GARDEN 265

Jekyll comes around the corner of the house and walks across a small flagged veranda which leads from French windows of the drawing room to the flower garden. The garden centers about a small fountain and is set off with flower-bed patterns and marble benches.

266 266 CLOSE SHOT - JEKYLL - EXT. FRENCH DOORS 266

He peers through them in the b.g. We see Beatrix playing the piano, a sad and worried expression on her face. Back of her, and to one side, Sir Charles nods in a chair over a paper.

267 CLOSE SHOT - JEKYLL - REVERSE ANGLE 267

We are on his tortured countenance for a second as he looks o.s. at Beatrix. He half raises his hand as though to call her attention by the movement.



268 FULL SHOT - BEATRIX - OVER JEKYLL'S SHOULDER THROUGH FRENCH DOORS 268

She suddenly sees him. She falters in her playing for a second. Jekyll puts his finger to his lips. She continues playing and finishes her piece very softly, watching Sir Charles over her shoulder, who by now is quite asleep. Then she gets up and hurries as quickly as possible without making any noise to the French doors, opens them, and comes out to Jekyll, closing the doors quietly.

BEATRIX  
(seeing his strained  
look)  
Harry - dearest -

JEKYLL  
(nodding toward garden)  
Will you come out - where we can  
talk?

She gives him a worried look, and then precedes him out into the garden.

269 MED. SHOT - BEATRIX AND JEKYLL 269

As they come into SCENE, near a marble bench. He is greatly agitated. He doesn't know where to begin. Beatrix sits down on the bench. She indicates the place beside her.

BEATRIX  
Sit down, darling - what's happened?  
What's wrong?

Jekyll sits down, staring at the ground, wringing his hands. For a moment, there is silence between them.

JEKYLL  
(bursting out suddenly)  
Bee -- I - I've been thinking --  
about us. I think your father's been  
right all along....

BEATRIX  
About what?

JEKYLL  
I - I don't think we should ever  
marry, that's all. I - I realized  
it, last night. And - and I think  
you ought to break it off.

(CONTINUED)

BEATRIX

(slowly, unable to  
believe)

What are you trying to tell me, Harry?  
You don't know what you're saying...  
look at me -!

JEKYLL

(his face averted)

Really, Bee --

BEATRIX

(pulling his shoulders  
around)

Look at me, darling -!

JEKYLL

I mean - no matter how perfect things  
seem at first - people make mistakes,  
sometimes.

BEATRIX

(tears welling in her  
eyes)

But, Harry...

(then, with the  
horrible thought)

Oh... I see. You don't want me. You  
don't love me any more. Is that it?  
(stifling a sob)

Are you telling me you don't want  
me?

JEKYLL

(wildly, breaking)

Want you? I love you and want you  
more than --

(rises quickly, walks  
away)

But I'm giving you up, do you hear?  
I'm not worth even the sound of your  
name!

Beatrice gets up and hurries to him as WE PAN.

BEATRIX

Oh, my darling - what's wrong? Tell  
me!

JEKYLL

I've no right to you - I've thrown  
it away!

BEATRIX

Nothing's done that can't be --

(CONTINUED)

JEKYLL

But it's done! I've destroyed paradise -  
Our paradise -

BEATRIX

(the mother now)

Oh - you are ill - tell me what's  
really wrong! Don't keep it pent up  
inside. You've always said we could  
discuss anything between us.

JEKYLL

There are things you can't voice in  
Heaven. Just believe me...

(turning his back to  
her)

You're giving me up, do you hear? Go -  
go inside - now - while I can't see  
you -!

BEATRIX

(turning him half to  
her)

Darling - it's all right. Just take  
me in your arms.

JEKYLL

Oh, don't my angel! Angel - Angel of  
Heaven, don't say any more -!

BEATRIX

(putting her arms  
around him)

There - there, darling - hold me  
close. Don't think of anything - of  
whatever it is - just hold me a  
minute.

JEKYLL

(pulling her hand  
from him)

No! No - I can't! I'd give my soul  
to -- but I have no soul!

(he clenches his fist  
and covers his face  
with the other hand,  
bowing his head)

I'm like -

(he pauses, searching  
for the word)

- like the living dead...!

Beatrix now enfolds him in her arms again. His head rests on  
her shoulder. His arms go around her, weakened for a moment  
in his anguish.

(CONTINUED)

BEATRIX

(soothingly)

Oh, my poor dear suffering love. Be quiet... s-s-h-don't say any more.

JEKYLL

(sobbing)

Oh, Bee - my darling -!

BEATRIX

(softly)

Rest now... rest...

They are quiet for a second. Then Jekyll lifts his head quickly and starts as if to leave.

BEATRIX

(trying to hold him,  
panicky)

I won't let you go. You love me - I won't let you go.

JEKYLL

(his voice rising)

That's why I'm giving you up! Because I'll love you till the end of time!

(raising his gaze  
aloft, as he backs  
away, Beatrix staring  
after him aghast  
that he is going,  
that she can't hold  
him)

This is my proof! This is my penance!

He turns and walks hurriedly o.s.

BEATRIX

(starting after him,  
then stops)

Harry - come back - Harry --

She then breaks into violent sobs, falters, and sinks to the ground, prone.

270 FULL SHOT - END OF GARDEN

270

Jekyll is hurrying toward the CAMERA. In the b.g., Beatrix is sobbing on the ground. WE PAN Jekyll as he comes around the side of the house and stops. O.s. he hears her sobbing, faintly. He is terribly tempted to go back. He half turns and looks. He cannot stand the sight of what he sees. He leans in weary torture against the side of the house, closing his eyes. Suddenly a look of horror comes over his face. He looks down at his hands. WE PAN DOWN to see his hand starting to change. WE PAN UP to Jekyll's face. He looks down at his other hand. His throat starts to constrict, his face to change.

JEKYLL

(wildly, looking up)

Oh - no - no - don't let me - save  
me - don't let me -!

But the metamorphosis is well on its way.

271 CLOSE SHOT - BEATRIX

271

She still lies on the ground, sobbing. Then, Jekyll's feet and legs appear slowly in the SCENE. They stand right next to her. She is aware of them. With a little sob, she half rises, reaches out and enfolds the legs, pressing her cheek against the knees.

BEATRIX

(murmuring)

Oh, you did come back... Oh, my  
darling....

For answer there is an ugly chuckle o.s. Hyde's hands come down into the frame and clutch her arms. Beatrix in puzzlement, and then in dawning horror reacts to the chuckle and the hands. In almost the same moment, Hyde lifts her up and she is face to face with him. For a second, she is frozen with fright, then screams as Hyde's face bends towards hers.

BEATRIX

(after her scream)

Father! Father..!

Hyde laughs wildly and starts to struggle with Beatrix.

272 FULL PAN SHOT - SIR CHARLES

272

He is coming out of the drawing room on a dead run. WE PAN HIM over to Beatrix and Hyde. Hyde drops Beatrix who faints and slips to the ground. Sir Charles makes a gallant lunge at Hyde, but Hyde sends him reeling against the wall. Then with a wild animal laugh he leaps for his hat and stick. Sir Charles, however, recovers in time to intercept his progress around the fountain.

SIR CHARLES

(calling)

Help! Hobson - call the police!

Help -!

Hyde raises his stick and lays it across Sir Charles' head. Sir Charles stumbles back and falls to the ground. Hyde leaps on top of him like a panther, and bashes the stick against Sir Charles' head three or four times in rapid succession. The stick breaks with a final sickening blow. In the b.g. Hobson and a footman come hurrying from the drawing room.

FOOTMAN

Here - what's going on -!

They spy Hyde and come after him. Hyde gets up and WE PAN HIM the length of the garden on the run. Hobson kneels beside Sir Charles' prostrate body as the footman gives chase after Hyde around the corner of the house.

273 FULL SHOT - FRONT GATE

273

Hyde comes running from the garden. He stops for a second and looks up the street.

274 EFFECT SHOT - JEKYLL'S ANGLE

274

A constable comes around the corner on the run, dimly discernible under a gas light.

275 BACK TO HYDE

275

He runs o.s. down the street in the opposite direction just as the footman appears and the constable comes running up.

FOOTMAN

(pointing in direction  
of Hyde)

There he goes! It's the monster!

The constable runs o.s. after Hyde, blowing his whistle.

- 276 FULL SHOT - MEWS 276
- Hyde comes tearing down in toward camera. In a second, the constable appears after him. Another man or two, passers-by at the far entrance, take up the chase. Hyde leaps over a fence. When the constable arrives at fence, he blows his whistle again.
- 277 FULL SHOT - ANOTHER CONSTABLE - AT CORNER 277
- He reacts to distant whistle, runs for it o.s.
- 278 LONG SHOT - HYDE - ANOTHER STREET 278
- He runs past camera into b.g. A small group of idlers are standing at the corner. They block his progress and he bowls through them, knocking a couple down. Ad lib yells of surprise and anger.
- 279 REVERSE SHOT - STREET 279
- The two constables come in chase, followed by more people.
- 1ST CONSTABLE  
Stop that man!
- 280 GROUP SHOT - AT CORNER 280
- As constables come running up.
- 1ST MAN  
(pointing)  
That way, constable!
- WE PAN AND PICK UP Hyde, his cape flying, leaping down the street in the b.g. The rest give chase.
- 281 FULL PAN SHOT - HYDE - JEKYLL'S STREET 281
- He comes flying along and darts up the walk to the house. O.s. comes the sound of the constable's whistle.
- 282 CLOSE SHOT - HYDE - AT JEKYLL'S FRONT DOOR 282
- He runs up the steps, vaults the balustrade and hurls his body sidewise through the waiting-room window at the side of the door.
- 283 FULL SHOT - INT. WAITING-ROOM 283
- Hyde lands sprawling amidst the shattered glass. He scrambles up and leaps out into the foyer.

284 FULL SHOT - INT. FOYER - JEKYLL'S HOUSE 284

Hyde enters. Poole comes in from past camera.

POOLE  
(recognizing Hyde)  
Here, here - how did -?

But he gets no further as Hyde, with a roar, bowls him aside and ducks out the back door toward the lab. Poole hurries to the door, opens it. O.s. we hear crowd noises and whistles.

285 PAN EFFECT SHOT - HYDE 285

As he leaps across the bridge in the back courtyard to Jekyll's laboratory.

286 FULL SHOT - INT. SMALL HALL - INT. LAB BUILDING 286

Hyde comes through door from courtyard, closes door, locks it. Then he goes to door of lab, opens it, ducks inside, and we hear him lock this door.

287 EXT. COURTYARD 287

Poole and the constables come running across the bridge.

POOLE  
He's gone into the laboratory!

WE PAN THEM to the first door. They find it locked.

1ST CONSTABLE  
(putting shoulder to  
door)  
Heave, Bill!

288 CLOSE SHOT - HYDE - INT. LAB 288

He is frantically looking for various vials to mix the potion. He upsets and breaks things in his fury.

DISSOLVE TO:

289 GROUP SHOT - EXT. GARDEN - SIR CHARLES' HOME 289

A constable, the footman, Hobson and Lanyon are leaning over Sir Charles' body. Lanyon is shaking his head woefully. The constable shows Lanyon half of a stick.

290 CLOSE SHOT - BROKEN STICK WITH ITS SILVER HEAD 290

CONSTABLE'S VOICE (O.S.)  
This is the weapon what done it,  
Doctor.



291 GROUP SHOT AGAIN 291

DR. LANYON  
 (taking stick, then  
 after a second)  
 Yes... I was afraid so.  
 (rising)  
 Come - I think I can take you to  
 your man.

DISSOLVE TO:

292 INT. LAB 292

Hyde is feverishly mixing the potion, having to make some of its ingredients not already prepared. O.s., there is a crash of door bursting. Then hammering on the laboratory door.

293 FULL SHOT - INT. HALL OF LAB 293

The courtyard door is down. The constables and Poole are hammering at the door of the lab.

294 CLOSE SHOT - HYDE - INT. LAB 294

In his haste, he knocks over a large glass jar. It crashes.

295 BACK TO CONSTABLES AND POOLE - HALL 295

1ST CONSTABLE  
 (suddenly listening)  
 He's in there! Open up!  
 (then, as just silence  
 comes)  
 Come on, Bill!

Bill has run in with a crow-bar, and after two or three tries, they break the door down.

296 PAN SHOT - POOLE AND CONSTABLES - INT. LAB 296

They come running down the stairs. As WE PAN WE PICK UP Jekyll who is just staggering to his feet from the floor.

POOLE  
 (amazed)  
 Dr. Jekyll, sir! That frightful maniac  
 broke through the house and -

JEKYLL  
 I know. He struck me over the head.  
 (indicating, to  
 constable)  
 Quick, man! He went out by the back!

(CONTINUED)

The constables hurry to the back door, o.s.

POOLE

I didn't even know you were home,  
sir. Are you badly hurt?

JEKYLL

I'll - I'll be all right.

The two constables come from the back door.

1ST CONSTABLE

(to Jekyll)

This here door's locked.

JEKYLL

(impatiently, pointing  
up stairs)

Then you better get round through  
the front!

The two constables leap up the stairs, just as Lanyon, another constable and an inspector in plain clothes come hurrying in.

DR. LANYON

(looking at Jekyll  
below)

Wait!

1ST CONSTABLE

(explaining)

He ducked through the back and locked  
the door after him!

DR. LANYON

(in great strain)

No, he didn't! He's still down here.

They watch him, amazed, and follow down the steps to the lab proper. He approaches Jekyll. Jekyll looks at him, tired, wan. There are tears in Jekyll's eyes as he waits for the word by Lanyon. Lanyon, too, is greatly affected. He seems as though he can't say the word.

DR. LANYON

(finally gathers  
himself - pointing  
to Jekyll)

There - Heaven help him.

POOLE

(shocked)

Dr. Lanyon -!

(CONTINUED)

296 CONTINUED: (2)

296

INSPECTOR

(Puzzled)

I know this gentleman. He's Dr. Jekyll.

DR. LANYON

(tears in his eyes  
now)

I know. Nevertheless, there's your man.

INSPECTOR

You can't be serious, Dr. Lanyon. I -

DR. LANYON

(suddenly pointing)

Watch -!

For Jekyll has already started to turn back to Hyde again. They all watch him in awe and horror as he goes through the metamorphosis.

297 CLOSE SHOT - POOLE

297

He backs away slowly.

298 CLOSE SHOT - CONSTABLES AND INSPECTOR

298

Their jaws are dropping.

299 CLOSE SHOT - LANYON

299

He looks away. He cannot stand it.

300 CLOSE SHOT - HYDE

300

For he is now almost completely Hyde. He comes out of his writhings as such. He looks about at the others, as though he has just seen them for the first time. He is more bestial and awful in physique and manner than we have ever seen him in the transformation. With a sudden yell he throws a huge jar at the officers, and ducks around the table. (NOTE: In the following ensuing struggle ad lib commands from the inspector should come at the proper time: "Grab him - hold him - don't let him get up those stairs - guard that door".... etc.) Hyde practically wrecks the lab in eluding his pursuers. He knocks them this way and that. He leaps across tables - up on shelves, pulling them down. He growls and snarls and laughs in glee every time he eludes them.

301 CLOSE SHOT - LANYON AND INSPECTOR

301

This during middle of fight. Lanyon sees the gun in the inspector's hand.

(CONTINUED)

301 CONTINUED:

301

DR. LANYON  
 (pleading)  
 Shoot him, inspector - shoot him!  
 That would be his wish!

INSPECTOR  
 (grimly)  
 Must take him if we can!  
 (darting o.s.)  
 Hold him now!

302 FULL SHOT - GROUP

302

The constables seem just about to have Hyde cornered, when with another wild leap, he gets to a set of surgical instruments, and pulls out a large knife. With another yell, he makes a leap for freedom, brandishing his weapon. As he gets by the large apparatus on the table, the inspector lets him have it with the revolver. Hyde wheels, drops across the table, shattering some of the apparatus. They start crowding around him in silent awe, Poole crying with audible sobs.

POOLE  
 (like a plea)  
 Dr. Jekyll... Dr. Jekyll.....!

303 CLOSE SHOT - HYDE'S HEAD - PROFILE

303

There is a strange light on it. As if in answer to Poole's plea, the face starts slowly and mystically changing back to that of the handsome Jekyll - a face peaceful in death - as if in death - without struggle or torture - Jekyll was restored to himself for Eternity. WE PULL BACK SLOWLY for a tableau.

DR. LANYON  
 (line to come)

FADE OUT:

THE END