

“JEKYLL AND HYDE” AUDITIONS

Black Box Theater

Tuesday, September 25 – All Girls

Wednesday, September 26– All Guys

Friday, September 28- Call Backs (by invitation only)

Auditions will begin promptly at 2:30 and everyone is expected to stay until all of the auditions are complete. Please wear comfortable clothing and shoes that you can easily move around in for the dance audition.

Anyone wishing to be in either the cast or the company must audition!

Please be prepared to perform, from memory, all material enclosed in your packet for one character.

- Please do not read from the audition paper during your audition
- Make sure that you are well rehearsed for the audition
- Make sure that your voice has the appropriate range for the character you are auditioning for
- Dialogue and music should be memorized
- If you do not read music, it is suggested that you buy or borrow a recording of the show
- Please note that you may be asked to read lines for another part

Cast: If you would like a part in this year’s production of “Jekyll and Hyde,” you need to prepare the audition dialogue and the music for one of the main characters. *All smaller roles will be cast from these auditions.*

Company ONLY: If you would like to be in the company of the musical, you need to prepare either the dialogue or song only for the main character of your choice). Your audition must be memorized.

All auditions will be scored in the following areas: Pitch, diction, projection, acting and preparation.

Choreography rehearsals for the company will be scheduled for some after school dates in October and November. Regular rehearsals for the musical will be held every day after school from 2:30-5:00 beginning on Monday, December 3 and will continue through until January 25. The week of January 28 will be primary evening dress rehearsals with the shows ending the musical season on Thursday, January 31 to Sunday, February 3. We will have two rehearsals over the Holiday break and will rehearse on some Saturdays in January. Please listen to announcements and check outside C-109 for any additional information.

Main Character Breakdown

Gabriel John Utterson

Serves as Jekyll's lawyer and helpful friend. He advises the troubled doctor on personal and professional affairs.

Gender: male

Age: 30 to 45

Vocal range top: F#4

Vocal range bottom: B2

Sir Danvers Carew

Emma's loving father and Chairman of the Board of Governors. A charming and gentle man.

Gender: male

Age: 60 to 70

Vocal range top: F#4

Vocal range bottom: C3

Henry Jekyll / Edward Hyde

Jekyll is a doctor obsessed with discovering the true nature behind the good and evil in man and Emma's fiancée. After he uses an experimental formula on himself, his evil side - Edward Hyde - takes control. As Hyde, he is violent, commanding, and a sexual deviant attracted to Lucy.

Gender: male

Age: 30 to 45

Vocal range top: A4

Vocal range bottom: Bb2

Emma Carew

The daughter of Chariman Danvers and Jekyll's beloved fiancée who is refined and desired by all of the socialite men.

Gender: female

Age: 20 to 25

Vocal range top: C6

Vocal range bottom: A3

Lucy Harris

The gorgeous 'main attraction' at a local gentleman's club. At the bottom of her luck, she becomes the object of Hyde's obsession. Lucy is feisty and wild, but also cautious and aware.

Gender: female

Age: 20 to 30

Vocal range top: F#5

Vocal range bottom: G#3

Nellie

Works at a local gentleman's club. Pretty, rough around the edges, but also very secure with who she is.

Gender: female

Age: 25 to 30

ACT II, SCENE 4

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

33 - Utterson & Hyde in the Lab

UTTERSON

Henry?

HYDE

I'm afraid Dr. Jekyll is not available.

UTTERSON

Who the devil are you?

HYDE

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

UTTERSON

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

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

HYDE

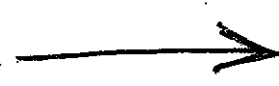
Just leave them and go!

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

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

UTTERSON

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



HYDE

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

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

UTTERSON

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

HYDE

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

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

(UTTERSON pulls back the hammer of the revolver).

HYDE

Very well. So you shall.

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

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

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

UTTERSON

(In agony, dropping the revolver)

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

JEKYLL

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

UTTERSON

You must save yourself before this thing kills you.

JEKYLL

(With the drugs)

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

HE hands UTTERSON an envelope

SCENE 1

A nightmarish HOSPITAL ward — or is it a PRISON? MUSIC under JEKYLL and DANVERS.

DANVERS

He's beyond help, Henry.

and ANOTHER FIGURE, silent - a third man, a PATIENT — restrained to a metal bed in front of the white curtain, stares with strange eyes at a fixed point in front of him. He seems to listen, but we cannot know if he hears ...

JEKYLL

Sir Danvers, he still has a soul — as pure and as good as yours or mine. But he's trapped in a dark and terrible world. Madness is the cruelest of all prisons. There must be a way to help him.

DANVERS

Death will help him, Henry.

JEKYLL

(dead still)

My theories convince me there is a better solution.

DANVERS

Your theories are more dangerous than he is. Your colleagues say you are trespassing on hallowed ground when you experiment with the human mind.

JEKYLL.

My colleagues are cowards, afraid of what they don't understand. How can we call ourselves civilized, if we are not prepared to help him, and every wretched soul like him?

(the SHADOW looks towards the Patient)

DANVERS

I admire your tenacity, Henry, but I question your philosophy. You're a gifted man. Use your gifts wisely.

DANVERS is gone.

JEKYLL comes to the PATIENT. Looks closely into him.

11

JEKYLL

(surprised, sharp and angry)

What do you want here?

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

EMMA

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

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

JEKYLL

How long have you been here? How long!

EMMA

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

JEKYLL

(Furious)

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

EMMA

(deeply upset)

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

JEKYLL

(almost a swoon)

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

EMMA

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

LUCY

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

JEKYLL

What brings you here...?

LUCY

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

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

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

LUCY

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

(SHE looks at him)

JEKYLL

(treating her back with medicine)

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

LUCY

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

JEKYLL

(quiet shock)

Why come to me?

LUCY

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

JEKYLL

Why didn't you go to the police?

LUCY

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

(HE continues to treat her back.)

NELLIE

'Ere's a lovely lookin' pair of gentlemen, I must say! Welcome to 'The Red Rat' Show's about to start. My name's Nellie. Have a drink- look around - find somethin' you fancy!

UTTERSON

(regarding NELLIE)

This is hardly a respectable place, Henry.

JEKYLL

I've had all the respectability I can take for one day, John. And anyway, tonight's my bachelor night! You're supposed to give me a party.

NELLIE

I could be the party he's supposed to give you, 'Enry.

UTTERSON

He meant a bachelor party.

NELLIE

Most of my parties are bachelors.

JEKYLL

Come on, John, one drink! Where's your sense of adventure!

NELLIE

He's right, John! Good for you, 'enry!

JEKYLL

Maybe I could find a subject for my experiment. A volunteer.

UTTERSON

I suspect this place has volunteers for all sorts of experiments.

NELLIE

You got that right dear. Come on 'enry, follow me. //

(JEKYLL follows NELLIE down the stairs into the pub. UTTERSON follows JEKYLL)

UTTERSON

(mock warning)

hear through hell? — Don't con - demn what you don't com - pre - hend!

12

(UTTERSON)

Musical staff with notes and measure numbers 12 and 13.

He - nry, I'm not ques - tion - ing your mo - tives here, — but

Musical staff with notes and measure numbers 14, 15, and 16.

is what you are seek - ing worth the price? — You've turned your back on ev' - ry - thing you

Musical staff with notes, measure numbers 17 and 18, and the marking *ritard*.

once held dear. — You're choos - ing to ig - nore your friend's ad - vice! You have your

20

Musical staff with notes and measure numbers 21 and 22.

work and noth - ing more You are pos - sessed. What is your

Musical staff with notes and measure numbers 23, 24, and 25.

de - mon? You've nev - er been this way be - fore. You've lost the

Musical staff with notes and measure numbers 26 and 27.

fire you built your dream on. There's some - thing

28

(UTTERSON)

Musical staff with notes and measure numbers 29 and 30.

strange, there's some - thing wrong. I see a change. It's like when

Musical staff with notes and measure numbers 31, 32, and 33.

hope dies. I who have known you for so long, I see the

Musical staff with notes and measure numbers 34, 35, and 36.

pain in your eyes. — There was a

37

(UTTERSON)

~~A~~ JEKYLL

35 3 38 39

Now the die is cast, noth - ing left to

40 41 42

do. Time a - lone can prove my theo - ries true, show the world...

43 **Rubato** 2 45

Some - thing is hap - pen - ing I can't ex - plain

46 47

some - thing in - side me a breath tak - ing pain de - vours and con - sumes me and

48 49 *accel.* 50 51 4

drives me in - sane

55 56 57 58

Sud - den - ly un - con - trolled some - thing is tak - ing hold

59 60 61 62

sud - den - ly a - go - ny fill - ing me kill - ing me

63 64 65 66

sud - den - ly out of breath what is this is this death?

67 68 69

Sud - den - ly look at me can it be?

70 *ritard* **(HYDE)** 71 72

Who is this crea - ture that I see? **Attacca**

24

ALIVE - REPRISE

I feel I'll live on for e - ver with

tan him - self by my side and

I'll show the world that to - night and for e - ver the

name to re - mem - ber's the name Ed - ward Hyde What a feel - ing to

be so a - live I have ne - ver seen me so a - live such a feel - ing of

e - vil in - side that's the feel - ing of be - ing Ed - ward

Hyde _____ Aah!!!!

2 of 2

Safety

10

vocal last time

(EMMA)

(SIR DANVERS)

Em - ma, can't you un - der - stand? It's you that I'm con - cerned for.

don't be. You should be con - cerned for him. He's the one in

15

need.

16

17

I am on - ly try - ing to pro - tect you. What else would you have your fath - er

18

(SIR DANVERS) 19

20

do? I think I would die if an - y harm should come to

ritard

21

22

23

you. I'm scared, my child, be - cause I'm go - ing to

24

25

ritard

26

lose you. I find it ver - y hard to let you go.

20

(EMMA)

You know who I am... take me as I am

Look in my eyes... who do you see there?

Some-one you know? Or just a stran-ger? If you are wise

you will see me there! Love... is the on-ly dan-ger

28

Love... mean-ing me, love... mean-ing you

We'll make that one dream come true You know who I am

33

(EMMA)

Take me as I am Though fate won't al-ways do what

(BOTH)

35

we de-sire still we can set the world on fire!

ritard

39

(EMMA)

1 of 2


111 I pray you may
112 I pray you may
113
114
Emma
Way,
I will pray ev'-ry day you two may find your way.

115 find your way.
116 find your way.
117
his way.
I pray you may find your way.

2 of 2

34 new way to live and a 35 new life to love, if

36 some - one like you found 37 me Oh if

LUCY  ritard

38 *a tempo* some - one like you found 39 some - one like me, then

40 sud - den - ly 3 noth - ing would 41 e - ver be the same. My

42 heart would take wing 43 and I'd feel so a - live 44 if

45 *Rubato* some - one like you loved me, 47 *Slower* 48 loved

49 me, 50 *ritard* 51 loved me, 52 53