

# WU?@therep

## DR. JEKYLL AND MR. HYDE

by Jeffrey Hatcher

from the story by

Robert Louis Stevenson

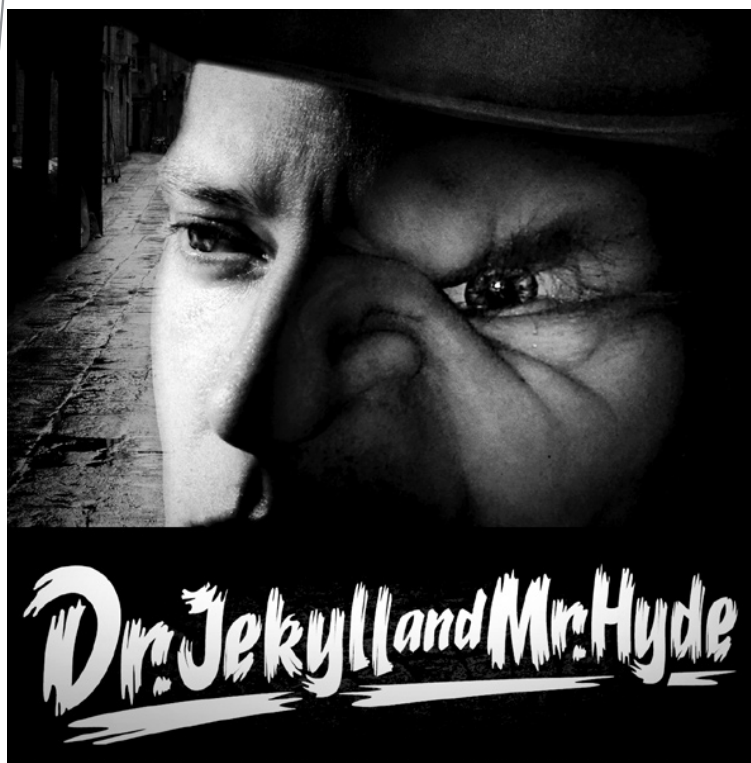
Directed by Edward Stern

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# the 11

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

## CU@therep!



### The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, [www.repstl.org](http://www.repstl.org), for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

**NEATO!**

Show Me Standards: CA 2, 3, 5, 6, 7; FA 2, 3, 4, 5; SS 2, 3, 6 and Illinois Learning Standards: 1, 2, 5, 15, 16, 17, 18, 25, 27.

## MIHYAP: Top Ten Ways to Stay Connected at The Rep

**10. TBA** Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

**9. SITD** The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler or yell at this time and during any other blackouts in the show.

**8. SED** Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

**7. TMI** Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

**6. RTM** When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

**5. P-ZA? NW!** Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

**4. TLK-2-U-L8R** We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

**3. LOL** Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

**2. SOP** While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with video recording is prohibited by Actors' Equity rules. You can sneak a peek at production photos on our website, [www.repstl.org](http://www.repstl.org).

**1. LLTA** Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

# ASL

Though he may be considered a timid, mild-mannered man to the outside world, DR. HENRY JEKYLL is a man with big dreams for curing humanity of all its ills. Now he believes he may have found the key to doing just that—a magic formula that snuffs out the evil in man.

An ever-looming dark shadow in the night, EDWARD HYDE seems to be the complete opposite of Jekyll. Lent to whims of violence and mayhem, Hyde embodies the very evil that Jekyll wishes to eliminate. This might be why Jekyll has become so close to Hyde, taking him on as a patient and covering for his misdeeds around town.

A close friend and legal representative for Jekyll, GABRIEL UTTERSON suspects there's something fishy about this mysterious Hyde character. Utterson insists that Jekyll cut all ties with Hyde, as he's a bad influence who reflects badly upon Jekyll.

Though Utterson always thought something wasn't quite right with Hyde, RICHARD ENFIELD (a relative of Utterson and close friend to Jekyll) starts off the snowball of suspicion (and the play) in an encounter that introduces everyone to the illusive Hyde.

Exploiting science for his own personal experimentation, SIR DANVERS CAREW is the kind of mad scientist that Jekyll loathes.

ELIZABETH JELKES, a curious local girl working at the inn around the corner, falls head over heels for Hyde after a few odd encounters in the night.

When things get tricky with Hyde, Jekyll turns to close friend and colleague DR. LANYON for advice.

To track the wily Hyde, Jekyll employs the private eye SANDERSON to follow Hyde and report on his every deed.

## READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.



Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. W. W. Norton. 2002. Intrigued by the play you just saw? Check out the original novella that has inspired countless plays, films, books and more!

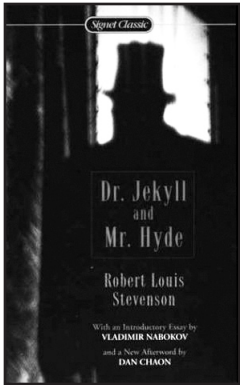
Stoker, Bram. *Dracula*. Pocket, 2003. If you can't get enough of *Dr. Jekyll and Mr. Hyde*, you might want to check out Bram Stoker's *Dracula*. Similar in tone, feel and suspense, it's another classic that's sure not to disappoint!

*Dr. Jekyll and Mr. Hyde*. Double Feature, 209 minutes, Warner Home Video, 2004. After seeing the play and reading the original novella, checkout the Oscar-winning classic 1931 film version of the story. As a bonus, there's also the 1941 version of the film, directed by director Victor Fleming (also directed *Gone with the Wind*).

[http://en.wikisource.org/wiki/The\\_Annotated\\_Strange\\_Case\\_Of\\_Dr\\_Jekyll\\_And\\_Mr\\_Hyde](http://en.wikisource.org/wiki/The_Annotated_Strange_Case_Of_Dr_Jekyll_And_Mr_Hyde) Can't find the book? Why not check out the story for free, online?

<http://dinamico2.unibg.it/rls/rls.htm> Want to know more about the original author of the story, check out other works and more? Visit The Robert Louis Stevenson Site!

[http://news.bbc.co.uk/2/hi/uk\\_news/scotland/edinburgh\\_and\\_east/6748363.stm](http://news.bbc.co.uk/2/hi/uk_news/scotland/edinburgh_and_east/6748363.stm) It's a great story, but it could never happen in real life, right?! Check out this article investigating a potential historical inspiration for *Dr. Jekyll and Mr. Hyde*.



SOMEWHERE in the darkness, a woman screams. A police whistle echoes in response as voices cry out desperately. A body drops to the ground...or is it two? Emerging from the darkness and confusion, Gabriel Utterson solemnly steps forward and begins to tell his side of the tragic story of Dr. Jekyll and Mr. Hyde.

UTTERSON RECOUNTS the first encounter of the townspeople with Mr. Hyde, one witnessed by his relative Richard Enfield. On this fateful night in a dark back alleyway, Hyde runs into a child. In his frustration, he stands over the fallen girl, cane raised and ready to strike. Enfield intercedes, and after listening to reason, Hyde apologizes and reveals a connection Dr. Henry Jekyll.

WEEKS LATER, Enfield is still bothered by the encounter with Hyde. Tagging along with Utterson, he visits with Jekyll. When Hyde comes up in conversation, Jekyll becomes defensive. While Jekyll seems to be able to account for Hyde (he explains that Hyde is a former friend that he was indebted to) and resolve the matter for Enfield, now Utterson's suspicion is piqued.

THE NEXT DAY, a powerful and crooked doctor in town (Sir Danvers Carew) is buying up the bodies of murder victims for his own twisted medical experiments. Jekyll attempts to foil Carew's evil experiments by interrupting an open lecture/dissection, though he only feeds Carew's anger and suspicion. Naturally, when a cadaver disappears from Carew's lab that night, all fingers point to Jekyll as the primary suspect. While the town is on Jekyll's side, he must contend with Carew's power over the Board of Governors. Jekyll means no ill will and would never commit any such crime, even against Carew. In fact, Jekyll's ambition for his experimentation is to eliminate any and all wrong doings of humanity by eliminating the evil in man. He believes he may be on the verge of discovering how to replace sin with serenity.

OVER THE COURSE of the coming weeks, Hyde mysteriously appears more and more throughout the night. Returning home late one night, he finds Elizabeth, the sister of the young girl he ran into early in the play. Over the course of several odd rendezvous that follow, she and Hyde foster a loving relationship. Meanwhile, very odd things seem to be happening to Jekyll. As he unravels, he goes to Dr. Lanyon for advice. Jekyll reveals to Lanyon that Hyde is a unique and problematic patient, one he is unable to cure. One too many strange encounters with Elizabeth reveals that Hyde is inexplicably linked to Jekyll—they are alter egos attempting to fight over a single body and mind.

IN AN ATTEMPT to get Hyde under control, Jekyll employs a detective named Sanderson to record Hyde's nightly pursuits. Sanderson's observations reveal Hyde as a very dark and troubled man, lent to violence and mayhem on his nightly outings. All the while, Utterson has been observing Hyde as well, and strongly advises Jekyll to rid himself of his unruly patient. A meeting with Elizabeth reaffirms Utterson's advice, and Jekyll moves forward with ridding himself of Hyde.

THOUGH WELL INTENTIONED, Jekyll cannot stop Hyde. Hyde takes over, confronting Carew and killing him while framing Jekyll for the murder. As the police investigation closes in, Jekyll's and Hyde's struggle becomes more intense, capping off in an exchange over an unconscious Elizabeth. She knows too much, Jekyll reasons, she must killed. Hyde however, cannot bring himself to murder his love.

SOMEWHERE in the darkness, a woman screams. A police whistle echoes in response, as voices cry out desperately. A body drops to the ground...or is it two? Emerging from the darkness and confusion, the Inspector reveals that Jekyll has killed both Hyde and himself.





**SOLICITOR:** (British) a legal representative who advises in lower courts and prepares cases for Barristers to try in higher courts

**PORTEND:** to warn or indicate that something is likely to happen

**REPROACH:** to express disapproval or disappointment

**STEAMER:** ship or boat powered by steam

**OVERDRAFT:** a deficit in a bank account caused by withdrawing more money than an account holds

**RHETORICAL:** a question asked in order to produce an effect or make a statement rather than require an actual response

**CUDGEL:** to beat with a short, thick stick

**VISCERA:** the internal organs in the main cavities of the body, especially those in the abdomen

**MOOT:** having no particular significance, typically because the subject is too uncertain to allow a decision

**DISTENDED:** swollen by stretching from the inside

**RAPACIOUSNESS:** aggressively greedy or predatory

**ENGORGED:** swollen with blood, water or other fluid

**LURID:** very vivid in color, especially so as to create an unpleasantly harsh or unnatural effect

**CHARLATAN:** a fraud

**TINCTURES:** medicine made by dissolving a drug in alcohol

**DIVINER:** one who possesses magical or supernatural insight

**DOMICILE:** a person's residence or home

**SOJOURNS:** temporary stays or visits

**TRAVERSED:** traveled across or through

**BEREFT:** deprived of or lacking something

**HOVEL:** a small, unpleasant or simply constructed building





WHO IS THE MAN behind the original story of *The Strange Case of Dr. Jekyll and Mr. Hyde*? Was he a dark, shady character looming in the shadows waiting to pounce upon unsuspecting victims? Perhaps he was a visionary who wished to solve the problems of humanity through his work?

FAR FROM VIOLENT and as close as you can get to brilliance, Robert Louis Stevenson was a Scottish novelist, poet and travel writer who lived in the 19th century. Though he only lived to be 44 years old (1850–1894), he wrote over 30 novels and short stories, a handful of poems and an array of other works, both fiction and non-fiction. Classified as a neo-romantic writer, Stevenson wrote in a flavor of realistic expression that favored a hopeful examination of the inner workings of the mind.

AS A YOUNG MAN, Stevenson battled countless bouts with sickness, inheriting a weak lung from his mother. Through all of his physical ailments, however, he still clung to a strong sense of adventure, inherited from his father. Coupled with a passion for moral philosophy and spirituality, Stevenson was never short on inspiration or depth in his work.

IT WAS NOT UNTIL Stevenson attended college, however, that he would realize his gifts were artistic. Originally attending the University of Edinburgh to become an engineer, Stevenson disappointed his parents when he told them he was more inclined to storytelling than science. They eventually

approved of Stevenson's choice, as long as he finished his degree (which he shifted to law, a respectable profession).

IN SPITE OF HIS ailing health, Stevenson's sense of adventure led him around the world and back more than once throughout his life. In his many travels across Europe and America, he picked up a vast array of source material that fueled an interesting and diverse body of work. Stevenson's first real success in writing came at age 33 with *Treasure Island*, an adventure story of pirates and buried treasure. The story has been made into countless films, and the most famous character from the story (Long John Silver), became the name of a famous fast food chain. His work was very well received during his lifetime, and various other successes followed. His untimely death, however, cut Stevenson down in what may have been his prime—in the middle of writing *Weir of Hermiston*, a promising novel that showed greater potential and artistic growth for the writer.

THOUGH TODAY we consider Stevenson a writer of great range and insight, during his day (and in fact until very recently) Stevenson was shunned by scholars because of the popularity of his work. Many great minds did not pass him by, however, as a host of well-regarded writers credit Stevenson for inspiration, of which Jorge Luis Borges, Ernest Hemingway and Rudyard Kipling are just a few. Today, Stevenson is ranked the 25th most translated writer in the world, ahead of contemporaries Charles Dickens, Oscar Wilde and Edgar Allen Poe.

## ACCOUNTABILITY

Throughout the play, characters reference a story of a man who killed his family. In the story, the man asks, "What have I done?" Characters in the play debate whether the man is taken aback by his own horrific deeds or if he is attempting to shed the blame. In your life, have you ever broken a rule or gotten in trouble? How did you respond? Did you blame someone or something else? Or did you take responsibility for your actions?

## GOOD VERSUS EVIL

We are all taught about right and wrong, and how to tell the difference between the two. In everyone's life, however, we encounter both good and evil, and must make a choice in which route to take. Despite his best intentions to overcome the evil Mr. Hyde, Dr. Jekyll eventually succumbs to a power that seems greater than his own. Have you ever been tempted to break the rules? When you were tempted, did you succumb? Or did you do the right thing?



## SCIENTIFIC EXPERIMENTATION

In the play, Carew uses cadavers for his own twisted medical experimentation. While not all experimentation is as cruel and unusual, animals, cadavers and even living human beings are a part of scientific experimentation. What do you think about such experimentation? What are the moral questions involved with experimentation? Are there potential benefits to such research?

## DUALITY OF HUMANITY

The play pits good (Dr. Jekyll) versus evil (Mr. Hyde), and allows them to fight to the death, literally. While the story spends a lot of time dividing people into two halves, it also alludes to the possibility that there's more to us than just that. What do you think—are there two sides to every person, or is there more? How many sides do you think you have?

# VICTORIAN TIMES

*DR. JEKYLL AND MR. HYDE* is set in a very dark and scary London in 1883, at the end of the Victorian Era in England. While madness and immorality may run rampant in the world of the play, is that what the Victorian Era was really all about?



## LONG LIVE THE QUEEN

THE VICTORIAN ERA is named after the ruler during the period, Queen Victoria. The era is commonly acknowledged to run from about June 1837 to January 1901 (corresponding to when Queen Victoria came to power and then subsequently died). Her reign, 63 years and seven months, is the longest of any British monarch to date.

## GROOMED FOR EXCELLENCE,

Victoria was well versed in a wide array of school subjects including German, English, Italian, Greek, French, arithmetic, music and history (her favorite subject). Eighteen years old for less than a month, Victoria was crowned queen at the death of her uncle and king, William IV.

VICTORIA'S MONARCHY was marked by a strong emphasis on morality and family values. It was a time of peace and great prosperity for England, including advances in industry, education, government and more.

## INDUSTRIAL REVOLUTION

WHILE THE Industrial Revolution kicked into gear prior to the Victorian Era, its effects began to appear prominently at this time. As factories began to spring up everywhere, the landscape of life changed radically as technology served to shift the way individuals worked, played and interacted.

THOUGH MANY technological advances came from the Industrial Revolution, perhaps most prominent among the troves included textiles, steam power and iron founding. Textiles led to more efficient production of cotton, yarn, flax and linen through the usage of spinning mills. Steam powered engines benefited various industries, from mining to agriculture. Meanwhile, iron founding allowed for a more efficient production of iron by use of coke rather than charcoal throughout the process of production. While we may take these innovations for granted today, these key advances allowed for industry to streamline and not be as dependent on certain variables in the environment (i.e.—before steam power, water power relied on being near a consistent water source).





AMID ALL THE NEW technology, advances in the process of producing goods allowed for greater efficiency. The notion of an assembly line as we know it today comes right out of the Industrial Revolution. For the first time workers could be trained in a single skill, performing only one step in the manufacturing process before passing the product along to another worker to perform another specific job, and so on.

THE LONG HELD social structure of nobility and gentry way up on top, peasants far below, and the middle class floating somewhere in between, began to shift radically. Ordinary people began to overturn the nobility and gentry, as new opportunities in factories and mills leveled the economic playing field. There was a rise in the middle class by virtue of an innovative efficiency that made the production of goods more profitable, thereby redistributing the wealth more evenly among the social strata. Cities became more prominent during the Industrial Revolution, as hordes of workers flocked to

factories in pursuit of the chance to move up in the world. Trade unions also formed in this era, and

continue even today to protect the interests of workers.

## ALL WORK AND NO PLAY

WITH THE NEWFOUND efficiency of the Industrial Revolution came newfound leisure time, which did not go to waste in the Victorian Era. Ever popular forms of entertainment like the theatre and the arts boomed, as music, drama and the opera were all highly attended. Gambling card houses (now known as casinos) also flourished, though evangelical and reform movements were a constant threat to such establishments. Brass bands became popular throughout the countryside. Citizens of Victorian England even became quite fascinated with the occult and supernatural.

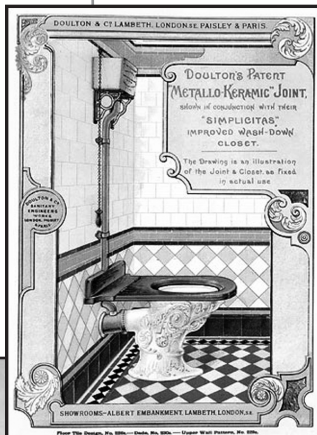
## ARE YOU SMARTER THAN A VICTORIAN?

DURING THE VICTORIAN Era, there was a rise in education among all classes, and a flourishing of intellectual advancements. Among the more popular (and controversial) was Charles Darwin's work *On the Origin of Species*, which theorized common descent, or that all species arose from a common

ancestor. The book serves as the foundation for the modern theory of evolution.

WITH THE VICTORIAN Era the popularity of books and novels reached new heights, and with a vast number of talented writers emerging from the era it's easy to see why. Such literary giants as Charles Dickens (*A Christmas Carol*, *A Tale of Two Cities* and *Great Expectations*), Oscar Wilde (*The Importance of Being Earnest* and *The Picture of Dorian Gray*), and the

Brontë sisters (*Jane Eyre*, *Wuthering Heights* and *Agnes Grey*) came from this era, taking storytelling and imagination to new heights.



## WHO ARE YOU?

THROUGHOUT THE PLAY, Dr. Jekyll struggles to control his far less civilized alter ego, Mr. Hyde. While he seems to be able to turn on and off his alter ego with a magical potion (at least he tries to, anyway), he implies that perhaps we all have two sides—a civilized public persona and a baser private persona. Are there two of you?

HUMANITY HAS WRESTLED with the notion of the public versus the private persona for perhaps as long as we've been civilized beings. References to another self can be found as far back as the ancient Greeks, though the Renaissance and its movement towards a focus on the individual may fuel the prominence of the debate today.

THE WORD PERSONA literally means, "mask," though not exactly like one you might wear on Halloween. Persona actually refers most directly to the social masks that we put on in different circumstances. For example, you may act a certain way in front of your parents, but when alone with your friends you might act slightly different (if not completely different). That's not to say that you're actually two entirely different people, or that you're trying to mislead either your parents or your friends (you

aren't, are you?). The concept of social masks is based on the idea that each of us decides what is appropriate for a particular situation and then we suit ourselves to that situation. As we are each multifaceted and complex individuals, there may be many personas that we carry around and use each day. To put it another way, just like the actors on stage, we assess our roles at any given time and do our best to fill them and give a great performance. Sometimes the audience requires us to be loud, boisterous and full of energy, while at other times it needs us to be calm, silent and focused. Both situations call on you to be yourself, just in slightly different ways.

NOW I KNOW what you're thinking—of your many personas (son/daughter, best friend, star of the soccer team, etc.), you don't have anything like Mr. Hyde floating around in your head. But have you ever been tempted to break a rule? Maybe lie to your parents, cheat on a test, or swipe a pen or pencil from the desk next to you? That little devil on your shoulder, tempting you toward wrongdoing, is your Mr. Hyde. And while you may not have a magical potion to turn him off, you do have your civilized persona to tell him to buzz off!



- \* Do you have a public and private self?
- \* Why do you present yourself differently depending on who is around or the situation you're in?
- \* What can we gain or lose by creating different versions of ourselves?

## WEIRD SCIENCE

SIR DAVERS CAREW skirts upon a murky ground of unethical conduct to pursue his own misguided experimentation on dead bodies. Dr. Henry Jekyll, a scientist guided by a strong sense of morality and a positive vision of his work for humanity, adamantly combats Carew and his irresponsible explorations. In today's world, rapidly expanding technologies combined with some of the brightest minds in history continually push the envelope of scientific exploration. New frontiers in the laboratory demand ever evolving moral considerations. What do you think about some of science's cutting-edge explorations?

### **JURASSIC PARK: BLAST FROM THE PAST**

*Jurassic Park* and its franchise of sequels tell the tale of an amusement park owner who recreates a series of extinct species of dinosaurs. While it's debatable to what extent science could actually carry out such a feat, it is fairly certain that given the right genetic material, scientists could recreate an extinct species in the laboratory. While it might seem good to get these creatures back from extinction, there are moral questions that accompany the potential good intentions. Many species that are gone became extinct for a biological reason. What are the consequences for an extinct species being reintroduced into the wild? Further, what ramifications will the reintroduced species have on the world around it?

### **CLONING: CREATING A NEW YOU**

In recent years, rapid advancements have been achieved in the process of making an identical copy of an organism or specific parts of an organism, which is known as cloning. This facet of scientific research promises to provide answers for many of the problems that plague human beings including various diseases, injuries and faulty organs. With its promises come new questions of morality—should scientists engineer and create genetic clones? What experimentation is required to achieve such results? What are the ramifications of the cloning process for the clone?

### **GENE MANIPULATION: TAILOR-MADE BABY**

These days, doctors can tell you a lot about a baby before it's born—whether it's a boy or a girl, whether or not it appears healthy, and so much more. However, science doesn't stop there. Evolving technologies are giving scientists the potential to engineer offspring—literally offering the potential to tailor make a baby. Whether blonde or brunette, tall or short—science promises the ability to make your child perfect. Again, questions of morality loom—what are the ramifications of altering a fetus? Do scientists have the right to do so? What cost do such alterations have on the human race as a whole, and the wonderful diversity it possesses?



- \* What moral considerations should scientists be subject to when studying advancements?
- \* Who has the authority to say what is right and wrong, or when the science has gone too far?



# SWDT?

***"But when the police arrive and find the fellow covered in blood, red-handed as it were, what does the fellow say? He says, 'What have I done?'"***

- \* As Jekyll, Lanyon, Utterson and Enfield discuss the case of a local multiple murder, Lanyon alludes to the bigger issue with the scenario—accountability. Is the man attempting to deflect the blame? Is he in disbelief with his gruesome deeds?

***"I believe we give names to things we cannot comprehend. There is a part of the mind we cannot study because we cannot see it, feel it, but there our deepest dreams and desires live. Call that a soul if you like. It doesn't care what you name it."***

- \* When asked by the students about the soul, Jekyll is unable to confirm or deny its existence. Even though you can't find it on an anatomy chart, do human beings indeed have souls? If so, what is the purpose?

***"Coursing through our veins is the river of our old ways, before man created morality, in the time when humans hunted for food, killed for dominance and copulated for pleasure. Morality harnessed our bestial instincts, but it did not kill them."***

- \* While Jekyll separates the parts of man into two pieces—good and evil—he seems to allude to something more in our vice than sheer evil. He explains that our evil impulses are deeply rooted atavistic instincts, buried beneath the humanity of our civilization. Do you believe that we are simply animal instincts wrapped in the polish of civilization? What separates us from mere animal status, if indeed we are distinct?

***"When I had my wits about, I pulled open the sash and called for the constable, and even then he kept going, beating his face in, long after the man had dropped and his hands lay at his side, still. I'm sorry. The better me would have called out sooner...but the bad in me...wanted to watch."***

- \* The Maid agonizes as she retells the tale of Hyde murdering Carew. While she struggles to tell the tale, she clearly acknowledges that "the bad" in her got the best of her. Why do you think she was inclined to watch such a horrible occurrence? What would you do if you witnessed such an atrocity? Have you ever stopped to look at an incident or its aftermath?

***"And as for 'two streams,' I think it's more apt to say the bodies of water are endless in their possibility: streams and rivers, waterfalls and ice—jams, swamps and quicksand, oceans and deserts. A thousand tributaries flooding over the one into the other."***

- \* After grappling with the duality of man throughout the whole play, Utterson decides that there's more to man than just good and evil. But if there is indeed more than good and evil, what else is there? Can you begin to explain the "thousand tributaries" of possibilities?