

Music Theatre International

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Although we value all our clients, the twelve thousand high schools who perform our shows are of particular importance, for it is at these schools that music and drama educators work to keep theatre alive in their community. MTI shares with these educators the goal of raising the next generation of theatre artists and audiences. To help these educators, it has taken a leading role in theatre education by creating MTI THEATRICAL RESOURCES, a "theatrical tool box" designed to help not only ensure the success of each musical production, but also to establish the study of musical theatre as a permanent part of the school curriculum. These resources include: STUDY GUIDES designed to bring the study of specific shows into the classroom; VIDEO CONVERSATIONPIECES™ featuring video seminars with artists such as Martin Charnin, Stephen Sondheim and Scott Ellis discussing the creation of their shows from inception to production; and MTI REHEARSCORES™ which provide unlimited rehearsal accompaniment (and a remarkable new way to teach scores in class) via an easy-to-use, fully interactive computer program on disk.

MTI is also a leader in providing materials to meet the increasing demand for symphonic arrangements of popular theatre music. The MTI CONCERT LIBRARY offers arrangements of selected songs, as well as full scores from Broadway shows.

Musicals are America's premiere contribution to the theatre and MTI is firmly committed to supporting and nurturing a musical theatre that will continue to develop and flourish into the next century.



Jekyll & HYDE

The Musical

Conceived for the stage by **Steve Cuden** *and* **Frank Wildhorn**

Book and Lyrics by **Leslie Bricusse**

Music by **Frank Wildhorn**

All songs are:

Lyrics by **Leslie Bricusse** *and* *Music by* **Frank Wildhorn**,
except “Alive” (including “Alive (reprise)”), “First Transformation”,
“His Work and Nothing More”, “Once Upon a Dream”, and “Murder! Murder!”,
which have *Lyrics by* **Steve Cuden, Leslie Bricusse & Frank Wildhorn**
and *Music by* **Frank Wildhorn**

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About Jekyll & Hyde

Jekyll & Hyde, which has a score by Frank Wildhorn and book and lyrics by two-time Academy Award-winning lyricist Leslie Bricusse, opened on Broadway on April 28, 1997.

The show, which brings to the stage Robert Louis Stevenson's classic tale of the battle between good and evil, traces one man's struggle with the duality he discovers within himself. It relates the story of Henry Jekyll, a brilliant doctor whose medical experiment backfires, giving life to his evil alter ego Edward Hyde. The lush, romantic score by Wildhorn and Bricusse combines with Stevenson's haunting tale to create a musical of epic scope.

The show debuted at Houston's Alley Theatre, breaking box office records and playing to sold-out houses. A subsequent production was mounted at Houston's Theater Under the Stars. A recording of musical highlights from the first production (including the hit songs "Someone Like You" and "This Is The Moment") has sold more than 150,000 copies to date. A 1994 double-CD recording of the complete score has also sold more than 150,000 copies. The Original Broadway Cast Recording was released in July, 1997.

The Characters in Jekyll & Hyde

(in order of appearance)

JOHN UTTERSON, a lawyer

SIR DANVERS CAREW

DR. HENRY JEKYLL

AN OLD MAN, a mental hospital patient

MR. SIMON STRIDE

RUPERT, BISHOP OF BASINGSTOKE

THE RIGHT HONOURABLE ARCHIBALD PROOPS

LORD SAVAGE

LADY BEACONSFIELD

GENERAL LORD GLOSSOP

EMMA CAREW, Jekyll's fiancée

GUINEVERE, manager of "The Red Rat," a dingy public-house

LUCY, the main attraction at "The Red Rat"

THE SPIDER, manager/proprietor of "The Red Rat"

POOLE, Jekyll's manservant

EDWARD HYDE, Jekyll's "other half"

A YOUNG GIRL, managed by Guinevere

MR. BISSET, an apothecary

MENTAL PATIENTS; DOCTORS; ATTENDANTS; NURSES; KATE, a cockle seller; ALICE, a scullery maid; MOLLY, a fish gutter; BET, a scullery maid; POLLY, a scrubber woman; MIKE, a clerk; ALBERT, a barman; DAVIE, a barrow boy; NED, a sailor; BILL, a docker; JACK, a beggar; FIRST GENTLEMAN, from the engagement party; SECOND GENTLEMAN; MANSERVANT, at Sir Danver's; UNDER FOOTMAN; GROOMS; HOUSEMAIDS; THREE TOUGHS, of "The Red Rat"; TWO WHORES; SIEGFRIED, the Pianist at "The Red Rat"; SIR DOUGLAS; SIR PETER; LORD G; A NEWSBOY; A PRIEST, at the Bishop's funeral; POLICEMEN; A MAITRE D'HOTEL, at a social club; A DOORMAN, at the same; BARROW BOYS; BOY SOPRANO, at the wedding; BRIDESMAIDS; PRIEST, at wedding; CURATE; CHOIR BOY

Plot Synopsis

ACT ONE

Scene 1

JOHN UTTERSON, a middle-aged lawyer, enters and addresses the audience. He tells us Dr. Jekyll, his friend, was engaged in a search to uncover the elements of good and evil present in every personality. SIR DANVERS CAREW enters and explains Jekyll was a brilliant scientist, one whose suffering is constantly re-enacted within each of us.

Scene 2

While Sir Danvers is speaking, the fog onstage begins to lift to reveal the glass-enclosed violent ward of a mental hospital in London sometime around 1885. Partially-dressed bodies are strapped to wooden tables on one side of the separating glass, as doctors, nurses and attendants move about on the other side. DR. HENRY JEKYLL, Utterson and Sir Danvers are looking down at an OLD MAN who is strapped to a bed. Jekyll explains he has almost perfected a formula to reintegrate the old man's mind and emotions, thereby curing the old man's mental affliction. Sir Danvers warns Jekyll of the dangers of these revolutionary theories. After Utterson and Sir Danvers depart, Jekyll promises the old man (who is his own father) he will find a way to help him ("Lost in the Darkness"). He kisses his father's brow and exits as the sound of footsteps on cobblestones can be heard.

Scene 3

A crowd of beggars, hawkers, stevedores, sailors, ladies and gentlemen, and tradespeople gathers in a London square, singing that everyone has two faces (the public front the world sees and the private self), and that one is good and the other evil ("Façade"). As the crowd disperses, we find ourselves in a room in St. Jude's Hospital.

Scene 4

Jekyll and Utterson watch as SIMON STRIDE calls to order a meeting of the Board of Governors of St. Jude's Hospital. Stride introduces the other attending members: Sir Danvers (the presiding officer), THE BISHOP OF BASINGSTOKE, THE RIGHT HONOURABLE ARCHIBALD PROOPS, LORD SAVAGE, LADY BEACONSFIELD and GENERAL LORD GLOSSOP. Sir Danvers asks Jekyll to present his proposal, which had been submitted previously in writing. Although the Board members complain they have already rejected the request, Jekyll explains his theory: in each person there are two personalities — one good and one evil — which are constantly at war. He suggests it is possible to separate these two conflicting personalities and to isolate the functional, good component from the dysfunctional, evil one. He tells the Board he has discovered a combination of drugs that can accomplish this task and asks permission to test his formula on one of the hospital's patients. Jekyll angrily insists the Board grant him permission, but the

Board members express their misgivings and vote to withhold their consent for his experiments (“Jekyll’s Plea”).

After the Board members leave, Jekyll tells Utterson the Board members are fools and hypocrites, and wonders how to pursue his experiments; Utterson urges Jekyll to continue the work if Jekyll believes in it.

Scene 5

In front of the façade of an elegant house, ladies and gentlemen, their footmen, maids and manservants arrive for a party. The servants explain the purpose of the party: to celebrate the engagement of Jekyll and Sir Danvers Carew’s daughter, Emma. They also explain Jekyll is late (“Façade”). The façade recedes to reveal the interior of the Carew home.

Scene 6

As the guests mingle, members of the Board of Governors continue to complain about Jekyll’s ideas. Lady Beaconsfield chastises Sir Danvers for allowing Emma to marry Jekyll. In a private moment, Simon Stride asks Emma to reconsider her marriage to Jekyll, but she responds she isn’t the weak woman Stride wants for himself (“Emma’s Reasons”). Jekyll enters as two male guests congratulate him and lament the fact Emma is about to be married.

Jekyll apologizes to Sir Danvers for being late and discusses with Utterson the earlier Board meeting. A servant announces fireworks are about to begin; the guests exit to watch the display, leaving Jekyll alone with Emma. He tells her he is concerned his life of research and experiment will make her unhappy; Emma reassures him of her love and acceptance (“Take Me As I Am”).

Her father and Utterson enter. Jekyll exits with Utterson, and Sir Danvers mentions he, too, is concerned with Jekyll’s behavior. When Emma protests, Sir Danvers tells her he is saddened to see her marry and leave her home (“Letting Go”). The fireworks display begins.

Scene 7

In a very rough neighborhood in East London, GUINEVERE, a red-haired prostitute, strolls in front of her establishment, The Red Rat, a dingy bar; large henchmen follow her wherever she goes. As assorted street people sing about the dangerous neighborhood (“Façade”—reprise), two gentlemen leave the Red Rat. Guinevere urges the gentlemen to make a return visit as a young woman hurries toward the bar. Guinevere catches the young woman as she tries to move past and berates her for being late. Guinevere and the henchmen begin to rough up the young woman, but are interrupted by the arrival of Jekyll, Utterson and two gentlemen from the engagement party.

Utterson greets Guinevere, whom he knows from previous visits. Guinevere directs the group to a table, orders champagne for them, and assures Jekyll he will enjoy the floor show which is about to begin.

Scene 8

Backstage, the young woman from the previous scene, LUCY, is hurriedly preparing to perform in the show. She tells Guinevere she has been listening to speeches in Hyde Park in an attempt to

educate herself. Guinevere dismisses Lucy's attempts at learning as useless and suggests Lucy doesn't understand herself. Lucy dresses for the show and tells two young prostitutes she indeed does not understand herself ("No One Knows Who I Am"). Guinevere announces it is time for Lucy to go onstage.

Scene 9

Lucy appears on a low makeshift stage, stamps her foot to make the gas footlights glow more brightly, and performs a song about the differences between good and evil; the song maintains all men must choose between the two, and evil is by far the easier, more dependable and more profitable alternative ("Good 'N' Evil").

After the song, Lucy begins to circulate among the clientele. SPIDER, the thug who owns the club, approaches Lucy and strikes her across the face. He tells her he will deal with her tardiness later. Jekyll moves to intervene, but is stopped by Utterson. When Spider leaves, Jekyll approaches Lucy and tells her her song helped him to understand everyone has to make choices. Lucy thanks him and invites him to return to the Red Rat. Jekyll gives Lucy his card and he and Utterson leave the club. Spider appears, grabs Lucy by the throat and pushes her into the shadows.

Scene 10

Jekyll and Utterson arrive in front of Jekyll's house. Jekyll announces he has found his human subject and must begin work immediately. Utterson follows Jekyll into the house.

Scene 11

Inside the house, Jekyll pulls a bell-rope and summons POOLE, his manservant. Before exiting, Utterson tells Poole to make sure Jekyll goes to bed. Jekyll asks Poole to stir the fire, then sends Poole off to bed.

Jekyll stands before the blazing fire, stares into a large mirror above the mantelpiece and sings of his readiness to continue his experiments ("This Is the Moment"). As he sings, the walls dissolve to reveal his laboratory.

Scene 12

The laboratory is crowded with tables filled with scientific equipment. Jekyll finds his work-journal on his desk and writes that he has decided to experiment on himself. As he prepares his special formula, he wonders how the experiment will change him. His excitement builds as he continues to mix chemicals until the solution is finished. He injects the liquid into his arm with a syringe.

He writes in his journal that nothing has happened yet. Soon, however, he is seized with pain. He continues to record his responses, but his body is gripped again with pain. As he staggers about the room, his body transforms: he begins to crouch down and his voice takes on an animal-like rasp. Once again, he attempts to record his experiences — but it is too late. Jekyll has transformed into EDWARD HYDE, who laughs happily at his freedom.

Scene 13

Hyde, now in the streets of London, describes his feelings of unconquerable power and evil (“Alive!”).

Scene 14

Several weeks later, Emma and Sir Danvers are escorted from Jekyll’s house by Poole. Poole tells them although Jekyll is consumed by his work, he constantly asks about Emma. Emma understands Jekyll’s experiment is the most important thing in his life. Sir Danvers insists she go home. As Emma and Sir Danvers leave, Utterson appears and goes into the house.

Scene 15

Poole tells Utterson he is worried because Jekyll has been locked in his office for a week. He also tells Utterson he has seen another man in the house and has heard someone crying in Jekyll’s lab.

Suddenly, Jekyll runs in and demands Poole rush to the druggist to obtain chemicals. Jekyll at first doesn’t recognize Utterson, but then gives him three letters: one for Emma, one for Sir Danvers and one for Utterson. If something should happen to him, he tells Utterson, the letters will explain everything. Utterson expresses his concern Jekyll has lost everything he has built for himself (“His Work, And Nothing More”).

Emma and Sir Danvers reappear onstage and join the song: as Sir Danvers tells Emma he fears Jekyll has lost control of himself, Emma again tells her father she understands the importance of Jekyll’s work. At the end of the song, Emma, Sir Danvers, Utterson and Jekyll pray Jekyll will find his way.

Scene 16

Emma, Sir Danvers and Utterson exit as Poole enters Jekyll’s office and announces a young woman has arrived with Jekyll’s card in hand. Jekyll realizes it is Lucy and tells Poole to send her in. She reminds him of his offer to help her, and shows him bruises on her back and shoulders. As Jekyll dresses her wounds, she mentions they were caused by a man named Edward Hyde. Jekyll stiffens as he realized the power and strength of his evil half. Lucy acknowledges Jekyll is the first gentleman to treat her with kindness.

When Jekyll has finished dressing Lucy’s wounds, she thanks him with a kiss. She leaves his house, dreaming of how wonderful life would be if he were in love with her (“Someone Like You”).

Scene 17

Guinevere leads the Bishop of Basingstoke and a very young teenaged prostitute out of a shabby house near The Red Rat. The Bishop pays Guinevere for the prostitute’s services and asks to see the young girl again the following week. After the women leave, the Bishop is met by Hyde, who appears before him holding a walking stick with a heavy pewter knob. Hyde taunts the Bishop, calling him a hypocrite and smashing the Bishop’s head with the knob of the walking stick. Hyde continues the beating, again rejoicing in his freedom and power (“Alive”—reprise). Finally, Hyde douses the Bishop with kerosene and sets him on fire.

ACT TWO

Scene 1

Utterson appears, holding the three sealed documents from Jekyll. He tells us Jekyll continued to conceal from his friends what had happened and what he was doing. Sir Danvers appears and tells us strange events began to surround Jekyll and those people connected to him at St. Jude's. Sir Danvers and Utterson exit and a crowd of Londoners enters; a newsboy begins hawking papers detailing the Bishop's murder ("Murder, Murder").

General Glossop and Lord Savage are leaving the Bishop's funeral service when Hyde takes them by surprise. Hyde throws the General to the ground and uses his walking stick to snap the General's neck. Lord Savage runs off. A crowd gathers and wonders who is committing the murders.

Jekyll, disheveled and haggard, appears outside a pharmacy, which has just closed for the night. He knocks repeatedly and BISSET, the druggist, opens the door. Bisset tells Jekyll all but two of the drugs Jekyll has requested are ready and the others will be available the next night. Jekyll takes the drugs from Bisset and exits; Bisset locks up the shop as a crowd begins to gather on the street. The crowd continues to discuss the two murders.

A Maitre d'Hotel and a doorman help the drunken Lady Beaconsfield, Proops and Lord Savage out of a fashionable West End social club. Hyde steps out of the fog, pulls a knife from beneath his cloak and stabs Proops, killing him. Lord Savage tries to pull Lady Beaconsfield back into the club; Hyde, however, pulls her from Lord Savage and strangles her with her own pearl necklace. The crowd gathers and continues to wonder at the murders.

Sir Danvers and Emma come across Lord Savage at Kings' Cross Station; he tells them he is escaping to Aberdeen, Scotland. The Carews exit; Hyde emerges from the fog and breaks Savage's neck. Hyde disappears into the fog. The crowd reappears, panicking over the possibility any of its members might be Hyde's next victim. Finally, the crowd disperses into the steam and fog of the railway station.

Scene 2

Emma lights a lamp in Jekyll's laboratory. The lab is now in a state of disarray. Jekyll enters and is surprised to find her reading from his scientific journal. At first angered by her intrusion, Jekyll calms down and confesses his work is now almost an addiction, she asks if they can recapture the happiness they once shared ("Once Upon a Dream"). Jekyll asks her not to abandon him and she reassures him, telling him he knows where to find her if he needs her.

After Emma exits, Jekyll begins to write in his journal that the transformations into Hyde are recurring at random times, without warning. Utterson enters the lab, having read the document Jekyll had given him. It becomes apparent the letter bequeaths all of Jekyll's possessions to Hyde in the event of Jekyll's disappearance. Utterson questions Jekyll's motives. Jekyll tells Utterson

Hyde is a colleague who must be allowed to continue Jekyll's research if the need arises. He asks Utterson to pick up the remaining drugs from Bisset.

Utterson leaves. Jekyll agonizes over the nature of the hidden part of him that gives rise to Hyde ("Obsession").

Scene 3

Both Emma and Lucy watch as a rainstorm runs its course, Emma from her window and Lucy from under a bridge in the East End near the Red Rat. Both women sing about the love and comfort they find when they look at Jekyll ("In His Eyes").

Scene 4

Hyde meets Lucy under the bridge and tells her he is leaving London, but will return soon. Even though Lucy is afraid of Hyde, she admits to feeling excited in his presence and realizes the danger in having those feelings; Hyde agrees the pleasure she feels is dangerous ("Dangerous Game"). As Hyde and Lucy exit into the shadows, a crowd of vagrants gathers and comments on the situation ("Façade" — reprise).

Scene 5

Hyde is in Jekyll's lab when Utterson enters with the drugs from Bisset. Utterson sees the lab is in complete disarray and asks for Jekyll. Hyde asks for the drugs, but Utterson refuses to turn them over, saying he will give the drugs only to Jekyll. Hyde moves to one of the lab tables and mixes chemicals to produce a special formula, which he injects into his own arm. He collapses to the floor; when he raises his head, he has transformed back into Jekyll. Utterson is horrified.

Jekyll asks Utterson to deliver a letter to Lucy which urges her to leave London immediately. Jekyll tells Utterson he thinks he can control the transformations with the newly delivered drugs. Utterson exits.

As Jekyll begins preparing the new drug mixture, he sings of his determination to regain control of his life ("The Way Back"); but as he works, he transforms once more and Hyde rushes out into the night.

Scene 6

Back at the Red Rat, Lucy opens her door and admits Utterson, who reads to her a letter from Jekyll; the letter contains enough money for her to leave London. After Utterson exits, Lucy dreams about starting over ("A New Life").

She lies down on her bed and closes her eyes. Hyde appears and lights a lamp by the bed. He reads the letter and tells her he and Jekyll share everything. He tells her she is not going anywhere. She agrees, moving closer to him reluctantly. He sings about the sweetness he finds in her face, then begins to stab her repeatedly ("Sympathy, Tenderness"). Suddenly, he is Jekyll again; he stares in horror at Lucy's lifeless body and exits into the night.

Scene 7

Jekyll returns to his ruined lab and sets his journal on fire. He stands in front of a portrait of his father and promises to find a way to help him (“Lost in the Darkness”—reprise).

Hyde appears and tells Jekyll he’ll never escape his darker side. The two argue: Jekyll tells Hyde he will find a way to kill him; Hyde claims he and Jekyll are inextricably linked (“Confrontation”). Jekyll throws the beaker of formula at Hyde. The chemicals ignite and start a fire in the lab.

Scene 8

A crowd gathers (“Façade”—reprise). We hear the toll of a bell. Utterson tells us Jekyll realized his search had come to nothing. Sir Danvers appears and tells us Jekyll returned to marry Emma.

Scene 9

Inside a beautifully decorated church, a boy soprano sings a hymn (“Dear Lord and Father of Mankind”); the Minister, Jekyll and Utterson (the best man) appear and wait for the entrance of Emma and Sir Danvers. When Emma reaches the aisle, the Minister begins the wedding service. Suddenly, Jekyll is seized by pain and falls to his knees. As Sir Danvers pulls Emma away, Jekyll starts to run toward the church exit. Utterson follows him. Emma begins to follow, but is stopped by Simon Stride.

Suddenly, Jekyll transforms into Hyde and attacks Stride, breaking his neck. Hyde moves toward Emma; Sir Danvers tries to protect her, but is knocked down by Hyde, who starts to drag Emma toward the main altar. Utterson pulls a long knife from his walking stick and advances on Hyde, who turns to approach Utterson.

Hyde threatens to kill Emma if anyone comes closer, but she tries to appeal to Jekyll, who resurfaces long enough to beg Utterson to kill him. When Utterson can’t bring himself to end his friend’s suffering, Hyde/Jekyll falls onto the knife. Emma tells Jekyll to rest peacefully. He dies in her arms.

Themes and Topics to Explore

Questions and Assignments

Our study guide includes a wide-ranging list of themes and topics which are suggested by the style and content of *Jekyll & Hyde*.

Avenues for exploring each theme and topic are suggested in the form of:

QUESTIONS: Designed to prompt in-class discussions before and after viewing or reading the show.

ASSIGNMENTS: Designed to be researched and written out of class.

Jekyll & Hyde as Drama

Questions and Discussion Prompts

- Tell the story of *Jekyll & Hyde* in one sentence.
- Tell the story in one paragraph. Include all the major characters.
- Tell the story as it develops, action by action, through the play.
- Tell the story as a series of causes and effects. List each action taken by a character (cause) and what happens in the story as a result (effect).
- When did the action of *Jekyll & Hyde* first grab your attention? When did you start to be interested, care about the characters and plot, become excited or delighted?
- Turning points are key moments in our lives or in the lives of characters in a dramatic work. A turning point changes the course of our lives forever. What are the key turning points in the plot of *Jekyll & Hyde*?
- What is the theme of *Jekyll & Hyde*?
- How are the plot and theme of *Jekyll & Hyde* connected? How do plot and theme differ?
- The dictionary defines “exposition” as “an explanation.” We refer to the opening moments of a dramatic work as “exposition” because they provide the background information needed to understand the characters and their actions. What background information is revealed in the first few scenes of *Jekyll & Hyde*?

Assignments: Research and Writing Prompts

- Retell the basic story of *Jekyll & Hyde*, setting it in another geographical location and in another time period. Does anything about the new setting affect the basic dramatic structure of the plot?
- What aspects of the story would remain if you were to set the musical in the 1990s?

The Characters in Jekyll & Hyde

Questions and Discussion Prompts

- What is the function of the characters in a musical play? Could you create a musical play without characters? A story? A film?
- What is the difference between a major and minor character? Who are the major characters in *Jekyll & Hyde*? Who are the minor characters?
- Who was your favorite character? Why?
- With which character did you sympathize most? Why?
- Did you recognize anything in any of the characters that reminded you of yourself?

- How does Henry Jekyll change by the end of the musical? Does Edward Hyde change in any way? Which other characters undergo major changes over the course of the show? Try to identify the specific point at which each character changes.
- Which is more important: the musical play as it is written down or as it is brought to life by live performers? Which one is the “real” play?
- What should the title of a play tell you about the main character? If you had to think of a different title for this play, what would it be? Explain your choice of title.
- What do the names “Utterson,” “Jekyll” and “Hyde” tell us about these characters?
- Why have the authors chosen to make Utterson and Carew narrators of the play? What qualities do Utterson and Carew possess which make them ideal candidates for this role?

Assignments: Research and Writing Prompts

- * Make a list of details about Henry Jekyll, Edward Hyde, John Utterson, Sir Danvers Carew, Emma Carew, Simon Stride, Lucy and Spider. How did you learn this information? Through the dialogue? Through the stage action? Through the lyrics? Through the music? Through design elements such as costumes?
- During *Jekyll & Hyde*, we follow each character on a journey. What journeys do Henry Jekyll, Edward Hyde, John Utterson, Sir Danvers Carew, Emma Carew and Lucy make during the course of the show?
- Describe the relationships each of these characters has with the others.
- What do you think happens to each of the surviving characters after the show ends?
- When playwrights create characters, they often invent “character maps” before they begin to write. These “maps” list everything about the characters, from their favorite color to their political beliefs. A character map gives us the “back story” of that character (the history of the character before the time of the play) and tells us what is in that character’s pockets and what is in that character’s heart. Create a biographical character map for Henry Jekyll/Edward Hyde, Emma Carew, John Utterson and Lucy. Tell their “back stories.”
- Imagine someone is going to write a play about you. Create a character map for yourself. Write a short story about the character described in your map which involves that character possessing two personalities.
- Describe a typical day in Dr. Jekyll’s life — perhaps the day before we meet him in *Jekyll & Hyde*.

Robert Louis Stevenson

Questions and Discussion Prompts

- Read about the life of Robert Louis Stevenson (see page 32 for a brief biography).
- Describe Stevenson's youth. What effect did his early ill health have on his writing?
- What was the state of Stevenson's health in the late 1880s, during the period when he wrote *The Strange Case of Dr. Jekyll and Mr. Hyde*?
- Discuss Stevenson's attempts (before the publication of *The Strange Case of Dr. Jekyll and Mr. Hyde*) to write for the stage.

Assignments: Research and Writing Prompts

- Many of Stevenson's works (such as *Kidnapped* and *Treasure Island*) have plots which are framed around voyages and travels. List ideas for novels based on your own travels.
- Stevenson was inspired to write *The Strange Case of Dr. Jekyll and Mr. Hyde* after experiencing a series of vivid nightmares. Recall a vivid nightmare. Create the scenario for a play based on this nightmare.

Good and Evil

Questions and Discussion Prompts

- Define the concepts of "good" and "evil", as you understand them.
- What are the earliest works in Western literature that deal with the concept of "evil"?
- Are "good" and "evil" absolutes, or are they different for each person?
- Discuss the concepts of "good" and "evil" as they are represented in *Jekyll & Hyde*.
- Discuss the duality of human nature. Do you believe there is both good and evil in everyone?
- Do you recognize evil in yourself or in people you know? Can people control their evil urges?
- Which other notable characters in literature embody both extreme good and extreme evil? In film?
- What is Dr. Jekyll's goal when he begins his experiment? For what is he searching?
- What is Dr. Jekyll's relationship to the patient he tries to help at the beginning of the musical? Does the nature of this relationship justify Jekyll's later actions?

Assignments: Research and Writing Prompts

- If Dr. Jekyll had succeeded in finding a way to control evil through drugs, what impact would his discovery have had on the world? How would the world we know be affected by such a discovery?
- When the crowd sings about the "façade", to what are they referring?

Medical Ethics

Questions and Discussion Prompts

- What are “ethics”? What is meant by the term “medical ethics”? What are some current issues regarding medical ethics?
- Why must Dr. Jekyll receive permission from a committee to proceed with his experiment?
- Dr. Jekyll asks permission to risk the life of one man for the sake of thousands of others. Should his request have been granted? Why or why not?
- Jekyll’s colleagues accuse him of trying to “play God”. Do you agree with their assessment? Why or why not?
- Jekyll maintains the men who judge him are not the established authority, but rather the “established prejudice”. Discuss this statement. Should Jekyll be obliged to abide by their decisions if he doesn’t respect their ability to make such decisions?

Assignments: Research and Writing Prompts

- Investigate the way ethics issues are handled by hospitals in your community.
- Write a “letter to the editor”, in which you defend or attack Dr. Jekyll’s request to experiment on one man for the sake of thousands.
- The Bishop of Basingstoke suggests Jekyll wants to tinker with the human soul. Write a paper in which you either agree or disagree with the Bishop’s contention that research on the workings of the human mind constitutes a violation of the human soul.

Issues of Social Class in Jekyll & Hyde

Questions and Discussion Prompts

- To which 19th century English social class does Emma belong?
- What do we learn from the servants about life as a member of Emma’s social class?
- How does the lack of contact between the upper class and the sick and poor of the lower class affect the Board of Governors’ view of Jekyll’s goals?
- Emma is viewed as the “best catch” of her social set. Why is she drawn to Jekyll when she could have her pick of rich, respected suitors? Why has she chosen to marry a doctor when she could marry an earl?
- Describe the world of the dockworkers. What kinds of people live in this world? How does this world differ from the world in which Emma lives?
- What function do Guinevere and “The Red Rat” serve in this world? Why does Dr. Jekyll visit “The Red Rat”?

- How do the “façades” of the dock area and those of Emma’s world differ? How are they the same?
- Why do the worlds of the upper and lower class meet in *Jekyll & Hyde*?

Assignments: Research and Writing Prompts

- Compare and contrast Jekyll’s reasons for coming to the dock area to Lucy’s reasons for going to hear the speeches in Hyde Park.
- Lucy doesn’t report Hyde’s first attack because she says the police don’t pay attention to “girls like her”. Do you feel the police in your community pay more attention to individuals in higher social classes than to individuals in lower social classes? What is the ultimate result of such inequity?
- Discuss the hypocrisy of the Bishop’s partaking of the services of a sixteen-year-old girl at “The Red Rat”. Is Hyde’s murder of the Bishop justified by the Bishop’s actions?

Jekyll and Emma

Questions and Discussion Prompts

- What does Jekyll mean when he tells Emma he “cannot live by the same old clock that other people do”? How does he view his place in the world?
- What special understanding of Jekyll does Emma have that allows her to keep believing in him for so long?
- Should an individual as driven as Jekyll enter into relationships such as marriage? What is the cost to the other partner?
- What is the cost to Emma of taking Jekyll “as he is”?
- When Emma’s father tries to protect her from a marriage and future filled with pain, how does she convince him to allow her to marry Jekyll?
- How does Emma react when Jekyll begins to ignore her? What does she understand about his relationship to his work?
- When Jekyll prepares to wed Emma at the end of Act II, does he sincerely believe he can put the past behind him?
- Discuss the symbolism behind the fact only a touch from Emma can stop Hyde from destroying her.

Jekyll and Lucy

Questions and Discussion Prompts

- How does Jekyll's introduction to Lucy affect the outcome of the musical's plot? How does hearing Lucy's song and witnessing her treatment at the hands of Spider influence Jekyll's choice to proceed with his experiment?
- Discuss the irony of Lucy's initial perception of Jekyll as a friend.
- Like Jekyll, Lucy struggles with a dual identity. What does Lucy mean when she sings "No One Knows Who I Am?"
- Lucy comes to Jekyll to ask him to treat an injury. How did she receive this injury?
- How does the fact she doesn't report her attacker to the police affect the rest of the story?
- At what moment does Lucy begin to fall in love with Jekyll?
- What is the nature of Lucy's relationship with Hyde? What is the "dangerous game" they are playing?

Assignments: Research and Writing Prompts

- Discuss the irony of Lucy finding happiness and destruction in the same person. Do you think this is intended to be a metaphor for personal relationships?
- Although Lucy and Emma have a touching duet in Act II, they never actually meet. Imagine a scene in which they encounter one other and share their problems. Write the scene.
- Why does Jekyll send Utterson to Lucy with money and a farewell note?
- How is Jekyll affected by Lucy's murder?

Jekyll and Hyde

Questions and Discussion Prompts

- Describe the physical appearance of Edward Hyde. How does he carry himself? How does he move? How does he sound?
- Describe the physical appearance of Henry Jekyll.
- Discuss Hyde's victims. Is there a logic behind his choice of victims?
- How does Utterson learn the truth about Hyde's identity?
- What do you imagine is going through Jekyll's mind after Hyde kills Lucy?
- Describe the battle between Jekyll and Hyde in Jekyll's laboratory after Lucy's death. Does Jekyll succeed in ridding himself of Hyde?
- Why does Henry Jekyll protect Edward Hyde?
- Does Henry Jekyll feel shame when he is Edward Hyde?

Assignments: Research and Writing Prompts

- As Hyde, Jekyll experiences a sense of newfound freedom. Write about a time in your life when you experienced a similar sensation.
- Jekyll is ultimately overtaken by the very evil he seeks to eradicate from human nature. Discuss the irony of this turn of events.
- Discuss Jekyll's contention that Hyde has found the "perfect hiding place".
- Would you choose to have a dual personality if it allowed you to do anything you wanted without fear of punishment? Write about the advantages and disadvantages of such an arrangement.

Substance Abuse

Questions and Discussion Prompts

- Jekyll's descent into madness begins with a conscious choice and is perverted by drugs into something he can't control. How do the drugs affect Jekyll's everyday life (when he is not Hyde)? Does Jekyll have the power to stop his actions as Hyde? Why or why not?
- Jekyll writes a letter in which he leaves all of his worldly possessions to Edward Hyde. What does this act symbolize?
- Substance abusers often cry out for help. In what ways does Jekyll do this?
- Substance abusers are often "enabled" (or inadvertently encouraged to continue their substance abuse) by those who care about them. How is Jekyll "enabled" in *Jekyll & Hyde*?
- What is Jekyll trying to do when he sings "The Way Back"? How successful or unsuccessful are his efforts?

The Concept of the Doppelganger

Assignments: Research and Writing Prompts

- Read about the 19th century concept of a person's "double self" or "doppelganger".
- Read another famous story about doubles, Mary Shelley's 1818 novel *Frankenstein* about Dr. Victor Frankenstein and the monster he creates.
- Learn about Sigmund Freud's writings on the contrasting elements of human nature.
- Write your own story of a contemporary doctor who decides to experiment with a dangerous drug and ends up in a struggle similar to Jekyll's battle with Hyde.
- Write an alternate version of *Jekyll & Hyde* in which Jekyll receives permission from the hospital committee to use a human volunteer other than himself.

Additional Discussion and Writing Prompts

- When were mental hospitals first established? What were they like in 1885?
- Research how patients were treated in mental hospitals in the late 1880s.
- What do you think happened to Dr. Jekyll's father after the action of the play?
- *The Strange Case of Dr. Jekyll and Mr. Hyde* was originally written to be a “shilling shocker”. What was a “shilling shocker”?

Adaptation and Musical Theatre

Questions and Discussion Prompts

- *Jekyll & Hyde* is based on a novel by Robert Louis Stevenson. Musical theatre works are frequently adapted from sources such as novels, films, plays, fairy tales, myths, short stories and television shows. How many examples of musical theatre works adapted from such source materials can you name?
- Name five original musical theatre works not based on any other sources.
- What does a team of musical theatre collaborators add to a work from another medium in adapting it for the musical stage?

Assignments: Research and Writing Prompts

- Read the novel on which *Jekyll & Hyde* is based. Think about the significant ways in which the show differs from the book. What qualities of *The Strange Case of Dr. Jekyll and Mr. Hyde* make it good source material on which to base a musical?
- Are there scenes or characters in the novel not in the musical which you would have included in the musical?
- Which characters not in the novel were created for the musical?
- Have there been films adapted from the novel? Have there been other stage works adapted from the novel?
- What is the source material on which the following musicals are based:

Fiddler on the Roof

Hello, Dolly!

Sweet Charity

The King and I

Cabaret

Guys and Dolls

A Little Night Music

South Pacific

- Select a classic novel you think would make a strong musical theatre work.
 - Why do you think this piece “sings”? What is inherently musical about it? What can music add?
 - What elements of the novel would be hard to transfer to musical theatre form?
 - Outline a musical theatre work based on the novel.
 - What role would music play? Would the text be completely sung, or would the work include dialogue as well as songs? What role would dance play in your work? What would be the musical style of your adaptation?

Jekyll & Hyde **as Musical Theatre**

Questions and Discussion Prompts

- Would *Jekyll & Hyde* have been as successful if it were a straight play without music? Why or why not? What does the score contribute to the basic storyline? How does it move the action of *Jekyll & Hyde* forward? What does the music tell us we might not otherwise know?
- How does the music help us understand the larger themes of the show?
- How do the music and lyrics evoke time and place?
- In what ways is the music indispensable to the plot?
- Listen to the score and note the tempo of each song. How does the tempo of each musical number shape your immediate reaction to the number? Do you relax when you realize a song is a ballad? Do you get excited when a song features a driving rhythm? Discuss the dramatic use of tempo in *Jekyll & Hyde*.
- Each instance of the numbers “Façade” and “Murder, Murder” is sung by the chorus. Would these songs have the same meaning if they were sung as solos? Does the presence of a chorus make the themes in the show seem more epic or weighty?
- Listen to the ballads in the show and discuss the ways ballads differ from up-tempo songs. Are there as many lyrics in a ballad as in an up-tempo song? Are the words sung slowly or quickly? Are certain words or syllables held? Are long notes held on vowels or on consonants? What is the effect of holding a note in a ballad?
- Listen to “Take Me As I Am”. Does the song reveal the emotional state of the characters? Do you believe the characters are telling each other the truth?
- Is “Dangerous Game” a love song? What does or does not make it a love song? Is Hyde capable of feeling and expressing love?
- Many songs in *Jekyll & Hyde* contain a “build”, a build-up of energy over the course of the song. Which songs contain a build? How is that build accomplished?

- Listen to Lucy's songs. Do the music and lyrics of her songs suggest she is a sympathetic character?
- Listen to "Sympathy, Tenderness". The melody of each verse seems to descend. Does this affect your emotional response to the song and to Lucy?
- How does the actor playing Jekyll and Hyde modify his singing to portray the different characters?
- Listen to the songs in the show. How does the accompaniment of each song affect your understanding of the song, the character singing and the dramatic situation?
- Some of the dialogue in the show is spoken and some is sung. Listen to the sung scenes. Do they contain complete songs? Why do you think these scenes are sung rather than spoken?
- Discuss the style of each song in the show. Do any styles sound familiar to you? Does the use of familiar musical styles enhance your understanding of the character or the dramatic situation?
- Why do the lyrics to some theatre songs rhyme? Write a few verses in prose about something you wish would happen, and then write it in rhyme. How is the experience of writing in the two forms different?
- Discuss the ways in which music and lyrics can compress information and elevate its importance.
- What role does music play in your life? Which moments of your life might be set to music?
- Find examples of duets or shared songs in the show. How do these duets help to define relationships? Consider the trio "His Work, And Nothing More" in Act I. What viewpoint does each of the singers take towards the issue of Jekyll's work? Is it more effective for the characters to sing together in a trio than to sing individually?

Assignments: Research and Writing Prompts

- Select a song from *Jekyll & Hyde* and summarize its content. Discuss the song in terms of the following:
 - a. What do we learn about the singing character or characters? What do we learn about each character's personal philosophy?
 - b. How does the song relate to the larger themes of the show?
 - c. What makes singing appropriate at this moment (e.g., does the emotional energy of the moment make song more appropriate than dialogue)?
 - d. Does the song further the action of the plot? How?
 - e. Every dramatic scene has a "main beat" or central moment of importance. Is the song you chose the "main beat" of the scene in which it appears?

- f. Does the song exist in real time (i.e., does each minute of stage time represent one minute of actual time in the world of the play)? Or does it take place in suspended time (does it magnify or expand the moment temporally) or compressed time (does it speed up time)?
- g. What is the physical action of the singing character or characters during the song?
- Imagine you have been asked to create a new song or musical sequence for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

The Creators of Musical Theatre

Assignments: Research and Writing Prompts

- Two collaborators created the musical *Jekyll & Hyde*: Frank Wildhorn, who wrote the music; and Leslie Bricusse, who wrote the book and lyrics. Read about their background as creators of musical theatre.
- Read a biography or autobiography of a famous musical theatre collaborator or collaborative team. Report on that collaborator or collaborative team's creative and/or collaborative process.

Production Elements

Assignments: Research and Writing Prompts

- Design your own sets and costumes for *Jekyll & Hyde*. Explain the reasons behind your creative choices.
- Read about set designers and lighting designers to learn more about their role in creating musical theatre.

Create Your Own Musical

- Where do ideas come from? Have you ever begun a project with a simple idea?
- Give examples of great ideas or inventions that began with simple thoughts or images.
- Write a story about a contemporary character who as the result of substance abuse lives in the world as two people. Base your setting and characters on a place and a group of people with whom you are familiar. Use this story as the basis for a musical.
- Why would this story make a good musical? How would it “sing”?
- What role would music play in your work? What kind of music would your characters sing?
- Outline your musical scene by scene.
- Make a list of the characters.

- Make a list of musical segments you would include.
- Would your work include dance? How would dance be used?
- Try to write three scenes from your musical: the first scene; a scene involving an important turning point; and the final scene.
- Try to write a lyric or melody for one of the songs.

Critical Analysis

Assignment: Writing Report

- Write a review of a performance of *Jekyll & Hyde*. You may wish to include any combination of the following elements in your review:
 1. Did the show hold your interest? Why?
 2. Describe the manner in which the story was presented to the audience. Describe the dialogue.
 3. What was the structure of the story? Was there one story or were there multiple stories? Was there anything unexpected about the story? How did the story begin and end?
 4. Describe the way music and lyrics worked in the show.
 5. Describe the sets, costumes, lighting and musical accompaniment. How did these elements add meaning to the show?
 6. Discuss the effectiveness of the performers.
 7. Discuss the ideas presented in the show. Analyze their importance to your reader.
 8. Explain why your reader should make an effort to see the show.

Appendix

The following background material and bibliography are designed to enrich your exploration of the Themes and Topics.

About The Authors

LESLIE BRICUSSE (bookwriter/lyricist) was born in London, England and educated at University College School and at Gonville and Caius College at Cambridge University, where he was president of the University Footlights Revue and the Musical Comedy Clubs. While at Cambridge he co-wrote, directed and performed in *Out of the Blue* and *Lady at the Wheel*, both of which moved to theaters in London's West End theatrical district. He also received a Master of Arts degree. He was discovered by actress Beatrice Lillie, who cast him as the leading man of her show *An Evening with Beatrice Lillie*. Later that same year, he wrote his third musical (*The Boy on the Corner*) and his first screenplay and score (for *Charley Moon* — Ivor Novello Award). In addition to *Jekyll & Hyde*, his other stage shows include *Stop the World — I Want To Get Off*; *The Roar of the Greasepaint — The Smell of the Crowd*, *Pickwick*, *Say Hello to Harvey!*, *The Good Old Bad Old Days*, *One Shining Moment*, *Sherlock Holmes*, *Scrooge* and *Victor/Victoria*. He has also written songs and/or screenplays for various films, including *Doctor Dolittle*, *Scrooge*, *Willy Wonka And The Chocolate Factory*, *Goodbye Mr. Chips*, *Victor/Victoria*, *Sunday Lovers*, *Santa Claus — The Movie*, *Hook*, *Babes In Toyland*, *Home Alone*, *Home Alone 2*, *Goldfinger*, *You Only Live Twice*, *Superman*, various *Pink Panther* movies and *Tom & Jerry — The Movie*. His best-known songs include “What Kind of Fool Am I?”, “Once in a Lifetime”, “Who Can I Turn To (When Nobody Needs Me)?”, “If I Ruled the World”, “Goldfinger”, “Two for the Road”, “The Candy Man”, “Can You Read My Mind” and “Talk to the Animals”. He has received two Academy Awards, one Grammy Award, eight Ivor Novello Awards and the Kennedy Award for Consistent Excellence in British Songwriting. He is one of only four British inductees in the American Songwriters' Hall of Fame.

FRANK WILDHORN (composer) was born in the New York City borough of Queens and graduated from the University of Southern California in 1982. After college, he began what became a very successful career as a pop songwriter. His songs have been recorded by such popular singers as Whitney Houston (“Where Do Broken Hearts Go?”, which climbed to the number one position on the international pop charts), Natalie Cole and Freddie Jackson (“I Do”), Stacy Lattisaw (“Miracles”), Kenny Rogers, Sammy Davis, Jr., Liza Minnelli, Peabo Bryson, Ben Vereen, The Moody Blues, Jeffrey Osborne, Dennis DeYoung, Molly Hatchet, Robin S., Trisha Yearwood and Colm Wilkinson. *Jekyll & Hyde* was his first musical theater score. He has since written scores for the musicals *Svengali* (1991) and *The Scarlet Pimpernel* (which opened on Broadway in 1997). He has also written music for the play *Cyrano De Bergerac*, the Arthur Kopit play *The Road To Nirvana*, the opera *Vampyr* and a full-length ballet for the Bolshoi Ballet, *Natasha*. Songs from *Jekyll & Hyde* have been heard at various sporting events, including the 1994 World Series, the Super Bowl and the Winter Olympics. He has received many awards from ASCAP, as well as numerous Gold and Platinum Record awards.

About Jekyll & Hyde

Like *The Who's Tommy*, *Jekyll & Hyde* reached Broadway with a sizeable following already familiar with the show. Frank Wildhorn was an undergraduate studying history at the University of Southern California in 1979 when he first came up with the idea of a musical based on Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. After graduating in 1982, Wildhorn began writing pop songs which were subsequently recorded by a number of successful singers. One of these songs ("Where Do Broken Hearts Go?") was recorded by Whitney Houston in 1988 and went on to become an international hit. Wildhorn recorded a demo tape of *Jekyll & Hyde* songs using singer Linda Eder, whom he had met in Florida in 1987 (she was competing on the popular "Star Search" television show while he was working on a rock-and-roll album for CBS). By this time, Leslie Bricusse had joined the project as bookwriter and lyricist. The demo tape led RCA to record *Highlights from Jekyll & Hyde*, a concept album featuring Eder and Colm Wilkinson (who had originated the role of Valjean in *Les Misérables*). This CD was released in 1990 and sold more than 150,000 copies. That year, the Alley Theatre in Houston presented the first staged version of *Jekyll & Hyde* to standing-room-only crowds. In 1994, Atlantic Records recorded a two-CD album of *Jekyll & Hyde* which also went on to become a big-selling hit. Years before the 1997 Broadway opening of *Jekyll & Hyde*, the songs "This Is The Moment", "Someone Like You" and "A New Life" had been recorded and performed all over the world. "This Is The Moment" has been heard at the Super Bowl, the Olympics, in several Miss America pageants, in a World Series video and on a soccer World Cup album. Sales of the published songbook for the show sold over 50,000 copies before the opening on Broadway. The progress of the show's pre-New York tryout tour was followed by members of *Jekyll & Hyde* fan clubs who referred to themselves as "Jekkies".

The show opened in New York on April 28, 1997, at the Plymouth Theatre. It was directed by Robin Phillips, who also collaborated on the scenic design with James Noone; cast members included Robert Cuccioli as Henry Jekyll and Edward Hyde, Christiane Noll as Emma Carew and Linda Eder as Lucy.

About Robert Louis Stevenson

Robert Louis Stevenson was born on November 13, 1850, in Edinburgh, Scotland. His poor health made regular schooling difficult, and he attended Edinburgh Academy and various other schools until he entered Edinburgh University at age 17. He was expected to prepare for a career as a lighthouse engineer, as his father, grandfather and uncles had done. Stevenson, however, had no desire to be an engineer. He wanted to be a writer and made an agreement with his father to study civil engineering and law. He was admitted to the Scottish bar in 1875, but never practiced law professionally.

As a teen, Stevenson imitated the literary style of several prose and poetry writers in an attempt to learn his craft. In 1866, he published a pamphlet, *The Pentland Rising*. In 1873, he suffered from severe respiratory illness and was sent to the French Riviera to recuperate. He wrote various essays and reviews, which appeared in several magazines in 1873 and 1874. One of these was edited by the critic and biographer Leslie Stephen, and brought Stevenson attention as a writer.

In 1876, Stevenson met and fell in love with Fanny Vandegrift Osbourne, an American who had been separated from her husband. She returned to California in 1878; Stevenson joined her in 1879. He arrived in America sick and penniless. He and the now-divorced Fanny were married in 1880. His parents offered financial support to the couple, who returned to Scotland.

Upon their return to Scotland, Stevenson was diagnosed with tuberculosis. He, Fanny and Fanny's son from the previous marriage went to Davos, Switzerland, then went on to Pitlochry and Braemar, Scotland. In 1882, the family moved to the Scottish Highlands and then to Hyeres, France. A cholera epidemic brought them back to England, but the years spent there (1884-1887) proved dangerous to Stevenson's health. The family moved back to America in 1887. By this time, Stevenson's writings had made him famous. In 1888, the family set sail from San Francisco to travel the South Pacific. They finally settled in Samoa in 1890. Stevenson died there from a cerebral hemorrhage in 1894.

In addition to *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Stevenson's many writings include *An Island Voyage* (1878) and *Travels with a Donkey in the Cevennes* (1879) (based on his early travel journals), *The Amateur Emigrant* (1895) and *Across the Plains* (1892) (both of which dealt with his first, difficult trip to America), *The Silverado Squatters* (1883), *Treasure Island* (1883 — begun as a game with his stepson), *Prince Otto* (1885), *Kidnapped* (1886), *Catriona* (1893), *The Ebb-Tide* (1894), *The Merry Men and Other Tales and Fables* (1887) and various plays and several books of poetry and essays.

The Strange Case of Dr. Jekyll and Mr. Hyde was Stevenson's first bestseller in England and America. Written as a cheap "shilling" shocker, a first draft of the book was completed in three days. Stevenson then burned the draft and rewrote the whole thing in another three days. Ironically, Stevenson alluded to the book frequently (along with *Treasure Island*, his most popular work) as the worst thing he had ever written.

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SARAH SCHLESINGER is the Department Chair of the Graduate Musical Theatre Writing Program at New York University. She is a lyricist and librettist whose work has been seen Off-Broadway and at regional theatres around the country. She has been commissioned by the Metropolitan Opera Guild to write the librettos for two new operas — *The Amazing Adventures of Alvin Allegretto*, which premiered in 1995 and *Different Fields*, which premiered in 1996. With Nashville composer Mike Reid, she has written *The Ballad of Little Jo*, a new musical developed in the Harold Prince-Denver Theatre Center Musical Theatre Program. She is the co-librettist and lyricist for *Love Comics*, a new musical which has been optioned for Off-Broadway. She is also the author of recent non-fiction works published by Random House/Villard, William Morrow, Avon Books and the Princeton Book Company.

FRED CARL, a 1991 graduate of the Graduate Musical Theatre Writing Program at New York University, has written scores and incidental music for many musical theatre works, plays and films. He has written numerous songs and short- and longer-form pieces for a variety of performing ensembles, and has performed as an improvisational flutist for many years. Since 1991, he has been a volunteer with The 52nd Street Project (a New York City-based play-making program which teams theatre professionals with children). With Sarah Schlesinger, Fred has co-authored several study guides on American musicals published by Music Theatre International, including the study guides for *The Music Man*, *1776*, *The Pajama Game*, *The Who's Tommy*, *Company*, *Follies* and *A Funny Thing Happened On The Way To The Forum*. He was the archivist of the Harburg Foundation for many years and has also been a researcher/editor for several projects concerning the history of American musical theater. He is currently a core faculty composer at New York University's Tisch School of the Arts Graduate Musical Theatre Writing Program.

This Music Theatre International Study Guide was edited by Robert Lee. Anthony Angeles and Sean Patrick Flahaven are Associate Editors.