

The Strange Case of Dr. Jekyll and Mr.
Hyde Adaptation Project

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UW 20 81

Cover Letter

Dear Youth Media Distribution and The George Washington University's Center for Undergraduate Fellowships and Research,

We are thrilled to have this opportunity to share the classic tale of Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson with modern audiences in a unique and suspenseful film adaptation. Our film retains the novel's main theme -- man's dual nature – but moves the action from restrictive Victorian England to wartime Vietnam. With this backdrop, man's internal struggle between good and evil explodes in an innovative psychological drama. Each of the writers brings a unique perspective and passion to the project.

All of the authors have been fans of the Jekyll and Hyde tale since they were young children. Matthew DiBari is well-versed in the comic book adaptations, such as the “Incredible Hulk.” The character of Two-Face from Batman is a favorite of Matthew's, and he owns the Two-Face comic books and action figure. He also purchased the 1995 film Batman Forever because of Tommy Lee Jones' portrayal of the character. Kate Shanahan and Benjamin Lookner are fans of the comic books as well as the adaptations for younger audiences such as the Tweety Bird cartoon “Hyde and Seek” and the Scooby-Doo Jekyll and Hyde mystery. We all feel that The Nutty Professor is a brilliant comedic take on the story.

The one thing we all recognized was that our favorite Dr. Jekyll and Mr. Hyde adaptations always changed the setting and some of the original plot, while maintaining the original themes. We felt that the young audience and comedic angles had been most recently adapted and it was time for a grittier adaptation in a new setting with American characters. This new film would appeal to a mostly male audience, but should also draw in any lover of drama because it combines action and adventure with the story of camaraderie between two soldiers, all within the context of a suspenseful psychological drama. The Vietnam War setting will appeal mostly to teenage males, but also to an older male audience. The female audience, though small, should also not be neglected.

The wartime setting could also universally entice audiences, given our current, political climate.

Each member of our writing team brings experience and a fresh perspective to the process. Matt's integral knowledge of the adapted characters aids in the characterization for our film adaptation. Ben's three years as a member of the creativity-inspiring program "Odyssey of the Mind" aids in the screenwriting and plot development processes. As a theatre major and film studies minor, Kate has been involved in several storyboarding projects in which she's merged the themes of one film with the directorial style of another director. Her knowledge and expertise aids in the technical aspects of the process. Together these separate talents fuse together to create an exciting new adaptation of Strange Case of Dr. Jekyll and Mr. Hyde.

Thank you for taking the time to consider our proposal.

Sincerely,

Matthew DiBari

Ben Lookner

Kate Shanahan

Adaptation Proposal

Since its publication in 1886, Robert Louis Stevenson's novella, Strange Case of Dr. Jekyll and Mr. Hyde, has inspired hundreds of adaptations in almost every medium. Remarkably, throughout all of these adaptations, Stevenson's main themes – including the dual nature of mankind, the desire to break free from social restraints, and the idea of transforming into a being that can act on impulse the way respectable humans cannot – have survived. While the themes pervade, most adaptations tend to stray from Stevenson's original plot, adding love interests, changing the point of view, and distorting the actual transformation from Jekyll to Hyde. Staples of Dr. Jekyll and Mr. Hyde adaptations, such as the cliché potion-induced transformation from man to beast, the restrictive Victorian atmosphere, and the infamous finale, make producing an original film version of Stevenson's story difficult. However, we believe that an original and exciting film adaptation of the novel is possible by changing the stuffy, Victorian era setting and the nature of Jekyll's transformation, while still keeping Stevenson's original themes intact.

Victorian England is the setting for the original Strange Case of Dr. Jekyll and Mr. Hyde. This era was marked as being repressive, with judgment of others the “style of the day” (Stevenson 11). Stevenson opens his tale from the point of view of Dr. Jekyll's close friend and lawyer, Mr. Utterson. Utterson reveals his concern regarding his client's young protégée Mr. Hyde. Utterson has overheard a few stories regarding the man's evil nature. Apparently, Hyde trampled a young girl on a street corner at night and was forced to provide a monetary settlement to the girl's family. Later Hyde is named in the brutal beating of Sir Danvers Crew, a nobleman, using Jekyll's walking stick as a weapon. These are the only descriptions of Hyde's deeds, and instead of citing specific examples, Stevenson conveys Hyde's evil nature by having all those who come in contact with him describe him as being “non-human.” This vague description of Hyde's evil allows the audience members' minds to embellish every possible scenario. Halfway through the story Hyde is discovered dead in the doctor's laboratory, next to letters written by Jekyll and addressed to Utterson.

The narrative point of view then switches, as Jekyll's letters reveal he developed a potion that would allow his evil nature to live separately from his upright one. As Jekyll lamented:

If each, I told myself could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. (Stevenson 49)

Dr. Henry Jekyll remained a human who desired to be good and to purport a respectable public image to Victorian England, while Mr. Edward Hyde explored the deepest routes of cruelty. Jekyll never specifies the unsavory desires that he wished to carry out anonymously in the guise of Hyde. Instead, he focuses on his discovery that "man is not truly one, but truly two" and his subsequent struggle to squelch this character, especially after the murder of Sir Danvers (Stevenson 48). Eventually, his body no longer needed the potion to transform and Hyde began to take over Jekyll. He continued to live in this manner until it became unbearable; "I became, a creature eaten up and emptied by fever...occupied by...the horror of my other self" (Stevenson 60). No longer able to balance his two natures of good and evil, Jekyll kills himself to prevent Hyde from bringing further devastation to the world.

Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde received mixed reactions. Mostly, the tale drew good reviews, but some reviews leveled significant criticisms towards the author. The actual story, with a few exceptions, was praised, if not as an excellent book, then as a competent and entertaining idea. In his positive review, "Mr. Stevenson's Originality of Treatment" from The Saturday Review, Andrew Lang remarked on the originality of Stevenson's plot, themes and style. He praised the novella, going as far as to call it "Poe with the addition of a moral sense." James Ashcroft Noble lauded Stevenson's story for being different than many of the other books of the time in his article, "The Place of Honour," which appeared in The Academy. Noble was also impressed with Stevenson's exploration of human nature, claiming that the book could have been written by Nathaniel Hawthorne. The most important positive review, though,

appeared in The Times of London. It was this review, titled “His Very Genius,” that Stevenson credited with starting the book’s success. The review called the book the best Stevenson work to date, and claimed that anyone who read it would find themselves reading it a second time. It dismissed claims that the novel was improbable, and even suggested that the novella may be ahead of its time in respect to medical developments.

The negative reviews were centered on the fact that Stevenson seemed to lower his standards by writing the novel. Some reviewers felt that such a story was beneath an author like Stevenson, who had already established himself with Treasure Island. “A Mere Bit of Catch-Penny Sensationalism” in The Birmingham Daily Post stated that while Stevenson did a decent job with the story, the whole concept was beneath an author of the caliber of Robert Louis Stevenson. They believed that the story was far too sensational, even for the science fiction and horror genres. Robert Louis Stevenson writing a novel like Strange Case of Dr. Jekyll and Mr. Hyde was likened to a world-famous sculptor making children’s toys. E. T. Cook, in his “Not Merely Strange, But Impossible” article for The Athenaeum, also criticized the story while praising Stevenson himself. Mr. Cook’s biggest problem with the novella was that the story was far beyond strange and had, in his opinion, entered the realm of complete improbability.

The good reviews for Strange Case of Dr. Jekyll and Mr. Hyde far outweighed the bad ones, and the negative ones focused on minor details or a perception of Stevenson’s proper “place” as an author. Very few of the negative reviews even analyzed specific details of the plot. The majority of negative responses came from people who thought that Stevenson shouldn’t be writing sensationalistic stories. However, even these critics acknowledged that Stevenson did as good of a job as they could have hoped.

Since Stevenson’s original story was groundbreaking and received so many good reviews, it was only natural that it be adapted into plays, films, and other written works. As stated earlier, although most adaptations tend to retain Stevenson’s themes (some more so than others), they have overused the London setting, as well as Jekyll’s potion-induced transformation into the physically different Hyde.

While the Victorian-era London setting of Stevenson’s novel allows for the conflict between Jekyll and the social mores from which he wishes to break free, we believed this setting to be too conventional, outdated and boring for a modern audience.

Rouben Mamoulian's 1932 adaptation titled Dr. Jekyll and Mr. Hyde retained the Victorian setting and atmosphere of Stevenson's original. Mamoulian's London is a typical horror-movie setting with foggy streets and dark alleys. Fredric Marsh's Jekyll finds himself stifled by the social mores of the Victorian era, especially his inability to marry his true love, Miriam, as quickly as possible, or to act upon his sexual desires for other women such as Ivy, a dancer from SoHo. It is from these desires that Hyde emerges. Though Valerie Martin brings originality to Stevenson's story by changing the perspective to that of Jekyll's housemaid, her 1990 book, Mary Reilly, also plods along in dreary London. In Martin's Victorian England, virtue and respectability reign. The character Mary Reilly makes several references to class and "how wrong it is ever to have fancies outside one's station" in life (Martin 15). This reflects Victorian society's obsession with propriety, which results in Jekyll's decision to pursue a discreet course for his unsavory deeds. Similarly, director Stephen Frears' 1996 film version of Mary Reilly, starring Julia Roberts, takes place in the foggy, gloomy streets of a somewhat respectable London neighborhood. Characters speak with a traditional, slightly hackney London accent, and dress in traditional Victorian era wardrobe. Yet, like Mamoulian's movie and Martin's book, the focus on setting and the mood of the Mary Reilly film result in more of a period piece than a suspenseful thriller.

The potion-induced physical transformation from Jekyll to Hyde and the resulting man-to-beast change has become so clichéd that even the most serious attempt to portray it would come across as comical. Fredric Marsh's transformation from Jekyll to Hyde in Mamoulian's 1932 adaptation is an extreme one. Marsh merely uses his acting skills to portray a seemingly painful transition, while makeup shows the vast physical changes. The Hyde that emerges is a complete departure from Jekyll. He is apish with a uni-brow, fangs, and hair everywhere. As the movie continues, Hyde becomes more disfigured and monstrous, displaying the inner decay of Jekyll. Martin's Hyde is physically small and stooped with dark, long, curly coarse hair that falls against his clean-shaven face. In Mary's encounter with him she describes him as having cold eyes and a "smile no woman must care to meet, nor man neither, and I felt myself shrink" (Martin 146). This description is similar to the description of Hyde in the original work. The only semi-physical trait that Jekyll and Hyde shared was their handwriting. As Hyde, he chose to

slant the writing to maintain a slight difference. Similarly, in the Mary Reilly film, John Malkovich plays the characters of Dr. Henry Jekyll and Mr. Edward Hyde. Jekyll is depicted as a refined and respected physician, while his “assistant” Mr. Hyde is a wild, yet seemingly promising apprentice. The transformation from Jekyll to Hyde is mainly a physical change, as Hyde’s hair becomes much longer than Jekyll’s, his clothes become rustled and worn-looking, and he begins to walk around with a profound limp, a move that is supposed to remind Mary Reilly of her father. Though Hyde becomes increasingly wilder than Jekyll and eventually commits murder, the main change evident to the viewer is the total physical difference between the two men. This transformation from human to a completely unrecognizable monster is typical of most adaptations of Dr. Jekyll and Mr. Hyde. In The League of Extraordinary Gentlemen, Hyde is a massive monster reminiscent of the outlandishly large Hulk comic book character, also based on the classic novel. If this absurd route were taken again it would conjure more laughter than suspense. Thus we find it necessary to portray the difference between man’s good and evil side on a psychological level instead of the physical level.

Since most modern audiences know that Hyde is indeed Jekyll, it is difficult to make a thriller that closely follows Stevenson’s original work. By retaining Stevenson’s themes in an entirely new way with a unique setting, while applying a more Freudian psychological approach to the transformation from Jekyll to Hyde, we hope to avoid falling into the trap of being another cliché adaptation of Strange Case of Dr. Jekyll and Mr. Hyde.

Our proposed film adaptation of The Strange Case of Dr. Jekyll and Mr. Hyde is set during the Vietnam War – a century and continent that is a drastic departure from Victorian England. It is late January of 1969 and the Americans have successfully pushed back Ho Chi Minh’s Tet Offensive. Though the offensive was a great military loss for the Communists, it became a significant psychological and political victory. American morale is low both among the troops and the citizens back home. Winning the war is beginning to look impossible. This is the atmosphere for the ensuing narrative.

The film has three main characters. Private Henry Manns is a timid, humble student from Oregon who was regrettably drafted straight out of high school. While Manns is close with his family, he did not have many friends at school, and he would

rather quietly follow orders than bask in the spotlight. Seeing it as his duty, Private Dan Springfield of New Jersey volunteered to fight in Vietnam. Springfield is an idealist who believes in the war and stopping Communism, and though he is quite gregarious and the opposite of Henry, the two become best friends. Sergeant Edward Phillips is a sadistic visionary who is vengeful, impulsive, and harbors revolutionary aspirations. Though he hates the war, he does not shy away from bloodshed.

The film opens on a cliff over the jungle in Vietnam where Henry and Sergeant Ed have a heated exchange, after which Henry shoots the sergeant off the cliff. Ed's death blends into the opening credits, and from here the movie works backwards. Henry awakens in his tent after the credits and has a flashback to his life before the war, a life that includes trouble in school and constant teasing from his peers. The viewers watch as Henry is drafted, meets and is befriended by Dan, and enters battle. It is imperative that during battle, audience members perceive that Henry is not a very competent soldier: at one point, he allows a fleeing Viet Cong to get away. Dan on the other hand, is the epitome of efficient soldiering.

The major turning point in the film occurs during a routine village check, when the American soldiers' edgy nerves and paranoia trigger a massacre that is reminiscent of My Lai. Henry watches in horror as the officer in charge, Captain John Marshall, allows the massacre to continue. When Henry attempts to stop the killing of an elderly couple he is thrown down by the other soldiers, and is then ordered to execute the older Vietnamese man. Throughout this entire ordeal, Henry keeps seeing a man off in the woods.

The night of the massacre, the man Henry killed haunts his dreams. Henry is awakened by the man he saw in the woods that day, who introduces himself as Sergeant Ed Phillips. Sergeant Ed is eccentric, overly excitable, and keeps rambling about a revolution. He tells Henry how everything is wrong with the Americans in Vietnam, and that they are the real enemy, not the Communists. Though Henry sympathizes with Ed, especially after the massacre, he does not take the sergeant up on his offer of joining him in deserting and embarking on a "revolution."

The war plods on and Henry becomes completely alienated from his platoon; often he is saddled with the worst tasks. One morning, Henry wakes up with dried blood

on his shirt and hands. Panicking, he washes himself and emerges from his tent to hear of friendly fire murders that occurred that night. Fearing that it was he who shot the other American soldiers, Henry becomes consumed by paranoia and flees into the jungle, where Sergeant Ed finds him in a fit of delirium. Ed convinces Henry that there is no turning back, and, reminding him of what he was forced to do at the village, convinces Henry to join him on raids against American soldiers.

Henry is completely consumed by Ed's dogma until one raid in which he almost kills Dan. At that moment, Henry begins to see through Ed's ideas. After nearly killing his best friend, Henry goes after Ed, and the viewers find themselves once again witnessing the opening scene of the film. However, this time we see the event through the bewildered eyes of Dan, who follows Henry and watches Henry talk to himself. There is no Sergeant Ed. The revolutionary was the psychological manifestation of Henry's Id. Thus, when Henry shoots Ed, he actually shoots and kills himself, ridding the soldiers of Sergeant Ed forever. Just as in Stevenson's novel, it is when Hyde becomes too powerful and controlling that Jekyll resorts to suicide.

The existence of two natures within man, one evil and one good, is an idea still relevant today. Our film adaptation of the Strange Case of Dr. Jekyll and Mr. Hyde capitalizes on this theme, though on a psychological level rather than a physical one. Although we no longer live in repressive Victorian society, common standards of decency still demand that we maintain a sense of responsibility in our actions and respect those around us. Despite this existence of social and moral order, humans still have the desire to commit actions that are reprehensible and to succumb to the impulses of the id, Sigmund Freud's name for the part of the self that seeks pleasure without concern for morality or consequences. As Valerie Martin wrote, "For who among us has not felt at some moment the press of an unconscious desire to create havoc? Is it not the fear of this impulse that drives us to insist upon social order?" (262). War is an exciting setting that can rapidly lose social or moral order, thus thrusting our main character Henry into a situation that warrants few consequences for reckless actions. This is especially pertinent because the United States is engaged in a war right now that is garnering international media coverage. Therefore, by straying away from the clichéd potion and offering a new psychological approach to the transformation from Hyde to Jekyll, the movie's plot and

setting will resonate with audiences worldwide and hopefully spark renewed debate regarding the ongoing question of the duality of man's nature.

Script Sample

The scene opens on a dark and misty night; a long shot shows several tents. Suddenly a lamp is lit in one of the tents. The scene immediately cuts to the inside of the dimly lit tent where we see a close-up of Henry's eyes as they fly open. The camera tracks back to a medium length shot. He sits up and looks straight ahead. The noise outside in the jungle is oppressively loud with birds screeching, insects chirping, and other noises. The camera tracks to the right and rests behind Ed, pointing over his shoulder toward Henry. Henry looks to his right and sees Ed. This is meant to be shocking.

(Cut to a low shot of Ed angled upward with low keylighting at medium length)

ED:

Hey. Glad to see you're up. It's time to go

(Cut to a medium shot angled downward, with Henry illuminated w/three-point lighting)

HENRY:

Time to- wait, you were watching in the bushes at the village. Who the hell are you?

(Straight camera medium shot tracks Ed as he wanders through tent eventually sitting on Steve's bed at the end of his dialogue)

ED:

Who am I? (Laughs) I'm Ed ____, but you can call me Sergeant Ed. I'm your new best friend. I'm the one who's here to save you. I'm the one who's going to make you be all you can be! (Laughs hysterically) You like that? Come on, get your gear, we're going.

HENRY:

What are you talking about?

(Ed stands up during this dialogue and the camera tracks him at an upward angle, and once again he is keylit lowly)

ED:

I'm talking about leaving! I'm talking about the revolution! Don't you get it? We need to get out! Anywhere but here!

(Downward angle medium close-up shot)

HENRY:

I...don't....get it

(Ed returns to the end of the bed and the camera commences with slightly angled upward shot-reverse-shots at close-up length for the next few lines of dialogue)

ED:

Oh you're so blind, man! Don't you get it? We need to leave all this shit behind. I know you hate the army; you know you hate the army. Don't fool yourself any longer, man! Snap out of this brainwash.

HENRY:

I can't just leave! I'm a soldier

ED:

(Mockingly) I'm a soldier! That's the attitude that got you where you were! That's the attitude that made you kill that helpless old man!

(Camera tracks in quickly as background tracks out quickly for a tight close-up, it remains at this length, focused on Steve for the next two lines)

HENRY:

I DID NOT WANT TO KILL HIM!

ED:

(Laughs) But you did, oh you shot him dead.

HENRY:

Shut up! You don't understand!

(Camera returns to Ed at medium length and switches to underlighting, making Ed look more frantic and crazed)

ED:

Oh I do understand. I understand TOO well! That's why I'm out here, while you're still stuck inside that, that machine! Don't you see it! Who's the enemy, us invading soldiers or that gook with a gun defending his country? Is this your country? Is this your fight?

(Shot-reverse-shot sequence for the next four lines at medium length, over the shoulder shots)

HENRY:

But you can't just get up and go! I can't become a deserter

ED:

I'd rather be a deserter than a forced murderer.

HENRY:

What?

ED:

You killed that man in cold blood. What you did was not an act of war, you killed him in cold blood and you know it! Who cares what they call it? It's all part of the brainwash! You have to cleanse yourself; you have to get out of here!

HENRY:

I...just...CAN'T!

ED:

(Laughing hysterically) You don't even know. I will see you soon. A day into the jungle, you'll find me.

Ed leaves the tent without any glance back at Henry. The camera pans to Henry's face, which is meant to look very contemplative. The scene fades out into a haunting dream.

Annotated Bibliography of Adaptations By Date

The Original Source

Stevenson, Robert L. Strange Case of Dr. Jekyll and Mr. Hyde. Ed. Katherine Linehan. New York: W.W. Norton & Company, 2003.

Film Adaptations

The Duality of Man. 1910.

This is a 1910 silent, black and white film. It was produced in the United Kingdom, but no director or actors are listed on the Internet movie database. Stevenson gets writing credits on this piece for his novel, and no other writers are listed. This probably isn't a good piece for our adaptation project.

Dr. Jekyll and Mr. Hyde. Dir. David L. Hewitt. Perf. King Baggot. 1913. DVD. Universal Studios.

This is a twenty-six minute black and white silent-movie version of the story. The film was apparently filmed poorly even for the time, and even if it was readily available, it would not be good for this project. This film is considered to be Universal Studios' first horror movie.

Dr. Jekyll and Mr. Hyde. Dir. John S. Robertson. Perf. John Barrymore. 1920. DVD. Kino Video, 2004.

This is one of the more famous silent film adaptations of Stevenson's story. The film is especially famous for Barrymore's portrayal of both Jekyll and Hyde. The most notable scene is the initial transformation, which feature Barrymore's expressive features. The film brings in female characters, adding a sexual element.

Dr. Pyckle and Mr. Pride. Dir. Scott Pembroke. Perf. Stan Laurel. 1925. DVD. Standard.

This is a comedy adaptation of Jekyll and Hyde. This has the same general idea as the original story. A Scientist seeks to create the world's most powerful potion. He tries it on himself and it has disastrous results. However, instead of turning the doctor into a monster, it turns him into a practical joker. This is supposedly a hilarious film and a very good film to watch if you want to see early Stan Laurel.

Dr. Jekyll and Mr. Hyde. Dir. Rouben Mamoulian. Perf. Fredric March. 1931. DVD. Warner Home Video, 2004.

This is widely reviewed as the classic film version of Stevenson's story. Jekyll is portrayed as an energetic character who is stifled by Victorian society, while Hyde is a Neanderthal-type person who degrades into a sadist. The film is especially powerful due to its acting, and March won an Academy Award for his acting.

Dr. Jekyll and Mr. Hyde. Dir. Victor Fleming. Perf. Spencer Tracy. 1941. DVD. Warner Home Video, 2004

This popular version, which is shown on television quite frequently, is regarded as an imitation of Mamoulian's 1931 version. The scarcity of make-up used on Tracy's Hyde is used to suggest that Hyde is dangerously just beneath the surface and is not so different from Jekyll. This adaptation also uses a lot of Freudian sexual imagery.

The Son of Dr. Jekyll. Dir. Seymour Friedman. Perf. Louis Hayward. 1951. DVD. Columbia Pictures.

The son of Dr. Jekyll sets out to prove that his father's reputation is unearned. Dr. Henry Jekyll wants to prove that his father was a brilliant scientist and not a monster, so he tinkers around the lab. The movie contains very little Mr. Hyde and is allegedly quite dry and boring.

Abbott and Costello Meet Dr. Jekyll and Mr. Hyde. Dir. Charles Lamont. Perf. Bud Abbott and Lou Costello. 1953. DVD. Universal Studios, 2001.

This is another comedy interpretation of the novella. Abbott and Costello play a pair of American cops who travel to London. While there, they are thrown in jail and eventually bailed out by Dr. Jekyll. Dr. Jekyll, as Mr. Hyde is killing scientists who laugh at his work, and soon Abbott and Costello are on the case. At one point Costello is injected with the doctor's serum. This is supposed to be almost as good as Abbott and Costello meet Frankenstein, and the best film of the duos' declining years.

Daughter of Dr. Jekyll. Dir. Edgar G. Ulmer. Perf. Gloria Talbott. 1957. DVD. Image Entertainment, 2000.

This version tells the story of Janet Smith, who discovers that she is Jekyll's daughter and who begins to believe that she has her own murderous side. This film is regarded as poorly done and is not very important.

Hyde and Go Tweet. Dir. Friz Freleng. Perf. Mel Blanc. 1960. DVD. Warner Studios, 1998.

This cartoon version makes the innocent Tweety Bird character transform into a vicious bird-of-prey that goes after Sylvester the Cat. This is a child's cartoon that loosely uses Stevenson's ideas for a comical twist on Tweety and Sylvester's relationship.

The Two Faces of Dr. Jekyll. Dir. Terence Fisher. Perf. Paul Massie. 1960. DVD. Columbia/Tri-Star Studios, 1995.

This version creates a workaholic Jekyll who is old and out of touch with his wife, who is unfaithful to the doctor. Hyde is a young, handsome man who takes grisly revenge on Jekyll's wife and lover. This film eventually goes back to the struggle for bodily dominance between Jekyll and Hyde.

The Nutty Professor. Dir. Jerry Lewis. Perf. Jerry Lewis. 1963. DVD. Paramount Studio, 2000.

This film is loosely based on Stevenson's novel. Set on a college-campus in the 1960s, Lewis' film retains the idea of a scientist concocting a transformation potion. Instead of unlocking his evil side though, this potion transforms the professor from a bumbling nerd into the suave Buddy Love. The idea of transforming into a more popular person has endured from this film.

Dr. Jekyll and Mr. Hyde. Dir. Charles Jarrott. Perf. Jack Palance. ABC, 1968.

This made-for-TV movie more faithful to the original story than many other film versions. It wastes no time in establishing the scene, as the potion is ready to be used within fifteen minutes of the opening of the film. It does not veer away from the book and tries to keep an authentic Victorian atmosphere.

Dr. Jekyll and Sister Hyde. Dir. Roy W. Barker. Perf. Ralph Bates. 1971. DVD. 2001.

This film is one of the earliest versions of a Jekyll-Hyde sex change and also portrays Jekyll as the 1888 murderer Jack the Ripper. In order to get female sex organs needed to develop a life-extending potion, Jekyll transforms into the female Hyde and kills women. This introduced a strong femme fatale character.

I. Monster. Dir. Stephen Weeks. Perf. Christopher Lee. 1971. DVD. Image Entertainment, 2005.

This version takes the story to 1906 and changes the names of Jekyll and Hyde to Marlowe and Blake. The film is notable since it operates in a Freudian framework, addressing the effects of Marlowe's past on his id, Blake. Christopher Lee's flamboyant portrayal of Blake also made the movie popular.

Dr. Black and Mr. Hyde. Dir. William Crain. Perf. Bernie Casey. 1976. Videocassette. Vci Home Video, 1992.

This is an updated version of the novella, set in a Los Angeles ghetto in the early 1970s. The main characters are all African-Americans. The doctor, played by Bernie Casey, is looking for a cure for hepatitis, but it backfires when the serum turns him into an evil albino man who looks to kill all the prostitutes he can find. It sounds ridiculous.

Jekyll and Hyde...Together Again. Dir. Jerry Belson. Perf. Mark Blankfield. 1982. DVD. Paramount Studio, 1983.

This is sci-fi comedy version of the film. The main character develops a formula that is supposed to help mankind avoid surgery. In reality it turns him into a sex-crazed partier who has both a rich fiancé and a stripper girlfriend. It sounds ridiculous and gets very low reviews.

Jekyll and Hyde. Dir. David Wickes. Perf. Michael Caine. 1990. Videocassette. Vidmark/Trimark, 1996.

Though this film varies greatly from Stevenson's work (Hyde rapes Jekyll's love, who in turn tries to help Jekyll do away with Hyde), this film retains some of Stevenson's original concepts. Utterson is the narrator, the scene with Hyde's transformation in front of Lanyon is still included, and the Victorian debate of science versus religion is still present.

The Pagemaster. Dir. Pixote Hunt. Perf. Macaulay Culkin. 20th Century Fox, 1994.

This is not so much an adaptation of the classic novel, as a story that involves the novel within its own narrative. A young boy becomes trapped in a literary world and must travel through different stories to find his way out, one being Dr. Jekyll and Mr. Hyde. This would not be a good choice to study because it does not involve more than one or two elements of the original plot and is simply a tiny piece of the overall narrative.

Dr. Jekyll and Ms. Hyde. Dir. David Price. Perf. Timothy Daly. 1995. DVD. Warner Home Video, 2004.

This movie is more of a comedy. Capitalizing on the idea of a sex-change transformation, Price's film recycles the same jokes over and over. This film is repetitive and not relevant to this project.

Mary Reilly. Dir. Stephen Frears. Perf. Julia Roberts. 1996. DVD. Columbia/Tri-Star Studios, 2000.

This film-version of Valerie Martin's book is important in that it extrapolates on "off-stage" developments in Stevenson's book. Roberts' Reilly is a maid who was abused by her father as a young girl. This abuse causes her to love both the refined Jekyll and the brash Hyde, thus introducing a psychological element into the story. Malkovich's performance as Jekyll and Hyde has also been hailed.

The Nutty Professor. Dir. Tom Shadyac. Perf. Eddie Murphy. 1996. DVD. Universal Studios, 2005.

This is a modern interpretation of the novella, with Eddie Murphy playing a kindly, overweight professor who develops a formula to make himself thin. It is successful, but it turns him into an arrogant, obnoxious man. This isn't the traditional monster/horror adaptation, but it does retain the idea of transforming oneself into an entirely different person that allows one to explore life in a different way.

Fight Club. Dir. David Fincher. Perf. Brad Pitt. 1999. DVD. Twentieth Century Fox Home Video, 2000.

This movie shows the psychological aspect of Stevenson's story, though it never explicitly mentions the original. This was very useful in that it influenced our adaptation.

Jekyll and Hyde: The Musical. Dir. Don Roy King. Perf. David Hasselhoff. 2001. DVD. Goodtimes Home Video, 2004.

This version stays pretty close to Stevenson's novel. Many wonder if the casting of Hasselhoff was meant to make this into a comedy, and for the most part, Hasselhoff's performance, while true to the script, made this version less serious.

Dr. Jekyll and Mr. Hyde. Dir. Mark Redfield. Perf. Mark Redfield. 2002. DVD. Alpha Video, 2004.

This low-budget film has actually become a favorite of Stevenson's fans. Relying on drama instead of gore, Redfield was able to deliver a very serious adaptation.

Redfield stays true to Stevenson's story. He does not exploit the gory aspects and instead highlights the mystery of Stevenson's novella.

Hulk. Dir. Ang Lee. Perf. Eric Bana. Universal Pictures, 2003.

In this version of Jekyll/Hyde, a young man named Bruce is exposed to gamma radiation, which turns him into a green monster called the Hulk. When Bruce gets angry he turns into the Hulk. This is different from the original because Jekyll had absolutely no control when he turned into Hyde – it was not based on emotion or any other factors. The Hulk is also a hero, a character who can be reasoned with by his love Betty. These are all aspects different from the original text. They venture far from the original purpose of the uncontrollable, dual nature of Jekyll and Hyde, making it a poor choice for an adaptation study.

The Erotic Experiments of Dr. Jekyll and Mistress Hyde. Dir. Tony Marsiglia. Perf. Misty Mundae. DVD. E.I. Independent Cinema, 2003.

This is a pornographic film that actually stays true to much of the psychological turmoil that exists in the original text. However, the focus of the film is on something entirely different than the original: sex. Therefore it cannot even be considered for an adaptation study because of its complete disregard for the focus of the original.

The Dr. Jekyll & Mr. Hyde Rock 'n Roll Musical. Dir. Andre Champagne. Perf. Alan Bernhoft. 2003. DVD. 2004.

This musical takes a modern twist on Stevenson's story, giving it a horror element by adding the attitude of rock and roll. This version, which has very little information out on it, is an obscurity that is not very relevant.

The League of Extraordinary Gentlemen. Dir. Stephen Norrington. Perf. Sean Connery. 2003. DVD. Twentieth Century Fox Home Video, 2004.

This film adaptation of Alan Moore's graphic novels gives Jekyll and Hyde super-hero qualities. Jekyll's transformation can be set off by any angry emotion, and Jekyll usually transforms into Hyde when the huge brute is needed to save the day. Hyde is more of an actual monster in this, losing most of his human qualities, yet this evil side helps the League.

Written Adaptations

Little, Francis H. The Untold Sequel of the Strange Case of Dr. Jekyll and Mr. Hyde. Boston: Pinckney Publishing Company, 1890.

The name of this publication is deceiving because it is not an actual "sequel" to the original Jekyll and Hyde text. In this story, Mr. Hyde is an opium addict American who kills Dr. Jekyll. This play ignores the dual nature present in the original Dr. Jekyll and Mr. Hyde, which is an important element of the story. This will probably not be a good choice for an adaptation study.

Kessel, John. 'Mr Hyde Visits the Home of Dr Jekyll'. Aboriginal SF March/April 1989.

This is a poem. This would be interesting to look at to see if the theme of the poem

is related to the major themes of the story, or to see if the author is simply using the characters as vehicles for another theme or emotion.

Tennant, Emma. Two Women of London. The Strange Case of Ms Jekyll and Mrs Hyde. London: Faber and Faber, 1989.

This is an interesting adaptation because it transforms the main characters into females. In this version, Hyde is portrayed as far more human and vulnerable than the original Hyde. It explores how pressure from society towards women induces the change in Jekyll, and it stays true to the narrative form of the original work. This would be an interesting adaptation study choice because it investigates the same story from a different point of view, and suggests larger societal responsibility.

Martin, Valerie. Mary Reilly. London: Doubleday/Black Swan, 1990.

This version of the traditional Jekyll/Hyde tale is told from the point of view of a woman. A maid in Jekyll's house tells the action in this story. The maid's childhood and other relevant scenes not in the original work are added to this story. The character of Mary's fascination with her master reflects his desires that appear in the character of Hyde. This would be a good choice for an adaptation study because it uses a female vehicle to tell the original story, but as an outsider to what's occurring in the original main characters mind, effecting the point of view.

Swindells, Robert. Jacqueline Hyde. London: Doubleday UK, 1996.

This version makes the story modern and makes the main character a teenage female. The atrocity of the acts of the original Hyde are less violent to cater to the young teenage audience the book hopes to draw. This is an interesting book to study because of the different approaches the author chose to make. The main plot elements are there but they are altered so that they will appeal to teenagers. This would be an interesting choice to investigate because it would show what the true lasting themes of Jekyll and Hyde are and how they can be applied to different generations.

Butcher, Nancy, Alexander Steele, and Jane McCreary. Dr. Jekyll and Mr. Dog:

The Adventure of Wishbone. Ser. 14. New York: Big Red Chair Books, 1998.
The dog Wishbone is a character that takes on the persona of famous literary characters and retells the story for children. Some elements of the violence of the original text are downplayed or changed because the story wants to appeal to young children. Although it is a cute tale, the nature of its audience and the simplicity of this version makes it a poor choice for an adaptation study.

Naugrette, Jean-Pierre. Le crime étrange de Mr Hyde. Paris: Actes Sud/Babel, 1998.

This is a French novel that incorporates two main characters from British literature into one story. Here, Sherlock Holmes is investigating the murders of Mr. Hyde. This plot has little to do with the character of Jekyll/Hyde, and more to do with Holmes and his process of investigating the murders. This would not have the major themes that make the Jekyll/Hyde story a lasting tale, so it would not be a good choice to investigate.

Stein, R L. Jekyll and Heidi. Goosebumps. Ser. 14. New York: Scholastic, 1999.

This version adapts the classic tale for children. A young orphan named Heidi goes to live with her scientist uncle named Jekyll, who is believed to turn into a monster that terrorizes the town under the cover of night. This version has little to do with the original story of Jekyll and Hyde. The point of view is by someone outside of the action and the narrative deals mostly with her experience and less with the man himself. This would not be a good choice for an adaptation study.

Slout, William L. The Trial of Dr. Jekyll: An Adaptation of Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde: A Play in Two Acts. San Bernardino: Borgo Press, 1993

This is a two-act play based on Stevenson's original novel that was last released in 1993. The book is currently out of print and no decent reviews seem to be out on it. It is not ideal for this project.

Comics and Graphic Novels

Dr. Jekyll and Mr. Hyde. Classic Comics. Ser. 13. August, 1943.

Like the Classics Illustrated Comic, this is a no-color line drawing that depicts Hyde running amok and wreaking havoc. This would be a good source to investigate in conjunction with the Classics Illustrated version to see how close it remains to the story and if the art does a good job of conveying the major plot points and themes of the story.

Dr. Jekyll and Mr. Hyde. Classics Illustrated. Ser. 13. June, 1949.

This comic chronicles Jekyll creating the Hyde potion in the Lab and then transforming into the character. It is interesting because it is a line drawing with no color that depicts the original tale. This would be an interesting source to look at for the adaptation study to see how closely they stick to the original plot sequence, how the written words of Stevenson are manifested in art, and if it is effective in telling the story.

Jekyll-Hyde Heroes. DC Comics World's Famous Comics. Ser. 173. 1968.

This comic book does not deal with Jekyll/Hyde himself, but takes the major themes of Jekyll and Hyde and applies it to famous comic heroes. Batman and Superman take a potion that gives them split personalities. Batman actually transforms into Two-Face, an enemy character of Batman's who is based off of Jekyll and Hyde. This is a loose adaptation that uses the theme of split personalities manifested on other characters and does not contain any elements of the original text. This is not a good choice for an adaptation study.

Dr. Jekyll and Mr. Hyde. Marvel Classics Comics. Ser. 1. 1976.

Mr. Hyde is an evil villain created by Marvel Comics to fight Daredevil and other characters. He is modelled after the original character of Hyde. Despite the same name, the comics rarely took incidents directly from the original text, but instead used these characters to create new situations and adventures. This comic strays far from the original and is therefore not a good choice for an adaptation study.

Moore, Alan & Kevin O'Neill. The League of Extraordinary Gentlemen. New York/London: DC Comics/Titan Books, 1999.

This adaptation is quite different than the original text. This version employs several literary figures who bond together to fight for Great Britain. The version of Hyde portrayed in this story is interesting because it takes the original Dr. Jekyll/Mr. Hyde character, and infuses it with elements of an adapted character called "The Hulk". The Hyde of this book resembles "The Incredible Hulk", a character from a comic book who was based off of the Jekyll/Hyde character himself. Despite this interesting characterization, the story contains few elements from the original and places most of its focus on the ensemble nature of the piece. Its lack of focus towards the story of Jekyll and Hyde and the original tale makes it a poor choice for an adaptation study.

Kramsky, Jerry and Lorenzo Mattotti. Docteur Jekyll et Mr. Hyde. Paris: Casterman, 2002.

This is a French illustrated version of the Jekyll and Hyde story. The illustrator focused on the duality of human nature and used dark and oppressing colors to show this. This would be interesting to look at to see how color and artistic style can effect the classic story. It would be interesting to see if it enhances or diminishes the major themes that make the story lasting.

Theatre Performances

Dr. Freckle and Mr. Snide. Perf. Richard Mansfield. Dockstader's Minstrel Hall, New York City. 3 October. 1887.

This is a play that was written within a year of the book coming out. Stage lighting was used to help the lead character change from Jekyll into Hyde. While parody was not as famous as the other play released in 1887, it being a parody helped open the door for any type of adaptation of Stevenson's novel.

Dr. Jekyll and Mr. Hyde. By Thomas Russell Sullivan. Dir. Thomas Russell Sullivan. Perf. Richard Mansfield. The Boston Museum, Boston. 9 May. 1887.

This early stage adaptation added female characters. Mansfield's performance as Jekyll and Hyde made this version popular. This version is important because of Sullivan's addition of an entangled love interest, a theme that would become a staple of many of the film and stage versions to come. Mansfield's realistic performance also made the actor a potential Jack the Ripper suspect.

Jekyll In Hiding. By Jim Sperinck. Northampton, UK: Jasper, 1991.

This play can actually be performed as the second act of another play by the same author entitled "Holmes Sweet Holmes." A family by the name of Bennington-Smythes leaves the company of Sherlock Holmes by responding to an ad and taking up residence in the house of Dr. Jekyll. The play deals with the ensuing chaos. This play seems to focus on the actions of Jekyll/Hyde and less on the man. This disregard for the original tale may make it difficult to determine what lasting qualities Jekyll and Hyde adaptations contain, thus making it a mediocre choice for an adaptation study.

Jekyll and Hyde: The Musical. By Steve Cuden and Frank Wildhorn. Dir. Robin Phillips. Perf. Robert Cuccioli. Plymouth Theater, New York City. 28 April. 1997.

This is the Broadway musical version of the novella. The sound and lighting of this musical are described as being beautiful. The lead plays the main character well, and the novella, which actually features very little dialog, translates well to the stage, even as a musical.

Operas

O'Neal, Barry. Dr. Jekyll and Mr. Hyde, A Romantic Opera in One Act. 1980.

There is little information available on this version of "Dr. Jekyll and Mr. Hyde". Since it is an opera, the classic story is set to music and performed. It does not seem to have met with any critical success or lasting popularity. This suggests that it is not a good source to review for the project because it does not contain the qualities necessary to appeal to a wide audience.

Reviews Used in the Paper

"A Mere Bit of Catch-Penny Sensationalism." The Birmingham Daily Post 19 Jan. 1886.

Cook, E T. "Not Merely Strange, But Impossible." The Athenaeum 23 Jan. 1886.

"His Very Original Genius." The Times of London 25 Jan. 1886.

Lang, Andrew. "Mr. Stevenson's Originality of Treatment." The Saturday Review 9 Jan. 1886.

Noble, James A. "The Place of Honour." The Academy Jan. 1886.

The first two articles listed here condemn the work as sensationalistic and improbable. They also question an author of Stevenson's caliber writing such a tale. The final three articles praise the novel as original and investigative of man's dual nature.