SYNOPSIS: In her youth, Edwina Prendick embarked on a journey that shook her to her core. In this twist on the classic yarn, an older and wiser Edwina Prendick relates the macabre events of that fateful journey to her niece, Grace. Shipwrecked on one of her many travels, she wakes aboard an unfamiliar vessel, under the care of a mysterious medical man “of a sort” named Montgomery. Edwina quickly realizes that all is not well. The sailors fear Montgomery and when she defends him they refuse to let her stay on their ship. Stranded on the unnamed island he calls home, Edwina meets Dr. Moreau and discovers his experiments. Unable to leave, and filled with disgust and pity for the abominations he has created, Edwina comes face to face with the dark side of human nature. On this remote island, she is forced to choose between death and something far more unsettling.

CAST OF CHARACTERS
(6 MEN, 4 WOMEN, 6 EITHER, EXTRAS)

EDWINA PRENDICK (f) ..............Fifties, early 20s in flashbacks; Victorian lady traveler with some schooling and interest in science; cautious by nature; can appear steady in a crisis while being panicked inside. (190 lines)

GRACE PRENDICK (f) ...............Early twenties; Edwina’s niece, a nice young woman. (30 lines)

MILDRED (f) .............................A servant. (1 line)

JACOB MONTGOMERY (m) .......Thirties; alcoholic, somewhat haunted man, once a medical student. (133 lines)
M’LING (m/f)....................................Somewhat misshapen, pointed furry ears hidden under hair; apparently made of bear, dog, and ox. (12 lines)

CAPTAIN DAVIES (m)..............Heavy, drunken captain of the Ipecacuanha; ill-tempered and obnoxious. (15 lines)

SAILORS (m)...............................Crew of the Ipecacuanha. (Non-speaking)

DR. MOREAU (m)......................Older but powerful man; stubborn, and convinced of the rightness of his actions. (71 lines)

BOATMEN (m).............................Strange men, strong of build; made of some indeterminate animals. (Non-speaking)

LEOPARD-MAN (m)....................Strong, dangerous, predatory male; cannot be female. (Non-speaking)

PIG-PEOPLE (m/f).......................Strange folk, somewhat clannish; find it difficult to stay on two feet. (PIG-PERSON 1 - - 2 lines)

PUMA (m/f)...............................Moreau’s newest experiment, slowly being shaped into a person; full of fear and striking out at anything that seems to threaten it. (Non-speaking)

APE-MAN (m)..............................Moreau’s first creation; very proud of how much like a man he is. (22 lines)
SAYER-OF-THE-LAW (m/f) .......Composed mostly of dog; leads the others in the reciting of “the Law;” a quasi-religious figure among the Beast-People. (24 lines)

BEAST-PEOPLE (m/f).................A variety of creatures Moreau has created out of animals. (8 lines)

VIXEN-BEAR WOMAN (f) ..........A Beast-Person, highly devoted to the Law and composed of fox and bear. (1 line)

SLOTH-PERSON (m/f)...............Another Beast-Person. (1 line)

SATYR (m/f) .........................Another Beast-Person. (3 lines)

HYENA-SWINE (m)...............After the Leopard-Man, the most dangerous of all the island’s inhabitants; longs to return to the ways of the carnivore. (7 lines)

WOLF-BEAR (m/f) .................Another Beast-person. (1 line)

NOTE: Except where specifically stated, the Beast-People may be cast as either male or female by simply changing the pronouns here and there. For instance, in the original production, M’Ling was played as female.

SYNOPSIS OF SCENES

ACT I
Scene 1: A sitting room.
Scene 2: A cabin in the Ipecacuanha
Scene 3: The deck of the Ipecacuanha.
Scene 4: The same, later.
Scene 5: The courtyard of the compound.
Scene 6: Edwina’s room.
Scene 7: The jungle.
Scene 8: The compound.
Scene 9: The same, later.
Scene 10: The jungle and the canyon.
Scene 11: The beach, immediately following.

ACT TWO
Scene 1: The compound, immediately following.
Scene 2: The jungle and the canyon.
Scene 3: The compound, later.
Scene 4: The beach, immediately following.
Scene 5: A sitting room.

PRODUCTION NOTES

THE SCRIPT:
The script for this play was based on the novel by H.G. Wells. While on the whole I attempted to stay faithful to the novel, I did make some significant changes. The most obvious of these is the fact that in the novel the lead narrator is male, yet I chose to change this role into Edwina Prendick. I have long thought of adapting the novel, but one of the things that kept me from doing it was that all three lead characters were male. As a high school theatre teacher, I had many more female actors than male, so making such a choice would have left them out in the cold. Therefore, my initial idea to change the gender of one of the roles was born out of necessity. However, as I thought about it, it seemed that making the lead female opened up a lot of possibilities that weren’t in the original novel. It allowed the subtle romance between Edwina and Jacob, for instance, but it also meant that when Edwina was threatened by the very male Leopard Man, there was a subtext to the threat that made the moment even more dramatic. This was my thinking, and I think it worked well in the production. I have also tightened up a number of the events, especially in Act Two, so that there is a stronger flow and a “race to the curtain” at the end. Finally, the other major change I made was adding in the role of Edwina’s niece in order to bookend the show. The novel is also told as a series of diary flashbacks, and by adding this role I was, to some extent, able to convey the same feeling as was accomplished in the book.
THE CHARACTERS:
Clearly, it is vital to the play that your Edwina have enough charisma to keep the audience focused throughout. The role requires a significant range, since the play chronicles her descent from educated woman into bestial rapture. Moreau follows no such journey, as he never questions his goals or methods, but the actor needs to convey more than simply a “mad scientist.” He is misled more than insane, so dedicated to his quest that he has lost concern for anything else. Jacob’s journey is different altogether. It is easy to play him as merely an alcoholic, but this is really only a symptom of his real problem. He knows right and wrong, and yet cannot find the resolve to make the proper choices in life. However, he is too intelligent to avoid realizing this, so he hides in the bottle. His attempt to change is brought about by meeting someone who has faced many obstacles without losing her way: Edwina. There is some nuance required to play this. Lastly, let me mention the beast people. For the most part, they may be cast as either sex. What is important is to find performers who are willing to physicalize the animal nature of their character. Also, for reasons mentioned above, I do think the Leopard Man definitely should be male and, if possible, the Hyena-Swine as well.

THE SETTING:
The scenes flow one to the other in the play, so quick scene changes are important in order to keep the suspense up. Our way of dealing with this was by having two major sets: the compound and the cave are of the beast people. For most other scenes on the island, we had two-dimensional palm trees which could be easily moved into different configurations to suggest various locales on the island, such as the beach or jungle. We played the scene in Edwina’s room in front of the curtain using a few carefully selected props (cot, etc.) and did the same for the bookend scenes between Edwina and her niece. This allowed for fairly rapid scene transitions, as scenes could be played amongst the palm trees while the compound was changed to the beast people’s lair and vice versa. Finally, as to the scenes on the boat, we used a single rolling platform for Edwina’s cabin to make it small and cramped. For the deck scenes, we used the empty stage with some crates in a few places. You may arrive at other solutions, of course, but this is one example of how the rapid pace can be maintained via simple means.
THE LIGHTING:
Truly, this is not a major hurdle in the production. Our plan was probably more complex than actually required, but I will outline it briefly anyway. We had three basic lighting styles. First, for the bookend scenes, we lit them with their own specials to isolate that area of the stage when necessary. The light was bright and no gels were used. Second, the lighting in the compound, the boat, and the open areas of the jungle were lit brightly, but brown gel was used to make the light less “pure” and also to imply a sepia-tone. Finally, the scenes in the deep jungle used this same brown light, but dimmer, and we also added some light with green gels to add a sickly, unhealthy look to those scenes. The only other lighting we did was to add a couple of blue specials near the edge of the stage which we used both in the night scene on the deck of the *Ipecacuanha* and for Edwina’s final confrontation with the beast people on the beach.

THE SOUND AND MUSIC:
I believe strongly that well-chosen music is essential to maintaining tension in horror plays, so I recommend you spend some time finding the right mood music for your production. The journal entries benefit enormously from having music underneath them; further, it helps to mask the sound of the stage crew moving set pieces, since this is one of the best times to accomplish scene shifts. Music is also a great help in the chase scenes and fighting scenes. Also, we found that it was useful to have a single style of music for the journals which was unrelated to the other music, helping further to set them apart and emphasize the flashback nature of the play.
MAKE-UP AND COSTUMES:
This is truly where you want to spend some time. A safari-style look for the humans is easily accomplished, but you will need a number of outfits for the beast people. We chose to cover them up as much as possible, as we would have to apply make-up to any exposed areas, so simple cotton outfits were worn, featuring patches in places to indicate wear and tear. The faces and hands then had to be made up to suggest the animals they were created from (remember before you panic: they are NOT animals, they were made from them, and so they do not have to look exactly like their creature of origin). If you have the beast people go barefoot, you will need to make up the feet as well. All this can be accomplished with simple make-up alone, without the need for additional fur or appliances, although noses help a lot with the pig people and wolf people. We did, however, spend some money getting teeth for the major beast people, as they would have to open their mouths a great deal. If you do this, get them early, as the actors need time to adjust to speaking with them. They present difficulties to the performers, but they did add a great deal to the effect. If you spend money on the teeth, make sure you have your beast people bare them a lot so that you get your money’s worth!

Break a leg!
The Island of Dr. Moreau was originally produced on February 17, 2005 by Spruce Creek High School with the following cast:

EDWINA PRENDICK ............................................................ Cary Marcous
GRACE PRENDICK ............................................................... Raia Redstone
MILDRED .......................................................................... Kaylee Dickerson
JACOB MONTGOMERY ........................................................ Joseph Bunke
M’LING ...................................................................................... Mary Jeanes
CAPTAIN DAVIES ............................................................... David Pritchard
SAILORS ........................................................................... Robert Evans, Navdeep Kohli
DR. MOREAU ........................................................................ Tyler Sherrier
BOATMEN ........................................................................ Katelyn Brown, Kristine Ehrhart
LEOPARD-MAN ................................................................. Tarek Aly
PIG-PEOPLE ....................................................................... Joyce Roberson
PUMA .................................................................................... Maria Georgiou
APE MAN ........................................................................... Liberty Bostwick
SAYER-OF-THE-LAW ........................................................ Alisson Jo Reid
BEAST PEOPLE .................................................................... Kasey Gordon, Allyson Holmes, Jen Ko
VIXEN-BEAR WOMAN ................................................... Caitlyn Swanson
SLOTH PERSON .................................................................. Angel Redman
SATYR ................................................................................... Randy Bornmann
HYENA-SWINE .................................................................... Michael Marcous

Director ........................................................................................ Dirk Kuiper
Stage Manager ........................................................................ Despina Papadeas
THE ISLAND OF DR. MOREAU

ACT ONE, SCENE 1
A SITTING ROOM

AT RISE:
EDWINA PRENDICK is dozing at a desk, some papers beneath her head. Her niece, GRACE PRENDICK, enters the room. She sees EDWINA sleeping, and carefully approaches. Gently, she attempts to wake her. Suddenly, EDWINA awakes. In one swift move, she grabs GRACE’s arm and pushes her back across the desk, her hand at her throat and a savage shriek emanating from her. GRACE screams. EDWINA looks at her, then at her surroundings, and seems to become more aware of herself. She releases GRACE.

EDWINA: Grace . . . forgive me. I did not know where I was for a moment.

EDWINA tries to help GRACE to her feet. Apprehensive, GRACE allows her to help, but watches her warily. MILDRED, a servant, arrives at the door.

MILDRED: Miss? Is everything all right? We heard screams.
GRACE: Yes . . . yes, fine, Mildred. We just . . . startled one another. Our apologies.

MILDRED leaves, looking at EDWINA briefly as she does so. EDWINA lowers herself back into her chair as GRACE watches. Feeling GRACE’s eyes upon her, EDWINA looks up.

EDWINA: Grace, my dear, I do apologize. I am not myself. It is the city . . . coming here always does this to me.
GRACE: Why should visiting London upset you so? You lived here once, didn’t you?
EDWINA: Yes, when I was much younger. Your age, in fact. Much has happened since then. I find it more comfortable in the country now . . . away from all these people.
GRACE: Is that why you’ve never visited us before? It always seemed odd that whenever father wanted to see you, we were always obliged to come to your cottage.

EDWINA: Yes, I am afraid that is my fault.

GRACE: Not that I minded, Aunt Edwina. You always were my favorite relative, with your tales of travel and adventure. I keep a copy of your memoirs at my bedside, but it was always better to hear you tell the stories in person.

EDWINA: No one in the family shares my explorer’s curiosity more than you, Grace, that is a fact.

GRACE: Then perhaps you could share with me what is troubling you.

EDWINA: What do you mean?

GRACE: Aunt Edwina, that was far from a normal reaction you had just now. I have always sensed in your stories that there was a darker side . . . something, perhaps, which you were shielding us from. Could that be what caused your reaction just now?

EDWINA: Too much like me indeed, Grace. You seek answers, not knowing what you will find. Sometimes the answers are far worse than the questions. Some stories change those who hear them, open their eyes to things . . .

GRACE: I am not afraid.

EDWINA: Neither was I. (Pause.) However, in a sense, you are correct. Hiding things, pretending they didn’t happen . . . is costly as well. I have been trying to write it down, you see, (Gesturing at the papers.) thinking I might somehow purge the memories this way. I have only just finished. It does not seem to have worked, however. Seeing it written down has only made it all the more real to me again.

GRACE: What does it concern?

EDWINA: My last journey.
GRACE: When you were shipwrecked? But you’ve told us that story many times, Aunt Edwina, and you even included it in your memoirs. How the *Lady Vain* sank, and you were stranded in a lifeboat in the middle of the Pacific . . . how you ran aground on a small island, where you learned to survive while you repaired the boat . . . and then how you went back to sea and were picked up by a passing freighter.

EDWINA: There was more to the story than I told you. Did you not think it odd that after that journey, I never traveled again? I was still a young woman, you know.

GRACE: Then what more took place?

EDWINA: You see, child, what happened . . . if I told people . . . (Laughing.) well, they would have me declared insane. *(Shuffling the papers.)* What was I thinking, writing this down?

*She lifts the papers and prepares to rip them up.* GRACE puts a hand on hers before she can.

GRACE: No, wait!

EDWINA: Grace, trust me, it is the wiser course for me.

GRACE: Please, Aunt . . . at least let me read it first.

EDWINA: Grace, you don’t know what you are asking.

GRACE: I know that I want to help you. Maybe if you share this with me, it will lift some of the shadow from your eyes.

EDWINA: There is no one I would trust more to believe me. Even so . . .

GRACE: I promise to abide by your wishes afterwards, whether to destroy them or not, whether to tell anyone or remain silent.

EDWINA: *(Sighing.)* Very well. I know you too well, if I shred these papers, you will be picking through the rubbish and trying to glue them together once again. I only hope you believe me.

GRACE: I am sure I will.

*She takes the pages and begins to read from the first page. As she does so, the lights begin to fade on this scene, and a scene shift occurs.*
GRACE: (Reading.) “I have previously written a volume of memoirs concerning my explorations and travels as a young woman. Having been left an inheritance and therefore being free to live as I chose, I pursued what most would consider to be an eccentric course for a woman, traveling the globe and into the far reaches of civilization. My travels eventually ended abruptly when, on February 1 of 1887, the Lady Vain, a ship which I had boarded, was lost by collision with a derelict somewhere in the South Pacific. The events which then transpired I have related already: how I was stranded with several others in a small open boat and how I emerged as the only survivor from amongst the others. These events, however, were incomplete. These pages, then, are the remedy, filling in the gaps in my previous narrative. Some will not believe what follows — most, perhaps. Yet these are the facts which I, Edwina Prendick, remember these 18 years later . . . ”
ACT ONE, SCENE 2
A CABIN IN THE IPECACUANHA

Under the narration, lights come up on the small cabin, in which EDWINA sleeps on a bed and MONTGOMERY sits on a chair, reading. A stand with a water jug on top is nearby.

GRACE: (Narration.) “It was a number of days after the sinking when my small boat was picked up by the Ipecacuanha, a schooner carrying cargo in those waters. I was unconscious at the time, verging on death, and so remember none of my rescue. When I awoke, I found myself in a cabin onboard. Sitting nearby was a young man, perhaps 30 years old.”

EDWINA awakens. As she becomes aware of her surroundings, she begins to react, pulling the covers more over herself as she looks at MONTGOMERY. He puts his book down as he notices her movement.

MONTGOMERY: Steady on, now. You were picked up in a boat, starving. The name on the boat was the Lady Vain, and there were spots of blood on the gunwale.

EDWINA: I remember now. The other men in the boat with me . . . they fought. There was no food, you see. One of them wanted to draw lots, to see which one of us . . . well, the other didn’t agree. They fought and fell overboard in the process.

She starts to weaken, collapsing back a bit. MONTGOMERY moves to the bed, taking a glass from the stand by the bed.

MONTGOMERY: Have some of this.
EDWINA: (Drinking, making a face.) Tastes like blood.
MONTGOMERY: You were in luck to get picked up by a ship with a medical man aboard. My name is Montgomery.

Animal noises and the calls of sailors can be heard above.
EDWINA: What ship is this?
MONTGOMERY: It's a little trader called the *Ipecacuanha* - - silly name, though when there's much of a sea, she certainly acts accordingly. I'm a passenger myself. You were nearly dead. It was a very near thing, indeed. But I've put some stuff into you now. Notice your arm's sore? Injections. You've been insensible for nearly thirty hours.
EDWINA: Am I eligible for solid food?
MONTGOMERY: Thanks to me. Even now the mutton is boiling.
EDWINA: Yes, I could eat some mutton.

*The animal sounds increase.*

MONTGOMERY: You know, of course, I'm dying to hear how you came to be out here - - *Damn that howling!*

*MONTGOMERY leaves the cabin, then is heard arguing with someone above deck. The dogs quiet a bit, and he returns.*

MONTGOMERY: Well? You were just beginning to tell me.
EDWINA: My name is Edwina Prendick. I was aboard the *Lady Vain* as part of a biological investigation I had planned before she sank however many days ago. I cannot remember.
MONTGOMERY: Biology, eh? I've done some science myself. I did my biology at University College - - getting out the ovary of the earthworm and the radula of the snail and all that. Lord! It's ten years ago. Do you know Tottenham Court Road?
EDWINA: Yes, of course.
MONTGOMERY: Is Caplatzi still flourishing? What a shop that was! Miss those days often.
EDWINA: Why did you leave?
MONTGOMERY: *(Shrugging.)* Ten years ago . . . I made a young man's mistakes, and some things cannot be undone. Had to leave, you could say. Wish I could take it back, but that's the way of things.
EDWINA: Yet you're a medical man now.
MONTGOMERY: Of a sort.
THE ISLAND OF DR. MOREAU

EDWINA: I see. And where are we headed?
MONTGOMERY: The ship is bound for Hawaii, but first it must drop me off.
EDWINA: Where?
MONTGOMERY: It’s an island, where I live. So far as I know it hasn’t got a name. But I must look up that cook and see what he's done to your mutton. And you’ll be needing some clothes as well. Excuse me.

MONTGOMERY exits.

ACT ONE, SCENE 3
THE DECK OF THE IPECACUANHA

GRACE: (Narrating.) “Thanks to Montgomery’s ministrations, I was strong enough to leave my cabin in several days. I emerged into the late afternoon sunlight on the deck of the ship to see an altercation in progress. A small, strange-looking man was being accosted by several sailors. Montgomery seemed to be attempting to rescue him.”

EDWINA emerges onto the deck, dressed in somewhat oversized men’s clothing, similar to MONTGOMERY’s. On deck are a number of crates and covered cages. It looks in all ways unkempt. M’LING is surrounded by SAILORS and CAPTAIN DAVIES, all of whom are shoving him and calling him names. MONTGOMERY tries to separate M’LING from them. EDWINA rushes over.

MONTGOMERY: (Grabbing CAPTAIN DAVIES’ arm.) Look here, Captain, this won’t do!

Obviously drunk, CAPTAIN DAVIES tries to focus on MONTGOMERY.

CAPTAIN DAVIES: Wha' won't do? Blasted sawbones!
He shakes his arm free.

MONTGOMERY: That man's a passenger. I'd advise you to keep your hands off him.

CAPTAIN DAVIES: Go to the devil! Do what I like on my own ship.

MONTGOMERY: Look you here, Captain, that servant of mine is not to be ill-treated. He has been hazed ever since he came aboard.

CAPTAIN DAVIES: Blasted sawbones!

EDWINA: The man's drunk; you'll do no good.

MONTGOMERY: He's always drunk. Do you think that excuses his assaulting his passengers?

CAPTAIN DAVIES: My ship was a clean ship. Look at it now! Crew, clean, respectable crew.

MONTGOMERY: You agreed to take the beasts.

CAPTAIN DAVIES: I wish I'd never set eyes on your infernal island. What the devil - - want beasts for on an island like that? Then, that servant of yours (Gesturing at M'LING.) - - he's a lunatic, and he hadn't no business aft. Do you think the whole damned ship belongs to you?

MONTGOMERY: Your sailors began to haze the poor devil as soon as he came aboard.

CAPTAIN DAVIES: That's just what he is - - a devil! An ugly devil! My men can't stand him. I can't stand him. None of us can't stand him. Nor you either!

MONTGOMERY turns away.

MONTGOMERY: You leave that man alone, anyhow.

He starts to walk away, but now CAPTAIN DAVIES follows him.
CAPTAIN DAVIES: If he comes this end of the ship again, I'll cut his insides out, I tell you. Cut out his blasted insides! Who are you to tell me what I'm to do? I tell you I'm captain of this ship -- captain and owner. I'm the law here, I tell you -- the law and the prophets. I bargained to take a man and his attendant to and from Arica and bring back some animals. I never bargained to carry a mad devil and a silly sawbones.

MONTGOMERY turns and prepares to throw a punch at the captain. EDWINA puts a hand on his shoulder to stop him.

EDWINA: He's drunk.
CAPTAIN DAVIES: These are men's affairs. Don't need a blasted woman telling us --
EDWINA: Shut up!
The captain stops, and in the pause, EDWINA pulls MONTGOMERY away.

MONTGOMERY: You shouldn't have interfered. It'll only bring his vitriol on you as well.
EDWINA: Better that than violence.
MONTGOMERY: Perhaps you're right. In any case, we'll reach the island tomorrow and I'll be rid of him at last.

He leans at the rail of the ship. EDWINA joins him.

EDWINA: (Looking at the cages.) Is this an ocean menagerie?
MONTGOMERY: (Laughing.) Looks like it.
EDWINA: What are these beasts for?
MONTGOMERY: The animals? They are bound for the island, like me. (Gesturing at her attire.) You may keep the clothing when I leave, by the way. I recommend you stay below as much as possible until you get to Hawaii -- out of the captain's sight, if you take my meaning.
EDWINA: My thanks. (Pause.) If I may say it, you have saved my life.


EDWINA: I prefer to make my thanks to the accessible agent.

MONTGOMERY: Thank no one. You had the need, and I had the knowledge; and I injected and fed you much as I might have collected a specimen. I was bored and wanted something to do. If I'd been jaded that day or hadn't liked your face, well - - it's a curious question where you would have been now.

EDWINA: (Unnerved.) At any rate.

MONTGOMERY: I'm no hero. I wanted to be, once, but . . . It's chance, I tell you, as everything is in a man's life. Only the fools won't see it. Why am I here now, an outcast from civilization, instead of being a happy man enjoying all the pleasures of London? Simply because eleven years ago - - I lost my head for ten minutes on a foggy night.

EDWINA: (Intrigued.) Yes?

MONTGOMERY looks at her, then shaking his head, looks back out at the waves.

MONTGOMERY: That's all. (Pause, laughing.) There's something in this starlight that loosens one's tongue. I'm a fool, and yet somehow I would like to tell you. (Looking into her eyes.) Or maybe it's not the starlight at all.

EDWINA: (Looking back at him, with a deep breath.) Whatever you tell me, you may rely upon my keeping to myself - - if that's it.

MONTGOMERY looks as if he is about to speak, then shakes his head, looking away again.

EDWINA: Don't. It is all the same to me. After all, it is better to keep your secret. There's nothing gained but a little relief if I respect your confidence. If I don't . . .

MONTGOMERY looks back at her, then smiles.
MONTGOMERY: Just so. (Pause.) Well, good evening.

He turns to leave. As he is about to exit, he turns back to EDWINA, who has returned to looking over the railing.

MONTGOMERY: Miss Prendick. (She looks at him.) I am glad I didn’t leave you floating in the sea.

She smiles back at him. He exits. EDWINA looks at the sea for a moment, then turns and starts to head below deck. She hears a scuffling and turning, sees M’LING in the shadows. His eyes glow in the dim light. Disturbed, she exits.

ACT ONE, SCENE 4
THE DECK OF THE IPECACUANHA

GRACE: (Narrating.) “Glowing eyes in the light of the dying sun... I ascribed what I had seen to a trick of the light, but it unnerved me nonetheless. Early the next morning, we arrived at the island, a splash of jungle in the midst of the sea. I went topside to see Montgomery supervising the unloading of the menagerie. With him was an older man who seemed to be instructing him as to where he wanted the creatures. Below the ship were some rather evil-looking boatmen who were receiving the cages and crates as they were lowered to them. Captain Davies seemed to be doing his best to get Montgomery off the ship as fast as possible.”

EDWINA comes on deck, where MONTGOMERY is supervising the unloading, with M’LING at MONTGOMERY’s side. CAPTAIN DAVIES and the SAILORS bustle about helping them offload.

CAPTAIN DAVIES: (Still drunk.) Overboard with 'em! Overboard with 'em! We'll have a clean ship soon again! (Seeing EDWINA.) Hullo! Why, it's Miss - - Miss - -

EDWINA: Prendick.
CAPTAIN DAVIES: Pendick be damned! Shut-up -- that’s your name. Miss Shut-up. (Pointing to the side of the boat.) That way, Miss Blasted Shut-up! That way!

EDWINA: What do you mean?

CAPTAIN DAVIES: That way, Miss Blasted Shut-up -- that’s what I mean! Overboard, Miss Shut-up - - and sharp! We're cleaning the ship out - - cleaning the whole blessed ship out and overboard you go!

EDWINA: But - -

She turns to MONTGOMERY, then moves to him.

EDWINA: Montgomery - -

MONTGOMERY: I’m sorry, Edwina, we can’t have you.

He turns back to work.

EDWINA: (Shocked.) You can’t have me! (To the CAPTAIN.) Look here - -

CAPTAIN DAVIES: Overboard! This ship ain't for beasts and cannibals and worse than beasts anymore. Overboard you go, Miss Shut-up. If they can't have you, you goes overboard. But anyhow, you go - - with your friends. I've done with this blessed island for evermore, amen! I've had enough of it.

EDWINA returns to MONTGOMERY.

EDWINA: But Montgomery - -

MONTGOMERY: Hold on a moment.

He exits quickly in the direction the crates have been taken. Meanwhile, CAPTAIN DAVIES approaches with a couple of the SAILORS.

CAPTAIN DAVIES: Now to see to you, Miss Shut-up.
The sailors lift her and prepare to toss her overboard. EDWINA fights back fiercely.

EDWINA: You brutes! Take your hands off of me! Captain, how can you countenance such treatment?
CAPTAIN DAVIES: Woman has no place on the ship.

They start to carry her away. MONTGOMERY reenters with MOREAU.

MOREAU: Wait!

They stop for a moment.

MOREAU: Do you actually intend to throw a woman overboard?
CAPTAIN DAVIES: That I do.
MOREAU: Very well. Against my better judgment, we will take her.

CAPTAIN DAVIES nods at the sailors and they drop EDWINA to the deck. She continues pushing them away from her until they move on. MOREAU approaches her.

MOREAU: Miss Prendick, I believe? Montgomery has told me you are an educated woman and well traveled. Says you know something of science. May I ask what that signifies?
EDWINA: (Somewhat miffed.) May I ask who asks?
MOREAU: (Taken aback.) Of course. You must forgive me. Social niceties don’t get practiced much here. I am Dr. Moreau.
EDWINA: A pleasure. And as to my learning, I had some years at the Royal College of Science and studied some biology under Huxley.
MOREAU: *(Raising eyebrows.)* Indeed. That alters the case a little, Miss Prendick. As it happens, we are biologists here. This is a biological station -- of a sort. *(Noticing M'LING.)* I and Montgomery, at least. When you will be able to get away, I can't say. We're off the track to anywhere. We see a ship once in a twelve-month or so. But enough talk. You look as though you have scarcely breakfasted. I must apologize for that. Now that you are our guest, we must make you comfortable -- though you are uninvited, you know. We will talk more at the compound.

*He walks away. MONTGOMERY talks to her confidentially.*

MONTGOMERY: I'm glad you'll be staying, for my own part. That captain was a silly ass. He'd have made things lively for you.

EDWINA: It was you that saved me again.

MONTGOMERY: That depends. You'll find this island an infernally backward place, I promise you. I'd watch my goings carefully, if I were you. Moreau -- *(Pause, thinking better of what he was going to say.)* Well, let's be off, then.

*He exits, followed by M'LING and EDWINA.*
THE ISLAND OF DR. MOREAU

ACT ONE, SCENE 5
THE COURTYARD OF THE COMPOUND

GRACE: (Narrating.) “Soon we were off the ship, and the odd-looking boatmen rowed us to shore in the same small boat they had used to haul the menagerie and supplies ashore. As we headed to land, something in the back of my brain would not let go of the name Moreau. I was sure I had heard it before, but I could not remember where. After a brief hike inland from the beach, we arrived at a compound surrounded on all sides by jungle. It was one main structure with several nearby storage sheds, all surrounded by a high fence with a heavy gate. We entered the main building, in the middle of which was an open courtyard.”

MOREAU enters the courtyard with purpose, followed by MONTGOMERY and EDWINA. Trailing them are several BOATMEN who move with an odd, shuffling sort of walk.

MOREAU: Our lodgings are somewhat primitive, Miss Prendick, but I hope you won’t be too uncomfortable.
EDWINA: I am sure they will be an improvement over the Ipecacuanha.
MOREAU: No doubt. Montgomery, I’m itching to get to work again - - with this new stuff.

MOREAU gestures towards the door through which the boatmen have been delivering crates and cages.

MONTGOMERY: (Harshly.) I daresay you are.
MOREAU: This leaves us with the problem of what to do with our uninvited guest. We can’t send her over there, obviously, and we can’t spare the time to build her a new shanty. And we certainly can’t take her into our confidence just yet.
MONTGOMERY: She does know something of science.
MOREAU: Be that as it may.
EDWINA: Gentleman, don’t let me interrupt your endeavors. I’m in your hands.
MONTGOMERY: There's my room with the outer door. I could move to the storage room.

MOREAU: That's it. That will do nicely. I'm sorry to make a mystery, Miss Prendick; but you'll remember you're unexpected. Our little establishment here contains a secret or two. Nothing very dreadful, really, to a sane man, but just now, as we don't know you...

EDWINA: Decidedly. I should be a fool to take offence at any want of confidence.

MOREAU: Well, that's decided, then. Montgomery, have M'ling get Miss Prendick settled. I'll be in the lab.

MOREAU exits through the door where the boatmen went. EDWINA turns to MONTGOMERY.

EDWINA: Montgomery, those boatmen... I've never encountered anyone like them before. Where are they from?

MONTGOMERY: Excellent fellows, aren't they? They are natives of a nearby island. We hired them as laborers. I daresay you wouldn't have had the opportunity to see them before.

EDWINA: Ah. I suppose that explains it. Odd fellows.

MONTGOMERY: Are they? I imagine I have grown used to them. Well, let's get you to your room. M'ling, show Miss Prendick the way.

M'LING bows toward EDWINA and gestures. Nervously, she follows him as he leads her to a door.
THE ISLAND OF DR. MOREAU

ACT ONE, SCENE 6
EDWINA’S ROOM

GRACE: (Narrating.) “Soon I was in the room I would occupy for some time. Montgomery’s room had a shelf of books - - mostly medical or biological texts, but some literature as well. I started investigating those as I began to resign myself to some months in this foreign land. Shortly, there was a knock at the door.”

The lights come up on a small room containing a bed, nightstand, shelf of books, a chair, etc. Spartan but comfortable. EDWINA is examining the various books. There is a knock at the door.

M’LING: (Off stage.) Your lunch, miss.

EDWINA opens the door. M’LING stands outside with a tray. He comes in and places it on the nightstand. As he bends to do this, his hair moves and reveals his ears, which seem to be somewhat pointed and covered in fur. EDWINA reacts to them immediately. M’LING, noticing her reaction, quickly pulls his hair back into position and hurries away. MONTGOMERY crosses paths with him, looks after him a moment, then turns his attention to EDWINA.

MONTGOMERY: Thought you might like some company for your first meal. Have you found the quarters acceptable?

EDWINA: Quite. My thanks. I hope you are not too inconvenienced by moving. I could always sleep in the storage room - - I have had rougher accommodations in my journeys, believe you me. (Sits on the bed and pours tea.)

MONTGOMERY: Unnecessary.

MONTGOMERY pours himself some tea, then waves at EDWINA’s teacup.

MONTGOMERY: Would you not prefer something stronger?

EDWINA: No, thank you, I’m an abstainer.
MONTGOMERY: I wish I'd been. It was that infernal stuff which led to my coming here - - that and a foggy night. I thought myself in luck at the time, when Moreau offered me - -

EDWINA: It's never too late to reform one's self.

MONTGOMERY: So they say. One needs the proper motivation, I suppose.

*He sits in the chair opposite her.*

MONTGOMERY: Now, I should warn you, there are some areas the good doctor will want you to stay out of, where the research is being conducted. Most will be locked, of course, so it should be easy for you to avoid them.

EDWINA: I understand. The research here must be very important to warrant such secrecy.

MONTGOMERY: Moreau certainly thinks so.

EDWINA: Moreau. I am sure that I know that name.

MONTGOMERY: You do? From where?

EDWINA: I'm trying to remember . . . it seems like it was more of a phrase, come to think of it . . . (Suddenly remembering.) “The Moreau Horrors” - - that's it. An incident in London some years ago, supposedly involving scientific torture of some sort, wasn’t it? Penny dreadfuls keep the phrase alive. Unfortunate coincidence, I suppose?

MONTGOMERY: Indeed.

EDWINA: Montgomery, why has your servant pointed ears?

MONTGOMERY: (Surprised, sputtering his drink.) Damn! Pointed ears?

EDWINA: Little points to them and a fine black fur at the edges.

MONTGOMERY: I was under the impression - - that his hair covered his ears.

EDWINA: I saw them as he stooped by me to put that tea you sent to me on the table. And his eyes shine in the dark.

MONTGOMERY: I always thought that there was something the matter with his ears from the way he covered them. What were they like?
EDWINA: (Suspiciously.) Pointed, rather small and furry - - distinctly furry. But the whole man is one of the strangest beings I ever set eyes on. Where did you - -

Suddenly, a strange, animalistic cry is heard. EDWINA starts at it, but MONTGOMERY takes it more in stride, simply taking note of it, but continues eating.

EDWINA: (Unsettled.) Where did you pick up the creature?
MONTGOMERY: San Francisco. He's an ugly brute, I admit. Half-witted, you know. Can't remember where he came from. But I'm used to him. We both are. How does he strike you?
EDWINA: He's unnatural. There's something about him - - don't think me fanciful, but it gives me a nasty little sensation, a tightening of my muscles, when he comes near me. It's a touch - - of the diabolical, in fact.
MONTGOMERY: Rum! I can't see it. I had no idea of it. The crew of the schooner must have felt the same. You saw the way the treated him.
EDWINA: Yes. (Another cry is heard.) What is that cry?
MONTGOMERY: Moreau is at work in the lab. Unpleasant, I admit, but endurable with the right encouragement (Gestures to his drink.) I suppose I should go assist him. M'ling will be by to clear this later. Good afternoon.

MONTGOMERY rises and leaves. EDWINA, disturbed by the cries, puts down her tea. She listens for a moment, then shakes her head, takes a book and tries to read. The cries continue, and she cannot concentrate. She puts the book down and starts to pace nervously. As the cries continue, she finally opens the door and exits.
GRACE: (Narrating.) “The cries of pain were too much for me. I resolved to go for a walk to clear my head. Heading out from the compound, I struck off along one of the trails leading into the jungle. I resolved not to go too far, being unfamiliar with the area, but the horrific screeches seemed to push me on and I was a good distance away before they had faded enough for me to relax.”

EDWINA enters along a trail in the jungle. She looks back, and when she does not hear a cry behind her, she sighs in relaxation. Suddenly, she notices something in the brush. Investigating, she discovers a dead rabbit. This disturbs her, and she looks around, but does not see anything immediately. She continues along, but more on guard. As she approaches a streambed, she comes upon the LEOPARD-MAN walking on all fours, drinking from the stream. When the LEOPARD-MAN sees her, he races away into the forest. EDWINA starts to head back to the compound, nervous. As she is traveling, several PIG PEOPLE come out of the jungle, talking to each other. They freeze when they see her.

EDWINA: Hello.

PIG-PERSON 1: Hello.

He drops to all fours for a moment. The others kick him, and he immediately rises back onto two feet.

PIG-PERSON 1: Sorry, sorry. Don’t tell, don’t tell.

EDWINA: (Nervously.) I - - I won’t. Good day.

She passes on. The PIG PEOPLE leave. As EDWINA starts to work her way back to the compound, she starts looking behind her anxiously, as though looking for someone. The LEOPARD-MAN hides in the bushes, but always ducks back out of sight when she glances his way. Suddenly, he jumps in front of her. She freezes.
EDWINA: Who are you?

He approaches her, sniffs at her, and slinks uncomfortably close to her. Trying neither to move nor to show fear, eventually she can stand it no more when the LEOPARD-MAN reaches for her, and she knees him in the stomach, running as he doubles over in pain. She runs, taking off her scarf and grabbing a rock as she does so. As she is almost back to the compound, she sees the LEOPARD-MAN has followed her and cut her off. She begins to swing the scarf and tosses the rock as he springs at her, catching him in the head and knocking him down. She runs back to the compound.

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