

JACQUELINE HYDE

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Written by Rolfe Kanefsky

Inspired by

Robert Louis Stevenson's

"The Strange Case of Dr. Jekyll and Mr. Hyde"

BearManor Media

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THE VERY STRANGE JOURNEY OF JACQUELINE HYDE

Foreword by Rolfe Kanefsky

Welcome to the wonderful, wacky and wicked world of *JACQUELINE HYDE*, my sexy/horror screenplay greatly inspired by a classic tale you might have heard of, written by Robert Louis Stevenson. Thanks to a clause called PD (public domain), Stevenson's famous story, *The Strange Case of Dr. Jekyll and Mr. Hyde* written back in 1886 can be adapted, remade, and/or reworked by any aspiring writer/filmmaker without having to pay for the actual rights. It's available to the world along with the works of William Shakespeare, Edgar Allan Poe, Charles Dickens and many, many others.

Because of this fact, Jekyll and Hyde has been turned into dozens and dozens of movies over the centuries. Being a Gothic style horror tale, the list of titles inspired by this piece of literature are numerous, including over 100 cinema outings. Most of these stories follow the basic premise of a man of science (a doctor) who invents a serum that releases a monster (the ID) inside of him. He transforms into a beast and goes on a rampage that is filled with sex and violence. Some of these tales have played with the transformation concept such as in *Dr.*

Jekyll and Sister Hyde produced in 1971 where Ralph Bates becomes Martine Beswick. In 1995, a more humorous version of this occurred in *Dr. Jekyll and Ms. Hyde* when Tim Daly finds himself transformed into Sean Young!

However, when I started to play around with this Stevenson's tale, I don't believe I had ever seen it be done entirely from the woman's point of view and *her* journey into self-discovery. That seemed like something fresh and new plus it could also be very sexy but I'm getting ahead of myself.

So, let's jump back to 1996. I had seen *Dr. Jekyll and Ms. Hyde* in the theaters and didn't really care for it. Many audiences didn't and the film was hardly considered a success. So, I can't really say that it inspired me at all years later. What did inspire me was working with an actress named Gabriella Hall.

I had moved from New York to California and was a struggling filmmaker looking for a break. As fate would have it, I met a French producer, Alain Siritzky, who was about to make a series of erotic comedies based on the graphic novels by Milo Manara. They were called *The Click* and *Butterscotch*. I met Alain a few months before production was about to begin and he was impressed by my previous work and knowledge of Milo Manara. I was already acquainted with the comics. Long story short, he hired me to write and direct some of these films.

The first one I wrote was eventually released as *The Ultimate Attraction*. It was

the first of seven movies for the *Click* series and would immediately be followed by *Butterscotch*, which was another seven features meant for last night cable. These were all to be erotic softcore movies. 14 films in total all being shot back to back to back with a production schedule of six days apiece. Quite an undertaking.

During the casting stage, we saw a lot of actors. Since the premise of *Click* was about a remote control that could sexually turn people on, every audition consisted of actors and actresses having to get suddenly aroused and giving their best "fake orgasm". It was like watching hundreds of women doing the classic restaurant scene from *When Harry Met Sally*.

I "suffered" through close to fifty days of auditions. I saw them all, trying to find the stars for my *Ultimate Attraction*, *Rod Steele 0014* and my two *Butterscotch* movies called *The Erotic Misadventures Of An Invisible Man* and the follow-up *Power Flower*. We found a lot of very attractive actors and a few of them were pretty talented as well.

But I was having trouble finding my leading lady. I needed someone beautiful, comfortable with all nudity and the many simulated love scenes. She had to be funny, be a good sport, and talented. Not an easy combination to find. Well, towards the end of the audition process, I got lucky. I found who I was looking for in the form of Gabriella Hall. She ended

up starring in almost all the flicks I did for Siritzky productions over the next few years.

Gabriella and I became friends. To be honest, I developed a crush on her. When you watch her, you can see why. A natural beauty who was smart and funny. Plus she was single as was I. But it's never a good idea to get involved with your actors so our friendship remained just that, friends.

We had fun making these movies and our partnership continued with the next series, *The Sex Files*. Gabriella was in my *Alien Erotica* feature as well as a few roles I wrote for her that others directed. When I started to move out of the late-night world and do more "mainstream" independent movies, I tried to bring Gabriella along but my producers didn't want her.

Frustrated where her career was going, or rather, where it wasn't going, we started talking about making our own movie together. I would write and direct it while Gabriella would produce and star. Gabriella said she knew a few people with "deep pockets" who could finance a low budget movie. I came up with four concepts. There were two that Gabriella liked. One was called *The Red Room*, which years later was produced as *The Black Room* starring Natasha Henstridge, Lin Shaye, Lukas Hassel, Augie Duke, James Duval, Tiffany Shepis, and Dominique Swain. The other I titled, *Jacqueline Hyde*, my female take on the famous tale.

Finding this to be a good vehicle for Gabriella, we decided to produce this one together. I wrote the spec script, (meaning "for free") as she tried to raise the money. Not wanting to copy what I had done before but still wanting to write a screenplay that would appeal to fans of Gabriella Hall, we decided it should be a sexy movie but not a late-night erotic film. We both wanted to branch out from that genre while still appealing to fans of those movies as well as the horror community. It would be a sexy horror movie with a sense of fun while also saying something about how women are told what they are supposed to look like in today's society. I wanted to make a movie about an attractive woman who suffered from low self-esteem and uses a magical potion to become other people. The monster is represented by what society does to women, destroying them from the inside out.

For me, this was an interesting story and something that I could really do something with while also giving audiences a crazy sexy horror ride. Body horror crossed with a psychological study from a woman's point of view. In my mind this was going to be *Jekyll and Hyde* meets *Looking For Mr. Goodbar*, an infamous 70s movie starring Diane Keaton. *

Gabriella loved the script and started talking with potential backers. She found one who was willing to put up the entire budget, which was just under 100K in 2004. Since we had so little money, I deferred

my entire writing/directing/producing salary and even put up three thousand dollars myself to secure an office location for the climax of the movie.

While we were preparing to make "*Jacqueline Hyde*", I agreed to write and direct another low-budget zombie horror/comedy called "*Corpses*" for a company known as York Entertainment. That was a nightmare experience but I did it, in part, because I felt I could find some good crew members for my next movie. I also purposely designed a few effects that were similar to ones in my "*Jacqueline Hyde*" script, feeling I could save money by getting the other company to finance the special effects gags that I would reuse for my own movie. I was thinking like a producer. Using one film to help finance the other.

Well, it turned out that "*Corpses*" was such a messy production that I only found a few good crew people and actors that I brought with me into our "*Hyde*" production. But none of the effects were good enough to use again so we had to hire a much better team to pull off the transformation gags and other bits of gory mayhem.

However, there was one invaluable crew person I met on "*Corpses*". She was my script supervisor and carried on in that position for "*Jacqueline Hyde*" as well as becoming an Associate Producer, found our main house location in Redondo Beach, and would go on to become a line producer, co-producer and then