





Walerian Borowczyk's original character sketches for *Dr. Jekyll*

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CAST

UDO KIER as Dr Henry Jekyll
MARINA PIERRO as Fanny Osbourne
PATRICK MAGEE as General William Danvers Carew
GÉRARD ZALCBERG as Mr Hyde
HOWARD VERNON as Dr Lanyon
CLÉMENT HARARI as the Reverend Donald Regan Guest
and
JEAN MYLONAS
EUGENE BRAUN MUNK
LOUIS MICHEL COLLA
CATHERINE COSTE
RITA MAIDEN
MICHÈLE MAZE
AGNÈS DAEMS
MAGALI NOARO
DOMINIQUE ANDERSEN
ISABELLE CAGNAT
GISÈLE PRÉVILLE
MICHAEL LEVY

CREW

Written, directed and designed by **WALERIAN BOROWCZYK**
Produced by **ROBERT KUPERBERG** and **JEAN-PIERRE LABRANDE**
Executive producer **RALPH BAUM**
Cinematography by **NOËL VÉRY**
Costumes Designed by **PIET BOLSCHER**
Make-Up by **CHRISTINE FORNELLI**
Sound by **GÉRARD BARRA** and **ALEX PRONT**
Edited by **KHADICHA BARIHA**
Music by **BERNARD PARMEGIANI**
Whodunit Productions/Allegro Productions/Multimedia, 1981

A BATH FULL OF SOLICOR

by Daniel Bird

Virtues can be faked. Depravities are real.
(Klaus Kinski)

In 1980, the Polish-born France-based filmmaker Walerian Borowczyk (1923–2006) was a guest at the Oxford Film Festival. During his visit, he claimed to have found the first draft of Robert Louis Stevenson's novella. The original version of *The Strange Case of Dr Jekyll and Mr Hyde* had been written in the autumn of 1885 in a three-day, drug-fuelled frenzy: Stevenson was suffering from tuberculosis, and was being treated with medicinal cocaine. For over a century, the question of who destroyed the manuscript remained a mystery. Subsequently, Borowczyk confessed that his discovery was a hoax, but suggested that his film was, nevertheless, true to Stevenson's unconscious. Just as buildings are as much about space as they are bricks and mortar, there is an edifice at the centre of Stevenson's novella: femininity.

A CHANCE MEETING ON A SEWING TABLE

Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* may be most famous for its treatment of the duality of man. In *The Strange Case of Dr Jekyll and Miss Osbourne* (*Le cas étrange du Dr Jekyll et Miss Osbourne*, 1981), Borowczyk was interested in extending this treatment to the duality of the sexes (not to mention the duality of artist and artwork). Inevitably, mirrors play a key role in Borowczyk's treatment of Stevenson's tale. Prior to assaulting the young aspiring dancer, Borowczyk frames Hyde, in silhouette and wearing a top hat, sitting at the bottom of the staircase, his reflection taking up the entire left-hand side of the frame. Before being ravished by Hyde, the general's daughter positions herself bent over a table so as to caress an undeniably phallic sewing machine, while drawing up her skirt so as to reveal her naked behind in a mirror, thus enabling daddy, tied to a chair, to watch his daughter being taken. However, the most emblematic image of *The Strange Case of Dr Jekyll and Miss Osbourne* is a sequence in which Fanny spies on Henry Jekyll preparing (and plunging into) a bath full of the transformative substance, solicor. Borowczyk himself designed the original French poster (to which Arrow's sleeve design pays tribute),



employing the image of Fanny's face both bisected and reflected, suggesting that his film is as much about Fanny's 'other half' as it is Jekyll's.

MANUSCRIPTS BURN

Ironically, it was Stevenson's wife, also named Fanny Osbourne, who burned the manuscript. In Borowczyk's film, we see Jekyll's fiancée (who, in Borowczyk's mind, is Stevenson's wife) tossing manuscripts into a fire, as well as burning a manuscript of the Doctor's treatise on transcendental medicine. In 2000, a two-page letter emerged, written by Fanny, to the poet (and model for Long John Silver) W.E. Henley. In the letter, Fanny claims responsibility for the incineration of the manuscript, on the grounds that she considered the theme of Dr Jekyll and the duality of man to be somewhat distasteful¹.

GOOD BAD TASTE

Like *The Beast* (*La Bête*, 1975) before it, Borowczyk's *Dr Jekyll* is an all-out assault on perceived notions of taste and decency. It shares with *The Beast* a plot which is condensed into a single night, which begins with a different type of horror: the dinner party. There have been many parallels drawn between Borowczyk's *Dr Jekyll* and Luis Buñuel's *The Exterminating Angel* (*El ángel exterminador*, 1962). However, perhaps a more direct influence on Borowczyk's film is the dinner party in Steve Roberts' adaptation of Vivian Stanshall's *Sir Henry at Rawlinson End* (1980), which Borowczyk got to see during his stay in Oxford. Described by *Time Out* as "the missing link between Monty Python and *Withnail and I*", *Sir Henry* impressed Borowczyk so much that he cast one of the actors (Patrick Magee) and started filming with the same cinematographer (Martin Bell). Stanshall's sense of humour, while primarily verbal (and musical), clearly resonated with Borowczyk, a filmmaker whose reputation for eroticism eclipses his remarkable capacity for both horror (i.e. *Angels' Games* [*Les jeux des anges*, 1964], the 'Erzsébet Báthory' episode of *Immoral Tales* [*Contes immoraux*, 1974]) and comedy (*Theatre of Mr and Mrs Kabal* [*Théâtre de Monsieur & Madame Kabal*, 1967], *The Beast* [1975]).

1. John Ezard, 'The story of Dr Jekyll, Mr Hyde and Fanny, the angry wife who burned the first draft', *The Guardian*, 25 October 2000

The dark humour at the heart of Borowczyk's *Dr Jekyll* is the conflict between outer notions of social standing and respectability and inner fears and desires: the arrogant Dr Lanyon, the pompous Reverend Donald Regan Guest and General William Danvers Carew. Magee's turn as the General encompasses arrogance, lechery, recklessness, cowardice and sadism. It terms of reconciling these disparate 'qualities', the general is a thoroughly grotesque creation. In *Alien* (1979) (which seems to have impressed Borowczyk in terms of the execution of the monster), Ash, the robot played by Ian Holm, talks of admiring the purity of the titular beast. Similarly, 'pure' is the best word to describe Gérard Zalcberg's Mr Hyde. There is a bestial amorality to his actions, arguably the most perverse of which is when, having awakened the lusts of the general's daughter, he shoots her with a bow and arrow, ordering the girl to "respect your father!" The bow and arrow (engagement gifts for Jekyll and Osbourne from the General), are rendered indispensable props in Borowczyk's telling of the story. In Borowczyk's own filmography, the sequence when Hyde goes on a rampage with the bow and arrow recalls the 'game hunting' sequence in *Theatre of Mr and Mrs Kabal*. However, the prop at the heart of Borowczyk's *Dr Jekyll* is a bathtub.

THE BATH TRICK

Fantastic cinema of the late seventies and early eighties used advancements in special effects to show metamorphoses that had up until that point been obscured through cuts and dissolves (*Alien*, *An American Werewolf in London* [1981], etc.). In Borowczyk's film, Jekyll turns into Hyde in what appears to be a single master shot (but appearances, as is usually the case in this director's filmography, are deceptive). The most extravagant of Borowczyk's make-up effects (besides Hyde's bright red penis) are the red contact lenses that signify the influence of the potent bath salts that underpin Jekyll's research. As for the transformation itself, Borowczyk once again resorts to the principle of Occam's razor: the simplest solutions are often the best. Rejecting elaborate make-up effects, Borowczyk simply cast another actor to play Hyde, a strategy that not only parallels Buñuel's casting of two actors to play the same character in *That Obscure Object of Desire* (*Cet obscur objet du désir*, 1977), but is also an elegant staging of Stevenson's duality principle. To further alienate the viewer from Hyde, Borowczyk shaves the actor's eyebrows, the effect of which just goes to show their role in conjunction with the eyes when it comes to interpreting facial expressions. In Borowczyk's film, Zalcberg's Hyde is unsettling mostly because we are

left unable to 'read' his thoughts and feelings, except for a few moments of strenuous physical exertion (i.e. twisting the leg of his crippled mother), his face is as deadpan as Buster Keaton's. As for the 'bath trick' involving red chemicals (and most probably an imperceptible dissolve between two takes), it evokes not so much Hollywood special effects as the magic tricks of Victorian-era conjurors. In one of his earliest animated short films for French television, *The Magician* (*Le magicien*, 1959), Borowczyk cast himself as a magician.

Jekyll's transcendence is not just moral and social, but physical. Yet another dualism: the spirit and the flesh. Thanks to Paul Schrader, the likes of Carl Theodor Dreyer, Yasujiro Ozu and Robert Bresson have been discussed as 'transcendental stylists' in terms of their cinematic ways of evoking the spiritual. It may sound contrived to argue that the likes of *The Beast* and *Behind Convent Walls* (*Interno di un convento*, 1977) are 'spiritual' films, but they are, nevertheless, metaphysical (the titular Beast is, while not supernatural, most certainly against God if not nature, and the gusts of wind that accompany the climaxes of both films are ghostly presences indeed – the question of whether this is proof of the Holy Ghost or not is a moot point).

WALERIAN AND BORO

Of course, the duality of Jekyll and Hyde embodies what is currently referred to by mental health professionals as dissociative personality disorder. However, Stevenson himself was well aware of the dissociative aspect of the act of artistic creation itself. When it came to inspiration, Stevenson relied not so much upon any muse as what he referred to as the 'little people', or 'brownies', which he credited as his unseen literary collaborators. There is a similar duality between Borowczyk, someone who kept his private life private (let us call him Walerian), but nevertheless made his fantasies very public ('Boro').

LOVE EXPRESS

The Strange Case of Dr Jekyll and Miss Osbourne climaxes with Jekyll/Hyde and Fanny embracing in a carriage as it careers through the streets of London. Borowczyk had filmed a similar sequence in his singular Polish feature film, *Story of Sin* (*Dzieje grzechu*, 1975). However, both sequences recall the feverish, train-carriage-set love scene

between Glenda Jackson and Richard Chamberlain in Ken Russell's *The Music Lovers* (1970). 'Love Express', the film within a film featured in Borowczyk's *Emmanuelle 5* (1987), concerns a train which functions as a brothel. This correlation between motion and almost demonic sexual impulse finds a strong parallel in the writings of the Polish pulp writer Stefan Grabiński (1887–1936). As Mirosław Lipinski notes, Grabiński's collection of train themed horror stories, *The Motion Demon* (*Demon ruchu*, 1919), explores the fantastic potential of the contemporary ideas: Henri Bergson's notion of 'Élan vital' and Einstein's Theory of Relativity². The bloody unison has a much older ascendant in the form of Plato's Symposium, in which Plato's Aristophanes offers a creation myth in which there were originally three sexes: male, female and 'the androgynous', who were half male and half female. According to Aristophanes, Zeus chopped each of the three sexes in half. Subsequently, each of the halves has been in a perpetual search for their 'other half'. Despite the rape, murder and destruction, *The Strange Case of Dr Jekyll and Miss Osbourne* has a happy ending of sorts, with Hyde finding his counterpart not in Jekyll, but Fanny.

REVOLUTION!

The Strange Case of Dr Jekyll and Mr Osbourne was produced by Robert Kuperberg and Jean-Pierre Labrande's Whodunit Productions. It was their second production with Borowczyk, coming after *Lulu* (1980). Kuperberg, Labrande and executive producer Ralph Baum had been involved in Joseph Losey's *Mr Klein* (1976). Around the time of the film's release, Kuperberg talked of *Dr Jekyll* as a genre film, but one treated in earnest and with respect. Kuperberg and Labrande had a definite eye on the international market, something evident in the casting (according to assistant Michael Levy, who also plays the role of Poole, Anthony Hopkins, fresh from *The Elephant Man* [1980], was approached for one of the parts). Similarly, an unusual amount of care was placed in the creation of the English version of the film (to call it a dub would be incorrect, as the soundtrack retains Patrick Magee's inimitable voice, which even pronounces "Jekyll" correctly³).

2. Mirosław Lipinski, introduction to *The Dark Domain*, Dedalus/Hippocrene, 1993

3. Stevenson, a Scot, wrote that 'Jekyll' rhymes with 'treacle'



In an interview with *L'Ecran Fantastique* magazine (Borowczyk may have fallen out of favour with both *Cahiers du Cinéma* and *Positif*, but the increasingly fantastic subject matter of his films appealed to what, in hindsight, was the most interesting French film magazine of the 1980s), Kuperberg cited Andrzej Żuławski's *Possession* (1981) as an example of another English-language French production. Both *The Strange Case of Dr Jekyll and Miss Osbourne* and *Possession* were released in the summer of 1981. Both failed critically and commercially. It has taken over three decades for them to find their audience. When Andrzej Wajda, Borowczyk's one-time colleague at the Kraków Academy of Fine Arts, presented *Man of Iron* (*Człowiek z Żelaza*) at the Cannes Film Festival in 1981, he called for all the wandering Poles to return to the homeland. The free trade union Solidarity was formed in the Lenin Shipyard of Gdańsk the previous year, and the cracks in Soviet Communism were revealed to an international audience. Borowczyk's *Dr Jekyll* ends on a revolutionary note, with the overthrow of both patriarchy and matriarchy, a rejection of both religious and military authority, not to mention the convention of marriage. Neither for nor against such a revolution, Borowczyk suggests it is inevitable, like the explosion at the end of his signature work, *Renaissance* (1963). However, it will only be a matter of time before a new order is fashioned out of the wreckage, like the tyrannical regime that emerges from the tumultuous earthquake depicted in Borowczyk's first live-action feature film, *Goto, Isle of Love* (*Goto, l'île d'amour*, 1968).



THE STRANGE CASE OF DR JEKYLL AND MISS OSBOURNE

The French release of *The Strange Case of Dr Jekyll and Miss Osbourne* (to give it Borowczyk's preferred title, although its distributor changed it to *Docteur Jekyll et les femmes*) was accompanied by the publication of an attractive coffee-table book, *Borowczyk: Cinéaste Onirique* (La Vue, 1981) that interspersed colour and black-and-white stills from the film and from Borowczyk's earlier work with assorted texts, of which this was the introduction. The Surrealist writer André Pieyre de Mandiargues (1909–91) was a close friend of Borowczyk, who adapted his work as the feature films *The Margin* (*La Marge*, 1976) and *Love Rites* (*Cérémonie d'amour*, 1988) and the episodes 'The Tide' (in *Immoral Tales/Contes immoraux*, 1974) and 'Marceline' (in *Immoral Women/Les héroïnes du mal*, 1979).

Many of the English and American writers of the nineteenth century exhibit in their work a curious mixture of puritanism and erotomania, a taste for crime, a unique marriage of good and evil, heaven and hell. Robert Louis Stevenson, who wrote a considerable body of work before he died in 1894, aged forty-six, was one of the best of them, and his most unforgettable book is undoubtedly *The Strange Case of Doctor Jekyll and Mr Hyde*, a novella on the subject of a doctor's purest intelligence alternating with the most demonic instinct in a doctor. A memory of a reading the story or seeing one of the many film adaptations it has inspired is more or less faithfully recalled by us all. Now it seems that the first draft of the story was condemned to the fire by Stevenson's wife, who was shocked by its eroticism. Women, the female body, are more or less excluded from the published text. As to Walerian Borowczyk's claim of having discovered the remnants of the original version in London, it is not impossible. In any case, we cannot but praise this great filmmaker, who lives by and for the exaltation of the female body, for tightening the union of Jekyll and Hyde and giving the dual character invented by Stevenson a new double: a bride, a lover, a devilish sister, a carnal reflection, wonderfully embodied by the Raphaelite beauty of Marina Pierro. In doing so, I believe that the subject suited him perfectly, and drove him to film (and complete in just four weeks of work) his masterpiece. For a very long time I have not seen anything on screen as beautiful as *Dr*

Jekyll and Miss Osbourne, and I wish for many viewers to lose themselves, as I have, in this film.

There is nothing pornographic in this film, I hasten to say, because Borowczyk has, for some, acquired the unfortunate reputation of a pornographer and for my part I hate this sort of facile vulgarity that slips easily into art or literature like a lascivious hand. The caresses, rapes and murders in this *Dr Jekyll* will be too much for sensitive souls, for it has the ability to shock and hurt like a fist or a knife. And the hand that caresses, the one that kills, is the hand of a dark angel, the destroying angel, here seen as a seductive androgyny formed by the pair of Jekyll and Fanny Osbourne, this couple is truly united in the long final scene where the superhuman is reconstituted in a bloody fusion of male and female, in a magical and beautiful blond light¹ that exalts carnal forms and could be the first beginnings of something as well as the end of everything. As the film ends, the filmmaker has had the courage to spare us a hypocritical finale, and the cinema ceases to be dark and we emerge bathed in the light of love that, through art, Walerian Borowczyk has derived from Fujicolor film, this blond light I would like to see during my final moments... After André Breton, who, after William Blake, Swinburne and other poets, I propose this film worthy of being called surrealist, *The Strange Case of Dr. Jekyll and Miss Osbourne*.

André Pieyre de Mandiargues

1. De Mandiargues' original text refers to "lumière blonde", here translated as 'blond light'. However, de Mandiargues could possibly be referring to the technical term, "une blonde", referring to the smallish portable lights (1 to 2kW) much loved by Borowczyk, giving off a warmish 3200 degrees light used (at times in quantity) for mood lighting, key lighting and fill lighting. According to Borowczyk's assistant, Michael Levy, de Mandiargues was familiar enough with Borowczyk's approach to lighting to know that he loved blondes (lamps).



CONTEMPORARY REVIEWS

The Strange Case of Dr Jekyll never opened commercially in the United States, and in Britain it initially played in one cinema for one week only, with hardly any advertising and an official press screening held during the run, so that the film had already vanished before most reviewers could get round to acknowledging its existence. However, long-term Borowczyk champions Chris Peachment in *Time Out* and Nigel Andrews in the *Financial Times* managed to publish reviews during the original run itself, with the final line of Peachment's review suggesting that the film was essentially being marketed as a soft-core sex film (and had duly been heavily cut by the British Board of Film Censors):

Borowczyk brings to this the same bizarre, poetic sensibility which made *Goto, Island of Love* and *Blanche* such outlandish wonders, but which forced him into working in the margins of the sex-film industry. [...] As usual Borowczyk exercises his immaculate, painterly eye for unusual objects and settings, and a fetishist's delight in costume (especially shoes). God knows what the raincoat trade makes of it: a film of strange and outrageous beauty which seems to emanate from that place where our fears are also desires.

(Chris Peachment, *Time Out*, 15 February 1984)

This thunderously dotty farrago of swordsticks and blood rites surfaced at Cannes five years ago and was asked by many critics to dive straight back into oblivion. The more fools they; and no wonder distributors hesitate to expose their more wayward wares to Press comment. The film is vivacious, atonal and unforgettable, like a meeting of minds between Lulu and Dracula.

(Nigel Andrews, *Financial Times*, 17 February 1984)

Another of Walerian Borowczyk's little erotic jewels, finally surfacing without any publicity, press reviews or even stills, and in a dubbed print but of quite acceptable quality (Patrick Magee clearly speaking his own English, anyway) and of truly ravishing colours. [...] The film is very strong on atmosphere, full of dark corners, both in the



street where the evil stalks amid the hansom cabs and dingy tenements, and in the vast house itself, with its gathered invitees about to be assaulted by the horror emerging from the locked laboratory doors.

(Phillip Bergson, *What's On*, 23 February 1984)

Full of fun and fetishism, it veers between plain absurdity and rich suggestiveness as Borowczyk continues his love-hate affair with all things Victorian. Who else would think of draping a girl over a treadle sewing-machine as an image of erotic invitation?

(*Sight & Sound*, Spring 1984)

Borowczyk's imagery here, fed by his own fetishistic fascination with all things antiquarian, is often stunning as the whole film becomes a sort of still life in which familiar yet alien objects – an ancient dictaphone, a treadle sewing machine, a book of remembrance – seem imbued with a secret significance all their own, and in which a glimpse of a whalebone corset or ruffled petticoat carries a heady whiff of eroticism. [...] But the film is also, frankly, a mess.

(Tom Milne, *Monthly Film Bulletin*, April 1984)

But the film refused to die. Almost exactly a year later, it was revived uncut at London's Institute of Contemporary Arts as the centrepiece of a near-complete Borowczyk retrospective, this time given an advance press screening. However, the critical reception could best be described as "mixed", although Nigel Andrews once again went out of his way to champion it: his lengthy rave review led his column that week.

Those in search of pornography pure and not necessarily simple may get some satisfaction from Walerian Borowczyk's *Dr Jekyll*. [...] Borowczyk conjures up a few whiffs of the erotic but, as corpses accumulate, sodomy thrives and Fanny immerses herself in the Hyde-transforming tub (*wasn't it fun in the bath tonight?*), a stench of rotting ham predominates.

(John Coleman, *New Statesman*, 8 February 1985)

[Borowczyk's] new film *Dr Jekyll*, with a largely foreign cast appallingly dubbed into English, is simply not recognisable as being from the same hand, there being no trace of artistry, indeed much directorial crudity, in a scarcely coherent period tale of split personality, sex, perverse and otherwise, and murders remotely inspired by Stevenson's famous story.

(*Daily Telegraph*, 8 February 1985)

Repellent version of Robert Louis Stevenson's novella by the Polish Walerian Borowczyk. He has a fine eye for macabre melodrama, but it is hard to see who would enjoy explicit sexual mutilation on this scale.

(*Ms London*, 11 February 1985)

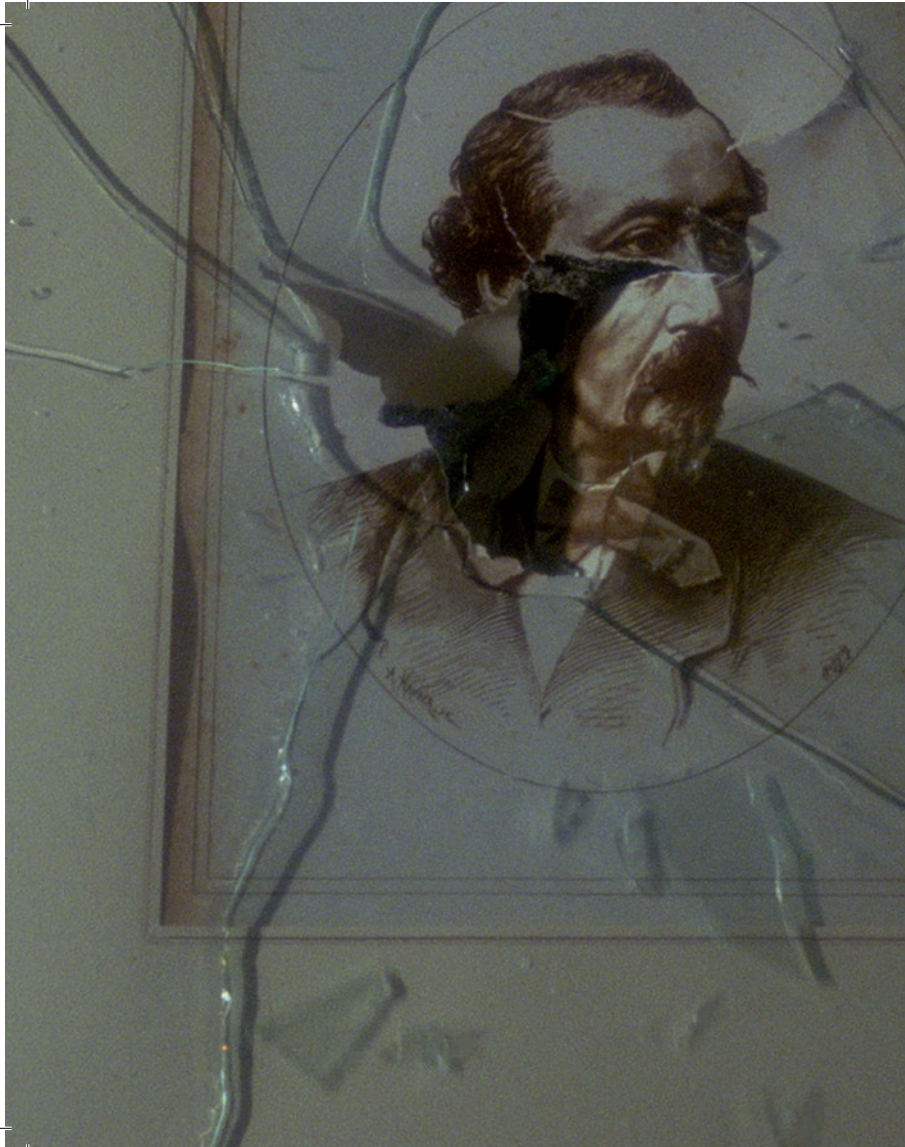
What is clear is that Borowczyk has tried to parallel the awful nightmare Stevenson was said to have had before writing. He might have accomplished this less risibly with a better script which, often appallingly dubbed into English, would convulse a codfish. As it is, though, the power of his obsessively erotic vision is badly weakened but not entirely killed.

(Derek Malcolm, *The Guardian*, 14 February 1985)

What [Borowczyk] has tried to do with this classic horror story is difficult to decide. If he was fascinated by the repressed sexuality of 19th century London, he seems to have found the wrong city for, despite the fog, this looks more like Warsaw. [...] A black comedy, then? Hardly, because most of the laughs seem unintentional and are usually drowned by screams.

(Tom Pocock, *Evening Standard*, 14 February 1985)

While mostly risible (and often emetic) in execution, Borowczyk's picture is interestingly provocative in concept. The casting of the all-purpose Euro-weirdo Udo Kier in the title role somewhat blurs the distinction between Jekyll and Hyde, but the presence of the late Patrick Magee as a choleric general brings back fond memories of Marcel



Carné's intentionally funny commentary on English manners in Victorian London, *Drôle de drame*.

(Philip French, *The Observer*, 17 February 1985)

Walerian Borowczyk once possessed a towering talent, and one can still see its flickerings in the fetishistic treatment of furniture, contraptions and clothes. But the sum total is an unedifying mess.

(Geoff Brown, *The Times*, 15 February 1985)

If the film sounds like the lurid delirium of a crazed surrealist—well, to some extent it is. But then so are many of Webster's plays, Goya's paintings and Buñuel's movies. What hoists them and this into distinction is their wit and organising poetry. [...] The film's images are its glory. The games of Hyde-and-seek that Borowczyk plays with his murderer amid the shadows: a wind-slapped scarlet curtain that licks a fallen body like a giant tongue; the Gothic Revival weaponry blazing into mad life amid the Gothic Revival architecture; and the red and boiling bathwater into which Jekyll plunges himself before emerging new-baptised as Hyde. Potent and poetic, mischievous and macabre, Borowczyk's film shows just how many imaginative worlds the horror movie can open up when the right artist holds the keys.

(Nigel Andrews, *Financial Times*, 8 February 1985)

INTRODUCTION AND SCRIPT EXTRACT

by Walerian Borowczyk

This is no tale for naughty young boys or for the obsessed, it's a little of our daily life mingled skilfully with the indescribable settings of the great fears, collective as well as solitary.

Pierre Mac Orlan¹

The text has been written by the author of the film himself and owes its particular style of writing to that fact.

The description of the sets and costumes, as well as the outwards appearance of characters, are reduced to a bare minimum essential to the preparation of the shooting breakdown for the technicians alone. Only information concerning the settings and movements of the actors is given.

There are very few, if any notes on acting and dialogue interpretation: excessive commentary set out in a definitive way can only limit an actor's freedom.

The sense of time in the screenplay is necessarily distorted since, for example, directions such as: "Elizabeth drags herself up the steps"² or "Dr Jekyll is exhausted, physically and morally" which take up half a line each in the screenplay, represent

1. Borowczyk prefaced his script of *The Strange Case of Dr Jekyll and Miss Osbourne* with this citation from Pierre Mac Orlan's preface to a French translation of Stevenson's text. Mac Orlan, a pseudonym of Pierre Dumarchey (1882–1970) is perhaps most famous for writing the novel upon which Marcel Carné's *Le Quai des Brumes* (1938) was based. He was a keen proponent of the fantastic.

2. Elizabeth was the original name of the Fanny Osbourne character, before Borowczyk hit upon the inspired and subversive idea of naming her after Robert Louis Stevenson's real-life wife.

scenes which will last one minute on the screen while dialogue which takes up an entire page of the screenplay will only require 15 seconds of screen time.

The film "THE STRANGE CASE OF Dr. JEKYLL AND Mr. HYDE" is not a comedy as one might suppose from reading the script. The readers, above all the actors, are asked to dismiss their own immediate conception of the acting style called for in the film. All elements towards the grotesque. Credibility alone will establish the proper proportions of humour.

Walerian Borowczyk.

***The Strange Case of Dr Jekyll and Miss Osbourne* culminates in a long, mostly wordless virtuoso montage. Borowczyk described both the shots and their running order in precise detail in his original script.**

84.

Clatter of wheels rolling over the cobblestones.

CARRIAGE INTERIOR – LONDON AT NIGHT – 891 – 910

Elizabeth in Hyde's arms.

Both of them nestled as in a dark closed nest.

The carriage, jostled, traverses the city at great speed.

The sounds of the wheels blend in with the music.

The bodies of the two monsters.

The arms, the hands, the faces.

Elizabeth's blue eyes shine in the darkness. Blood on Elizabeth's leg.

Hyde notices it. His lips seek the wound.

Blood on Hyde's shoulder: the wound souvenir of the arrow thrown by Elizabeth.

Hyde's lips approach Elizabeth's wound.

Hyde's lips suck Elizabeth's blood.

Elizabeth's lips suck Hyde's blood.

An exchange of blood, a closed circle, a vicious circle...

The carriage charges through London at dizzying speed.

Nocturnal London flies by, seen through the curtains of the carriage.

Hyde and Elizabeth devour one another.

An avalanche of images fleeting like the carriage and the streets along the way succeed one another on the screen.

The room with the three women: Mrs. Enfield, Mrs. Maw, Mrs. Osbourne, asleep and raped.

The cistern full of water: Mr Guest's cloak, his shoes and his bible floating on the surface.

A scalpel lacerates the painting by Vermeer.

Margaret, her legs apart, raped, in her kitchen.

The portrait of Jekyll's father destroyed by sulphuric acid.

Lady Jekyll lies next to the piano, raped.

The mare's genitals.

The stallion's genitals.

The books burn among the ardent flames.

The phonograph shouts "Long live fear and hate!"

Hyde and Elizabeth, the couple, united by a voluptuous and evil passion.

A final inscription appears on the screen:

"Long live the novelty of my sensations!"

Dr. Henry Jekyll.

HAPPY TOY

by Daniel Bird

Happy Toy (*Jouet Joyeux*, 1979), a short film Borowczyk created from Charles-Émile Reynaud's hand drawn strips for his praxinoscope device, rarely features in filmographies of the director. In Borowczyk's own filmography, he lists the film not as *Jouet Joyeux*, but *Zootrope*. Compared to Borowczyk's shorts of the 1960s, *Happy Toy*, its running time barely two minutes, appears to be a relatively minor work. Nevertheless, it is significant for a number of reasons. First, it is Borowczyk's most explicit engagement with the subject of early cinema. Second, along with films like *Letter From Paris* (*Brief von Paris*, 1976) and *The Greatest Love of All Time* (*L'amour "monstre" de tous les temps*, 1978) it is proof of Borowczyk's love of the short film and playful experimentation with form. In *Letter From Paris*, a wordless, experimental portrait of Paris filmed by Borowczyk himself for the West German television station ZDF, there is a brief moment when the director pans up to reveal an enormous advertising display featuring *The Margin* (*La Marge*, 1976). This one shot reveals the apparently schizophrenic nature of Borowczyk's artistic persona: the sensationalist and the experimenter. Similarly, the large canvases painted by the Serbian surrealist Ljuba in *The Greatest Love of All Time* feature in 'Marie', the final episode of *Immoral Women* (*Les héroïnes du mal*, 1979).

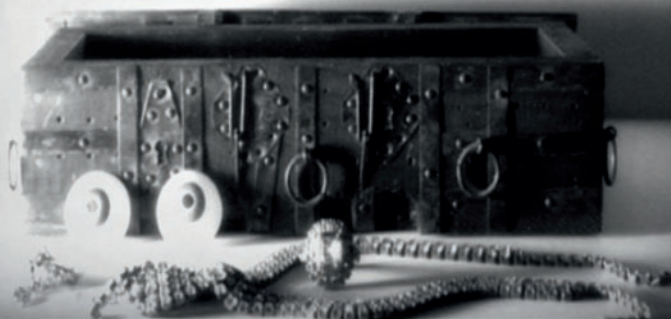
Happy Toy also 'pre-echoes' *The Strange Case of Dr Jekyll and Miss Osbourne*, as both feature different arrangements of the Gounod/Liszt 'Faust' Waltz. There is another point of correspondence between *Happy Toy* and *The Strange Case of Dr Jekyll and Miss Osbourne*: during the climax of the latter, when Jekyll and Fanny embrace in the back of the carriage, there is a brief sequence, flanked by black frames, featuring a series of five or similar but nevertheless different blue tinted exterior photographs (featuring wrought ironwork, masonry and glass roof) presented in quick succession, which give the illusion of movement. In essence, it harks back to Borowczyk's experiments with creating the illusion of movement through still photographs in films such as *The School* (*Szkoła*, 1958) and *House* (*Dom*, 1958). Nevertheless, it occurs unobtrusively within the context of a 'live-action' feature film.

Happy Toy was produced by Pierre Braunberger's production company, Les Films du Jeudi. Like Anatole Dauman's Argos Films, Les Films du Jeudi is a key production company in the history of French cinema, having produced films by the likes of Jean Renoir, Jean-Luc Godard and Chris Marker, amongst others. Borowczyk produced one portmanteau film for Les Films du Jeudi, *Immoral Women*, and contributed one episode to another, *Private Collections* (*Collections privées*, 1979). Borowczyk's assistant on the film was the English-born filmmaker Sarah Mallinson. Mallinson was both the partner and collaborator of the Hungarian-born animator Peter Foldes (1924-77). Braunberger's Les Films du Pleiade produced Foldes' singular venture into feature filmmaking, *Je tu elles* (1969). In addition to assisting Borowczyk on *Happy Toy*, Mallinson worked with the Dutch costumer Piet Bolscher on Borowczyk's contribution to *Private Collections*, 'The Cupboard' ('L'Armoire'), as well as Alain Robbe-Grillet's *La Belle captive* (1983). Uncredited, the rostrum cameraman was Jerzy Kular, who later joined Xavier Nicolas to form Sogitec, Europe's first CGI film studio.





HIMOROGI



un film di MARINA PIERRO e ALESSIO PIERRO

musica BERNARD PARMEGIANI

HIMOROGI

by Daniel Bird

Himorogi, the title of which refers to a sacred space, is an homage to Borowczyk. In this respect, it is certainly not the first. In 2006, the Quay Brothers presented a trailer for a film adaptation of Bruno Schulz's *Sanatorium Under the Hour Glass*, which ended with a dedication to Borowczyk, who had died the same year. In 2011, Bertrand Mandico directed a medium length imaginary biography of Borowczyk, *Boro in the Box*. What distinguishes *Himorogi* from these two works is that one of the co-directors worked with Borowczyk. Between 1977 and 1990, Marina Pierro appeared in five of Borowczyk's feature films: *Behind Convent Walls*, the 'Margherita' episode of *Immoral Women*, *The Strange Case of Dr Jekyll and Miss Osbourne*, *The Art of Love* (*Ars Armandi*, 1983), *Love Rites* (*Cérémonie d'amour*, 1988) as well as 'A Justified Treatment' ('Un traitement justifié', 1990) an episode of the *Série rose* television series.

Himorogi is not a pastiche of Borowczyk's cinema. Rather, it is a response. There are clear references to Borowczyk's key works: to give but two examples, the mechanical, crab-like camera movements in *Angels' Games* (1964), the objects which have a life of their own in *Renaissance* (1963). Interestingly, both the necklace and razor fingertips Pierro used in both *The Strange Case of Dr Jekyll and Miss Osbourne* and *Love Rites* make an appearance. Like *Jekyll*, the film makes use of the music of Bernard Parmegiani, specifically tracks from the 1975 album *De Natura Sonorum*. Like the work of the Quay Brothers and Mandico, the Pierros embrace Borowczyk's attention to detail – no prop is insignificant. Whereas video essays are usually analytic, *Himorogi* is synthetic, reconciling disparate motifs and themes in Borowczyk's work to create an autonomous whole. Above all else, it is a sensual response, favouring sights and sounds over words.



ABOUT THE RESTORATION

The Strange Case of Dr Jekyll and Miss Osbourne (Docteur Jekyll et les Femmes) has been exclusively restored in 2K resolution by Arrow Films.

The original camera negative was scanned in 2K resolution on a pin-registered Arriscan and was graded on the Baselight grading system. The film's original Director of Photography Noël Véry oversaw the colour grading for this project.

Thousands of instances of dirt, debris and light scratches were removed through a combination of digital restoration tools. Image stability, density fluctuation and other picture issues were also improved.

Prominent diffusion and specific lighting setups were used during production to achieve a distinct appearance for creative effect, and this has been preserved for this presentation of *Dr Jekyll*.

The French language mono soundtrack version was transferred from the original magnetic reels at Deluxe 142, London, and audio issues such as bumps, clicks and audible buzz were repaired, minimised, or removed. The English language mono soundtrack was transferred at L'Imagine Ritrovata, Bologna with restoration and conforming work performed by David Mackenzie. In both versions, some minor instances of audio noise remain, in keeping with the condition of the materials.

Throughout the film, audio synch will appear loose at times due to certain actors' voices being recorded in post-production. This is correct as per the film's original theatrical release. Although this edition of the film is being released under Walerian Borowczyk's preferred title *The Strange Case of Dr Jekyll and Miss Osbourne*, the onscreen title reflects its original French release as *Docteur Jekyll et les Femmes*.

Restoration Supervised by James White, Arrow Films
Restoration Services by Deluxe Restoration, London:
Film Scanning: Paul Doogan, Bob Roach
Film Grading: Stephen Bearman

Film Inspection and Repair: Marie Feldman
Restoration Supervisors: Tom Barrett, Clayton Baker
Restoration Technicians: Debi Bataller, Dave Burt, Lisa Copson, Tom Wiltshire
Restoration Management: Mark Bonnici, Graham Jones
Audio Transfer: Dominic Thomas/Deluxe 142, David Mackenzie

Audio Transfer Services by Immagine Ritrovata, Bologna:
Restoration Department Management: Alessia Navantieri, Davide Pozzi
Audio Transfer: Gilles Barberis

Special Thanks to Noël Véry, Dominique Ségrétin, Florence Dauman, Daniel Bird, Michael Brooke, David Thompson and Ulrich Lagriffoul & Isabelle Leveque of AB International Distribution

PRODUCTION CREDITS

Disc and Booklet Produced by DANIEL BIRD and MICHAEL BROOKE
Executive Producer: FRANCESCO SIMEONI
Technical Producer: JAMES WHITE
Production Assistants: LOUISE BUCKLER, LIANE CUNJE
QC and Proofing: MICHAEL BROOKE
Blu-ray Mastering: DAVID MACKENZIE
Subtitling: IBF DIGITAL, DAY FOR NIGHT
Design: JACK PEMBERTON

SPECIAL THANKS

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Khadicha Bariha provided essential information about Borowczyk's approach to editing
The director and cinematographer **Martin Bell**
David Bird
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Matthew Bird for his insights into Borowczyk's use of typography
Virginie Boireaux, formerly of AB Groupe, without whom this release would not have been possible
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Laurence Braunberger of Les Films du Jeudi
Martin Brooks for scanning ads and video sleeves
Jenny Brown

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Udo Kier
The late producer, **Robert Kuperberg**
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Sarah Mallinson
Kuba Mikurda, for the loan of his audio interview with **Michael Levy**
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Jonathan Owen, for demonstrating the existence of *Emmanuelle 77*
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Marina and **Alessio Piero**
Régis Robert of La Cinémathèque française
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Ula Śniegowska
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Pete Tombs, whose writings and film releases have played a key role in the resurgence of interest in Borowczyk's cinema
Borowczyk's camera operator, **Noël Véry**
Aleksandra Wisniewska, for whom the only real sin is to dress badly

www.walerianborowczyk.com

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