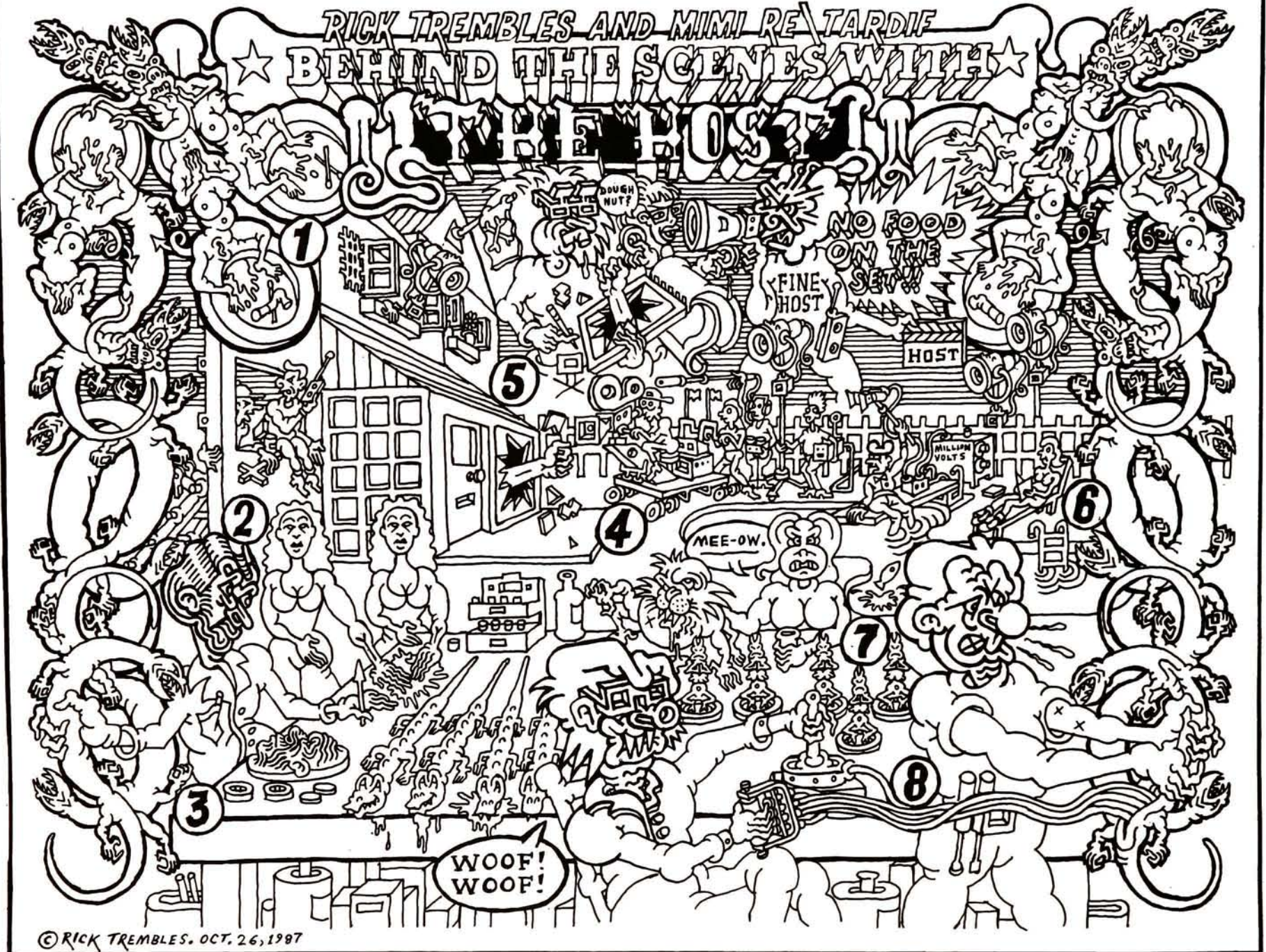


RICK TREMBLES AND MIMI RE/TARDIF

★ BEHIND THE SCENES WITH ★

THE HOST



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The Host

How to Decipher this Drawing...

by Rick Trembles and Mimi Re/Tardif

1. A single mysterious ashtray from the Belgian Congo (where people used ashtrays?) seems to be the starting point to this story of possession. Several disposable prop duplicates lined a table where the special effects department were HQ'd. One tray was intricately detailed and visceral-looking, as if it was in the process of coming to life. Upside

down the ashtrays offered a glimpse of the creature-to-be, serving the purpose of foreshadowing the crucial moment right off the bat. When the creature makes its entrance, viewers will collectively ponder, "Hey, where have I seen that slithering critter before?"

2. Johanna Pakula and her stunt-double await touch-ups onto their uglified left hands, made to look witchy and ravaged; these hands underwent much abuse on the set.

3. Award-winning special effects Montrealer Stéphane Dupuis kills time between shots by sculpting a clay likeness of Boris Karloff as "The Mummy" (Universal, 1932), Egyptiana being a favorite subject of his.

4. We witnessed the crew shoot take after take of Johanna's stunt double smashing her dishpan left hand through the back window of the back porch. In no time a carpentry crew would rebuild the broken area to its original splendor, ready to be redone all over again and again. A loud wind machine made trees tremble in the background.

5. Everything came to a halt when we were accidentally caught eating Dunkin'

doughnuts on the set, which, we were about to discover, was taboo. As a result, a 'host' of snack-related jokes circulated round the crew, such as "Hé, Jean-Guy, bring me a coke and a french fry while you're at it!" Anyhow, they didn't confiscate our doughnuts.

6. In order to cause much destruction via explosives, the whole set was an indoor/outdoor replica of an actual house in Town of Mount Royal which had previously been shot on location. They went as far as getting the very same company to install the very same sunken pool design into the ground floor of the warehouse in which the set was located.

7. Somewhere inside this story, an extremely rabid cat makes its appearance. The articulation of the cat was demonstrated to us as a simple hand puppet: its goop-filled mouth would chomp up and down, and to give the illusion of locomotion, several operators were required to manipulate concealed rods inside its limbs.

8. The climactic creature itself (amongst other less detailed, disposable stunt duplicates) is being manipulated by its proud parents. A whole network of

cables issuing from its underbelly caused it to buck, twitch, writhe, squirm, gnaw, quiver and gesticulate its way out of captivity. In a weird case of mimetism, creature and creator are one, as the puppeteer, steering joy stick in one hand, cable control handle in the other, goes: "GRRRR... GNASH... GNARL... RRRRR..."

We got the whole story explained to us as follows: 20 years ago, in the Belgian Congo, two young girls - Felice and her sister - are riding on a train. The train ride is weird, and Sis almost dies from a rare virus; Felice seems perfectly okay. 20 years later, Aunt Felice is invited (unless she just barges in for a visit) back to her sister's home where she is planning to transmit her mysteriously evil powers to her niece. The scene we witnessed, in which Felice busts the back porch window, shows the gradual wicked-witchiness which is starting to possess Felice - until the grueling end where she will, (we gather from having been present on the set and taking it all in), regurgitate the hideous ashtray-inspired creature for the first and final time. A moment not to be missed.