

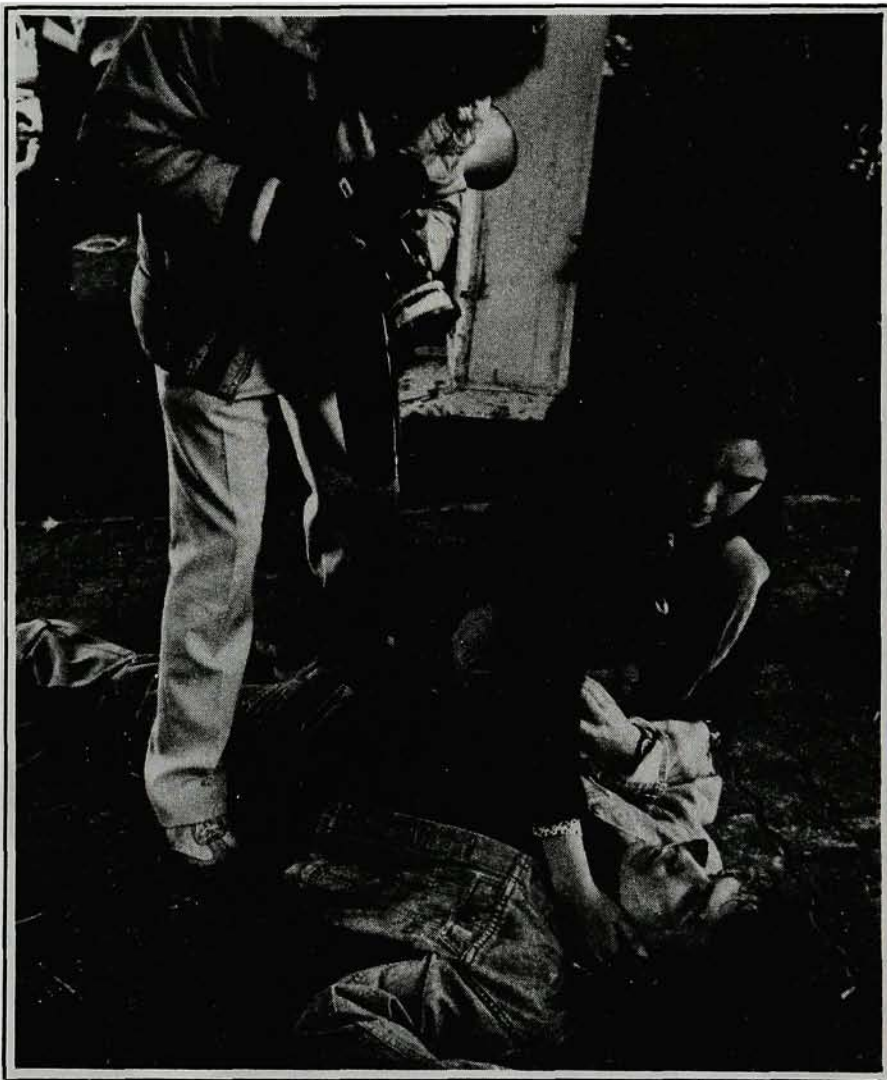
Incubus

Movie sets are notorious as breeding grounds for hostility, distrust and friction, where the competitive ego reigns supreme. On the set of *Incubus*, which has resumed filming in Lakeshore Studios after a brief shooting stint in Guelph, the atmosphere is so harmonious that the outsider feels vaguely suspicious. The cast and crew seem almost heady with high spirits; and if the production has undergone any setbacks there is no evidence of them. *Incubus* appears to be the kind of project that movie-makers dream of: a unified collection of pros have assembled with enthusiasm and panache, to work on a suspense story that means enough for them to keep mum about its surprise outcome.

An incubus is a demon who preys on mortals while they sleep. Yes, another horror film. But *Incubus*, it is claimed, will be more than just a monster pic of the bloodied-fangs-and-claws variety. In the best of monster-movie tradition, the perpetrator of evil — the occult sore spot in the characters' lives — will make a delayed appearance, prompting the viewer's imagination to help move the story along. With John Cassavetes in the lead role, director John Hough will work the story's tensions into a character-study format. And Cassavetes, whose less conventional films include the studio-bound *Too Late Blues*, *Faces*, *Husbands*, *The Killing of a Chinese Bookie*, *A Woman Under the Influence* and his recent hit *Gloria*, seems to be the right man for the job. As a director, Cassavetes has usually dealt with people lashing out against elements and situations not easily understood and difficult to accept as part of the human condition; as an actor he often appears as one who has learned to deal with many of life's harsher moments, sometimes at the expense of the soul.

The mystery elements of the story are known only to those directly involved in the production. Whether or not the film will succeed in balancing the mystery-thriller-mumbo-jumbo-character-study ingredients convincingly, remains to be seen.

Producers Marc Boyman and John Eckert seem clam-happy with everything concerned. "We have a wonderful crew here," says Eckert, who, in the ten years he has spent working in film, has worked his way up from Joe Everybody to the co-producer on both *Running* and *Middle*



Laying the groundwork for the thrills to come, director John Hough (left) rehearses Duncan McIntosh (flat out) and Erin Flannery in *Incubus*. Photo: Horst Ehrlich

Incubus

p.c. Incubus Productions Inc. 1980 **exec.p.** Stephen Friedman **p.** Marc Boyman, John Eckert **d.** John Hough **p.man.** Mary Kahn **unit/loc. man** David Coatsworth **p.sec.** Sue Murdoch **p.acct.** Rosemary McCarty, Jean McDougall (asst.) **office asst.** Deborah Geaghan, Rick Williams **asst. to Mr. Boyman** Heather Waese **asst. to Mr. Eckert** Philippa King **a.d.** David Hood (1st), Louise Casselman (2nd), Bob Wertheimer (3rd) **cont.** Lisa Wilder **p. des.** Ted Watkins **art d.** Elinor Fairless Hawksley, Tom Doherty (1st asst.), Martha Fleury (trainee), Jeff Meirovici (trainee) **set dress.** Hilton Rosemarin, Robert James (asst.), Jaro Dick (asst.) **prop mas.** Dan Conley, Doug Shambrook (asst.) **ward.** Erla Lank (head) Mary McLeod (co-ord.) Ann Russell (asst.) **d.o.p.** Bert Dunk **cam. op.** Harold Ortenburger **cam.asst.** Neil Seale (1st),

Kerry Smart (2nd) **gaf.** Howie Galbriath **best boy** Brian Montaque **key grip** Jon Hackett **2nd grip** Jim Krauter **make-up** Kathy Southern, Maureen Sweeney (sp. efx.) **hair** Jim Keeler **sd.** David Lee **boom** Stephen Switzer **transp. coord.** Bill Jackson **driver capt.** Stuart Hughes **unit pub.** Pat Whittingham **stills** Horst Ehrlich **coffee person** Mary Bell **loc.contact** Don Bereziuk **casting** Claire Walker/Deirdre **extra casting** Peter Lavender **sp.efx.consult.** Colin Chilvers **ed.** George Appleby, John Schofield (1st asst.) Michael Furoy (2nd asst.) **i.p.** John Cassavetes, Kerrie Keane, Erin Flannery, Duncan McIntosh, Helen Hughes, Harvey Atkin, John Ireland, Jefferson Mappin, Mitch Martin, Jennifer Leak, Helen Udy, Beverley Cooper, Matthew Birman, Brian Young, Jack Van Evera, Denise Fergusson, Dirk McLean, Stephen Whistance-Smith, Jim Bearden, Neil Daynard, Lisa Bunting, Alan Levson, Wes Lee, Barbara Franklin, Glynis Davies, Roger Dunn, Harry Ditson, Mary Pirie, Les Rubi, Morison Bock, Derek Mitchell, Judith Grimley

IN PROGRESS...

Age Crazy. Boyman, the younger of the two, who spent three years in Los Angeles working as a director-producer in television, is more of a novice; **Incubus** marks his debut as a film producer, and the project is very "near and dear" to him. He is especially proud of the sets. "Don't step in the blood there," he laughs, pointing towards the patch of floor where I am standing.

Of the director, "I have enormous con-

fidence in John Hough. We do talk story and character, but I would not think of questioning him in terms of shooting schedules, set-ups, colour schemes, whatever."

The combination of Hough and Cassavetes is an intriguing one. How does one director direct another? "It's not easy for just any director to direct John Cassavetes," admits Boyman. "If he does not respect the director, being a well-known

and respected filmmaker himself... well, I hate to think of the mess. But I feel confident and comfortable with this mix of talents. I admire them both enormously. You'll find on the set an enormous amount of respect for John Hough. He commands admiration."

Kerrie Keane, a vivacious young actress in her first film role plays the female lead in the film. Asked how the influence of a man like Hough affects her performance, her eyes brighten immediately. "He has a great deal of confidence in himself," she says. "He is one of the most fascinating people I've ever worked with. Your ideas are respected on this project. I consider this film a happening. I can't think of a happier working situation."

Presently, the lighting crew is ready and Keane is off for another scene with fellow colleagues Cassavetes, Duncan McIntosh and Erin Flannery. The scene is short, calling for Cassavetes to make one grim phone call while Keane and Flannery clatter off to the kitchen set to throw some coffee on the stove. Second A.D. Louise Casselman raises her voice to request that everyone else lower theirs. After several takes Keane later admits that, "It can be confusing. Some scenes are so short and you are required to do so little; yet what little you are doing is very important, and you have to recognize the validity of the small things you do as well as the bigger moments. The confusion can be very good, but for the first few weeks I was losing sleep."

Of the incubus itself, all details are withheld. Colin Chilvers, director of special effects who worked on the Acid Queen sequence of Ken Russell's **Tommy**, and made Christopher Reeve fly in **Superman**, is nowhere to be found. Responding to my curiosity about the grotesque illustrations of some inhuman being on his office wall, Marc Boyman insists that, no, the incubus is quite different.

So, there's no peeking til next summer! The public can only hope that the film lives up to the expectations all this secrecy is creating.

Mike Leo



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Key to Credit Abbreviations

p.c. production company p. producer/production d. director d.o.p. director of photography sc. script/screenplay ed. editing/editor mus. music sd. rec./re-rec. sound recording/re-recording a.d. assistant director asst. assistant loc. man. location manager ward. wardrobe cost. des. costume design set dec. set decoration cam. op. camera operator elec. electrician carp. carpenter special effx. special effects acct. accountant compt. comptroller sec. secretary l.p. leading players pub. publicity col. colour dist. distributor.