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THE CANNON GROUP, INC.

Presents

GENA ROWLANDS

JOHN CASSAVETES

in a GOLAN-GLOBUS Production

of a JOHN CASSAVETES Film

LOVE STREAMS™

Also Starring

DIAHNE ABBOTT

SEYMOUR CASSEL

Director of Photography & Executive Producer
AL RUBAN

Music by
BO HARWOOD

Based on the play by
TED ALLAN

Screenplay by
TED ALLAN & JOHN CASSAVETES

Produced by
MENAHEM GOLAN and YORAM GLOBUS

Directed by
JOHN CASSAVETES

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Cannon Films, Inc.

Running time: 141 minutes

CAST

Sarah Lawson.....GENA ROWLANDS
Robert Harmon.....JOHN CASSAVETES
Susan.....DIAHNE ABBOTT
Jack Lawson.....SEYMOUR CASSEL
Margarita.....MARGARET ABBOTT
Albie Swanson.....JAKOB SHAW
Agnes Swanson.....MICHELE CONWAY
Stepfather (Swanson).....EDDY DONNO
Judge Dunbar.....JOAN FOLEY
Milton Kravitz.....AL RUBAN
Sam the Lawyer.....TOM BADAL
Debbie Lawson.....RISA MARTHA BLEWITT
The Psychiatrist.....DAVID ROWLANDS
Dr. Williams.....ROBERT FIELDSTEEL
Billy.....RAPHAEL DeNIRO
Frank.....TONY BRUBAKER
Ken.....JOHN ROSELIUS
Dottie.....JESSICA ST. JOHN
Cashier (Bowling Alley).....FRANK BEETSON
Taxi Driver (Animals).....JOHN FINNEGAN
Taxi Driver.....GREGG BERGER
Taxi Driver.....JOHN QUALLS
Phyllis George Delano.....CHRISTOPHER O'NEAL
Jane Meadows Swift.....SUSAN WOLF
Mrs. Kiner.....DOE AVEDON

CAST
(continued)

Back-up Singer.....ALEXANDRA CASSAVETES
Back-up Singer.....DOMINIQUE DAVALOS
Charlene.....JULIE ALLAN
Renee.....RENEE LeFLORE
Joanie.....LESLIE HOPE
Phyllis.....JOAN DYKMAN
Jeanine.....BROWYN BOBER
Laurie.....VICTORIA MORGAN
Mary.....BARBARA DiFRENZA
Annette.....CINDY DAVIDSON
Porter (Victoria Station).....JAMIE HORTON
Porter (Paris).....FRANCOIS DUHAMEL
Judy Macy.....GERALDINE HOFSTATTER
Carla Fredrichs.....KATHRYN DONNO
Maid.....CAROLYN BAKER
Porter (Las Vegas).....WILLIAM THOMPSON
Porter (Las Vegas).....AVRAM LIEBMAN
Porter (Las Vegas).....MICHAEL STEIN
Taxi Driver.....PHEDON PAPAMICHAEL
Taxi Driver.....JIM JONES
Lenny.....LEONARD P. GEER
The Dog Man.....NEIL BELL
House Man.....GEORGE ENDOSO
Female Impersonator.....KELLY LAWRENCE
Female Impersonator.....LOGAN CARTER
Female Impersonator.....CHRISTOPHER MORLEY

CAST
(Continued)

Bartender.....JOE LeFLORE
Bartender.....MICHAEL GALLANT
Dean Shindel.....DEAN SHINDEL
Al.....AL LOPEZ
Jim the Dog.....JUMBO

Musicians in Opera House

BO HARWOOD
BOBBI PERMANENT
WILLIAM HENDERSON
PHILIP S. JOHNSON
ALFRED McKIBBON
SID PAGE
JON G. TITMUS
RICHARD TREAT

Ballet Dancers in Opera Sequence

CHRISTINA AMELIA ANDREWS
STACY RENEE ST. AMANT
MARLENE BECKMAN
HEATHER BLODGETT
RACHEL COOPER
ANN CURTIS HURT

TECHNICAL CREDITS

Directed by.....JOHN CASSAVETES

Produced by.....MENAHEM GOLAN and
YORAM GLOBUS

Screenplay by.....TED ALLAN & JOHN CASSAVETES

Based on a play by.....TED ALLAN

Executive Producer.....AL RUBAN

Costume Designer.....JENNIFER SMITH-ASHLEY

Editor.....GEORGE C. VILLASENOR

Music.....BO HARWOOD

Art Director.....PHEDON PAPAMICHAEL

Unit Production Managers.....CHRIS PEARCE
AL RUBAN

Director of Photography.....AL RUBAN

Creative Consultant.....SAM SHAW

First Assistant Directors.....FRANK BEETSON
RANDY CARTER

Second Assistant Director.....MICHAEL LALLY

First Assistant Director
& Stunt Coordinator.....EDDY DONNO

Dialogue Coach.....ROBERT FIELDSTEEL

Production Office Supervisor.....CAROLE R. SMITH

Script Supervisor.....HELEN CALDWELL

Post Production Supervisor.....KAREN HOENIG

Assitant Editor.....DAN SACKHEIM

Apprentice Editor.....ELIZABETH GAZZARA

Supervising Sound Editor.....LESLIE TROY GAULIN

Sound Effects Editor.....EFFI REUVENI

Dialogue Editor.....DESSIE MARKOVSKY

Assistant Sound Effects.....MICHAEL PAPPAS

TECHNICAL CREDITS

(Continued)

First Assistant Editors.....	SAM GART RONNY DANA
Second Assistant Editors.....	MICHAEL PINEGAR DIANE SCHNEIER
Second Camera Operator.....	GEORGE SIMS
Steadicam Operator.....	ALAN CASO STEPHEN ST. JOHN
Production Sound Mixers.....	BO HARWOOD RICHARD LIGHTSTONE MIKE DENECKE
Boom Man.....	KEN BROCIOS KEVIN E. PATTERSON
Gaffer.....	AVRAM LIEBMAN
Best Boy.....	TIM MCGINNIS
Electricians.....	DONNE DANIELS CARL JOHNSON MEL KEKUEWA
Key Grip.....	DERMOT STOKER
Grips.....	GEORGE SIMS ROBERT STUDENNY DREW GAINOR STEVE QUEEN MIKE CONNORS
Assistant Transportation Coordinator.....	STEVE BROOKS
Teamster Captain.....	JIM JONES
Still Photographers.....	LARRY SHAW FRANCOIS DUHAMEL
Property Master.....	TOMMY ESTRIDGE
Assistant Props.....	JUERGEN HELLWIG
Construction Supervisor.....	LLOYD NIVEN
Make Up.....	MICHAEL STEIN
Hairdresser.....	DeANN POWER

TECHNICAL CREDITS

(Continued)

Wardrobe.....LYDIA MANDERSON
EMILY DRAPER

Scenic Artist.....MICHAEL PETER REINMAN

Assistant Set Decorators.....EDWARD CALL
EVA GIERA

Security.....DON WILSON
DICK SMITH

Production Assistants.....CHARLIE RUBAN
DARRELL RUBAN
MATT CASSEL
LAURIE COHEN

Post Production Assistant.....NICK CASSAVETES

Carpenters.....CYNDY GROGAN
WINGERT LEACH
DANIEL LOVATTO
STEPHEN "JAY" LABUCK

Production Accountant.....ELLIOTT FILS

Assistant Production Accountant....RICKI BLUSTEIN

National Publicity Representatives.SOLTERS/ROSKIN/FRIEDMAN, INC.

Publicity Coordinator.....PRISCILLA McDONALD

"Kinky Reggae".....BOB MARLEY

"I Can't Get Started".....IRA GERSHWIN and VERNON DUKE

"Deep Night".....RUDY VALLEE and
CHARLES HENDERSON
Performed by HUGO NAPTON

"Where Are You".....JIMMY McHUGH and HAROLD ADAMSON
Performed by MILDRED BAILEY
and her Orchestra. Courtesy
of Columbia Records

TECHNICAL CREDITS

(Continued)

"LOVE STREAMS OPERETTA"

Written by.....BO HARWOOD and
JOHN CASSAVETES

Sung by.....GENA ROWLANDS
ARTHUR WAND
MYRA GRANDEY

"TRUE LOVE"

Written and Performed by.....BO HARWOOD and
BOBBI PERMANENT

"YOU SAY YOU'RE ONLY A LITTLE LOVELY"

Written and Performed by.....BO HARWOOD

"A PIECE OF THE PIE"

Written by.....BO HARWOOD and
JOHN CASSAVETES

"LOVE CANNOT STAY"

Written by.....BO HARWOOD and
JOHN CASSAVETES

Sung by.....PATTI LuPONE and
BO HARWOOD

"ALMOST IN LOVE WITH YOU"

Written by.....BO HARWOOD and
JOHN CASSAVETES and
ANTHONY HARRIS

Sung by.....JACK SHELDON

"I'LL LEAVE IT UP TO YOU"

Written and Performed by.....BO HARWOOD and
BOBBI PERMANENT

Special Thanks To

PETER BOGDANOVICH
IMPERIAL PALACE LAS VEGAS
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WESTERN AIRLINES

TECHNICAL CREDITS

(Continued)

Re-recording.....TODD-AO

Re-recording Mixers.....BUZZ KNUDSON
ROBERT GLASS
DON DIGIROLAMO

METROCOLOR

Color Timer.....BILL PINE

Titles.....MGM

Production Equipment & Services....PSI

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LOVE STREAMS
A CANNON FILM

LOVE STREAMS™

"LOVE STREAMS"
Synopsis
(Not For Publication)

Co-written by JOHN CASSAVETES and TED ALLAN from Ted Allan's play, "LOVE STREAMS," produced by MENAHEM GOLAN and YORAM GLOBUS and directed by John Cassavetes, weaves the themes of three decades of Cassavetes' films into a single work. "LOVE STREAMS" is sometimes lyrical, sometimes harsh, sometimes slapstick, and sometimes its characters lead the audience into that netherworld where we cannot separate reality from dream. Never before has John Cassavetes fused so many cinematic possibilities into one work -- the work of a master, long-recognized in Europe (with the U.S. finally catching up) as the equal of Ingmar Bergman and Federico Fellini.

"LOVE STREAMS" takes us into the lives of Sarah Lawson (GENA ROWLANDS) and Robert Harmon (JOHN CASSAVETES) -- or rather, takes them into our lives. Sarah and Robert have lived very differently, but the trouble each of them has gotten into is equally desperate. Sarah Lawson has dedicated her life to her husband Jack (SEYMOUR CASSEL) and her daughter Debbie (RISA BLEWITT), but the marriage is over; both Jack and Debbie feel suffocated by her intensity, her enveloping love, her flights

into mental illness. For Sarah, every moment is crucial and every conversation is capable of changing one's life, whether she's been married to you for 15 years or whether she's only known you for 5 minutes. Husband and daughter love her, but feel they need to live without her. This sends her way over the deep end, thrashing around to find a center for her life.

Robert Harmon, on the other hand, has intentionally tried never to have a center. He is a famous writer of best-selling books about lonely women -- hookers, singers, and the nightlife. But lonely desperation has become his life as well as his subject. He loves to take every possible situation to extremes as does Sarah. But Sarah Lawson does so out of an intense need for honesty and truth while Robert Harmon does so in flight from the withering emptiness that is the basic truth of his life. Whether he is teaching his 8 year-old son, Albie (JAKOB SHAW), how to drink beer, wrecking the car of his latest crush, Susan (DIAHNNE ABBOTT), or getting a hilarious lesson from her mother (MARGARET ABBOTT) on how to play the kazoo, Robert Harmon enjoys only the emotional novelty of a new situation. As soon as there is the threat of continuity or commitment, Robert flees. Yet, he doesn't kid himself. A piercing self-knowledge is as much a part of Robert Harmon's strength as his moody, alcoholic, self-indulgence is his weakness.

Though they are desperate, Robert and Sarah are characters who take life with the seriousness it deserves and the audacity it needs.

"LOVE STREAMS" juxtaposes episodes of their lives against each other, confronting the silly with the tragic, and vice-versa, in both their worlds, until about midway through the film Sarah

Lawson drives up Robert Harmon's driveway. They greet each other like long-lost lovers, hugging each other with a delight and acceptance that we have not seen in either before. It is obvious that these are two people who are able to say anything to each other, accept anything in each other, and love anything in each other. Gradually we come to understand what their relationship really is: Robert and Sarah are brother and sister. Their capacities for intensity and audacity are exactly alike, but in everything else they are opposites, each like a photographic negative of the other. For both of them, the trouble is love. While Sarah loves too obsessively, Robert shifts his attention every time involvement (much less commitment!) becomes necessary. Each is the only one that the other really trusts.

Their reunion, after so long, causes an almost alchemical change not only in both their lives, but in the style of the film itself. Up to this point, we've seen both Robert and Sarah interacting only with supposedly "normal" people. When their very different intensities start playing off each other, life, and the film, take on the quality of a dream. It is almost as though Sarah and Robert are dreaming of each other! Robert sees Sarah with a lover, causing complex reactions in himself -- a classic brother-sister dream, but this is real life. Sarah sees

Robert virtually run out of the house whenever she needs him -- a classic rejection dream, but, again, this is real life. Sarah buys pets for Robert to love, since he has given up on humans. She reasons that pets would be a good place for him to start learning to love. But what pets! Two miniature horses, a goat, a duck, chickens, and a pit bull dog, all of which she stables

in his Hollywood Hills home! In dream-like fashion, horses, goats, and chickens have the run of the house, and now both Sarah and Robert seem caught in the same dream from which they cannot wake because, in fact, it is their lives.

While this is going on, Sarah is having her own actual dreams and visions. She dreams of her husband and daughter, a hilarious and heartbreaking sequence where she "bets our love" that she can make them laugh. Finally, she dreams that she and her husband and her daughter are singing in an opera together. As sometimes happens in life, Sarah's opera dream has a mysteriously healing quality. She wakes from it almost happy, and with a feeling of profound release, she is able to face her life once more.

As she is leaving Robert's house in a pouring rain, Robert has a waking dream -- almost a vision. Drenched, he is heartbroken that Sarah is leaving. Facing the black hole that his life has become, he sees that the dog she has bought him has become a man, a sort of spirit man, a "visitor" whose presence helps him accept this moment of shattering self-realization.

For Cassavetes, those naked moments alone are strong enough to be a foundation for hope or even for continuance.

Attentive critics will see many of Cassavetes' themes, from almost all his films, merging into the unity of "LOVE STREAMS" The photographic-negative quality of the brother-sister relationship was graphically portrayed in the interracial family of "Shadows." The awful emotional isolation in which artists trap themselves was a subject of both "Too Late Blues" and "Opening Night."

We've seen Sarah and Jack fall in love and get married as "Minnie And Moskowitz" (Cassavetes even asked Seymour Cassel to duplicate his hair-style and moustache from that film). We saw the process of alienation of husband and wife, much like what Sarah and Jack speak of in the divorce hearing, in "Faces." The freedom that the three friends dream of in "Husbands" is the freedom Robert Harmon has and finds empty. A female intensity bordering on madness was explored in "A Woman Under the Influence," with the difference that Mabel Longhetti's lunacy was accepted by her family while Sarah Lawson's is rejected. The nightlife that Robert Harmon finds so fascinating was the subject of "The Killing of a Chinese Bookie." Even the combination of love and discomfort that Robert Harmon feels toward his son is not unlike the woman-child relationship in "Gloria."

It is true of all the arts that the works of the greatest creators merge gradually into one work. Each film, painting, or novel reflect the others. The works build on each other, until the Complete Works give a prismatic effect of a vision. This vision is unified not by a single philosophy, but by the artist's unique style. Thus it is with John Cassavetes.

JOHN CASSAVETES

JOHN CASSAVETES is one of that select group of filmmakers (Charles Chaplin, Orson Welles, and Woody Allen come to mind) who write, direct, act in, and sometimes even compose the music for their films. For three decades Cassavetes has been creating motion pictures in a style utterly his own and influencing filmmakers around the world.

"LOVE STREAMS," produced by Menahem Golan and Yoram Globus, is his eleventh film. It is the first of his major works in which he stars equally with Gena Rowlands and the first which is based on the work of another writer, playwright Ted Allan.

"LOVE STREAMS" is the story of a brother and sister trying to find sanctuary with each other during a difficult period in each of their lives. It is sometimes harsh, sometimes dream-like, and sometimes slapstick. Virtually every formal and conceptual problem a director can confront presents itself at one time or other in the filming of this script.

Asked what seemed most difficult to him during the process of filmmaking, Cassavetes replied, "I think the toughest thing about doing this movie is doing a brother-sister relationship and a family that has been decimated, there's nobody else there. It's just the brother and sister left, and we have to find out the nature of these two people and what they are -- their own lives, their own screw-ups, their own mysteries, the sense of nothing being there. And yet, they continue to try, like most of us.

They continue to go on, to try to make a new life, never copping out on their own screw-ups. They just keep, keep, keep on going. It's interesting to me to make these discoveries because my own family is gone, and I miss them. Gena has lost members of her family, and family is still, to me, the most important thing in the world."

Referring to the title of "LOVE STREAMS," Cassavetes elaborated on its meaning: "The whole idea of going in and out of trying to find a continuity for your life which can only be found in love."

"What is philosophy?," he continued. "Philosophy is love, the study of love. Philos in Greek means friend or love, they are synonymous; sophos means the study of. So it's the study of love. And to have a philosophy is to know how to love, and where to put your love, and to know the importance of friendships and the importance of continuity. All the other philosophies, negative philosophies, seem to be a more modern bastardization of what a philosophy is.

"I don't think a person can live without a philosophy. That is, where can you love, where's the most important place that you can put that thing because you can't put it everywhere, you'd walk around like a minister or a priest saying 'Yes my son' or 'Yes my daughter, bless you.' But people don't live that way. They live with anger, and hostility, and problems, and lack of money, and tremendous disappointments in their lives. So what they need is a philosophy. What I think everybody needs is a way to say, 'Where and how can I be in love so that I can live? So that I can live with some degree of peace, you know?' I guess

every picture we've ever done has been, in a way, to try to find some kind of philosophy for the characters in the film. And so, that's why I have a need for the characters to really analyze love, discuss it, kill it, destroy it, hurt each other, do all the stuff in that war, in that word-polemic and film-polemic of what life is.

"And the rest of the stuff really doesn't interest me. It may interest other people, but I have a one-track mind. That's all I'm interested in, is love. And the lack of it. When it stops. And the pain that's caused by loss of things that are taken away from us that we really need. So "LOVE STREAMS" is just another picture in search of that, of the grail or whatever."

GENA ROWLANDS

The actress-director collaboration of GENA ROWLANDS and John Cassavetes is equalled in the history of filmmaking only by the great collaborations of Federico Fellini with Giulietta Masina and Ingmar Bergman with Liv Ullman. Within these collaborations, it is hard to draw the line between performance and direction. Each influence the other in a symbiosis that defies analysis. One speaks the phrase "great art" and lets it go at that.

In "LOVE STREAMS," Gena Rowlands plays Sarah Lawson, whose brother and only living relative is Robert Harmon (John Cassavetes). At a very troubled time in her life, he is the only person to whom she can turn, but she finds that her brother is going through a crisis that is as desperate as her own. Together, they struggle against the world's verdict that she is crazy.

Speaking about her role, Ms. Rowlands says, "John has a great affinity for characters that are perceived by the world generally as crazy or coo-coo or wacko -- or at least eccentric. But he doesn't see them that way. He sees them as individuals, as people who hold a very strong viewpoint of the world that is not easily categorized.

"Most people fall in line pretty early. There's usually that sort of burst of individuality in the late teens and early twenties, but it quickly falls into something that society can deal with easily. Society quickly starts categorizing people.

People are 'between twenty and twenty-five,' they're 'young marrieds,' they're 'Anglo-Saxon' or they're 'black' -- whatever is easy for society, which really doesn't benefit the individual. I can't figure really who this makes it easier for, except perhaps people that do insurance statistics and/or maybe government people who have to decide who needs medical care and all. But whatever the reason, there's an overwhelming tendency to put people in pigeon holes, which I think all of us resent and fight against. But some people are more aware of it happening to them. The character I play is one of those characters, one that most people think is, well, crazy, but we don't see it that way.

"But then, I didn't think Mabel Longhetti in 'Woman Under the Influence' was crazy either, where everybody else saw her as patently so. It's just that such people have a different dream, a different thing that they wanted out of life, and they're confused sometimes as to why it doesn't happen. And why they find themselves in this position where they're marching out of step to everyone else.

"I personally don't think anyone is crazy who isn't cruel. To me, cruelty is crazy. Anything short of that, I wouldn't consider crazy. Of course, sometimes if you have a very strong dream and you follow it no matter what happens, you're inadvertantly being cruel without meaning to be because you ride rough-shod over others. But still, if it's not actual cruelty, to me, that person isn't insane at all."

SEYMOUR CASSEL

About twenty-five years ago in New York City, Seymour Cassel investigated an "acting workshop" and within 24 hours found himself working harder than he'd ever worked, having more fun than he'd ever had, and for less money than he'd ever made as one of the crew on John Cassavetes' first film, "Shadows," which shook the filmmaking communities of both Europe and America. His relationship with Cassavetes went on to include starring roles in "Faces," which netted him an Academy Award nomination for Best Supporting Actor, and "Minnie and Moskowitz." In "LOVE STREAMS," Cassel plays Jack, the ex-husband of Sarah Lawson (Gena Rowlands), his most mature and poignant performance to date.

For his director, Cassel expresses deep-admiration and earnest praise, "John always gives you respect for yourself and gives dignity to you. Whether we worked with a full crew at Universal, or a crew on "Faces" of six or seven of us, his actors were always important to him. The technical people were too, but he'd always say 'Well, work your problems out, but don't ever tell my actors they have to stop here, speak louder or anything.'

"Actors, their whole meal is rejection. So when you work you want to please somebody, and that can make you lazy. They say they like it, you say, 'Okay, great.' But with John, you just get the courage to stand up for yourself. You say,

'Well, I didn't like it, it wasn't good for me; can we do another one?' And he says, 'Sure.' In the studio structure, you just let 'em get the shot, you know, and then you get out of there.'

DIAHNNE ABBOTT

As Susan in "LOVE STREAMS," Diahnne Abbott plays a nightclub singer whose performance transfixes Robert Harmon (John Cassavetes). The scene echos what Cassavetes actually felt about Abbott as a performer when he saw her sing briefly in "New York, New York."

"Who was that woman?! Why wasn't she the star of that musical?"

In "LOVE STREAMS," Ms. Abbott gets to show a more subtle range of acting than in any of her previous roles. She credits Cassavetes with giving her the freedom to act creatively.

"He'll even say things like, 'What do you think about this? How would you do it? What do you feel? Does this feel good to you?' He throws you back on your own, your own experiences, your own little secrets, your own fears, ambitions... all those things.

"He makes sure a scene doesn't get too predictable. Especially if an actor gets into a thing where they've memorized their lines, they know the scene backwards and forwards, they want to do that scene the way they memorized it. And that gets pretty stale -- and it looks stale too. But John likes things to be fresh."

JAKOB SHAW

JAKOB SHAW, 10 years old, plays Albie, the son of Robert Harmon (John Cassavetes) in "LOVE STREAMS." This demanding role is Jakob's first, but it's not his first association with Cassavetes. Jakob is the grandson of SAM SHAW, friend and associate of Cassavetes for three decades. Shaw produced Cassavetes' "Faces," "Husbands," and "A Woman Under the Influence." It's not surprising that Jakob took to the Cassavetes' style of acting as though he were born to it.

For instance, there was the scene in which Albie returns to his mother (Michelle Conaway) and father (Eddie Donno) after a traumatic weekend with Robert Harmon. Jakob was supposed to run up a flight of stairs, pound their door in frustration, and then break a blood-pack on his forehead to create the effect of bleeding. When the film was cut, it would look as though he had banged his head against the door. In the performance however, Jakob was so caught up in the scene that when the blood pack didn't break (as sometimes happens) Jacob actually banged his head on the door to break it before anyone could stop him, and all while delivering his lines! He just didn't want to call "Cut."

Such dedication throughout created an extraordinary performance. When producer Menahem Golan saw some of Jakob's dailies, he immediately began planning more roles for the boy in upcoming Cannon Films.

RISA BLEWITT

As with her young co-star, Jakob Shaw, RISA BLEWITT is new to film, but not to the Cassavetes family. She has been friends with Zoe Cassavetes, the daughter of John and Gena, for years. Her role in "LOVE STREAMS" is small but demanding. As Debbie Lawson, the daughter of Jack (Seymour Cassel) and Sarah (Gena Rowlands), Risa is present at two divorce hearings, a participant in a screaming four-way long distance call, and appears in three of her mother's dreams. She gets struck down by a car, plays a heartbreaking and hilarious game of "Make Me Laugh," and sings in an opera.

Few motion pictures have leading roles that call upon an actress to play in such a variety of situations. Risa's quiet conviction and sure presense in this array of scenes are the marks of a natural and promising talent.

TED ALLAN
Screenwriter

"I have written, and I am still writing, many versions of my relationship with my sister," says TED ALLAN, who has co-written the screen version of his play, "LOVE STREAMS," along with director John Cassavetes.

Premiering in Los Angeles in 1981, the play "Love Streams" was produced and directed by John Cassavetes. Gena Rowlands originated her role as Sarah Lawson opposite Jon Voight who played Robert Harmon, her brother. As with Allan's critically acclaimed film, "Lies My Father Told Me," "LOVE STREAMS" is openly biographical.

"I've always written about my family," continues Allan. "So much so, that when I came home to Canada after being away for ten years, my father greeted me with the opening line, 'Don't you know anybody else but us?'"

But if Allan is intrigued with the inner drama of family relations, he is also equally fascinated with events in the outside world. As a young man, Allan fought in the Spanish Civil War. There, he met the great Doctor Bethune who was the focus of Allan's subsequent book, co-written with Sidney Gordon, The Scalpel, The Sword - The Story of Dr. Bethune. The text has sold over one million copies.

Allan's theatrical credits include "Gog and Magog." The popular production played for five years in Paris and was also produced in England as "Double Image" by Laurence Olivier and starring Richard Attenborough. Allan has also written the stage treatment for "Oh, What a Lovely War."

Allan's additional literary credits include a science fiction novel, Quest for Pajaro, and Willie the Squowse, a best selling children's book in Europe.

In 1975, Allan received an Academy Award nomination for Best Original Screenplay for "Lies My Father Told Me." The film also netted a Golden Globe Award for Best Foreign Film.

Allan further explains the synthesis of "LOVE STREAMS" when he says, "This is one version of one exploration of my relationship with my sister. My sister and I were deeply in love. We never made love, but we loved one another deeply. What "LOVE STREAMS" does is try to explore the love of a brother and sister, making it a family love. An exploration of love, even between brother and sister, should give us insights into the love of two people."

"What is exciting for me about working with John Cassavetes is that he's not only forced me to push the play even further and deeper and truer, but he pushes me even further, by asking many questions and by arguing with me. For example, I tell him I hate my father, and he'll say, 'Aw, come on.' And by provoking me, he'll force me to make admissions that I might not easily make. It was John who forced me to admit that I did love my father."

BO HARWOOD

Composer

BO HARWOOD didn't know he was going to do the sound recording on John Cassavetes' seventh film, "A Woman Under the Influence," until a few days before the shooting started. He told Cassavetes that he didn't know how to do sound, that he was a musician and a composer. Cassavetes, wanting to work with a kindred spirit, asked if he would learn, and Harwood hoped that he could. Doing so, he followed quickly with sound and music for "The Killing of a Chinese Bookie," and "Opening Night." He was brought in, again at the last minute, to do the sound for "LOVE STREAMS."

It wasn't until the picture was well into production that Harwood was asked to write an opera.

The opera sequence in "LOVE STREAMS" occurs in one of Sarah's (Gena Rowlands) dreams. She imagines she is performing an opera with her ex-husband Jack, (Seymour Cassel) and daughter Debbie (Risa Blewitt). As sometimes happens in real life, her dream is a crucial turning point in her growth. So, when Harwood accepted the task of writing and recording an opera sequence in less than three weeks, a sequence that the meaning of the entire film hinged upon, he was acting with the audacious sense of adventure that often goes with working on a John Cassavetes film.

The lyricism that Harwood achieved is at once serious and comic; classic and modern; movie and music. In short, it is a dream. It is the climax of a stage of Sarah's growth and the climax of "LOVE STREAMS."

MENAHM GOLAN

Producer

When MENAHM GOLAN and his partner Yoram Globus purchased controlling shares in The Cannon Group, Inc., they were not only the most successful director-producer team in Israel, but the only producers in the history of the Academy of Motion Picture Arts and Sciences to be nominated four times for Best Foreign Film. As producer of John Cassavetes' "LOVE STREAMS," Golan states, "I feel that Cannon, the day it decided to do a Cassavetes film, became a different company."

It is a decidedly different company from any other film studio in Hollywood, big or small, in that the Chairman of the Board at Cannon, Menahem Golan, is not a lawyer, or an agent, but an active film director. He has directed several of Israel's most popular films, and has just completed his latest work, "Over The Brooklyn Bridge," starring Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, and Carol Kane.

When asked how being a director influenced his production attitude, Golan said, "I produce films that give me the privilege of working with other artists in a different light. And I think the results show it. I understand the freedom a director needs, being a director myself and working in a lot of movies myself for other producers. Once I trust a moviemaker, I let him work, I let him play with his baby -- hoping that something he creates, in which I am involved in some way, will be tremendous, will be fruitful. I believe that the most important thing in moviemaking

is a relationship between people who love to make movies."

Golan's stance toward creativity is certainly borne out in his treatment of John Cassavetes and the entire "LOVE STREAMS" production. In a 13 week-production schedule, Golan has only visited the set twice and has seen the dailies only once!

"I had to give John Cassavetes the full freedom to create his film," Golan continues. "Because, first of all, I am an admirer of John Cassavetes...as a human being and as an actor and as a director. I hope that with "LOVE STREAMS," John will get the recognition in America that he deserves. I think that it is about time that America recognized that they have their own Bergman, and that man is Cassavetes. I think that more Cassavetes films should be created. There are not enough."

FILMOGRAPHIES

JOHN CASSAVETES

Actor - "The Night Holds Terror;" "Crime in the Streets;"
"Edge of the City;" "Affair in Havana;" "Saddle the Wind;"
"The Dirty Dozen;" "Rosemary's Baby;" "Two Minute Warning;"
"Brass Target;" "Incubus;" "The Killers;" "The Fury;"
"Whose Life is it Anyway;" "The Tempest."

Director - "Shadows;" "Too Late Blues;" "A Child is Waiting;"
"Faces;" "Husbands;" "Minnie and Moskowitz;" "A Woman Under
the Influence;" "The Killing of a Chinese Bookie;"
"Opening Night;" "Gloria."

GENA ROWLANDS

"The High Cost of Living;" "Lonely are the Brave;"
"The Spiral Road;" "A Child is Waiting;" "Tony Rome;"
"Faces;" "Minnie and Moskowitz;" "A Woman Under the
Influence;" "Two Minute Warning;" "Opening Night;"
"Gloria;" "The Tempest."

Television Features: "Thursday's Child;" "A Question of
Love;" "Strangers - The Story of a Mother and Daughter."

SEYMOUR CASSEL

"Murder Inc.;" "Too Late Blues;" "Juke Box Racket;" "Coogan's
Bluff;" "Death Game;" "The Revolutionary;" "Faces;"
"Minnie and Moskowitz;" "Black Oak Conspiracy;" "Valentino;"
"Convoy;" "The Killing of a Chinese Bookie;" "Sunburn;"
"Ravagers;" "California Dreaming;" "Wind River;" "King
of the Mountain;" "Double Exposure."

DIAHNE ABBOTT

"Taxi Driver;" "Welcome to L.A.;" "The Big Fix;"
"New York, New York;" "King of Comedy."

TED ALLAN (Screenwriter)

"Lies My Father Told Me;" "Falling in Love Again;"
"It Rained All Night."