

On location with **Your Ticket is No Longer Valid**, producers Robert Lantos (left) and Steven Roth (right) with director George Kaczender —waiting for the next flight?

coincides with his first discovery of true love.

The object of his affection is Laura (Jennifer Dale), a twenty year-old "innocent and romantic" Brazilian dressage rider. Only with her does he sense meaning in a life that has been filled with fifty years of lies and cheating. Trying to please her, he hopes to perform sexually like some 18-year-old stud. (High hopes!)

She's not terribly preoccupied by sex, but he fails to understand this, and becomes increasingly obsessed with his own shortcomings. His commercial empire falters along with his potency, and his subsequent fall from grace is portrayed as a microscopic, metaphorical reflection of the West's decline. The corresponding rise of Arab oil potentates and the emergence of Third World leaders is equally

devastating.

Ogilvy's despondency renders him suicidal. He wishes to die, not in the hope of 'saving' himself by dying, but, rather, to save the girl from being dragged into his very private hell.

Certain complications appear to make suicide an untenable choice and there is a carefully kept secret ending. Producer Lantos promises that the film ends "with a very powerful visual statement about a shocking solution to this man's torture."

Lantos was very impressed by Jennifer Dale's work in Robin Spry's **Suzanne** (also an RSL Production) and after auditioning two hundred actresses she remained the most exciting choice. The producers hope that, for the first time, a Canadian actress will earn a great critical reputation and enduring star status by appearing in indigenous films. In director

Kaczender's eyes. "she's a consummate actress and very conscientious."

Canadian, Winston Rekert, plays the fantasy lover through whom Ogilvy feels he can, at least vicariously, conquer Laura; while Jeanne Moreau is the other international star. She plays Madame Lili, a bordello-keeper who had fought beside Ogilvy in the French resistance. She now serves as his confidante-psychologist and is a key to the resolution of his conflict.

"From a business point of view the film has been very carefully put together," declares Lantos. While Moreau will help generate sales in France, Germany and England, Harris is looked to for markets such as South America, the Middle East and Hong Kong where Moreau is not well recognized. Peppard, who is most closely associated with the programme Banacek, should be a natural for generating T.V. contracts.

Shooting began on October 21 and concludes December 14. There will be a few exteriors shot in Paris but most locations are in Montreal. Some horse riding sequences have been shot in Senneville and at the Bromont Olympic equestrian site.

So far, the film is on schedule and has respected its six million dollar budget. The CFDC contributed some interim financing, but the final budget has been covered by private Canadian investors and an American distribution company.

George Kaczender is very pleased with what he's seen to date, but he admits that "the rushes always look good." He is satisfied to be working with "absolutely consummate professionals" who are interested in the project and who are not just 'walking through' their scenes.

**Your Ticket is No Longer Valid** is slated for release in the fall of 1980. The public should then have the opportunity to decide whether or not the promising rushes, original plot and explosive ending have combined to create an artistic triumph and a financial success.

Stan Shatenstein

## The Last Chase

d. Martyn Burke sc. C.R. O'Christopher, Roy Moore, Martyn Burke d.o.p./cam. op. Paul Van Der Linden sp. video effects Michael Lennick sp. effects Tom Fisher sd. Steve Weslak sd. rec. Brian Day a.d. Roy Forge Smith set dress. Jacques Bradette m. Anne Brodie ward. Mary Jane McCarty hair James Brown cast. Victoria Mitchell cont. Sarah Grahame prop. mas. Anthony Greco scenic artist Nick Kosonic l.p. Lee Majors, Burgess Meredith, Chris Makepeace, Alexandra Stewart, Diane D'Aquila, Hugh Webster, Deborah

Templeton Burgess, George Toulaitos, Harvey Atkins, Ben Gordon, Trudy Young exec. p. Gene Slott p. Martyn Burke, with participation from the CFDC co. p. Fran Rosati p. manager Joyce Kozy-King p.c. Herb Abramson Production, via Argosy Films col. 35 mm.

Six million dollars?! Lee Majors slumps through the crowd unnoticed, his face worn, his step pathetic. As Franklyn Hart,

in Martyn Burke's \$4.96 million **The Last Chase** (in production since October 9 in Toronto and scheduled to wrap November 19 in Arizona), Majors has never looked better.

Burke is well-known for his recent work on the CBC series **Connections**, for which he won an ACTRA Award for Best Documentary Film **Winter**, and the Wilderness Award for Best CBC Television Film.



His awards also include an Etrog for Best Screenplay for the feature film **Power Play**, now in distribution in over 30 countries and soon to be released in Canada.

**The Last Chase** is a "futuristic action-adventure story" on which director/co-producer/co-writer Burke collaborated because, he says, "It was offered to me during the gas crisis in California last January. I was intrigued by the script's social allegory, but it's also a character piece."

Set 25 years from today in America, totalitarian rule is the norm, due to a situation of exhausted oil and gasoline reserves and a resultant era of plague and mass-confusion. The story follows Franklyn Hart, an ex-racing car champion now employed in his middle-age as spokesman for the Boston Mass Transit Authority, through the stages of his submission to the new society, eventual indignation, and final break away in a roaring metaphorical race across America.

"There's an existential quality to the script," says Burke. "I wanted to work with Lee, whom I feel is such a strong actor, as good as anyone around. And there's a chance at marvellous humour in the

characters played by Chris Makepeace and Burgess Meredith."

Makepeace (who starred in **Meatballs**) plays the young runaway, "Ring," who manoeuvres a place beside Hart. Burgess Meredith plays Captain Williams, the retired pilot hired by the "Safety Commission" to stop Hart's Porsche with his fighter jet. These two resurrected machines obscure all consideration of governmental rulings in their loving owners — once again in his jet, like Hart back at the wheel of his car, Williams cares only to continue his free flight.

Editor Steve Weslak, new to feature film editing after much involvement in television documentary, says of Burke (with whom he had experience working on **Connections**), "Martyn is the kind of director who likes to work very closely, shot by shot. We work as friends on editing. There are no ego problems about criticism from either of us." For Weslak, there is no relation between **The Last Chase** and the projects with which he has previously been involved. "There's no documentary feel to this film at all... The big budget is limiting in that you have to keep it all tight. Weather, special effects, and crew, affect costs. Whereas in docu-

mentary, on a smaller scale, you can experiment, play around."

Burke says he wants to keep the two sides of his work separate. Rather than try for a "realistic documentary look" in **The Last Chase**, Burke is interested in achieving a "surreal look." Two of the sets include the government headquarters of the "Safety Commission," and the "Catalogue Bar," a kind of federal night club where citizens can, without guilt, drop their trench coats and forget their places. Burke says there will also be extensive use of the matte painting process to create whole new cities (as in **Logan's Run**, and **The China Syndrome**), behind actual buildings such as the Scarborough Civic Centre, and the Royal Bank in downtown Toronto. In addition, Burke will be including a mixture of older architectural styles which he feels will contribute to the "surreal" effect.

Director of photography Paul Van Der Linden, has worked for many years as a cinematographer on television projects as well as feature films, such as **Lies My Father Told Me**, **Eliza's Horoscope**, for which he won an Etrog in 1975, and the soon-to-be-released **Kings and Desperate Men**, to name only a few. Van Der



Alexandra Stewart on location with **The Last Chase**. Wondering who will have the last word?



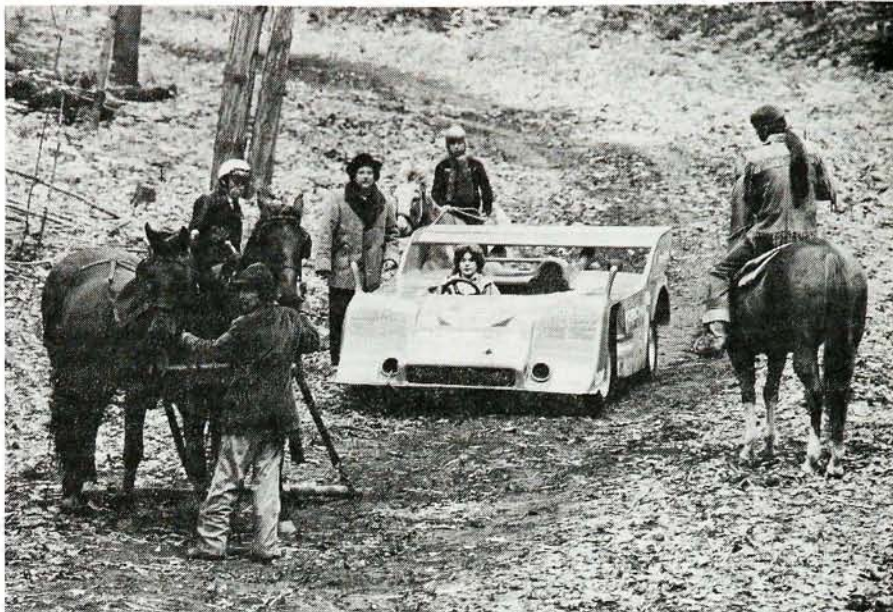
Linden says he is "filming Toronto as a steel and glass, old city." Different photographic styles, a variation of filters, lighting, and colour in the sets, will be used to illustrate the progression from the early society to the modern society which is "brighter, clearer, clean, harder lit, harder edge." He will then contrast this to the different look of Arizona, as representing California. In some respects, Van Der Linden says this is the most difficult film he's ever done. "It's very technical — lots of mattes, artwork to do, understand, and put together." In one sequence, Hart is driving his car on the highway at 285 mph with the jet spewing bullets just behind. Positioning the cameras will take some ingenuity under these circumstances. Says special video effects planner, Michael Lennick (**Middle Age Crazy** and **Title Shot** were his most recent projects), "Here, we are into many different levels of technology. That speed is as slow as a jet can go. But we're also dealing with helicopters, land cruisers, other planes — coordinations within a limited time and budget."

Lennick describes the city culture as envisioned in **The Last Chase** as a "video culture," one that *watches* rather than *does*. Giant video screens dominate the homes. Technical advancements in video must be duplicated in the film with credibility — "futuristic" films always fight audience expectations of cardboard comedy. Lennick is now experimenting with various video systems, declaring that under no circumstances will he "compromise on the film's scientific accuracy."

However, he goes on, "the main change in Frank Hart's society is not in its technology — the main change is in people's attitudes. People adapt to what there is, in an energy crisis or whatever. But the system in **The Last Chase** is one that's lost contact with its audience — a bit like the networks today. In one scene, Frank Hart is watching a newscast about the plague and ravages, which ends with a caution that there is only enough inoculation serum to save a fraction of the population. Then there's a Kentucky Fried Chicken commercial."

In **The Last Chase**, the society watches the cameras and the cameras watch the society, and each has lost sensitivity to the other. "It is like 'Big Brother,' says Lennick. "You don't enter production with this specifically in mind, but you can't help the parallel." Burke feels that, "The idea of America running out of oil and gasoline is really just all background. It's really about two older men chasing across America trying to recover lost dreams — involved in a chase and not wanting it to end."

**Katherine Dolgy**



Chris Makepeace trying out Lee Majors' Porsche in **The Last Chase** — certainly will be, on a road like that!

## Highpoint

d. Peter Carter. sc. Dick Guttman. ph. Bert Dunk. sp. effects Cliff Wenger. ed. Eric Wraite. sd. Peter Sewchuck. a.d. Seamus Flannery. cost. Patti Unger. l.p. Richard Harris. Beverly D'Angelo. Christopher Plummer. Kate Reid. Peter Donat. Robin Gammell. Sol Rubinek. exec. p. Jerry Pam. William Immerman. p. Daniel Fine. assoc. p. Bob Opekar. pub.

Glenda Roy. p. manager Marilyn Stonehouse. p.c. Highpoint Productions (1979). col. 35mm.

"The stage, that's where an actor gets the most satisfaction. Film acting is like a kind of exercise to get back into shape,"



Who said 'All work and no play'? Christopher Plummer and producer Bill Immerman caught playing backgammon on the **Highpoint** set (photo: Camil LeSieur)