

IN PROGRESS...

Your Ticket Is No Longer Valid

d. George Kaczender **asst. d.** Charles Braive
sc. Leila Basen, Ian McLellan Hunter from the
novel by Romain Gary **ph.** Miklos Lente **ed.**
Peter Sintonick **sd.** Richard Lightstone **p. design-**
er Claude Bonnière **unit pub.** Lana Iny **pub.**
David Novek **cost.** Julie Ganton **l.p.** Richard
Harris, Jeanne Moreau, George Peppard, Jen-
nifer Dale, Winston Rekert, George Touliatos,
Alexandra Stewart **exec p.** Robert Halmi **p.**
Robert Lantos, Stephen J. Roth **assoc. p.**
Wendy Grean **p. manager** Lyse Lafontaine
p.c. R.S.L. Films Ltd. **col.** 35 mm.

On the sunken dance floor, they appear to be filming 'Disco Runs Amok' as the glittering patrons of an exclusive nightclub boogie and gyrate to the sounds of perfect silence. Fantasies of a plot about the kidnapping of Donna Summer's vocal cords begin to shimmy beneath the permutable grid of pulsing, dizzying lights.

The movie, though, is **Your Ticket is No Longer Valid**, and the elegant extras can shake, but must not rustle, their booty so that Richard Harris and George Peppard can run through their scene with proper sound recording.

The 'art decadent' disco setting is Jim Daley's (Peppard) private nightclub cum business lair in Paris where, as "Europe's fourth richest man," he wheels and deals with partner Jason Ogilvy (Harris) and other nabobs.

The scene being shot (though not mortally wounded) is rather innocuous and will serve to establish the relationship between the two men.

After first A.D. and chief martinet Charles Braive scolds the dancers again because sound mixer Richard Lightstone can still hear them whispering during takes, the camera is readied once more.

Daley introduces his fiancée Maryvonne (Michelle Martin) to Ogilvy who offers the couple a drink. Daley refuses, saying "I'm off the stuff. It affects my frequency, if you know what I mean." He, evidently, is not referring to how often alcohol sends him knock-kneed to the bathroom.

Daley then adds, though, "I jumped on her bones three times last night." Maryvonne is caught off guard but, composing



Jennifer Dale and Winston Rekert in **Your Ticket is No Longer Valid** ...Keally?

herself, coos that she'll "never forget last night."

Unimpressed by her performance at the table and by his own in bed, he sneers "You lying little c..t" and sends her away.

It takes an hour for the crew to set up, and when everyone and everything is in its proper place, a modified fire extinguisher spews a smoky haze (quite the role reversal!) over the club to 'enhance' the sordidness of the atmosphere.

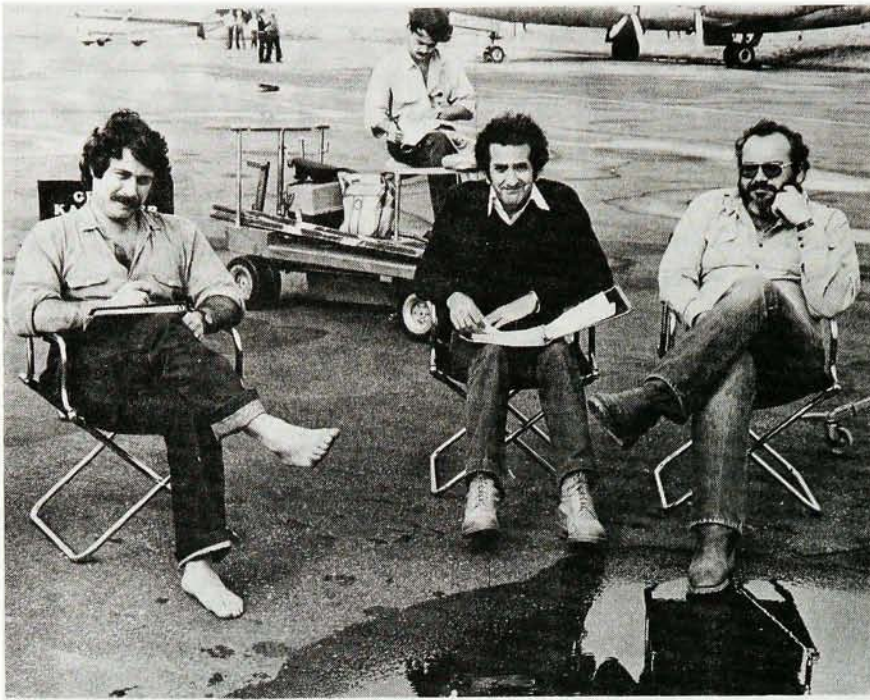
Peppard relaxes between takes, but Harris is easily animated or distracted. One moment, he begins to dance as he watches the extras go through their paces, the next, yawns just off camera. After laughing raucously during a run-through, he solemnly promises not to crack up when the camera is rolling.

Six takes later, director George Kaczender and director of photography Mik-

los Lente are satisfied, but the cameras roll again to prepare a T.V. version... Now, instead of Peppard jumping those pliable bones, he and his friend have 'made love.' And he no longer dismisses her with an extremely offensive epithet like 'c..t.' She is now merely a "lying, little tart."

The film, based on Romain Gary's novel (with screenplay by Leila Basen and Ian McLellan Hunter), has not been pre-sold to T.V., but producers Stephen J. Roth and Robert Lantos of RSL Films know the market, and are confidently preparing for an eventual network deal.

Although the previously quoted dialogue centres on Peppard's character, the film's leading figure is Harris' Ogilvy. Its prime concern is his descent into madness as he begins to fail in business and romantic affairs. Paradoxically, his decline



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 Toulaiatos, 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.