I'm on the set of Circle of Two. The chair I am sitting in says RICHARD BURTON, but I do not think I am Richard Burton. He's about eight yards to my right sitting with Tatum O'Neal. All the fifty-odd people here are waiting for silence.

Silence is the problem on this sunny Center Island shoot because of the proximity of the island airport. Takes are continually interrupted by the sound of passing aircraft.

Henk Van der Kolk is the producer of this $5.7 million Film Consortium of Canada production. I ask him how he came to select this property for production.

"I don't think in terms of exploitation," says Van der Kolk, "I just go by what turns me on." The basic question, he says, is "Am I prepared to live with this story for so long?" He emphasizes the many intensive hours which elapse between a film's inception to its release. Van der Kolk also cites compatibility with the writer as critically important. Meeting and getting to know the writer (Thomas Hedley) preceded the selection of the property.

"Circle of Two is a love story." Everyone on the set keeps telling me that. The film, based on the Marie-Therese Baird novel The Shining Furrow, traces the relationship between a sixty-year-old artist (Richard Burton) and a sixteen-year-old girl (Tatum O'Neal) and — as the synopsis reads — "interweaves their lives with the byzantine manipulations of the international art world."

I ask D.O.P. Laszlo George (whose last picture was Running), how the film was shaping up from his end. Any special problems? "No problems," he smiles. "Rushes look good," he adds with easy confidence.

What is his visual approach to the film? "This is a love story," he responds "the eyes are important." He requires sharp definition and has consequently abandoned the popular low contrast filter. 

Two giant arcs are on location to soften the sunny light and give the effect of spring.

Laszlo emphasizes that this is a "people story," so the visual style must not be obtrusive, must not distract from the players.

None the less, director Jules Dassin employs a lot of movement on the shoot. Laszlo compares this film with his experience on Running. "Running was very moody," he says. "The camera should change style with every movie."

I ask Van der Kolk some questions about the process of raising funds for this film. He says that having become an

Poised for action in a rubber dingy are: Jules Dassin, director (third left); Laszlo George, director of photography (centre); David Kelly, first assistant cameraman (above camera); and Michael Kohne, key grip (lower right), shooting Circle of Two

Poised for action in a rubber dingy are: Jules Dassin, director (third left); Laszlo George, director of photography (centre); David Kelly, first assistant cameraman (above camera); and Michael Kohne, key grip (lower right), shooting Circle of Two.
established company since the production of Outrageous was enormously helpful in putting together the financial package. "If this was the last year of the tax write-off, it wouldn't hurt Bill (Marshall) and me."

The Film Consortium went to public placements (the sale of securities on the open market) to finance the production. Once the budget is beyond one-and-a-half million, it is simply no longer practical to assemble private backers, says Van der Kolk. Going public is itself an administratively expensive process, in this case accounting for close to thirteen percent of the total budget.

Canadian talent in Circle of Two included Kate Reid, Tudi Wiggens, and Patricia Collins.

Rex Bromfield (writer/director of Love at First Sight) is on the set as a paid observer. His presence on location evolved from an agreement between the producers and the CFDC to give younger Canadian directors the occasion to study first hand the method of an established director.

Bromfield describes the experience as "very valuable," particularly insofar as he can compare his own ideas and approaches to upcoming scenes with Dassin's, and, evaluate their differences in technique. Bromfield also feels that he is in a privileged position to evaluate the relationship between the director and crew. "The whole crew is in on this film," he says, "there is no sense of alienation."

Circle of Two will probably see a May-June '80 release.

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