

# Circle of Two

d. Jules Dassin asst. d. Timothy Rowse sc. Thomas Hedley ph. Laszlo George sp. effects Bill Woods ed. David Nicholson sd. Owen Langevin cont. Patty Robertson p. designer Claude Bonnière a.d. François de Lucy elec. Kenny White m. Paul Hoffert cost. Theony V. Aldredge cast. Karen Hazzard Ltd. l.p. Richard Burton, Tatum O'Neal, Nuala Fitzgerald, Robin Gammell, Patricia Collins, Donann Cavin, Norma Dell'Agnese, Michael Wincott, Kate Reid, Leo Leyden exec. p. William Marshall p. Henk Van der Kolk unit pub. Patricia Johnson p.c. Circle of Two Productions Ltd. (1979) col. 35mm

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 Shinning 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.



Raising a few eyebrows, sixteen-year-old Sarah Norton (Tatum O'Neal) and sixty-year-old Ashley St. Clair (Richard Burton) in **Circle of Two**: an odd couple falling in love over their sodas

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**

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 writeoff, 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 Wiggins, 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 Dasin'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.

**Philip Jackson**

## **QUEBEC FILM INDUSTRY HANDBOOK 1979-80**

**by Jean-Pierre Tadros**

A complete description of:

- 164 production companies
- 85 distribution companies
  - 34 laboratories and other technical services
- 13 theatres chains with the list of all theatres, drive-ins, and non-commercial cinemas
  - associations, guilds and unions
- Quebec cultural and professional organizations
- provincial and federal agencies

Also featuring:

- laws and regulations dealing with cinema in Quebec
- rules of the Cinema Supervisory Board
  - aid program of the CFDC
  - co-production treaties
- festivals and their regulations
  - technicians' salaries
- and a list of allied services

**272 pages : \$15.00**

**Order now :**

Cinema/Quebec, P.O. Box 309  
Outremont Station, Montreal H2V 4N1  
Tel: (514) 272-1058

## **CINEMA WORKSHOP introduces**

**PRODUCING:** Overview of the Canadian industry; feature production; financing; tax shelters; certification; CFDC; completion bond; sales-distribution, packages; securities; dealers; TV networks, documentaries, grants, short films.

**PRODUCTION:** Organizing & managing the production; preparing shooting script; budgets, schedules; coordinating the crew; basic film directing.

**PHOTOTECHNOLOGY:** Film stocks-survey comparison; basic photographic theory; laboratory operations-processing & printing; film effects.

**LIGHTING:** Introduction to basic lighting techniques; interior & exterior; gaffing equipment.

**CINEMATOGRAPHY:** Cameras & camera operation with Arriflex BL; lenses & optics; shooting technique for sync-sound filming; filters; light meters; exposure control; camera support; etc.

**SOUND:** Operation of Nagra sync-sound recorder; wild and sync-sound recording technique for film; transferring and mixing.

**EDITING & POST PRODUCTION:** Organizing your editing; using the tools & materials of the editor, Steenbeck operation; editing picture and sound.

**Workshop group will produce a 16mm film**

**WEEKENDS**

**November 10th — December 1st**

**\$120. for complete workshop**

presented by

CMP Film Production  
48 Beverley St.,  
Toronto, Ontario  
(416) 368-9072

Contact: Paul Eichgrun

# Complete Film Equipment Rental

16mm and 35mm Cameras  
Sound and Lighting Equipment  
Generators  
Sound Studios

Sales  
Repairs



2000 Northcliffe Road, Montreal (514) 487-5010  
793 Pharmacy Ave., Toronto (416) 752-7670  
571 Homer St., Vancouver (604) 687-8351