

would have done. They'd have *bought* it — and yes, I would have been committed to work for them for maybe three years — but from there on out, whatever we made would be going down there. They weren't going to give me the financial strength and power and mandate to weld together a film organization in Canada."

He added that a bundle of cash would not achieve his ends. "After you've got some, will you take this pile of American cash and spend a lot of time fishing off a yacht, or will you take a little less Canadian cash, but with a mandate and strength to build the organization that you wanted, to make this a film capital. Because you love films."

What the deal has done, he says, is to enable him to do things now that without the large organization would take years for him to do. "I feel much more bullish now to set out to achieve the things I set out to do 10 years ago —

Photo: Kathy Wing



you can't do them out of earnings."

One of his aims is expansion, so he is now negotiating to bring into the organization a special effects firm, a film equipment supplier and distribution group, recording studios and processing laboratories, as well as a video tape company and a music publishing business. None of the deals, involving companies in New York, Los Angeles, as well as Toronto and Montreal, are final yet. But Crone says he expects talks with two or three companies to be wrapped up by the end of June. He thinks there will be six by the end of the year. "There are



two or three that are dead serious about us even now."

According to his calculations, there are too many film labs and recording studios in Toronto. He intends to right this situation and is "deep in negotiations" with three recording studios to consolidate their set ups. As for the main laboratories: "We'd love to get a couple of them to throw themselves in with us." He claims that Toronto, compared to Hollywood, has twice as many laboratories for the amount of film footage processed. Crone suspects fur-



ther, that the labs are working at a 50 per cent capacity, which means producers are supporting too many laboratory overheads. "None of them are really operating at anything like the efficiency they could achieve." If firms would consolidate, they could offer 24 hour service and hold down the prices.

The video tape company he's after is also in Toronto. "We're in the moving picture business and it doesn't really matter to us whether it's on emulsion or iron oxide. More and more there's transference occurring between mediums. We did 'Oh Calcutta!' that way. I say we, it's owned by Elkins. Unfortunately in that instance it wasn't the big savings



Bob Crone at Cinema Canada



intended. He favours the process for shows that are easy to do in a studio and are intended for TV screens or other small screens where high resolution is not essential.

Some other plans include a Toronto music publisher, a California equipment supplier he intends to bring to this city, and people in New York "who'd like to come up and join us." They include equipment leasing, distribution, and more production interests. Crone regards world-wide distribution as a priority matter. Canada is only 3 per cent of the English-speaking world market, so films must be made with the other 97 per cent in mind and then pushed by a distributor.

According to Crone, it is normal for distributors to have marketable films sitting on their shelves, when they should be out selling them. They rely too much on theatre owners asking for the films. As an example — and being careful not to single out that distributor as behaving

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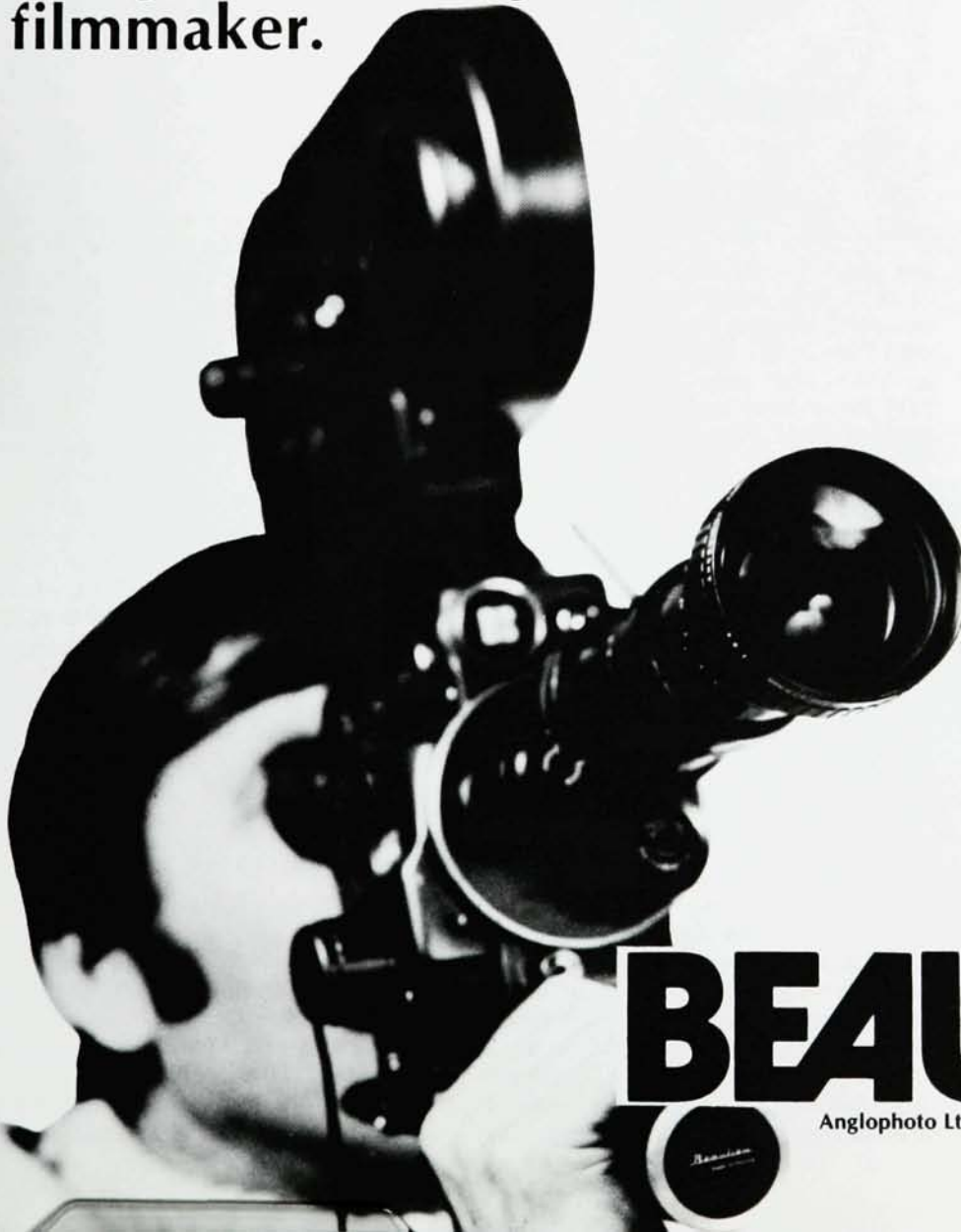


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