Michel Roy: For one reason. It was very difficult to convince the Canadian producer to come with a Canadian sales agent. I remember when we created the company, I had a lot of problems. We had to explain that it doesn't matter if the company is Canadian or American or whatever, the job can be done if the film is good.

Our policy was not to sell ten films a year; our policy was to sell 3 or 4 films per year because we think that it's impossible to really do a good job if you sell more than that. You have to choose your films, you have to sell well and bring back money, because if you don't, you fail. But if you're absolutely sure of your project, you can really do the follow-up and that's the most important part in this activity of sales agents.

It is very difficult to do follow-up if you handle 15 films a year. How can you spend time in the major territories controlling the advertising and promotion campaigns, and controlling the theaters that the distributor wants to block? It's more than just monitoring. You must approve or disapprove.

In all our foreign contracts, and even in the U.S., we have to approve of what they do and, in France, Germany, Italy, we have the control. In all those territories, we want to monitor in order to be absolutely sure to bring back the money to the investors from the percentages we are going to collect.

I don't think you can do that when you have 15 films. Don't forget, it's a mathematical increase. You take 3 films the first year, then 3 films the second. That's 6 at the end of the second year. Then it's 9 at the end of the third year. If you take 10 a year, that's 30 in one year; you can handle it. But it's 20 in two years, 30 in three years, 40 in four years and by the fifth year, it becomes totally impossible.

How can you control what's going on in every country, or even in just the major territories? There are 10 major territories; that's 50 different checkings that you do. You can put it into a computer. The computer is going to tell you that the film is on the shelf, but the computer is not going to tell you the film might open in one theatre or the other, and decide which is the best of the two.

Michel Roy: I don't think the industry is in bad shape. We have producers who are very professional. They have learned the business, learned how to make films and how to control their budgets. We have technicians who are excellent and, their reputation all over the world is very, very good. I think that the entire industry, as it stands now, has to be done if you want the industry to survive.