

in an unusual manner — he points to **The Rowdyman**, shot in Newfoundland by Peter Carter. "The Rowdyman is a damned good film and should be sold. Where's the selling? That's all that's wrong with the Rowdyman. The name of the game is to get out there and make it move," he adds, "we may be starting our own distribution company."

Then there's the possible expansion of Film House itself. Meetings are already being held to decide whether to build a new complex, suited to the needs of the growing business. The partners will decide soon on necessary facilities and possible locations. "Certainly we'll be in the core of the city (where Film House is presently situated). It would be nice to know you had shooting stages in the building, where you also had your good music recording studios, where you also had your laboratory, where you also had your other rental offices and editing rooms for producers."

While this would all happen about four years from now, they should know whether they will be staying or moving. "Within three months we'll either know that we're designing and building, or that we're staying right in the building we're in. In which case I think we'll put a few floors on top and put a penthouse up there for music recording, a double floor."

Thanks to Elkins, who has a knack for the acquisition of desirable screen properties, upcoming film projects for the organization include **One Hundred Dollar Misunderstanding**, Hedda Gabler, a \$5 million production of **The Rothschilds**, Ibsen's **Doll House** and **Golden Boy**. *Doll's House* is out April 28th in Toronto, as Life International's first film under the new agreement. It stars board member Claire Bloom, who is married to Hillard Elkins, and Sir Ralph Richardson plays opposite her. Some of the above films were shot in England during the past year, others are slated for production over the next. *Misunderstanding* begins shooting this June in Toronto.

While Bob Crone's main duties in the new partnership will involve running the business, more than working on films, he will take part in the decisions on scripts and related matters. "I'll consult with Hilly (Elkins) on what he thinks the viability of certain scripts are. If he really thinks one wouldn't succeed, I think I'd accept his advice as good advice, unless I felt strongly that he was wrong." And he has no fears about a shift in the hierarchy of Life Investors International squeezing him out eventually. "It's not very likely, because I'm a pretty large shareholder. They're not interested in trying to run Film House."

"The illusion is that I sold out. You know, I sold out about as much as a person does when they get married." ●

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