Every year, *Take One* tracks all the Canadian features and feature-length documentaries that play in the Greater Toronto Area—the largest market in the world for English-Canadian films—in an effort to develop a picture of those Canadian films that are popular with the theatre-going public. The hands-down 2002 favourite was Zacharias Kunuk’s Inuit epic, *Atanarjuat: The Fast Runner*. Although honoured at the 2001 Genies for Best Picture, Director and Screenplay, *Atanarjuat* didn’t begin its commercial run until 2002 and outlasted all contenders, making it one of the most popular Canadian features of all time.

In many respects, 2002 was an excellent year for Canadian cinema, one of the best in a long time. In addition to the highly regarded *Atanarjuat*, there was Paul Gross’s curling comedy *Men with Brooms*, which became the highest-grossing English-Canadian film at the box office to date, Deepa Mehta’s East-meets-West, all-singing, all-dancing romantic comedy *Bollywood/ Hollywood*, and Atom Egoyan’s *Ararat*, a gloomy meditation on memory and genocide. It’s a sign of the quality of Canadian cinema in 2002 that Egoyan’s latest opus was not the dominate film of the year. An out-of-the-blue dark horse “hit” was Michael Dowser’s head-banging mock-documentary, *FUBAR*, from Calgary, and Michael Moore’s anti-gun documentary, *Bowling for Columbine*.

Although only Canadian by virtue of its producing partner, Salter Street Films of Halifax, *Columbine* proved very popular with local audiences (and picked up an Academy Award nomination for Best Documentary). Another minority co-production, *Formula 51*, performed extremely well, taking in over $12 million States-side, making it one of the highest-grossing “Canadian” films ever released. And finally, the end of 2002 saw the release of Charles Biname’s *Seraphin: Un Homme et son péché* in Quebec. By press time, the film had raked in over $7 million, making it the all-time domestic box-office champ in Canadian film history. With its unique mixture of critical and popular successes, 2002 will be a hard year to surpass.

*Take One’s* Canadian film of the year: *Atanarjuat*.
Toronto International Film Festival’s 2002 Top Ten

Selected by a 10-member national panel of filmmakers, festival programmers, journalists and industry professionals. Listed alphabetically with the director in parenthesis.

Ararat (Atom Egoyan)
Dracula: Pages from a Virgin’s Diary (Guy Maddin)
Flower & Garnet (Keith Behrman)
Gambling, Gods & LSD (Peter Mettler)
Marion Bridge (Wiebke von Carolsfeld)
Le Nèg’ (Robert Morin)
Océan (Catherine Martin)
Spider (David Cronenberg)
Tom (Mike Hoolboom)
La Turbulence des fluides/Chaos and Desire (Manon Briand)

Toronto International Film Festival’s 2002 Top Ten

Actress: Karine Vanasse, Séraphin: Un Homme et son péché
Supporting Actor: Luc Picard, Le Collectionneur
Supporting Actress: Isabelle Blais, Québec–Montréal
Cinematography: Jean Lépine, Séraphin: Un Homme et son péché
Editing: Le Nèg
Art Direction: Séraphin: Un Homme et son péché
Musical Score: Séraphin: Un Homme et son péché
Sound: Séraphin: Un Homme et son péché
Documentary: Reîn sans pennes
Short Film: La Dernière voix
Animated Short: Les Ramoneurs cérébraux

Top Ten at the Box Office

According to a Playback survey published November 25, 2002, covering the period from November 9, 2001 to November 7, 2002. The box-office totals are expressed in millions in parenthesis.

Les Boys III ($5.3)
Men with Brooms ($3.9)
L’Odyssee de Alice Tremblay ($2.1)
Savage Messiah ($1.6)
Ararat ($1.1)
La Mysterieuse mademoiselle C. ($1.1)
Le Collectionneur ($0.9)
Québec–Montréal ($0.9)
Bollywood/Hollywood ($0.8)
Formula 51 ($0.8).