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Welcome to issue No. 50 of *Take One*. Long-time readers of the magazine will know that I have used the summer issue to explore themes in Canadian films I thought to be relevant and informative: Race, Road Films, 100 Years of Canadian Film, 50 Years of Canadian Television, the Ontario New Wave, Forgotten Classics, Masterworks of Canadian Cinema, Documentaries, Animation and now, in honour of our 50th issue, the Best of *Take One*.

Culled from over 400 articles, I have chosen what I think represents *Take One* at its best: in-depth and well-written articles that explore the most honoured films and filmmakers in this country. Author, critic and broadcaster Geoff Pevere explores our death culture and compares it to our southern neighbour's in Atom Egoyan's *The Sweet Hereafter*. His best work to date, Egoyan became the first—and still only—Canadian to be nominated for an Oscar® in the Best Director category. Zacharias Kunuk's *Atanarjuat (The Fast Runner)* became a remarkable success story, beginning with an unexpected win at Cannes in 2001 and a sweep of the top three Genies—Picture, Director and Screenplay—in 2002. Maurie Alioff, *Take One's* longest-running contributor, spoke with Kunuk and producer Norman Cohen just after their big Cannes win. And Cynthia Amsden hits the right comic note with Paul Gross and Steve Smith, as the two television icons take a shot at the big screen and the big time, Canadian style.

Maclean's film critic Brian D. Johnson brings an insider's view to the making of David Cronenberg's *Crash* and its controversial win at Cannes in 1996. Still Cronenberg's most outrageous film, in a career of making films that have caused a great deal of outrage, the Cannes jury had to make up a special award for *Crash* that year—Le Prix d'Audace. Denys Arcand's *Les Invasions barbares* has proven itself to be the top Canadian movie in the art-house market. Major wins at Cannes 2003, a Genie sweep in 2004, three Césars and an Oscar® crown Arcand as our most honoured cineaste. *Toronto Star's* Peter Howell spoke to him in Cannes. Long-time contributor and associate editor Tom McSorley writes about the deeply personal films of Peter Mettler, and *The Globe and Mail's* Gary Michael Dault writes on the films of Robert Lepage.

Thanks to all the *Take One* contributors over the past 13 years, and especially the government agencies and art councils that have made our very existence possible—The Canada Council, the Ontario Arts Council, the Canada Magazine Fund, Canada Post, the NFB, OMDC and Telefilm Canada. Their support is the lifeblood of a small-circulation arts publication such as ours. And on one final note, thanks to the Department of External Affairs, which has made *Take One* available to its embassies worldwide, taking our 50th issue global.

Wyndham Wise, *Editor-in-Chief*