

**Congratulations and best wishes.**

CONNIE TADROS  
FORMER EDITOR OF CINEMA CANADA,  
MONTREAL, QUEBEC

**Take 1 signals the arrival of a desperately needed forum for the analysis of Canadian film.**

GREG LINNELL  
WOODSTOCK, ONTARIO

**Take 1 looks fantastic and the articles are exactly what young filmmakers like myself need. Your magazine is an essential component for a thriving film industry.**

DANIEL WILSON  
TORONTO, ONTARIO

**I am just one of many who are glad that the gap created by the collapse of Cinema Canada will now be filled.**

CORAL MCNEIL  
CBC REFERENCE LIBRARY  
TORONTO, ONTARIO

**I am writing on behalf of film technicians in Manitoba, to congratulate you on the first issue of Take 1.**

DARRELL VARGA  
BUSINESS MANAGER, A.C.F.C.,  
WINNIPEG, MANITOBA

**Good luck, we need a good film mag!**

LEE PARPART  
KINGSTON, ONTARIO

**It's wonderful to see such an intelligent and attractively designed magazine fill the void left by the demise of Cinema Canada.**

MARIA KUBACKI  
SAINT JOHN, NEW BRUNSWICK

THE REACTION TO THE FIRST ISSUE of Take 1 was overwhelmingly positive, and confirmed our suspicions that there is a desperate need for a quality Canadian film magazine. We have taken the liberty of reproducing on this page some of the comments received from our first subscribers and wish to thank the many others for their show of support. We have received requests for subscriptions from right across Canada, the United States and even Finland! Our next issue will be ready for August, 1993, as we take a little time to organize the launch of Take 1 quarterly by the end of the year.

1992 was the year of poetic realism in Canadian film (*Léolo* and *Careful*), hip realism (*Highway 61* and *Requiem pour un beau sans-coeur*), post-modern realism (*Events Leading Up to My Death*), political realism (*Secret Nation*), traditional realism (*South of Wawa* and *La Sarrasine*), and the sublimely anti-real *Naked Lunch*. And once again it was the documentary and independent filmmakers who produced some of the strongest and most interesting films. Mark Achbar and Peter Wintonick's monumental (nearly three hour) film about the life and times of America's foremost linguist and media gadfly, MIT professor Noam Chomsky, has been chosen as Canada's official entry in the 1993 Berlin Film Festival and is one of the most innovative documentaries ever made in this country. Lynne Fernie and Aeryn Weissman's *Forbidden Love: The Unashamed Stories of Lesbian Lives*, produced by the NFB's Studio D, is a frank insider's look at the hidden Lesbian Nation of the 1940s and 50s, and the first "queer" film to be produced by the Film Board. Brenda Longfellow's *Gerda* is a radical retelling of the Gerda Munsinger sex-and-spy scandal that came back to haunt Canadian politics in the 1960s.

Also profiled in this issue are Atlantic maverick filmmaker William D. MacGillivray; from Vancouver, Colin Browne; and two first-time feature directors—from Quebec, Robert Morin, and from Alberta, Francis Damberger. With this issue, Take 1 is initiating regular columns on shorts (*Short Takes*), books (*Between the Lines*), and the industry (*The Nightingale Report*). As space allows, we will be expanding our coverage to include video, television drama, and regular contributions from Los Angeles, New York and London.

Once again we would like to thank our contributors and advertisers for making this issue possible. We would especially like to thank Agfa Canada, Telefilm Canada and the Ontario Film Development Corporation for their continued support.

Please write to us and let us know what you think about Take I. We'll be back in August.

*Wyndham Paul Wise*