

With this issue, *Take One* enters its third year of publication as Canada's national English-language film magazine. We have increased our page count, strengthened our editorial content, and with our continued emphasis on quality design and striking layouts, we are committed to giving Canadian films the best possible exposure at home and abroad. Indeed, *Take One* can now be found from St. John's to Victoria; from New York to

Los Angeles; and from Sydney, Australia to Oslo, Norway.

We have done this with a lot of hard work, a little bit of luck, and the support of a rapidly growing list of subscribers. In particular, we would like to take this space to thank our editorial board members, all of our contributors and advertisers, the Ontario Arts Council and Canada Council, the federal Department of Canadian Heritage, the Ontario Publishing Centre, the Academy of Canadian Cinema and Television, the Reel Club at the Canadian Film Centre, and the friendly staff of the Film Reference Library at the Cinematheque Ontario for making *Take One* an outstanding success.

At last year's Festival of Festivals (now officially known as the Toronto International Film Festival), I was asked, sarcastically, by a leading Toronto film critic if I'd ever met a Canadian film I didn't like, the implication being that *Take One* is soft on Canadian film and lacks a critical bite. I don't mind saying that the answer to his question is an unqualified No. *Take One* was created out of a very personal commitment to the notion of a distinctive Canadian cinema. This commitment doesn't blind me to the fact that there are some really awful films made in this country – films made by committee, or made to fulfill artificial quotas and qualify for government (federal or provincial) assistance, or made with bureaucratic interference by know-it-all appointees without

personal or artistic vision; however, this commitment does put *Take One* in the unique position of providing Canadian films (shorts, features, animation, experimental or documentaries) with a strong English-language voice and a knowledgeable, sympathetic respect for their distinctive nature.

*Take One* does not represent an existing organization, a lobby group, or a particular point of view. In the best tradition of *Cinema Canada* and the original *Take One*, it is truly independent, without institutional basis. Issue No. 5 (Spring 1994) provided a forum for Aboriginal and filmmakers of colour, who are almost completely ignored by the main stream press; it provoked strong reaction both for and against the opinions expressed by our guest editors, Cameron Bailey and Helen Lee. *Evidence: Race and Canadian Cinema* should put to rest any idea that *Take One* intends to be soft or uncritical in its approach to difficult issues affecting Canadian cinema. For a film culture not only needs talented filmmakers to reveal a national soul (as any truly great film can and should do), but also the support of a thriving film magazine, to give it a sense of definition and a vehicle for promotion. What *Cahiers du cinéma* does for French cinema, *24 Images* for Québécois cinema, *Sight and Sound* for British and *Film Comment* for American, *Take One* will do for Canadian cinema.

In this issue, Maurie Alioff writes

about Pierre Falardeau, whose *October*, scheduled to open 24 years after the "October crisis" shook the foundations of the nation, tells the tale from the point of view of *les felquistes*; Kass Banning does an extended critique of Atom Egoyan's *Exotica*, the first English-Canadian film since *Joshua Then and Now* (1985) to be honoured at Cannes; Piers Handling introduces the most complete listing of Canada's best films, compiled by 96 experts; Peter Morris writes about the golden days of Toronto underground filmmaking in an excerpt from *David Cronenberg: A Delicate Balance*; Deepa Mehta talks about directing *Camilla*, starring Jessica Tandy and Bridget Fonda; and we profile Mina Shum and Kathy Garneau from Vancouver, John Kozak from Winnipeg, Holly Dale from Toronto, and Paul Donovan from Halifax.

One final note in closing. I am pleased to welcome Marc Glassman on board as *Take One's* new associate editor. Marc has been with the magazine since its inception and is a familiar figure in Toronto as the owner of Pages bookstore, film and book critic for CJRT-FM's *On the Arts*, and film programmer at the NFB's John Spotton Cinema, among the many hats he wears. Marc and I edited the final issue of the *Independent Eye* for the CFMDC, and his knowledge of independent Canadian cinema is legendary. *Take One* will benefit greatly from his expertise and editorial skills ●