

THE BEST OF TAKE ONE

6. Death, Canadian Style: Atom Egoyan's *The Sweet Hereafter*

In Hollywood movies, the dead are forgotten before the bodies hit the ground. In Canadian movies such as *Crash*, *Kissed* and *The Sweet Hereafter*, death is only the beginning and the living have to struggle with the consequences. Geoff Pevere explores this North American cultural divide. From No. 17.

By Geoff Pevere

13. From the Edge of the Earth: Zacharias Kunuk's *Atanarjuat (The Fast Runner)*

Winner of the Caméra d'Or at Cannes in 2001 for the Best Debut Feature and Genies for Best Picture and Best Director in 2002, Nunavut director Zacharias Kunuk triumphed with *Atanarjuat (The Fast Runner)*, the first Inuit-language feature ever made in Canada. From No. 34.

By Maurie Alioff

20. Canadian Comedy, Eh?: Paul Gross's *Men with Brooms* and Steve Smith's *Red Green's Duct Tape Forever*

From a country known for its art-house fodder came two English-Canadian comedies that strove to be successful mall movies. With varying degrees of success, *Men with Brooms* and *Red Green's Duct Tape Forever* proved it could be done. From No. 36.

By Cynthia Amsden

31. Crash Test

Crash, David Cronenberg's most controversial film to date, was the winner of a Special Jury Prize—"Le Prix d'Audace"—at Cannes 1996 over the objections of jury member Francis Coppola. Its thesis that some people are turned-on by automobile accidents remains just as unsettling today. From No. 13.

By Brian D. Johnson

38. A Director in His Prime: Denys Arcand's *Les Invasions barbares*

Seventeen years after *Le Déclin de l'empire américain*, Denys Arcand returned to his favourite characters to bid them a fond farewell. *Les Invasions barbares* is his best film in years, proving once again that as an astute observer of the human condition, Arcand has few peers. From No. 43.

By Peter Howell

42. Paradox and Wonder: The Cinema of Peter Mettler

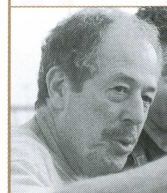
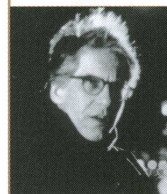
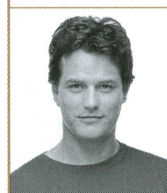
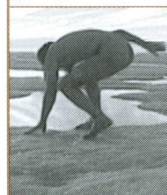
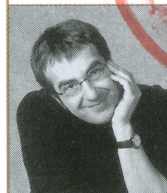
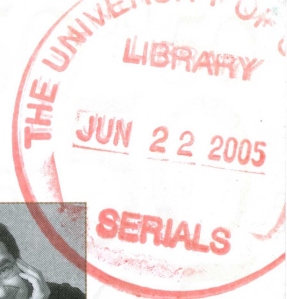
Out of the simple beguiling paradox that language cannot express the inexpressible, Peter Mettler has fashioned a daringly original and decidedly paradoxical cinematic career. Tom McSorley argues for his rightful, prominent place in contemporary Canadian cinema. From No. 7.

By Tom McSorley

47. Robert Lepage's *Le Confessionnal* & *Le Polygraphe*: A Ruminantion

Gary Michael Dault's "out-and-out" fan letter to the early cinematic works of Robert Lepage, which he praises for accumulating their meanings "through elisions and congruencies that are virtually baroque in their coiled vitality." From No. 15.

By Gary Michael Dault



COLUMNS

- 5. From the Editor
By Wyndham Wise
- 52. Take One Fun
Crossword
- 54. Take One's Great
Canadian Online
Movie Auction
- 56. Back Page