

TAKE 1. An old name for a new magazine devoted to Canadian cinema. The original **Take One** ceased publication in 1978. At the time of its inception in the late sixties, it was the best Canadian film magazine on the book stands and an invaluable guide to the budding industry. Its range was international, not specifically Canadian, but back then there was very little in the way of Canadian cinema to cover.

Twenty-five years ago, in 1967, there was one Canadian feature (Alan King's **Warrendale**) shown theatrically in Toronto. In 1968, there were only three (Don Owen's **The Ernie Game**, Paul Almond's **Isabel** and Larry Kent's **High**). Apart from the NFB, French Canadian films received no distribution in English-speaking Canada at all. By contrast, in September of 1991 there were no less than 10 Canadian features showing on over 30 screens in the Toronto area at the same time. We've certainly come a long way in 25 years. Yet, since the demise of **Cinema Canada** magazine at the end of 1989, English-speaking Canada has languished without a cinematic voice of its own. The new **Take 1** intends to fill that void. We believe that the richness and awareness of a national film cultural is as much determined by the flourishing of a distinctive national magazine as it is by its film production.

Take 1 will cover the full spectrum of Canadian features, documentaries, shorts, animation, independent film and video. It will concentrate on filmmakers who are making a difference. In Melbourne, Moscow, Berlin, Paris, Cannes, Venice, Tokyo, Jerusalem, New York and Los Angeles, Canadian films are recognized among the world's best; however, at home the same clichéd complaints that were voiced 25 years ago are still being heard. After last year's Festival of Festivals, a writer (who should have known better) wrote in a local Toronto weekly that "second rate" Canadian films were receiving "too much" press attention, yet in the same paper he gave a glowing review to the latest John Ritter vehicle from Hollywood. The process of enlightening the Canadian public (and press) to the vitality and history of the Canadian film culture is on going. **Take 1** intends to play a leading role in this process by providing the best and most informed writing on Canadian as well as international film.

Filmmakers will be asked to contribute, and a pool of writers has been developed to provide intelligent and thoughtful articles, columns and reviews. In this, our inaugural issue, we would like to thank Geoff Pevere for his outstanding piece on the films of Guy Maddin; Gerald Pratley and Maurie Alioff for their insights into the films of Terence Davies and Jean-Claude Lauzon; Marc Glassman and Ingrid Randoja for their profiles of filmmakers Ron Mann and Gail Harvey; Mark O'Neill and Tom McSorley for their reports from the coast(s); and Marjorie Beaucage, Will Aitkin, Pat Thompson, Debbie Nightingale and Paul Gottlieb. We would also like to thank our advertisers, without whom this issue would not be possi-

ble. We would especially like to thank The National Film Board of Canada, Ontario Region; Pat Thompson, editor of **Film Canada Yearbook**; Don Haig, the godfather to so many struggling filmmakers; as well as Joe Medjuck and Peter Lebensold, the publishers of the original **Take One**, who were kind enough to let us use their name without objection.

Take 1 is the culmination of many months of hard work. Peter Dudar (as art director) and I are committed to producing a quality publication, both in content and design. However, we will not succeed without you, the reader and potential subscriber. Let us know what you think of our first issue. Write to us, and if you like what you see and read, subscribe to the next two issues.

In this time of economic uncertainty, when cultural institu-



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tions across the country are under seige, and the funding pie is being split into even smaller pieces, it would seem almost akin to madness to launch a new magazine. Many people have asked us how and why we are doing this. Well, the truth is, without public and corporate support in the coming months, **Take 1** might be a limited edition of only three issues. However, we are very confident that there is a need for this magazine, a voice for the Canadian filmmaker and producer that is truly national, independent and without bias.

I could go on at length about **Take 1** being a celebration of our national cinema at its best, but that would sound self-serving. The answer to "why" is best summed up by paraphrasing Orson Welles in **Citizen Kane**: "I think it would be fun to run a magazine."

Wyndham Paul Wise