

**RACHAEL CRAWFORD IN
CLEMENT VIRGO'S RUDE**

▶ *Take One* is four years old and going quarterly. English Canada's main film magazine will now appear in September, December, March and June, providing our readers with the very best in features, profiles, interviews, reviews, points of view and regular columns on books, shorts, experimental film, and industry-related matters. We have also initiated a new column, "Sea to Sea," which will provide updates on productions and filmmakers from across the country.

Take One has succeeded against the odds. Without institutional backing, *Take One* continues to publish with the support of its readers, subscribers, advertisers, the Canada Council and Ontario Arts Council. We would also like to acknowledge the assistance *Take One* has received from the Reel Club at the Canadian Film Centre, the Academy of Canadian Cinema & Television, and the helpful staff at the Film Reference Library in Toronto. Thank you all for making *Take One* possible.

On a slightly less upbeat note, *Take One* has had to raise its cover price to \$6.00 in Canada and \$5.00 in the U.S. As anyone who has bought a paper or magazine lately will know, prices are rising all the time, and the cost of paper has doubled in the past year. However, the price of *Take One* is still less expensive than the price of a first-run movie, and in most cases will stay with you longer. We will endeavour to maintain our high standards of production and our goal to publish the best-looking film magazine in Canada.

In this issue, Maurie Alioff writes about Quebec's theatrical genius, Robert Lepage, who has directed his first feature, *Le Confessionnal*, which received its world premiere at this year's Cannes festival. Haunted by Hitchcock, Lepage has woven a complex tale that moves from the present to the past when the late, great master of cinema, Alfred Hitchcock, shot *I Confess* on location in Quebec City. Marc Glassman writes on Clement Virgo's *Rude*, one of two Jamaican-Canadian films from Toronto, which was also at Cannes this year and has been tagged to open Perspective Canada at Toronto's 20th annual film festival. Geoff Pevere surveys the cinema of Mike Hoolboom, Canada's most notorious film maverick, who has moved to feature-length films after an impressive career of making controversial shorts and experimental drama. We also profile Mort Ransen, a West Coast filmmaker who shot *Margaret's Museum* entirely on location on Cape Breton Island; Anne Wheeler, who shot her latest film for television, *The War Between Us*, in the interior of British Columbia; Lorne Bailey, who shot his first feature, *Green Peril*, in the Manitoba bush north of Winnipeg; and Stephen Williams, whose *Soul Survivor* was the third Canadian feature film at Cannes this year and was shot in Toronto.

To end on an unpleasant note, Premier Mike Harris has lowered the boom on feature filmmaking and television in Ontario. With a freeze that could very well lead to substantial cuts, the newly elected Tories threaten to dismantle what has become a very successful industry over the past 10 years. Harris has caught the Ontario Film Development Corp in his cut-all-aid-to-industry net, and it sadly looks like a return to the previous 40 years of Tory rule in this province, when successive governments ignored the industry and relied on the Feds to take the initiative on film policy and financing. Any abandonment of the OFDC now would be the undoing of 10 years of cinematic growth. From *I've Heard the Mermaids Singing* to *Exotica*, the OFDC has been at the very centre of the renaissance of English-Canadian cinema. The world-wide success of *Exotica* alone is justification for its continued existence and is its crowning achievement. Ironically, it just might be its last.

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