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Distributors:
CMPA in Canada;
Ubiquity Distributors in the United States.
Printer:
C. J. Graphics Inc.,
Toronto, Ontario, Canada.Canadian Publications Mail Product Sales
Agreement No. 733318.**ISSN 1192-5507**

Take One is listed in the
International Index to Film Periodicals,
the Film Literature Index,
the Canadian Periodical Index and
the Canadian Magazine Index

The response to our 100th Anniversary of Canadian Cinema issue (see Letters page) has been a bit overwhelming and unexpected. *Take One* seems to have hit a chord with the notion of celebrating Canada's contribution to world cinema and actually naming names. It was anticipated, of course, that any criticism would be focused on the names we left off the 100 "Distinctly Canadian" list, not which ones we included. A second list will be compiled and published in a future issue, satisfying those who think *Take One* ignored a deserving Canadian.

In this issue, Brian D. Johnson writes about David Cronenberg's latest and most controversial film, the winner of a Special Jury Prize (Prix d'Audace) at this year's Cannes Film Festival. *Crash*, based on the cult novel by J.G. Ballard, explores the dark world of death and sexuality, where people are aroused by car accidents. Richard Kerr takes us on a ride to Washington, D.C. for the making of *the willing voyeur...*, Marc Glassman and Ellen Besen celebrate Nelvana's 25th Anniversary, and Jennie Punter writes about David Wellington's film of Stratford's brilliant production of *Long Day's Journey Into Night*. Also included is Pierre Gang's first feature, *Sous-sol*, which was an Official Selection at Cannes; *Hard Core Logo*, Bruce McDonald's latest and best film to date; an interview with Garry Toth about the closure of the AMPDC; and William D. MacGillivray's *Gullage's*, a television series about a very peculiar cab stand in St. John's.

There has been a shift in the ground upon which Canadian cinema has been built for the past decade at this year's Toronto International Film Festival. Two of the best English-Canadian films this year, *Crash* and *Hard Core Logo*, will not be shown. The festival and its all-Canadian program, Perspective Canada, has always prided itself on being the showcase for Canadian and Québécois cinema and is now paying the price of its success. The reasons for the *Crash* and *Hard Core Logo* no-shows are varied, but the two have one thing in common: the distributors and producers feel there is a risk of over-exposure prior to the commercial release of the films in the fall. Both films will be released in Toronto in October. Alliance, *Crash*'s distributor, issued this terse statement to *Take One*: "The purpose of a festival screening is to create awareness and excitement for a film. We have already achieved this at the Cannes Film Festival. There is no point in attempting to duplicate that in Toronto where the public awareness of the film is already very high." Apparently, *Hard Core Logo*'s producers could not come to terms over the number of screenings the film would receive at the festival. A logical choice to open this year's Perspective Canada, McDonald and his producers felt that the festival's two compulsory screenings policy in one of Toronto's largest theatres would cut into *Hard Core Logo*'s revenue upon its release. This certainly is a valid argument and an argument made with the confidence of a successful commercial run. This confidence is the real change in the terrain of English-Canadian cinema, and the festival is going to have to come to terms with its own success. ■

