

TAKE ONE

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EDITORIAL

By Wyndham Wise

September 4th marks the Canadian premiere of Atom Egoyan's *The Sweet Hereafter* and by October the film will be in general release nationwide. Egoyan is undoubtedly the most honoured Canadian filmmaker today, winning the Cannes Grande Prix (the first time a Canadian has won second prize; the top honour, the Palme D'Or, still eludes him), the International Film Critics' Prize and the Ecumenical Prize at this year's festival for *The Sweet Hereafter*. In 1996, Cronenberg was given a controversial Special Jury Prize for *Crash*, and Arcand has won twice at Cannes, the International Film Critics' Prize for *Le Déclin de l'empire américain* and the Jury Prize for *Jésus de Montréal*, but never before has a Canadian filmmaker won three top awards at the world's most prestigious film festival. Arcand's *Jésus de Montréal* went on to win 12 Genies and the Golden Reel Award for the highest grossing Canadian film in 1989, honours to which Egoyan can only look forward to in the future, because *The Sweet Hereafter* is undoubtedly his best film to date and Egoyan has developed into a consummate director. In this issue of *Take One*, Geoff Pevere takes a look at *The Sweet Hereafter* in the context of recent Canadian films that have death as their central motif, *Crash* and *Kissed*. In all three films death is the defining force in the lives of its characters. Winnipeg's idiosyncratic Guy Maddin invents a Canadian melodramatic film history with his fourth feature, *Twilight of Ice Nymphs*, while the central character in Thom Fitzgerald's feature debut, *The Hanging Garden*, "invents" his own death. Also in this issue, *Take One* interviews Imax co-founder, Graeme Ferguson, profiles Quebec producer Roger Frappier, and Clement Virgo directs *The Planet of Junior Brown* for CBC-TV.

As *Take One* moves into its sixth year of publication, I want to take this opportunity to acknowledge those who have made its existence possible. In particular, I want to thank the Canada Council and our long-time supporters: Telefilm Canada, the Ontario Film Development Corp., the National Film Board, the Cinematheque Ontario and The Film Reference Library, the Canadian Film Centre, the Academy of Canadian Cinema & Television, Wallace Ave. Studios, Pages Bookstore, Numbers/Stardust and Revue Video. To this list of sponsors who have been with us from the very beginning, *Take One* is please to add PS Production Services Ltd. and ACTRA Toronto Performers Branch. In these days of cultural downsizing in Mike Harris's Ontario, it is good to know who your friends are.

It's also good to know that *Take One's* effort on behalf of Canadian films and filmmakers is being appreciated. To our subscribers, I want to thank you for your letters of support in our ongoing dealings with the Ontario Arts Council (OAC). I would like to quote, partially, from a letter sent to the OAC by Noreen Golfman, Associate Professor at Memorial University, St. John's, Newfoundland. Dr. Golfman sent a copy of her letter to *Take One*. "Understandably, in tough restraining times some cuts need to be made by bodies such as the OAC, but it is hard to believe that the Council has so radically removed all support for such a fine and necessary publication. I cannot stress enough how large an information vacuum *Take One* fills in this country, nor can I overstate the importance of a national magazine devoted exclusively to the media of film and television. Canadian culture can easily be seen to be under siege much of the time by global market pressures, so it is especially dismaying to know that Canadian funding bodies themselves might be contributing to such an uneasy state of affairs. *Take One* has long proven itself to be highly professional quality, informative, surprisingly creative in its design and presentation, and, for me, a valuable source of up-to-date commentary on the evolving film and television industry. As a resident of Newfoundland, I especially appreciate the national reach of the magazine, an achievement in itself. I should think the OAC would not only approve of such comprehensiveness but also be proud to sponsor an Ontario product with such wide appeal." Thank you, again, to all of those who have written to the OAC on *Take One's* behalf. ■

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