

# TAKE ONE

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LE CONSEIL DES ARTS  
DU CANADA  
DEPUIS 1957

THE CANADA COUNCIL  
FOR THE ARTS  
SINCE 1957

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## By Wyndham Wise

"A magazine with such a healthy blend of popular and scholarly appeal is a rarity."  
**Ginny Ratsoy, University College of the Cariboo**

"*Take One's* writers are intelligent and knowledgeable. [Its] format is glossy and impressive as befits a national cinema."  
**Melinda McCracken, writer**

"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 film and television."  
**Noreen Goffman, Memorial University of Newfoundland**

"Surely a total elimination of [*Take One's*] grant while other publications have only had their grants reduced is inappropriate and unfair."  
**David Perlmutter, producer**

"I know the money is tight but hope the Ontario Arts Council will reconsider and support *Take One*, which is the only English-language magazine of its kind."  
**Colleen Murphy, director/writer**

"*Take One's* request for assistance through the Grants to Periodicals program has been denied."

**Susan Hilary Cohen, director,  
Arts Program, Ontario Arts Council,  
October 17, 1997.**

### What's wrong with this picture? Plenty!

Apparently *Take One* was (and is) a "low priority" with the OAC and "the writing is not good enough" was the official reason given by the Literature Officer, a remark so profoundly absurd that it defies comprehension. And this happened without warning after *Take One* had been receiving grants from the OAC for three years, each one an increase on the previous one.

This notion that *Take One* is suddenly a "low priority" means, if anything, that the magazines that were funded by the OAC were of a higher priority. What stands out about the 31 magazines supported by the Council is the large amounts given the literary, social commentary and arts magazines, with *Brick* (\$25,800), *Descant* (\$25,800) and *This Magazine* (\$25,300) leading the way. Twenty-seven of the 31 would qualify in these categories and of the four remaining recipients, two are film related, the third is *Musicworks* and the fourth *Canadian Theatre Review*.

# EDITORIAL

The two film publications, *POV* and *Cineaction*, are worth looking at more closely, because prior to the cuts in 1995, there were three film publications funded by the OAC—*Cineaction*, *POV* and *Take One*. The fact that *Take One* was cut completely without warning or reasonable explanation while the other two were only cut proportionately lies at the heart of this outrageous affair. Is it because *Take One* is popular or perhaps too slick, an argument that makes little sense when the OAC funds *Canadian Art* (\$21,400), the glossiest of glossy art magazines published in association with the deep pockets of Key Publishing? Or is it really because the writers of the award-winning calibre of Geoff Pevere, Brian D. Johnson, Gary Michael Dault, Douglas Fetherling, Martin Knelman, et al and *Take One's* knowledgeable editorial board are inferior to those writing for *POV* or *Cineaction*? Some people apparently believe in white rabbits who talk, because we're in *Alice in Wonderland* here. The total amount allotted to magazines by the OAC has been cut 40 per cent over the past two years, from \$691,400 to \$425,000; however, the cut to film publications has been 50 per cent over the same period, from \$51,000 for three publications in 1995 (or 7.5 per cent of the overall allocation) to \$25,100 for two publications in 1997 (or 6 per cent of the overall allocation). This disparity of 1.5 per cent is the proportionate amount that should have been allocated, in all fairness to *Take One*.

*Take One* has survived only with a great deal of difficulty over the past year, but with the support of our loyal advertisers and subscribers, we will continue to overcome this politically motivated decision. In a cruel irony, the OAC was directly responsible for the death of *Cinema Canada* when it cut its grant to Canada's longest running film magazine without warning in 1989. *Take One* is *Cinema Canada's* worthy successor and, if the gods of Canadian film are kind, it will not suffer the same fate at the hands of a cinematically challenged jury and the callous bureaucrats at the Ontario Arts Council. ■

*Take One* would like to acknowledge the support of the following organizations:



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