

In an otherwise insightful article about the importance of the city of Toronto in the North American cultural market place, *Globe and Mail* columnist Robert Fulford made a common complaint about the state of Canadian cinema. Whereas he demonstrated clearly that Toronto produces better Broadway shows than Broadway, better baseball than anyone, better financial towers and malls than most, and safer streets than any North American city of comparable size, he concludes, "Toronto hasn't been successful in its many attempts to make American movies."

He accounts for the success of comedians like Mike Myers, who have come to dominate American airwaves (and we could include Dan Aykroyd, Rick Moranis, Catherine O'Hara, John Candy, etc.) with the notion that "they grew up watching American tv in Toronto and then spent their careers satirizing its conventions." But he has forgotten, or simply ignored two Toronto filmmakers, David Cronenberg and Ivan Reitman, who have made some of the most striking "American" movies over the past two decades, while twisting or satirizing

the conventions of these movies.

Cronenberg was covered in the last issue of *Take One*, and anyone educated in Canadian cinema wouldn't have trouble recognizing his particular contribution to the horror genre (and lately his stunning entry into more mainstream cinema). However, it is no wonder that the name of Ivan Reitman didn't immediately come to mind when Fulford wrote his article. He is the forgotten man of the Canadian cinema psyche. Yet, it can be argued that *Ghostbusters* (1984) is a prime example of exactly what Fulford is talking about. A local boy who grew up watching American programming in the late fifties and sixties beaming in from Buffalo, Reitman has greatly influenced North American humour. No one less influential than critic James Monaco has written, "*Ghostbusters* quickly became part of the 1980s popular culture. Although less well known than contemporaries George Lucas and Steven Spielberg, Reitman has had nearly as profound an effect on contemporary myth."

And it can be argued that *Ghostbusters* is the most successful "Canadian" film of all time. If shot in Canada, it would have qualified as a Canadian film under the point system issued by the cer-

tification office. Its producer and director are Canadian (Reitman), it is co-written by a Canadian (Dan Aykroyd), it is starring and co-starring Canadians (Aykroyd and Rick Moranis), and its associate producers are Canadian (Michael Gross and Joe Medjuck).

Of course, *Ghostbusters* could never have been made in Canada. We don't have the infrastructure and financing necessary to mount such a large production. But we do have the talent and we can make the movies. We just have to go to Los Angeles to do it.

Which begs the question, just what exactly is a Canadian film? By the point system set up by the cultural bureaucrats in the seventies, dreadful pieces of tax shelter drek such as *Bear Island* are considered Canadian films, and *Porky's* is listed as the most most financially successful. Set in Florida, *Porky's* is further from being Canadian than *Ghostbusters*. Yet, because *Ghostbusters* was shot on a sound stage in a Los Angeles suburb, it is considered American. Just like baseball, we can do it better • Wyndham Wise

Ghostbusters: the most successful Canadian film ever made?



Thank yous, apologies and retractions

Thank you: Of the 150 or so names we listed in the previous issue of those who helped launch *Take One*, two should stand out. Our many thanks to Jane Perdue and Corinne Palmer for their support over the first three issues.

Apology: To Rafy for leaving her photo credit off her pictures in the Zero Patience article. It is the policy of *Take One* to run photo credits where appropriate and when available, and we will make all reasonable efforts to credit the photographer of any still used.

Retraction: Due to deadline pressures, there were several factual and stylistic errors in Kass Banning's piece on Zero Patience. The inclusion of words such as "pc" and the phrase "not to everyone's taste" altered and departed from the intended spirit and opinion of the author. Neither André Gide nor Jean Genet appears in the film; however, "Typhoid" Mary and Sir Richard Burton do. *Take One* extends its sincere apologies to both the writer and the filmmakers.