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**2001** The true beginning of the 21st century, not some hyped-up Y2K/millennium nonsense, but the real thing and *Take One* is gearing up for its own celebration. The 10th anniversary of *Take One* will be in 2001, and we are marking the occasion by expanding our publishing schedule to include five issues. Starting with this issue, *Take One* will now appear five times a year – in December, March, May, July and September – instead of four. There will be more reviews and festival wraps, and more features, profiles and interviews – all the things that have made *Take One* Canada's favourite and most respected film magazine.

I don't, however, want to jump the gun here. This issue is transitional. Things will slowly change over the next few months. We will be adding more pages, the cover price will increase to seven dollars and the subscription rates will move to thirty dollars. There will be an annual special issue devoted to documentary films in May, to coincide with Hot Docs: The Canadian International Documentary Festival, an annual summer animation issue in July, to be co-edited by myself and Marc Glassman, as well as our regular September fall film festival issue, our winter issue in December and spring issue in March.

Other news is the forthcoming publication of *Take One's* first book. In the spring of 1999, we published a small booklet that some of you might have purchased or seen. Entitled *Take One's Essential Guide to Films & Filmmakers in Canada*, it was an attempt to create a Canadian film directory; not merely an industry guide, but a proper alphabetical listing of key films and filmmakers who have made a contribution to the fabric of Canadian cinema. The response was very encouraging and of the 1,000 printed only a few remain unsold. It was always our intention to expand the listings and go into a second printing, and we have been fortunate that the University of Toronto Press has seen the merits of *Take One's Essential Guide*. A revised and expanded edition will be available in book form by the fall of 2001. We are planning further editions as well as a series of books devoted to our favourite topic – Canadian films and filmmakers.

One final update note: in addition to the continuing support we so generously receive from the Canada Council, we would like to thank our long-term supporters who have been with us from the very beginning and who have made the growth of *Take One* possible – Telefilm Canada, the Ontario Film Development Corp., the National Film Board of Canada, Cinematheque Ontario, the Reel Club at the Canadian Film Centre, the City of Toronto Film and Television Office and Pages Bookstore – and we would also like to welcome on board our more recent sponsors: Kodak Canada, the Directors Guild of Canada, Hot Docs and the Images Festival of Independent Film and Video.

In this issue of *Take One*, the last of the 20th century, Jack Blum and Sharon Corder, writers/producers on *Traders* and *Power Play*, write about *waydowntown* by Gary Burns, which won the Best Canadian Feature at both the Toronto and Vancouver festivals; Isa Tousignant writes on Robert Lepage's first English-language film—and the first not based on his own material—*Possible Worlds*; while Maurie Alioff talks interviews Arto Paragamian about *Two Thousand and None* and Cynthia Amsden interviews Denis Villeneuve about that fish in *Maelström*. Geoff Pever has some suggestions for the Toronto International Film Festival's Perspective Canada program, which has become a victim of its own success. In addition to reviews and our regular columns, wraps on the fall-festival circuit replace "From Sea to Sea" in this issue. Jeremy Rigsby, a programmer with the Media City Festival in Windsor, Ont., takes over the experimental column from Barbara Goslawski, while Tom McSorley holds down his regular spot with Short Takes.

Happy new year and new century from the editors of *Take One*.

W.P. Wise