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ABOUT THIS ISSUE

Last fall, *Take One* asked some of the most respected members of Canada's community of film scholars and its regular contributors to choose and write about Canadian features that, in their opinion, have been overlooked or forgotten.

In this special issue devoted to forgotten classics of Canadian cinema, Peter Harcourt, retired professor of film studies at Carleton University, co-founder of the Film Studies Association of Canada, author of *Six European Directors* and *A Canadian Journey: Conversations with Time*, writes about Frank Vitale's *Montreal Main* (1974); Peter Morris, who teaches film studies at York University and is the author of *The Film Companion*, *Embattled Shadows* and *David Cronenberg*, examines William Davidson's and Norman Klenman's *Now That April's Here* (1958) and the English-Canadian features of the 1950s; Thomas Waugh, professor of film studies and director of the Programme in Interdisciplinary Studies in Sexuality, Mel Hoppenheim School of Cinema at Concordia University, and author of *Hard to Imagine*, *Show Us Life* and *The Fruit Machine*, re-examines Donald Brittain's and Don Owen's *Ladies and Gentleman...Mr. Leonard Cohen* (1965) and Tanya Ballantyne Tree's *Merry-Go-Round* (1966); and Michael Conway Baker, the Genie-winning composer of Phillip Borsos's *The Grey Fox* (1983), who also composed the musical scores for several other Canadian films, recounts his experiences working with Borsos on *The Grey Fox* and *One Magic Christmas*.



The Catherine Films

Barry Keith Grant, who writes about Don Shebib's *Between Friends* (1973), is a professor of film studies and popular culture at Brock University in St. Catharines, Ontario, and director of the MA Program in Popular Culture; Liz Czach, who programs the Perspective Canada section of the Toronto International Film Festival, writes about a collection of home movies that have become known as *The Catherine Films*; André Loiselle, who teaches film studies at Carleton University and is presently working on a book on the films and career of Michel Brault, revisits Sylvia Spring's *Madeleine Is...* (1971); and John Kozak, who teaches filmmaking at the University of Winnipeg and has written and directed over 20 films, including the feature *Hellbent* (1994), looks back on Greg Hanec's *Downtime* (1986).

Maurie Alioff, *Take One*'s associate editor who teaches screenwriting at Vanier College in Montreal, reports on Gilles Carle's *La Vraie Nature de Bernadette* (1972); Tom McSorley, head of the Canadian Film Institute in Ottawa, writes about William D. MacGillivray's *Stations* (1983); and Matthew Hays, an associate editor with Montreal's *Mirror*, re-examines Tanya Ballantyne Tree's *The Things I Cannot Change* (1966) and *Courage to Change* (1986).

This issue of *Take One* is dedicated to the countless industry pioneers who have passed away and worked diligently to produce or preserve the cinematic art form in Canada: Mary Di Tursi (owner, Chisholm Archives), Don Haig (producer, editor and cofounder of Film Arts), Pat Thompson (publisher of *Film Canada Yearbook*), and many others who remain unnamed and unheralded.

Wyndham Wise, editor-in-chief