



Left, Kirsten Johnson and Von Flores in *Eclipse*; right, Sean O'Mara, Dianne Heatherington and Kevin Bundy in *Love and Oysters*

colour and first nations who are feeling empowered by documentary, telling their own stories. Women are using documentary in terms of social issue films. The documentary tradition continues to be strong, but the voices behind the camera and in front of the camera are different. Making films for me is not just an ambition, but a way of life ●

NAME: Alan Zweig
BORN: 1952

CURRENT PROJECT: I was attracted to *The Darling Family* because it is two people in a room, and I consider that an important challenge for me. A lot of my writing contains two people in a room. I was attracted by the thought that people figured it was a hard film to make—a play with two people in a room, where they're speaking their thoughts. There are some interesting elements, but they may not be cinematic. This was a challenge that I couldn't resist.



BACKGROUND: I was on the law school track, but then I put the brakes on law school and went to India for a couple of years. I returned to York University and made films with my friends. Basically, I spent a whole semester in the basement at York, cutting together a Super 8 film. Then

I went to Sheridan. The teachers I had there were Rick Hancox and Geoff Paul. We didn't come near dramatic film. All we saw were experimental films, and the vast majority of filmmakers who come out of Sheridan make experimental films. I'm not an experimental filmmaker, but it did affect me forever, in that I never learnt the rules. To this day I know them a bit, and I can stretch myself into them, but I didn't learn them.

INFLUENCES: Coppola's *The Conversation*, Scorsese's *Taxi Driver* and *Mean Streets*, Cassavetes' *Husbands*, Jacques Tourneur's *Out of the Past*. I'm old enough to remember and be influenced by those early sixties filmmakers. I loved the first four Shebib films when I was a kid, even before I wanted to be a filmmaker.

STATEMENT OF PURPOSE: I never believed I would get the chance to do a feature if I waited to be crowned by the agencies, even though I've always hoped the day would come when I would be finally let into that club. I didn't really believe it would happen, therefore I always believed I would have to do one on my own. When *The Darling Family* came along, I said make it this one. Since my last half-hour, which I directed four years ago, I have written four or five scripts for other people, some of which are now being made, Richard Kerr's *Gun Control* being one of them. I like films that are about people in pain with a threat hanging over them. Now that threat in *The*

Darling Family is the ticking time bomb of deciding to have an abortion or not ●

NAME: Jeremy Podeswa
BORN: 1962

CURRENT PROJECT: *Eclipse* is centred around a series of interconnected relationships. There are 10 characters, and the backdrop for these encounters is an impending solar eclipse, which is anticipated throughout the movie, and occurs towards the end. It's pretty specifically set in Toronto, and I think the characters reflect the very urban and ethnic cultural mix that is here. I think people who live in Toronto will recognize Toronto, although it doesn't have the CN Tower and things like that. We shot a real eclipse in the Baja, Mexico.



BACKGROUND: I've always been in love with movies and I've always wanted to make movies. I come from a family of artists. My father is a painter, my father's father was a painter, my father's brother was a painter, and my brother is a painter. For me, it's been important to nurture that side of my personality. From a very early age, I was very interested in pictorial detail and art history. My dad was a big movie buff. *Les enfants du paradis* was the first film I saw at the old New Yorker theatre. It was my dad's