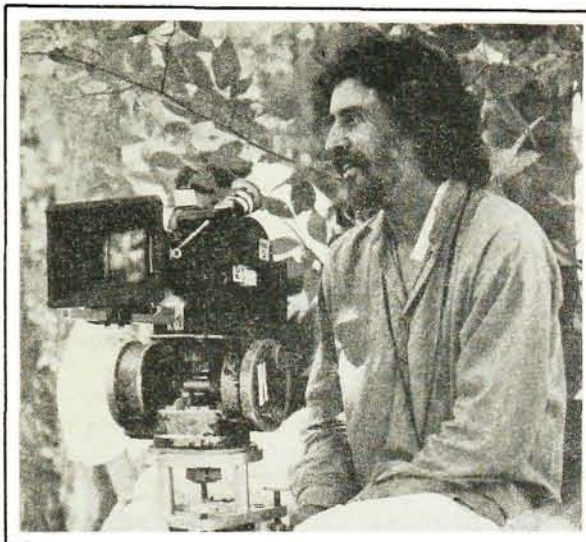


The compassionate cinematography of Vic Sarin

The new year has been good to CBC director and cinematographer Vic Sarin. He's seen *The Other Kingdom*, which he directed, play to rave reviews. *Charlie Grant's War*, which he lensed, outrated the much touted Kennedy mini-series. Among other past successes he was lauded for the intensely beautiful camerawork on *Chataqua Girl*. He is currently d.o.p. for *The Suicide Murders*, CBC's adaptation of Howard Engel's Benny Cooperman mystery.

Talent such as Sarin's has been nurtured by the CBC and the CBC is



something Sarin deeply believes in. It hurts him to see it being destroyed. He asks, "how do you

judge cultural and artistic values in dollars and cents?" He is convinced that the CBC "provides the essential training ground for Canada's new filmmakers."

Sarin is a complex, multi-faceted individual who mourns the inability of Canadians to accept their own. He is also a very compassionate person, someone who loves people and feels for the loneliness and isolation of many in our society. It shows in his films which have tended to deal with taboo subject like alcoholism and breast cancer. Sarin says, "how can you work in films unless you love people?"

Sarin was born in Kashmir, raised in Australia, but feels at home in Canada. He is "very passionate about this country" to which he came in 1963. He joined the CBC and worked on over 100 documentaries and 50 dramatic films. His formula for making a good film is "experiencing life as much as possible because through that experience you can make something that is true to life, effective and compelling."

Wajda star 'starves' in Edmonton

Piotr Lysak, the star of Andrzej Wajda's *A Love in Germany*, released by Spectrafilm, has a hard time making ends meet as a new Canadian. "Now I starve and try to survive," he told Cinema Canada.

In 1981 Lysak abandoned a promising acting career in Poland for freedom. After a short sojourn in Sweden he landed in Edmonton with a bit of English and less money. He enrolled in the University of Alberta and began exploring the local theatrical scene which he said "is great. They are very committed, very honest people." Despite some theatrical roles - he is currently rehearsing for Euripides' *The Bacchae* for the Northern Lights Theatre in Edmonton - he is worried that his accent will limit parts available to him.

His involvement in the Wajda film was fortuitous. Apparently, Wajda had seen him in a Polish film and tracked him down to Edmonton. "I got a call at five in the morning to come to



Germany to make the film." His reaction was more nonchalant than surprised. "I gave up acting for two years. I wasn't prepared but somehow I was expecting such a thing to happen because this has been happening to me all my life. I get phone calls at five o'clock in the morning."

He hopes the success of *A Love* will generate more work. About Canada he says "I was lucky. It worked for me. I found my home here. I was expecting a lot and I wasn't disappointed."

Canada's music industry all-stars rally for Ethiopia

Within days of the Canadian music industry organizing an Ethiopian relief record, the CBC jumped in with plans to make a documentary of the event. An unprecedented gathering of over 50 of Canada's top popular musical stars joined forces Feb. 10 to produce *Tears Are Not Enough*, with lyrics by Bryan Adams and Jim Vallance and music and arrangement by David Foster. Recording artists taking part including Bryan Adams, Salome Bey, Liona Boyd, Robert Charlebois, Burton Cummings, Corey Hart, Ronnie Hawkins, Tommy Hunter, Gordon Lightfoot, Murray McLaughlan, Joni Mitchell, Anne Murray, Oscar Peterson, Carole Pope, Jane Siberry and Neil Young.

David Foster began organizing the fund-raising event on Feb. 2. CBC crew began filming

five days later. Ivan Fecan, head of CBC TV Variety and executive-producer of the documentary, told Cinema Canada that CBC was donating its time and services to making the video documentary. He said that budget cutbacks had not impeded CBC involvement.

The video he said would be about "how the thing came together." He noted the music industry has "never seen this sort of thing before, all these people together. The documentary will capture what happened in the hallways, the way people talked to each other, the remarkable spirit of the thing."

At a press conference launching the record, Burton Cummings noted that "it was a day all of us will remember forever. There was a strong Canadian identity to this. It was magical. A

beautiful patchwork quilt of 20 years of Canadian musical history."

Foster added that there were "literally no egos to deal with. The cooperation was awesome."

The Canadian recording effort follows on similar British and American undertakings. The majority of proceeds from the record, video and documentary of *Tears Are Not Enough* will go to Ethiopia. A small percentage will remain for charitable organizations in Canada.

The documentary, produced and directed by John Zaritsky, should be completed by the middle of March. The CBC has donated the documentary to the relief effort but retains right of first refusal. However, it has not made any arrangements to screen the documentary on the network.

Rubes ready for Family Channel even if CRTC isn't

For Susan Rubes the recent CRTC decision to postpone hearings on a youth and family channel was a blow. She had just been appointed president of First Choice-Allarcom's proposed Family Channel. The appointment, says Rubes, was "going back to basically what I believe in, which is programming for children."

She had already begun to plan programming strategies for the channel which promised 50% Canadian content. Despite First Choice's poor record on Canadian programming, Rubes is confident that "you can walk the fine line" between how much you do for co-production deals and how much you do for good Canadian programming. "But it's not easy," she adds. "There were compromises in the theatre between entertainment and education." She says that "we will have to have some things which are attractions because they are known and some things in prime-time that are very attractive



but not known." One thing she is very keen on in her programming is to "bridge the gap between grandparents and children."

Rubes is currently on leave from the CBC where she has been head of Radio Drama. Over the past 20 years she has been actively involved in bringing performing arts to youth audiences. In 1963 she was instru-

mental in founding Prologue to the Performing Arts which sends companies of performing artists in music, drama and dance to schools throughout Ontario. The following year she founded the Young People's Theatre whose artistic director she remained until joining the CBC in 1980. If the Family Channel does not fly, Rubes will continue to work for the CBC on special projects.

While Susan Rubes was busy preparing for a new TV network, husband Jan Rubes, the former opera star, was basking in the critical acclaim of his performances in *Charlie Grant's War* and in *Witness* opposite Harrison Ford. In *Charlie* Rubes played an elderly Jew who befriends Grant and refuses to flee the Nazi insanity. In *Witness* Rubes gives a compelling portrait of an Amish farmer in Pennsylvania confronted with the complexities of an intrusive outside world in the person of John Book played by Ford

