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Sunday, March 21/82 - 8:00 p.m. ANDRÉ LAPLANTE - piano	Sunday, April 25/82 - 8:00 p.m. STEVEN STARYK - violin
Monday, April 5/82 - 8:00 p.m. JORGE BOLET - piano	Sunday, May 16/82 - 8:00 p.m. EUGENE FODOR - violin
Sunday, April 18/82 - 8:00 p.m. ROBERT AITKEN - flute	Sunday, May 30/82 - 8:00 p.m. ELMER ISELER SINGERS

Six-concert series: \$16.00. Single tickets: \$4.00.
For further information call 925-3311, Ext. 4835

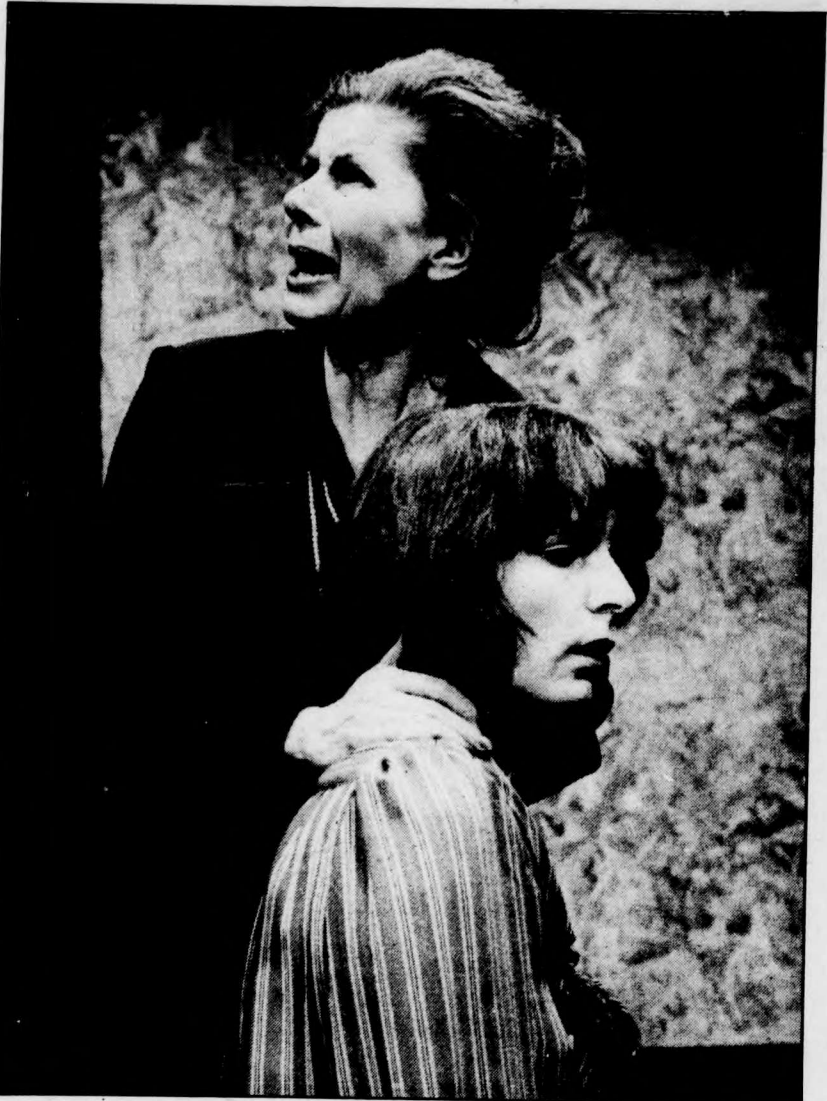
Play Clay's name is mud

Al Locke

The first visible mark of an "incomplete" playwright is the titling of a work that is open to innumerable corruptions. It is with this trepidation that one should approach *Clay*, a one-act presentation written by York Alumnus Lawrence Jeffrey.

While it is impolite to crucify one's fellow graduands, it is a greater crime to hoodwink them. To call *Clay* a play, is the same as calling a Pinto a Porsche.

Factory Lab Theatre, the venue for this crime offers a welcome to new plays from new playwrights. Perhaps it is a vindictive nature that possesses them to present *Clay* during the theatre's dearest season (February - April), hot on the heels of the highly acclaimed *Theatre of the Film Noir*.



No, this is not the audience reaction to *Clay*.

Just plain awful

As such, Lawrence Jeffrey, with this, his first play, must have operated at a handicap. The theatre's personnel must have been uncooperative: the directing, acting, and lighting were just plain awful.

First, the play was messed with numerous, cumbersome silences. Was this the fault of the director, or did the actors forget their lines?

Secondly, there were numerous stretches of darkness; was that part of the stage mechanism, or was the lighting director asleep?

These and many other questions must forcibly be restrained. What is left is pity for Lawrence Jeffrey.

It is the young writer-artist's first production, and it is seriously flawed, though there are a couple of widely spaced displays of real theatre humor. In these moments, the audience was laughing with him, rather than at him. There is talent in Mr. Jeffrey, but it still has to mature fully. Now is not the time,

and *Clay* should never have been staged. One shouldn't be surprised if resident playwright Bryan Wade swoops in and saves the play with something "he just whipped off, but had the idea for months." Miss *Clay*, and watch for the bravado.

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FOR THE RECORD
Sundays at 9:00 pm on CBC Television