

The Man Behind the Burton Scenery

by Gale Campbell

In room 207 of the Burton Auditorium, there is a new face. The face is Nicholas Ayre's.

Nick is York's new theatre manager and technical director of Burton Auditorium. His experience and credentials for the position are the highest.

His father, a Montreal art critic, initiated Nick at age four into the theatre. From the beginning he was the man behind the scenes.

His first role was to release a pig from a box in a production of Alice in Wonderland and then to place the pig back in the box and sit on it for the rest of the show.

But Nick went on to bigger things directing his first show, Beauty and the Beast, at the age of twelve.

The theatre became serious business for Nick at 15. "English and history were a drag." He went to school only to work on school plays. By 18 the theatres had got the best of him and he left school.

From that point on Nick

worked in summer stock as an apprentice in Montreal. His first big job was as an electrician with the Montreal Repertory Theatre.

De Theatre Club and La Grande Ballet Canadienne have had his services as prop man, technician, and lighting designer. During the summers Mr. Ayre is the production co-ordinator of the Port Carling Straw Hat Players. "It's no picnic touring all through the circuit and putting on one show a week."

Burton Auditorium under Nick is going to be professionally run. When he is finished, it should be a genuine theatre complete with reserved seats, professional posters, as much advertising as possible, and sold out for as many performances as possible.

Even now there are only about eight or nine days left for bookings. The main problem is that the theatre is only available Friday, Saturday and Sunday, since there are lectures in it during the week.

Profit is not the direct object

of selling the theatre out for as many performances as possible; breaking even is. It is a university theatre, only in name since it has now been able to pay for its own maintenance.

But in the future it will be similar to Hart House at the University of Toronto. There each college does two or three major productions a year, leaving no room for external productions.

York is getting a fine arts course eventually. A Dean of Fine Arts has been chosen but he still has to set up a program. One may be initiated next year.

Three plays are being put on by the University Players. The first Thieves' Carnival will be showing November. On February 2 and 3, the York Review will be presented and the major production of "Dylan" will be produced March 2 and 3. Nick is directing all three.

This year each college will have a college drama group. These players will be putting on one act plays in the JCR



Alan Lamb

NICK AYRE: His first stage role was letting a pig out of a box.

"think pits". At a one act play Festival all the colleges will present their plays. The staff and faculty are presenting "Staff-Fac" shows.

York has a busy year ahead in theatre thanks to the professional management of Nick Ayre.

Belmondo poor, Karina playful, in pic 'Pierrot le Phoey'

by Frank Liebeck

Pierrot Le Fou is crawling over the screen at Cinecity right about now. Pierrot Le Fou means Crazy Pierrot for you non-bilingual types and the only thing crazy about Pierrot is being in this film in the first place.

The dialogue sounds like something Samuel Beckett would come up with after a bad night with Joyce's daughter. Even then his innate genius would doubtlessly overcome his previous misfortune.

It is directed by Jean-Luc Godard and the press material I received tells me that each Godard film is "an account of the

director's own state of mind". I believe "Vacancy" would be a good way to describe his state of mind. He probably has a sign on his back saying "room for rent".

I sat down and watched, and sat and sat. I said to myself, "Frank, you're leaving this mess. Right now, You're getting up and leaving." Then I thought, "Don McKay sent you here. He's a good guy and expects you to stick it out." So I stayed for a million years. Tomorrow Don McKay gets a punch in the nose.

The plot I won't go into. It's partly non-linear which would be fine if it were entertaining. Jean-Paul Belmondo plays

Pierrot. I found Jean-Paul pictorially obnoxious. He runs off with Anne Karina who is a sensuous, playful kitten and the only thing vaguely worth seeing.

At the beginning there is a party to start off the idea of a decadent society. This woman is standing there wearing heavy jewellery and two breasts (What did you expect? Three or four?) which bob joyously into the audience's face while she's telling some guy she hates overpowering clothes.

I don't believe it! Jean-Paul sits around all the time and squints and curls his lip and says deep things like "Despair". Hell, I say that during Canadian history lectures all the time, and nobody calls me deep.

The director has used what is called "controlled happening" in making this film. There has been no script used, and no editing. This could have been very good provided you have talented people to bring across a feeling of spontaneity and freshness. Discipline must be applied otherwise the net of chaos will entangle you, and you will choke to death.

That is what has happened to Pierrot, and the first person to compare this movie with Blow Up gets shipped away on the cattle cars at dawn.

Don't let this get out, but rumour has it that during the run of this thing, Prime Minister Pearson is declaring Cinecity a disaster area.



Anne Karina's sensuous beauty bowls everyone over in Pierrot le Fou.

**RIGHT YOU ARE
IF YOU THINK
YOU ARE**

by Jane Rosenberg

The second production by the APA Repertory Company, currently at the Royal Alex, is Pirandello's 'tragicomic' play, Right You Are. In it, Pirandello is attempting to illustrate that reality is a quality which exists only in individual minds. It stresses the idea that no one has the right to attack this self-made world, because of the possible destructive results. Since each person creates his own reality, his principle duty in life is to seek his identity.

The comic elements are played up for a very humorous effect. But the possible tragedy is suppressed by the director, Stephen Porter. Because of this stress on comedy, the third act seems to fall flat, and becomes melodrama.

Gestures, poses, lines are sustained and made emphatic for their full comic effect. In addition, this technique is perhaps used to present the past traditions in a more modern manner.

The acting seemed to carry out the director's intentions fully. Donald Moffat, Dee Victor and Sydney Walker were excellent. The only actress who did not seem to fit into Porter's mode was Helen Hayes. Her style is more extroverted than the others. The result is that at times when she appeared on stage I felt very uncomfortable. This is probably because she seemed to break the restrained atmosphere established by the others.

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