

# ARTS SECTION

By KEN KEOBKE

## York theatre grad solves "mysteries"

James Roy graduated from the York University theatre department a dozen years ago and speaking to a hundred theatre students last week, he likened his move into the director's chair to a "first visit to a brothel—very exciting, but the ins and outs were still a mystery." Looking back at his career, these mysteries seem to have been solved.

Roy left York to seek fame and fortune, but noted that "to be famous in Canada is probably a contradiction in terms." Nevertheless, Roy has since become a popular director. He is currently on his way to the University of Guelph to work on a student production of *What the Butler Saw*, but he is first stopping in Newfoundland to direct a new production of *Romeo and Juliet*.

One of Roy's early accomplishments was the establishment of the Blythe Theatre Festival, which he ran for many years before going on to become the Artistic Director of the Belfry Theatre in Victoria, home of the "newlywed and the nearly dead."

In Victoria, he headed several suc-

cessful theatre seasons, building up the confidence of the mostly elderly patrons until he felt they could trust him enough to sit through productions such as the controversial Canadian play *Ashes*, which deals with a couple's inability to have children.

In his talk with York students last Friday, Roy chose to discuss production, rather than directing. When he graduated, Roy faced the inevitable Catch-22 of not being given directing jobs because he hadn't had directing experience. He found that rather than "become bitter and marry into money" he could become a producer and, in essence, become self-employed. He said that there are several opportunities to do this, from organizing an afternoon reading of a play among friends to creating a new theatre company. The problem is the grander the proposal, the more money is required.

If the young producer hasn't married into money by this point, Roy says he is then faced with three legal forms of begging: government grants, help from the public sector or fundraising. Once the money is in hand, the producer becomes a new

kind of director, with a theatre season paralleling the play. Roy draws an important distinction between this kind of director and the modern trend to do away with Artistic Directors, replacing them with accountants.

"Just because theatre has business aspects doesn't mean it is business," Roy said. He explained that in business, if you make a popular hamburger, you churn out more and more hamburgers. In theatre, if the product works, you can't continue to produce it for years on end.

What kind of product does Roy think Canadians need? "Something that will shake them up." He said that a good season of theatre should reflect the middle class system in which we live. This means showing the good and the bad, and that can mean an ugly and nasty portrayal. Roy says that, unlike in business, in theatre it is necessary to "bite the hand that feeds you."

Roy's presence and inspiration as a "York boy who made good" seemed to make many of the theatre students eager to start sharpening their teeth.

## President's Prize

Candidates must be full-time or part-time York University undergraduates. Submission will be received in the following categories: poetry, prose fiction, screen-play, stage-play. There is no minimum or maximum length requirement in any category but **NO CONTESTANT MAY SUBMIT MORE THAN ONE ENTRY IN EACH CATEGORY.** MSS. must be typed, double spaced, original, unpublished. Entries should be submitted in an envelope addressed to 'The President's Prizes,' Creative Writing Programme, 236 Vanier College, York University; the name of the author should not be typed or otherwise written on any page of the MS, but should be typed on a separate page paper-clipped to the MS, with the title of the entry (poem, story, etc.) following the author's name.

The deadline for all submissions is Friday 19 December, 1986: entries received at the Programme Office after that date will on no account be accepted. A prize of \$250.00 will be awarded for the best entry in each category, although no prize will be awarded in any category where the judges feel entries are of insufficient merit. **NO ENTRIES WILL BE RETURNED.** The results of the competition will be announced at the end of February.

## Crow's dangerously experimental *Dali* bio mixes dramatization and surrealism on stage



**HOME ON THE RANGE:** *Dali* performers (left to right) Tom McCamus, Julian Richings, Oliver Dennis, Ellen Ray Hennessy, Banuta Rubess and Martha Ross pucker in unison in Crow's Theatre production.

By DARREN ALEXANDER

Crow's Theatre is currently presenting a revised rendition of *Dali*, the winner of last year's Dora Mavor Moore Award for Innovative and Artistic Excellence. And it seems as though writer/director Jim Millan was rightfully acclaimed for his work, which runs until Nov. 30 at the cramped (but cozy) Theatre Centre.

*Dali* is a comical account of the life of Salvador Dali, presented in much the same way that the controversial, surrealist artist might have envisioned his own life. As a result, the play is a dangerously experimental attempt to combine dramatization

and surrealism on stage. But, thanks to the fine script and first-class acting, it works.

The play takes us chronologically through Dali's life by a series of fast-paced individual scenes. From his childhood days and the infantile beatings of his baby sister (he kicks her in the teeth), to his years as a critically acclaimed artist, every scene is unique.

One memorable moment is a depiction of Dali's own thoughts as he envisions such scenarios as "Cannibalized in Autumn" and "Electrocuted by Telephone." Much of the script revolves around sex and vulgarity, as does much of the artist's work. There are such visual scenes as

vomiting and masturbation, as well as expressive moments in the dialogue: "Let me ejaculate on your shirt, sir. Tomorrow it will be worth thousands," says Dali.

Tom McCamus plays the role of Salvador Dali with a terrific sense of eccentricity. "The only difference between a madman and I is that I am not mad," says his character. McCamus stops at nothing short of having us believe that at one moment he's on a murder spree and the next, he's talking to a lobster. His intensity can actually shock the audience into believing what they are seeing.

The supporting cast of five other actors do a fine job at keeping the energy flowing and between them

they cover 14 roles. Julian Richings stands out as a wonderfully versatile and comic actor, taking on the roles of both Dali's father and his furious critic.

The set is simple—a Dali-style seascape on three backdrops. And the props, many of them cardboard cut-outs, are minimalist yet effective. They include items right out of the artist's paintings, including his infamous crutches, a coffin (Dali's trunk), and a melting watch.

*Dali* is definitely not a play for the conservative, but then neither is the artist's work. Crow's Theatre is devoted to "exploring new directions and alternatives in theatre," and *Dali* is a successful exploration.

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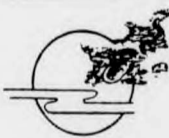


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York Community Arts Events  
Calendar. Compiled by Jennifer Parsons

If you are planning an Arts event drop by Excalibur at 111 Central Square or call 736-5239 and ask for Kevin, Angela or Jenny.

### CALENDAR

solist performances  
Fri. Dec. 5, 12:00 p.m., McLaughlin Hall  
**THEATRICAL**  
**THE CRUCIBLE**, a play by Arthur Miller, performed by the 3rd year students and directed by graduate student Gaye Burgess  
Dec. 2-6, 7:00 p.m.; Dec. 3, 2:00 p.m., Atkinson Theatre  
**DANCE**  
**STUDENT DANCE PERFORMANCES**  
Thurs. and Fri. Dec. 4-5, 8:00 p.m., Burton Aud.

### CALENDAR

**MUSIC**  
**JAZZ ORCHESTRA CONCERT**, under the direction of Professor David Mott  
Tues. Dec. 2, 8:00 p.m., Winters Senior Common Room  
**JAZZ BASH**, an evening of jazz presented by student ensembles  
Wed. Dec. 3, 5:00 p.m., Winters Senior Common Room  
**WIND SYMPHONY CONCERT**, directed by James Macdonald  
Thurs. Dec. 4, 7:00 p.m., McLaughlin Hall  
**STUDENT CHAMBER CONCERT**, various student ensemble and

### CALENDAR

the renowned Canadian illustrator  
Nov. 20-Dec. 19, Glendon Gallery  
**DOCUMENTARY AND DOCUMENTARY**, photography by Peter Barass and Jane Wilson  
Nov. 20-Dec. 19, 123 Winters College  
**RECENT PAINTINGS AND NON-SILVER PHOTOGRAPHY OF STASH**  
Nov. 24-Dec. 2, Founders Gallery  
**READING THE LINES**, Paintings and Boxes by Ruth Frankel  
Graham  
Nov. 24-Dec. 5, Calumet College Common Room

### CALENDAR

**GALLERIES**  
**ANCIENT CULTURES OF PERU**, an exhibition of Indian ceramics from 1300 BC-1400 AD  
Nov. 10-Dec. 20, AGYU, Ross N145  
**ANGELA LEIGH—COLOR WORK ON SILK AND TEXTILES**  
Nov. 24-Dec. 5, Zacks Gallery, 109 Strong College  
**LARRY STREICHER, SANDRA ROBERTSON**, drawings by York students  
Dec. 1-5, IDA Gallery, 202 Fine Arts Bldg.  
**JERZY KOLACZ: THE MIND'S EYE**, paintings and drawings by

