



JEREMY BROWN'S

Television and Radio

The Dodo Revisited

The Dodo: A large extinct pigeon which literally never got off the ground.

The Avro Arrow: A large extinct jet which figuratively never got off the ground.

Ron Boorne: A Mt. Allison university lecturer - author who literally soared to national attention last night with his first play.

This was "Festival" last night: A new 90-minute play by Boorne called "The Day of the Dodo," a masterful story about the men and the politics behind one of Canada's infamous chapters, the decline and fall of the Avro Arrow jet.

Needless to say Mr. Boorne substituted fictional names for the company, the plane and the characters. The Arrow became the White Knight (or Night), and the company became a virtually nameless aircraft manufacturer.

But the play reflected the personal and political tragedies of the Arrow fiasco. The author created two major characters; two engineers vitally involved with the development of the White Knight reconnaissance plane.

Against the development of the characters of the two men, Mr. Boorne deftly injected a biting revelation of the sophisticated backstabbing implicit in such a tense enterprise and at the same time he showed a fine appreciation of Canadian anti-Americanism.

The beauty of the play was the way Mr. Boorne said what he wanted to say about politics and scientists without jeopardizing the dramatic value of the work.

William Needles as Howard Dickison, the weak engineer in charge of one segment of the plane's development, was excellent, as was Bruno Gerussi who played Abe Bernstein, Dickison's underling who acted as his conscience.

"The Day of the Dodo" was a revealing, enormously interesting play, brilliantly pro-

McCowan who received uniformly good performances from the supporting cast which included John Drainie and Kate Reid.

Let us hope Mr. Boorne will continue writing for television.

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Yves Montand, the versatile Frenchman who brings his one-man show here at the end of the month, made some interesting comments about Montreal audiences to me when I met him last month in New York.

Montand said he was hurt by the chauvinism of French Canadians who gave him a rough time when he made some announcements in English for the benefit of the English-speaking members of the audience.

He didn't say he would never play there again, but he left the distinct impression he was leary of such treatment.

Montand's television special for ABC, which met generally good critical reviews recently, will be re-run by NBC sometime in the spring. Apparently ABC didn't sew up second run rights, and NBC moved in quickly.

But unless he falls for television's blandishments (specifically money) it's unlikely he will do any more specials. "I like live audiences," he said.

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