



Les Mimes Superbs

The surreal art of Carbonne 14

W. Hurst

Opening Harbourfront's first mime series, Montreal's Carbonne 14 proved that good mime can be more than white faces, gloved hands and invisible props. This company of two men and one woman also set an exacting excellence for other scheduled mime groups to follow.

The evening's work was a mélange of sketches and stories entitled *Vies Privees*. Although the individual works have distinct identities, two company strengths pervade *Vies Privees*. Each work intensifies emotions by juxtaposing a contrasting emotion and each company member has a superbly articulate body.

In one sketch, a woman appears onstage with a baby. Both sport luminous white gas masks. The mother has the baby walk or bounce on her lap. All seems sweetly maternal and innocently amusing; the pace is languid.

However, a moment before tedium sets in, the mother's chest shudders sparingly. Abruptly, the baby's head rolls back and its arms flop down, lifelessly. The mother's torso is now shuddering convulsively. The climax occurs when the mother removes her mask, to die with tears on her cheeks. Grief has been acutely realized by the playfulness of the opening.

Carbonne 14 is not afraid of complexity with props, characters or narrative. The "toilet scene", which closes *Vies Privees*, actually starts in the audience with three crazed vagrants, who escalate a mumble to a shriek. People sitting near these three visibly shrink, as subway riders do when a street crazy sits too near them.

As the vagrants make their way to the stage, the audience must use its eyes to see, hear and smell.

Each in cubicle with a toilet, these actors play out different fantasies and rituals. The woman remembers desire, rubbing her body, as one of

the men flagellates himself in prayer. Each character has a *Vie Privee*, unaware of his or her fellows. Still unaware of each other, all three start cleaning their cubicles, like delirious Andrews sisters performing to the Bach score.

When they lift the toilet lids, surrealism displaces woebegone reality. Party hats and formal evening clothes are pulled out of the toilet bowls, just before a blackout. As the lights come up the vagrants are enjoying a soiree, drinking red pop and dancing. This melancholic surrealism ends when the vagrants return to their toilets and their realities. They no longer seek comfort in each other's arms or social protocol.

Vies Privees succeeds in touching the audience, even when the touch is uncomfortable.

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Fantasy out of hard reality

W. Hurst

Fine Line, which plays on campus Nov. 11 to Nov. 14, is not just another cabaret show, according to its producer/director J. Brett Abbey. Abbey and co-producer/author, Terry Hrynshyn, will try to create a surreal fantasy in the parquet reality of McLaughlin Dining Hall, no small feat.

However, Abbey and Hrynshyn are confident that they will succeed. They have actors and dancers who voluntarily work long hours without pay, and a technical director who covers some of the costs of special effects out of his own pocket.

But commitment doesn't mean that the people involved are taking themselves too seriously. During rehearsal, the stage manager tries to keep order with "Can we stop joking around, please?" And above all, Abbey and Hrynshyn want the audience to enjoy crossing the *Fine Line*. Abbey enthuses that the one hour show "is gonna be great."

Fine Line--a surreal cabaret

McLaughlin Dining Hall Nov. 11 - Nov. 14 \$1.50

Smashing pumpkins at York

Paul O'Donnel

One of the many York Hallowe'en parties at York this year was *Smashed Pumpkins*, sponsored by York's Cabaret and Knobb Hill Farms.

Boasting of a futuristic dance environment Mac Hall was changed slightly into a typical college dance slightly resembling the modgepodge of the Dada movement of the late Thirties in Europe.

Following the Dada tradition, there were many irrelevant events, including a fashion show and some mime performances.

The fashion show, sponsored by Leather X Fashions, was a good attempt at being unusual, but it lacked originality and professionalism: apparently you can buy these clothes at department stores. And some of the models appeared embarrassed.

To make the event really bizarre, all activities should have been happening at the same time, thus reducing everything to absurdity. Instead, we felt that Leather X was just trying to sell us clothes.

The room in which *Smashed Pumpkins* was held was decorated to represent a tunnel. While there were projections on the screens, the effect was only achieved by darkness, and if one wasn't told it was a tunnel, one could have simply concluded that the lights were out.

There was no evidence of the dream dance environment advertized on the posters. But the costumes sported by members of the audience and the good music offset some of the disappointments and made the dance successful.

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