

Entertainment

Last week's Cabaret

Claude Fortin draws audience participation

By GAY WALCH

Generally speaking, people are bores. We are a timid and tame group of creatures who rarely express ourselves in physical and sensual terms — never ranting, raving or rioting. Instead, we sit, day after day, in pubs or classrooms incessantly boring one another. You bore me. I bore you. It's the way of things; an accepted dilemma in twentieth century communication which no one has the strength or the courage to change.

We gladly and contently accept our boredom. We tolerate it. We tolerate a life of boredom. We tolerate this boredom in the theatre. And so, we live it. And so, we die it.

ETERNAL LIMBO

Boredom is death. Our boredom stems from indifference, apathy, lack of spiritual and physical ambition. And what makes matters worst is our complacency with this mechanized life-slumber, this eternal limbo between the dangerous extremes of life and the rush of death.

This boredom lives, grows and manifests itself through our bodies. We rarely physicalize our life in all its possible extremes.



Last week, at York's Cabaret in McLaughlin Hall, risks were taken. Cabaret played host to The Return of Claude Fortin, the bilingual miner from Timmons. Claude Fortin likes to laugh — really laugh. Claude Fortin likes to sing, perform, joke, insult and be insulted. Claude Fortin is courageous, fearless and yet incapable of being feared. Claude Fortin takes hold of life by the thighs.

FOURTH YEAR STUDENT

Claude Fortin is Silvana Jasaitis, a fourth year theatre student who took hold of Cabaret last week in her one woman show. Jasaitis created Claude Fortin, a character more spirited, more sensual, more alive than most people walking around today.

Claude Fortin is not boring. When Claude laughs at, sings to, or plays with the audience, we laugh, sing and play along. Claude will not tolerate the bores. In fact, the whole Cabaret atmosphere frees us from the sleepy boredom which society tolerates and perpetuates.

The courage of Silvana Jasaitis is to be admired. While performing, she had no real script, no

permanent lines to memorize. She had a scenario and an audience to work with, both of which continually challenge her imagination and spontaneity.

Silvana did not cling tight to the safety of past experience but took a new chance with each audience, each moment. She succeeded occasionally. She failed occasionally. At moments, her timing was completely off, neglecting to move through the jokes once they served their purpose. But the point is not whether Silvana's one woman show succeeded or not. No, the point is the imagination, the inventiveness, the danger, the risk, the chance, the dare that she took as a performer. It takes courage to win, because nobody is capable of winning, really winning, without first daring the loss. One cannot cut

through the indifference, the apathy, the boredom without first making a stand, daring the defeat. Silvana dared.

RANT, RAVE, AND RIOT

Cabaret is one of the last theatrical relationships where audience and actor can play together, where the audience can become as much a part of the performance as the actors. Cabaret is one of the few public places where we can rant and rave and riot.

There can be no audience abdication in Cabaret and that is what keeps it alive. Actor and audience playing games like children, fighting and laughing together. There is no longer a division that separates the energies of the actors and audience. All are invited to share in this rejuvenation of the body, the senses. All are invited in the playing.

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