

...A story of love and revenge —

# BLOOD FEUD



A film by Lina Wertmüller *English Subtitles*

SOPHIA LOREN MARCELLO MASTROIANNI GIANCARLO GIANNINI

**Cineplex** 18 cinemas Eaton Centre Dundas St. **International Cinema** 489 3800

## Beware of savage 1984

Barb Mainguy

The vision of a future reality is here. Big Brother is watching you—a multitude of images gazing out from 14 videoscreens, with a backed steady drone of hypnotic reinforcing music, drawing you closer into the comforting embrace of Big Brother.

Now, 1984 is not only a theatre piece. According to Chris Clifford, the master fingers behind the technical end of the videocabaret, it is a constantly-developing statement.

Clifford was referring to the steady evolution of the piece from the time when they made the first video recordings, through the original three-hour version of the play which was performed at the Horseshoe Tavern, the workshop sessions at Passe Muraille, to the final tight one and a half hour production being currently performed at the



Toronto Workshop Productions Theatre. The company has also toured the west coast, and done a two-week stint in London, England.

Hollingsworth has made his adaptation expedient for stage production by setting all the action in the terrifying room 101, scene for Winston Smith's (Alan Rosenthal) re-education.

O'Brien, played by Alan Bridle, inflicts severe mental torture on Winston by exposing sections of his diary and videotapes of his life to totally degrade and humiliate him. Winston is an aberration from the system, and to force his capitulation, he is finally made to

face the real horror of room 101; a torture reserved for the most determined individualists which consists of a confrontation with that thing which the victim finds most unbearable. To Smith, it's rats, and Hollingsworth perversely uses a live rat in a specially built cage which is actually strapped to Winston's face for the climactic final scene.

The production is extremely intense. The only real problem seems to be the band, which plays well, but constantly drives right over moments which cry for a subtler effect. However, the incessant noise, together with the constant harangue by O'Brien (Q: Who do you love? A: I love Big Brother.) and the barrage of images from the video screens add considerably to the loud, unremitting and sometimes gruesome pressure being put on Winston (and sometimes the audience) to force him to conform.



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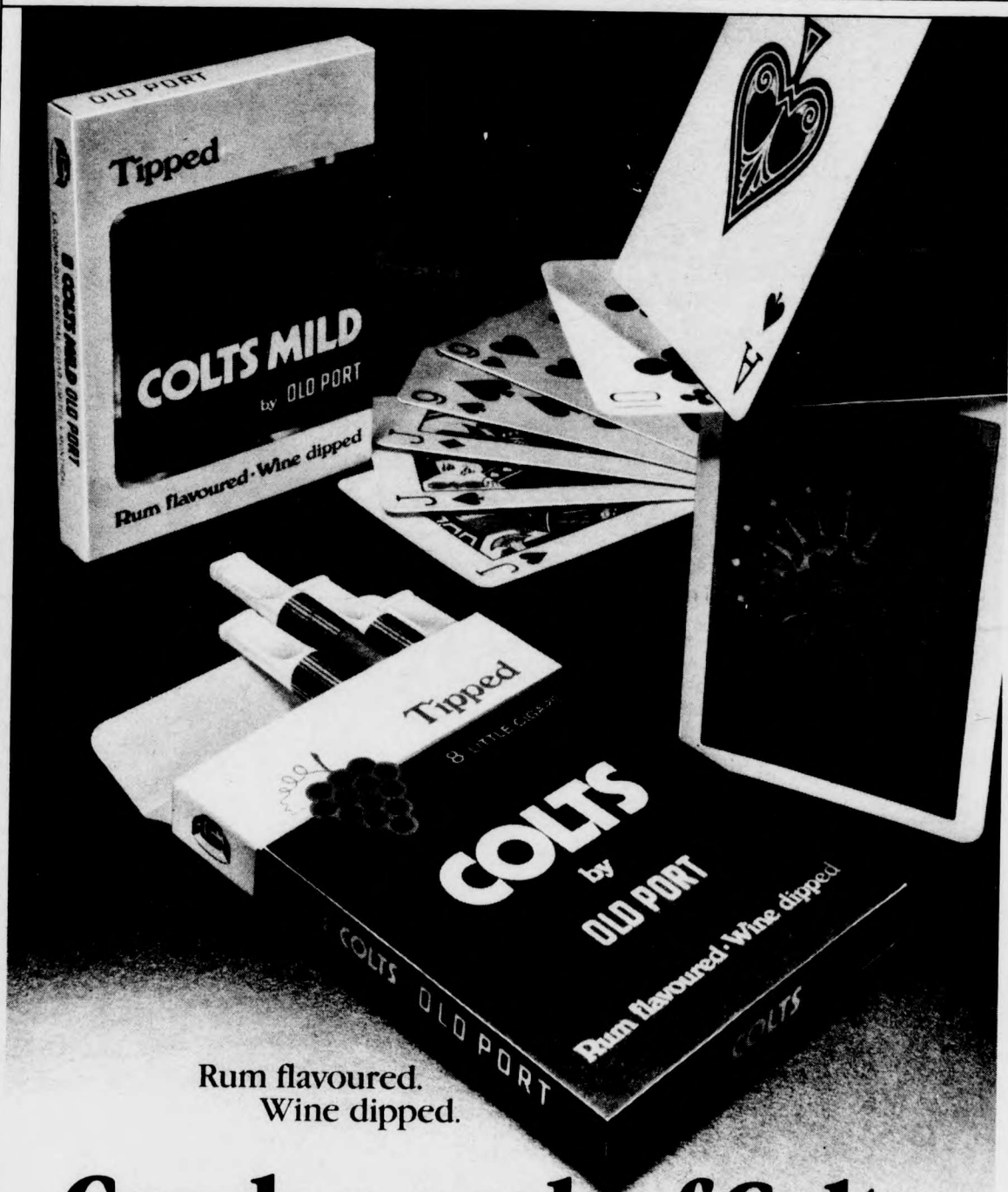
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