

A picture story of John Osborne's play as presented by the Garrison Players!

Look Back In Anger

★
As seen by
Frank
Fischbeck

★
And told by
Andrew Body



Picture one
'Girl here wants to know whether her boy-friend will lose all respect for her if she gives him what he asks for... Stupid bitch.'

Reading the papers is a Sunday morning ritual with Jimmy Porter, as it is with many others. But with a difference. The papers give Jimmy a chance to air his explosive opinions on religion, sex and politics. He is especially bitter about the apathy of the average man... 'the yob in the front row' and of the woman he married.



Picture two
'How I long for a little enthusiasm. Just ordinary human enthusiasm, that's all. I want to hear a warm thrilling voice cry out Hallelujah! Hallelujah! I'm alive!'

To Jimmy feeling is living. Enthusiasm and the expression of that enthusiasm is proof of vitality; apathy and indifference a sign of atrophy and death. To Alison, his wife, exuberance of spirit is bad form; in her world self-restraint as a sign of breeding is taken for granted. She is thus a natural target for her husband's jibes. Something of a sadist, he tries to provoke her, goad her into a display of emotion. He taunts her with her family, her background, her friends; with the history of their marriage. Anything, anything to crack her well-bred calm. Finally, quite unwittingly he hits on the one thing that shatters her....



Picture three
'If only something would happen to you, and wake you out of your beauty sleep! If you could have a child and it would die. Let it grow; let a recognisable human face emerge from that little mass of india-rubber and wrinkles. If only I could watch you face that. I wonder if you might ever become a recognisable human being yourself. But I doubt it.'

But life in the Porter household is not unrelieved savagery. Jimmy is capable of tenderness and affection. If he makes life hell for all around him it is because he is suffering. The emotional scars of the past are long in healing, and his skin is too thin for the world of the present. He and Alison can escape sometimes into a world makebelieve....



Picture four
'You're very beautiful. A beautiful great-eyed squirrel. Hoarding, nut-munching squirrel. With highly polished gleaming fur, and an ostrich feather of a tail'

And then there is Cliff, Jimmy's friend who lives across the hall and shares their life. A soothing, natural counterpoint to Jimmy, he falls naturally into the latter's moods. They have 'an act,' a burlesque of the oldtime music hall comedian and his stooge... 'Mirth Mellerdy and Madness... Bringing Quips and Strips for You.'



Picture five
'Now there's a certain lady, and you all know who I mean. She may have been to Roodean, but to me she's still a queen.'

Into this somewhat odd menage comes Helena, Alison's friend. Her conventional morality is horrified by Jimmy's savage irony and she urges Alison to escape...

The cast...

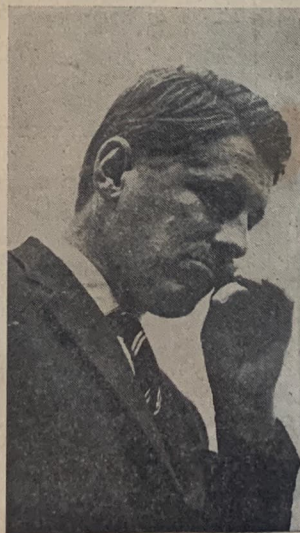
- Jimmy Porter ... Richard Marquand
- Alison Porter June Armstrong-Wright
- Cliff Edwards ... Robert Hanna
- Helena Charles .. Thelma Stuart
- Colonel Redfern .. David Jordan

'Look Back in Anger' is to be presented by The Garrison Players on Wednesday 18th—Saturday 21st October, 1961, at King George's Hall, The Missions to Seamen, at 8.30 pm.
The producer is Colwyn Hays.

Picture seven
'I hope you won't make the mistake of thinking for one moment that I'm a gentleman... I've no public school scruples about hitting girls. If you slap my face—by God, I'll lay you out!'

But Helena wins. She persuades Alison to leave. Colonel Redfern, Alison's father, arrives to take her away. Strangely, the Colonel is one of the few people Jimmy has affection for. Although he hates Alison's family for what they represent — class-privilege, he has a grudging respect for the Colonel's world, although it is a vanished era.

★ It is quite impossible to catch more than the merest impression of the tenderness and bitter power of Osborne's play in a few words and pictures. One must see the action and hear the words,



Picture eight
'Perhaps Jimmy is right. Perhaps I am—what did he call me? An old plant left over from the Edwardian Wilderness...'

This is not the inconclusive end to the



Picture six
'Listen darling—you've got to tell him. Either he learns to behave like anyone else, and looks after you... or you must get out of this madhouse... this menagerie. He doesn't seem to know what love or anything else means.'

Jimmy is quick to sense Helena's antagonism and to lash back. He does so characteristically, brutally...

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