Angry Young Man **Jimmy Porter** Lives Around Us

By K. C. Harvey

Standard Drama Critic That John Osborne's candid play, "Look Back In Anger" is a shocking play is to use the adjective to imply impact. For the Jimmy Porter of Osborne's creativeness lives around us — everywhere and all the while.

But it is the impact of ment with a good measure of Jimmy Porter upon the audi-ence that makes this play something out-of-the-ordinary, David Jordan gave restraint

above-the-average. Jimmy Porter is the angry young man who was born out of his generation. His tan-trums and ramings are the and frustrations that an un-sympathetic, unappeciative world fails to recognise or ap-precise.

Since Osborne brought Jimmy Porter to the stage, we have become more aware of the angry young men who make up a cross section of a misunderstood civilisation.

Colvyn Haye's direction of the play is judicious.

Actor Richard Marquand is the Angry Young Man. Mr. Marquand, whose perform-ances in Shakespearcan re-corded plays are familiar to many of us, sustains this dif-ficult and complex role with valour.

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STANDARD October 19, 1961

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"How I long for a little enthusiasm. Just a little ordinary human enthu-siasm, that's all. I want to hear a warm thrilling voice call out Hal-lelujah! Hallelujah! I'm alive!"

Jimmy Porter has come to epitomise the Angry Young Man, but few understand why he was angry and to what purpose. John Osborne explains this

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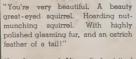
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"If only something would happen to you and wake you out of your beauty sleep! If you could have a child and it would die. Let it grow; let a recognisable human face emerge from that little mass of india-rubber and wrinkles. If only I could watch you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

But life in the Porter home is not unrelieved savagery. Jimmy is cap-able of tenderness and affection. If

he makes life hell for all around him it is because he is suffering himself. 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 of makebelieve...



How Jimmy and Alison find spiritual peace is the theme of 'Look Back in Anger'. They find happiness through suffering, much of it made by themselves which is the tragedy. But in these two people Osborne has created recognisable human beings, and this is the measure of his success as a writer. Jimmy Porter's violent opinions and the pungent manner in

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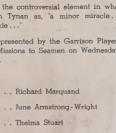
'Look Back in Anger' is being presented by the Garrison Players at King George's Hall in the Missions to Seamen on Wednesday, 18th October 1961, at 8.30 p.m.

The cast is:

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

Look Back In Anger

A Good Production

Angry Young Man **Jimmy Porter** Lives Around Us

By K. C. Harvey Standard Drama Critic

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Jimmy Porter upon the audi-ence that makes this play something out-of-the-ordinary, above-the-average.

Jimmy Porter is the angry young man who was born out of his generation. His tantantrums and rantings are the outlet for pent-up emotions and frustrations that an unsympathetic, unappeciative world fails to recognise or appreciate.

Since Osborne brought Jimmy Porter to the stage, we have become more aware of the angry young men who make up a cross section of a misunderstood civilisation.

opening season production makes its point with cutting emphasis. A rasp Garrison emphasis. A rasp drawn across jagged steel is sweet music compared with the vehement outbursts of Jim-my Porter my Porter.

Colvyn Haye's direction of the play is judicious.

Actor Richard Marquand is the Angry Young Man. Mr. Marquand, whose perform-ances in Shakespearean re-corded plays are familiar to many of us, sustains this dif-ficult and complex role with valour.

In Act One he tends slight-ly to underplay the role — with good intent and, in my estimation, good effect; in the following two acts his Jimmy Porter stands out in stark perspective against the calm contrast of his wife, Alison.

Mr. Marquand's sense of timing, stage movements, ef-fective control of voice in the vehement and the quieter sequences, are impressive. sequences, are impressive. Moreover, he speaks his lines with sheet clarity.

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But it is the impact of ment with a good measure of did credence-and once only his Welsh dialect vanish.

> David Jordan gave restraint and dignity to the role of and dignity to the role of Colonel Redfern. Thelma Stuart dovetailed neatly into the person of Helena Charles.

The attic room, wherein the entire play is set, is effective-ly simulated and is replete with cistern, Victorian-style.

For the Garrison Players, this play is a hit.

It opened last night at the Missions to Seamen and will be repeated tonight, tomor-row night and on Saturday night.

STANDARD

October 19, 1961

HIC-TIGE

AMATEUR THEATRE Colvyn Haye does good job of Look Back in Anger By JOHN LUFF

"Look Back In Anger", a play by John Osborne. produced by Colvyn Haye for the Garrison

Produced by Colvyn Haye for the Garrison Players, opened a four night stand at King George's Hall, yesterday evening. It was inevitable, I suppose, that this play would be pro-duced in the Colony, for ever since the furore which accom-panied the presentation of "Look Back In Anger" at the Royal Court Theatre in Sloane Square in 1956, quite a number of our local mummers, while eschewing the sordid surroundof our local mummers, while eschewing the sordid surround-ings of Jimmy Porter, have assumed Jimmy Porter's manners while lacking Osborne's talent. For what is "Look Back In Anger?" As a play it lacks construction. There are no highconstruction. There are no high-lights or those vivid flashes of drama known to good theatre. In trying to think back, and rewrite the play in order to get it produced. Osborne, had to give some psychological reason for the Anger part of the play. So he produced as maudling an example of hom as ever has hit the British theatre; the boy limmy Porter saw his father die

Jimmy Porter saw his father die upon the latter's roturn from the Spanish Civil War.

Hint of genius What is left? A bitter, invective-ridden soliloquy, inter-rupted at times by other charac-ters with mainly weakly written parts.

Nevertheless, there is a hint of genius in the writing as the invective flows from the mouth of a young intellectual, Jimmy Porter, whose only panacea for the ills of society is to flout the rules. Therefore, Porter's talent is directed to a sweetstuff stall, and his feelings are relieved by a monologue of abuse directed at a worn long-suffering silent wife, while his home is a garret. As such, it it a superb picture at of a certain section of contem-porary youth whose adventure with life has been nullified by a Welfare State.

In fact, Jimmy Porter is John Osborne at twenty-six years of age. When Osborne wrote this age. When Osborne wrote this play, he was an unsuccessful journalist, an unemployed ac-tor. and "Look Back" had been refu.ed by every theatre and agent in the UK. Success has taken much of the sting out of Osborne, it has fertilised the

Unfortuniately, we get so little theatre here that it is impossible to sharpen our pens against the drama grindstone. I count it fortunate, therefore, that I am

fortunate, therefore, that I am recent from a stay in London. Mr Haye seems to me one of the few people who really understand what Osborne was about, and I do not think an amateur society could improve on his production.

Any weaknesses appearing, originate in the script, or the inadequacy of the players. inadequacy of the players. Richard Marquand upheld the exhausting role of Jimmy Por-ter, a tremendous feat of memory alone. But his per-formance lacked the sting of self-pity and self torture, and at times his face betrayed his lines. Yet on occasions, I was reminded of Kenneth Haigh, and the business with the news-

and the business with the news-papers was good Albert Finney. Cliff Lewis is the character written in as a foil for Jimmy Porter, and thinking about it, Robert Hanna, by underplaying the role came out with an excellent interpretation

June Armstrong-Wright was less fortunate in an unfortunate role. The character of Mrs Porter requires a long sustained performance of still patience and repressed spirits, flaring up at least into trombling reallion and repressed spirits, harme ap at last into trembling rebellion. We had nothing of the kind. Thelma Stuart makes the take-over bid for Jimmy. It just wasn't there. The character was not moulded to the part David Jordan entered as

Colonel Redfern, obviously Os-borne's idea of all that is reac-tionary, yet wistfully Lords and Wimbledon of Edwardian days. So we get less a character and something of a caricature. Nevertheless, Mr Jordan is Nevertheless, Mr Jordan is equal to the role and much more than it demands. Summing up, it was an in-teresting and exciting evening.

On The Stage

Look Back In Anger A Good Production

Semp- October 19, 1961

BY ALEC M. HARDIE.

What is this wonderful play that has aroused so much controversy and that we saw at King George's Hall, Missions to Seamen for three hours last night?

So much controversy? I wonder how long the critics, literary and dramatic, will bother to go on with this problem.

I was tempted to look back in pity rather than anger. John Osborne in his first 'success' amalgamates the shadow of snaw as a contemporary and transient commentator, with the relics of a Victorian melodrama relics of a Victorian melodrama as it is visualised in the last scene of the play; however cynically done, the mention of "dark plots" was almost re-ceived with the hisses it de-served and in less angry years would have had from a London curdiance audience.

THE TRICKS

We have moved from the drawing-room to the attic (un-fortunately, not the top-storey of Bohemia). The tricks con-tinue—tea in vast quantities, listic' manners; the heroine her slip drawing on her 'realistic' her in stockings, trousers coming off in the best Robertson Hare tradition.

Further, we had to listen to more than one long explanatory scene which our gallant young amateurs ought not to be asked to sustain.

variety of Music-Hall singing and dancing, More acts of knockabout scenes and somewhat revolting complexities as the two male leads roll each

other around the floor. And, finally, if we want to be 'shocked' as Shaw's 'Pymalion' audiences were shocked by the use of that word and more vulgar abuse than Hamlet would want to use to Ophelia, with Lady Chatterley and Co in mind, then, we should better all

go and see 'Look Back in Anger.

John Osborne avers that should be annoyed, and if h wants to anger and irritate me-then he must take as much in reply. If he misunderstands me as an audience, then I have the right to misunderstand him.

In his own words 'Do you have to be so offensive?' I find it difficult to appreciate Jimmy Porter's 'private mora-lity' and his obsession with the ringle point that the world lity' and his obsession with the single point that the world should understand him. He is lonely—and who isn't? He was worried at the "wrong people dying" and in that situation from it he heliourd?, "I was (can it be believed?) "I was the only one who cared." Hence his anger; death may shock more than John Osborne realises but sympathy usually comes upon those who have ex-perienced the sight. I suppose the sight of

I suppose the sight of a grown man hugging a Teddy-bear is a symbol of some delayed development in the generation that were annoyed after the Second World War, and had not the grievances of their equivalents after the First World War.

INAUDIBILITY

The Garrison Players fought magnificently, and this is one of the best all-round produc-tions I have seen in a Hall which is no help to producer or actors. Faults:—the prin-cipal one was inaudibility and Richard Marquand in the 'Method' style was the chief offender. He, and most others, rush along without a natural intonation. intonation.

The audience were not attacked by voice or emotional appeal. The sound effects were too loud in this context. I wish Alison — her speech was ex-cellently in control—would not rely or her flapping hair for

continuous gestures. This was a fast production, the movement and gestures were easy and natural. Richard Marquand and June Armstrong-Wright had some very good moments and some real acting scenes. Robert Hanna was al-ways comfortable and com-pletely in part. Thelma Stewart and David Jordan both under-played and so emphasised unrewarding parts.

Here is a good production of a play that, I understand, is al-ready a novelette in a woman's

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a glimpse by Frank Fishbeck.



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"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 become a recognisable being yourself. But I doubt it."

But life in the Porter home 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 himself. 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 of makebelieve...



"You're very beautiful. A beauty great-eyed squirrel. Hoarding nutmunching squirrel. With highly polished gleaming fur, and an ostrich feather of a tail!"

How Jimmy and Alison find spiritual peace is the theme of 'Look Back in Anger'. They find happiness through suffering, much of it made by themselves which is the tragedy. But in these two people Osborne has created recognisable human beings, and this is the measure of his success as a writer. Jimmy Porter's violent opinions and the pungent manner in



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