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are accepted til Tuesday 12 noon at the Excalibur office in Central Square.

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YORK UNIVERSITY HOMOPHILE ASSOCIATION

FIRST MEETING

Tuesday, October 2, 1973

Administrative Studies, Room 200
 (across from Elevators)

7 P.M.

First performance sent critics reeling

By AGNES KRUCHIO

John Osborne's *Look Back in Anger* occupies an important position in dramatic history as the play that introduced the era of the "Angry young man" to the British stage. Having sent first-night critics reeling with its harsh language, the shockwaves it produced transformed the palid English theatre.

The production currently running at the Actor's Theatre, however, has much more going for it than the presentation of a museum piece. The frustration, the impotent rage that is so germane to the central character, Jimmy Porter, is as much at home in our own post-student revolution period (failure of the work ethic-no jobs) as when it was first produced.

Jimmy Porter is a lower class young man who has managed to scrounge an education, but not much more, out of the social system. He marries above his station, and in his wife, as she so perceptively points out, he takes a hostage from the superior social class he despises. She becomes the butt of all his frustrations and cruel jokes, a long-suffering, silent accomplice to his raging fits.

Jimmy runs a candy shop with a crony, Cliff, who lives with the Porters in a squalid apartment, watching their life, and trying in his own clumsy, gentle way to save their marriage.

Things have not changed in the Porter house for four years; Jimmy conducts an endless barrage on the subject of their marriage. The diatribe only gives way occasionally to horseplay with Cliff, or tender loveplay between the Porters, in which he pretends to be a bear, and she, a squirrel. But the situation inevitably changes, for Alison is pregnant. On the advice of one of her old 'society' friends, she decides to go away. Her place is taken in the Porter home by her actress friend, graciously played here by Alexandra Sellers. When Alison eventually returns, she finds that though much has changed on the surface, wverything is basically the same. as she and Jimmy readily slip back into their old dependent childish game of the bear and the squirrel.

Actor director Read plays Jimmy with precision and a restraint essential to the character, for Jimmy never really allows himself to break out - his impotence is partially caused by his own self-control. Read's direction of the play is sensitive and perceptive — he took care of many important details, such as matching English accents.

The psychological tension is skilfully and efficiently built up until Helena, Alison's friend, becomes Jimmy's lover. His real-life wife paly's Alison convincingly, avoiding the too-tempting trap of playing her as a martyr. David Yorston conveys the loneliness of Cliff with skill, and Geoffrey Blackman plays a likable Colonel Redfern. The only really bad thing about the production is the occasional train that rattles by outside — while appropriate to the action, it is a disturbing experience for the audience.

There is more to this pay than meets the eye, and the Performing Theatre Company have brought it out with much perception. Not only is this an actor's play, it is also a psychologist's piece, as the interplay between husband-tormentor and wife-victim is explored with skill and finesse.

The central character lashes out at everything around him in blind fury — the establishment, the human condition — yet he takes a job that is far below his abilities and effectively seals himself off from a future. His deep humanity comes through, though, in moments when he remembers his dying father.

There is room for a good theatre company in Toronto, and if this play is any indication, the newly-formed Performing Theatre Company is certainly welcome. It was formed by Geoffrey Saville-Read and Krysia Jarmicka-Read as a company where the actors decide what they are going to put on. They believe that only the actor knows what he can do, and hope to do away with the traditional tyranny of the director.

The play runs until October 20th at the Actors Theatre on Dupont.

Heidelberg

Brewed from pure spring water.



And that's the truth!