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TEATRU  
MANOEL

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1732

1309



M.A.D.C.

*E. Sammut*

presents

**LOOK BACK IN ANGER**

a play in three acts by  
**John Osborne**

directed by  
**Edgar Sammut**

**Manoel Theatre**

**19, 20, 21 April, 1991**

# LOOK BACK IN ANGER

*Reviews*  
Cast in order of appearance

JIMMY PORTER      **PIERRE STAFRACE**  
ALISON PORTER    **DENISE EBEJER**  
CLIFF LEWIS        **CHRIS GATT**  
*Charlotte* HELENA CHARLES    **CHARLOTTE GRECH**  
COLONEL REDFERN    **JOSEPH MOMPALAO DE PIRO**  
*Joe Champagne*

The action takes place in the Porter's one-room flat at the top of a large Victorian house.

## ACT ONE

Early evening - April

## ACT TWO

Scene I - Two weeks later  
Scene II - The following evening

## ACT THREE

Scene I - Several months later  
Scene II - A few minutes later

There will be a 15 minute interval between acts.

## For the M.A.D.C.

*Rachel Carbonaro*  
*Pia Zammit*  
*Dennis Arrigo*  
*Nella Meadows*  
*Debbie Cassar*  
*Michael and Guy Valletta*  
*Gerard Borg*  
*Fiona Mallia*  
*Ann De Marco*  
*Paul Mintoff*  
*Paul Busuttill*  
*John Bruno*  
*Michael Gillingham*  
*Alan Meadows*  
*Mike Bruce*  
*Byblos Antique*

Production executive:  
Stage manager:  
Assistant stage manager:  
Set construction and  
backstage crew:  
Wardrobe mistresses:  
Costumes made by:  
Props:  
Make-up:  
Hair and wigs:  
Poster design:  
Publicity:  
Production secretary:  
Photography:  
Trumpet player:  
Sound:  
Recordings by:

Paula Fleri Soler  
Rachel Carbonaro  
Pia Zammit  
Rachel Carbonaro, Dennis Arrigo,  
Adrian Galea  
Danielle Ellul, Nella Meadows  
Maria Pisani  
Elaine Wong, Suzanne Ferrito,  
Charles Psaila  
Debbie Cassar  
Michael and Guy, Valletta  
Gerard Borg  
Fiona Mallia  
Ann De Marco  
Paul Mintoff  
Paul Busuttill  
John Bruno  
Michael Gillingham,  
Alan Meadows  
Mike Bruce  
Byblos Antique

## For the Manoel Theatre

Lights: Vanni Laus  
Stage carpenters: Emanuel Dalli  
Frances Mifsud  
Booking: Michelle Mangion

## Director's Note:

When I was first approached and offered to direct one of the M.A.D.C. productions for this season I was immediately faced with the difficulty of choosing the right play, that which would appeal to the so-called "audience of today". I also sought to keep within the style of drama which I would like to become synonymous with my name — the psychological drama.

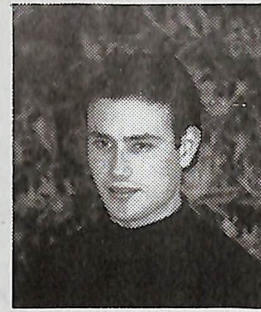
LOOK BACK IN ANGER was the first play I picked out and by the end of Act One I had already realized that it satisfied both these aspects.

However, there was one thing which I felt was lacking and which would be essential to a 1991 audience — a background of political and other current affairs which were making the headlines at the time when John Osborne wrote his piece. This would definitely cast a revealing light upon the characters of Jimmy and Alison Porter together with those of Helena Charles, Cliff Lewis and Colonel Redfern. I felt that without this informative backdrop today's audience would run the risk of being left in the dark, groping its own way back in time and missing out on precious minutes during the process.

I therefore went on to do some research, reading through newspapers and journals of the 1950s — the decade in which LOOK BACK IN ANGER is set. As a result I came up with a "news bulletin" the items of which, but for a few which today might even sound comic, resembled to my vast surprise those of which we hear nowadays.

When this play was first performed in 1956 at the Royal Court Theatre in London, it had sent sharp ripples of shock and disgust through a placid sea of post-war drama. It had given way to a string of dramas which fell under the term "kitchen sink". It had also made Osborne's reputation as an iconoclast, a writer prepared to depict uncomfortable truths as he saw them and unprepared to offer a panacea.

**Edgar Sammut**



EDGAR SAMMUT born on August 10th 1965, began his career as an actor at the age of sixteen when he enrolled at the Manoel Theatre Academy of Dramatic Art (MTADA). Three years later he graduated with distinction from the Senior Course and the following year, in July 1985, he attended a Summer Theatre Workshop at the Webber-Douglas Academy in London. In 1986 he entered the M.A.D.C.'s One Act Play Competition with EXIT THE BEAST which he wrote and directed himself. The play won him the Best Actor and Best Production awards. Edgar directed his second one-act play I HATE LITTLE GIRLS CALLED MARY in February 1989. At present Edgar is working on two other projects — a three-act play called WHEN THE BABY KICKS and his first full-length novel CROSS DUTCHMAN'S BRIDGE.



PIERRE STAFRACE attended the MTADA School of Drama, and in the MADC's one act play competition, was awarded best actor for his part in the play INTERVIEW. He has since interpreted various roles, including Puck and Ariel in Shakespeare's "The Tempest" and "A Midsummer Night's Dream" respectively; Young Martin in Peter Shaeffer's "The Royal Hunt of the Sun", a wind in the musical "The Little Shop of Horrors", and various roles in the recent MADC "Revue" (notably his dying Swan Interpretation!).

His pantomime roles include the title part of *Robinson Crusoe* and *Tom, The Woodcutter* in "Little Red Riding Hood". His most recent performance was that of *Lopahin* in MADC's Maltese production of Checkov's "The Cherry Orchard".



DENISE EBEJER, 25 years old, on completing her MTADA course, has played roles such as *Carmen* in "Is-Sejha ta' Sarid" by Francis Ebejer; *Jane* in "Crystal Clear", by Phil Young; *Victoire* in "Hotel Paradiso" by Feydeau; *Zerbinetta* in the Maltese version of Moliere's "Dak L-Imgharraq Skapin"; and the title role in Sophocles "Antigone".

Denise has also played different roles in various Christmas Pantomimes. Her Shakespearean parts include *Hermia* in "A Midsummer Night's Dream", and *Iris* in "Antony and Cleopatra", for which she won an M.A.D.C. award for Best Supporting Actress in 1986.

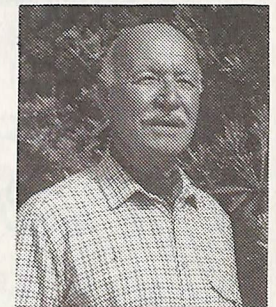


Over the past twelve years, CHRIS GATT, 30 years of age, has played parts in several productions, including *Sir Toby Belch* in "Twelfth Night" by William Shakespeare, and the open university professor in Willy Russel's "Educating Rita". He has also played various roles in the Pantomimes, including the *Fairy Queen* in the recent "Little Red Riding Hood". Chris has also a great interest in Directing, and his achievements on this field have been "Love Mouse" a one act play which won him the Best Director Award at MADC in 1985; "Crystal Clear"; "The Little Shop of Horrors" and "Il-ġnien taċ-Ċirasa".



CHARLOTTE GRECH, born in 1964, attended a two-year drama course at MTADA at the age of 17. She began her acting career in the MADC's One-Act play competition in 1985 in the play "Love Mouse", which performance won her a Best Actress Award. Her roles since have included *Helena* in Shakespeare's "A Midsummer Night's Dream", and *Geraldine Barclay* in Joe Orton's "What The Butler Saw".

Charlotte has also played parts in various Pantomimes, including *Mama Bear* in "Goldilocks", the title role in "Cinderella" and other roles in "Robinson Crusoe" and "Little Red Riding Hood". In May 1990, she played the role of Audrey in MADC's musical "The Little Shop of Horrors". Her most recent performance was that of *Vanya* in the Maltese adaptation of Checkov's "The Cherry Orchard".



JOE MOMPALAO DE PIRO has been interested in the stage since the age of 6, and has in his time performed with acclaim, among others, the title parts of "The Prisoner" and "The Caretaker"; "Iago"; "Shylock" and the dame in two pantomimes, besides directing numerous memorable plays both for the stage and television.

**M.A.D.C. (Founded 1910)**

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