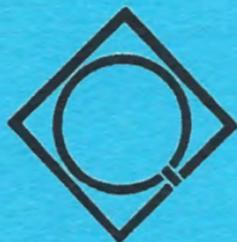


OCT 1973



# Touch & go

D.H. Lawrence



*The Questors Theatre Company*



## THE QUESTORS THEATRE

*First Performance*

**SATURDAY, 6th OCTOBER, 1973**

A handful of performances in his lifetime. Thirty-eight years of total neglect after his death. Not a mention in any history of the theatre. That was the fate of D.H. Lawrence's eight plays until in 1968, the Royal Court discovered them, and staged *A Collier's Friday Night*, *The Widowing of Mrs Holroyd* and *The Daughter-in-Law*. Since then these three plays have been staged repeatedly throughout the country.

Why did Lawrence's plays remain unknown for so long? Perhaps because in the demands which he makes of the stage, Lawrence is closer to us than he was to his contemporaries. Certainly he had little sympathy for much of the drama which he saw: "He was not interested in 'problems', effective situations, or any of the sophisticated trickery of the modern theatre... Once I was so ill advised as to book seats for him and myself to see Tolstoi's *Living Corpse* at the St. James Theatre... And how he hated it and everything about it so far as the theatre was concerned! The more the germ of the thing appealed to him, the more he was appalled by what he considered to be the falsity and ineptitude of its stage appeal. It made him so unhappy that before the performance was half through, he found himself unable to endure it longer... there was nothing for it but to squeeze our way out". (*The Savage Pilgrimage* by Catherine Carswell, 1932)

*Touch and Go* was written in 1919 for the politically-minded People's Theatre, but has never been performed. Set in a mining town, superficially it resembles Galsworthy's *Strife*, staged in London ten years earlier. But Lawrence does not simply depict 'pick-cum-shovel cum ballot implement-miners' in conflict with cigar-and-champagne-Capital. He is more concerned with people — their responses, their relationships — and their destruction. It is this focus which makes Lawrence's plays live for us, whilst those of many of his contemporaries survive only as museum pieces.

# Touch&go

by  
**D. H. LAWRENCE**

*Cast in order of appearance*

Willie Houghton .....	PETER SAINTY
Anabel Wrath .....	SHERRY CHESTER-LAWRENCE
Job Arthur Freer .....	MICHAEL HAINES
Oliver Turton .....	ROGER SHERMAN
Gerald Barlow .....	NEVILLE CRUTTENDEN
Winifred Barlow .....	CATHIE JONES
Mrs Barlow .....	MARY JONES
Mr. Barlow .....	KENNETH RATCLIFFE
Breffitt .....	DAVID LORRAINE
Clerks.....	ALAN CHISHOLM, JOHN DAVEY
Colliers.....	ALAN CHISHOLM, JOHN DAVEY, PETER MACNAMARA, MIKE MORIARTY, PAUL O'CONNOR, TOM PRITCHARD, JACK WALSH

## **Act 1, Scene 1**

The market place in a Nottinghamshire Mining Village.

## **Act 1, Scene 2**

The studio at Lilley Close, the colliery owner's home.

There will be an interval of 15 minutes (a warning bell will be rung before the performance recommences)

## **Act 2**

The studio, later the same day.

There will be a 5 minute interval

## **Act 3, Scene 1**

A park at dusk.

## **Act 3, Scene 2**

The market place.

Directed by ..... PETER WHELAN

Sets designed by ..... GEORGE BENN

Musical Direction ..... DON KINCAID

Stage Manager ..... FRANCES O'NEIL

Deputy Stage Manager ..... ROBERT PORTEUS

Assistant Stage Manager ..... JULIAN PORTMAN

Wardrobe ..... SUE HOLMES

Assisted by ..... SUE PANKHURST

Properties ..... CLAIRE GIBBON

Assisted by ..... LIZ CHISHOLM

Construction ..... RICHARD LEWIS

Lighting ..... PETER TRIGG

Sound ..... STEVE SHEDLOCK

Assistants in all departments ..... TINA CRIGHTON  
CAROLINE CHAPMAN

Banner made by ..... JANET HOLLOWAY

Concertina played by ..... MIKE MORIARTY

## **EXHIBITION**

During the run of *Touch and Go* there will be an exhibition of lithographs by VIC KETTLE in the Foyer.

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## **REFRESHMENTS**

Sandwiches and coffee are available in the Foyer before performances and refreshments including ice cream will be served during the intervals.

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## **FOYER BAR**

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved.

**Interval drinks may be ordered at the bar before the performance commences.** The Grapevine Club continues as a private bar.

**ON FRIDAY AND SATURDAY THE BAR IS ALSO OPEN AFTER THE SHOW.**

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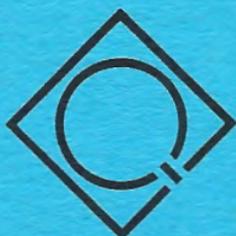
## **DISCUSSION**

A discussion is held after each production by The Questors to which all members are invited. The discussion on *Touch and Go* will be held after the performance on Saturday, 13th October in the Foyer.

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**MEMBERS OF THE AUDIENCE ARE REQUESTED TO REFRAIN FROM SMOKING IN THE AUDITORIUM.**

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**THE QUESTORS THEATRE**  
MATTOCK LANE EALING W5 5BQ

567 0011 *Administrator*

567 5184 *Box Office*

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**Forthcoming Productions:**

November 3rd - 17th

**CYMBELINE**

by William Shakespeare

Members free seats **NOT** available

Tickets 60p & 40p

December 1st - 8th

**THE PROMISE**

by Arbuzov

Members free seats available. Guests 60p & 40p

December 31st - January 12th

**THE GHOST TRAIN**

by Arnold Ridley

Members free seats **NOT** available

Tickets 60p & 40p

**The Questors is a Club Theatre**

Only members may book tickets, and membership Cards **must** be produced at the box-office.

Full details on membership are available from the Administrator, on request.

*For The Questors Theatre:*

*Administrator:* ..... Gordon Caleb  
*House Manager* ..... Stan Eamer  
*Box Office Manager* ..... Win Wright  
*Stage Director* ..... Adrienne Talbot