

**The Questors Theatre Archives**  
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**New Plays Festivals**  
**13th Festival 1972**

**THE STAGE AND TELEVISION TODAY**

**26 Jun 1972**

**NO FEELING FOR WORDS**

IT IS EXTREMELY doubtful whether James Hepburn's "**Time, Life, Sex and You Know What**," the longer item at the Questors' New Plays Festival double-bill on June 22, can properly be described as a play. A more appropriate description would be, a theatrical experience, in four phases.

Without Cecil Hayter's choreographic imagination, providing considerable interest, the script would hardly stand up to the test of theatrical presentation. It seems to me that this author lacks feeling for words, any sense of dramatic form. His text is diffuse, fragmentary, often verbose: and particularly in the final episode, where the puerile pseudo-philosophical meanderings of the dialogue are unrelieved by enough visual interest, the text's weakness is fully exposed.

Tony Gariff's "**The Time-keeper** " nicely fulfils a curtain-raiser's requirements. This study of a young man, obsessed by timepieces, interviewed by a woman in the firm making them—also, tiny scene with doctor—builds up effectively through economical dialogue. Inconclusive ending is inherent to interest of this significant confrontation of two lonely people, with common Korea background, whose potentiality is unfulfilled.

**M.D.H.**