



LEEDS
ARTS
CENTRE
presents

"THE
WIDOWING
OF
M^{rs} HOLROYD"
by
D.H. LAWRENCE

*"I can only write what I feel strongly about;
and that at present is the relation between
men and women".*

LEEDS CIVIC THEATRE

TUESDAY 14th DECEMBER

TO SATURDAY 18th DECEMBER 1971 at 7-30pm

"The Widowing of Mrs Ho

CAST

Mrs. Holroyd	Thelma Stoker
Holroyd	Arthur Cockerill
Blackmore	Tony Nelson
Jack Holroyd	James Stevenson
Minnie Holroyd	Jennifer Ritchie
Grandmother	Fay Jack
Rigley	Trevor Money
Clara	Barbara Gilmour
Laura	Pam Swift
Manager	Geoffrey Mountain
Miners	Edward Macro, Tim Powell Steve Carter

DESIGNED AND DIRECTED BY EDWARD LAKELAND.

The action of the play takes place in the kitchen of Holroyd's cottage.

Act 1. Scene 1.	P.M.
Act 1. Scene 2.	P.M.
Act II	A.M.
Act III.	P.M.

The Leeds Arts Centre is an Amateur Society which mounts five plays each season at the Civic Theatre.

It also has a Green Room Group which mounts plays and evenings of Drama in the Rehearsal Rooms and in the theatre, which is intended to give new members some acting experience before performing at the Civic Theatre.

If you are interested in joining the "Leeds Arts Centre" and would like more information about the society and the Fine Arts Group, please write to:-

The Secretary,
LEEDS ARTS CENTRE,
43, Cookridge Street,
Leeds, 2.

lroyd” by D H Lawrence

Stage Manager	David Nicholls
Assistant Stage Manager	Geoffrey Mountain
Prompters	Ann Mullan, Hilary Denis
Wardrobe	Margaret Rhodes and members of the Arts Centre Wardrobe Team
Properties	Pam Smith, Margaret Garrett
Lighting	Gordon Wilson
Effects	Christine Laskey
Set painted by	Members of the Arts Centre Fine Arts Group, supervised by Fred Mower
Box Office	John Pemberton
Front of House Managers,	Ann Flint, Dennis Stevenson
Publicity	Edward Macro, Leonard Sheldon, Richard Strudwick
Theatre Manager	Derek Rose

There will be two intervals of 12 minutes each.

We are pleased to announce the remainder of our
programme for this season:-

FEBRUARY. Tuesday 8th to Saturday 12th.
“HOTEL PARADISO” by Georges Feydeau.
Produced by Margaret Rhodes.

APRIL. Tuesday 18th to Saturday 22nd.
“TIGER AT THE GATES” by Jean Girardoux.
Produced by Tony Nelson.

JUNE. Tuesday 20th to Saturday 24th.
“FOLLOW THAT GIRL”
A musical by Julian Slade and Dorothy Reynolds.
Produced by Arthur Cockerill.

For man, the vast marvel is to be alive. For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive. Whatever the unborn and the dead may know, they cannot know the beauty, the marvel, of being alive in the flesh. The dead may look after the afterwards. But the magnificent here and now of life in the flesh is ours, and ours alone, and ours only for a time. We ought to dance with rapture that we should be alive and in the flesh, and part of the living incarnate cosmos. I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea . . .

D.H. Lawrence is probably the most controversial of all English literary figures. Badly, not to say roughly, handled by most of his biographers, he appears a petty, trivial character but, in fact, he was a romantic of the extreme kind, needing constant emotional stimulus. Those who attracted him were fêted, doted upon, and then, when his interest waned — as it did all too quickly — he rejected them. Such a person who cannot help behaving in this way was born to make enemies, and Lawrence had them in profusion. Misunderstood, as many a man of genius has been, for many he is only known as that centre of controversy, the author of “Lady Chatterley’s Lover”. He was writing his first poems soon after he was 16 and had a novel completed by the time he was 20.

He was born on the 11th September, 1885, over a little shop in Victoria Street, Eastwood in the Nottinghamshire coalfield, the fourth of a family of five. His mother, Lydia, who survives in portrait as Mrs. Morel in his novel “Sons and Lovers”, a one-time schoolteacher, was the daughter of an engineer in the Sheerness dockyard, a black-coat worker who took trouble with her education, and she married, according to her standards, beneath her and disastrously. When Lawrence was born the situation between his parents had been deteriorating for ten years and by the time he was able to take notice, all attempt to make anything of the marriage had been abandoned — their interest in life came from their successes in the unending war between them. When she scolded him out of the house, the only place he could go to was the pub. Lydia was a teetotaler of a fanatic type, so that when he came home after three or four pints he was a drunken brute, staggering home stinking of drink. He would come home, his rage dissipated, a little apologetic about the ill-temper in which he had left, only too ready to make things up. She, having meanwhile fed her sense of grievance, would be waiting for him with her mouth full of venom. She would nag, nag, nag at him until he was turned into a shouting, raging beast. The children lay upstairs listening

In a letter to his friend, Edward Garnett, dated the 6th October, 1911, Lawrence wrote: *I send you this, the one play I have at home I tried to write for the stage I tried to make it end up stagily It is the least literary and least unified of my recent works.* The play was “The Widowing of Mrs. Holroyd”.

Now every woman, according to her kind, demands that a man shall come home to her with joy and weariness of the work he has done during the day: that he shall then, while he is with her be reborn of her, that in the morning he shall go forth with his new strength. But if the man does not come home to the woman, leaving her to take account of him, but is a stranger to her then she shall expel him from her house as a drone

CIVIC THEATRE, Cookridge Street, Leeds.

Manager: Derek Rose

**In accordance with the requirements of the Watch Committee of
Leeds City Council:-**

- (a) The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.**
- (b) All gangways, passages and staircases must be kept entirely free from chairs or any obstruction.**
- (c) The safety curtain must be lowered and raised once immediately before the commencement of each performance so as to ensure being in proper working order.**