

INTRODUCTION

All drama is open to many interpretations. And they are made!

It is true that the writer doesn't perceive all the implications of his work, but equally true that the experience he's assembled in the order he's assembled it is intended to be evidence of one or a set of specific statements.

They may not be the only statements his work makes - it's in the nature of any assembled evidence that it will suggest the proof of different things to different men, but of all the possible statements a work makes - whether poetically or with a greater degree of prose - one will sound the loudest simply because the author has directed all the selection of his material into making it. One pattern will emerge the strongest because the author has delineated its shape with greater emphasis. What he has taken out in his various drafts he has taken out because he's said: that detracts from my theme, blurs my meaning.

When directors and actors interpret a play they are engaged in the act of discovering that one sound is louder than the others, that one pattern is stronger than the others.

Whatever sounds or patterns my audience will find in this work there is only one main one which I intended; may not have achieved but had hoped to.

The Kitchen is not about cooking, it's about man and his relationship to work. *The Journalists* is not about journalism it is about the poisonous human need to cut better men down to our size, from which need we all suffer in varying degrees. To identify and isolate this need is important because it corrupts such necessary or serious human activities as government, love, revolution or journalism.

Swift wrote a novel which gave this cancerous need a name - Lilliputianism. The lilliputian lover competes with his (or her) loved one instead of complementing her. The lilliputian journalist resents the interviewee's fame, influence or achievement rather than wishing to honour it or caution it or seriously question it. The lilliputian bureaucrat (involved in the same process, but in reverse) seeks to maintain his own size by not acknowledging the possibility of growth in those over whom he officiates; he doesn't *cut* down to size, he *keeps* down to size. The lilliputian revolutionary is more concerned to indulge resentments or pay off private scores than to arrive at real justice.

Thus government, love, revolution or journalism are time and time again betrayed. It is this with which my play is concerned.

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