

Nov 1984

INTIMATE THEATRE



North London's Premier Theatre
Intimate by Name, Intimate by Nature

AUTOMATIC TRANSMISSIONS

Exchanges - Repairs - Spares
Fast Fitting. Servicing. Fully Guaranteed.

M.O.T. TESTING

Two-lane, while-you-wait. Have a coffee while our friendly and helpful staff check over your car.

— ALSO —

POWER STEERING - PROP SHAFTS - WELDING - PANEL BEATING & SPRAYING

STEPHENS ENGINEERING

379 NORTH CIRCULAR ROAD, N13. TEL 889 8181/889 9776



SPECIALISTS IN
HANDMADE VELVET CURTAINS
PLUS FULL RANGE OF DRESS AND
BRIDAL FABRICS.

Also DUPIONS, DRALONS, COTTONS, LINENS, WEAVES, CORD, TAPESTRIES.

*We offer a measuring and track fitting service. *British made cotton velvet.
*Unbeatable prices due to bulk purchase. *Our own team of expert curtain makers.

JUST FABRICS

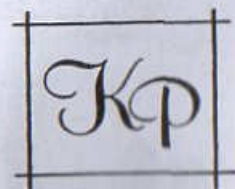
4 Southbury Road, Enfield
(Opp. Enfield Town Station)
Tel: 01-363 1690. Closed Wed.

Theobalds



LOTS GOING ON
AT
THEOBALDS!
HAVE YOU TRIED US

S.A.E. For our Brochure to
THEOBALDS
WALTHAM CROSS EN7 5HW
Tel: WX 37255



Kelvin Photos Photography

for all events

DAVID TODD A.M.P.A. L.I.P.
Tel. 01-888 3275

Studio: 87 Green Lanes, London N.13.

AN ACTOR OF UNFULFILLED PROMISE

by Eric Shorter

Everybody loves the romantic actor because he never does anything by halves. Richard Burton belonged to this diminishing breed. Something harum-scarum and devil-may-care gets into a romantic actor's blood. It got into Richard Burton's; and he never tried to exorcise it.

Is such a demon capable of being exorcised? Is it not the spirit which makes such an actor act? Would he not, without it, just settle for a quiet, uneventful life? We who liked his work on the stage when it first came to notice - the marvellous, reverberative, unforgettable, golden voice, the stocky, nervy, expressive figure, the round, rubbery, slightly tragic-looking face

(to which smiling wasn't as easy as the frown) - the playgoer who came upon his talent in its beginning was bound to feel that here was an actor of the highest promise.

He could speak verse with instinctive, powerful understanding. He loved words. You could hear that in his voice. Who else was there to rival his readings from Dylan Thomas? Not the poet himself could compare. And with this gift for speaking so that we liked to listen (which can't be said I'm afraid of enough actors) went a talent that could project the actor's or the author's imagination.

Richard Burton could beckon us into any world he chose by the soothing or exciting tones of his voice, which triumphed perhaps as nowhere else in "Under Milk Wood". But if it had only been a matter of his vocal powers his acting wouldn't have put him where it did in critical estimation so quickly. He had stage presence. He hooked us on sight.

This kind of theatrical authority usually takes years to develop, if an actor develops it at all. But there was something fiery and fervid in Richard Burton's Celtic

1984 No.45

Programme by
Stilwell Darby & Co. Ltd.

Published weekly by Stilwell Darby & Co. Ltd.
Editorial and advertisement offices
22 Conduit Place London W2 1HJ (01 402 3431).
The views expressed do not necessarily reflect the opinions of the theatre or the publishers.
Letters and advertising enquiries should be sent to the publishers at the address above.
This programme is fully protected by copyright and nothing may be reproduced without permission.

AN ACTOR OF UNFULFILLED PROMISE - continued

manner which made us all sit up and listen. He could work up a passion if he chose without risking derision.

But of course I speak of his first steps in stagecraft, the days when he showed the makings of a fine classical actor with just the right romantic touch - not the Hollywood star whose private life outweighed in public interest his later career as an actor.

And that, for some of us, was the tragedy of this potentially great tragic actor - that he did not stay on the stage, apply himself to his craft, stick as close as he could to the classics, and bestride the modern theatre like a colossus.

That is what playgoers in the 1950s wanted him to do and expected him to do, after seeing him in plays by Christopher Fry like *The Lady's Not For Burning* and *The Boy With A Cart* and *A Phoenix Too Frequent*. Fry had been heralded with T. S. Elliot as a leader of the poetic revival, as it was called, in the British theatre; and here was the very actor.

Then came his *Hamlet* with the Old Vic Company, with which he spent a notable season in various lesser roles. And perhaps as exciting as anything he did was his *Henry the Fifth* in 1955. But he had already visited New York in *The Lady's Not For Burning*; and after another remarkable sign of his powers in Shakespearean tragedy, when he alternated the roles of Othello and Iago with John Neville (an almost equally well-thought of actor), he went to New York again for a longer spell this time.

After Anouilh's *Time Remembered* and Arthur in *Camelot* there was *Hamlet* this time under John Gielgud's direction. This was, to all intents and purposes, the end of Richard Burton as a stage actor, though he

later made other odd appearances - in *Dr Faustus* at Oxford and in *Equus* and *Private Lives* in the United States.

But by then his reputation with Hollywood (and with Elizabeth Taylor) had taken his mind off the theatre. Whatever hankering after the stage he may still have felt, remembering how he was lionised as a young actor in the Fifties, he succumbed quite firmly to the lionising of the cinema.

He made some good films. There is no doubt of that. But considering how many he made he did not make enough of quality. His talent never seemed to recover on the stage from its lying theatrically fallow for so long.

He had of course the right to do exactly what he liked with his gifts. He exercised that right with rare flamboyance - rare because his power as an actor in the theatre had proved itself rare. While other actors have seemed indifferent to their art, preferring to enjoy what makes the most money, (and Olivier and Gielgud have been open in their attitude to the rewards of their cinema work), very few can compare to Richard Burton in turning their backs on the stage at the imminent peak of their abilities.

It may be that Burton would not have finally become as fine an actor as was predicted for him had he stuck to the theatre all his life. It may be that if he had he would still have been alive and that he would not have reached the promised heights.

The reason why one doubts if he would finally have been as good as we hoped from the first is that he let himself appear in second-rate films from the very start of his Hollywood career. He might therefore have been equally tempted to lower his standards on the stage.

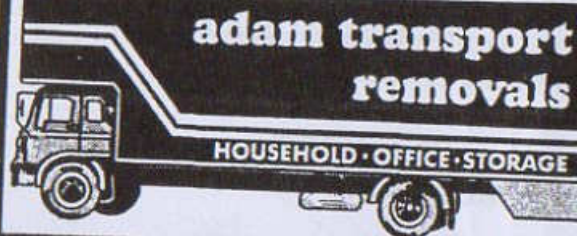
Because we all have our ups
and downs.



© 1982 Norman Thelwell. Reprinted by permission from A LEG AT EACH CORNER (Andrzej Papernowski)

Offices at:-
EDMONTON
128/132 Fore Street, Tel 01-807 5144
ENFIELD
39/41 The Town, Tel 01-367 6611
SOUTHGATE
55 Chase Side, Tel 01-882 4824
WOOD GREEN
7 Cheapside, High Road
Tel 01-889 6815

HALIFAX
The world's biggest building society.



**ADAM
TRANSPORT**



01-886 9750

Ansaphone outside
office hours

67 STATION RD. N21

CAR CARE CENTRE

- ELECTRIC WINDOWS • GLASS SUNROOF, 5 POSITION OPENING, FULLY TRIMMED
- STEAM CLEANING (P.C.O. STANDARD) • VINYL ROOF - CHOICE OF COLOURS
- CENTRAL LOCKING • UNDERSEALING & GUARANTEED RUSTPROOFING
- ALL OUR PRODUCTS ARE P.C.O. APPROVED

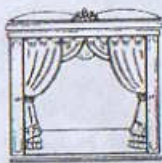
CREDIT CARDS ACCEPTED

ALL WORK CARRIED OUT TO A STANDARD - NOT TO A PRICE -

COLLEGE CLOSE, EDMONTON N1A 7E1 TEL 01-886 9750

Here today . . . gone tomorrow?

Many of Britain's theatres fall under threat of destruction or decay.



The Theatres Trust

was set up by Act of Parliament
"for the better protection of theatres
for the benefit of the nation".

It needs your support
to continue and expand its work.

Please send a donation, or write for further details to:

The Theatres Trust,
10, St. Martin's Court,
St. Martin's Lane,
London WC2N 4AJ.

INTIMATE THEATRE

Green Lanes, Palmers Green, London N13 4DH
01-886 5451 Box Office 01-882 5795 Manager

Bob Dixon writes . . .

Once again we extend a warm welcome to Enfield Light Operatic & Dramatic Society with their presentation of the well loved musical '**FIDDLER ON THE ROOF**'. We wish the company a successful show and a pleasant stay with us.

Sunday next **FRANKIE VAUGHAN** returns by public demand for two shows only, always a terrific show not to be missed. Book now while there are still some tickets left.

ALADDIN is the **INTIMATE'S** 1984/85 pantomime and stars the well loved television star **MICHAEL ROBBINS**. This will be the most spectacular and ambitious panto ever presented at the **INTIMATE** and already many days are almost sold out. Ticket prices are still super value so give yourself and the children a great Christmas treat and book your tickets now.

Our members club continues to attract patrons and the response has been tremendous. The special offers you receive are terrific value for money so join now and support your theatre.

**REMEMBER THE INTIMATE WITH YOUR HELP SUPPORTS ITSELF, SO
KEEP SUPPORTING THE INTIMATE.**

Enjoy the show.

FREE ENTRY

win a
fabulous prize in our

MONTHLY RAFFLE DRAW

FREE ENTRY

To ensure your chance to win one of our super prizes, just fill in your name and address below and post in the box provided in the foyer.

Tel. No. Name

Address

GOOD LUCK and we hope you will be the Lucky Prize Winner this month



FOR QUALITY CARS

**COME TO THE
PROFESSIONALS**

PEUGEOT

TALBOT



LYNE, FRANK & WAGSTAFF

London Road, Enfield, EN2 6JE
01-367 3000

CITROËN 



CARLYNE
ENFIELD

SALE · SERVICE · PARTS
LONDON ROAD ENFIELD
01-367 3000

INTIMATE THEATRE

GREEN LANES, PALMERS GREEN, LONDON N13 4DH
Telephones: Box Office 01-886 5451/2 Administration 01-882 5795 Stage Door 01-886 7163
Proprietor: Robert Dixon (Intimate Productions)

6th-10th November, '84
ENFIELD
LIGHT OPERATIC & DRAMATIC SOCIETY

present

(by arrangement with Chappell & Co. Ltd.)

"Fiddler on the Roof"

Based on Sholem Aleichem stories
by special permission of Arnold Perl.

Book by Joseph Stein

Music by Jerry Bock

Lyrics by Sheldon Harnick

Presented on the New York Stage
by Harold Prince

Entire New York Production
Directed and Choreographed
by Jerome Robbins

PRODUCER
DORA BASHAM
MUSICAL DIRECTOR
ALLY KESSLER
CHOREOGRAPHY
CHERYL LYNNE-BROWN



"FIDDLER ON THE ROOF"

Cast (in order of appearance)

Tevye, *the milkman*
 Golde, *his wife*
 Tzeitel
 Hodel
 Chava *his daughters*
 Shprintze
 Bielke
 Yente, *their matchmaker*
 Motel, *the tailor*
 Perchik, *the student*
 Lazar Wolf, *the butcher*
 Mordcha, *the innkeeper*
 Rabbi
 Mendel, *his son*
 Avram, *the bookseller*
 Nachum, *the beggar*
 Grandma Tzeitel
 Fruma-Sarah
 Constable
 Fyedka
 Shandel, *Motel's mother*
 Yussel

DAVID LUCK
 SYLVIA DOWLING
 CAROLINE CODY
 JULIA HARRIS
 SALLY ANN RHODES
 NICÓLE BROWN
 RENÉE BROWN
 DOREEN MAGEE
 PAUL CODY
 HOWARD WRIGHT
 GERRY DOWLING
 GUY SHIRM
 STAN WILSON
 RICHARD BODEK
 COLIN ARROWSMITH
 MIKE GILBERT
 KATIE GOLDING
 GRETA JENKINS
 RON PRIOR
 KEVIN HOLYER
 PAULINE RAWE
 JAMES INWOOD

and
 The Fiddler

MARK CODY

Mamas— **Katie Golding, Marjorie Hanson, Caroline Hyde, Greta Jenkins, Diane Padley, Pauline Rawe.**
 Daughters— **Angelina Box, Nicole Brown, Renée Brown, Caroline Cody, Julia Harris, Louise Hyde, Francesca Markham, Sally Pascoe, Vicki Patrick, Joanna Pearce, Sally Pearson, Sally Ann Rhodes, Heather Bentley.**
 Papas— **Colin Arrowsmith, Les Cooper, Gerry Dowling, Anthony Golding, James Inwood, Alf Mousley.**
 Sons— **Richard Bodek, Paul Cody, Tuna Hassan, Jeremy Hyde, Leo Khale, Geoff Knight, Guy Shirm, Keith Taylor.**
 The Russians— **Kevin Holyer, Chris Wilson, Mick Wilson, Peter Wilson.**

"FIDDLER ON THE ROOF"

SCENES & MUSICAL NUMBERS

The Place: Anatevka, a small village in Russia.

The Time: 1905, on the Eve of the Russian revolutionary period.

ACT I

Prologue:	Tradition
Scene 1: Kitchen in Tevye's House	Matchmaker
Scene 2: Exterior of Tevye's House	If I Were A Rich Man
Scene 3: Interior of Tevye's House	Sabbath Prayer
Scene 4: The Inn	To Life
Scene 5: Street Outside the Inn	
Scene 6: On a Bench Outside Tevye's House	Tevye's Monologue Miracle of Miracles
Scene 7: Tevye's Bedroom	The Dream
Scene 8: Village Street and Motel's Tailor Shop	
Scene 9: Section of Tevye's Yard	Sunrise, Sunset Wedding Dance

* There will be an interval of 15 minutes *

ACT II

Prologue:	
Scene 1: Exterior of Tevye's House	Now I Have Everything Tevye's Rebuttal Do You Love Me?
Scene 2: Village Street	The Rumour
Scene 3: Exterior of Railroad Station	Far From The Home I Love
Scene 4: Village Street	
Scene 5: Motel's Tailor Shop	
Scene 6: Outskirts of the Village	Little Chavaleh
Scene 7: The Barn	Anatevka
Scene 8: Outside Tevye's House	
Epilogue	

For the Enfield Light Operatic & Dramatic Society

"Fiddler on the Roof"

Producer	Dora Basham
Musical Director	Ally Kessler
Choreographer	Cheryl Lynne-Brown
Rehearsal Pianist	Debbie Price
Orchestra	Students from Middlesex Polytechnic
Stage Manager	Frank Bundle
Production Co-ordinator	Liz Arrowsmith
Prompt	Gill Rout
Props	Derek Basham, Melanie Hart
Sets	Stage Productions, Camden Town
Lighting	Gradav
Costumes	Theatrical Costume House (Westcliffe) Ltd. and Finchley & Frien Barnet Operatic Society
Wardrobe Mistress	Katie Golding
Make-up	Ivor Fourmy
House Manager & Ticket Secretary	Basil Gathergood
Front of House Photographs	Harry Green
For the Intimate Theatre	Bob Dixon

E.L.O.D.S.

PRESIDENT –

HON-VICE PRESIDENTS –

COMMITTEE OFFICERS –

COMMITTEE MEMBERS –

His Worship the Mayor of Enfield
Mr. D. Chaplin
Mr. L. Durrant
Mr. H.W. Gathergood
Chairman – Mike Gilbert
Secretary – Richard Bodek
Treasurer – Colin Arrowsmith
Publicity – Paul Cody
Social Secretary – Caroline Cody
Sally Ann Rhodes
Jean Streeton
Geoff Knight
Howard Wright

E.L.O.D.S. NEXT PRODUCTION

Gilbert & Sullivan's

"THE SORCERER"

Spring 1985

INTIMATE PANTOMIME

17th DEC. to 12th JAN. at 2.30pm & 7.00pm
26th, 27th, 29th DEC. & 5th, 12th JAN. at 1.00pm,
4.15pm & 7.30pm

INTIMATE THEATRE Presents

MICHAEL ROBBINS

from T.V.'s 'On The Buses'
& 'How's Yer Father'
and Channel 4's new
"Fairly Secret Army"

As the Evil Abanazar in

ALADDIN

The most spectacular and exciting pantomime yet.

TICKETS: Adults: £3.30 to £4.70

Child. & OAP's: £2.90 to £4.40

SPECIAL PARTY RATES 1 FREE SEAT IN 10

Forthcoming Attractions

November 11th Sunday only at 5.00pm and 8.15pm

FRANKIE VAUGHAN IN CONCERT

Frank is with us once again by public demand. The concerts are always terrific value and with so many fans the concerts sell out very quickly so book now and don't be disappointed.
Tickets £4.50 to £6.00. Reductions available.

November 12th to 14th at 8.00pm

SCENE 1 JOHN DOE'S DAY

presented by ACT 1.
Scene 1 is a musical based Multi-Media review which offers an alternative way of looking at those boring/distressing/amusing situations found round every corner and under the bed! The show itself is an evocative onslaught on the senses, with pictures, light, sound and actions woven together to guide the observer through a new adventure.
It is a thought provoking review which has all the questions to life, the universe and a lot more besides!!
Tickets £1.50 to £2.00. Reductions available.

November 15th to 17th at 8.00pm

SPINNING PANDORA'S YARN

presented by Visible Hands.
A show in two parts commencing with a recital of GOETHE'S 'PANDORA' in German and continuing with 'PANDORA'S RETURN' in spontaneous language for visible hands, to the uninitiated 'mime'.
Tickets £2.50. Reductions available.

November 21st to 24th at 8.00pm

HAY FEVER

presented by Entens.
Entens have chosen Noel Coward's brilliant light comedy 'Hay Fever' as Betty Corbridges's last production for the company as she, with Joyce Willson, is leaving Muswell Hill in December to live in Warwickshire.
The play concerns the 'bohemian' Bliss family (Judith, a retired actress to be played by Joyce Willson, David her husband and their son and daughter, Simon and Sorel). Each of them, unknown to the others, has invited a guest for the week-end and this conventional, ill-assorted group are quite incapable of coping with outlandish 'hospitality' of the Bliss family. The activities of hosts and guests over this ill-fated week-end should provide a memorable entertainment.
Tickets £2.00 to £2.50. Reductions available.

November 28th to December 8th at 7.30pm. Saturday mat. at 2.15pm and 3.00pm

SIMPLE SIMON & THE SORCERESS

presented by Wood Green, Muswell Hill & Southgate District Scouts.
A childrens fairytale about Simple Simon who is the hero of the village and saves Columbine from the nasty Sorceress and her aid Ogre.
Tickets £2.00 to £2.50. Reductions available.

December 17th to January 12th at 4.30pm 7.00pm daily.
1.30pm. mat. certain days.

ALADDIN

presented by Intimate Theatre.
A traditional family pantomime about Aladdin who finds a lamp with a genie inside who has magical powers and his fight to keep the lamp from the wicked Abanazar and win the hand of the beautiful princess.
Tickets from £2.80. Usual special reductions available.

LADIES MINI-CABS LADYCAR

The mini-cab service with lady drivers.
Short or long journeys.
Casual or regular basis.
Delivery work also undertaken.



01-882-1815
01-886-1208

Camera Craft EST 1922 LIMITED

DISCOUNTS WITH SERVICE!
We sell photography – purely and simply. That's why we can offer advice that comes from years of experience and an extensive range of stock to choose from.

Main agents for all leading brands.

446 Green Lanes, Palmers Green,
London N13.
Telephone 01-886 6828

Branches also at:
Potters Bar
Hertford
Hoddesdon
Chelsea



Janet Clark

FELLOW & EXAMINER
I.S.T.D.

Teacher of Ballroom, Latin America, Disco Dancing and
Dance exercise.

GROUP AND INDIVIDUAL LESSONS FOR
ADULTS AND CHILDREN

New Southgate – 01-801 3815 – Walthamstow
Keep Happy : Keep Dancing

THE DANCE BOX

2 RINGSLADE ROAD (off
Cumberland Rd) WOOD GREEN N22
Tel. 881 1121



LEOTARDS
BALLET SHOES
TAP SHOES
COSTUME
ACCESSORIES

StagePlay

2 Green Lanes, London N13 6JR
01-889-5102

Monday, Thursday, Friday
10.30am - 3.30pm
Saturday 10am - 12noon
Closed all day Tuesday & Wednesday

for
Make-Up & all Stage Accessories

Costume & Shoe Hire

Costumes & Accessories

Made to order

Lloyds Bank is for life

When you open a current account at Lloyds, you get some early benefits.

A cheque book. A place to keep your money. A simpler way of paying bills. But our service doesn't stop there.

We can help with your whole financial future.

You get married. Buy a house. Add to your family.

You need sound, independent advice on how to manage your money.

And you can get it through your local branch of Lloyds Bank, because we care about your long-term security.

There are many ways we can help you at Lloyds.

And they add up to a bank that can be a friend for life.

Because once you're with us, we're with you.

So come in and open an account.



Lloyds Bank

At the sign of the Black Horse

Lloyds Bank Plc. 71 Lombard Street, London EC3P 3BS.



Full
Professional
Training given
in Ballet •
Tap • Jazz
Modern •
Disco • Drama

We cater for
all age groups

Alberta Stage School

BRANCHES
BOUNDS GREEN • SOUTHGATE •
EDMONTON

ENQUIRIES
104 RIDGE ROAD •
WINCHMORE HILL • N21
360 8757 or 807 4155

Southgate Music Shop

LARGE SELECTION OF
CLASSICAL & POPULAR MUSIC

- Woodwind, Brass and Stringed Instruments
- Keyboards, Guitars, Recorders and all accessories
- Agents for Vincent Bach, Boosey and Hawkes, Selmer, Yamaha etc.
- Repairs and Piano tuning
- Credit available (written details on request)

OPEN 9-5.30 MON-SAT

110 CHASE SIDE • SOUTHGATE • N14

01-886 9901

Dramatic Values

by C. E. Montague

In France or Germany the first things asked, it would seem, about a new play are, "Is it amusing?" "Is it interesting?" "Does it prove anything?"

Among us what people ask is, rather, "Can it be seen without giving me any disease?" - as if plays were a species of drains that exist to convey, or abstain from conveying, diphtheria and typhoid.

Where that is how playgoers look at a play, the meek kind of critic who tries to be all that his readers would have him become in due course a semi-official Inspector of Nuisances or a consulting sanitary engineer. He takes to the very language of these callings. You remember the things that were said by these experts when first Ibsen's plays were acted in England.

The plays were called - no, certified; it was so positive - "bestial", "revolting", "abominable", "disgusting", "foul", "fetid", "putrid", "maladorous", "loathsome", "garbage", "offal", "carion", "sewage", "an open drain", "unhealthy", "unwholesome." You see how strictly the vocabulary used is that of Medical Officers in health.

Now, some of us have never been able - indeed, have not tried - to think of

our playgoing as a branch of hygiene. Our friends, to judge by their talk, seem often to go to the play as they might go to brine-baths at Droitwich, or mud-baths at Leuk; we went, from the first, for the fun of the thing, and, to this day, we never, when coming away from a theatre, find ourselves feeling our pulses or taking our temperature.

Perhaps these omissions may come from want of due seriousness. As some amends I once tried, in all humility, to see exactly what these sanitarians meant by "wholesome."

Before saying what, just look at two phrases you constantly hear from every real stickler for a "wholesome" drama. One is the phrase, "a hard day's work in the city." "The kind of play I want," they will say, "after a hard day's work in the city, is - so and so."

And the other, akin to the first, is "the labours of the day." "When I go to a theatre," they say, "after the labours of the day, I really don't want such and such a kind of play." In their scheme of life playgoing seems allotted to the place that a weak drop of whisky and water held in that of Sir Arthur Pinero's Dick Phenyl.

"If you don't," Phenyl asked in sur-

DRAMATIC VALUES - continued

prise, "take weak drop whisky an' wa'er after the labours of the day, when do you take weak drop whisky an' wa'er?" If you don't go to the theatres exhausted with the labours of the day, in what state do you go to theatres?

They start by implying the playgoer's normal condition to be one of mental prostration; plays are to rest on the working assumption that every brain which is to take them in will be just dropping with fatigue before it begins trying.

Often they will specify the nature of the labours with which they themselves are jaded by eight o'clock, and from the special origin of their private headaches they will draw general conclusions as to what no play should be.

A man at the Bar, in large criminal practice, will say: "I see so much of wickedness and its resultant miseries in my day's work that I don't want to see them any more in the evening." Or a doctor will say: "Heaven knows I come across enough tragedies of heredity in my consulting rooms without going into them over again at the theatre."

Or a bankruptcy official will say: "After having to sift the consequences of human folly and waste and weakness during all my business hours I want some wholesome relief from these things at the play."

All raise the same cry to be spared the artistic treatment of that special side of things of which each really does know something. They all, from their several stations in life, look to the drama as Mr Shaw's Drinkwater looked to narrative romance, to "Sweeney Todd the Demon Barber," for that which should "tyke him aht of the sawdid reeyelities of the Worterloo Rowd."

And sometimes they will reinforce this ideal aspiration by reference to such primal truths of our common nature as that after dinner the digestive system calls for special service from the blood, and if the brain should then be doing hard work too, it also calls for blood, and then there may not be enough blood to go round.

But, granted that critics like these are their own best protectors from dumps and gastritis, what is it likely that the drama of their choice will be - this emulgent dressing for sore brains, this nightly hydro for intellects run down by the day's main occupations?

Count the conditions. Already you have it laid down: first, there must be no picture of tragic life with so much of the taint of truth or reality in it that it could afflict any weary Official Receiver or magistrate with reminiscences of what he knows about the actual connection between men's characters and the events of their lives; secondly, the success of some fagged physician's after-dinner rest-cure must not be imperilled by what might recall, with any sting of veracity, that great source of tragedy which modern knowledge has more than restored to the place which primitive religion used to give to it.

So the drama is driven off all the main roads of the life of our day; it is valued for what it excludes; and, to be called wholesome, must carefully disobey Hamlet and not "show ... the very age and body of the time his form and pressure."

If a dramatist fails to fall in with this fashion, his failure is noted in terms which show at once the leading rules, the major premises, on which these sanitarian estimates of dramatic values are based.

(From *Dramatic Values* (1911)

by C.E. Montague)

GRANTS



FOR THE
LOVELIEST
CLOTHES

WEDDING ENSEMBLES
COCKTAIL AND EVENING
WEAR, GLAMOROUS
DRESSES, COATS
and SIMULATED FURS.

62 HIGH STREET
POTTERS BAR

Telephone 55082

TWO FREE CAR PARKS OPPOSITE

OPEN
6 DAYS



GRANTS

We raise the Curtain...



every week with the best local
coverage of news and sport in YOUR
area. Act now by placing a regular
order for your local NEWSpaper.

PRESS GAZETTE GROUP

ENFIELD • SOUTHGATE • PALMERS GREEN GAZETTE • FINCHLEY •
BARNET • POTTERS BAR PRESS • CHESHUNT • WALTHAM TELEGRAPH

DISCOUNT PRICES
Any make of carpets supplied.
Expertly fitted. Reliable service.

CARPETS Tel: 01-882 5269
BEDS Tel: 01-882 4873

TELEPHONE NOW FOR INSTANT QUOTE

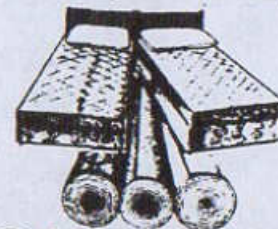
Don't buy a bed until you have
checked our prices.

FINANCE TERMS AVAILABLE

Licensed Credit Broker

Written quotations on request

1 STATION PARADE, SOUTHGATE, N14
(next to Southgate Tube station).



SOUTHGATE

CARPET & BEDDING CENTRE



SF 153

MIDDLE TAR As defined by H.M. Government
DANGER: Government Health WARNING:
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH