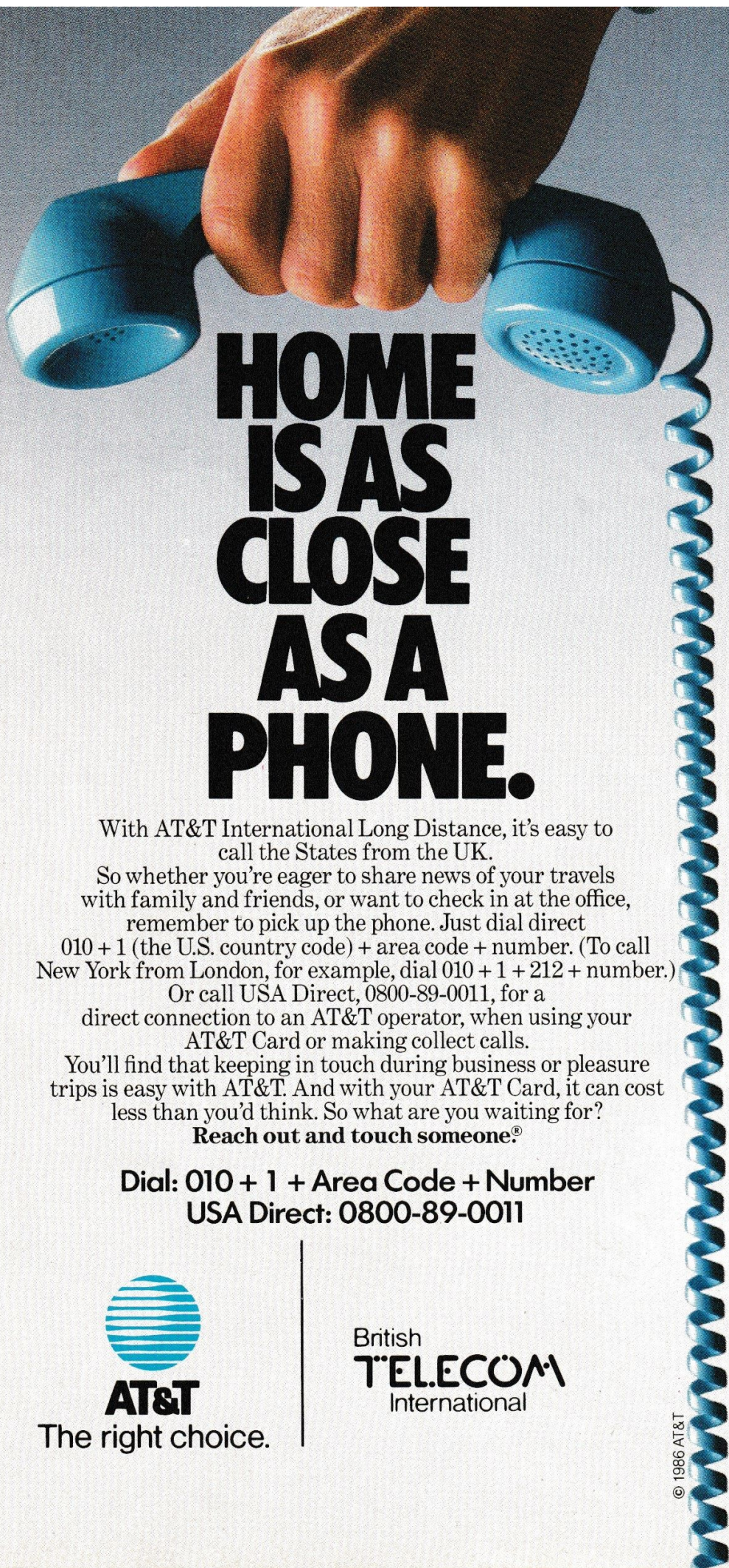




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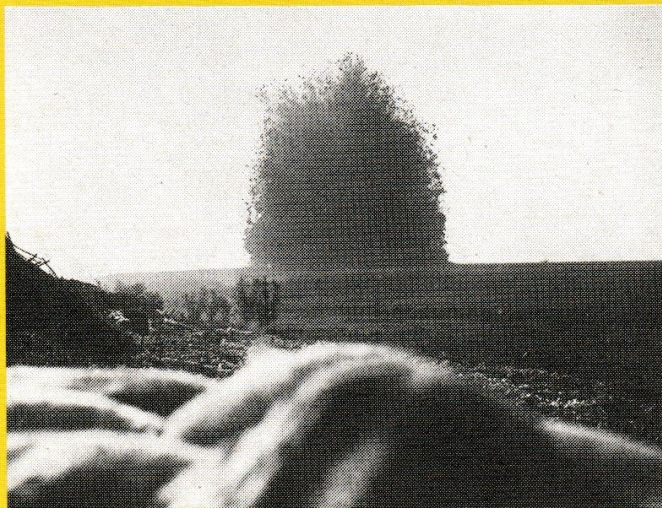
THEATREPRINT



DENIM, THAT most basic of fashion fabrics, the hard-wearing cloth developed for men who lived tall in the saddle, has often caught the eye of top designers who have imparted to it an extra degree of chic. And, of course, have charged accordingly for the privilege of adapting working men's clothing to adorn the bodies of the rich, not always to their best advantage.

Recently, at the behest of *Blitz*, the international style monthly, no less than 22 of the world's most fashionable designers were given an assignment in the name of charity to design a classic Levi Red Tag denim jacket. Among the names who agreed to participate were Jasper Conran, Katherine Hammett, Jean Muir, Bruce Oldfield, Zandra Rhodes and Vivienne Westwood. The results were first seen back in June at a Fashion Charity Appeal to mark the tenth anniversary of the Prince's Trust.

The creations, which put a new slant on what can be done with denim when top designer's imagination gets to work, are now on show at the Victoria and Albert Museum and will be until the end of September. It's definitely one of the more off-beat exhibition attractions on view in London at present and can be seen in the context of the V&A's own fashion collection – a stimulating blend of yesterday and, who knows, tomorrow.



Above: A mine is exploded under Hawthorne ridge near Beaumont Hamel ten minutes before 'zero hour'.

THIS YEAR marks the seventieth anniversary of the Battle of the Somme, one of the most infamous of the confrontations between the British and German armies during World War 1. The Imperial War Museum has currently on show some of the memorabilia of conflict, including the football kick-

ed over the top by Captain W. Nevill of the East Surrey Regiment to encourage his men to go forward. Also on view is a German machine gun, a trench sign from the Somme, a memorandum written by the British CIC General Sir Douglas Haig and a diary kept by a soldier in the Cheshire Regiment describing the attack.



Caravaggio's *Boy Bitten by a Lizard*

EXHIBITIONS

THOSE in search of more conventional visual pleasures will be well satisfied by the first appearance at the National Gallery of one of the most spectacular paintings by the Italian artist Caravaggio (1571–1610). Entitled *Boy bitten by a Lizard*, and fully and gloriously restored, it is an outstanding example of the artist's naturalism which shocked his contemporaries and also reflects his exquisite still-life skills. That the painting is now available for the enjoyment of the Gallery's visitors is not for the first time due to the generosity of the J. Paul Getty Endowment Fund which contributed substantially to raising the purchase price when it came up for sale earlier in the year and thus thwarted the latest attempt to take another piece of our artistic heritage abroad. The painting is one of only three known to be in this country. The other two, *The Supper at Emmaus* and *Salome with the Head of John the Baptist* are also in the National's collection.

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Please enclose a S.A.E. for return
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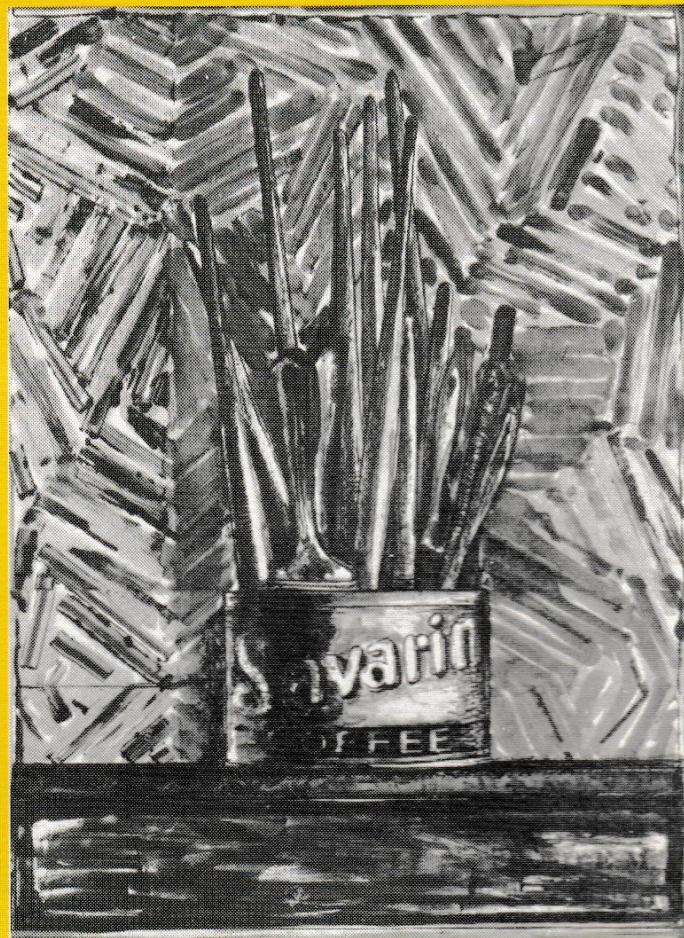
All cheques etc should be made
payable to "THE BAND AID TRUST".

Draw to take place on
29th September 1986.

EXHIBITIONS

continued

THE PRINT biennale, held in Bradford, is reckoned to be the best event of its kind held in the country and a selection of the best exhibits is now on show at the Victoria & Albert Museum. It includes not only substantial British representation of both invited and new artists, but works from over 60 countries including, for the first time, China, USSR, Nepal, Pakistan and Morocco. It lasts until 21 September.



JASPER JOHNS, one of the most influential artists of the past 30 years and a founder of Pop Art who also extended painting beyond conventional boundaries into three dimensions by the addition of real objects, has a rare show on at the Tate Gallery until the end of August. It presents a single series of variations on a theme that is among his most famous images – paintbrushes in a Savarin coffee tin. They date from 1982 when Johns took a batch of rejected proofs and printed over them from painted perspex sheets thus creating a series of monotypes ringed the changes on the image that has become known as his self-portrait. The 'Savarin' image stands for Johns himself and his endeavour as a painter.

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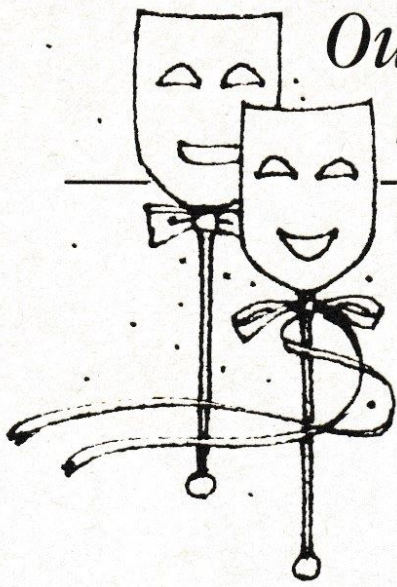
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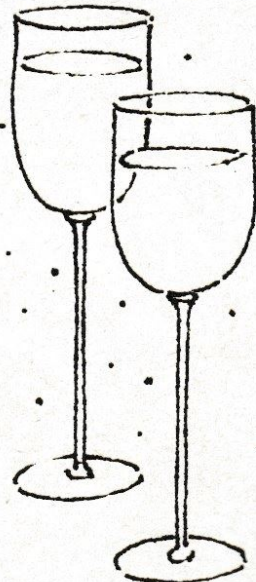
Choose from the celebrated Lanes à la carte menu, which has the hors d'oeuvre included in the price of the main course, along with VAT and service.

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Theatre Royal, Haymarket

It was in the year 1720, when George I was King of England, that the Haymarket Theatre was built.

It had neither patent nor charter. In those days the two 'patent theatres' were all-powerful and held the sole right of presenting drama in London, and woe betide any manager who tried to open in competition with them.

But the little Theatre in the Hay, as it was then called, refused to submit to this monopoly and its fight for the freedom of the theatre was a long and hard one, and it was only by devious ways that it bravely proceeded to entertain the London public. It was not until 1766, when the great Samuel Foote was manager, that the Royal patent was granted at last and the Haymarket Theatre became the Theatre Royal, but even then it was only allowed to be open in the summer when the two great charter playhouses were closed.

Plays by such famous authors as Shakespeare, Sheridan, Congreve, Addison and Fielding were staged, and it was during Henry Fielding's management that one of his plays,

The Historical Register – so criticised and lampooned Sir Robert Walpole's Government, that the censorship of plays by the Lord Chamberlain was introduced in 1737 but was repealed in September 1968.

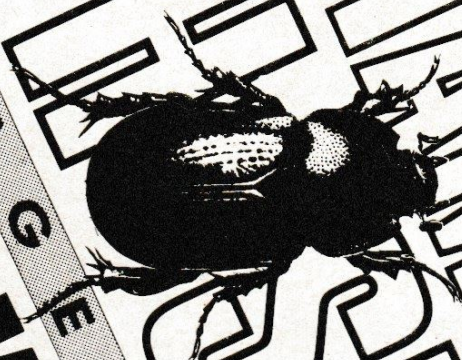
In 1821, when the Prince Regent was improving London, the present theatre was built by the famous Nash. The site was especially chosen for him so that his classic and graceful portico could be viewed from St James's Square, and at night when the lights are lit, and framed by the great trees in the square, it makes one of the most charming sights in London.

To name all the famous managers, authors and players would fill volumes, and indeed many books have been written about them.

There have been many notable managers of this historic theatre; but one in particular we feel you may like to know about – John Buckstone, 1852. He was the favourite manager of the young Queen Victoria, who, even after the death of the Prince Consort, retained the Royal Box during Buckstone's lifetime, and it is his gentle ghost that still visits the theatre he loved so much.

***A 48-page Brochure covering the
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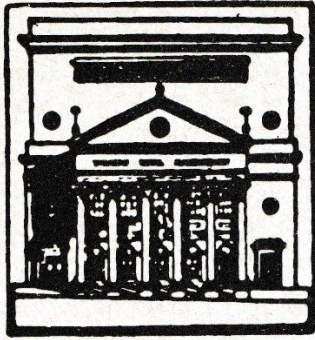


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JACK LEMMON

IN

LONG DAY'S JOURNEY INTO NIGHT

BY

EUGENE O'NEILL

WITH

BETHEL LESLIE

**PETER
GALLAGHER**

**KEVIN
SPACEY**

**JODIE LYNNE
McCLINTOCK**

SCENERY BY

TONY STRAIGES

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DIRECTED BY

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This production was first performed at this Theatre on Monday 4th August, 1986



JACK LEMMON (*James Tyrone*)

A Tony Award Nominee for his performance in this role and the first actor to win Oscars for both Best Actor (*Save the Tiger*, 1973) and Best Supporting Actor (*Mister Roberts*, 1955), Jack Lemmon is also the only Best Actor winner who has directed another performer to a nomination for that award (Walter Matthau in *Kotch*, 1971). Mr. Lemmon's career has touched nearly every corner of the performing world – the theatre, films, television, composing and recording. And, as an actor, he has the rare ability to portray comic, dramatic and romantic leads, a talent which garnered him the title of "The American Olivier" in *US* magazine's review of *Missing*. Besides his two Oscars, Mr. Lemmon has twice been named Best Actor at the prestigious Cannes Film Festival (for *The China Syndrome*, 1979 and *Missing*, 1981) and has also won three British, one German, two Canadian and two Italian Oscars, plus over a dozen other international awards for best performances. He has received a total of eight U.S. Oscar nominations and also received the first-ever career achievement award from The National Council of Churches and a televised tribute from Variety Clubs International. Mr. Lemmon was bitten by "the acting bug" at the age of four when he appeared with his father in an

amateur production of *Gold in Them Thar Hills*. A graduate of Harvard University, he first made his mark with some 500 television performances, including the prestigious *Studio One*, *Robert Montgomery Presents* and *Playhouse 90* and four television series: *Wonderful Guy*, *The Couple Next Door*, *Heaven for Betsy* and *The Ad-Libbers*. Mr. Lemmon's introduction to Broadway came in 1953 when he appeared in a revival of *Room Service*. It was following this appearance that the legendary Harry Cohn of Columbia Pictures lured him to Hollywood, where he made his motion picture debut opposite the late Judy Holliday in *It Should Happen to You*. Following the Oscar Award-winning *Mister Roberts*, Mr. Lemmon won Academy Award nominations for Best Actor in *Some Like It Hot*, *The Apartment* and *Days of Wine and Roses*, all from 1959 to 1962. In 1967, the Motion Picture Exhibitors gave him the Laurel Award as "No. 1 Box Office Star." His most recent films include *Mass Appeal*, *Macaroni* and Academy Award-nominated performances in *The China Syndrome*, *Tribute* and *Missing*. Recently, he completed his latest film, *Crisis*, starring with Julie Andrews, and it is tentatively scheduled for release in late 1986. Despite making it big in the movies, Mr.

Lemmon has not forsaken the stage. He returned to Broadway in 1960 to star in *Face of a Hero* and continued to tread the boards regularly through the seventies and into the eighties. His performances have included starring roles in *Idiot's Delight*, *Juno and the Paycock*, *Tribute* and *A Sense of Humor*. He won the Broadway Drama Guild Award and was nominated for the Tony for his work in *Tribute*, which he later reprised for film. Two prominent film industry personalities pop up frequently in any discussion of Mr. Lemmon's career – Billy Wilder and Walter Matthau. Both are close friends as well as repeated career partners. Wilder directed Lemmon in seven of his most memorable movies – *Some Like It Hot*, *The Apartment*, *Irma La Douce*, *The Fortune Cookie*, *Avanti!*, *The Front Page* and *Buddy, Buddy*. Mr. Lemmon's acting association with Matthau began with Wilder's *The Fortune Cookie*, followed by *The Odd Couple*, *The Front Page* and, most recently, *Buddy, Buddy*. Mr. Lemmon also made his directorial debut with the motion picture *Kotch*, in which Matthau was nominated for an Academy Award. Mr.

Lemmon also has returned periodically to television. He won an Emmy Award for his performance in 'S *Wonderful*, 'S *Marvelous*, 'S *Gershwin* and was nominated for an Emmy for his funny-sad portrait of Archie Rice in *The Entertainer*. An improviser at the piano and sometime songwriter, Mr. Lemmon composed the harmonica theme used in the score for his movie *Fire Down Below* and in 1958 cut a record on the Epic label, *Twist of Lemmon*. For *Tribute*, he collaborated with legendary lyricist Alan J. Lerner on a song, "It's All For The Best," which his character performed. When not performing, Mr. Lemmon devotes much of his free time taping radio and television spots for local and national ecology groups and has narrated four documentaries relating to air, water and nuclear pollution. He relaxes playing golf and shooting pool and is an accomplished fly fisherman. He is married to actress Felicia Farr, and they have a daughter, Courtney. Mr. Lemmon's son, Christopher, from a previous marriage, is an actor and musician with a television series and several films already to his credit.







JONATHAN MILLER (*Director*)

Jonathan Miller was born in 1934 in London and educated at St. Paul's School. He read natural sciences at St. John's College, Cambridge, and qualified as a doctor of medicine at University College, London, in 1959. Dr. Miller co-authored and appeared in *Beyond the Fringe* both in London and New York, 1961-64. After several successful BBC television films, he turned his attention to Shakespeare productions for the National Theatre (including the highly acclaimed *Merchant of Venice* with Laurence Olivier and Joan Plowright), Greenwich Theatre (*All's Well That Ends Well*, *Hamlet* and *Measure for Measure*) and the Oxford and Cambridge Shakespeare Company (*Twelfth Night*, *Hamlet* and *Julius Caesar*). Among the non-Shakespearean plays he has directed are *Danton's Death*, *Ghosts*, Beaumarchais' *The Marriage of Figaro*, *The Seagull* and a *Three Sisters* particularly distinguished throughout its run, on tour and in the West End. In 1979, he directed a new production of *A Midsummer Night's Dream* for the Vienna Burgtheater. He made his operatic debut in 1973 directing the British premiere of *Arden Must Die* by Alexander Goehn. Since then he has directed *Così fan tutte*, *Rigoletto*, *Orfeo* and *Eugene Onegin* for Kent Opera; during 1978-79 his much-praised production of *Orfeo* also played at nearly every major English festival. He directed Janáček's *Cunning Little Vixen* for Glyndebourne in 1975 (revived 1977), and also for Australian Opera and Frankfurt Opera. In November 1978 he made his directorial debut at the English National Opera with a new production of

The Marriage of Figaro; other operatic work in the 1978-79 season included *The Flying Dutchman* for Frankfurt Opera and a new production of *La Traviata* for Kent Opera at the 1979 Edinburgh Festival. Collaboration with the English National Opera in his capacity of Associate Producer comprises one production yearly – in 1980, *Arabella*; in 1981, *Otello*; in 1982, *Rigoletto*. For Kent Opera he directed *Falstaff* in 1980 and *Fidelio* in 1982. In June 1982 Dr. Miller directed *Così fan tutte* for the Opera Theater of St. Louis. In 1977 he gave the T.S. Eliot memorial lectures at Kent University and in 1984 the Clark lectures at Cambridge. Jonathan Miller's series on the history of medicine, *The Body in Question*, for BBC-TV has made him a household name. In 1983 he conducted 15 interviews for BBC-TV on the foundations of psychology. Between 1980 and 1982 he produced 12 plays in the BBC's Shakespeare series, directing six of them. After two years during which Dr. Miller worked at the University of Sussex in the field of cognitive psychology, he returned to the arts in the 1985/86 season, directing productions of *Così fan tutte* for the BBC; *Don Giovanni* and *The Magic Flute* – both for English National Opera. At the Maggio Musicale, Florence, he produced *Tosca*, conducted by Zubin Mehta. Plans for future seasons include a new production of *Tristan und Isolde* for the Los Angeles Opera, conducted by Zubin Mehta, and a new production of *The Mikado* for ENO. In January 1988 Jonathan Miller becomes Artistic Director of the Old Vic.



EUGENE O'NEILL (*Author*)

Eugene O'Neill, born in New York City October 16, 1888, was the first great American playwright. His father was James O'Neill, the famous dramatic actor, and during his early years, O'Neill often travelled with his parents. *Beyond the Horizon* (1920), the first of his plays to reach Broadway, won a Pulitzer Prize (he eventually won four) and opened the way for serious theatre in the USA. In 1936 he became the only American playwright ever awarded the Nobel Prize for Literature. His major works include *The Emperor Jones* (1920); *The Hairy Ape* (1922); *Desire Under the Elms* (1924); *The Great God Brown* (1926); *Strange Interlude* (1928); *Mourning Becomes Electra* (1931); *Ah, Wilderness!* (1933); *A Moon for the Misbegotten* (1957); *Hughie* (1964); *A Touch of the Poet* (1967); and what most authorities consider his two greatest plays, *The Iceman Cometh* (1964) and *Long Day's Journey Into Night*, completed in 1941 but unproduced until three years after his death on November 27, 1953.



LONG DAY'S JOURNEY INTO NIGHT

BY EUGENE O'NEILL

CAST

(in order of appearance)

Mary Tyrone
James Tyrone
James Tyrone, Jr.
Edmund Tyrone
Cathleen

BETHEL LESLIE
JACK LEMMON
KEVIN SPACEY
PETER GALLAGHER
JODIE LYNNE McCLINTOCK

Directed by JONATHAN MILLER

Scenery by TONY STRAIGES

Costumes by WILLA KIM

Lighting by RICHARD NELSON

SYNOPSIS OF SCENES

ACT I

Living room of the Tyrone's summer home 8:30 a.m. of a day in August, 1912

ACT II

Scene 1: The same, around 12:45

Scene 2: The same, about a half hour later

THERE WILL BE ONE FIFTEEN-MINUTE INTERVAL

ACT III

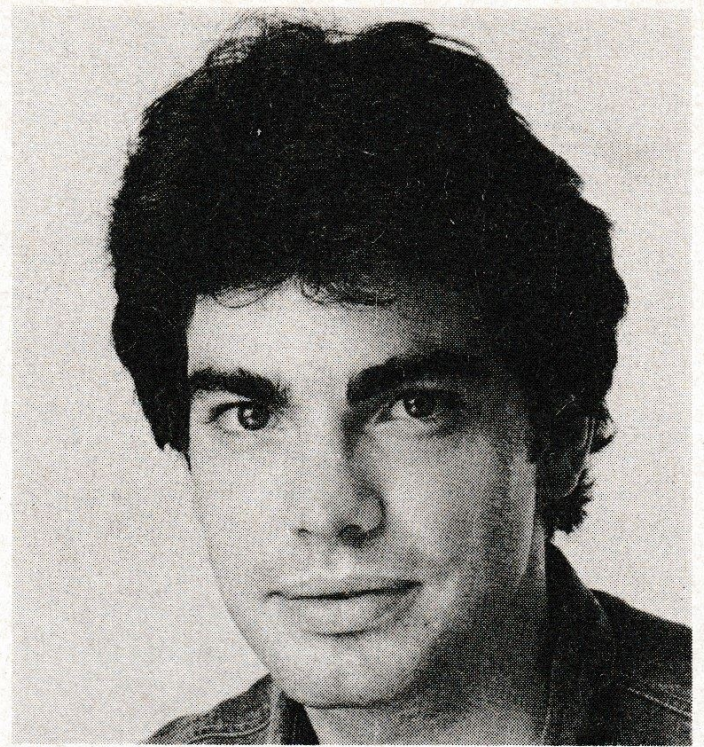
The same, around 6:30 that evening

ACT IV

The same, around midnight

UNDERSTUDIES

For Mary Tyrone – PATRICIA FRASER; for James Tyrone, Jr. and Edmund Tyrone – MICHAEL HAMMOND; for Cathleen – LAURA MacDERMOTT.



BETHEL LESLIE

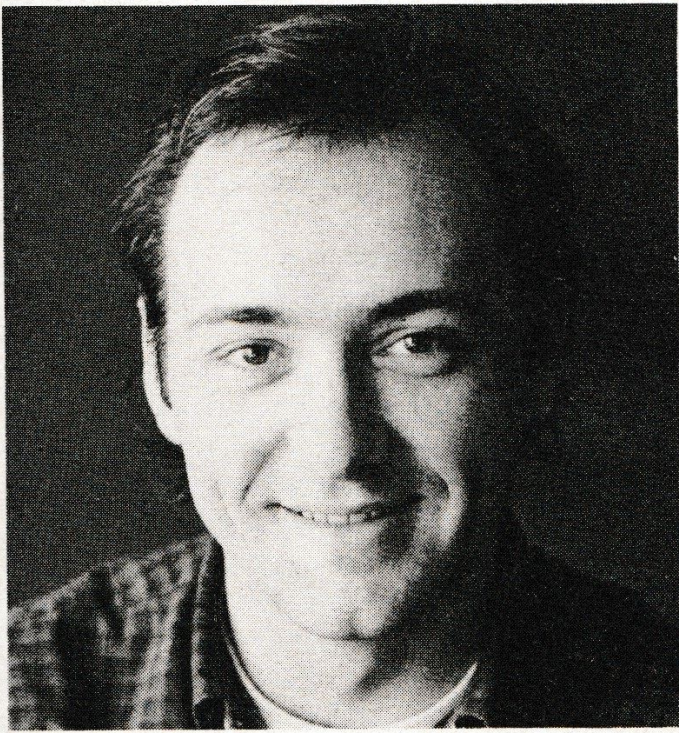
(*Mary Tyrone*)

Bethel Leslie who was nominated for a 1986 Tony Award for her performance in this role made her Broadway debut at age 15 in George Abbott's *Snafu*. Included in the 11 Broadway productions that have followed are *Years Ago*, *Goodbye My Fancy*, *Wisteria Trees*, *Time of the Cuckoo*, *Catch Me If You Can* and *Inherit the Wind*. Miss Leslie's television career began in 1947 and encompassed all of the dramatic shows of the "golden age" of television. A small sampling of the myriad of television series on which she has guest starred are: *The Rifleman*, *Wagon Train*, *Name of the Game*, *The Fugitive*, *Gunsmoke*, *Route 66* and *The Twilight Zone*. She played Maggie Powers in *The Doctors* for two-and-a-half years and can still be seen by night owls on *Ben Casey* and *Naked City*. She was a member of *The Richard Boone Show* and garnered an Emmy nomination for Best Actress for the episode *Statement of Fact*. In 1963 Miss Leslie played Maria Gostroy in Henry James' *The Ambassadors* directed by James Cellan-Jones for the BBC. Miss Leslie's films include *The Rabbit Trap*, *A Rage to Live*, *The Molly Maguires* and *Captain Newman, M.D.*, for which she received the Laurel Award for New Star of the Year. Miss Leslie is also a writer. Her work includes numerous episodic television scripts and several screenplays. She is currently working on a book of short stories.

PETER GALLAGHER

(*Edmund Tyrone*)

Peter Gallagher, who received a 1986 Tony Award nomination for this role, was last seen on Broadway as Billy in the original production of *The Real Thing*, directed by Mike Nichols, for which he won a Clarence Derwent Award. Prior to that he appeared on Broadway with Cicely Tyson in *The Corn Is Green* as Morgan Evans, directed by Vivian Matalon, and in the Harold Prince production of *A Doll's Life*, for which he won a 1983 Theatre World Award. He also appeared on Broadway in *Grease* as Danny Zuko and in the revival of *Hair*. At the Long Wharf Theatre he has appeared in the American premieres of David Pownall's adaptation of *Pride and Prejudice* as Mr. D'Arcy, directed by Kenneth Frankel and in Julian Mitchell's *Another Country*, as Guy Bennett directed by John Tillinger. Films include *The Idolmaker*, directed by Taylor Hackford; *Summer Lovers*, directed by Randal Kleiser; Dennis Potter's recently released *Dream Child* with Coral Browne and Ian Holm, directed by Gavin Millar, and the soon-to-be-released Merchant-Ivory Production *My Little Girl*, directed by Connie Kaiserman. On television he has been seen in *Skag* with Karl Malden; the American Playhouse production of *Private Contentment* by Reynolds Price, directed by Vivian Matalon; and *Terrible Joe Moran* with James Cagney and Art Carney.



KEVIN SPACEY (*Jamie*)

Kevin Spacey appeared on Broadway last season as Mickey in David Rabe's *Hurlyburly* at the Barrymore Theater, directed by Mike Nichols. He made his Broadway debut as Oswald opposite Liv Ullmann in the 1982 revival of Henrik Ibsen's *Ghosts* at the Brooks Atkinson, directed by John Neville. Prior to this he appeared in Joseph Papp's production of *Henry IV, Part I* in Central Park, directed by Des McAnuff; played Garry Owen, the dog, in *Mr. Bloom & The Cyclops* with Siobhan McKenna at the Public Theater; and created the role of Paul in the American premiere of Barrie Keefe's *Barbarians* at Soho Rep, directed by Peter Byrne. His regional credits include Philinte in *The Misanthrope*, directed by Garland Wright and Oliver in *As You Like It*, directed by Dan Sullivan at Seattle Rep; Trotter in *The Mousetrap* at Virginia's Barter Theater; Milo in *Sleuth* at the George Street Playhouse; and *Toyer* at the Kennedy Center with Kathleen Turner, directed by Tony Richardson; in addition he created the role of Jack in the world premiere of Trevor Griffiths' *Real Dreams* at the Williamstown Theater Festival, directed by Mr. Griffiths. Prior to his Broadway engagement in *Long Day's Journey Into Night* he played Treplev opposite Colleen Dewhurst and Kelly McGillis in the American National Theater production of Anton Chekhov's *The Seagull* at the Kennedy Center, directed by Peter Sellars. He currently can be seen in Mike Nichols' film *Heartburn* with Meryl Streep and Jack Nicholson. Mr. Spacey was born in South Orange, New Jersey and studied theatre at the Juilliard School of Drama under the direction of Michael Langham.



JODIE LYNNE McCLINTOCK (*Cathleen*)

Jodie Lynne McClintock made her Broadway debut in *Long Day's Journey Into Night*. This past year she was fortunate to be one of three Americans to act with the Royal Shakespeare Company during their recent Broadway and Kennedy Center runs. She played Bernie Cassidy in *Did You Hear the One About the Irishman?* directed by Brigid Larmour. In New York Ms. McClintock has performed at the Theatre at St. Peter's, with Robert W. Smith's New York Acting Unit in *As You Like It* and in the premiere production for Primary Stages in *Late One Afternoon in Okabena*. Regionally she has worked at the Pittsburgh Public Theater in Shaw's *You Never Can Tell* and *Two Gentlemen of Verona*; the Metropolitan Stage Company in *A Christmas Carol*, *Mary Stuart* and *Tartuffe*; The Three Rivers Shakespeare Festival; and at the Pittsburgh Laboratory Theatre as Anna Livia in the Leon Katz adaptation of James Joyce's *Finnegan's Wake*. She was an inaugural participant in the Yale/Oxford/British-American Drama Academy where she worked with Earle Gister and a pre-eminent group of British and American actors. Ms. McClintock is a native of Wilkinsburg, Pennsylvania, and recently wed Arthur William Pearson, of which she is most proud.

TONY STRAIGES

(Set Designer)

Tony Straiges won the 1984 Tony and Drama Desk Awards for *Sunday in the Park with George*. Other Broadway credits include *Timbuktu!*, *History of the American Film*, *Ice Dancing* and *Copperfield*. His Off-Broadway designs include *Sunday in the Park with George* and *Fighting International Fat* at Playwrights Horizons, *Diamonds at Circle in the Square*, and *Messiah* and *Summer* at Manhattan Theatre Club. His designs for regional theatres throughout the USA are numerous and highly acclaimed.

WILLA KIM (Costumes)

Willa Kim is currently represented on Broadway by *Song & Dance*. In 1981 Miss Kim won both a Tony Award for *Sophisticated Ladies* and an Emmy Award for Michael Smuin's *The Tempest*. She received Tony nominations for *Dancin'* and *Good Time Charlie*; Drama Desk Awards for *Promenade* and *The Screens* (also a Maharam Award) and an Obie for *The Old Glory*. Additional theatre credits include *Jumpers*, *Red*

Eye of Love, *Dynamite Tonight!*, *Operation Sidewinder*, *Funny House of a Negro*, *Malcolm*, *Bosoms and Neglect*, *Lydie Breeze* and *Chaplin*. Miss Kim has also designed costumes for leading dance and opera companies in the States.

RICHARD NELSON

(Lighting Design)

Richard Nelson has among his Broadway credits *Sunday in the Park with George* (1984 Tony Award), *The Tap Dance Kid*, *Harrigan 'n Hart*, *Morning's at Seven*, *The Magic Show*, *Present Laughter*, *The Caine Mutiny Court-Martial*, *Arms and the Man*, *5-6-7-8 ... Dance!*, and currently *Precious Sons*, *The Boys in Autumn* and *Loot*. He has hundreds of Off-Broadway productions to his credit and his dance lighting has been seen around the world. Outside the theatre Mr. Nelson designs displays and showrooms for Herman Miller, Inc. (the office systems company), is at work on several IBM Shows, a travelling exhibit for Smithsonian Institution, "Hollywood: Legend and Reality," and a new NYC disco.



DUNCAN C. WELDON (Producer)

The Chairman, Managing Director and moving spirit of Triumph Theatre Productions Limited is Duncan C. Weldon and he is today the most potent and prolific force in the British Theatre. He has been responsible for over 100 productions in the West End of London. The most recent being Vanessa Redgrave and Timothy Dalton in *Antony and Cleopatra* and *The Taming of the Shrew*, Maggie Smith and Edward Fox in *Interpreters*, and Glenda Jackson and Nigel Hawthorne in *Across from the Garden of Allah*. Currently he is presenting in London *Circe & Bravo* starring Faye Dunaway at the Wyndham's Theatre and *Annie Get Your Gun* starring Suzi Quatro at the Aldwych Theatre. This coming Autumn he will be responsible for presenting in

America the National Theatre of Great Britain's production of *Wild Honey* starring Ian McKellen, and Lauren Bacall in *Sweet Bird of Youth*, the production that was a big success at the Theatre Royal, Haymarket last season. Another of his London successes *Aren't We All?* starring Rex Harrison and Claudette Colbert will commence a five month tour of Australia this coming Autumn. Productions due in the West End later this year include Derek Jacobi in *Breaking the Code* by Hugh Whitmore, Judi Dench and Michael Williams in *Mr and Mrs Nobody* by Keith Waterhouse and, in association with the Theatre of Comedy, Tom Courtenay, Lionel Jeffries and Peggy Mount heading an all-star cast in Ben Travers' *Rookery Nook*.

JEROME MINSKOFF (Producer)

Jerome Minskoff has presented in the U.S.A. *Irene*, *Can-Can*, *Noises Off* and *Big Deal*, and is currently presenting the Tony Award-winning production of *Sweet Charity* starring Debbie Allen. Also on Broadway he has co-presented with Triumph Theatre Productions (of which he is now a part owner and Director) *Aren't We All?* starring Rex Harrison and Claudette Colbert, and the Tony nominated *Strange Interlude* with Glenda Jackson. Prior to his current involvement with Triumph Theatre Productions Jerome Minskoff was a co-

producer with the company on many productions in London namely, *The Aspern Papers*, with Vanessa Redgrave, *The Way of the World* with Maggie Smith and Joan Plowright, *The Caine Mutiny Court-Martial* with Charlton Heston, *Old Times* with Liv Ullmann and *Sweet Bird of Youth* with Lauren Bacall. He is Governor of the League of American Theatres and Producers, a board member of the Alvin Ailey Dance Company and of the Friends of the Theatre Collection, Museum of the City of New York, and the owner of the Minskoff Theatre.

THE THEATRE OF COMEDY COMPANY

RAY COONEY, Artistic Director (Producer)

Author, director and producer, Ray Cooney's dream was to create a permanent theatre of comedy, producing high quality comedies, both new plays and revivals, cast with major stars. In 1982, he approached some 30 leading actors, actresses, writers and directors to form the Theatre of Comedy Company, which purchased the Shaftesbury Theatre in 1983, thereby providing a home for the very best of Britain's comic talent. Theatre of Comedy productions at the Shaftesbury include *Run For Your Wife!*; *Aladdin*; *See How They Run*; *Pygmalion* and *Two Into One*. This autumn, the Shaftesbury Theatre of Comedy celebrates Ben Travers' centenary year with a revival of his classic farce, *Rookery Nook*, starring Founder Member Tom Courtenay. Theatre of Comedy productions and co-productions in other

London theatres have included: *Loot*; *Intimate Exchanges*; *Wife Begins At Forty*; *A Month of Sundays* and (currently) *Run For Your Wife!* (Criterion) and *When We Are Married* (Whitehall). Both *Run For Your Wife!* and *Two Into One* have been produced or are about to be produced in many countries (and languages!) including Canada, Australia and the USA. The first UK tour for the Company, *Wife Begins At Forty*, will commence this autumn. The Theatre of Comedy places great emphasis on audience involvement and has its own Theatre Club. Members participate in special previews, playreadings and discussions – a 'first' for a commercial theatre enterprise. Ray Cooney's dream is now an established reality – The Theatre of Comedy Company!

AMERICAN PRODUCERS

EMANUEL AZENBERG

Emanuel Azenberg has presented among others the following productions on Broadway: James Goldman's *The Lion in Winter*, Hal Holbrook's *Mark Twain Tonight!*, Scapino, *The Poison Tree*, *Ain't Misbehavin'*, *Whose Life Is It, Anyway?*, Frank D. Gilroy's *Last Licks*, Mark Medoff's *Children of a Lesser God*, Tom Griffin's *Einstein and the Polar Bear*, Jules Feiffer's *Grownups*, Athol Fugard's *'Master Harold' ... and the boys*, Tom Stoppard's *The Real Thing*, *A Moon for the Misbegotten*, the Sondheim/Lapine musical

Sunday in the Park with George, *Whoopi Goldberg and Joe Egg*. He has produced all of Neil Simon's plays since 1972: *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to Be in Pictures*, *Fools*, *Little Me*, *Brighton Beach Memoirs*, *Biloxi Blues* and *The Odd Couple*. Mr. Azenberg's productions have earned a total of 84 Tony Award nominations and have won 27 Tony Awards. He is currently teaching theatre courses at Duke University.

THE SHUBERT ORGANIZATION

The Shubert Organization has been in the forefront of the American theatre since the start of the twentieth century. It is under the direction of Gerald Schoenfeld, Chairman, and Bernard B. Jacobs, President. They are responsible for the management and operation of 17 theatres in New York as well as theatres in Chicago, Boston, Philadelphia, Los Angeles and Washington D.C. Under their leadership, the Shubert firm has become an active force in the presentation

of distinguished theatrical productions such as the Royal Shakespeare Company's production of *The Life and Adventures of Nicholas Nickleby*. The firm is also co-producer of the 1983 Tony Award-winner for Best Musical, *Cats*. The Shubert Organization has dedicated its energies and resources to a continuing campaign for the revitalization of American theatre.

ROGER PETERS

Roger Peters made his Broadway producing debut earlier this season with Noël Coward's *Hay Fever* starring Rosemary Harris, directed by Brian Murray, and is planning a production of Sean O'Casey's *Juno and the Paycock* for the 1986-87 Broadway season. He is a member of the Board of Trustees of the Houston Grand Opera. During the '70s he was involved in the food and wine world,

worked closely with the late James Beard, and also served as head chef to Ambassador Elliot L. Richardson at the American Embassy in London. He is particularly proud to have begun his theatrical career by fighting at Joseph Papp's side in the campaign to save the Morosco and Helen Hayes theatres on Broadway.

ROGER BERLIND

Roger Berlind, while an undergraduate at Princeton University, acted in, directed, and wrote for Triangle Club and Theatre Intime Productions. He has since co-produced plays and musicals by some of the greatest writers in the theatre. His most recent Broadway productions are Peter Shaffer's *Amadeus*, the Duke Ellington musical *Sophisticated Ladies*, *Nine* by Maury Yeston and Arthur Kopit, the Royal Shakespeare Company production of *All's*

Well That Ends Well, the John Kander, Fred Ebb, Terence McNally musical *The Rink*, Tom Stoppard's *The Real Thing* and Peter Nichols' *Joe Egg*. Mr. Berlind is a trustee of Princeton University, The American Academy of Dramatic Arts, The Eugene O'Neill Theatre Center, and a governor of the League of American Theatres and Producers.

PACE THEATRICAL GROUP

Pace Theatrical Group is one of the top three presenting/producing entities in the USA today. Individually and collectively, PTG principals Allen Becker, Sidney Shlenker and Miles Wilken have produced the New York Critics' Award-winner *Entertaining Mr. Sloane*, *A Doll's Life*

and the Broadway productions of *A View from the Bridge* and *Joseph and the Amazing Technicolor Dreamcoat*. Pace Theatrical Group is also one of the industry's most active producers of Broadway touring companies.

MONA SCHLACHTER (Associate Producer)

Mona Schlachter, as the owner and President of the MBS Company, which is dedicated to the achievement of excellence in the American theatre, made her Broadway debut as the associate producer of Noël Coward's comedy *Hay Fever*, starring Rosemary Harris. A dedicated Texas businesswoman, Ms. Schlachter is involved in the arts not only through her support of the theatre but also as a

sculptor. She has studied under Dallas sculptor Mary Albrecht and the renowned Italian sculptor Renato Mari, and has had her work cast at foundries in Rome and Pietrasanta, Italy. An aspiring playwright as well, she is pleased and proud to be associated with this production of Eugene O'Neill's classic.

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Production Acknowledgements

Scenery built by John Collins Scenery Ltd; Costumes by Vincent Costumes Inc. and John Schneeman; Glassware courtesy of the Anchor Hocking Corp.; Garcia Y Vega Presidente cigars used; Playing cards courtesy of the United States Playing Card Co.; Period telephone courtesy of the Keith A. Waggoner Collection; Broadwood Piano kindly supplied by Markson Pianos, Artillery Place, London, SE18; Wardrobe care by Persil Automatic, Comfort & Stergene courtesy of Lever Bros.

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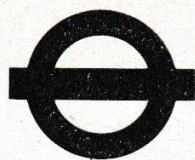
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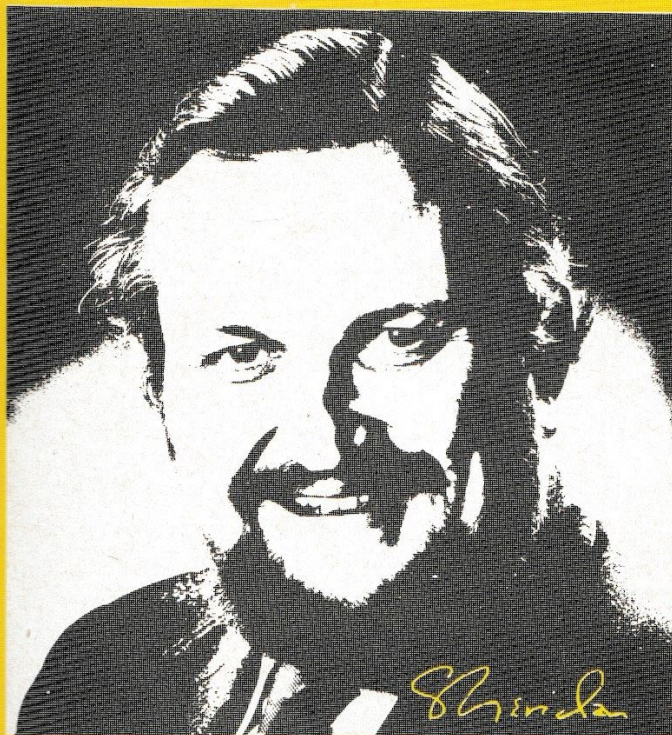
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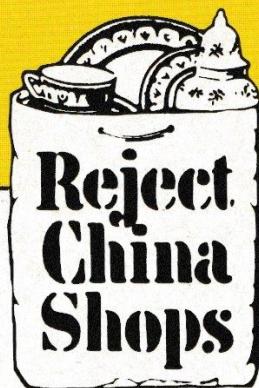
Everyone should train for the stage.

ON THE RECORD

With *Porgy & Bess* in Trevor Nunn's staging at Glyndebourne this month, let us focus first on the Gershwin brothers or, as a BBC radio announcer once memorably described them "George and his very lovely wife Ira". Recordings of the complete *Porgy* come almost in boxed dozens these days, and let us hope there will soon be one from Sussex, but seekers of still more rare treats might like to note that on the AEL label (selling at £8.99 as an import) is an LP entitled *Lyrics By Ira Gershwin*, this being the first volume of a *Masters of the Musical* series which also promises Porter, Schwartz, Arlen, Kern and of course Ira's very lovely brother George.



On this first volume we get a twenty-year range of Ira's lyrics from the 1927 *Funny Face* through to the 1946 *Park Avenue*: Nancy Walker, Louise Carlyle and David Craig give us such classics as *Long Ago and Far Away* and *The Saga of Jenny* as well as such lesser-known delights as *Sing Me Not A Ballad* and *Don't Be A Woman If You Can*, both dating from the late 1940s. And writing, as I was in this column last month, of Ira Gershwin's former archivist, the pianist and singer Michael Feinstein (currently in nightly cabaret at the Ritz Hotel) he too has a new album out, this one recorded live in concert at the Algonquin for the Parnassus label and featuring unusually for him no Gershwin but instead a rich treasury of Porter and Dietz and Schwartz as well as a brilliant Sondheim coupling of *Old Friends* (from *Merrily We Roll Along*) and *Not While I'm Around* (from *Sweeney Todd*).



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BOOKS

THREE YEARS ago next month, the world was appalled to learn of the deliberate shooting down by the Russians of a Korean Airlines jumbo en route from Anchorage, Alaska to Seoul, which crashed into the Sea of Japan with the loss of all 269 passengers and crew.

The incident has long since faded from the headlines, but Oxford political scientist R. W. Johnson feels that in the continuing absence of a satisfactory explanation from either the Russians, but more particularly the Americans, the matter should not be allowed to rest. Accordingly he has summarised every scrap of available evidence of what happened before, during and after that fateful night of September 1, 1983 and has placed it into the political and military context of the period in a fascinating piece of detective work entitled *Shootdown – The Verdict On KAL 007* (£10.95, Chatto & Windus), published to coincide with the third anniversary of what the Americans contended was the cold-blooded murder of innocent civilians in an unarmed airliner which had accidentally strayed off course. The Russians, on the other hand, took the view that the unauthorised arrival of an unidentified plane over a highly sensitive military zone could have been a threat to national security. It was flying without cabin lights, was following an erratic course apparently to avoid pursuit and ignored warnings, including the firing of tracer shells, from pursuing fighters.

After reading Johnson's crisp, logical account with its diligent research into detail and impressive assembly of evidence, it is difficult not to come to the same conclusions as the author – that KAL 007 was on some kind of cover surveillance mission and that it was not the first time that the Americans had used civilian airliners to probe the vulnerability of Russian defences and possibly even test out the latest radar-jamming equipment in an area where American military superiority is clearly a matter of concern to the Russians. For a start the whole pattern of the flight from Anchorage was distinctly odd – extra fuel was taken on board, the usual computerised flight plan altered by the highly experienced ex-Korean Air Force skipper of KAL 007, who shortly after take off went on a different course and then failed to respond to calls from air traffic control to report his position. Then there was the curious coincidence of another KAL flight in the vicinity which played a middleman role in relaying messages to 007 from the ground. Johnson presents masses more evidence to support his theory and focuses particularly on the strange role of the CIA in the timetable immediately after the crash. Space limitation prevents going into further detail, but as an authorita-

tive examination not just of the incident itself, but also the political manoeuvrings at the very highest levels of American government, Johnson's book can be highly recommended.

AMYSTERY story of a different kind of *Another Part Of The City* by Ed McBain (£8.95, Hamish Hamilton). McBain, of course is one of America's finest writers of detective fiction and his earlier 87th Precinct novels combined that mixture of realism, humour and compassion which are supposed to have been the inspiration for the cultish *Hill Street Blues* tv series. New York, previously thinly disguised, is now clearly identified and McBain has placed the action in the city's Fifth Precinct, a cosmopolitan area where the cops are known as The Chinatown Squad. There are other subtle changes, no doubt to bring the writing into line with contemporary standards. The Fifth Precinct cops are not above vigorous displays of colourful profanity, sex is more prominent and so is violence in this deftly woven tale of the way the filthy rich get even richer by manipulating the futures market in precious metals. The cop on the case is no longer the resourceful Steve Carella, but Bry Reardon, a good guy of Irish extraction, out of his depth in the world of high finance and trying to keep his mind on business while simultaneously grappling with his own marriage breakdown, divorce and custody of his daughter. Occasionally there are inconsistencies where one's belief needs to be suspended, but by and large McBain is in sparkling form and the future activities of Reardon and his buddies are eagerly awaited.

FROM TWO tales of mystery to a man of mystery – Ronnie Scott, one of the most abundantly gifted jazzmen ever produced by this country, and today better known as the co-owner (with partner Pete King) of the world famous Ronnie Scott's Club in Soho. John Fordham, co-editor of the *City Limits* current events magazine, has probed deeply in his biography of Scott, *Let's Join Hands And Join The Living* (£6.95, Elm Tree Books), but Scott remains an enigmatic figure, who relies on a laconic line in wisecracks to disguise what's really going on beneath the surface. As Fordham reveals there have been good times with the music and bad times with a succession of girlfriends, with one affair going so disastrously wrong that friends feared for Scott's sanity and safety. Fordham's book is not just an account of the life and times of Scott himself, but an examination of the growth of the British modern jazz scene and the men who helped create it. Dig it.

THEATRE QUIZ

- 1 The chocolate soldier returns to London this month: who and where?
- 2 Who and in which order were Bernard Shaw's favourite actors according to GBS himself?
- 3 A recent survey showed that only 45 plays by female dramatists were staged in English provincial repertory companies last year: who wrote half of them?
- 4 John Osborne once wrote a musical about gossip columnists: what was it called and why?
- 5 "Don't think harshly of Mortimer because he is a drama critic: someone has to do these things". Who and in what is Mortimer?
- 6 Three theatres in the world can be directly traced to the influence of the great director Tyrone Guthrie: where are they?
- 7 A former Commonwealth Prime Minister is on stage this summer narrating a tour of *The Rocky Horror Show*: who and where?
- 8 "Eternity is such a terrible thought: where's it going to end?" Who to whom in what?
- 9 In the 1870s, the London Palladium was the site of a famous circus: what was it called?
- 10 *What You Will* is the subtitle of which Shakespeare comedy?

QUIZ ANSWERS

- 1 *Serius in Arms and the Man*, now at the Open Air Theatre in Regents Park
- 2 Four Marx Brothers and then Cedric Hardwicke
- 3 Agatha Christie
- 4 *The World of Paul Slickey*: named after William Hickey of the Daily Express and Paul Taffield of the Daily Mail
- 5 Mortimer is the nephew of the murderous old ladies in *Arsenic and Old Lace*
- 6 The Guthrie Theatre Minneapolis; the Chichester Festival Theatre; the Stratford Ontario Festival Theatre
- 7 Robert Muldoon, former New Zealand Premier, is on stage in Auckland
- 8 Rosenkrantz to Guildenstern in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*
- 9 Hengler's Circus
- 10 *Twelfth Night*



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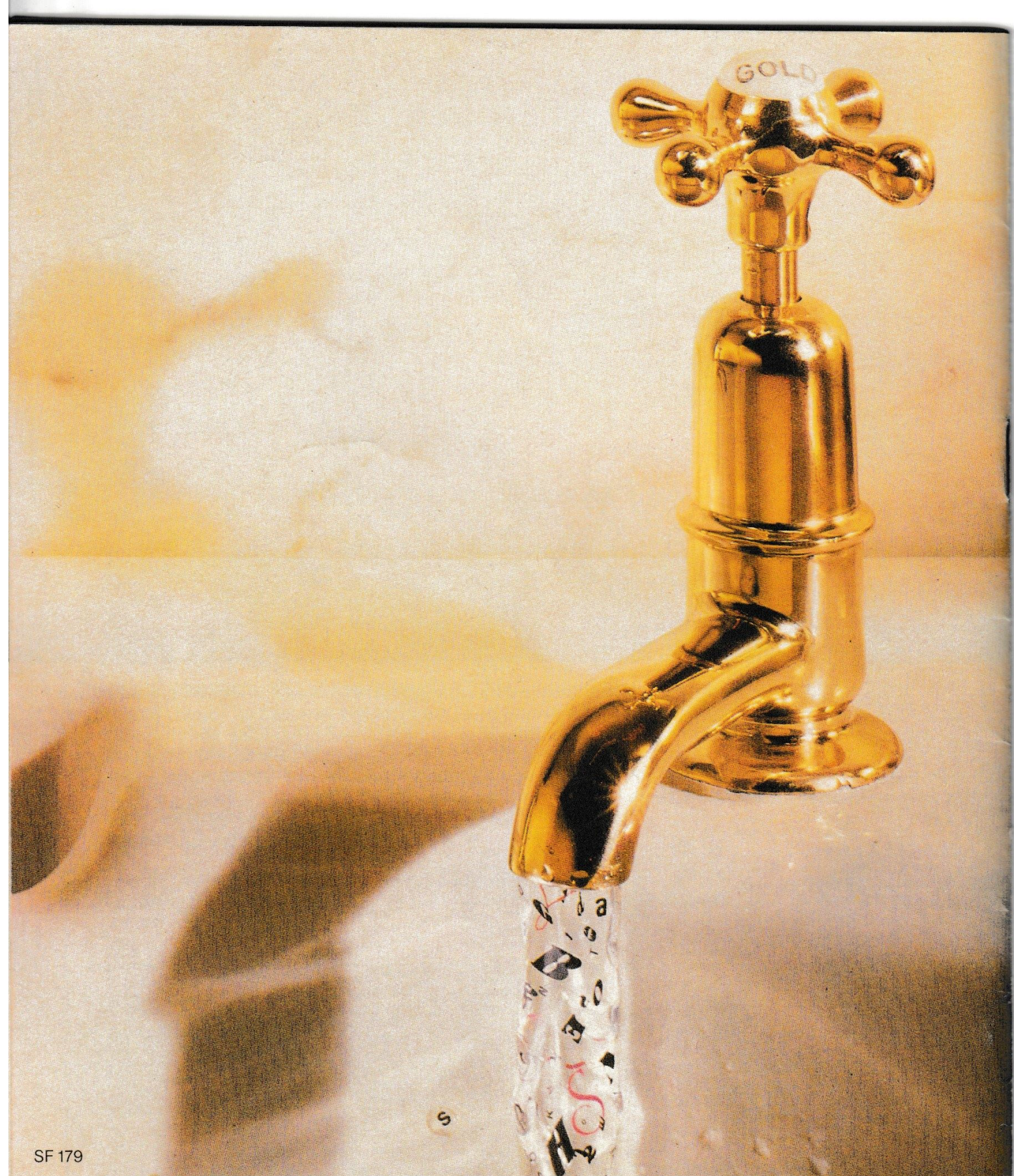
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