



HOME CHAT

April 2000

The Newsletter of The Noël Coward Society

VOLCANO - WORLD PREMIERE

It is very rare that we will be able to print such a headline. Most of Coward's work has been fairly exhaustively researched and presented. But this time we have a genuine world premiere. *Volcano* opened at the Palace Theatre Westcliff on 27th April. Here we reprint Philip Hoare's review from *The Independent* newspaper:

'Coward in the Caribbean Is Almost Pinteresque'

Rumbling volcanoes on the Essex estuary: not the sound of discontent from Dagenham's Ford works down the road, but the remarkable noise of a Noël Coward premiere in a seaside provincial theatre. *Volcano*, written in 1956 during Coward's celebrity self-exile in Jamaica, was never produced at the time, his star having fallen in a post-war era. Fifty years later, it has now been plucked from the archives by the writer Mark Ashurst, whose enthusiasm has resulted in its debut at the Palace Theatre, Westcliff-on-Sea.

Directed by Roy Marsden with a lively young cast and wonderfully out-of-kilter set, the production sees Ibsenesque qualities in this tale of tropical infidelity. Meanwhile the Coward Estate looks on, regarding the Essex experiment as a try-out for greater things. After last year's centenary glut, it's a crucial test of the playwright's ongoing reputation. If it works, then the bright lights of Shaftesbury Avenue beckon; if not, then no one has really noticed the botched world premiere of a Noël Coward play.

Well, on Thursday night's showing, it was still difficult to tell. As its producer Julius Green notes, the play has never had the benefit of authorial editing in rehearsal. On the other hand, the cuts Marsden has initiated, while intelligent have also lost one crucial line which, for me, defines the historical shock value of this sexually overt work. Guy Littleton - the roué. based on Coward's Jamaican neighbour Ian Fleming - has just seduced the young bride Ellen Danbury But when her engineer husband arrives, he too confesses that another love has undermined their marriage. The ingenuous Ellen (Louise Butcher) asks Keith (Ryan Philpott), "Who was it you loved so much? Who twisted up your whole life?" At which point the butler announces, "Mr Guy Littleton."

By cutting out the flunkies (considered racist) from the play, there's no-one to make this revealing announcement; the frisson of subversive sex is therefore undermined, and Guy Littleton is left pretty much as a cardboard Casanova, which is the way Anthony Edridge almost has to play him. He is no match for the play's central figure, Adele Shelley, a 40-ish plantation widow who too has succumbed to passion, but in Paris, and in the past. Guy now seeks to seduce her, but as a Cowardian heroine, made world-weary by all the Coward heroines before her, she tells him, in what should be a passionate curtain-closing speech: "You wreak too much havoc, swaggering your way through people's lives touting your illusion that physical love is the one irreplaceable

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Hello,

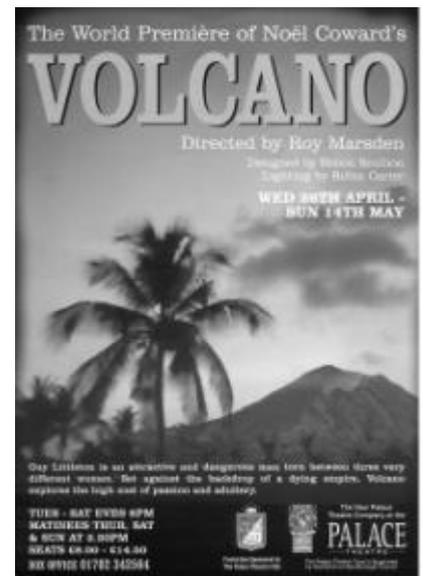
Sorry that this edition is a bit late (it's already May and this is meant to be the April edition). I will make an effort to catch up with the May edition.

Some of the articles this month follow up in various ways on the first edition of Conversation Piece. Plus our regular listings and a couple of new items.

So, there is plenty to read in this edition, with news and memories, competition and society news.

Do enjoy it.

*Regards,
Gareth*



Philip Hoare Continued from Page 1..

ecstasy. I'm tired of the noise you make with your shrill, boastful trumpeting. Please go away and leave me alone." In the text, Adele dashes to the floor the seashells brought to her by Guy (just as Fleming brought shells to Adele's real-life model, Blanche Blackwell), a potent symbol of the destructiveness of his philandering. Here, Adele - beautifully played by Elizabeth Elvin - merely crushes a winkle under her heel.

The faint sense of flatness will undoubtedly improve; it was a nervy first night, perhaps overly conscious of the import of the production. *Volcano* was written in the same year that *The Birthday Party* opened in London; despite its genesis in the bright light of Jamaica, rather than the austere gloom of Britain, there were darker themes in Coward's piece which could yet give the *Angry Young Men* a run for their money. To justify Mark Ashurst's faith in the play, the task facing future directors of *Volcano* is to elicit Pinteresque power from the merely colonial cocktail. Marsden and company have begun that process, and have managed to make an impressive fist of it. Go and see it: if the Coward Estate isn't impressed, you might never have the chance again.

Another View of the Volcano:

John Knowles, a member of the Executive Committee and the man who looks after our excellent website, was also at the first night. Here is his thoughts:

The first night of *Volcano* was presaged by an article in the *Independent* on Sunday by Philip Hoare where he describes the play as being "... the missing link between the pre-war high comedy (and deep tragedies) of Amanda and Elyot in *Private Lives*, the self-portrait of Garry Essendine in *Present Laughter* and the almost shocking subjects of Coward's last play *Song at Twilight*, with its overtly gay themes of an ageing homosexual writer confronted with his hypocrisy over a former wife."

Missing link it may well be as it neither fully represented the past or the future of Coward's playwriting skills. This production lacks the firecracker wit of the past, and oft revisited, Coward successes of *Hay Fever*, *Private Lives* and *Present Laughter* and only timidly hints at the explicitness of the future exploration of gay issues in *Song at Twilight*. Whether it is the writing, the production itself or the uncomfortably young cast, or a combination of all three, I left feeling flat and slightly cheated. Many of the right components were there but they somehow didn't become the complete or emotional experience the pre-performance literature promised.

The hesitant start with its almost Chekhovian silences - the feeling that opportunities presented by the text in the first act were being lost - were balanced by the strong, natural and measured performance of Elizabeth Elvin as Adela and the feisty and sustaining entrance of Faith Flint as Melissa. One was left at the interval with the hope that an 'Abigail's Party' of emotional upheaval awaited in the second act.

Not so - the only real excitement came from a sound system and lighting plot that produced a convincing volcanic eruption and changes in time and mood. The party never really got going and my guess is that the gay subplot was lost to most of the audience. Apart from the enjoyable cynical sallies of Melissa to all and sundry, and the convincing support offered to all by Emma Powell as Grizelda, the emotional eruption never seemed to get going let alone explode - why Coward allowed two of the protagonists to remain so long in a wooden hut half way up a mountain when they could so easily have helped the detonation below is difficult to understand. Like the volcano itself the second act finally fizzled out to an unsatisfactory quiescence.

And Gareth's View?...

I have a lot of sympathy with all that Philip and John have said. I guess that fans like myself go along just hoping that this is going to be some undiscovered masterpiece, and of course it isn't. If it were a masterpiece it would have been discovered long ago, so we end up being slightly disappointed.

But the play is a good play. It is certainly an interesting stepping stone between the comedy of *Relative Values* and the serious issues of *A Song at Twilight*. It should be part of the published work and available for production.

Personally, I would love to see it done with good "Coward" director, a couple of major stars, some good supporting actors and a better budget (so as to improve the production values) at a theatre like the second stage at the Chichester festival, the Minerva Theatre. I think sympathetic Coward audiences would flock to see a new Coward, and they would have a good entertaining and interesting evening in the theatre.



Coward in Sydney

In *Conversation Piece* recently Raymond Stanley wrote about an interview he had with Noel Coward when the latter was in Melbourne for the Australian production of *Sail Away* in 1963. Now he provides a few details of the playwright's brief stay in Sydney.

Noël Coward spent eight days in Melbourne, rehearsing and attending opening night of his musical *Sail Away*, and then proceeded to Singapore for two weeks to work on a book of short stories, thence to Hong Kong and finally the US. En route he stopped off in Sydney.

In Melbourne *Sail Away* had received mostly favourable notices; while conceding it was not a great musical, most critics found it entertaining and more like a revue than full-scale musical. There was special praise for Australian-born leading lady Maggie Fitzgibbon, brought back for the occasion after nine years in London. Also there were compliments for leading man, Kevin Colson, whose big opportunity it was. Later he was to go to London and play lead roles in West End musicals.

In Melbourne *Sail Away* played to packed houses for a prearranged run of three months. It could have remained much longer but J C Williamson Theatres, who were presenting it, had other commitments and it had to transfer to Sydney. In those days JCWs had to juggle their dates and anticipate seasons. In Sydney unfortunately it did not do nearly as well; no doubt Coward's presence in Melbourne had boosted the box office.

Coward had of course visited Sydney before. In the early days of the war, on a tour entertaining the Aussie troops, he had attended a performance of his play *Design for Living* in the New South Wales capital. I had a report of this latest visit from an actress friend, the late Bettina Welch.

In Sydney Coward had contacted an Australian actor friend, Ron Fraser, whom he had known in London. Fraser organised a small theatre party for the playwright and Cole Lesley to attend an intimate revue which was enjoying a success in the city. Bettina was invited to join the group; she had once played Maggie to Fraser's Brick in *Cat on a Hot Tin Roof*, and the two were great friends.

It was appropriate that Bettina be invited as she had performed in several of the Master's plays. A glamorous redhead with the distinctive voice of a Kay Hammond or Joan Greenwood, she was Elvira in the original Australia and New Zealand production of *Blithe Spirit*, which had a long successful tour in Australia and New Zealand. This had been followed with the role of Robert Morley's mistress in his own play, *Edward My Son*, and whenever Morley appeared in plays *Down Under* after that was always his leading lady. She had played Sybil in a production of *Private Lives* starring Cyril Ritchard and Madge Elliott, and also in a bill of his *Tonight at 8:30* plays in which they had tour. In addition she had the role of the Russian Princess in *Nude with Violin*, which starred and was directed by Robert Helpmann.

All this was explained to Coward, but he seemed already to be well aware of her existence. Helpmann apparently had recorded a performance of *Violin* and sent him.

The highlight of the revue was when English-born Australian actor Gordon Chater (who had a great success in England, the US and Australia playing the transvestite in the one-man *The Elocution of Benjamin Franklin*, and who died last December) came on stage immaculately attired in a dinner suit, smothered himself with flour, eggs and custard pies, went offstage and reappeared almost immediately once again immaculately dressed. It always brought the house down, as it did at this performance.

Continued next page...



Coward in Sydney...

Coward went backstage afterwards to congratulate the actor saying: "There's only one person who'd be funnier doing that than you. Me!"

The party then adjourned to Coward's hotel suite for drinks and Cole Lesley took Bettina into the bedroom where laid out on the bed were a number of large photographs of the Master. "Noël would like you to choose one of these, and he will autograph it for you", said Lesley, which is exactly what happened. The photograph now resides in the archives of the Performing Arts Museum of the Victorian Arts Centre.

They talked about Coward touring in one of his plays Down Under, since he had never done so. The only one he considered suitable was Relative Values, saying: "There's a whacking good part in that which I could do", presumably meaning the role of Crestwell, the Butler. In such an event Bettina was to be his leading lady. But it never eventuated.



J. C. WILLIAMSON
THEATRES LTD'S
Producer of
Sail Away
Noël Coward's
new musical

Maggie Fitzgibbon & Kevin Colson in *Sail Away* (from the archives of Performing Arts Museum, Victorian Arts Centre, Australia)

The Return of Revue – Thanks to Sheridan Morley

Sheridan has brought back revue at the Jermyn Street Theatre in London until 3rd June.

"This is the first show of its kind in central London for more than 20 years. There is now an entire generation of theatregoers who think a revue is the kind of thing critics write in the papers after a first night. But, for 15 years either side of the Second World War, revues were as much a part of the London and New York theatre scene as thrillers or musicals.

In the last golden period, the 1950s, writers as diverse as Harold Pinter, Keith Waterhouse, Bamber Gascoigne and John Mortimer all wrote for revue, some of them finding there the very beginning of their playwriting careers.

For as long as I can remember, I have wanted to remind audiences what revues were really like; not why they died, but why they flourished."

Starring

**Judy Campbell - Jonathon Cecil - Sophie-Loise Dann - Peter Land - Thelma Ruby - Frank Thornton
Issy Van Randwyck - Stefan Bednarczyk**

Songs & Sketches by

**Alan Bennett - Peter Cook - Noël Coward - Vivian Ellis - Flanders & Swann - Willis Hall
Tom Lehrer - Eric Maschwitz - Alan Melville - Frank Muir - Denis Norden - Harold Pinter
Stephen Sondheim - Keith Waterhouse**





A Date for your Diary

There is a new major production of *Blithe Spirit* to open at the Palace Theatre, Watford on 16th June. We thought we ought to go.

So we will have a Society group booking for Tuesday 27th June 2000 performance time: 19:45. This will be a night when there is a "Talkback" after the performance. (Talkbacks are a chance to meet the cast and the director in the auditorium after the show and ask them questions. It lasts about half an hour).

Tickets will be £10 (or £7.50 for Over 60's; Unemployed; Disabled; Full-Time Students and Stagepass holders). Let Gareth know if you want tickets (and how many). Also, do say if you are interested in having a coach from Central London (which we can arrange at extra cost).

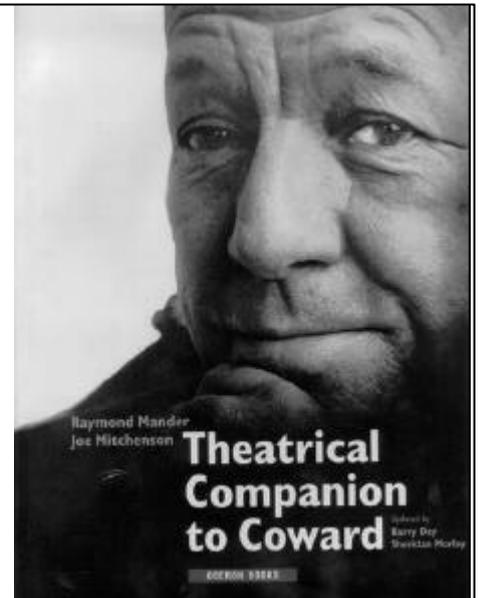
Theatrical Companion to Coward

Raymond Mander & Joe Mitchenson produced the original *Companion* in 1957. It has now been revised by Barry Day and Sheridan Morley. It is an absolutely vital book of reference for anyone interested in Coward's theatre.

Hopefully, the first copies come off the press on Monday 8th May (in time for Sheridan Morley's platform appearance at the Royal National Theatre with Maria Aitken. We will have copies soon afterwards, probably before they reach the usual bookshops.

The Society will be selling the book at £19.25 (which is a 30% discount), plus postage. Unfortunately, as I have not seen the book yet, I cannot tell you what the postage will be.

Credit Card orders please, as soon as possible to secure an early copy.



MARVELLOUS PARTY



NOEL

ESMÉ



A PLAY BY JON WYNNETyson

Jon Wynne-Tyson

Philip Hoare's article in *Conversation Piece* has led to an interesting correspondence with Jon Wynne-Tyson, Esmé's son.

One of the things I learnt was that he had written a play, *Marvellous Party*, about "Uncle" Noël and Esmé meeting in the 1950's in Las Vegas. I cannot comment on how good the play is, although I was chatting to a member who had heard a reading of it some years ago and his memory was that the first act was very strong. The published play has an interesting preface and production note, I should seek permission to reprint them in *Home Chat* for sometime in the future.

And talking of reprinting, Jon also sent me an article from BBC Worldwide about Esmé and Noël in 1994 when *Marvellous Party* was broadcast. Watch this space.



The Opening and Closing of *A Suite in Two Keys*

Some may have heard that Hayley Mills was doing *A Suite in Two Keys* off Broadway. Well it opened in April, and had reasonable reviews from most critics. But the New York Times didn't like it, and that was enough for it to close in April as well.

Much has been written about the power of the New York critics, but it is sad when they apply their acid tongues to the works of The Master!

One last review of *Volcano*

This review is from Patrick Marmion writing in the London Evening Standard:

If Noël Coward seems unsure of his own voice in this previously unperformed play from 1955, it is exactly this that makes it interesting. Set among adulterous colonial ex-pats in the West Indies puffing cigarettes and sinking Martinis for England, we are on familiar Cowardly ground. At the centre is an unrequited love rhombus as plantation owner Adela is wooed by swarthy moustachioed lady killer Guy. Meanwhile, Guy's acid-tongued wife Melissa has overcome a tide of phobias to fly out and see off Adela, but doesn't count on inadvertent support from lovelorn Ellen – gorgeously described by neighbours as “a nice enough girl, but a bit of a fat-head emotionally”. As for the fulminating volcano offstage, you don't need to be a Freudian psychotherapist to work that one out.

The play's first half gurgles with dramatic possibilities, psychological analysis and delicious one-liners, but the second half is more of a soap opera by the standards of the wily old dandy. The writing expresses a customary cynicism towards relationships and sexual desire, but Coward's story is ultimately a paean to solitude and emotional continence. He may achieve this with less of his habitual panache, but this means his tone is also less arch and misanthropic.

Roy Marsden's admirably simple direction on Simon Scullion's picture-postcard set seems also to detect this by casting Elizabeth Elvin as a perfectly vulnerable but self-possessed Adela. She proves the play's moral and emotional axis and the effect of her performance is to raise the game of those around her and ennoble this forgotten curiosity.

Noël Coward on the Internet

The Society's web site has been such a success that we issued a press release to all the UK daily newspapers and arts journalists and many papers overseas. Did anyone see any report in any journal?

The Noel Coward Society is delighted to announce an extraordinary response to its associated website: over **42,000** registered visitors to their website (www.noelcoward.net) in March 2000. We are quite sure The Master would be delighted with his launch into cyberspace. With the June release of the film of Coward's *Relative Values*, starring Stephen Fry, Julie Andrews and Colin Firth, the first ever production of Coward's lost masterpiece, *Volcano*, and both Madonna and Rupert Everett rumoured to be looking at Coward scripts, we are quite convinced the all-round genius of 20th century theatre has not only survived into the 21st century, he's in danger of taking it over.

It is because of this continuing interest that the Noel Coward Society has been formed. Noël Coward was always at the forefront of new fashions and styles, the Society continues that tradition, using modern technologies to promote his name and work. The Society is administered from rural Somerset with the website being developed from Norfolk, with a constant interchange between its executive committee by email and meetings in London. The Society has already attracted members from all over the world, from Japan and Australia through the Americas to Italy, France and Germany, and naturally with the UK providing the greatest support.

Gareth Pike, the Secretary of the Society said “After the activity of the Centenary Year, when there were productions of his work, charity galas and celebrations all over the world we were half expecting interest to diminish for a while. However, the number of visitors to the website just shows how perennial Noël Coward has become with a younger, web-enabled audience. Of course many of our members are not web-enabled, but enjoy our newsletters, magazines and events just the same.”

Philip Hoare, Coward's biographer and a member of the executive committee of the Society, noted “that if Coward was alive today, I'm sure he would be a master of the world wide web, just as he was a master of film, television and the stage in his time”.



A Coward Conundrum

from Julie Vellacot, Singapore

It's often said that Noël Coward was his own greatest creation. But is that a fair description of the situation?

Most people know by now that he came from a modest background. Despite this, the dominant image is still of a frivolous, cocktail-quaffing, cigarette-brandishing playboy.

Some of us have studied his work and read his own or other people's accounts of his life. We know that yes, he was sometimes the flippant perpetual performer, but he was also a responsible, hard-working home-body. He enjoyed simple private pleasures and pampering as much as public accolades. On his fifty-first birthday, spent at Goldenhurst, Noël describes going early to bed "...with kidneys and bacon on a tray...deeply and profoundly happy. I am home again." (*The Noël Coward Diaries*)

Noël Coward was an actor, a singer, a composer, a writer, a painter. He was a lover of travel, good company and food; a passionate patriot, a devoted son, a caring friend. He was no glad sufferer of fools and could be ruthlessly critical, he could be self indulgent and melodramatic. All of this combined to make a many-faceted, larger than life-sized individual. He understood how to enjoy real life, *not a pretend lifestyle*, and extracted the full flavour from every experience and situation.

I believe the complex character - Noël Coward - evolved from that boy born at Teddington, who was always there in the background. All the facets seem genuine, not invented, so can somebody please explain why he is so frequently referred to as a creation? Creation or natural evolution?

[© Julie Vellacott 2000]

Relative Values

Not much more news on the new film, but it is to be released in the UK on the 23rd June. I am still waiting to hear what sort of release it will have (premiere? Charity premiere/ Royal premiere? Or just sneak out and start showing in your local cinema)

It will be released in other countries after the UK. Apparently the distributors will wait and see how it goes down in the UK before they commit themselves for other territories.

One good bit of news: I have negotiated that we can sell the CD of the music, and pre-release. The CD is scheduled to be released on the 8th June. However, members of the Society can exclusively buy before that, we will have early copies.

I haven't heard the music yet, but I am assured that it is very good (it is all original music composed for the film, and not Coward's music). I also understand that the CD includes some of the spoken soundtrack of the film as well.

I can't tell you how much, as I don't know. But we will sell it as cheap as we can.

So if anyone wants an early CD then do let me know.

GCP

New CD's in the Society's Lists:

Do look at the CD Catalogue, we have added some new ones that may appeal:

The Sophistication Collection (3 CD's that can be bought separately or together) come from the Past Perfect stable, which means they have been remastered to be excellent clarity. They include many nostalgic favourites, with Gertrude Lawrence and Noël leading the way from our point of view, but also Hildegard, Jessie Matthews and "*our legendary, lovely Marlene*".

I also included a Bea Lillie CD, which includes two rarer versions of *Mad about the Boy*. I mentioned this on the email network "*Marvellous Party*" and sparked off many many emails on the glories and memories of Lady Peel.

There are others as well, including Jessie Matthews, Vivian Ellis, Hoagy Carmichael and Boo Laye. Do buy some, I think they are bargains. And do let me know what other music you want offered.



Amateur Production News

Listed below are the forthcoming Coward productions known to us.

UK:

The Vortex	The Lace Market Theatre	5 th -10 th June
Present Laughter	Community Theatre, Saltburn, Cleveland The Village Hall, Pattingham, Staffordshire	10 th -13 th May 17 th -20 th May
Hay Fever	Civic Theatre, Leeds, West Yorkshire	15 th -17 th June
Blithe Spirit	St Michael's Church Hall, Wilmington, Kent The Peace Memorial Hall, Ashted, Surrey St Mary's Church Hall, Hanwell, London Community Centre, Kingswood, Bristol The Village Hall, Hilton, Derbyshire	10 th -13 th May 11 th -13 th May 11 th -13 th May 19 th -20 th May 2 nd -3 rd June
Bittersweet	The Playhouse, Norwich	14 th -16 th September
Cowardy Custard	The Stag, Sevenoaks	14 th -17 th June

Non-UK

Blithe Spirit	Little Theatre, Simcoe, Ontario, Canada Metropolitan Cooperative Theatre, Vancouver, Canada	1 st -11 th June 17 th June-15 th July
Fallen Angels	Metropolitan Theatre, Vancouver, Canada	17 th June-15 th July
Private Lives	Theatre Collingwood, Ontario, Canada	6 th -15 th July

Also:

Noël Coward Evening	Swallows, Melbourne, Australia	21 st June
Men of a Certain Age	Norwich Playhouse A Revue with some Noël Coward pieces	3 rd November



Conversation Piece

The first edition of *Conversation Piece* seems to have been generally welcomed. Thank you to those of you who sent your praise.

What I now want is constructive criticism. My own criticism is that I would like to have one article about a piece of Coward's work, maybe a director who has worked with the text of one play writing on the ideas and problems he/she found in creating a production, say.

One other note I should make: *Conversation Piece* was very expensive to produce, and could only be done because of the generosity of our patron. However, we must watch our pennies, so we will only be considering the next edition in June for publication in July at the earliest.



Professional Production News

Listed below are the forthcoming Coward productions known to us.

Volcano	Palace Theatre, Westcliff	22 nd May–10 th June
Present Laughter	Birmingham Rep	23 rd June – 22 nd July
Private Lives	Stephen Joseph Theatre, Scarborough Shaw's Corner, Hertfordshire Hever Lakeside Theatre, Hever, Kent	1 st June onwards 30 th June – 2 nd July 4 th August-19 th August
Blithe Spirit	Gawsworth Hall, Macclesfield Palace Theatre, Watford State Theatre Company of South Australia Indiana Rep Theatre, Indianapolis Grand Theatre, Lancaster The Tall Poppy Theatre Company, Jerusalem	2 nd August–5 th August 16 th June-8 th July 14 th April–16 th May 25 th April-20 th May 12 th -16 th Sept 1 st 30th September
Waiting in the Wings	Walter Kerr Theatre, New York	Current & Closing Soon
Hay Fever	Court Theatre, Christchurch, New Zealand	10th June–16 th July
Design for Living	Broadway, New York	November 2000
Easy Virtue	The Shaw Festival, Canada	31 st March-21 st July
Still Life	The Shaw Festival, Canada	17 th June-10 th Sept
This Happy Breed	Man in the Moon Theatre, Chelsea, London	13 th -20 th June

Also:

Moon over Buffalo	A farce that includes a couple playing Cyrano de Bergerac and Private Lives simultaneously	5th-21 st May
Jermyn Street Review	Jermyn Street Theatre, includes Coward pieces	2 nd May – 3 rd June

Films:

Relative Values	In post production	Opening 23 rd June - UK
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Gossip:

Films of *Blithe Spirit*; *Hay Fever* and *Quadrille* are being planned (there was talk that *Quadrille* would star Madonna, but it looks as if her schedule will not allow it, so we now have to hope that a replacement can be found).

Bill Kenwright is planning a major production of *Fallen Angels* to tour and come into the West End of London in the Autumn, possibly with Felicity Kendall and Frances De Le Tour. His stage version of *Brief Encounter* may also make the West End, with Jenny Seagrove.

Duncan Weldon has *Masterpieces*, a new Coward revue co-devised by Chris Luscombe, Malcolm McKee and Barry Day in pre-production

The Gate Theatre, Dublin are promising a major production of *Blithe Spirit* for the Summer, 2000.

The *Design for Living* for Broadway in the fall will be with Juliette Moore and Rupert Everett.

Nothing more has been heard about the rumour that Elaine Stricht may reprise her concert production of *Sail Away* on Broadway (maybe it is still being negotiated).



