

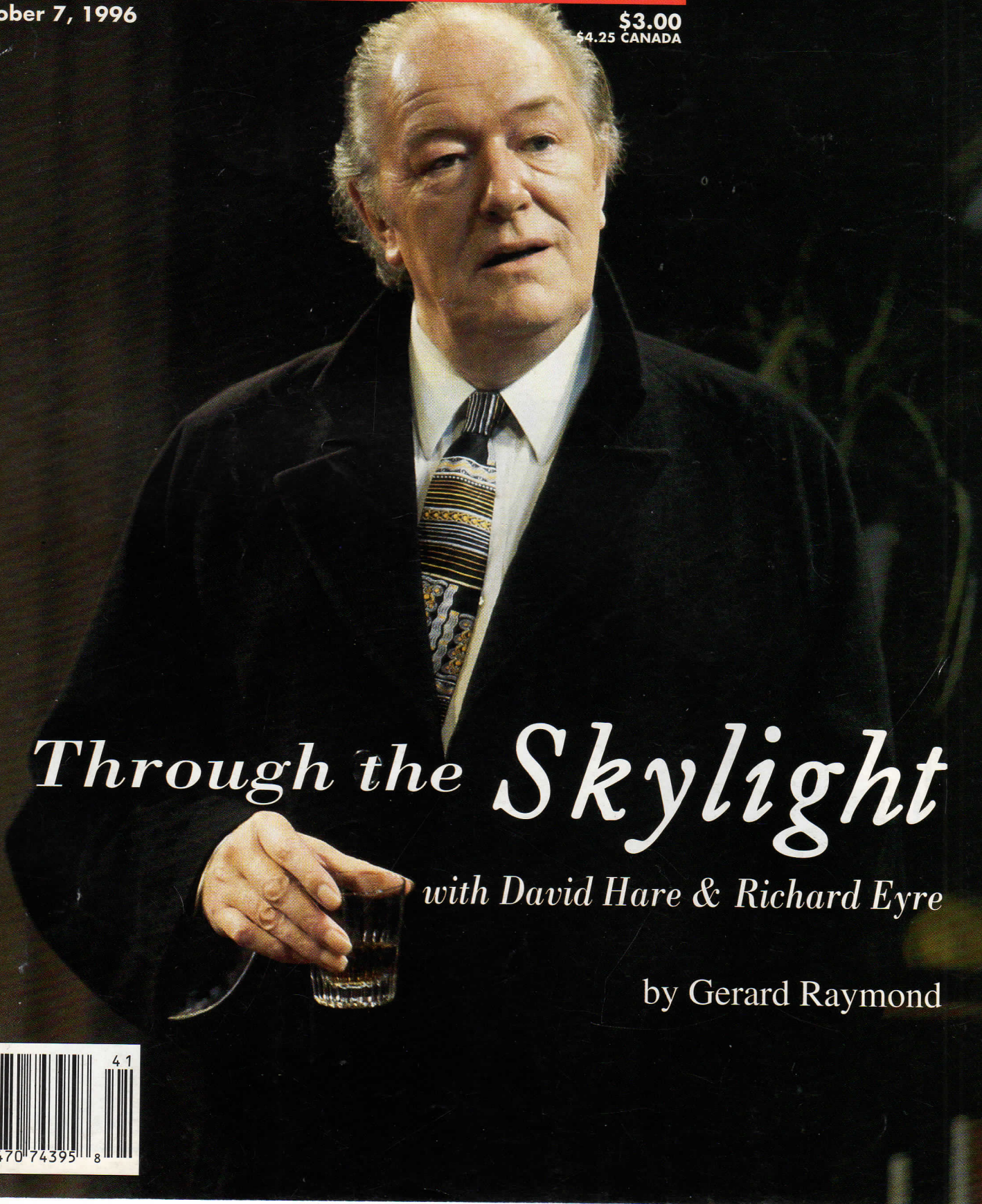
THE CRITICS RESPOND TO POSTPONED PREVIEWS

# TheaterWeek

An Insider's Guide  
To The  
Edinburgh Festival

October 7, 1996

\$3.00  
\$4.25 CANADA



## *Through the Skylight*

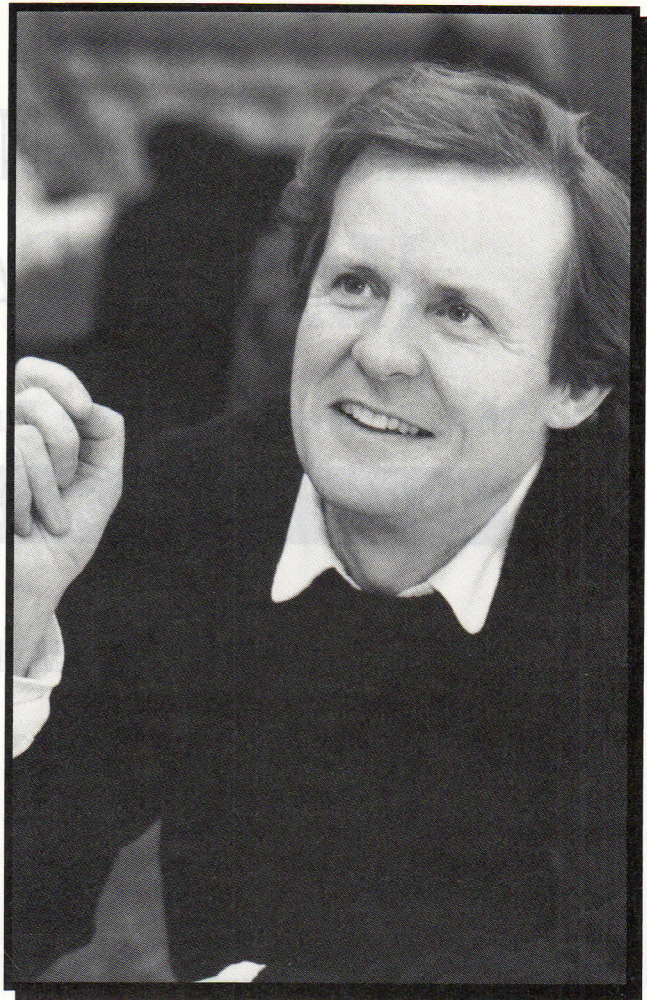
*with David Hare & Richard Eyre*

by Gerard Raymond

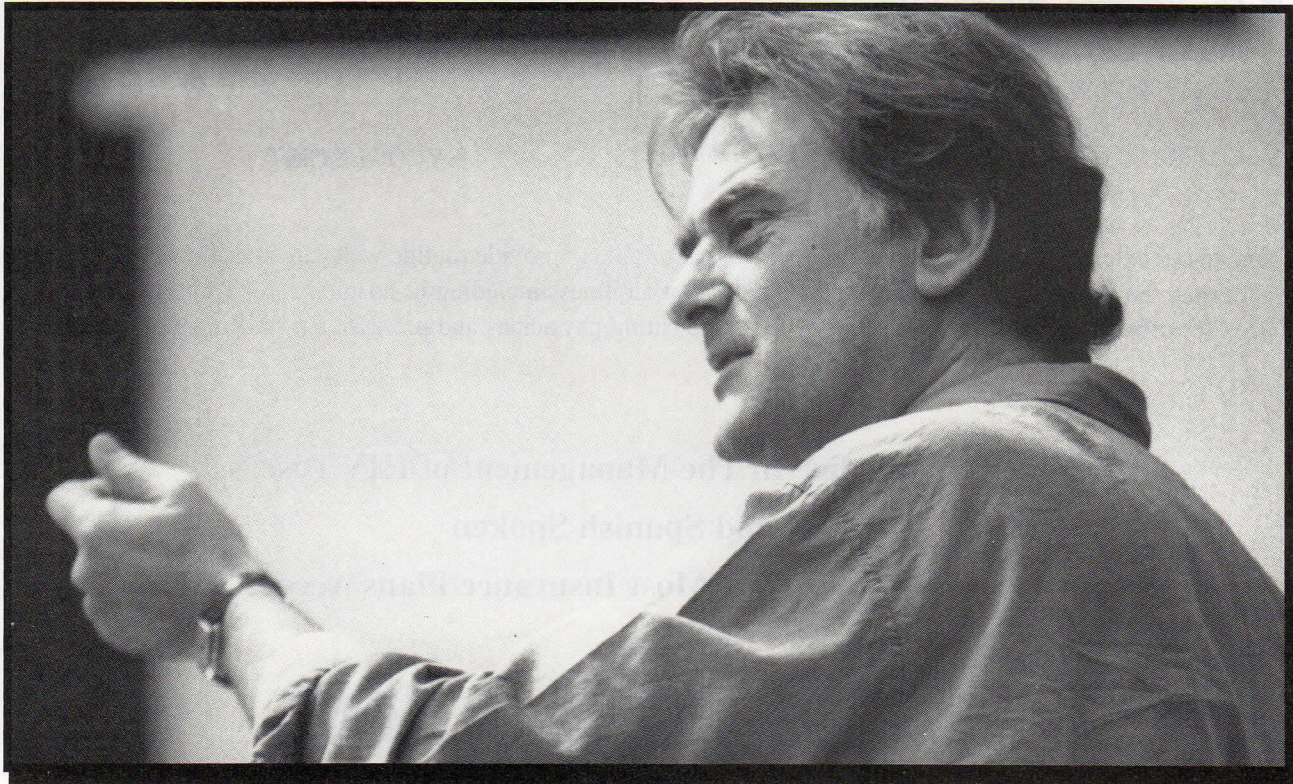


**Through  
the  
*Skylight*  
with  
David Hare  
and  
Richard Eyre**

**By  
Gerard Raymond**



David Hare Photos: John Haynes



Richard Eyre

**D**avid Hare's *Skylight*, which opened triumphantly at the Royale Theater last week, is arguably the British playwright's best work to date. Skillfully weaving social and political insights Hare presents an intimate portrait of an estranged couple—Kyra (Lia Williams), an inner-city schoolteacher, and her lover Tom (Michael Gambon), a successful restaurateur, 20 years her senior. *Skylight* is directed by Richard Eyre, outgoing artistic director of the Royal National Theater. This production marks the zenith of a remarkable artistic relationship between playwright and director, one of the highlights of the British theater of the '90s.

Just prior to the Broadway opening of *Skylight*, Hare and Eyre talked with *TheaterWeek* about their collaboration, which started in the early Seventies.

**TheaterWeek: How did the two of you meet?**

**Eyre:** I had gone to India with David's [first] wife, and when I came back I met the husband.

**And then you directed his play *A Great Exhibition* at the Hampstead Theater Club in 1972.**

**Eyre:** Yes, this is the play that David chooses to forget.

**Hare:** No, I don't choose to forget, that's not fair! I just don't think of myself as starting until after about four plays. Actually, I began to feel I was finding my feet around the time of *Brassneck* [1973], which Richard asked Howard Brenton and me to write when he was running Nottingham Playhouse.

**Eyre:** We did have a wonderful cast [for *A Great Exhibition*] and, had we not been with such a timid management, the history of that play would have been different. Because actually it was a hugely popular comedy and it could have moved. But then success might have corrupted David.

**Hare:** Or you!

**Eyre:** But David is very, very unusual among playwrights, you see. He keeps on writing plays; most playwrights give up the struggle. And the plays keep on getting better.

**Hare:** The overall point is that the plays are better than they were 25 years ago, I would say.

**Eyre:** [laughs] I wouldn't say there is a perfect exponential curve to the graph....

ber—11 world premieres—which is pretty incredible.

**Eyre:** I commissioned this play, *Brassneck*, from David and Howard, and David directed it. It was triumphantly successful, and it was the first of a number of plays that I committed the theater to doing before a word of the play was written.

**Hare:** Did it always pay off?

**Eyre:** Yeah.

**Hare:** I mean you never really came a cropper? That's incredible, because any manager will tell you on no account ever to program with plays that are not yet written—it's a sure recipe for disaster. And yet, there was something about the mood of the time, wasn't there, that just generated it?

**Eyre:** Also the size of the enterprise was such that you could commit the theater to doing a play without feeling that you were consuming the budget of a Third World country.

**Hare:** Although, the Nottingham Playhouse seemed an absolutely huge theater to us, coming out of the cellars.

**Eyre:** It was a 750-seat theater, the great jewel in the crown of the post-war liberal consensus. Tyrone Guthrie was sort of godfather of it.

**[To Hare] You started your career**

**working with your own company, Portable Theater, from 1968-1971, but hadn't you also worked at the Royal Court?**

**Hare:** But not very happily.

**Eyre:** No, they were "stuck in" 15 years ago. There's an expression that David has, the "Whenwes." It's army officer slang, I think—"When we were...." And what the Royal Court had was a bad case of the Whenwes.

**[To Hare] And that's why you**



Lia Williams and Michael Gambon in David Hare's *Skylight*.

Photo by Joan Marcus

**To get back to history, didn't you invite him to the Nottingham Playhouse as a resident playwright?**

**Eyre:** I wanted to set up the company with a rather defiant and cocky agenda. The Royal Court was entering a gray period, so it was possible to say that the theater that was flamboyantly committed to new writing was in Nottingham and not in London.

**Hare:** There was one year where Richard did 11 new plays, I remem-

# Before Or After Theater...



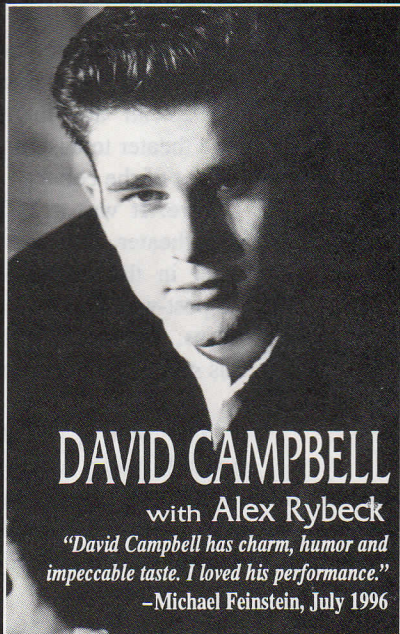
★★★ NY Times



Jazz nightly in Cafe-Bar  
Private Dining Rooms Available

1110 Third Avenue., NYC  
(212) 861-8080

## ACCLAIMED AUSTRALIAN ENTERTAINER MAKES NEW YORK DEBUT



**DAVID CAMPBELL**

with Alex Rybeck

"David Campbell has charm, humor and impeccable taste. I loved his performance."

—Michael Feinstein, July 1996

OCT. 9TH & OCT. 15TH - 10:30PM

**EIGHTY EIGHTS** 228 W. 10th St., NYC  
Res: 212-924-0088

Also appearing at the Cabaret Convention,  
Town Hall, NYC • October 14

New CD *Yesterday Is Now* available on Polygram.  
For International Bookings Call 011-6129-319-0839

started *Joint-Stock* (for which you devised *Fanshen*) in 1975 after working at the Nottingham Playhouse?

**Hare:** Yes. Max Stafford-Clark and Bill Gaskill, myself and others—all graduates of the Court—felt that the Court was no longer sympathetic to what was liveliest in the theater at that time. Edward Bond invented the phrase "The Royal Court in Exile" for Joint Stock. But you could say that the Nottingham Playhouse was in many ways the Royal Court in Exile, too. It was run on the same principles—that drama should be contemporary and up to date.

**[To Eyre] David moved on to the National, where he did *Plenty* [1978]. What did you do before you, too, ended up at the National?**

**Eyre:** I produced a strand of new writing for BBC television and then I was directing freelance. That's when I did *Hamlet* at the Royal Court [with Jonathan Pryce] and started directing films for television. I went to the National Theater to do *Guys and Dolls* [1982]. Peter [Hall, then artistic director] was always looking for new recipes of how to cut the cake at the National Theater, so he decided to have five separate, autonomous companies. He approached David and myself separately, but we said we'll do it together—that's when David did *Pravda* [1985].

**Hare:** So, in other words, we were running a company together in the mid-eighties. But it was an idea that didn't really work out. Peter wanted equal groups within the building, but of course what happened very quickly was that certain groups were much more successful than other groups commercially, so their shows were playing all the time.

**Eyre:** It was terribly divisive for the actors. They were miserably envious...

**Hare:** ...or asking for transfers from one group to the other!

**Eyre:** Then I took over the National [1988] and David wrote *The Secret Rapture*. It came rather suddenly, sort of out of nowhere, and I asked Howard Davies to direct it because I wasn't able to....

**Hare:** I think what actually happened was you asked me to do the church play, didn't you? When Richard took over the National, he said, "Is there a

way of you continuing the kind of work you did with Joint Stock, only in slightly different circumstances?" We were talking about developing a documentary show about the Church of England that would be a researched, almost workshopped show. So I started going to the Church and suddenly I wrote *The Secret Rapture*. So your first reaction was actually disappointment.

**Eyre:** Actually, I was terribly disappointed because I was running the National Theater and having the playwright I most admired writing a play I found I wasn't able to direct.

**Hare:** But quite rightly you were trying to get me to do something different—a different kind of play for me, which became the trilogy. Instead of which I went back and wrote what you might call a completely conventional play which I somehow needed to write first.

**[To Eyre] In addition to directing the Trilogy [comprising *Racing Demon*, *Murmuring Judges*, and *The Absence of War*, and examining, respectively, crises in three British institutions—the Church, the Law, and the Labor Party], wasn't it also your suggestion?**

**Eyre:** I think what happened was we did this play which turned into *Racing Demon* and it was such a thrilling collaboration—a very harmonious, constructive, and creative atmosphere—we thought it would be wonderful to perpetuate this and we started talking about the three estates.

**Hare:** Now this is *Rashomon*, because I will give you my version, which is completely different! You asked me to do an environmental documentary show about the church, or rather, I discussed that. It had to be set at Synod, so it was going to be satirical because it was going to be silly—vicars playing at being politicians. I said I really don't want to waste time laughing at vicars, it's not worth doing. So I said I'm going to write a serious play about vicars. And while we were rehearsing it, you said this is a wonderful way of writing plays. You go and do months of research and yet the play you write is not some documentary reconstruction of real events, but a work of complete fiction instead. And you said this is a method that nobody has done before,

why can't you do more?

**Eyre:** But the idea of the *grand project* came...

**Hare:** ...before *Racing Demon* opened [in 1990]. That's why I decided to do it, because it was sign of confidence from you.

**Eyre:** I remember saying to David that there was no point in having a National Theater unless there was some spectacularly grand project or grand folly.

**Hare:** Yes, and you said couldn't you do three plays? And I said I'll only do three plays if we can play them all in one day eventually, because it would be so exciting.

[To Eyre] You mentioned earlier that you wanted to direct *The Secret Rapture*, but David had been directing most of his own work before....

**Hare:** I don't direct my work anymore. I felt it was time for directors to give me all the extra things directors can give me.

[To Eyre] Did you feel the playwright's presence as a director over your shoulder?

**Eyre:** I think if I ever did, it's gone. But it's quite hard to say whatever it is that I do. Obviously the way I choreograph a production is different because every director has his own music—visual and aural music. But in my view, it's more fruitful where there is a certain dialectic operating. David has a particular voice, it's in his head when he writes it. I can hear it, but it's not the same voice as mine. There's a synthesis, and I think the mix is one that is to the benefit of the work.

**Hare:** Absolutely. I know exactly why I directed my own work. For a while I was desperate to establish what I thought was its tone and particularly its rhythm. This is an obsessive subject for me—rhythm. I think theater is created out of rhythm, I mean the rhythm of the whole event. If the pulse is not right, then I go bonkers. Modern plays are just as demanding as Shakespeare's about getting the rhythm right. But now everybody knows what they think the rhythm of my work is.

You've said that you wrote the police scenes in *Murmuring Judges* particularly for Richard to direct.

**Hare:** I don't know that I write them for, but I relish the idea of Richard

## LONDON FOR NEW YEAR'S!

THEATRE  
TOUR



7-or-9 Nights, Departing Dec 26 from  
Newark•Phil•Pitt•Boston•Chic•Seattle•LA•SF

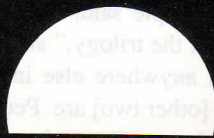
Albert Finney • Tom Courtney • Diana Rigg  
"By Jeeves" • "Martin Guerre" • "Mack & Mabel"  
Backstage tours! -plus- *New Year's Eve*  
*Thames River Dinner Cruise* \*Call for free brochure

British Airways  virgin atlantic

Operated by Enchanted Theatre Tours a div. of  
Enchanted Workshop Theatre\*\*\*Ltd. not-for-profit since 1980

1-888-SHOWS-77

In the Heart of the Theatre District



# Costa del Sol

## Spanish Cuisine • Tapas Bar

Complete Dinner \$14.95

369 West 50th Street, at Ninth Avenue, NYC • 212-541-8382

free parking after 5pm

GEORGE STREET PLAYHOUSE

in association with Anita Howe-Waxman and Craig Anderson  
presents

A LESSON OF LOVE

A LEAP OF FAITH

# AVOW

by Bill C. Davis

SEPTEMBER 28 - OCTOBER 20, 1996

A world premiere from the author of the award winning play and film *Mass Appeal*. A poignant human comedy about two men who ask a young Catholic priest to marry them.

directed by Gillian Lyne  
(choreographer of Broadway's *Cats*  
and *Phantom of the Opera*)

Call the box office:  
908-246-7717

Join us for a free symposium  
**REDEFINING MARRIAGE  
FOR THE NEW MILLENIUM**  
*The Liturgy and Legality of  
Same-Sex Marriage*

**Saturday, October 5**

Call 908-846-2895 ext. 191

**George Street Playhouse**  
New Brunswick, NJ

Gregory S. Hurst  
Producing Artistic Director

45 min. from NYC via NJ Transit  
or Suburban bus

Funding has been made possible in part by  
the New Jersey State Council on the Arts/  
Department of State, the National Endowment  
for the Arts and the City of New Brunswick—  
James Cahill, Mayor.

October 7-13, 1996 21

MOVIE  
WARDROBE  
& PROPS

★  
CELEBRITY  
CLOTHING &  
COLLECTIBLES

**STAR  
WARES**

ON MAIN

**BRING HOME A PIECE OF  
HOLLYWOOD HISTORY!**

★ STREISAND  
★ GARLAND  
★ TAYLOR  
★ CHER  
... and much more!

**Mention TheaterWeek and  
receive a FREE Catalog**

★ 2817 Main Street  
Santa Monica, CA 90405  
(310) 399-0224 • Fax (310) 399-3835

**New York's  
BEST  
Internet Provider**

**bway.net**

internet / HTML  
graphics  
custom

internet access  
\$25 / mo.  
unlimited,  
uncensored  
free website

**CLASSES**

"Your service is superb."  
- Carl R.

"... relieved to have  
finally found a great  
internet provider."  
- Max M.

host of  
www.theaterweek.com

**PERSONAL**  
\$65 / mo. small  
business

**BUSINESS**  
\$150 / mo.  
all-inclusive

**626 Broadway, suite 3A NYC**  
**info@bway.net**  
**www.bway.net**  
**(212) 982-9800**

doing them. I think, "Oh, it would be great when he gets going on this." Particularly, *Murmuring Judges*. It's a real director's and designer's piece isn't it?

**Eyre:** It was wonderful to have a go at this huge canvas. You just get that sense that you're going to be allowed—it's not showing off—I mean, to display your facility, skill, whatever it is, in the service of a very good piece of writing. So there's definitely a feeling that the writer is saying, "Okay, guys you're gonna have to pull out all the stops imaginatively and technically—it's going to be a tour de force—to bring meaning to the play."

**Hare:** Yes, it's very interesting because a lot of people said, "Oh, it's the weakest one of the trilogy," and it's never performed anywhere else in the world, while the [other two] are. People say *Murmuring Judges* was only good because of the production. But I wrote it knowing what a director and an ensemble would bring to it. So you can't say there's a thing called the play and that's very feeble, and there's a thing called the production which is great. The play was the *opportunity* for the production. Of course the production had to be very good—it was fantastic. But the play's meaning, because it was based on a tripartite world of the law courts, the police, the prisons and the relationship between the three, had to be expressed through the staging.

**Eyre:** I think there's an awful lot of tosh talked about visual theater and non-text-based theater. The truth is that all really good theater is theater that is very animated. *Skylight* you could say is thoroughly text-based, but if you look at Michael [Gambon] and Lia [Williams], it's a tango—an incredibly fastidiously choreographed piece by the writer, actors, director. It's a piece of total theater. I hate this kind of hierarchy of avant-gardism.

**Hare:** It's real drivel, this propaganda now about total theater. This thing about theater that is not text-based in some way being superior and purer and getting back to what the theater should be, and the weakness of English theater being text based. All the good text-based writers in England, who are mocked for their love of the word, actually do infinitely more than just the word, but the word is part of it. It's a

stupid current snobbery.

**Let's talk about *Skylight*. Did you deliberately want to get away from the large canvas of the Trilogy?**

**Hare:** It's a fantastic relief to be able to use mood and nuance. Because the Olivier [the largest theater space at the National] is a brute. My theory is that in Olivier, the only thing that can hold 1,200 people together in such a huge space is narrative, you have to keep telling a story. However, I have to say that I prefer seeing *Skylight* in a bigger theater. I felt that we were shaking the bars of the cage in the little theater [the Cottesloe]. I felt out of the cage as soon as we went to Wyndham's, and this [the Royale Theater] is even better. It makes a point about the theater, which is that scale is not to do with the apparatus. In fact, my wife [to whom Hare has dedicated the published version of *Skylight*] when she first read, it said, why are you putting this on a little theater, because this is a big play, meaning the ideas are big, so they need a big space

**Eyre:** But then I don't know if it would be as effective if it hadn't...

**Hare:** ...been brought out?

**Eyre:** Its genealogy was crucial. It started off as a sort of Bergmanesque piece that was hyper-real and played in a context which could tolerate that minutiae of nuance and gesture. Then it gradually gained layer after layer after layer, gaining confidence. So it was possible for the actors, I suppose, to concentrate and amplify their performances.

**Did you commission this play?**

**Eyre:** I was astonished. It was sort of like a wife in a state of perpetual pregnancy. David had done the Trilogy and then yet another child emerged.

**Hare:** And you thought, should I tell David about contraception!

**Eyre:** I wasn't expecting it, and to go back to what I said earlier, it's so unusual to find a writer who almost compulsively goes on writing plays without diverting that talent into some sort of surrogate like screenwriting, fiction writing, or journalism.

**Can you say where *Skylight* came from? Is it an outgrowth of the Trilogy?**

**Hare:** I think there is now in England a self-conscious class of people in the caring professions. That wasn't so until

six or seven years ago. I've met policemen, nurses, vicars, all of whom are out of kilter with the entrepreneurial mood of the time. They say, "Right, I forego the rewards of capitalism in return for these values." They feel much more embattled, these people.

**If one draws a line from Susan Traherne, the heroine of *Plenty* through Isobel Glass in *The Secret Rapture* and now to Kyra Hollis in *Skylight*, one sees a progression of some kind. When Susan's idealism is shattered she goes crazy; Isobel is a kind of saint who lives somewhat outside the world around her; but Kyra appears to have a more pragmatic idealism.**

**Hare:** Kyra is more of an everyday person; I tried to root her.

**Eyre:** ...but with feet of clay. I mean, that's the difference. If there's a progression in the characterization, it's that she's somebody who is clearly flawed. Somebody for whom this kind of idealism is clearly some sort of compensation for an emotional barrenness, if you will. Or a need to isolate herself. But I think it's much more complex because the play doesn't in any sense say this is not a valuable, admirable thing she does, but the cost is very considerable. And maybe this is something that she is fulfilling herself emotionally through, taking this path. And it's no more adequate or inadequate than Tom's position.

**...Who's on the other side of the ideological fence. There are more shades to these people, the approach is less black and white.**

**Eyre:** I think that's the distinguishing factor—it's not in any sense moralistic. It always annoys me when people say David's plays are Shavian, because I think they are not. Maybe you could say *Pravda* is Shavian, but *Skylight* and *Racing Demon* are absolutely at a polar opposite to Shaw. They're much more like [Harley] Granville-Barker. They're about people who are able to think one thing and do another. They are about human frailty. And yes, there is an argument in literal terms of two ideologies in *Skylight*, but actually it's not really ideologies. They are people arguing about how you live your life. So the only sense in which *Skylight* moralizes is that it asks the question: How do you

live a good life? It doesn't pretend to provide the answers, nor does it make judgments on the characters for having failed to resolve the contradictions in their lives.

**[To Hare] Would you say your writing has changed over the years as you have grown older? I mean, you turn 50 next year, and you've been writing for over 25 years...**

**Hare:** I may be completely deceiving myself about this, but to me, I know that if I can't get the politics of the play right in my mind, I can't write. I'm conscious that at first I wrote satire because it was apocalyptic, i.e. it was about, "Can't you see, you bastards, this is all coming to an end, this is all totally corrupt?" And I can see that in the '80s I wrote very savagely against the feeling of the day; the work I was doing was crudely anti-Thatcherite. Plainly *The Secret Rapture* is a play about what was going on in the '80s.

There is now a mood in Britain to which I think all these [recent] plays are responsive, which is a mood of where we stand in the debris of an experiment that didn't work. The Thatcherite experiment has failed us—it didn't deliver the energy to the country. A sort of sub-Americanism didn't suit the British, it just didn't transplant. All it did was increase the bitterness in the society, and the Trilogy is about the debris of that. You know, it's very interesting spending time with the police. The police, who are naturally authoritarian, who you'd think would be conservative, on the contrary, disliked the Conservative government because they said: We are the people who have had to mop up all the mess that Thatcher created by increasing the inequality in the society.

But for me it isn't enough to go on whining about the failure of Thatcherism. There's a sort of modest reconstructive spirit in these plays, which is saying, look, these people are struggling in their ways to live decent lives. Tom and Kyra, as Richard says, they are both trying to find their way through the mess. Tom doesn't want to feel embarrassed and guilty about being an entrepreneur and is chippy about it in a way that is quite humorous, and she's similarly trying to get through the day without the resources that the gov-

# LIVE OPERA

PERFORMANCES

## Audio/Video Cassette

Over 8000 Selections  
Worldwide Since 1930

Free Computerized Catalogue  
Personal Attention To Your Special Needs

## LIVE OPERA

Box 3141 Steinway Station, LIC NY 11103

rep

## FALL CLASSES AT CIRCLE REPERTORY THEATER SCHOOL

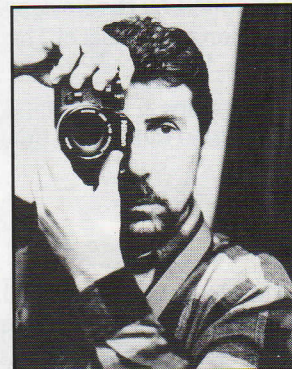
ACTING • DIRECTING • PLAYWRITING  
SCREENWRITING • PROPOSAL WRITING

For Information: (212) 505-6010

## To Advertise Your Theater Service

Call 212-627-2120

## FRANK CAPRI



Photography  
(212) 244-7700

# Sam's

263

American/Italian Cuisine

Serving Broadway's Favorite Dish...  
Casual, Fun, Delicious.

LUNCH • DINNER • LATE SUPPER  
Prix Fixe Mon-Sat 4-6:45  
Sunday 3:30-6:45  
SUNDAY BRUNCH

Join some of Broadway's  
Brightest and sing at Sam's Piano Bar  
Wed. thru Sat. from 10:30pm

Steps From  
Les Miz,  
Phantom,  
Sunset  
Boulevard

263 WEST 45TH STREET, NYC  
between Broadway & 8th Ave.  
(212) 719-5416 Open 7 Days

## TELEVISION/FILM/STAGE

### WHAT MAKES THE DIFFERENCE?

#### Professional Training

Actors Conservatory of the Southwest

Accredited by the National  
Association of Schools of Theatre

Scholarships & Financial Aid  
Available to those who qualify

For information write or call:

# KD STUDIO

(214) 638-0484

2600 Stemmons Suite 117 Dallas, Texas 75207

ernment should give her. They are saying, actually, we can't go on. These poor bloody people who are trying to make sense of this mess in Britain now, that's what they have in common.

**I think it was Hanif Kureishi [*My Beautiful Laundrette*] who said the energizing thing about Thatcher was that you had something to define your own values against.**

**Hare:** Absolutely. I think that is the challenge of writing in this period. The work I've done with Richard has coincided with a change of tone of politics in the country. Hanif, for instance, has therefore chosen, I would say not by coincidence, to move into writing novels. We're all searching for new strategies of describing a much more complicated time. It was easy, in a way, to wave the banner against Thatcher.

**What was it like directing *Sky-light*? You talked about a tango between the characters...**

**Eyre:** It was really hard to direct this play. It's technically very complicated, full of detail that has to be choreographed, and has to have a rhythm to it. You always work by analogy—you say, oh, it's like this—a constant process of simile. But with this play the equation was not one of simile.

**Hare:** It's very musical, that play; it's literally symphonic. Certain themes appear and then they have to be replayed—it's very much a matter of speed and intensity in playing. They have to know the score like professional musicians. You can introduce your own tempi, but you have to know what the score is and that took weeks and weeks.

**[To Eyre] Once you get one of his scripts do you talk it over with him?**

**Eyre:** We have a reading, or we read it together.

**Hare:** With this, actually, you said there's actually embarrassingly little to ask me.

**Eyre:** For me there was no mystery, there was nothing that I didn't understand.

**Hare:** Because there are common experiences—most of us have left somebody in our time or conducted illicit relationships, or lost somebody we loved. These are not things that really need a great deal of talking around.

**Are there any changes in the**

**American production?**

**Eyre:** Well, we have a new actor [Christian Camargo], an American, who I think is terrific. That's changed it quite interestingly. The boy we had in London is very much Tom's son—a chip off the block. This boy is very much Alice (who's the dead wife), very much her son. So you get a stronger sense of the offstage presence of the dead wife through this boy, and it probably sets up the mechanism of the plot better because you see this very charming boy and bullish father, and you can just imagine them clashing head-on. That's quite a satisfying gift to the imagination.

**You have a new play, *Amy's View*, which Richard will direct next July as his final project before he leaves the National. Will you say anything about it?**

**Hare:** No.

**Eyre:** This one is yet another sudden pregnancy.

**[To Hare] Since *Pravda* all your work has premiered at the National. What you will do after Richard leaves the National?**

**Hare:** Well, obviously I feel that *Amy's View* will be the end of a particular era of collaboration with Richard, and also with Richard running the theater. What will happen then is really up to what Trevor [Nunn, who takes over as artistic director] wants to do with the theater. And whether I feel it would be better to go somewhere else once this period of my life is over, so to speak. Because it will be different. It was very different being in Richard's theater than it was being in Peter's [Hall's] theater.

But I can't ever imagine myself being at peace in the commercial world. The process Richard described whereby he's built up this production through layers—the Cottesloe, rehearsing to go into the West End, then rehearsing to come here—this is only possible through the initial subsidy. I wouldn't have liked to have seen this play put on bang by commercial actors in four weeks in the West End. It would have been hideous. The work may eventually be commercial (the investors have no complaints from the West End run), but only by the state putting in that investment in the beginning. These are dream circumstances in which to work.