

ARTS diary

■ BOB HOEKENS is hesitating about his next career move. He has just returned from New York where he saw publishing his extraordinary new picture, *Who's the Boss?* Hoekens, a recently brilliant mixture of five action and animation. He shares the screen with Mickey, Donald, Bugs Bunny, Daffy Duck, Dumbo and other cartoon favourites. The movie is causing queries around the blocks and music-video among youth attracted that he not what has already become, in but a few days of release, a cult.


Hoekens is delaying his decision about what his next project might be. There is a big pile of work waiting for him to do. He sold him, but as yet the film, needs a cigarette, kick the pile of script and love?

■ WHAT sort of person was a **Hedberg** in the Los Angeles County Museum of Art? Hedberg retrospective currently at the New York Met and heading for the Tate in October, the following are London-Mary **John** Moore, London-Mary **John** Moore, London-Mary **John** Moore and Steve Martin.

■ BRIAN COX opens as *The Arabian Nights* at the Barbican this week, but he will not have time to tell one of an adventurous idea to accompany what he calls 'arts general'. November young actors from the Moscow Arts Theatre are coming to London for three weeks this summer, working with Cox, Deborah Warner, Bill Alexander and others at the RSC.

Cox hopes that this might develop into a permanent exchange of acting students and a meeting in April to fund the venture. On 21 September he is arranging a benefit gala called *Raising the Curtain* and already Jonathan Pryce, Herriet Walter and Frances Lee have agreed to take part. He is inviting Michael Gambon but will also appear and that the composer Peter Dinklage to host the evening.

What Cox could really do with, though, is a commercial sponsor.



■ THE opening of the new *Rare Wolf* — which contains the most dramatic split infinitive in the English language, 'to holdly go' — has been brought into human life. Where no one has gone before, has been brought to 'where no one has gone before'.

■ THE highest level of the world was the mammoth *Vide* or *Earl's* *Cover* which packed in 100,000 fan-letters, 15,500 a night, to witness Vittorio Rossi's gaily sponsored, first news in Venice, which need a lot to reach in Italy. It is back to the city.

The opera ends had a field day, putting in the majority of it all. Covent Garden's Sir John Tomlinson, meanwhile, met his blessing. The event — which ended pure other opera-houses don't reach as it


was a well-out — and not the usual crowd you bump into at the Coliseum.

Michael Stern, of the International Management Group, said: 'I am sure to possess "superting" every seat. I would have liked to stage *Brexit*'.

'Malthusian' in London. He was looking for such a small amount of money.

The success has meant that there will be another new year. Earl's Court 12. And the opera? 'We are holding "Charm" and Stern'. If there is a suitable production, we could try it off the peg. If not, we might consider putting on our own.

For profit for Harvey Goldstein. IAG had the others is constitutive. Tickets raised over £2 million and there was business entertainment in mainly unremitted success at £15,000 a seat. Nothing can be done about the constant rumble of the District Line,



but with so much money being made, it was a shame that so many could complain about over-tickets and that above all else, the opera were wearing jeans and T-shirts under their Egyptian frocks.

And a last thought. Adventurous opera groups like *Opera Factory* cost almost nothing and are the most sure of larger ventures and that would be a civilian gesture for the Earl's Court promoters to make a decision to top a small company in business?

■ KENNETH Grattin's next film project will take him back to Berlin. It is the life of Dr. R. R. Amstutz, the 'Danzonhall' leader, for Thames TV.

■ THE Gracioso Club is linking up to Gracioso's Merz's attention. The meeting of public relations consultants, advertising agency executives and minor celebrities has just reached Anthony Howard, disgruntled biographer of A.A. Milne, former editor of the *New Statesman* and *The Listener* and former editor of this newspaper.

John Thompson's letter... life weeks from the club's administration, Jane Cameron. Howard was accused that: 'On Wednesday evening you visit the Club with the guests, after you had left, one of these suggested through the bar, almost collapsing on top of other members & then proceeded to leave up in the middle of the room.'

The objection then continues: 'The most fundamental club rule is that members are liable for their own behavior at all times. What happened that evening was inexcusable. Your Membership must be withdrawn if there are any former incidents.'

All well and good. But Howard, however he is usually demonstrative, had not visited the club for many weeks. He put his hand on the case, Peter Billingsley, who invited Gracioso, some mistake, surely?

And so, indeed, a terrible error had been made. The offending member was another Howard entirely. But before you could say...

Member, the only Gracioso's usually meet out a bundle of champagne to the bagman Howard, whose special far identity number is 100 8999 to report, unbeknown.

NICHOLAS WAPSHOTT

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