

PINK NARCISSUS

In the psychiatrist's chair; Dame Barbara Cartland talks to Dr Anthony Clare

Anthony Clare:

Barbara Cartland, do you like being interviewed?

Barbara Cartland:

Well everybody likes talking about themselves, I never met anybody who didn't.

AC:

And you do?

BC:

And I was born dead, and they said "that's dead" and threw it on the bed, and then I was determined to live, so I lived.

And I always believed there were fairies in the garden, we had a very big garden, and I was frightfully romantic then and used to go and listen to the trees to hear the goblins, and um, it was all, to me, er very very very beautiful.

We were very poor, we had two servants, we had a nanny and a daily maid.

It's awfully difficult now to explain to people the difference of those days, just like with morality, you know people don't understand you see that everybody was very moral, and everybody was a virgin, and everybody took it as a matter of course and nobody talked about sex, they don't understand today. I had six proposals of marriage before I knew how babies came.

(Belch)

I mean I had my first proposal of marriage nine days after I left school, I was horrified and I ran away and Mummy said now you have to get used to coping with things yourself; so I did.

(Dog panting and growling)

Girls were not very well educated, when I look back I was very badly educated in lots of ways though I'd been to lots of schools, simply because you were brought up to get married. I think it was very very very much more romantic, very much happier for women, and women were women in those days, you see, and the great excitement was to get to know a man.

AC:

But at the time, your first child was a daughter

BC:

Yes

AC:

Were you disappointed?

BC:

Yes. Of course I wanted a son, I'd like to have had a dozen sons, the real ambition of my life was to have a dozen boys.

I so much prefer men to women, always have. I don't like women very much, because all the unhappiness that one has had in one's life has come through women and therefore I so much prefer, I like working with men, I like being with men, I admire men, and I think, I think men are marvellous. I mean it's no use saying I don't, they're just like the heroes in my books, I adore the heroes in my books they're all wonderful wonderful people.

They're demasculising the men, they have done, and they've done this terrific harm. Along comes women's lib, breaks all this down, all due to women's lib messing everything up! If you think that's clever, I think it's appalling and I, we've got to get back and that's why every country now and every Prime Minister and every Statesman is saying we've got to get back to morality, which is why they want *me*, because we've simply got to get away from this appalling behaviour of the women – it's the women who are behaving badly, not the men!

You see I despise men who don't who can't run their own houses, who aren't the head of their own houses, the head of their own businesses. A man must be a man and must have his own way, of course he's right.

What is fatal, for a girl to just think 'oh well I can give in' and what I say to the girls, I say to them "look, you'll be pressed by men today, in my day they asked you to marry them and now they ask you to go to bed with them, don't do it, and I'll tell you why, 'cause in his heart of hearts he despises you, in his heart of hearts he knows that you oughtn't to do it, and if he's got a mother, a mother said 'a nice girl doesn't', and therefore he'll always despise you even though he says it's wonderful, so just remember that when he asks you."

And of course I've had a lot of people wanting to sort of stamp me down, you know, they thought I was uppish, which I am.

AC:

What is it that you don't much care about, in relation to women, because you've identified a lot of very impressive things about women, er, but what is it you don't much like?

BC:

cutting across AC

Well I've I've had, well I've had great women friends, I've got a lot of women, lot of women friends, I've got a lot of women friends I always have had, and er they've been, they've been very sweet to me, but on the whole, I find women rather tiresome. I find they're not very intelligent, first of all, they they they, they're they're very spiteful, they're very spiteful, if a things go wrong a woman always be spiteful, now a man won't, he has certain ideas that he will do and won't do, you know what I mean? And therefore, I find women just be a little prickly behind your back, just little bit inclined, and of course if they get the chance they'll take your husband, your lover and your anybody else from you if they possibly can, that's a woman's job, alright, well then you've got to fight them, to prevent it happening.

AC:

When you look at the miseries and the disease and the sins of the world, so to speak, are you saying that if blame is to be apportioned, women deserve more of it than men?

BC:

No if blame is to be apportioned it's to women's lib. It's women's lib who's broken up the guidelines and I say, what I say is that if you marry somebody you love, it's your fault if he goes of the rails. It's your fault. You're the one who guards your husband. You've got to keep him away from temptation, you've got to make him so happy, so thrilled with you that he doesn't want another woman. You see the women are awfully hard now, they don't sort of play up to him as a man.

I said, "and drop her, drop her! She's bad news, don't have anything to do with her" and he said, "do you mean that?", I said, "go straight back and drop her, fin another girl who loves you, who wants to have your children, who wants to have a home, for God's sake don't marry a girl who wants a career, what's she marrying you for?"

Slow church bells continuing under text

God first of all made one man, you see, and he was lonely, so he cut him in half, and then one half was the woman and the other half's the man and you go through life looking for the other half of yourself.

I don't believe in death you see.

AC:

Tell me about that.

BC:

Hmm?

AC:
How do you mean, you don't believe in death?

BC:
Well there isn't such a thing.

AC:
What sort of format, have you any idea?

BC:
Hmm?

AC:
Does your premonition tell you what sort of Barbara Cartland it will be the next time around?

BC:
Hmm?

Hmm?

Don't you see, and (*mumbling*) if you, if you've had as many men, people in love with you as I have, I had so many men in love with me, there's always been people in love with me, there are people in love with me now at 90, if you're going to have people in love with you at 90 I think it's very clever of myself. I know exactly, I'm very, very, very feminine when I'm with a man, I may be aggressive when I'm talking to you, I'm not aggressive when I'm talking to a man who I, who I want to keep in love with me. I tell him *he's wonderful*

SONG (*Barbara Cartland singing*)

I think all men are wonderful, and the man we love is the most wonderful of all, and we must never forget to tell him so.

*Why this feeling?
Why this glow?
Why the thrill,
When you say, "hello"?
It's a strange and tender magic you do,
Mr Wonderful, that's you.*

CHORUS

*And why this longing to know your charms,
To spend forever, here in your arms?*

Men are wonderful, but so many women are afraid to admit it, in case it detracts something from them. But a man one loves is part of oneself, and to make him wonderful, we too must be wonderful, in thought, word, deed and, of course, heart.

*One more thing,
Then I'm through,
Mr Wonderful,
Mr Wonderful,
Mr Wonderful,
I love you.*

AC:

Barbara Cartland, thank you very much indeed.

BC:

Thank you. I've enjoyed it a lot. I thought I would.

FINDING GRACE

*MUSIC: 'CORPORATE CANNIBAL' BY GRACE JONES (low rumbling tense bass,
"Pleased to meet you, pleased to have you on my plate")*

*MUSIC: 'NIGHTCLUBBING' SUNG BY GRACE JONES ("It's much louder than
before man, can you hear me? We're nightclubbing, bright-white clubbing, oh isn't
it wild? Nightclubbing, nightclubbing, we're walking through town. Nightclubbing,
nightclubbing, we walk like a ghost")*

Grace: Well, let me tell you, I get to feeling so powerful up there, so strong, and they give me such energy back you know, that it just leaves me, er, like you say, you know, do whatever, do what you want with me"

Azara: Well I don't quite share the feeling of do whatever,
But I do feel like I could be up here forever,
Because there is a confidence, where I feel powerful and strong,
That the crowd is with you so nothing can go wrong,

Because the energy exchange is so vibrant and free,
Who knew that there were so many similarities between Grace and me.

Interviewer: When did you decide to be this exotic figure Grace Jones, this androgynous macho attractive, when did you decide to be larger than life?

Grace: When did I decide to be myself, really, I think that's what it comes down to.

Azara: So not only are we non-conforming women who share the same heritage and race,
We also strive to be our true and authentic selves,
Demanding the right to take up space,
I had to find out more about our legendary Black icon that is Grace,
That along my journey left more than one trace,
Of her excellence and courage, her fearlessness to be bold,
That unknowingly corrupted my sister at fifteen years old,
A sample of her song has been immortalised into musical porn for RnB.

MUSIC: 'DOIN IT' BY LL COOL J ("Uh, Mmmm yeah (mmm) check it out baby, Make it hot, then we drop it, yeah, Uh, yeah, Def Jam, you know how we do it, Yeah, uh, word to mother. You make 'em rise, It's our first time together and I'm feeling kinda horny, Conventional methods of makin' love kinda bore me, I wanna knock your block off, get my rocks off, Blow your socks off make sure your G spots soft")

Azara: Listening through the walls, the song reverberates through my skin,
Triggering something deeper within, only knowledge and understanding can provide the meaning,
That there were more layers to thinking it was LL's affection I was feelin',
That actually his masculinity was more desirable than his lips,
The question turned reality when I became the one holding her hips.

Interviewer: You once, I read a quote, you once said that you er, that you look better dressed as a man than you do as a woman?

Grace: Well don't you think so?

MUSIC: 'MY JAMAICAN GUY' BY GRACE JONES ("Oh my Jamaican guy, my Jamaican guy. My Jamaican guy, oh, my Jamaican guy. Take a toke from the smoke, never standing by the door, just stretching out pan de floor, Laid back, not laying back, Laid back, not worried back, Laid back not thinking back, Laid back never holding back, I said my Jamaican guy, my Jamaican guy")

Grace: My family was very religious, very strict Jamaican family you know, with a very English colonial type of upbringing and school and all of that, and I realised after I left home that I was not myself, that was not me, I was living their life, what they wanted. And I wanted to discover first about life and then decide what I wanted from life.

Azara: Just like me her roots kept her feet planted on the ground,
And despite strict upbringing we found ways to reach the dancehall parties or the garage scene underground,
Grace was so progressive for her time,
Navigating a hostile career, but a punch saw them step back in line,
She never denied her heritage and also found opportunities to evolve,
Her music, her style, heads were always on the revolve.

(continuing under the next piece of music)
What I discovered was the Vauxhall Arches,
Where I could whine up myself with no cares in the world,
Find a girl and stick together like glue.

MUSIC: 'PULL UP TO MI BUMPER' BY KONSHENS & J CAPRI

Yeah Konshens

Me know how fi pop it

Pull up to mi bumper (yeah)

Pull up to mi, pull up to mi, pull up to mi bumper (Russian)

Me know how fi pop it

Pull up to mi bumper (yo)

Pull up to mi, pull up to mi, pull up to mi bumper (J Capri)

Me know how fi pop it, me know how fi pop it (behave yourself)

Me know how fi pop it, yeah, me know how fi pop it (behave yourself)

Me know how fi pop yeah, me know how fi pop it (ay)

Me know how fi pop it, yeah me know how fi

Just pull up to mi bumper

Pull up to mi bumper

Come inna yuh long black limousine

And just bend mi over

Pull up to mi bumper

Pop out yuh key an' shove it in

When mi pull up to yuh bumper

Pull up to yuh bumper

Cocky mek yuh bawl and mek you scream

When mi bend you over

Big fat machine we ah clap, extension magazine (ay)

*When me see dat fat pussy deh
Weh you have ah work wit'
I wan' good get 'til you drop down dead
Then mi fling more cocky to yuh pussy
Mek you raise up, shake up, drop off a bed (ay gyal)*

Grace: I almost took my clothes off, if I had one more night, maybe!

Azara: So we went from a sample with a different take to a cover using a different sound,
To be honest that's just like Grace,
Never the same and loves to get around,
I guess me and her both,
We have so much variety to give,
Pushing boundaries and creating waves gives us reason to live,
Because she showed it was about sharing inner beauty and truth,
Something that can't simply be taught,
And it resides in us both,
So Finding Grace was a lot easier than I thought.

But I only just scratched the surface of the adventurous life that she lived
So this is just a homage to a pioneer, who worked so har to create and give me this platform and space
To be able to stand here today, so just a thank you is all I have to say.

MUSIC: 'PULL UP TO THE BUMPER' BY GRACE JONES

*Driving down those city streets
Waiting to get down
Won't you get your big machine
Somewhere in this town?
Now in the parking lot garage
You'll find the proper place
Just follow all the written rules
You'll fit into the space
Pull up to my bumper baby
In your long black limousine
Pull up to my bumper baby
And drive it in between
Pull up
To it
Don't drive
Through it*

*Back it
Up twice
Now that
Fit's nice
Race it
Straighten it
Let me
Lubricate
(Pull up to my bumper baby)
Pull up to my bumper
(Pull up)
Pull up to my bumper
(Pull up to my bumper baby)
(Pull up)
Pull up to my bumper
(Pull up to my bumper baby)
Pull up to my bumper baby
(Pull up)
Pull up to my bumper
(Pull up to my bumper baby)
Pull up to my bumper
(Pull up)
Pull up to my
(Pull up to my bumper baby)*

CAGE & PAIGE: WE COULD GO ON AND ON

Interviewer: Now also two things I want you to notice, over here Mr Cage has a tape recording machine, which will provide much of the, will you touch the machine so we can know where it is, which will provide much of the background. Er, also he works with a stopwatch. The reason he does this is because these sounds are in no sense accidental, in their sequence. They each must fall mathematically at a precise point, so he watches his watch as he works. He takes it seriously, I think it's interesting, if you are amused you may laugh, er if you like it you may buy the recording.

DRUM ROLL

John Cage & Miss Elaine Paige in a new avant-garde musical, the West End hit...

Cage: Paige After Paige

CYMBALS CLASH

CAGE MAKES VARIOUS ODD NOISES THROUGHOUT PAIGE'S FOLLOWING TEXT:

Paige: The Kirby Stone Four with 'Zing! Went the Strings of My Heart' which was originally introduced in the 1934 Broadway revue Thumbs Up. And it's thumbs up for this next piece of news. A theatre company based in Newport, South Wales called Tin Shed are performing a very special outdoor theatre show this week. It's a reimagining of Herman Melville's classic novel... *LAUGH...* I said... *LAUGH...* I says Herman Melville's classic novel... *LAUGH...* I meant Herman Merille's classic novel... *LAUGH...* Herman, I can't say this man's name or the novel. It's a reimagining of Herman Melville's classic novel Moby Dick... *LAUGH...* telling the story of Ishmael a young man desperate to leave land and see the watery part of the world... *LAUGH...* It's a killer, not a killer whale... *LAUGH...* It's gonna be performed in a gondola... *LAUGH...* on the Newport Transporter Bridge... *LAUGH...*

PIANO

PAIGE LAUGHING INTERMITTENTLY THROUGHOUT:

Cage: Er, when I talk about music, it finally comes to people's minds that I am talking about sound that doesn't mean anything. And they say, you mean, it's just sounds? Thinking that for something to be just a sound is to be useless. Whereas I love sounds, just as they are, and I have no need for them to be anything more than what they are. I don't want them to be psychological, I don't want a sound to pretend that it's a bucket, or that it's a president, or that it's in love with another sound

CAGE & PAIGE BOTH LAUGH

I just want it to be a sound. And I'm not so stupid either, there was a German philosopher who's very well known, Immanuel Kant, and he said there are two things that erm, don't have to mean anything, one is music and the other is laughter, don't have to mean anything, that is, in order to give us very deep pleasure. You know that don't you?

Paige: This is brilliant

Cage: Yeah

Cage: I have the feeling that sound is acting. And I love the activity of sound. What it does is it gets louder and quieter, and it gets higher and lower, and it gets longer

and shorter, it does all those things which I'm completely satisfied with that, I don't need sound to talk to me

MUSIC: PAIGE SINGS 'DON'T CRY FOR ME ARGENTINA' FROM EVITA "Have I said too much? There's nothing more I can think of to say to you"

Cage: and that that sound doesn't have to be, uh, the communication of some deep thought, they can be just a sound

Paige: Pure and simple

Cage: Um, I think I expressed once the idea that you had discovered a world, a musical world

Paige: That was the beginning of me working in the West End really, because after Hair then I...

Cage: The sound experience which I prefer to all others, is the experience of silence

SILENCE

MUSIC: PAIGE SINGS 'WITH ONE LOOK' FROM SUNSET BOULEVARD "Silent Music starts to play"

Cage: I think the people are far more involved with their eyes than they are with their ears. But the interesting thing about the ears is that you can hear things that are behind you. Why can't people, they have two ears, they should be able to listen in at least two different ways. Making available to your ears what was already in the air and available to your ears but you couldn't hear it, in other words all it is making audible something that you're already in. Now that sound could go in one ear and out the other, or it could go in one ear, permeate the being, hmm? transform the being, and then perhaps go out letting the next one in... LAUGH... I'd like to have my ears so I could hear what there was to hear... LAUGH... You know the hardest thing in the world of course is to have a head without any ideas in it

MUSIC: CAGE INSTRUMENTAL UNDER THE FOLLOWING:

Cage: We began to see a close relation not only between movement and music but also between space and time. Zero minutes, zero seconds – it's written in such a way that it could also be read Zero Feet, Zero inches. That follows from my feeling of our present living not in space *and* time but in space-time

MUSIC: PAIGE SINGS AS TIME GOES BY "You must remember this, a kiss is just a kiss, a sigh is just a sigh. The fundamental things apply as time goes by"

Cage: It seems reasonable yes, time does go by. Now when we don't measure time, does it fly as you say, or does it stand still?

MUSIC: PAIGE SINGS 'DON'T CRY FOR ME ARGENTINA' FROM EVITA "The answer was here all the time"

Cage: And when through art and through nature we move into a different awareness of time than that practical one, then I don't think it makes any difference to us whether we say it flies or it stands still. The question of time is one which interests me more and more

Paige: We could go on and on

Cage: For years and years and years... LAUGH...

Paige: How did that happen? A blink of an eye

Cage: We don't see much difference between time and space, we don't know where one begins and the other one stops... LAUGH... Simply being together in the same place and the same time

MUSIC: PAIGE SINGS 'GETTING TO KNOW YOU' FROM THE KING & I "Getting to know you, getting to know all about you. Getting to like you, getting to hope you like me"

Cage: My best friends, the people I most value, are those whom I don't understand, who always surprise me

MUSIC: CAGE CLASHING PIANO AND OPERA, AUDIENCE LAUGHING

Paige: The arrangement is fabulous

Cage: and this juxtaposition of things not ordinarily juxtaposed produces in many people the feeling of mirth

Paige: LAUGH

Cage: Yes, you want to know whether you can compare these two things. And um, well those are two things that I am not particularly interested in, that is to say I'm not particularly interested in quality, and I'm certainly not interested in comparisons between things. I think that we gain in awareness by seeing each thing in its own terms. If we think in terms of quality, that means that we are comparing the work which we experience with standards which represent our prejudices. Now if we can somehow empty our minds of those prejudices, then we possibly can approach our experience for what it is, that is to say directly. The reason it would be almost pointless to compare my work with that of Miss Elaine Paige, is that we are working in, the works are made in entirely different ways

Paige: Yes, absolutely

Cage: More and more in fact these things that would appear to be opposites strike me as being um, not only compatible but er, so to speak identical, hmm?

Paige: The audience was somewhat baffled... LAUGH...

Cage: I have difficulty with the notion of roles, in other words I don't want to play a role, I want to be so to speak er, what I am – if I am playing a role I want to play it all the time. If I'm not playing a role, I don't want to play a role, hmm?

Paige: I did indeed take the role of Grisabella in Cats by accident, absolutely, pure and simple

MUSIC FROM CATS PLAYING SOFTLY UNDERNEATH:

Paige: I got to my front door, dashed out of the car, ran to the front door, fiddling around trying to find the keys in my pocket and I looked down, and I see this bedraggled, pathetic sort of mangy looking black cat staggering toward me, and um, I'm trying to get it to cross my path because my mother always said to me that if a black cat crossed your path it meant, er, it would bring you good luck, so I'm trying to usher this cat across my legs, which I did, and I rushed into my house and I put the cassette in and I taped the song, having left the door open and when I looked back there was the cat, and it was so sort of pathetic and mangy-looking, I gave it a saucer of milk, and needless to say it stayed the night. And I'm playing this tape over and over on my Sony Walkman and I'm thinking to myself 'tomorrow I'm going to ring Andrew Lloyd-Webber and I'm going to say to him, "You have to let me record this tune, this song" because it sort of did something to me, connected with me in some major way. Anyway I didn't have to do any of this because the next morning my phone rang and I got up, went downstairs, answered the phone and it was Cameron Mackintosh on the phone saying to me, "Would you come down and talk to Trevor Nunn, and Gilly Lynn and myself about possibly taking over the role?" And I said, "Oh, well, I dunno, well yeah I guess, what does it involve?" and he said, "Well you don't have a lot of songs, there's only one song, you've only got one song to sing" And I said "Oh right" I said, "It wouldn't be called Memory by any chance, would it?"

MUSIC: PAIGE SINGS 'MEMORY' FROM CATS "Memory, turn your face to the moonlight, let your memory lead you, open up, enter in"

Cage: I want to be free of the memory, er that was also one of Duchamp's ideas, he said to reach the impossibility of transferring the memory imprint from one like object to another, for instance if you see two Coca Cola bottles, it's only the memory that makes you think that you could ignore the second one because it's the same as the first, it isn't

MUSIC: PAIGE SINGS 'MEMORY' FROM CATS "The memory is fading"

Cage: Now I look like a Cheshire cat

Cage: Now that we're on our last legs, the audience is beginning to sit up and enjoy itself... LAUGH...

Paige: LAUGH...God, oh, I think I'm tired, it's because it's near the end of the panto, I'm exhausted, I'm hysterical! LAUGH... Oh

Cage: I don't really, um, agree that life is a game, and I, I love as you know to play chess, but I do it, oh, um, as a, as a balance

*MUSIC: INSTRUMENTAL FROM 'I KNOW HIM SO WELL' FROM CHESS
CONTINUES UNDER:*

Paige: Chess, in its earliest form was going to be a record, just an album of an idea that Tim Rice had. And I have to say that probably since Evita, nothing had inspired me as much

MUSIC: PAIGE (WITH BARBARA DICKSON) SINGS 'I KNOW HIM SO WELL' FROM CHESS: "Nothing is so good it lasts eternally. Perfect situations must go wrong. But this has never yet prevented me, wanting far too much for far too long"

Cage: Is it your move or my move? Must be your move, I'm attacking the Knight

MUSIC: PAIGE (WITH BARBARA DICKSON) SINGS 'I KNOW HIM SO WELL' FROM CHESS: "Looking back I could have played it differently, won a few more moments, who can tell? But it took time to understand the man. Now at least I know I know him well. Wasn't it good (oh so good), wasn't he fine (oh so fine), isn't it madness he can't be mine? But in the end he needs a little bit more than me, more security (he needs his fantasy and freedom). I know him so well"

Cage: Games can only be played under certain circumstances. We couldn't play chess unless we had the board and the pieces and followed the rules, and none of that is what really, finally, interests us. What we want is an anarchy that works

MUSIC: PAIGE (WITH BARBARA DICKSON) SINGS 'I KNOW HIM SO WELL' FROM CHESS: "Why am I falling apart? Wasn't it good? Wasn't he fine? Isn't it madness he won't be mine? But in the end he needs a little bit more than me, more security (he needs his fantasy and freedom). I know him so well. It took time to understand him"

Cage: Reality simply can't be understood. Everything in life, even the simple things, are surrounded by mystery

MUSIC: PAIGE (WITH BARBARA DICKSON) SINGS 'I KNOW HIM SO WELL' FROM CHESS: "I know him so well"

Cage: Well, this game, er... *LAUGH...* I think is finished... *LAUGH...*

Paige: Wonderful to work with an such an inspiration

Cage: *LAUGH...* You're welcome, thank you. You want something to eat?

MUFFLED SOUND AND NOTES OF MUSIC