**Transcripts from Tits & Teeth by Thick & Tight**

**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

(T&T look to EHU until)

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 don't know I think it's ingrained in English women they wanted sons, they liked men, I think English women, if you're a woman you prefer men to girls, therefore it's more important to have a son, and every Englishman carries on the name.

(T&T join in again) 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 pricky behind your back, just little bit inclined, and of course if they get the chance (Y&Y back in) 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?

(T&T out and light out)

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.*

*Why this trembling,*

*When you speak?*

*Why this joy,*

*when you touch my cheek?*

*I must tell you what my heart knows it true,*

*Mr Wonderful, that's you.*

*CHORUS*

*And why this longing to know your charms,*

*To spend forever, here in your arms?*

*Oh there's much more,*

*I could say,*

*but the words,*

*keep slipping away,*

*and I'm left with only one point of view,*

*Mr Wonderful, that's you.*

*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.

**EMPIRE**

**Winston Churchill:**

British Empire *(edited into Kathak rhythms)*

*Silence*

**Winston Churchill:**

Ladies and Gentlemen, are you following the Indian situation with the attention it demands? Things are going from bad to worse. Great mismanagement and weakness are causing unrest and disturbance to three hundred million primitive people.

**Enoch Powell:**

We must be mad (mad), literally mad (mad) as a nation to be permitting the annual inflow of some fifty thousand dependents who are for the most part the material of the future growth of the immigrant descended population. It is like watching a nation busily engaged in heaping up its own funeral pyre.

**Margaret Thatcher:**

People are really rather afraid that this country might be rather swamped by people with a different culture. And you know, the British character has done so much for democracy, for law and done so much throughout the world. But if there’s any fear that it might be swamped, people are going to react and be rather hostile to those coming in.

**Theresa May:**

There are millions of people in poorer countries who would love to live in Britain. And there is a limit to the amount of immigration any country can and should take.

**Priti Patel:**

Our new fully digital border will provide the ability to count people in and count people out of the country. We will have a far clearer picture of who’s here, and whether they should be, and we will act when they are not.

**Boris Johnson:**

The point I would just make to, er, people thinking of making this journey. One, it is very hazardous and the second thing is we will send you back.

**Rishi Sunak:**

There is absolutely nothing racist about wanting Britain to have secure borders that work.

**Suella Braverman:**

I would love to be, having, er, a front page of The Telegraph of a fligh.. of a plane taking off to Rwanda; that’s my dream.

*MUSIC: Firestarter by The Prodigy mixed with classical Indian music and singing*

**Winston Churchill:**

We shall go on to the end. We shall defend our island, whatever the cost may be. We shall go on to the end. We shall defend our island, whatever the cost may be. We shall go on to the end…

**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 up bringing 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)*

**PRIMA**

*MUSIC: Salut d’Amour by Elgar, a crackly old recording*

MARGOT FONTEYN: The Thames will take us to London town, of wonderful beauty and great renown. And right at the heart of London stands the Royal Opera House, usually known as Covent Garden - a magic name.

*Music continues*

MARGOT: How many times have I looked in that mirror as I put on my make-up for Swan Lake, Sleeping Beauty, an important first night or an exciting gala at Covent Garden, or just one of the hundreds of performances that go to make up a long career? I never felt it was routine. What they call the smell of the greasepaint and the lure of the footlights never lost their magic for me.

FREDERICK ASHTON: And this was her first appearance, she was, danced to this music, and so it has a lot of nostalgic memories for me, of her extreme beauty and her youth, as well.

MARGOT: Before the curtain goes up, I’m a little nervous, as always.

*Music draws to a close*

*APPLAUSE*

*MUSIC: Peer Gynt Suite No 2. Op. 55: IV Solveigs Sang, by Edvard Grieg*

*Music ends*

MARGOT: I’ve tried to tell you something about theatre and dance and what they mean to me, but why we do ballet is more difficult. Perhaps I wouldn’t have chosen ballet as a profession if I’d known that staying at the top once you get there is rather like running up a down-going escalator; if you stop running, down you go. But then that’s the fun of it, it’s the challenge that we love, and also the dancing. But so far as I’m concerned, whether it’s the pas de chat or the cha cha cha, the rumba, the samba, the Morris dance or the grand pas de deux, it’s all the magic of dance

**RA RA RASPUTIN**

*MUSIC: ‘DO NOT REJECT ME IN MY OLD AGE’ BY PAVEL CHESNOKOV (male voice choir, including a very deep bass voice)*

*SOUND EFFECT: POUNDING OF HORSES’ HOOVES, SHOUTS, WHISTLES*

*MUSIC: ‘RASPUTIN’ BY BONEY M (disco track)*

*LYRICS:*

*Hey, hey, hey, hey, hey, hey, hey, hey  
Hey, hey, hey, hey, hey, hey, hey, hey  
Hey, hey, hey, hey, hey, hey, hey, hey*

*There lived a certain man in Russia long ago  
He was big and strong, in his eyes a flaming glow  
Most people looked at him with terror and with fear  
But to Moscow chicks he was such a lovely dear  
He could preach the Bible like a preacher  
Full of ecstasy and fire  
But he also was the kind of teacher  
Women would desire*

*Ra Ra Rasputin  
Lover of the Russian queen  
There was a cat that really was gone  
Ra Ra Rasputin  
Russia's greatest love machine  
It was a shame how he carried on*

*He ruled the Russian land and never mind the Czar  
But the kazachok he danced really wunderbar  
In all affairs of state he was the man to please  
But he was real great when he had a girl to squeeze  
For the queen he was no wheeler dealer  
Though she'd heard the things he'd done  
She believed he was a holy healer  
Who would heal her son*

*Ra Ra Rasputin  
Lover of the Russian queen  
There was a cat that really was gone  
Ra Ra Rasputin  
Russia's greatest love machine  
It was a shame how he carried on*

*But when his drinking and lusting  
And his hunger for power  
Became known to more and more people  
The demands to do something  
About this outrageous man  
Became louder and louder*

*Hey, hey, hey, hey, hey, hey, hey, hey  
Hey, hey, hey, hey, hey, hey, hey, hey  
Hey, hey, hey, hey, hey, hey, hey, hey  
Hey, hey, hey, hey, hey, hey, hey, hey*

*"This man's just got to go", declared his enemies  
But the ladies begged, "Don't you try to do it, please"  
No doubt this Rasputin had lots of hidden charms  
Though he was a brute, they just fell into his arms  
Then one night some men of higher standing  
Set a trap, they're not to blame  
"Come to visit us", they kept demanding  
And he really came*

*Ra Ra Rasputin  
Lover of the Russian queen  
They put some poison into his wine  
Ra Ra Rasputin  
Russia's greatest love machine  
He drank it all and said, "I feel fine"*

*Ra Ra Rasputin  
Lover of the Russian queen  
They didn't quit, they wanted his head  
Ra Ra Rasputin  
Russia's greatest love machine  
And so they shot him 'til he was dead*

**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 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 INSTUMENTAL 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 myelf 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*