

QUEEN HAVE & MISS HAVEN'T

Eerie creaking and electronic crackle
Fly sound effects

MUSIC: Fats Waller - melancholic jazz organ wedding sounds

SCENE: Great Expectations 1946 film

Miss Havisham: Screams

Repeated knocking

Miss Havisham: Come in. Who is it?

Pip: Pip ma'am.

Miss Havisham: Pip?

Pip: Mr Pumblechook's boy, come to play

Miss Havisham: Come nearer, let me look at you. Come close. Look at me. You're not afraid of a woman who has never seen the sun since you were born?

Pip: No

Miss Havisham: Do you know what I touch, here?

Pip: Your heart

Miss Havisham: Broken!

Gasps looped. Drips, creaks, roars, wind sound effects.

MUSIC: Queen Victoria by Leonard Cohen

Queen Victoria, Queen Victoria, Queen Victoria...

My father and all his tobacco loved you,

I love you too in all your forms,

The slim unlovely virgin floating among German beer,

The mean governess of the huge pink maps,

The solitary mourner of a prince.

Queen Victoria,

I am cold and rainy,

I am dirty as a glass roof in a train station,

I feel like an empty cast iron exhibition,

I want ornaments on everything,

Because my love...

Queen Victoria,

The Twentieth Century belongs to you and me.

Let us be two severe giants not less lonely for our partnership,

Who discolour test tubes in the halls of Science,

Who turn up unwelcome at every World's Fair,
Heavy with proverb and correction,
Confusing the star-dazed tourists
With our incomparable sense of loss.

MUSIC – Scott Walker – ominous, foreboding, dramatic

SCENE: Royce & Marilyn

Royce: Why would I have to be a victim of all this garbage, the crap that you like?
You know nothing about classical music opera, nothing! Nothing! You can't sing an
opera you know nothing.

Marilyn: I know I don't sing opera

Royce: You know nothing, nothing

Marilyn: That doesn't mean that I don't enjoy it

Royce: You know nothing, I sing everything perfectly, note by note, you know
nothing. Oh God on a wheel.

SCENE: All About Eve

Karen: Don't you know that part was written for Margot?

Eve: It might have been 15 years ago, it's my part now

Karen: You talk just as Addison said you did

Eve: Cora is my part, you've got to tell Lloyd it's for me

Karen: I don't think anything in the world would make me say that

Eve: Addison wants me to play it

Karen: Over my dead body

Eve: That won't be necessary

SCENE: *Loud crunching sound effects*

SCENE: Grey Gardens

Little Edie: Because the people that I wanted to marry, really, were Sagittarians, and
they say above all don't marry Sagittarius, so I think they've got it all wrong. I don't
know, but anyway he's Scorpio

Interviewer: Maybe that's why you never got married?

Little Edie: Yeah I'm crazy about horoscopes, I wouldn't marry anybody where they
said it wasn't right. Isn't that awful? Because you know I went back to the Catholic
Church, I shouldn't even be *talking* about astrology

SCENE: *Dentist drill sound effects*

SCENE: Dynasty

Alexis: Well now, you look as if you're armed for battle

Krystal: I am

Alexis: Oh is it your little niece is that it? Are you going to shoot my heart out because I sent her back to the boondocks where she belongs?

Krystal: Stop the charade, Alexis. I know. I know what happened that day I was out riding the horse

SCENE: Whatever happened to Baby Jane?

Jane: Baby Jane Hudson made the money that paid for this house, that's who!

Blanche: You don't know what you're saying

Jane: Blanche, you aren't ever gonna sell this house, and you aren't ever gonna leave it, either!

SCENE: Eastenders

Zoe: Get away from me!

Kat: No

Zoe: You don't rule my life

Kat: You're not going to Spain, and that's that

Zoe: Why not?

Kat: Because I said so alright?

Zoe: And I have to do everything you say, do I?

Kat: No

Zoe: You can't tell me what to do, you ain't my mother!

Kat: Yes I am!

SCENE: Royce & Marilyn

Marilyn: In Las Vegas

Royce: Oh Shut up

Marilyn: I saw Milton Berle's show and I enjoyed it very much

Royce: Oh honey Milton Berle

Marilyn: and I must say I even enjoyed Martha Raye

Royce: Oh, oh god. Marlon Brando Emma Walker Berle KNOCK oh,

Marilyn: she appeared on the same programme with Lena Horne, and I saw that

Royce: Oh

Marilyn: And of course, er, in the nightclub Martha has a dirty show

Royce: Oh Jesus Christ!

Marilyn: That's for comedy, you know

Royce: Honey I wanna live in a world that I'm used to, coming home and putting on my opera my concerto, live in this shithole, this SHITHOLE downtown

SCENE: Gramma and Ginga

Ginga: Goodnight sis, shit-ass

Gramma: You gonna go home, where the hell are you going, you gonna go out again?

Ginga: Huh huh

Gramma: That'd be just like her

Ginga: *growls*

Gramma: She'll probably go out again

Ginga: I betcha can't dance like I can

Gramma: Who the hell wants to dance at my age, huh?

Ginga: I want to dance, I'd like to swing you around

Gramma: Like hell

Ginga: Huh? Wouldn't you like to dance? *Sings a tune*

MUSIC: Messiaen – orchestral, driving, haunting, dramatic

SOUND EFFECTS: Crackly, murky, dripping sounds.

Miss Havisham: Well, you can break his heart

MUSIC: Messiaen – cymbals, orchestra, sliding sounds, dramatic, driving, temperamental, vast

SCENE: Great Expectations 1946 film

Pip: I think she's very proud

Miss Havisham: Anything else?

Pip: I think she's very pretty

Miss Havisham: Anything else?

Pip: I think she's very insulting

Miss Havisham: Anything else?

Pip: I think I should like to go home now

Miss Havisham: Anything else? Anything else? Anything else.....

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 flight.. 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...

ENGEL

Music – Falling In Love Again sung by Marlene Dietrich

*Falling in love again.
Never wanted to.
What am I to do?
Can't help it.*

Music – Shoulderblades by Gilla Band

*Said "hello"
It don't know
That speaking in tongues deaf, licking gets red
Like a sock and it was
Feel like a chicken, act like a cock
Now it's all Dutch Gold
Orange door hinge, temples grow tunnels
The first mate sunburnt at stake
Suffering sideways
Ed Mordake
Still it's all Dutch Gold
Orange door hinge, tunnels grow temples
The last mate sunburnt at stake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake*

And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
Ed Mordake
It said "hello"
It was dead
Feet on an armchair, sharing a head
And headache two face
Suffering front ways, Ed Mordake
Again it's all Dutch Gold
Orange door hinge, temples grow tunnels
It's too late to be late
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
Ed Mordake
Ah, oh, ah, oh, ah, oh, ah, oh
Ah, oh, ah, oh, ah, oh, ah, oh
Bleurgh, ah, ah, oh
Bleurgh, ah, ah, oh
Bleurgh, ah, ah, oh
Bleurgh, ah, ah
Patience now please
Futon sleaze
Blue is a bastard, acts like a tease
It's too late for Ricki Lake
Talking all arse ways
It's too late, ah
Patience now please
Futon sleaze
Blue is a bastard, acts like a tease
It's too late for Ricki Lake
Talking all arse ways
It's too late
And now it's sad
Dutch Gold

Orange door hinge, temples grow tunnels
Daily rake with Quentin Blake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake
It's like a hat for Ed Mordake
And like a hat for Ed Mordake

ODE TO EDITH

MUSIC: 'ANANTA' BY GIUSTO PIO (flurry of gentle piano notes followed by a soft drone which continues underneath throughout)

Interviewer: Dame Edith, the world outside your own circle of friends tends to think of you as being remote, eccentric, forbidding and rather dangerous, now perhaps that's a false impression, and I want you to tell me face to face what sort of person you really are. Now first your appearance, which everybody knows - why did you devise the very personal style of clothes which you wear so often?

Edith: Well because I can't wear fashionable clothes. You see I'm a throwback to remote ancestors of mine and I really would look so extraordinary if I wore coats and skirts, I would be followed for miles and people would doubt the existence of the Almighty if they saw me looking like that.

MUSIC: 'ANANTA' DRONE

MUSIC: 'ROCKY MOUNTAINS' BY WENDY CARLOS (ominous sounding smoothly shifting synth chords)

MUSIC: 'ANANTA' DRONE

Edith: Something was said about me that I was as ugly as modern poetry, seems to me to have nothing to do with ones work at all.... Ugly as modern poetry... Ugly as modern poetry...

MUSIC: 'STINRG QUARTET NO. 8 IN C SHARP MAJOR (ALLEGRO MOLTO)' BY DMITRI SHOSTAKOVICH (frantic fast strings building up to driving rhythmic crescendo)

MUSIC: 'ANANTA' DRONE

Interviewer: Now in recent years I suspect that you really have become a member of the establishment, although you enjoy your...

Edith: Oh no I've not!

Interviewer: You've not?

Edith: No, no, no, no, no. No, no, no.

MUSIC: 'ANANTA' DRONE

Interviewer: Well now I want to take you back to your childhood. Is it true, it's always said, that you had an unhappy childhood?

Edith: Extremely unhappy

Interviewer: Is it in fact true that both your parents disliked your appearance as a child?

Edith: Er, my father, I don't think my mother bothered about it. My father loathed it. He liked people covered with curls and quite frankly rather common. You see he'd married a lady and it hadn't gone very well so of course he didn't want any more ladies about.

Interviewer: And is it true that he tried to change your appearance, that he had recourse to plastic surgery?

Edith: Oh yes.

Interviewer: What happened about that, tell me.

Edith: Well, it was very dreadful, I don't want to talk about it.

Interviewer: Alright. Were you, as part of this unhappy childhood, were you punished or were you teased, what was the particular form of torture?

Edith: Er, well I think they resorted to everything which could possibly humiliate or hurt me.

MUSIC: 'ANANTA' DRONE

Edith: Extremely unhappy.

MUSIC: 'PREFAC'E BY FKA TWIGS (quiet 'ah' singing, then wavering synth notes with a deep beat underneath)

Edith: You see I'm descended from the most queer and remote sources. On one side my maternal grandmother is descended straight from the Red Rose Plantagenets, and on another side I'm descended from an errand boy who walked barefoot from Leeds to London and built up a large fortune. Well I'm extremely proud of his having walked barefoot from Leeds, I think it's magnificent.

MUSIC: 'IMPROVISATION' BY OLIVIER LATRY (energetic, fast, rhythmic organ music)

Edith: Well until my brothers were born, my only companions were birds. I loved the wild birds, but my pet birds, there was a peacock you see, and he and I loved each other very much.

MUSIC: 'SWEATERS (SAM GENDEL REMIX)' BY LAURIE ANDERSON (sporadic beat, electronic whistling, pulsing synth sound) CONTINUS UNDER:

Edith: We would then walk round and round the garden, as you might say arm in arm, my arm around his neck, I was four years old. And I was asked why I loved him so and I said, "because he's very proud and has a crown and is beautiful." And then my father got him a wife, with his usual tactlessness, after which he never looked at me again and my heart was broken.

MUSIC: 'ANANTA' DRONE

Interviewer: All your professional life I have the feeling that you have been campaigning, you've been crusading either against something or for something, now what has the campaign been against?

Edith: Always for something

Interviewer: What's it been for then?

Edith: For any kind of new great work which was coming along, I mean we have after all found and helped a good many great artists in various arts. We really have you know. And against cruelty, against injustice, against snobbery.

MUSIC: 'SPIRITUAL ETERNAL' BY ALICE COLTRANE

- INTERVAL -

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 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