

TITS & TEETH
At the Cockatoo, Bistrottheque

Soup: Harry Alexander as Andy Warhol
Engel: Edd Arnold as Marlene Dietrich
Finding Grace: Azara Meghie as herself/Grace Jones

SOUP

MUSIC

*Have you (have you) had your soup today?
Campbell's of course, Campbell's of course
Have you (have you) had your soup today?
Campbell's tastes good, mm-mm good
Have Campbell's every day
You get vitamins that way*

*Proteins and minerals too
For breakfast or for lunch
For dinner or for brunch
Once a day, every day have soup – Campbell's!*

*Have you (have you) had your soup today?
Campbell's of course, Campbell's of course
Once a day, every day you should have
a bowl of Campbell's soup
Have some Campbell's right now!
Hey! Have you had your soup today?*

Andy Warhol:

Well I just like to have the same breakfast, have the same lunch, walk to work,
answer the same phone calls, and do the same paintings

Advert:

Pop art, Op art, underground movies x10
It's 10pm. Do you know where your children are?

MUSIC

ANDY by LES RITA MITSOUKO

Andy Warhol:

Ah, yes. Um, oh yeah and it really, really. Well it... Uh, just well, actually. Uh, I try to make people look good, But not, not really. I, uh. I...turn it into...and then...Sometimes it's hard but... sometimes it's easy. Well I... Uh gee I don't know how. Oh yeah. I always want somebody to... Oh yes, I've, oh yeah. Well yes I/They call me granny, they call me granny/It's really great / They do, so. Cause I was able to, sort of. Uh yes they do. Uh, I wish I didn't.Well just a feeling of...the same shoes actually. I don't know. No, no I had some, yeah. Yeah. I think Liza Minnelli...Liza Minne-Minnelli...Liza...

Song - I've Seen That Face Before (Libertango) by Grace Jones

*Strange, I've seen that face before,
Seen him hanging 'round my door
Like a hawk stealing for the prey
Like the night waiting for the day
Strange*

[A hubbub of voices and street sounds]

You get that? You get that?

Got it! Got it!

Open up the door now!

I love Studio 54 and I think everyone looks just beautiful

...and Andy's very cool...

Look at all my friends...

Studio 54 is open to everyone...

...limo please...

MUSIC

Take A Walk On The Wild Side by Lou Reed

Holly came from Miami F.L.A.

Hitch-hiked her way across the U.S.A.

Plucked her eyebrows on the way

Shaved her legs and then he was a she

She said, hey babe, take a walk on the wild side,

Said, hey honey, take a walk on the wild side.

Studio 54 conversation:

"Oh my God she looks gorgeous, gorgeous, gorgeous..."

"She looks all right"
"Uh. She looks much lovelier than she looked last week."
"Was she here last week?"
"Yes, she was here."
"Oh I don't remember that."
"She was here every night."
"Really, were you here every night?"
"Don't expect you are, working overtime"
"Who's that?"

*Candy came from out on the island,
In the backroom she was everybody's darling,
But she never lost her head
Even when she was giving head
She says, hey baby, take a walk on...
Doo-doo-doo-doo...*

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*

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 hard 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)