

# barbican

## Thick & Tight: SHORT & SWEET

**Welcome** to the Barbican for this year's London International Mime Festival, which is always eagerly anticipated as we re-emerge into each new year. Once again we look forward to joining forces with Helen Lannaghan and Joseph Seelig, the festival's directors, to bring four exciting and very different productions to the Theatre and The Pit, as well as a programme of slapstick shorts in our cinema. We're thrilled to once again be presenting international work on our stages: in the Theatre, Compagnie 111 returns with *aSH* by French theatre director Aurélien Bory performed by Indian dancer Shantala Shivalingappa. This is followed by *Interiors* from Scottish theatre company Vanishing Point. In The Pit, UK-based company Thick & Tight make their Barbican debut with *Short & Sweet*, a thoroughly modern variety show performed by a fantastic line-up of artists, which is followed by *Stellaire*, a love story beguilingly told through handmade cartoon-theatre by French company Stereoptik.

Whether you're here to see one, some or all of this year's London International Mime Festival Shows, we hope you have a fantastic time.

**Toni Racklin, Head of Theatre and Dance, Barbican**



We're thrilled to welcome Thick & Tight back to the Mime Festival and to its debut at The Pit, with a world premiere of irresistible new pieces designed to excite, provoke and satisfy.

Created by Eleanor Perry and Daniel Hay-Gordon and with a terrific line-up of artists, this thoroughly modern variety show mixes dance, drag, lip-syncing, satire and Japanese Noh theatre. Sid Vicious, Twigg and Rasputin all feature, together with other glittering icons including eight Edith Sitwells and everyone's favourite avant-garde duo, John Cage and Elaine Paige.

After last year's pause the Mime Festival is back large and live! We're delighted, as ever, to partner with the Barbican in presenting exceptional artists in London.

**Helen Lannaghan and Joseph Seelig, London International Mime Festival Directors**

## Key information

**Running time:** 1 hour 45 mins, with interval

**Age guidance:** 14+ (some adult content)

### Thu 27 Jan, 7.45pm

BSL interpreted performance by Jacqui Beckford

Post-show Q&A facilitated by Martin Hargreaves

Post-show talk BSL-interpreted by Martin Fox-Roberts as his drag queen alter ego, Maria Hertz

### Sat 29 Jan, 2.30pm

Relaxed performance

A Relaxed performance is ideal for those who would benefit from a more informal approach to noise and movement in the auditorium, or would feel more at ease knowing they could enter and exit freely. For this production:

- The house will be opened a little earlier to allow you more time to find your seats.
- A member of the Front of House team will lead a pre-show welcome talk.
- The Front of House team are briefed on providing a more informal service and relaxing the standards in regard to audience behaviour during the performance.
- The houselights will come up between each work in case you need to leave or come back into the auditorium.
- A quiet chill out space is provided with comfortable seating.
- The performers are briefed about Relaxed performances and know that you may need to move around and make noise.
- This performance has not been sensory adapted. Please get in touch with us if you would like to discuss further. Contact the Theatre team at [theatre@barbican.org.uk](mailto:theatre@barbican.org.uk)

## About the show

*Short & Sweet* is a thoroughly modern variety show created by Daniel Hay-Gordon and Eleanor Perry; an amuse-bouche platter of 9 new works designed to excite, delight and satisfy.

An array of famous and infamous characters will appear before you: Sid Vicious, Twiggy, Grace Jones, Rasputin and everyone's favourite avant-garde duo, John Cage and Elaine Paige. Corali Dance Company and the Camberwell Incredibles join us to mark *Thick & Tight's* 10<sup>th</sup> anniversary with a throwback to our first work in 2012 about the poet Edith Sitwell. A pair of moths and a couple of other small pleasures complete the evening.

*Short & Sweet* follows 10 years spent cultivating a mixture of drag, drama, queer culture, lip-syncing, design, satire and a multitude of dance disciplines. During that time, through our research and collaborations, our desire to celebrate and showcase people in all their differences and promote creative solidarity has become central to our work.

### Two Moths in Real Time

(15 minutes)

*Thick & Tight* were invited to respond to Japanese Noh and Kyogen theatre by the Noh Reimagined Festival, with a theme of 'Nature Unwrapped'; this is a preview of the work.

*Two Moths in Real Time* is inspired by the rhythms, structure, choreographic languages and metaphysical philosophy in Noh and Kyogen, finding a way through precise discipline towards expressive freedom and through complexity towards simplicity. Through extensive research and insightful training with Senzaburo Shigeyama and Dr Ashley Thorpe, we have tried to comprehend the performative, thematic and contextual elements of Noh and Kyogen, finding connections with our own practice in dance and queer performance.

*Two Moths in Real Time* explores the idea of undoing harm, of reversal as a kind of progression, unravelling the falsehood of humans being somehow separate from nature.

**Daniel Hay-Gordon** and **Eleanor Perry** Moths

**Tim Spooner** Costume Design

**Karina Tanabe Jones** Costume Consultant

**Mayumi Miyata** and **Stefan Hussong**, **Joji Yuasa**, **Benjamin Britten**, **Ka Baird**, **Yoko Ono**, **George Crumb**, **Akihiro Miwa**, **Stockhausen/Keiji Haino** and **Zeitkratzer**,

**Haruomi Hosono** Music

Sound recorded at **Snape Maltings** with the support of **Britten Pears Arts** (special thank you to **Jamie Orchard-Lisle**)

## **Vicious**

(8 minutes)

Sid Vicious (1957–1979)

*"I'm not vicious really. I consider myself kind-hearted. I love my mum."*

Punk pin-up. Murder at the Chelsea Hotel. Sex Pistols bassist. Delinquent. Innocent.

Vicious. Kid.

**Connor Scott** Sid Vicious

**Pam Tait** Costume Design

**Frank Sinatra**, **Sid Vicious**, **Jon Hassell** and **Brian Eno** Music

## **Finding Grace**

(10 minutes)

Grace Jones (b.1948)

*"Be your own sugar daddy!"*

Icon. Idol. Model. Jamaican Guy. Night clubber. Singer. Star.

Azara discovers Jones and what connects them; from listening to samples of her songs through her sister's wall as a child, to finding out how pioneering and important Jones was as an adult.

**Azara Meghie** Grace Jones/Azara Meghie

**Azara Meghie** Text

**Claire Ashley** Costume Design

**Grace Jones**, **Konshens** and **J Capri**, **LL Cool J** Music

## **Ode to Edith**

(13 minutes)

Edith Sitwell (1887 – 1964)

*"I'm an unpopular electric eel in a pool of catfish"*

Poet. Critic. Eccentric. Aristocrat. Muse. Campaigner.

**Daniel Hay-Gordon** and **Eleanor Perry** with members of **Coral Dance Company**:

**Veneshia Bailey**, **Graham Evans**, **Housni (DJ) Hassan**, **Bethan Kendrick**, **Sherifat King**, **Jackie Ryan** Sitwells on Stage

**Members of the Camberwell Incredibles**: **Danny Lucas**, **Daniel Reid**, **Blue Tierney**,

**Karen Murphy**, **Charlene Francis**, **Ed Thompson**, **Stef Brown**, **Andrew Cove**, **Jo**

**Conteh** Sitting Sitwells on Screen

**Tim Spooner** Stage Costume Design

**Darren Evans** Stage Headdress Design and Film Lighting

**Sheila Hay** Stage Prop Design

**The Artists of the Camberwell Incredibles** supported by **Robin Whitmore**, **Lauren Rigby**, **Anna Baines**, **Tris Bellotti** Film Costume and Prop Design

**Giusto Pio**, **Wendy Carlos** and **Rachel Elkind**, **Dmitri Shostakovich**, **FKA Twigs**,

**Olivier Latry**, **Laurie Anderson**, **Alice Coltrane** Music

**INTERVAL (20 minutes)**

## **Curtain Lady**

(4 minutes)

An ode to Daniel's family and Owen Ridley-DeMonick

**Daniel Hay-Gordon** and **Tim Spooner** Performers and Designers

## **I Wanted A Killer**

(5 minutes)

*The Manchurian Candidate* (1962 film)

Eleanor Iselin (Angela Lansbury) has important instructions for her son Raymond.

**Eleanor Perry** and **Tim Spooner** Performers

**Bernard Parmegiani** Music

## **Twiggy**

(4 minutes)

Lesley Lawson/Twiggy (b.1949)

*"You can't be a clothes hanger for your entire life"*

Model. Cockney schoolgirl. 60s icon. Boyish. Twig-like legs.

**Harry Alexander** Twiggy

**Tim Spooner** Costume Design

**The Kinks** Music

## **Ra Ra Rasputin**

(7 minutes)

Grigori Rasputin (1869 – 1916)

*"Despite my terrible sins, I am a Christ in miniature."*

Russian peasant. Self-proclaimed holy healer. Legendary lover. Orthodox. Coercive.

Indomitable. Endowed.

**Oxana Panchenko** Rasputin

**Tim Spooner** Costume Design

**Pavel Chesnokov** with the **Russian Male Orthodox Choir**, **Boney M.** Music

## **Cage & Paige: We Could Go On and On**

(20 minutes)

*"There are two things that don't have to mean anything, one is music and the other is laughter" Immanuel Kant, paraphrased by John Cage*

John Cage (1912–1992) and Elaine Paige (b.1948) star in a new avant-garde musical, the West End Hit, 'Paige After Paige'. Cage, King of 20<sup>th</sup> century music, philosopher and partner of choreographer Merce Cunningham meets his match in Elaine Paige, the Queen of the Musical. Seemingly at odds and juxtaposed, together they explore the meaning of life, sound, music, memories, time, space and cats. And you thought you knew them so well.

**Daniel Hay-Gordon** and **Eleanor Perry** Cage and Paige

**Daniel Hay-Gordon** and **Eleanor Perry** Costume Design

**Tim Spooner** Prop Design

**John Cage**, **Andrew Lloyd-Webber** and **Tim Rice**, **Richard Rogers** and **Oscar Hammerstein**, **Herman Hupfeld**, **Elaine Paige** and **Barbara Dickson** Music

Scripts of the text from *Short & Sweet* can be found at:-  
[thickandtight.com/short-sweet-text](http://thickandtight.com/short-sweet-text)

## Creative Team

**Darren Evans** and **Rachel Porter** Wigs, Hair and Make-up

**Tim Spooner**, **Pam Tait** and **Claire Ashley** Costume Design

**Lucy Hansom** Lighting Design

**Nao Nagai** Lighting Design for 'Two Moths in Real Time'

**Daniel Hay-Gordon** and **Eleanor Perry** Sound and Film

**Carly Hook** Stage Manager

**Claudia Palazzo** Assistant Stage Manager

**Daniel Hay-Gordon** and **Eleanor Perry** (in collaboration with **Azara Meghie** for 'Finding Grace') Choreography and Direction

## Other credits

**Raymond Scott** Music between works

'Grace Jones' by **Lynn Goldsmith**, 'Edith Sitwell' by **Cecil Beaton**, 'Twiggy' by **John S**

**Clarke**, 'John Cage' by **James Fraser**, 'Elaine Paige' by **Eva Mueller** Photo slides

*Short & Sweet* is co-commissioned by London International Mime Festival, Noh Reimagined Festival, Duckie and Corali Dance Company

It is supported by Arts Council England, The Lowry, South East Dance, Britten Pears Arts, Barbican, Vauxhall Gardens Community Centre, Kings Place, London Performance Studios, Rambert School and Russell Maliphant

With thanks to all the artists and team involved, Ryan Ormonde, Carl Harrison, Sheila Hay, Patience Tomlinson, Jan Winter, Ruth Holdsworth, our Advisory Committee, Sarah and Jon Archdeacon, Robin Whitmore, Lauren Rigby, Anna Baines, Tris Bellotti, Akiko Yanagisawa, Senzaburo Shigeyama, Ashley Thorpe, Mamoru Iriguchi, ShayShay, Kazumi Taguchi, Kazuko Hohki, Franko Figueiredo, Kumiko Mendl, Helen Wallace, Jules Cunningham, Matt Webb, Jamie Orchard-Lisle and Isabel Gouveia.

## About Thick & Tight

Daniel Hay-Gordon and Eleanor Perry established Thick & Tight in 2012. Their award-winning work has been shown at Sadler's Wells, Southbank, Royal Opera House, Tate Britain and Liverpool, Wilton's Music Hall, Britten Pears Arts, Brighton Fringe, Sydney Fringe, Stockholm Fringe, Sophiensaele Berlin, Duckie and many more. Their work reaches dance, theatre, cabaret, gallery and festival audiences, often within a queer context where it is most at home. Trained at Rambert School, Daniel and Eleanor work extensively as freelance performers and choreographers in the UK and beyond.

You can find out more and follow us at:

[thickandtight.com](http://thickandtight.com)

@thicktightdance

## London International Mime Festival

Directors: **Helen Lannaghan** and **Joseph Seelig**

[mimelondon.com](http://mimelondon.com)

London International Mime Festival (LIMF) promotes contemporary visual theatre. Its productions have been nominated for, and won, Olivier Awards, and in 2017 the festival was honoured with the *Empty Space - Peter Brook Special Achievement Award* for its work over four decades. Founded in 1977, LIMF is an Arts Council England National Portfolio Organisation.

LIMF 2022 gratefully acknowledges core financial support from Arts Council England, and the support of Institut français du Royaume-Uni towards the promotion of French artists.

## Show text

(Contains strong language)

### VICIOUS

*MUSIC: 'MY WAY' SUNG BY FRANK SINATRA (Instrumental into "Yes, it was my...")*

*SOUND EFFECT: EXPLOSION, BREAKING GLASS, SOUND OF SOMETHING FALLING HEAVILY DOWN STAIRS PUNCTUATED BY DIFFERENT VOICES SAYING "Sid, Sid, Sid...."*

**Nancy Spungen:** *Sid? Sid!*

*MUSIC: 'RISING THERMAL 14 16' N; 32 28' E' BY BRIAN ENO & JOHN HASSELL PLAYS UNDERNEATH:*

**American radio news report:** ...the Chelsea Hotel on West 23<sup>rd</sup> St... In room 100 Sid Vicious was sitting on the bed near his picture... in the bathroom was the 20 year old American girl he had lived with for two years. Nancy Spungen has been stabbed to death

**Second American radio news report:** Sid Vicious will not have to stand trial for the murder of a girlfriend at the Chelsea Hotel. Sid is no longer Vicious, he's dead

*MUSIC: 'RISING THERMAL' CONTINUES MIXED WITH 'FOREPLAY' BY SID VICIOUS (breathing and grunting sounds)*

**Uptight British man:** My personal view on punk rock is that it's nauseating, disgusting, degrading, ghastly, sleazy, prurient, voyeuristic and generally nauseating. I think that just about covers it as far as I'm concerned. Um I think most of these groups would be vastly improved by sudden death.

*MUSIC: SID VICIOUS PLAYING BASS LIVE*

**Sid:** Who needs the fucking UK? It's a load of fucking shit... Got a lot of wax in my ears today... People have been calling us Punks like since we were 15, you know what I mean like we've looked like this ever since then, like we haven't jumped on any bandwagon.

**Other band member:** We don't plan a year ahead let alone 5 years

**Sid:** We don't even plan for tomorrow, Christ!

**Other band member:** The only reason why we ever got where we have is not through fault

**Sid:** Are we gonna rehearse tomorr'a... Get lost Mum, I hate your guts!... Grown-ups are people who have become redundant... The difference between us and them is we don't care... I'm gonna be dead before I'm anywhere near that age... You see, being, you you don't necessarily a, grown up, you can be grown up at any age you know what I mean? Like there are 16 year old who are grown up, like we will never grow up we're just a bunch of kids you know what I mean? And we always will be kids. That's what we're...that's, that's like why we will never change, we won't change

*MUSIC: 'MY WAY' SUNG LIVE BY SID VICIOUS*

**Sid:** [loud belch] Wanna hear 'My Way' arseholes?

**Audience:** You are a poser!

## LYRICS:

And now, the end is near,  
It's time to face the final curtain  
You cunt, I'm not a queer,  
I'll state my case of which I'm certain  
I've lived a life that's full  
And travelled each and every highway  
But more, much more than this,  
I did it my way.

Regrets, I've had a few,  
But then again, too few to mention.  
I did, what I had to do,  
And saw it through,  
Without exemption  
I planned each chartered course,  
Each careful step along the highway  
And more, much more than this,  
I did it my way.

There were times, I'm sure you knew,  
When there was fuck, fuck all else to do,  
But through it all, when there was doubt,  
I shot it up, I kicked it out,  
I faced the wall,  
And did it my way.

I've laughed and been a snide,  
I've had my fill, my share of losing,  
And now the tears subside,  
I find it all so amusing,  
To think, I killed a cat,  
And may I say, not in a gay way,  
Oh no, oh no not me,  
I did it my way.

For what is a prat, what has he got,  
When he wears hats and he cannot,  
Say the things he truly feels,  
But only the words of one who kneels,  
The record shows, I fucked a bloke,  
And did it my way.

## 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)*

**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.

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)  
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Pull up to my bumper  
(Pull up to my bumper baby)  
Pull up to my bumper  
(Pull up)  
Pull up to my bumper  
(Pull up to my bumper baby)*

## **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: 'PREFACE 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*

## **CURTAIN LADY**

Mumbled talking, gradually getting louder. Let this text go and only begin after you hear "these quality gorgeous curtains"

**Curtain Lady:** When I found this place and I came in, I can't tell you what I did, mmm, I had to, do the whole house. I had to. I mean something like this and the other ones I bought were so unbelievably beautiful. You could never find these curtains anywhere, believe me. You could never, never. That's why it's worth – I'm so glad this place is here right around the corner from where I live. Can't go anyplace else for curtains except this place, it's unbelievable what she's got here, it's unbelievable. So beautiful. Look at this; talk about something different. Ah, for the Spring and Summer, brightened up my whole house, so pretty. Matter of fact when my kinds, everybody, ev- not only my kids, everybody who comes in, they just can't even believe what I what I have have. That I bought these, they can't believe it because they're so pretty. And I mean come on, how could you not buy, walk out and not buy these curtains. So beautiful, they really really are gorgeous. They are, believe me (small tut). That's why everybody, this is the only place to come for curtains though, believe me. The only...

## **INTERRUPTIONS BY INTERVIEWER**

It's more than worth the trip, believe me a lot more. This is unbelievable this place. It is more than worth the trip to come here for curtains, it really is. So gorgeous. Matter of fact I gotta continue

## INTERVIEWER LAUGHTS A LITTLE

Yeah, why not? For the (er) Winter; not putting up my other ones. This is the place to get something so different, so beautiful, the quality. So gorgeous for what I see here though. It's crazy what she's got it's beautiful! That's why this is the only place to come for curtains, believe me.

Only thing is, it's a good thing I don't work here. My pay check would be on every single curtain in this place; that's my problem! So pretty, look at that (Tut). It's unbelievable. I picked the right ones, I have to say the truth, I have picked the right ones. So pretty.

**Interviewer:** We'll just have you get a little closer to the curtains and just talk about the price. How you feeling about the price at the Quality Curtain Outlet?

**Curtain Lady:** Everything that I wanted, was something so pretty for the Spring and Summer; it's all on clearance.

**Interviewer:** You just have to speak a little louder...

**Curtain Lady:** Oh I'm sorry, I'm sorry. Everyone that I loved, to re-do the house for the Spring and Summer; everyone was on clearance. I mean their prices! That's crazy. It's unbelievable. I couldn't understand that; now I could understand, if it was not on clearance, be three times this price, anywhere that you purchased it. You would never get um, get these for 9.99. Not something like this, never. That is impossible. That's the problem, here, with these prices! Oh my God. As I say, if you go any place else I hate to tell you what a big mistake 'cos this is the only place to come for these gorgeous gorgeous curtains. For this price? You could never find them anywhere. That's the thing! Not like over here for these prices, never.

That's why, I'm so glad this place opened. I am so thankful for this place to open up. She better stay stay here too forever (laugh) she better! So beautiful. It really really is. All of my kids too they wanna come here now, my daughters, course they're not kids but they're in their thirties. When they saw my curtains now they all want these curtains, they do. That's why I told them; afterward they've got to come here on a weekend to get these before they disappear, cos they are gonna go. They are for that price, 9.99? Come on! It's crazy, so beautiful. Really is so pretty. So nice.

**Interviewer:** Thank you

## I WANTED A KILLER

*MUSIC: Low ominous electronic bass sounds, slowly pulsing throughout the following...*

**Eleanor Iselin:** It's been decided that you will be dressed as a priest. To help you get away in the pandemonium afterwards. Chunjin will give you a two-piece Soviet Army sniper's rifle that fits nicely into a special bag. There's a spotlight booth that won't be in use. It's up under the roof on the 8<sup>th</sup> Avenue side of the garden. You will have absolutely clear protected shooting. You are to shoot the presidential nominee through the head. And Johnny will rise gallantly to his feet, and lift Ben Arthur's body in his arms, stand in front of the microphones and begin to speak. The speech is short, but it's the most rousing speech I've ever read. It's been worked on here and in Russia on and off for over 8 years. I shall force someone to take the body away from him. Then Johnny will relieve those microphones and those cameras with blood all over him, fighting off anyone who tries to help him, defending America even if it means his own death! Rallying a nation of television viewers into hysteria, to sweep us up into the White House with powers that will make martial law seem like anarchy! Now this is very important. I want the nominee to be dead about two minutes after he begins his acceptance speech, depending on his reading time under pressure. You are to hit him right at the point that he finishes the phrase, 'Nor would I ask of any fellow American, in defence of his freedom, that which I would not gladly give myself; my life before my liberty'

Is that absolutely clear? Would you repeat it for me Raymond?

**Raymond:** Nor would I ask of any fellow American...

**Eleanor:** ...in defence of his freedom...

**Raymond:** ...in defence of his freedom...

**Eleanor:** ...that which I would not gladly give

**Raymond:** ...that which I would not gladly give

**Eleanor:** ...myself...

**Raymond:** ...myself...

**Eleanor:** ...my life before my liberty

**Raymond:** ...my life before my liberty

**Eleanor:** I know you will never entirely comprehend this Raymond, but you must believe I did not know if would be you. I served them, I fought for them, I'm on the point of winning for them the greatest foothold they will ever have in this country, and they paid me back by taking your soul away from you. I told them to build me an assassin, I wanted a killer from a world filled with killers and they chose you, because they thought it would bind me closer to them. But now we have come almost to the end. One last step, and then when I take power they will be pulled down and ground into dirt for what they did to you. And what they did in so contemptuously underestimating me.

*MUSIC: Low ominous electronic bass sounds, getting louder...*

**Presidential inauguration host:** Ladies and Gentlemen, our national anthem!

*MUSIC: The American national anthem sung by a single singer*

**Eleanor:** You are to shoot the presidential nominee through the head... you will be dressed as a priest... absolutely clear protected shooting...my life before my liberty... right at the point when that he finishes the phrase... Nor would I ask of any fellow American

**New President of the USA:** Nor would I ask of any fellow American, in defence of his freedom, that which I would not gladly give myself; my life before my liberty

## **TWIGGY**

*MUSIC: 1960S SLOW SULTRY ORGAN MUSIC*

**Twiggy:** I don't know why everybody likes me so much, I suppose it's because I'm so much like most girls of 16.

*MUSIC: 1960S SLOW SULTRY ORGAN MUSIC*

**Twiggy:** I don't think the other models resent me. Well I'm not that big really, am I? Hope I will be, but I'm not at the moment.

*MUSIC: 1960S SLOW SULTRY ORGAN MUSIC*

*MUSIC: BRIEF FLASH OF 'YOU REALLY GOT ME' BY THE KINKS*

Twiggy: I was at school, and I wanted to be a model you know. And 'cause I was thin and that, and um, people said you ought to try it. And um, I didn't really think much about it, 'cause I had to stay and get my GCE's you know

*MUSIC: BRIEF FLASH OF 'YOU REALLY GOT ME' BY THE KINKS*

**TV presenter:** In just one year, Twiggy has moved from the grammar school classroom to scale fashion's dizziest heights. She can earn 300 guineas a week standing on her twig-like legs. (*MUSIC: BRIEF FLASH OF 'YOU REALLY GOT ME' BY THE KINKS*) With her boyish haircut and a figure so slim that a bust is hardly discernible, she's invaded a world which once seemed reserved for rather older upper-class ladies, and emerged as the first truly classless top model.

*MUSIC: BRIEF FLASH OF 'YOU REALLY GOT ME' BY THE KINKS*

**Photographer:** Smile a little bit more. Yes, again, little more of a smile, very natural. That's it, it's Twiggy remember.

*MUSIC: BRIEF FLASH OF 'YOU REALLY GOT ME' BY THE KINKS*

**Interviewer:** A lot of the publicity seems to suggest you are rather a sort of sexless sort of girls, looks...

**Twiggy:** LAUGH...

**Interviewer:** How do you feel about that, do you mind?

**Twiggy:** I don't mind, no. You know, I am really, I look like a boy

**Interviewer:** You're really sexless, I don't think that's so, is it?

**Twiggy:** LAUGH... Don't know!

*MUSIC: 'YOU REALLY GOT ME' BY THE KINKS*

*Girl, you really got me goin'  
You got me so I don't know what I'm doin'  
Yeah, you really got me now  
You got me so I can't sleep at night  
Yeah, you really got me now  
You got me so I don't know what I'm doin', now  
Oh yeah, you really got me now  
You got me so I can't sleep at night  
You really got me  
You really got me  
You really got me*

*See, don't ever set me free  
I always wanna be by your side  
Girl, you really got me now  
You got me so I can't sleep at night  
Yeah, you really got me now  
You got me so I don't know what I'm doin', now  
Oh yeah, you really got me now  
You got me so I can't sleep at night  
You really got me  
You really got me  
You really got me, oh no*

*See, don't ever set me free*

*I always wanna be by your side  
Girl, you really got me now  
You got me so I can't sleep at night  
Yeah, you really got me now  
You got me so I don't know what I'm doin', now  
Oh yeah, you really got me now  
You got me so I can't sleep at night  
You really got me  
You really got me  
You really got me  
Oh yeah!*

## **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 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 such an inspiration

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

*MUFFLED SOUND AND NOTES OF MUSIC*