

Disconnect 1

{Cultural background: Funny in English culture, lunatic in others.}

[Three Irish harps and a kettle drum. None of these are played.

Cello, violin, cymbal, tootling horn, (A) electronic orchestral background, (C) traffic commotion sounds, (D) car door slam, (E) sound of swerving cars and car crash.

Bass, bel canto.

(F) Very short scream.

(G) Longer scream.]

[The classical instrumentalists reach the platform, dressed formally as the Irish do, that is, not too formally.

The bel canto Bass then enters. He has full hair (or a wig if he has not got any) that should be dark and not intensely waxed down. Through either side of his head should emerge what appears to be a dark wooden curtain rod with dark rounded endings, but of course much shorter.

His face should be waxed white, as a clown, but with no red (black is possible for the lips).

He is wearing a black formal suit and a T-shirt in white with large red and orange polka dots in its design.

Around his waist is a mid-grey cylinder, protruding as if it had no support. He is wearing no trousers. He has minimally short white socks and fully black shoes that should show no other colour.]

[The Bass begins in speaking voice, and continues until indicated. No music yet.]

When I left by your instruction

[(C) p.

To escape its (B) lunatic control]

I thought (F)

Now bitter delusion

I had your support.

[Music (including cello) and (A) to theme of the first three chords of 'It was the bridge at midnight', developing into a theme in which the violin ascends to high notes and then gently drops off.

Just before the highest notes, the cello comes in with a continuous low note which never changes but tails off where indicated.]

Before the greyness of winter

Again and yet before

Before the herald of twilight

In this street of many people

[The cello has entirely stopped. There is a soft drumstick brush on the cymbal.]

The vacuum of nothingness

Spreads its cool fingers

Caressing with its scratchings

Expressionless cheeks.

[The full theme of 'It was on the bridge at midnight' with full orchestra begins, with (D) superimposed toward the end. It is repeated p (but without the door slam), together with:

I see darkness in stark branches

No bird (cello commences with increasingly full orchestral accompaniment) will

[bel canto] ever sing.

There (Bass puts both hands with outspread fingers to right breast) is nothing.

(more intensely) Now there is nothing.

Not (Bass puts his hands forward with fingers outstretched slightly upwards)

even (climax) death.

(orchestra concludes, together shortly with (G) and (E).]