

John Cage in rehearsal with Electric Phoenix

Sunday 19 June 1988, 11am, October Sound studio 2, London

In 1988 Electric Phoenix commissioned Four Solos for Voice from John Cage. The world premiere took place at Merkin Hall in New York on 29th June 1988. Preparatory to that event, Cage visited Electric Phoenix in London for a one hour rehearsal at John Whiting's studio in Holborn, which Whiting recorded on cassette (in mono: the balance is the incidental result of five microphones being used for rehearsal purposes, one by each singer and, later, an effects microphone). The following is an edited transcript of the spoken parts of that recording, done by Daryl Runswick. There exists a 'raw' transcription with every hesitation, repetition, stammer and interruption reproduced as faithfully as possible. This is a 'smoothed' version which is less fiddly to read and hopefully conveys reasonably faithfully the sense of what was said.

Personnel	Cage	John Cage
	Judy	Judith Rees, soprano
	Meriel	Meriel Dickinson, mezzo-soprano
	Daryl	Daryl Runswick, tenor
	Terry	Terry Edwards, bass, artistic director of Electric Phoenix
	JW	John Whiting, sound projectionist

Cage [Tape cuts in] ... in the course of it his cat got sick. (Laughter.) And they were powder you see. (**Terry** Yeah.) He was experimenting with all sorts of things. And he said that he could have done something but it would take months.

Terry Yeah. I have the feeling, these things do, don't they.

Cage And he said it was too uncontrollable.

Terry Well we've got, you've got some ideas, haven't you John [Whiting], for what to do with the electronics.

JW Oh the electronics part of it: you're probably familiar with that universal box, the SPX90, that everybody from Laurie Anderson on up and down uses. And we travel routinely with a pair of those. (**Cage** Mm-hm.) It would be easy to arrive at something – a series of somethings – that didn't sound exactly like they always sound (**Cage** Mm-hm.) out of there, that is, by varying the parameters rather than just taking pre-sets. So there would be quite a bit available from those.¹

Cage Is it possible to do what I suggested, to have the voice change at certain points?

Terry Mm, we're changing them each line. (**Cage** Each line?) Mm. Yes. We've got –

¹ In subsequent correspondence JW states that in performance the treatment was done on a single Lexicon LXP box. See Daryl Runswick: *John Cage, Electric Phoenix, 4 Solos for Voice and the Cage mafia backlash*, Dazzle Music 2005-8, available at darylrunswick.com. At this rehearsal a single Yamaha SPX90 box was used.

Daryl I think we mean the electronic changes.

Terry Oh the electronics. (**Cage** Mm-hm.) D'you mean the electronics. (**Cage** Mm-hm.) Oh yes. (**Judy** Just at the asterisks.) Each one'll be different. Yes.

JW I don't have something specifically worked out at this stage (**Cage** Right) but the machinery is there to do it with. (**Cage** Great.)

Terry We can perform it now for you, maybe. (**Cage** Gotcha.) But Daryl, if you want to – we've got two questions that Daryl wants to –

Daryl Well, yes, erm... a tiny note... is either very soft... or very short. (**Cage** Well, if it's to go in that direction.) Yep, that's right – 'A small note is either *pppp* or *p* in the dynamic range, or, short in duration, or both.' But that means you *could* sing a tiny note *ppp* and long. (**Cage** Yeah.) Or you could sing it very short and loud. (**Cage** Right.) Good. We just wanted to clarify your intentions over that one.

Now the other one is, this text, may we repeat it, or, chop it up, or do we just sing it once? (**Cage** Er...) So you can – (**Cage** This particular text –) Every text, we get, like, 'From a distance' –

Cage No, I thought of it as being done once.

Daryl Just once. (General approval.) Good. That's fine. Excellent. (Pause.) We actually rehearsed it both ways, and we found that, if we did it once, the piece –

Judy Yes, it's much sparer, many more silences and (**Cage** Yeah.) rests.

Terry What sort of watch have you got this morning Judy? (**Judy** Wrong one.) Right, well we need –

Daryl I've brought two stopwatches. (**Terry** OK.)

Cage We've made, in the computer, printing that's possible that all the words [can be put in] the program. And it's very amusing. (Laughter.)

Judy Collected edition, yeah, I love my mushrooms one. This exciting... remark, 'mushrooms'. (General laughter: then Cage laughing alone.)

Terry Daryl, can you lend Judy your watch? (**Daryl** Yeah.)

Cage Then there's a line about the hubby – don't you have that? Something about your hubby...

Terry Oh yes, I have, 'That's why you lied about your hubby', yes. (Laughter.)

JW I'm s'posed to ask you a question (**Cage** (Laughing)Yeah?) 'bout Eric Mottram, who interviewed you a number of years ago, and who wanted to come and see you this morning but couldn't, [and who] asked me to ask you what were your sources of text and your method of selection?

Cage Oh it's all my library. And my correspondence. And my manuscripts, and so forth. (Murmurs of appreciation.) And there were several categories and then there [were] the chance operations that I use, so I'd find which category and then which... I would finally pinpoint, what it must actually use. There were several pages, I was able to tell which page it was on, so forth it [would use] the book. Yeah.

JW Well I showed him a copy, couple of days ago, over lunch, and he was rolling about on the floor (laughs) over the text selection, which he thought remarkable. (JW and Cage chuckling.)

Terry Right. One other thing, there's so many ways one can approach this but we suddenly realized that we were relating to each other (**Cage** Yeah) every now and then, because one person would ask a question (**Cage** Yeah) and one could answer it. (**Cage** Yeah. (Laughs.)) But then it would also be quite wonderful to do a performance when we actually couldn't hear each other. (**Cage** Yes, sure.) So that we might be in four dressing-rooms (laughs).

Cage That would be how I would have thought of it.

Terry Yes, so that there's absolutely no relation. Yeah, yeah. (General approval.)

Cage What you can do, to get to that, when you're still together, is make a schedule for yourself that you follow as though you were catching a train.

Terry So that one doesn't try and fit one's part into what everybody else is doing, but you decided beforehand (**Cage** I think that –) when you'll do it. Yeah. (General approval.)

Cage – that would be more interesting than responding to one another. Because then there will be coincidences that are not intentional. And those are always actually more spirited than ones we think of, because we tend to think of obvious things, whereas the coincidences are not so obvious. (General approval.)

JW Which Bill Burroughs and Brian Guyson were on to years ago in their own way as well. (Chuckles.)

Terry Alright, shall we do it?

Judy Yes, can I have a wee-wee first?

General noisy milling about during which:

Cage (Voice emerging through babble) – it might be that something small, something like a jack-in-the-box that could become quickly large might be a practical way to have a visual element, and that if you each had such a box... that, maybe we would find four times to come with them – (laughter) I think that mightn't be bad.

Terry Well there are such things, aren't there.

JW There's a (**Cage** ... trick store) there is, there's a magic shop and a trick store just around the corner from here actually. (General approval.)

Cage I think that would be very nice. And I think each one should only do it once. (General approval.) And if you wanted to know when, then I could find out through chance. (General approval.)

JW They have rotating bowties and all kinds of things. (Prolonged laughter: **Meriel** Plenty of scope.) Another possibility of course, with the radio microphones, is that one could wander about and even leave the room, and still the voice would be heard over the system, and come in by another door. (Laughter.) Spatially you know anything is on.

Daryl Obviously you won't hear the electronics now. It's hardly necessary to say that.

Terry OK. Do we all just look at each other and start the clock? (**Judy** Yep.)

Click of stopwatches. Rehearsal of Four Solos for Voice, 14'46", after which JW applauds.

Cage Where do you have the loudspeakers?

JW We generally work with an ambisonic, four speaker (**Cage** Four speakers, ah, around the audience?) setup, yeah, around the audience.

Cage Around the audience. That'll be very good.

JW And I have a pan-rotate system which allows (**Cage** Which you can change –) spaces to change, (**Cage** A-huh) either very rapidly, or slowly, continuous spirals (**Cage** Yes) or across (**Cage** A-huh) the hall –

Cage Maybe I should deal with that.

JW Yes, if you'd like to score spatial distribution –

Cage But since each of the singers is free to, within a time bracket it might be difficult for you to...

JW Well, except that I could be moving (**Cage** inaudible behind this) according to a separate scale, whether they were singing or not. And when they sang their movements would enter into wherever I happened to be.

Cage Don't know. (8 seconds silence.) Off-hand I like the idea of one coming from one place... and another from another place. (Silence.)²

² The pan-rotate system was not used in performance by Electric Phoenix.

JW That can be, but (Cage inaudible behind) those places can change if you like that idea.

Cage is silent. After 8 seconds, general rustling, then:

Meriel I have one piece of text and I don't think I'm pronouncing it right, no dictionary I possess, it's the 'A mãe, Pum-Pum' one, is that South American Spanish? (**Cage** That's Portuguese.) Ah. Could you pronounce it for me?

Cage No. (Laughter).

JW I have the source. (**Meriel** Yeah? Oh good) Yes. I have a Brazilian source, who knows (**Cage** That's –) Portuguese Portuguese – is it Brazilian Portuguese or Portuguese Portuguese?

Cage I think it might be Brazilian.

JW Well, I know a Brazilian, from whom we can get absolutely authentic pronunciation. (**Cage** Right.)

Judy What about 'Vem pastar att det inte finns'? What language...

Cage I think that's Swedish or Finnish, right, one of those. (**Judy** Sounded Scandinavian to me.) Scandinavian.

Daryl Where, where do you envisage that we shall stand onstage?

Cage I think it would be good if you were separated. (General approval.) But since the speakers are separated, it isn't essential. Whatever is best for you. I should think you'd feel better separated. (General approval.)

JW You like the idea of physical movement of the singers, or do you want them to stay in one place all the time?

Cage Well, do you have wires?

JW Well we have radio microphones –

Cage So you may move freely. Then I think movement could be fun. (Silence 5 seconds.) That'd be very good.

Terry Once again (**Cage** Good.) do you think the movement should be decided as part of the time schedule, or, we take what we're feeling at the moment?

Cage I think some liberty would be alright. (**Terry** Ok. Right.)

JW The home base requirement would be that those places which are getting electronic treatment were going to be through another microphone which would be a stationary microphone (**Cage**

Mm.) so that, each time someone was treated, which is rather infrequent, that person would have to be at a particular place where that microphone was, but in between the treatment points, the movement could be wherever.

Cage Would there be only one such point or would several points...

JW There would be one for each person.

Cage That's good. So it wouldn't be as though –

JW Not everybody coming to the same place.

Cage Right. (General approval.) So, you'd go to your center. And otherwise you'd be amplified from wherever you were – (General approval.)

Daryl It would make sense for us to each start the piece at our center, (**Cage** Mm-hm) move away and then come back for the electronics and then perhaps come back at the end of the piece as well, so we begin and end (general approval) at our places. (5 seconds silence.)

Meriel We'll have to carry a stopwatch, when we move. (General approval.)

Judy And the music, the score.

Terry Well yes, that's – Still thinking of a set of cards, I must say. I like the idea of changing, having decided the voices, of actually putting the voice in a different place each time. So that when swapping two cards, you're swapping the, I mean we've all got to have our own choice obviously. I like the idea of having the voices, in my left hand sort of thing, and having the music in the right hand, and each time shuffling – (**Cage** (laughs) Great.) shuffling the cards so I don't know which sort of voice I'll end up on any phrase (**Cage** Gotcha) until I do it. But we'll see. I don't think I'll do that first time. (Laughter.)³

Daryl One thing that worries me a little bit about what John said about planning in advance exactly when we're gonna start our things, each section, if we actually write that in, then every performance will be the same.

Cage Oh don't do that –

Terry You could change it, (**Cage** Change it –) write in and change it every performance.

Cage Change it for each performance. Though some people tend to do the same thing each time. Others might –

³ These ideas (radio mics, spatial movement by the singers and cards on which the music was printed) were not in the end adopted. At subsequent rehearsals the singers decided to stand at four music stands as normal and to use stand microphones, not radio ones. Two mics were employed for each singer; one to be used for any electronically treated events, the other for untreated ones. To produce the sense of four discrete events taking place independently of one another the positioning of the stands and mics was rather more separated than was normally the case for Electric Phoenix, and the alignment was a straight line, not the usual crescent we employed when doing a piece that required us to interact conventionally.

Daryl What I found myself doing that time was, when I came to look for my next section, I would choose a time (**Terry** Exactly what I did.) when I would do it. (**Cage** Yes, that's it. **Judy** Yes, and me, yes. **Cage** That's –) So that then whatever was happening at that time I'd start anyway. (General approval, through which **Cage** That's a good idea, make up your mind anyhow.)⁴

Terry So (**Cage** So –) you were quite right, there were some very interesting ...

Judy There were, cos I still got the answer, there are several on 'How can a stranger like yourself help me?' And you came back –

Terry You got it: this time though I beat him into the answer. It so happens – which second is that, Judy? (**Judy** It's ten forty-five.) Judy asks the question, what is the question again?

Judy 'How can a stranger like yourself help me?' I have that line.

Terry The next thing I sing is 'Who knows'. (Laughter.) The next thing Daryl sings is –

Daryl 'become a man to behave toward this American government today' (Prolonged laughter.)

Judy What do you do then?

Meriel (sings) 'TA' (Laughter.)

Terry The last, though, the odd place where we both had one word, I had 'O' and you had something else (**Daryl** 'OM') and we were within a second of each other. (**Daryl** Yes.)

Meriel Eight minutes. I have my lovely 'dandelions'. I like that one, it's lovely, 'Dandelions make the best candles if they are dried up make a wish Blow out the candles'

JW I think it's wonderful to be inadvertently profound. (Laughter.)

Cage Well I, I'm very pleased.

Daryl Do you know the Merkin Hall in New York?

Cage I know it, yes.

Daryl Would it be – (**Cage** Not awfully well, but –) No I see, is there a large gap in the stage, is there a drop, between the stage and the audience?

Cage Thinks me there is.

Daryl Yeah. Which means that to perform this we'd probably have to stay onstage.

⁴ This plan was adopted. No-one ever wrote down timings in advance: we chose 'on the hoof' during performance, using the gap between any two events to choose the timings for the next one.

Cage Yep. Unless you had some steps.

Meriel Yes, you mean not go down into the audience.

Daryl Because often we'll be standing in an arbitrary place where we've walked to. And of course our voice will be coming from somewhere completely different.⁵ (Silence 3 seconds.)

Cage I think that'll be very nice. If you find anything that appeals, each one can do some trick, that is visual. Then do it once. Each one do it once. (Rustling of pages.)

Daryl Do, do you want us to find some way of (**Cage** What –) predicting where that will be?

Cage What, where it will be? (**Daryl** Mm-hm.) Well I didn't bring my... magic numbers with me. But I could do that.

Daryl Yes. that would be good if you did that, we could phone you and find out where it was (**Cage** Right. General approval.)

JW Suppose each of you were to call round at the magic shop, and have a look, and each one choose something, for themselves. You know, on Monday or in lunch break or something like that. (General approval.) Choose your own personal effect as it were.

Meriel Presumably not something that makes a noise, or –

Cage No it's just something that would be visual. (Silence 2 seconds.) It would be (laughing) very odd, don't you think? (Laughter.)

Meriel Suddenly out of nothing, yeah.

Daryl What I ought to do is I ought to –

Cage And we'll put it between two of your vocalisations. (General approval.)

Daryl Yes, so that it doesn't coincide with –

Cage And then that will activate some of the spaces. (General approval.)

Meriel I tend to begin my text a little too soon still. Think I must wait a bit longer before I begin each one and that will –

Terry Well (general talk, through which **Cage** So, that –) my only real mistake was the first thing I did, which was wrong, I suddenly realised that I started within the box but I also can't stop until 30. My first utterance has got to be fifteen seconds long. (General approval.) And I didn't do it, I went 'IL'

⁵ This never happened: see note 3 above.

and thought uh, (claps) wrong. (Laughter. **Daryl** You can start anytime.) I can't. I've got to start by 15. (General babble.)

Cage I've come completely unprepared to write or anything. We – (**Terry** Do you want to write something, I have a pad here.) What I'd like to do is, to find out how many brackets each one of you has.

Meriel Ah. The square brackets, yes. (**Judy** I don't have any.) I just have one right at – (**Terry** I have one on the first –)

Cage No I mean time brackets. Several – (**Daryl** I think we all have the same number don't we?) I will tell you, let's see, one, two three four, five, six seven eight nine ten eleven twelve thirteen fourteen fifteen sixteen seventeen eighteen, there isn't, this – (**Judy** Yes, there are. **Terry** Eighteen? **Meriel** I have eighteen. **Terry** We all have eighteen.) You all have eighteen?

Terry Well as for Daryl I'm guessing.

Daryl 12, 13, 14, 15, 16, 17, I've got nineteen. (**All** Aah.)

Cage (Amid babble) They don't necessarily have the same. (Rustling of scores. **Meriel** Eighteen. **Terry** Eighteen, ah.) And how m-?

Daryl I've got nineteen. (**Cage** You got nineteen.) Yeah.

JW You get a bonus for having to do extra. (General chuckling.)

Terry No wonder you always seemed to be singing. (**Daryl** (chuckling) Yes, that's right.)

Cage So I will find out, I can find out, quickly, between which ones, which one of you would do it. (**Meriel** From the event, yes.)

Terry Do I assume that, er, I weakly put in a little sound last time, do I assume that you don't mind (snaps fingers twice) an odd one of these, or, something that we might find works with our – or would you rather have no extraneous noises?

Cage No, that's alright.

Terry You can put them in, I mean (to Daryl) you did one and I thought it was part of the piece and then I realised you were telling yourself off.

Daryl Yes I did that – I realized I had five minutes [*seconds?*] to go and I should still be singing. (Laughter.)

Terry I thought, ah, (snaps fingers) but then, ah no, that was a real...

Daryl But I did (sings doing wa-wa effect with hand over mouth) wa-wa-wa, things like that occasionally. I did that once because I was simulating my electronic effect. (Laughter.)

(Silence 8 seconds.) Is there anything else we need to know? (**Terry** Don't think there is.)

Meriel He's working out – (**Cage** murmuring in the background) with his magic numbers. (Silence 2 seconds. **Daryl** Oh he's doing it now.) Yes. (Silence 9 seconds.)

Cage So, I would let you know between which (becomes inaudible behind general approval.)

Terry Whatever you find in the magic shop you have to carry around.

Meriel Yes. And also, it should be something you can conceal, so that they don't – (general approval) see it until you really use it.

Cage Right. It should be small. It could become – anonymous. (**Meriel** Yes.)

Judy One perhaps, flowers coming out of – (obscured by laughter.)

Meriel Well there are that kind of thing, there is one of those there yes.

JW The flowers coming out of the barrel of a gun, there's – (laughs. Laughter.)

Meriel 'BANG', yes, that would be a very good one. Very good. We'd better check with one another (laughs) or we could all buy the same thing. (**Daryl, Terry** We'd better get together.) We'd better get together, yeah.⁶

Terry (Coughs. Silence 4 seconds.) Well –

JW Or if two of you got the same thing you could trade.

Terry Unless you want to hear a totally different performance, we – (laughter)

Meriel We could do it again. (Laughs.)

Cage Would you like to do it again? (**Terry** Sure. Would you like us to? P'raps you'll –) I'd like to hear it again. (General approval. **Meriel** Good idea.) (Rustling and preparation, 10 seconds.)

Daryl Oh, that's the other thing we wanted to ask. (**Cage** Yeah.) About –

The recording cuts out suddenly. Cassette being turned over? Daryl's question and Cage's answer are lost. It is possible that the fact of the cassette having stopped was not noticed for some time. Recording resumes with:

⁶ The 'tricks' we later chose were: Judy, blowing bubbles; Meriel, a fan; Daryl, a false toucan's nose; Terry exploding ticker-tape (which did make a slight pop when activated).

Terry If you have a square around the box it means you must start within – even though it says nought-to-forty-five in this case I must start before fifteen seconds is up. Is what we've taken that to mean. (Silence 2 seconds.)

Cage Er, this means that, when you start your watch, it's anytime between... um...

Daryl So there's a – (**Cage** Fifteen.) I see. I haven't got – (**Judy** Ah, I haven't got –) (General babble.)

Meriel Terry has, yes, I have – Aha so we don't start our watches at the same time. (General enlightenment.)

Cage Why don't you have a –

Daryl I don't have one.

Judy And I don't. (Babble of agreement.)

Cage Then, er, does, is there any remark about that?

Meriel 'A boxed time bracket at the head of a solo is the period within which the solo may begin –'

Cage 'A solo without such a bracket begins the performance if it given by more than one singer.'

Daryl Now I understand. So in other words (**Cage** So –) Judy and I start together at nought seconds, and then you two start (**Cage** Alrigh –) your watches (**Cage** I –) within fifteen or forty-five seconds of that.

Cage That's right. (General enlightenment.) And you don't have to begin together, but one of you starts the performance. (General approval.)

Terry They might start their watches together, then.

Judy Can I sit next to you then, just for this time, because I – (**Daryl** Yes, um...) and share your thing?

Cage That, you'll start afterward. (**Terry** Right. **Judy** So our timing is –)

Meriel So I'll start last.

Terry No, not necessarily, you might choose to start your watch at second one (**Meriel** OK. **Cage** (something inaudible.) You should probably decide before you start.

Daryl You should probably pick a second at which you're gonna – But mind you, that means you're going to have to see my watch. (**Terry** Oh well we must do that, yes.) No, you can just count. (**Terry** Oh I see what you mean, yes.) Yeah. Now er, John, the two parts which don't have one of those boxes, we may start the performance, do we have to be together or can – (**Cage** No.) We don't have to be together? (**Cage** No.)

Judy What do you mean? Oh, our timing has to be (**Cage** and **Daryl** inaudible) the same timing?

Cage Whichever one of you starts, the other one should immediately start his watch.

Daryl Oh right. Ok, so those two are more or less together.

Cage Well, but not together in the conventional sense of being together. One of you starts, (laughing) whichever one feels the spirit – (laughter) and then the other one has, er, no time at all in which to start from zero. (**Daryl** Right.) But the other time then which you have, is this bracket. In other words this would be zero so that you have 45 seconds in which to start. (**All** Yeah.)

Terry Yeah. 45 seconds in which to start, and Meriel has... 45 seconds in which to start her watch – so she might start a minute a minute and a half after you start.

Meriel I think that will probably fill in some of the spaces. (**Terry** It will make an enormous difference.) Yes it will.

JW You could be performing long after the rest have left the stage.

Meriel No I don't – well... probably not because I finish at fourteen-fifteen, so, actually not, but, it might take a bit.

Terry When do you finish – fifteen? (**Daryl** I finish at fifteen, yes.) – and you finish at fifteen –

Cage That, it should make it so that you all come out right.

Terry Meriel finishes, shortest time and I finish second shortest, so – (Babble.)

Meriel I might easily begin latest. (General approval. **Terry** Right. **Daryl** OK.) Good.

(Silence 10 seconds.)

Judy Can I start? Can I start my watch? Can I start before I start my watch?

Terry No. You either start as you start you watch, or he beats you to it, in which case he starts his watch –

Daryl At the beginning of the performance one of us starts our watch. Doesn't matter when. At that point the other of us immediate-

Judy and Daryl -ly starts their watch.

Judy So I don't have to sing straight away but I do have to start my watch if I want to sing.
(**Daryl** – if you want to.)

JW You wanna have a partial go at electronics with just one microphone? Just a rough sort of something or other. You can if you want to.

Terry Well put the, put the mic just there, on something so we can reach it – (**Meriel** I would need it immediately cos I use it on my first bar.) Meriel uses it on her first –

JW Well, if I put it right here in such a way that it could be passed around or put where –

Terry Well you sit there, John, and, er, Meriel will pass...

JW If I sit there I can't be changing the thingy over there.

Terry Well then we need to put the mic on something –

Meriel – on that – stool. (**JW** OK.) Right. Then it can be reached by everybody if that's possible. I need it now anyway as I say. (**JW** OK.) Thank you.

Judy (Without pause) I've started. (**Meriel** You've started. **Daryl** So have I.)

Second rehearsal of Four Solos for Voice, with electronics, 15'08".

Cage Very nice. (General approval.)

Terry It is –

JW For totally random dived-at effects without any preparation it wasn't too bad. (General approval.)

Meriel It's going to be more fun each time we do it. (General agreement.)

Cage I just thought, what I'll do is give you, for the visual things, say, eight or twelve numbers, so that you use one of them, any one of them that you wish. Maybe I could, eight.

Daryl Eight numbers, yeah. And we'll choose one and do the visual effects on it. Yeah.

Cage And then you, then you can surprise yourself, er, choosing a different – (inaudible under laughter.)

Terry Yes. It's lovely.

Meriel Yes, thank you so much. (General approval.) Wonderful. Really is going to be so exciting. (Inaudible comments by others.)

Cage And, when you do that, clicking with your – (**Terry** Er, yes...) you did something else like that, you could do it into the space, insofar as your graphic is – (**Terry** Yeah.) after you've sung that you could – (**Terry** Continue the clicking. Sure.) – or stop it from bar – (**Terry** Yeah.) (Cage stands.) Oh this is not bad. One has a way of walking. (Laughter.)

JW Can I ask a wild question off the top of my head? – on which I've not consulted with anybody. (Consternation. **Cage** Right.) – which is, you wrote the piece for the Kronos Quartet with four solos performed independently – (**Cage** Right.) – and we perform with the Kronos often: what would be your response to the idea of a simultaneous performance of the two?

Cage – of those two. They're not the same length though are they?

JW I haven't even looked – I say this (through babble) just off the top of my head. (**Terry** Much longer piece.) Oh. Right, OK.

Cage No I'm all for circus ideas, about putting things together (general approval) though they're quite, er quite different. (Silence 7 seconds.) Well I'm very pleased.

All We are as well / thrilled / delighted / thank you.

Meriel Right. I will transport you to the Almeida [Theatre]. (**Cage** (Chuckling) To the next – (laughter)) – next point of call, yes.

Cage I won't be able to... oh where shall I tender the numbers? Can I do it by phone?

Terry Yes, when will you be doing that, do you think?

Cage I'd do it, after my lecture today.

Terry Meriel, do you want to ring John? (**Meriel** Yes. Pleasure –) Because you've got the numbers. (**Meriel** I've got the number. Yes. Right, will do.) (Terry and Cage agreeing in background.)⁷

Electric Phoenix begin making logistical and other arrangements among themselves.

JW Hope you didn't mind the flashing camera. I just have to prove to myself that you were actually here. (Laughter.) Going back in my own life thirty or forty years, you know, when you were like, for so many people, all in my life, and if somebody had said to me back then, you know, someday you'll be entertaining John Cage in your studio – impossible. (Laughter.)

Electric Phoenix resume making arrangements. Cage leaves.

⁷ Meriel subsequently telephoned Cage at his hotel and he gave her the positions for the visual events, having in the interim arrived at them by chance operations. They are placed between existing events in the score but apart from this have no timings attached. There are four options for each part, from which each singer is to choose one during performance, and they do not appear in the published scores. Electric Phoenix's scores are the only places where these can be found.