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Whitworth, Kirsten

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Master of Arts Research Report

Translating Stand Up Comedy: Eddie Izzard's *Dress to Circle*

Kirsten Whitworth

Abstract

This research analyses the decisions made in the translation and performance, by Anglophone comedian Eddie Izzard, of a comedy show performed first in two parts in English, in *Dress to Kill* and *Circle*, and then translated by the performer and performed in French, as *Dress to Circle*. The study attempts to answer the questions surrounding the inclusion of certain material, and the resultant differences in the French and English versions, relying primarily on theories of relevance, contextualisation and equivalence. The major theories relied on for this research are frame semantics, relevance theory, and equivalence theories. The research takes the form of a case study of three particular texts and the relationships between them, adopting a descriptive rather than a prescriptive approach. Certain prescriptive categories (such as those expressed by Nida) are nonetheless used as descriptive labels for the kind of equivalence that does exist. The texts are analysed both as written texts and texts in performance, with attention paid to the delivery of the texts, and their reception. Given that the source and target texts are markedly different in terms of content, the texts are analysed in the light of their intention to provide humour and generate a positive response in the audience, taking into account the factors involved in live performance.

Declaration

I declare that this Research Project is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any degree or examination in any other University.

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CHAPTER ONE

Introduction

Stand up comedy has grown exponentially in South Africa in recent years. In 2000, there were very few live comedy shows. In 2008, the *Blacks Only* and *Heavyweight Comedy* events regularly played to audiences in excess of 4000 people, and the Cape Town International Comedy Festival celebrated its twelfth year on stage, attracting comedians from numerous countries. The most downloaded podcast on iTunes (ranked on a weekly basis) is frequently the *Russell Brand Show*, a BBC Radio 2 show hosted by a comedian who was the darling of the 2006 Edinburgh Festival Fringe (Coburn 2007). It is also possible, according to comedy industry insiders, for a comedian who plays the bigger clubs in London to earn more per month than a general practitioner in private practice in the same city. Some comedians can command up to £ 8 000,00 for a half hour show to a corporate audience, while others are known as "half a million dollar men", as their minimum fee for appearance is US $ 500 000,00, excluding their travel, hotel and entourage requirements.

1.1 Eddie Izzard

Eddie Izzard has been called "the greatest British stand-up comedian of his generation" (Appleyard s.a.:1), and John Cleese has dubbed him the funniest Englishman alive (TV.com s.a.). In late 2004, *The Observer* pointed out that "[i]n New York (he's now bigger in America than here) women throw their underwear on stage, as if he were Tom Jones, rather than a short stocky bloke in eyeshadow and heels" (Bedell 2004). His comic talent is obvious to reviewers: "Even in the form of a disembodied voice, broadcast suddenly over the newly-darkened theatre before his set had even begun, Eddie Izzard had no trouble making some members of the audience laugh so hard they were crying" (MacFarlane 2005). He is also favourably compared to other famous comedians including Robin Williams, Jerry Seinfeld and Bob Newhart, although it is said that such comparisons do Izzard a disservice, as his style is unique (ANTI.com 2003). He is held in high regard: "Izzard is a thinking man's comic who rarely goes for the cheap laugh, but chooses to weave seemingly unrelated topics together to hilarious results" (Sutherland 2005:B2). "He walks onstage to the roaring tumult usually reserved for rock stars and soon has the audience busting a gut about the Spanish Inquisition and Chaos Theory. Such is the phenomenon of Eddie Izzard, funniest man, in, well, pretty much all of the known universe" (Miller 2000).

His live British and world comedy tours, some of which have played to more than 35 000 people, are *Sexie* (2003), *Circle* (1999-2000), *Dress to Kill* (1998), *Glorious* (1997), *Definite Article* (1995-6), and *Unrepeatable* (1995). In 2000 he won the International Emmy Award for Outstanding Writing for a Variety, Music or Comedy Programme and the International Emmy Award for Outstanding Individual Performance in a Variety or Music Programme for *Dress to Kill*. In 1998, he won the Jury Award for Best One-Man Show at the Aspen Comedy Festival for *Glorious*.

He was named Top Stand-Up Comedian in Britain in 1996 and 1993, and was nominated for the most prestigious award in the comedy industry, the erstwhile Perrier Award, for his Edinburgh Festival show in 1991. He has participated in all major comedy festivals worldwide, including Montreal's *Juste Pour Rire* in 1992, 1993, 1995, 2005, and 2007, the Aspen Festival in 1998, the Melbourne International Comedy Festival in 2000, as well as the Edinburgh Festival on numerous occasions.

Born in Yemen in 1962, Eddie Izzard speaks English as his first language. He has studied French and, in 2005, reinforced his skills by completing a three-month intensive course in Paris, where he graduated "*supérieur*". He performs stand up in French, which necessitates improvisation in his second language.

Aside from his work as a comedian, he commands respect as an actor. His stage work includes *A Day in the Death of Joe Egg* (New York 2003; London 2001-2002) and *Lenny* (London: 1999). He received a Drama Desk Award for Outstanding Actor in a Play, and the Outer *Circle* Critics Award for Outstanding Actor in a Play for *A Day in the Death of Joe Egg*, for which he was also nominated for a Tony Award in 2003.

His film work includes *Valkyrie* (2008); *Ocean's Thirteen* (2007); *Across the Universe* (2007); *My Super Ex-Girlfriend* (2006); *The Wild* – voice-over (2006), *Ocean's Twelve* (2004); *The Cat's Meow* (2001); *Circus* (2000); *Velvet Goldmine* (1998). His television work includes *It's Monty Python* (a documentary as part of Monty Python Night; BBC2 1999), and *Monty Python's Flying Circus – Live at Aspen* (HBO 1998). He has also garnered rave reviews, from both fans and critics, for his performance in the drama series *The Riches*, screened on M-net in South Africa, and FX in the United States, *The Riches* (Chicagotribune.com 2007, Entertainmentweekly.com 2008, Insidecandy.co.za 2008).

The views that Izzard holds on humour, and how it can transcend linguistic and national barriers, inform his decisions to perform in languages other than his first language. He does

not believe that there is a national sense of humour, but rather that there are several senses of humour (Izzard & Quantick 1998:94) in each country:

> I thought, how can this work in America? I found it worked by just explaining it. I spoke about Britain and how it is, and once people understood the context it translated. I found that very interesting because it meant you could talk about anything as long as you explain the reference points. So everything translates. Human is Human, is not nationality - that's my big theory. So there is nothing that seems to not work. (In Kleinman 2005)

Izzard feels that in a post-9/11 world, it is becoming increasingly important for people to empathise with other cultures and, while he has no unrealistic vision of conquering the world's ills through performing in other languages, he feels he is contributing in his most effective manner (Izzard 2005).

Most comedians are, to a certain extent, liminal figures. A quote from Marty Feldman, used by Carr and Greeves (2006:113), summarises the strange character of the stand up comedian: "Comedy, like sodomy, is an unnatural act. After all, it's not normal to parade yourself in front of other people and invite them to laugh at you. All the comics I've met felt themselves to be somehow social freaks, at odds with their environment because of their background, or maybe the way they looked." The concept of liminality applies to Eddie Izzard more than to most other comedians. That he is a transvestite, despite regular explanations of his sexuality (he is a heterosexual man), leads to a certain ambiguity regarding where he stands in relation to conventional society. Liminal figures tend to skirt around the edges of social groups, not completely fitting into any particular one: transvestites are such figures, as they do not dress according to gender lines, and social convention. Male transvestites are men, but their wearing of women's clothes pushes them to the edge of the "men" group. Because they are men, however, they cannot be part of the "women" group. Transvestism raises questions about a person's sexuality. The increased profile of wearers of drag leads to the automatic assumption that a person who dresses as a member of the opposite sex must be homosexual, or at least bisexual. Transvestites find themselves fitting into neither the gay nor straight categories due to their ambiguity in respect of sexuality:

> The attributes of liminality or of liminal personae ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial… Liminality is frequently likened to death, to being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness, and to an eclipse of the sun or moon. (Turner in Bial 2004:79-80)

Couldry (2003:31) writes that "[u]nderlying 'liminality' is the idea of separation, and through that 'framing'". It is unclear exactly what Couldry is referring to with the term "framing", but his

conception of it is very similar to that used in frame semantics, which is covered in a later discussion (see 2.4.1). Because the liminal figure does not fit into any one specific frame, he is separate from those within those frames. In some cases, not being completely accepted into a particular group in society is problematic. However, Izzard is able to use his liminal status to his advantage: in terms of his public profile, he is memorable as "that transvestite comedian". Combined with his surrealist humour, this raised his profile in the earlier days of his career. Further, his profile and the power as an entertainer on stage makes him more acceptable to the general public. The fact that he is a comedian, rather than an accountant, helps his acceptance: those who would not find a transvestite accountant tolerable find a transvestite performing artist much more palatable. The transvestism can be ascribed to an artistic temperament, and once so explained, causes no further concern.

Izzard is disruptive of borders in terms of nationality because of his outspoken political position on Europe, and Britain's role within the European Union. He has appeared on popular television shows Newsnight and Question Time as a proponent of the single currency and European integration (Your University 2007/2008:16). He is an unusual Briton in that he does not join the frequently indulged British pastime of hating the French. Many British comedians exploit the uneasy relationship between the French and the English: "The only reason we have a special relationship with America is that we couldn't be bothered to learn French" and "No one in Britain wanted the Olympics until we heard the French might get them" (Brigstocke 2007). Not only has he made an attempt to learn the language, he has taken his show to Paris. Unlike the English performers who derive humour from the misuse of language, Izzard performs a humorous show in the language. Although he makes errors, some of which are amusing in themselves, it is not his aim to derive humour from them. Rather, his aim is to deliver, in French, material that is humorous in its own right.

The aim of this case study is to examine and describe the translation of stand up comedy into French by English comedian Eddie Izzard. His French show, *Dress to Circle* (1999, filmed in Paris), is, to a great extent, a synthesis of two of his English shows, *Circle* (1999, filmed in New York) and the double Emmy award winning *Dress to Kill* (1998, filmed in San Francisco). The themes and subjects addressed in the shows overlap to a certain degree, due to the synthesised nature of the French show, and Izzard's ongoing interests in historical themes and current affairs.

1.2 Themes addressed in *Dress to Kill* (1998)

- Greeting and local (San Francisco) material

- Types of transvestites: weirdo, executive, action. Squirrels in make up
- The European Union; The American dream vs. being British; American settlers. Armies and guns. Empires, dictators and the use of flags; The British Royal family and genetics. National Anthems
- World War II: America, Russia, Hitler, Italians as Fascists
- Religion: The Pagans and Stonehenge; Roman and Greek gods; Church of England; Religious Festivals. The painting of the Last Supper
- Scooby Doo and Shaggy as heroes
- Chiropractors, The Heimlich manoeuvre
- British films vs. American Films (*Room with a View* vs. *Room with a View of Hell: Staircase of Satan, Pond of Death*); *The Great Escape*
- Strange names: Engelbert Humperdinck
- Kennedy's "*Ich Bin Ein Berliner*" speech
- The Space Race vs. Britain's lack thereof
- Puberty
- Language: American vs. British pronunciation
- Learning language in Europe, and his experiences of learning French at school (learning to say things that have no practical application)

1.3 Themes addressed in *Circle* (1999)

- Greeting and local (New York) material
- Language use: "bastard" vs. "barstard", "bollocks" vs. "bullshit"
- Popeman and Altar Boy; Popes, The Crusades, Buddha, Jesus and the Dinosaurs, Jesus on Earth
- Americans and sport. Alternative Olympics: performance enhancing drugs; other drugs.
- The IRA ceasefire
- The Universe; The Big Bang; Space and the future
- Whales; Flipper; Skippy; Lassie; Seals and other animals. Mad Cow Disease in Europe - Hatred between nations
- Ancient History – Sparta; Socrates; Romans; England; Renaissance; Galileo; Raphael; Da Vinci's non working helicopter
- Venn Diagrams
- World War II; *Saving Private Ryan*
- The Death Star Canteen

1.4 Themes addressed in *Dress to Circle* (2000)

- Introduction: being an English transvestite. Discussion of the word for "transvestite" – "*travesti*"
- Desire to perform in French, and the need to ask the audience for assistance
- Learning language at school and how situations must be contrived in order to be able to use "school French"
- Anglo-French relations, with special reference to beef and Mad Cow Disease. Hatred between nations
- "*The Great Escape*" (film)
- Ageing
- The British Royal family. England's place in Europe
- Empires and flags; Second World War: Mussolini
- Fireworks, religion and the failings of improvisation
- Leonardo da Vinci and the non-working helicopter.
- Films: the role of English actors; The Death Star Canteen
- Religion; Scooby Doo
- Whales
- The painting of The Last Supper

1.5 Questions addressed in the research

- Why is certain material from the English shows selected for use in French, while other material is not? What are the considerations involved in this selection process, and in translating the material for a French audience?
- What are the differences between the English and French material, and what might be the reasons behind these differences?
- To the extent that Izzard's material transcends linguistic and national barriers, does it appear to depend on how it is translated into French, or on the content of the material? To what extent is the success of performance, if any, on non-verbal elements?

The research, both theoretical and descriptive in nature, falls within the broad framework of Descriptive Translation Studies and takes the form of a single, descriptive case study. The focus of the case study is the French show *Dress to Circle*, both on DVD and in transcription. I also use both DVD footage and transcription of the shows *Dress to Kill* and *Circle*.

I am able to speak with authority on the subject of humour, as I ran one of the largest comedy booking and production agencies in South Africa from June 2004 – May 2008. In this time I saw, in live performance, well over 300 comedians of different nationalities. I have travelled to Montreal, Melbourne, Kilkenny, Belfast, Edinburgh, London, Cape Town and Durban to watch comedy shows, and produced South African, Irish and American comedy shows in South Africa, and a South African show in London and Dublin. My exposure to such varied comedy enables me to judge what is funny in various situations, and in which circumstances, and before which audiences, comedians will be found funny. My job required that I practise this skill on a regular basis, and that I work closely with other agents and talent scouts, all of whom pool their knowledge, experience and opinions. I remain an ardent comedy fan, with an ever increasing library of comedy performances on DVD, audio and in print, and spend free time in comedy clubs and with comedians, both in South Africa and abroad.

The theoretical aspect of the research examines the role of humour in general, and comedy in particular, in communication, and is linked to the field of descriptive translation studies, which provides the broad theoretical framework for this research. The content analysis of Eddie Izzard's *Dress to Circle*, which forms the latter part of the research, is used to uncover the comedic and linguistic devices used in both the English and French material, and comparisons between the two are drawn. This represents the descriptive aspect of the research.

In a 2005 interview, Izzard (in Bottenberg 2005) says, "stand-up is the hardest thing to use a language in – you really have to be a super-expert, because you're playing around with words like toys, like air, like water. Unlike singing, where you can just use those phonetics, don't know what you're saying, chuck it out there, we have to really be in there". This research looks at how stand up works when an additional factor, translation, is added, and briefly examines the relationship between improvisation and translation in *Dress to Circle* and the effects which that relationship has on the quality of the translation, taking into account the intuitions that native and non-native speakers have of any particular language.

1.6 Approach

The answers to the questions posed by the research are found through thorough content analysis of the English and French shows. The selected material, once transcribed, is studied in terms of the selection and translation of material. Literal back translations of the French material are provided. Analytical comparison of the English and French texts also allows for evaluation of material that was either improvised in performance, or prepared specifically for

performance in French. Selected DVD footage of the French show is analysed for relevant non-verbal elements.

Isabelle Delvare, a member of the Professional Editors' Group, and lecturer in Proofreading and Editing for Honours in Publishing at the University of the Witwatersrand since 2003, did the transcription. Ms Delvare is fluent in French, having spent a large part of her childhood in France, and is also a French/English translator. The transcription process was extremely lengthy, taking far longer than Isabelle anticipated. For this reason, there are certain extracts of *Dress to Circle* which were not transcribed, as they are not relevant to the research. I then watched *Dress to Circle* while referring to the transcription, and corrected errors that were made. This was possible due to my familiarity with Eddie Izzard's work and his delivery of material.

1.7 Specific comedy terms

A **set** is a comedian's performance – the collection of his material that makes up the performance. It can also be a part of his performance, e.g. the set about The Last Supper. A **set up** is the story or line that creates the context for the joke, so that the **punchline**, the end of the joke that makes it funny, or the revelation of an incongruity or solution to the problem posed in the set up, is effective. A **call back** is a reference by the comedian to a joke or piece of the set used earlier on in the performance. This reference elicits laughter, either because it is incongruous, or because the humour from that part of the show is remembered, and added to the humour of the current joke, when the audience is reminded of it. **Throwaway lines** are similar to asides, in that they are seemingly not crucial to the joke as a whole, but often they are humorous in themselves, or as part of the joke, and the joke would be poorer without them. The word **bit** is frequently used by comedians and others: it refers to a certain amount of material, usually with one common theme such as "Eddie Izzard's bit on Darth Vader".

1.8 Structure of the report

Chapter Two deals with the role of humour in communication, and discusses the devices used in creating humour. The third chapter discusses the translation of humour, focussing .on the importance of context and contextualisation. The fourth chapter is an analysis of the content in Izzard's French and English material, using the model set out at the beginning of that chapter, while the fifth chapter handles the issues of the texts in performance, taking into account, inter alia, gestures, audience reaction, pauses and hesitation. The sixth chapter is the concluding chapter, and draws together the theory and the analysis. The appendices are the

transcriptions of *Dress to Kill*, *Circle*, and *Dress to Circle*. They are provided so that the reader is able to see the material in context, which is of particular use when references to call backs are made, or overviews of the content of the texts are provided. They are also provided more or less in the state as found. The transcripts of *Dress to Kill* and *Circle* were downloaded from an established Eddie Izzard fan site, and were submitted by fans. They are fairly accurate. The *Dress to Circle* transcript has been kept as provided, but for a change in the line spacing.

CHAPTER TWO

The Role of Humour in Communication

2.1 The nature of humour and stand up comedy

At a basic level, a joke is "something you say deliberately to evoke amusement. It's a thing of words, a unit of communication... It's a formulaic verbal construction designed to elicit a response - laughter" (Carr and Greeves 2006:3).

> A joke is a highly sophisticated verbal flourish, a product of human culture and intellect and linguistic skill, which has so far defied science's efforts to reproduce it under laboratory conditions. Animals can't do it, and machines can't do it. Telling a joke is complex higher-order communication (Carr and Greeves 2006:33).

Through the use of humour, a speaker may convey information and change attitudes: Plato, who formulated the earliest surviving theory of laughter, was concerned about the power of humour to disrupt the state (Provine 2000:13). Comedy, in particular, has the potential to be used as a tool for change. Comedians, especially those dealing with topical issues, are expected to ridicule the status quo, and to question authority. This is evidenced by the success of shows such as *The Cutting Edge*, a topical, satirical, improvised stage show from London's Comedy Store, which has toured South Africa, and the Far East. The satirical television show *Mock the Week* regularly tops the ratings in Britain, and *Have I Got News for You*, a panel show that takes a satirical and merciless look at current events, is in its nineteenth year and thirty fifth season, while topical *The Now Show* is a firm favourite amongst listeners to Radio 4 in the same country. Certain governments, such as that of Myanmar, are very concerned about damage that can be done by popular comedians, in influencing the people through ridicule. Lisle Turner, a member of Amnesty International and Amnesty's producer of the Secret Policeman's Ball, says that:

> Comedians, as much as any artist, are aware that … they have this power to inspire people. They have this power to touch people in their everyday life, and by making them laugh, also make them think… and not only do they recognise that, but say a government in an oppressive regime will recognise that, which is why artists are often the first people to have their voices taken away in those circumstances. And that's why we (i.e. Amnesty and the artists) stand up for them. It's why they[1] want to be on the

[1] The 2006 Secret Policeman's Ball attracted famous names from the United States, United Kingdom, and Ireland including Chevy Chase, Sarah Silverman, Eddie Izzard, Graham Norton, Jo Brand, Richard E Grant, Natalie Imbruglia, Dylan Moran, Andrew Maxwell and Russell Brand.

> show... Comedy for us is our secret weapon… against tyrants, dictators, human rights abusers around the world. It's a way for us to talk to millions of people around the world. We put these serious issues in with the things that make people laugh and it makes it much, much easier for people to listen to – you know, it's a way of sugar coating a bitter pill which is that some of these issues are very difficult to listen to; they're very difficult to deal with. But when you put it in the context of comedy, it makes people much more receptive to it. They can laugh about it first, and then think about it later, and it works very well for us. (2006)

Bergson commented that "all laughter is inherently social" (in Provine 2000:16), and once the context of the group is removed, laughter loses its meaning. Provine also investigated the social nature of laughter, concluding that not only is laughter about human relationships, it is 'the quintessential human social signal' (2000:44). The social nature of laughter is specifically human: "[d]eriving amusement from a story or riddle that depicts an external situation or event – a concept, not a practical joke – *is* a uniquely human habit. More than that, it's a fundamental element of the mystery of consciousness" (Carr & Greeves:19. Italics in original).

Humour plays an important role in communication, both within and across cultures, and has throughout human history. This is evidenced by the body of research and writing on humour and its effects dating from Plato (427 – 348 B.C.), via Aristotle, Descartes, Hobbes, Kant, Schopenhauer, Darwin, Freud, and Bergson, to the present day (Provine 2000:12). There is a great deal of literature on humour and comedy from such other authors as Cicero, Quintilian, Ben Jonson, Joubert, Spencer and John Morreall (Provine 2000:17).

The field of humour covers a vast area, and can be divided into smaller sections, covering written, audio and visual humour such as literature, cartoons, comics, film and television, and stand up comedy. One description of the distinction between humour and comedy comes from established Australian comedian, writer and producer, Shaun Micallef: "Humour are [sic] the observations, reactions etc that make you laugh in life. Comedy is the machine you put those things in so you can recreate those moments for the audience" (2006). Comedy is a subset of humour. It is comedy, and in particular stand up comedy, that is the focus of this research, and it is the workings of Micallef's "machine" that are of importance.

Stand up comedy, or simply stand up, is unique in its improvisational nature. When novels, plays, sitcoms, films and cartoons are written, it is intended that they will be delivered in the manner written, by a performer/reader, and received by the respective audience. While a comedian has consistent material that he performs from night to night, he is not constrained by the script of a play, or text of a novel, which allows him to improvise, to involve audience members, or to change his jokes as he tells them. Carr and Greeves (2006:136) quote American comic George Carlin: "Stand-up comedy is the only art form where the audience is

included in the act of creation and they're allowed to participate in changing the form of the work". The Comedy Store in London has run, for many years, a highly successful improvised evening, called *The Comedy Store Players*, in which Eddie Izzard often appears as a guest when in London. In South Africa, *The Improv Express* has long been a favourite amongst Johannesburg and Cape Town comedy goers alike. At *The Comedy Underground* in Melville, Johannesburg, John Vlismas is extremely popular, due largely to his ability to improvise, and create material on the spot based on his interaction with the audience.

Carr and Greeves further point out (2006:113) that "[u]nlike an actor in a play, the comedian breaks through the 'fourth wall' that separates the stage from the auditorium; he or she speaks directly to the audience. Although the comedian's on-stage persona may be every bit as assumed as the character played by the actor, it will usually be presented as the real deal: this is me, exposing the humorous side of my life".

"Stand-up must be understood as more than merely the structural set-up of an individual telling jokes to an audience. Each performance is a variation on an epic challenge made by the group to the individual: make us laugh, be the cause of our involuntary behaviour, make us living proof that you can control us, conquer us psychologically and physically – or die" (Marc 1997:27). A consensus exists between comedian and audience: the latter do not make the same demands of humorous discourse that they would of serious discourse, and in particular, the standard demands of common sense and rationality are set aside for the duration of the performance (Palmer 1994:97). When a comedian tells a joke, "no one's that surprised – he's on stage, microphone in hand, in a place where people come to laugh. Everything that comes out of his mouth is assumed to be part of a joke, which is why the reaction is so damning if it's not funny. It's also the reason a very well-known comedian can get a laugh just by opening his mouth, because the collective assumption – that what emerges *will* be funny – is so strong." (Carr & Greeves:116, italics in original).

The stand up comedian must, at all times, take his audience into account. This is because of the interaction between comedian and audience in the form of the heckle (from the audience) and the put-down (from the comedian). Applause, smiling and laughter are signs to the comedian that his material is being received well, or not, and help him shape his performance to maximum effect: he will either make self-effacing remarks ("They groaned at that one, do you realise that? The whole bloody audience groaned. It's not even a groaner, it's the weirdest fucking line I've ever heard: 'all sons have physics jokes'," in *Circle* or "*Je crois que se blague ne marche pas de tout, oui?*" in *Dress to Circle*), criticise the audience ("And you're an audience of snakes, I see … we did that in school!" in *Dress to Kill*), or change his direction

and introduce other material ("*Je veux dire – je suis, je ne suis pas religieuse. Eu, non, non, je veux dire, eu, les femmes, les feux d'artifice. Oui! Les feux d'artifice…*" in *Dress to Circle* [I want to say – I am, I'm not a nun. Uh, no, no, I want to say, uh, women, fireworks. Yes! Fireworks!]). Audience members often interact with each other during a comedy performance: apart from the social nature of laughter, where people more readily laugh if in a group, they either talk or use non-verbal gestures to communicate such things as "what is he talking about?" or "that was out of line" (Pollio and Swanson 1995:6). Stand up is about more than just the words that are said and the language content of the jokes. A review of Izzard's performance in *Dress to Kill* says that "[h]is words don't translate to the page – the satire is too smart, and the knowing glances add so much. You've got to see him to understand him" (Kleinman 2005). It is therefore not purely the planned content of the joke that is important in comedy, but also the reactions of both the comedian and the audience. This is discussed in Chapter Five.

Unlike a play, a comedy performance does not need to be the same, verbatim, for each performance. A comedian has the space to interact with the audience, include their reactions into his performance, or to include commentary or even elaborate jokes about topical events. On a three month tour, for instance, the comedian may develop material specific to current events in the areas that he is touring, which changes as the news changes, and which grows, over the course of the tour, from one or two throw away lines on the first night, into a fully fledged part of the show on the last night. Eddie Izzard estimates that each one-hour performance he gives includes five minutes of pure improvisation. That does not include the variations in how he tells jokes from night to night: where he pauses, the order in which he tells them, or the small changes he may make. This means that on a major tour, the last show is more often than not quite different to the first (Bedell 2005).

2.2 Traditions of stand up comedy

2.2.1 Comedy in Britain

Stand up comedy in Britain has its origins in the Victorian Music Halls of the mid 1800s, and evolved into stand up as it is now understood, via the tradition of the Variety Hall, which was popular from the early 1900s until the early 1960s when the variety circuit collapsed (Double 1997:22-31). In the music halls, songs, invariably comic in nature, were performed in character, along with quick costume changes and some dancing. The first music hall opened in 1852 and by 1868, 200 of the 500 halls across Britain were in London alone. Shows were

typically long (approximately four hours) with up to thirty acts on one bill (Double 1997:25-26). As the music hall singers began to talk between songs, throwing in one-liners and humorous anecdotes, the Variety Hall tradition was born. An important aspect of the variety circuit was the surreal humour that was to be found: “Often, jokes work by conjuring up a vivid absurd image in the mind of the listener, and the images conjured up by these jokes couldn’t have been more vivid…The surreal strand runs right through the entire variety era, from the time when stand-up first started to evolve out of comic song, to the generation of comics who worked the circuit as the last theatres were closing” (Double 1997:54). The tradition of surrealism continues today, with both Eddie Izzard and Ross Noble being extremely successful with this form of comedy.

In 1862, the first working men’s clubs were opened, with a bias towards informative readings as the entertainment. Over time, and as the variety clubs died out, the privately owned social club came to the fore. In the small Yorkshire village of Barnoldswick, for example, in the mid 1960s there were six pubs, but twenty seven clubs – catering to a population of 12 000 (Whitworth 2007). Although the larger social clubs began to decline in the 1970s, the working men’s clubs continue to exist, and have an unpleasant reputation. Known for being a man’s domain, women can occasionally become associate members (Double 1997:95-98). A number of comedians renowned for being either racist or misogynist owe their popularity to these clubs, particularly in the north of England (e.g. Bernard Manning, Jim Davidson and Roy ‘Chubby’ Brown).

2.2.2 Comedy in America

Gilbert Seldes is quoted (Marc 1997:xiii) as saying, in 1956, that “comedy is the axis upon which broadcasting revolves”. There are two major forms of comedy in America today – the sitcom, and stand up comedy. While sitcoms are scripted, packaged, heavily edited and broadcast to the population at large via television, “[s]tand-up is a surviving bastion of individual expression. The comedian confronts the audience with his or her personality and wins celebration – the highest form of acceptance – or is scorned and rebuffed as a pitiable outsider” (Marc 1997:10).

Stand up comedy has its roots in minstrel shows, vaudeville, medicine shows, and public lectures in the late nineteenth and early twentieth centuries. It evolved to its current form in resort hotels, and urban nightclubs during the mid-twentieth century, and, over time, incorporated the refinements needed to use new media in the form of radio, recordings, and television (Marc 1997:13). The toomler was the first kind of modern stand up comedian. He

was a permanent fixture at holiday resorts, and his job was to entertain guests, keep them happy, flirt with women at the pool, ask less attractive women to dance, and perform sleight of hand for the children, as well as be a general handyman and fulfil other, non-entertainment roles (Marc:32).

American stand-up is fairly polarised. On the one hand, there is the tradition of outspoken, "relatively didactic, politicized, sometimes even angry response to mass society, the Cold War, the denial of free speech, and a hypocritical web of traditions and taboos that gratuitously valorized religion and vilified sexuality" as seen in the work of Lenny Bruce (Marc:37). On the other hand, there is the safer comedy as exemplified by Bob Hope, "making remarks about Anita Ekberg's breasts in front of thousands of screaming sailors somewhere on the Pacific rim" (Marc:38). Sitcoms tend to occupy the family-friendly, lowest common denominator ground in between.

2.2.3 Comedy in France

The history of comedy in France (Conte 2004:3-25) is vastly different from that in Britain and America. French humour has a fairly strong written tradition, from the Sixteenth Century works of François Rabelais, which was risqué, to the black humour of Pierre Desproges in the 1970s, and with satirical columns and cartoons enjoying a fair degree of prominence. When commercial television (i.e. not state-owned and controlled) was introduced to France in the mid 1980s, a show, along the lines of America's Saturday Night Live, i.e. sketch- and character-based, became popular. Guy Bedos, a Francophone who fled Algeria in the mid 1960s, delivered humorous performances, and included political commentary. In the 1980s, he changed his focus, concentrating more on political and news commentary.

There was little stand up comedy until the 1990s, when Jamel Debbouze arrived in France from Quebec. He is considered the foremost comedian in France, and has starred in films, and presented television shows and awards ceremonies. Prior to Jamel, comedy in performance in France was based more on improvisation, poetry and absurdity, burlesque, and impersonations. Prank phone calls, recorded and played on radio, have been widely popular in France since the 1960s. Clowning, too, has a history, with Michel Colucci, also known as "Coluche", being renowned from his debut in the 1960s, until his sudden death in 1986. French cinema has a proud history of comic films, but the American film *Jackass* with its brand of slapstick, reckless, often distasteful humour, has influenced French humour as well. Since 2001, it has been very popular in France, with a number of such comic films being released.

2.3 Interaction between French and English

Since the Norman Conquest of 1066, both the English and the French have been adding words from each other's language to their own (Leeds 1992:130). While, on the part of the English, this has been common practice since the mid-fifth century, the French have, since the mid-sixteenth century, from time to time actively tried to shelter their language from foreign influence. The French government, in the late 1980s, tried to impose neologisms on the French, which is very different to the spirit with which the English language developed, through the adoption of words from other languages. This "limits the possibility of developing bilingual homophonous diamorphs, words having the same meaning and sounding the same or similar in both languages" (Leeds:131), which does not improve the lot of the translator working on translating humour between English and French.

There is also the matter of just what is found to be funny in different languages, and in different cultures. While the English tend to have a broader range of topics that fit under the term "humour", the French favour verbal humour and word play above the English preference for nonsense. The French have a long tradition of intellectual thinking, which is reflected in what they find funny. In addition, the adult comic book is an important source of French humour. Its closest English equivalent is the television sitcom (Leeds:132-145).

Franglais is a form of humour that parodies various forms of incorrect French, which have arisen from the influence of English. Real French words are used, but are applied in the wrong context. Franglais as a form of humour resulted, to some extent, from the British reaction to the seriousness with which some of the French approached what they saw as "the mass invasion of their language by English words from the late 1950s" (Leeds:145). This has been a growing trend in French since the mid-1960s. A French word which sounds like an English word is used more frequently than other French words with the same or similar meaning (Leeds:135-6). In the audio commentary of *Dress to Circle*, Izzard reveals that when he is battling to remember a French word, and if it is longer than three syllables, he feels that the best way to get around the problem is to say the English word in a French accent. He feels that, since most of the longer words in both languages have common Latin roots, he will generally be right. Although this is sometimes the case, this approach does make him more likely to use Franglais words.

2.4 Understanding humour

2.4.1 Frame Semantics

Frame semantics plays an important role in the understanding of humour. It is a tool for understanding, rather than delivery, and is vital to the comprehension of what is being communicated. According to Rojo (2002a:35), who follows Fillmore's views, "any analysis of a language system should necessarily incorporate the description of the cognitive and interactional frames speakers use to interpret their environment, formulate and understand messages and storage or create their own model of the world". Contexts, prototypes and frames are the key concepts of the cognitive perspective. Cognitive context is linked both to the immediate context in terms of the location of a humorous statement, and to an audience's expectations and attitudes based on their experiences of the world. The context enables, in general, a hearer to interpret a message, as it contains all the necessary information to do so. The importance of prototypes is that an audience member has a collection of stored prototypes in his memory. The individual's prototypes are used for perception and interpretation, making these actions subjective, and dependent on the prototypes built up and stored by that individual, as opposed to factors specific to the concept itself (Rojo 2002a:35).

The idea of "frames" puts forward the notion that people have a collection of frames in their memories. These frames are used to structure, classify and interpret experiences: they are seen "as structures of knowledge that represent the world view of a particular society, that is, its beliefs, values and emotions, its prototypes of people and things, of sequences of situations and events, its social scenarios and the metaphorical and metonymical structure of thought" (Rojo 2002b:312). Frames are activated by cultural elements. These elements activate frames because they denote, imply or symbolise any cultural aspect of human life, its environment, its relationships or its products. Cultural elements are "mostly contextualized stylistic resources whose interpretation depends on the reader's ability to activate certain cultural frames; we are referring to numerous cases of idioms, colloquial and taboo expressions, play on words and even metaphors and metonymies" (2002b:312).

An example of a frame is that which applies to a scenario where someone purchases food in a canteen or cafeteria. I call this the Canteen Fame. This situation is structured as a scenario with various semantic roles including buyer, server, food, trays, and money. There is also a structure to the sequence of actions: the buyer collects a tray, approaches the counter, interacts with a server, selects the food that he would like, has it passed to him and pays for the food. The server establishes what the buyer would like, and serves it to him. Any word

related to the event gives people access to the whole frame. This means that an English speaker who understands the words canteen, tray, order, serve, and so on, will have access to the whole frame of the Canteen event, even though each word refers only a small part of the frame. Rojo (2002a:36) goes on to quote Fillmore's conception of frames with regard to language processing:

> Particular words or speech formulas, or particular grammatical choices, are associated in memory with particular frames, in such a way that exposure to the linguistic form in an appropriate context activates in the perceiver's mind the particular frame – activation of the frame, by turn, enhancing access to the other linguistic material that is associated with the same frame.

This conception of frame semantics is particularly relevant to any study of the translation of humour, as people are able to interpret the humour in jokes because of their ability to activate the relevant frames (Rojo 2002a:36).

To create humour, a writer manipulates his audience's cognitive frames (Rojo 2002a:38-39). There are various procedures he can use: modification, reinforcement, metaphoric mapping and metonymic mapping. Modification implies distorting an audience's existing frames, creating new frames from existing frames, creating new links between existing frames, or activating a frame that does not belong to a particular context. Reinforcement involves confirming the audience's existing frames. Metaphoric mapping involves the use of a frame that can be understood only by interpreting it in terms of a different frame, so the knowledge that the audience has about one domain needs to be used to understand another domain. Metonymic mapping involves only one frame: an item in that frame is used to refer to another item in the same frame. (Rojo 2002:39)

There are various types of frames: visual, situational, text type, social and generic (Rojo 2002b:318-345). Visual frames refer to visual perception and the items required to perceive, for example, a hotel lobby, which include an entrance hall, floor, ceiling, front desk, and so on. Visual frames are activated by terms that describe gestures (2002b:318) and verbs of movement (2002b:319). Situational frames are activated by words and terms related to conventional situations (2002b:321), such as the typical sequence of actions that plays out in a Canteen event. Text type frames contain the structures one typically expects for certain texts types, such as jokes: "An Englishman, an Irishman and a Scotsman …" (2002b:323). The importance of text type frames in humour must be taken into account. Without a set up and punchline, a joke is not a joke. Whimsical waffling does not equate with humour: the form that it takes is important. Social frames organise our social knowledge and include generic frames, themes, role themes, interpersonal themes, life themes, ideologies and systems of

beliefs, geographical origin frames, social status frames, interpersonal frames, colloquial terms and expressions, proverbs, and swear words and taboo expressions.

2.4.2 Incongruity

A stimulus is incongruous when it does not fit with the models (sets, schemes, etc.) that a hearer has built up based on his experiences or, in other words, when it does not fall within one of the hearer's frames. One approach to the analysis of humour focuses on the role of incongruity, and the discussion has two positions. The first holds that humour consists of the perception of incongruity and its subsequent resolution, while the second holds that humour is derived from incongruity alone (Forabosco:47). The former is detailed thus:

> In the first stage, the perceiver finds his expectations about the text disconfirmed by the ending of the joke… In other words, the recipient encounters an incongruity – the punch line. In the second stage, the perceiver engages in a form of problem solving to find a cognitive rule which makes the punch line follow from the main part of the joke and reconciles the incongruous parts. A cognitive rule is defined as a logical proposition, a definition, or a fact of experience. (Forabosco:47-48)

This position has become the most popular approach to the concept, and a useful definition of incongruity is that: "[a] stimulus is incongruous when it differs from the cognitive model of reference" (Forabosco:54).

Incongruity is a device frequently used for humour. An example is in *Dress to Killl*, when Izzard discusses the first moon landing, saying "But they went to the moon, Neil Armstrong, Buzz Aldrin – and Neil Ki – and Michael Collins, going round and round, in, uh – working out the IRA thing". The mention of the IRA is incongruous with the first moon landing, but when one is aware that there are two historical figures named Michael Collins, one of whom was part of the Apollo mission to the moon, and one of whom was a prominent figure in Irish politics, as a revolutionary leader and Chairman of the Provisional Government of Ireland after the signing of the Anglo-Irish treaty of 1921, the resolution of the incongruity provides humour. The image of the Irish Michael Collins being in a spacecraft, instead of the American astronaut, is incongruous and therefore humorous.

2.4.3 Context

Context is extremely important in humorous discourse:

> A joke on paper is a pale and inadequate one-dimensional reproduction of itself. It scarcely exists until someone has told it and someone else has laughed – or not. The

> who, where, when, what and why of its telling can be more significant than the topic or implication of the joke itself. Context is everything. That's why it's so hard to argue, on paper, for one single underlying philosophy to explain how jokes work. (Carr & Greeves:104).

Context can be seen as "a psychological construct that exists in the speaker's mind" (Rojo 2002b:314), an approach which refocuses attention on the information provided by external factors rather than the factors themselves. Her view of the cognitive contest therefore includes information that arises from the physical environment, that can be accessed in a hearer's mental store, and that can be inferred from both the physical environment, and one's mental stores.

2.4.4 Code Switching and Self-Repair Strategies

Although not specific to a comedy performance, code switching and self-repair strategies are important in the presentation of translated material. The term "code switching" refers to the switching, by a speaker, between two or more languages, varieties of language or speech style, which results in combining these in one phrase or sentence. A second language speaker may not know the word that he is trying to use in that second language, and may consequently use a word from his first language instead, which is something he may do if he does not know how to pronounce the second language word. A speaker may also translate words or expressions literally into another language in what is known as a self-repair strategy (Leeds 132). Mistakes in spoken language can often provide a source of humour that is unconscious or unintentional (Leeds 134) and a speaker needs certain intuitions about a language in order to address those errors and to repair what he is saying. When a comedian performs in a second language, he is at a disadvantage, as he is unlikely to have the requisite intuitions to deliver his material flawlessly in that language:

> No matter how many additional languages we learn, the only language(s) in which we have intuitions is/are the mother tongue(s).
> Many find the preceding statement intriguing, or disappointing, or both. It is intriguing because it says the mother tongue (henceforth L1) is special. The L1 is the only language in which the speaker knows what is wrong or right to say in his/her language without knowing consciously why. For example, the average L1 speaker of English knows that the past tense of 'eat' is 'ate' and not 'eated' but cannot explain why this is so. Further, the L1 speaker of English knows that the term 'ixoxo' is not an English word but cannot tell how s/he knows this to be so. In short, linguistic intuitions represent deep-seated unconscious knowledge of a language. (Twala 2007)

This reiterates what Nida says (2001:53) about people who are able to communicate complex ideas in a first language, as they are able to find the appropriate words quickly and to arrange them effectively. In cases where a second or third language is learnt later than the first

language, a speaker struggles to find the correct words and arrange them appropriately, leading to unnatural, awkward or even misleading speech. This can be seen quite clearly in the extracts looked at in chapter four, dealing with improvisation: the hesitation and uncertainty detracts from the situation's potential humour, and is due in large part to the lack of accessibility of the relevant vocabulary and ideas in French. Nida raises concerns (2001:41) about a lack of second and third language vocabulary in aspirant translators, as he finds this hinders their ability to communicate accurately and quickly. This can be understood to be the case with second and third language speakers as well. He does, however, point out that the ideal size of a vocabulary for effective communication cannot be prescribed as the vocabulary required in each instance depends on the contents of a text and considerations of the receptor audience.

2.5 Humorous devices used in comedy performance

There are various devices available to a comedian in performance.

2.5.1 Accents, pronunciation, tone of voice

Izzard uses various accents, and often uses one accent, such as that of James Mason or Sean Connery, to portray another personality, such as God or John F Kennedy respectively. He also tends to use exaggerated pronunciation, such as when he discusses the American approach to building and history: "We have redecorated this building to how it looked over fifty years ago! … No, surely not, no. No one was alive then." He is also able to use varying tones of voice to juxtapose ideas, in asides, and to make comments: "And I do like the French, but they can be kind of French" in *Circle*, and "… as many important historians have said" in *Dress to Kill* (in relation to Hitler as "a mass-murdering fuckhead").

2.5.2 Word play

Puns, and devices such as alliteration and assonance can also be used to comic effect. Alliteration is used to effect by Marcus Brigstocke in his "Three Abrahamic Faiths Rant" from *The Now Show*: "I wouldn't ask, but I'm starting to think there must be something in the special books that each of you so enjoy referring to, that tells you it's alright to behave like precious,

petulant, pugnacious pricks. Forgive the alliteration but your persistent power-mad punch-ups are pissing me off" (2006).

As mentioned earlier, word play is more popular in French humour than in English, but is not something that Eddie Izzard tends to use in his French shows. It can be inferred that this is due to his relative lack of ease in the language, when compared with his English work.

2.5.3 Surprise

Surprise has been described as the fundamental mechanism for jokes. A comedian needs to calculate how much of a surprise the audience is prepared to accept, and he does this by making various assumptions about the audience. These assumptions concern what the audience will understand and what their reference points are (Carr & Greeves:131). It is in making these assumptions that the comedian unconsciously applies the principles of relevance theory, as he must take into account the fact that an audience will derive less pleasure from a joke if they have to make a complicated series of mental links to understand what the comedian is getting at. However, the surprise element is removed if there are no mental links to be made by the audience. It is for this reason that the comedian needs to strike a balance. This is discussed in greater detail in chapter two.

2.5.4 Shock: taboo language and subjects

Comedians often employ the use of swearing. Sometimes it is purely for shock value, and other times it is used by weaker comedians who do not have particularly strong material. Izzard uses taboo language, but it is relatively infrequent, and generally used for effect. Most occasions of swearing seem deliberate, rather than gratuitous: "Je suis arrivé en France, et j'ai découvert que je suis un catastrophe. Fucking problem, hey?" [I arrived in France and I found out that I am a catastrophe. Fucking problem hey?] (*Dress to Circle*). Sometimes it appears out of place, which creates the humour, and other times it is used for overemphasis. Comedians are very aware of the effect that swearing can have on their audiences, George Carlin says:

> Shock is just another form of surprise, and comedy is based on surprise. This is a noisy culture. Television babbling at us from fifty-five channels, twenty-four hours a day … everyone is yelling at you, trying to get your attention. If you want to be heard, then you have to raise your voice a little bit. And you can do that literally, or figuratively by finding a verbal image, a subject or some language that grabs their attention and

> brings them in. If it's the only thing going for you it won't last long. But as long as it's just a device to draw them in…" (Carr & Greeves 2006:134).

2.5.5 Timing

Timing is crucial to joke telling. Without the correct timing, the effect of surprise can be lost. Pauses in live comedy are carefully positioned, allowing an audience to take in the set up, before the punchline is delivered, after which they respond with laughter. Comedy writers refer to a specific timing technique used to produce surprise, which they call the "pull-back/reveal" and in which the attention of the audience is focussed on a certain angle or detail of a scene. Then, the joke pans out to reveal a complete, surprising picture. The rhythm of the joke is key to this technique working, and the comedian needs to be in control of his pauses and breaths (Carr & Greeves:131-132). An example of good use of timing is:

> I'm much more in the executive transvestite area. Travel the world, (pause) yes, it's much more executive. (pause) Like J. Edgar Hoover, what a fuckhead he was! (pause) They found out when he died that he was a transvestite, and they go, "Well, that explains his weird behavior!" Yeah, fucking weirdo transvestite! (pointing to himself) Executive transvestite. (pause) It's a lot wider community, (pause) more wide than you'd think… (*Dress to Kill*)

Izzard moves rapidly from "that explains his weird behaviour" to "Yeah, fucking weirdo transvestite!" which gives the impression that he is interrupting those who say that it explains his weird behaviour by pointing out that he was a weirdo transvestite.

2.5.6 Familiarity

Certain themes recur in joke-telling, and their familiarity to audience members aids the comedian in making them funny. The relationship between the English and the French is well received by English audiences, as people are aware of existing tensions between the two nations. When a comedian raises the topic, the audience are reminded of this familiar theme, and the comedian need not explain and contextualise it at length. Most comedians need only mention that George W Bush is not seen as particularly intelligent, and the audience will roar its approval, although this is dependent on location: it is true of South African and British audiences, but reception will be different elsewhere according to local perceptions of the man. In South Africa, a comedian need only refer obliquely to black people swimming, white people dancing, Indian people looking for a bargain, or coloured people lacking front teeth for the frames that people have regarding these stereotypes to be activated.

Another aspect of familiarity is that which a comedian makes use of during his own performance. This is often called the "call back". When a comedian refers back to something already said, using it as part of a new joke, he reminds the audience of a previous time where they have laughed, thus adding that memory of laughter to the new joke's laughter. An example of this occurs in *Dress to Circle*, in the material on The Last Supper:

> *Non, non, eu je suis Jésus Christ, je suis le fils de Dieu, et je suis ici douze disciples. Leonardo Da Vinci est ici pour faire peinture Le Dernier Repas. Nous venons d'arrive dans un hélicoptère qui ne marche pas du tout. Je voudrais du chocolat et du coca-c'est pur un eu, c'est un chose de magique.*
> [No, no, I'm Jesus Christ. I am the son of God and I am [here] with twelve disciples. Leonardo Da Vinci is here to paint The Last Supper. We have just arrived in a helicopter that doesn't work at all. I would like some chocolate and some Coke – it's for, uh, it's a magic thing.]

In this bit, he refers back to his earlier material on Leonardo Da Vinci having invented a non-working helicopter, and also to the use of Coke and chocolate for The Last Supper as opposed to wine and bread. He reminds the audience of the images that they laughed at earlier in the show, by incorporating them into the new jokes.

2.5.7 Characterisation, dialogue

Izzard often pairs his use of accents with characterisation and dialogue. In *Dress to Kill*, he voices both Jesus and God, in a father-son discussion, relating to the various branches of Christianity. In *Circle* and *Dress to Circle*, he voices Darth Vader and the canteen server, as well as other characters in the Death Star canteen, and creates a humorous situation without needing to use reported speech. Seeing him in character is more humorous than a mere repetition of a conversation.

2.5.8 Gestures

Unlike many other comedians, Izzard does not use a hand-held microphone in *Dress to Kill* and *Circle*. This frees his hands up for his liberal use of gestures, which he uses along with mime. In his material on school boy French, and its use in a hotel setting, he asks for "*un chambre, a room, avec* (miming shower above his head) *une douche*, with a… uh, uh, a spider" (in *Dress to Circle*). He also mimes the various characters, and stands where they would be standing in a particular scene – for example in the set on the Death Star Canteen in *Circle* and *Dress to Circle*. This adds to his characterisation and makes the scene more real, thus enhancing the humour.

2.5.9 Hyperbole and exaggeration

Hyperbole is another comic device that Izzard frequently uses: “I swam, swam, and I swam, and I was in Egypt when they caught up to me! And that’s a long way from England. ‘Cause it goes England, Venezuela, Beirut, Africa, Cincinnati, Hanging Gardens of Babylon … it’s near Switzerland”. The ridiculous imagery that is conjured through this kind of hyperbole makes the audience laugh. Imagery is a tool that Izzard uses to great effect – from banjo-playing tigers (*Circle*), to cows ordering either faeces or their relatives from a menu in a restaurant (*Dress to Circle*), he is known for weaving complicated webs of images that result in humour. An unsatisfactory punchline does not necessarily detract from a joke. When a joke is a well constructed story, involving “carefully judged leaps of imagination for the audience to follow” (Carr & Greeves:140), the audience is able to laugh at the “verbose flights of fancy of a comedian like Robin Williams [or] Eddie Izzard” (Carr & Greeves:140).

2.5.10 Economy of words

Frequently, the skill in delivering a joke lies in what is left unsaid. If too much is explained, then the audience needs to make no mental links, and the pleasurable aspect of humour – surprise and incongruity – are removed. Jimmy Carr is well known for his joke: “I’m not gay. Unless you’re from Newcastle and by ‘gay’ you mean, ‘owns a coat’.” When this joke is expanded, thus doing away with Carr’s verbal economy, it loses its humour:

> I’m not a homosexual. Mind you, I might be mistaken for one if I went to the north of England. In places like Newcastle, there’s such a culture of macho posturing that they go out in their shirtsleeves in all kinds of weather, so if you wear a coat they think you’re gay (Carr & Greeves:138-139).

2.5.11 Improvisation

Improvisation and audience interaction can be effective humorous devices in live performance, such as in the CD recording of *Dress to Kill*, where Izzard tells the audience that England was heavily bombed during the Second World War, and asks the San Francisco audience whether America was bombed as much. An audience member replies “Not heavily,” which allows him some room to play with the comment made: “Not heavily? Bit of a light bombing, was it? Was there the occasional aeroplane flying overhead, bit of a noise – ‘could you be quiet?’ kind of a thing? We just got levelled!”

2.6 Conclusion

Humour has a unique power and attraction, with a specific communicative role. Stand up comedy, in particular, is a very social phenomenon, and the audience is key to its operation. Without an audience, the social nature of comedy is lost, and a comedian is unable to interact, and adapt. Despite the different traditions of humour, and the variations in the development of stand up in various countries, the devices used in creating humour are universal. Comedians use a variety of devices in creating their routines, and are able to use adapt their material in accordance with audience reaction. This is what separates stand up from other forms of prepared performances with prescribed delivery. Humour's role in communication has been established in this chapter, and it would seem to follow, then, that if communication is possible across languages, through translation, then humour must also be possible across languages. In Chapter 3, a discussion follows on the nature of translation in general, and the translation of humour in particular.

CHAPTER THREE

The Translation of Humour

The debate as to whether translation is possible raged for many years. Sapir (1921) and Whorf (1939) believed interlingual translation to be impossible, because language is created as a response to the surroundings in which it is used and consequently translation beyond one's own language is impossible. It is clear from our day-to-day practice, however, that this claim cannot be supported (Hatim and Mason 1990:29), and furthermore, translation must be possible, since all languages (although not universal) are bound within a universal society, and each individual has the potential to communicate (Paz 1971:152). As far as communication is possible between speakers of one language, it is also possible between speakers of different languages, "because speakers relate linguistic units to the enveloping context of situation, analyse common situations and identify those situations whose distinctive and unfamiliar features are peculiar, such that they can be known, interpreted and re-contextualized in the minds of translators and their addressees" (House 2006:344).

Having established that translation must, in fact, be possible, theorists have gone on to examine whether it is possible to translate humour. Both humour and its effects are dependent on a number of complex factors, leading to a difficulty in translating humour effectively. Wittgenstein is one author who notes that there is difficulty in establishing a systematic method for translating humour. This difficulty in finding a specific method is not, in itself, a barrier to translating humour, as there are general strategies in translation that can be applied here. These are "fidelity to [the] ST in those cases where the humorous example can be easily translated; adaptation to the norms of the TT language and culture; and refusal to explain the humorous text, since this explanation destroys the humour" (Rojo 2002a:37). A scale of difficulty has been proposed (Mateo in Rojo 2002a:37), which is related to the factors (either situational, cultural or linguistic) that a humorous expression relies on. Research related to this scale indicates that the more the humour depends on linguistic factors, and/or the more important the cultural context, the more difficult it becomes to observe fidelity to a source text.

The impact of translation of humorous material is worth looking at, particularly when that material has been performed to great effect in the source language. This is because "[a]s well as the individual sounds, the overall rhythm of a performer's speech plays an important part in that strange alchemy which takes a tolerably amusing incident and turns it into a routine" (Carr & Greeves 141). One of the key components of both joke-writing and joke performance is

language play (Carr & Greeves 142). Attempting to recreate, in a second language, humour that has succeeded in one language by virtue of the sounds of the language is necessarily extremely problematic. There are a number of other challenges to translating humour:

> [I]t requires the accurate decoding of a humorous speech in its original context, the transfer of that speech in a different and often disparate linguistic and cultural environment, and its reformulation in a new utterance which successfully recaptures the intention of the original humorous message and evokes in the target audience equivalent pleasurable and playful response. (Leibold 1989:109.)

Another approach to these challenges holds that:

> Humor, like other types of discourse, is based on the communication circuit: the transference of codes, and the interpretation of signs, some of which are linguistic, others non-linguistic, and still others metalinguistic. While the denotations can roughly be translated into a different language, the connotations cannot… What makes one nation laugh is hardly what turns on another nation. Apart from allusions, references and various cultural idiosyncrasies, the context and the form of the jokes and of the comedy are radically different. (Diot 1989:84)

Humour is often measured by its effect. Translators need to consider the effect that both source and target texts have on their respective audiences: both texts need to make their audiences laugh. In some cases, equivalence of this sort can be achieved through an adjustment of the comprehension mechanisms of both audiences (Rojo 2002a:38): "[h]umour needs a common ground or frame where the interlocutors share a history and a way to interpret experience. Humorous emissions have their effect by referring to a frame or store of shared knowledge and memories".

Humour is created by various means, such as ambiguity, phonetics, morphological confusion, or context. Some jokes pose no real problems to translators, apart from the usual issues relating to personal vs. impersonal clauses, word order, substitution of pronouns and adjectives, etc. (Laurian 113). These are jokes that are in the form of aphorisms or that make a comment on an everyday event or condition, such as marriage. In a joke that relies on ambiguity for its humour, translators face a difficulty, in that the necessary words in the target language may prevent the ambiguity (i.e. semantic double orientation) in the source text (Laurian: 111). When a joke is based on phonetics, translators need to seek, in the target language, similar sounds with similar meanings. This is not impossible, but very unlikely: the point of the use of a word in the source language is not the real reference of that word, but rather the semantic function of the item. As an example, it may be that the relationship between two words in the source text is essential, and more important than the two words themselves. If the target audience will derive humour from that relationship, that is what needs to be rendered by translation (Laurian 114-5).

When translating humour, there are various concepts and theories that a translator may look to for guidance. These are context and contextualisation; the notion of a cultural filter; equivalence; text register; and relevance theory, and are discussed in 3.1 – 3.5.

3.1 Context and contextualisation

Language is structurally linear, but understanding language is not: "[t]he real meaning of a word may depend on a context that occurs on a following page […] Understanding oral language precedes in very much the same way. In general, a hearer does not tick off the meanings of words one at a time, but assimilates a language by chunks, as much as twelve seconds at a time" (Nida 2001:24). While this is generally an effective method of communicating and understanding, it will work only when the hearer understands the topic of discourse. Without this understanding, statements made cannot be related to a topic, leading to misunderstanding. This is something that comedians exploit, and incongruous statements that result in humour work well because of this lack of understanding: when a comedian seems to be making random statements, but then reveals a link between them, the humorous effect is realised.

A word in itself is often not sufficient to provide a complete concept: the context contributes a great amount to the concept (Nida 2001:33). Baker (2006:322-332) discusses context in relation to translation, and looks at a number of distinctions and their relevance to translation studies. These distinctions are: first, cognitive versus social/interactive definitions of context; second, static versus dynamic models and the shift from 'context' to 'contextualization'; and third, neutral versus power-sensitive definitions of context.

In the first distinction, a cognitive view of context takes into account the fact that language use is affected by the assumptions of those using a language about the world, rather than what is actually in the world. So, translational behaviour can be seen as "motivated by a series of ultimately unverifiable assumptions on the part of the translator" (Baker 2006:323). This relates to Gutt's statement that "the focus of relevance-theory based translation is on the comparison of interpretations, not on the reproductions of words, linguistic constructions or textual features".

In the second distinction, creativity in language does not come from the newness of words and structures, but rather from "the ability of the language user or translator to produce new meanings by extending the resources of language to new contexts of situation" (Baker 2006:325). When analysing a text, it should be borne in mind that "participants in a translation

event can themselves define rather than simply respond to the context that is sometimes assumed to surround them 'statically'. And of course they can use language itself to do so" (Baker: 323)

In the distinction between neutral and power-sensitive definitions of context, although it may seem that speakers determine the direction and context of communication, individual participants are not able, in isolation, to make the decision as to what constitutes context at any specific point, and "in so far as the processes to which context is relevant are social and interactive, one party's proposals as to what should constitute operative context might fail to achieve ratification by others" since "context is a socially constituted, interactively sustained, time-bound phenomenon" (Baker 2006:328-9).

Context should be recognised as a resource, rather than a restrictive set of constraints, and seen as something that language users "selectively and strategically construct" while engaging in a communicative act. Because meanings can be manipulated, so too can contexts, because meanings are intrinsically context-dependent (Baker 2006:332-3).

House's conceptions of covert and overt translations are different types of contextualisation. In overt translation, a translation is presented as a second original. The target audience, therefore, is overtly addressed, as the second audience of the text. An overt translation will both signal its origin, and be embedded in a new context appropriate to the target audience. By contrast, a covert translation will enjoy the same status in its new context as the original did in its own. It is not marked as a translation, and there is not attempt to refer to or indicate the context in which the original operated. In other words, an overt translation is clearly a translation, and no attempt is made to disguise this fact. A covert translation, however, will be one created in such a way that it could conceivably have been created as an original text in its own right (House s.a.). The content expressed in an utterance can influence the context as much as the context can influence the content (Baker 2006:340). Linguistic actions can influence their context, and context has a part in how language is organised, which has an impact on syntactic, semantic, lexical and phonological structure.

Context is important in relation to the translation of humour, because the context is made up of all the information necessary for a hearer to interpret a message. A hearer can interpret a statement without perceiving all the factors surrounding the statement: when a humorous story is told, he need not have been present when the story itself occurred (Rojo 2002b:313-4). It is sufficient to know the relevant information through being told by a speaker, and in this regard, "the mental contribution of the person who interprets an utterance" (313-4) is the context. This

is highly relevant to the study of stand up comedy, because the nature of stand up is one of reported speech, reported actions and the telling of stories that the audience cannot have been at. This is particularly true of Eddie Izzard's work, as he frequently tells strange and surreal tales that no audience member could possibly have first hand experience of, such as standing in the queue in the Death Star Canteen.

Frames, discussed at 2.4.1, are often seen as the psychological correlate of the concept of context. They are often unconscious instructions to receptors as to the interpretation of a message included in that frame (House 2006:347).

Gutt's discussion of context (1991:25) points out that in relevance theory, "context" does not refer to an external environment, but to the cognitive environment of the speaker and hearer. A cognitive environment is a person's set of assumptions about the world. This idea "of 'cognitive environment' takes into account the various external factors [situational circumstances, cultural factors, etc.] but places the emphasis on the information they provide and its mental availability for the interpretation process" (25).

The contextual differences are of at least equal importance as linguistic differences (Gutt 2004). He discusses interpretive resemblance between thoughts and utterances, and interpretive resemblance between utterances, in terms of explicatures and implicatures. Misinterpretation and misunderstandings can be accounted for through a lack of shared contextual information between speaker and hearer (Gutt 1991:37-44).

3.2 The Cultural Filter

A translator who wants to produce a covert translation, and to portray a concept that is specific to a region or society needs to apply a cultural filter in order to account for differences in cultural references and context-related text production issues (House 2006:349). This portrayal is not objectively possible in overt translation, as it is not possible to quantify "the degree of correspondence in terms of social prestige and status" (House 2006:349). She defines a cultural filter as "a means of capturing cognitive and social-cultural differences in expectation norms and discourse conventions between source and target linguistic-cultural communities. The application of such a filter should ideally not be based exclusively on the translator's subjective, accidental intuitions but be – as far as possible – in line with relevant empirical cross-cultural research" (2006:349).

Despite the relevance of a cultural filter, however, it is important not to overestimate cultural differences, as there are compensatory mechanisms that can be used to convey "expressions referring to culture-specific political, institutional, socio-economic, historical and geographical phenomena, which can only be understood in the particular cultural context in which they are embedded and which consequently lack a corresponding expression in the target culture" (House 2006:351). This is not to diminish the importance of the differences that must be taken into account in the case of a covert translation, and it is in respect of these differences that a cultural filter is used.

3.3 Equivalence

Equivalence was long seen as pivotal to the concept of translation, and has been the cause of great debate within the study of translation.

3.3.1 Translation as a norm-governed activity

Under Toury's definition of inter-lingual translation, "[t]ranslation in the strict sense is the replacement of one message, encoded in one natural language, by an equivalent message, encode in another" (1980:63), there must be a certain relationship of equivalence between the two texts. The relationship between the source text message and target text message is a "necessary, though not sufficient condition for the identification and definition of a certain process and/or its product as "translation"" (1980:63). This description of "acceptability" of a translation in a target culture transforms the concept of equivalence, requiring that the researcher look at "the ways in which various shifts constitute a type of equivalence that reflects target norms at a certain historical moment" (Venuti 2000:149). This allows the researcher to use empirical methods to examine a translated text within a target culture, and to analyse the shifts that have taken place.

Translation can be seen as a human behaviour, and subject to culture more than to linguistics. Translation is explained as a norm-governed activity (Toury 1995:56), and described as subject to at least two sets of norms by virtue of it involving at least two languages and two cultures, and "a set of norms for determining the suitability of that kind of behaviour […] is therefore a prerequisite for becoming a translator within a cultural environment" (1995:53). Translators behave in accordance with various "socio-cultural restraints… anchored between two extremes: general, relatively absolute rules on the one hand, and pure idiosyncrasies on the other" (1995:54). Between these two poles there are "intersubjective factors" known as "norms" whose importance varies along a "graded continuum" (1995:54). Because norms are

subject to constant change, the entire set of possible relationships between source and target text is a system of potential equivalence. Descriptive translation studies must establish the norms that are applicable to a given text, and hence establish the actual concept of equivalence that is required, as opposed to merely the potential equivalence. The actual equivalence is, thus, a subset of possible translational relations.

There are three groups of norms that govern translation, from process to product. Preliminary norms govern the choice of text to be translated and how direct/indirect a translation may be. Operational norms govern the translation process in terms of the decisions made by the translator. Textual-linguistic norms govern the selection of textual and linguistic material used to produce the target text (Toury 1995:58-59).

Toury (1995: 222 – 240) proposes three approaches to translation studies. The product- and function-oriented approaches deal with reactions to translations within target cultures and systems. The process-oriented approach, however, deals with the process by which a translation came into being, so it examines the decisions and actions of the translator in producing a target text.

3.3.2 Formal equivalence

Another approach to equivalence is Nida's formal equivalence, which focuses on the actual message of a text, and is conscious of both content and form. It is a more restrictive type of equivalence, as sentence structure is retained, and there is as little variation or division of concepts as possible. All elements of the source text will be matched, as far as possible, with the same elements in the target language: and "the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness" (Nida 1964:159). He uses the concept of dynamic equivalence to explain a form of equivalence that focuses more on the relationship between the receptors and the message, ensuring that the message is substantially the same as the message that existed between the original receptors and the message. So, what dynamic equivalence ensures is that the effect on the target recipient of the target text is the same as that on the source receptor of the source text (Nida 1964).

When translating, translators generally try to keep expression natural: understanding of the cultural patterns of the source language is not vital to understanding the message (Nida 1964:159). Frames can be used to account for parts of the message: an audience need not necessarily know the conventional greeting used in a particular encounter, but if that

encounter takes place within a context that the audience recognises, such as in a restaurant, the audience will have knowledge about the situation from their own Restaurant Frame (i.e. place order, receive food, eat, pay for food). This is not to say that no cultural knowledge is needed. Nida points out that there are certain linguistic and cultural restrictions on the translator who wishes to use dynamic equivalence (Nida 1964:176). Linguistic restrictions include the form of the text (poetry, narration, intended for performance, etc). Cultural restrictions are to do with such notions as a translator's faithfulness to a source text, as well as translations of a text that already exist, and with which the new text will be compared.

Neither of Nida's approaches to equivalence can be applied exclusively in this: dynamic equivalence is target-text oriented, while formal equivalence is source text-oriented. A translator needs to operate on a spectrum, respecting both form and message. There are instances where the form will be particularly important, such as in the case of sworn documents. The message is also important, and there will be instances where it must prevail, such as in literary texts. In a comedy performance, the humorous substance needs to be portrayed, but so too does a certain amount of form. Jokes are made up of set-ups and punch lines. To discard these forms in favour of the content only would remove one of the key features of stand up comedy.

3.3.3 Equivalence and meaning

Malinowski argues that "the meaning of a linguistic unit cannot be captured unless one takes account of the interrelationship between linguistic units and the context of the situation. On this view, translation becomes "rather the placing of linguistic symbols against the cultural background of a society than the rendering of words by their equivalents in another language"" (House 2006:343).

The concept of equivalence is related to the preservation of meaning across two different languages: a translation is bound to the source and to the communicative conditions of receiving literature (House 1997:29), and a distinction is drawn (House 2006:347) between overt translation, where it is clear that the translation is in fact a translation and not a second original, and covert translation where the translation is not obviously a translation, but would be able to enjoy the status of an original source text, created in its own right, in the target culture. The application of the concepts of frames and context to the distinction drawn between the two types of translation is relevant to this research:

> In overt translation, the translation text is embedded in a new speech event, which also gives it a new frame and context. […] In covert translation, on the other hand, the translator attempts to re-create as far as possible an equivalent speech event.

> Consequently, a covert translation attempts to reproduce the function which the original has within its frame and discourse world. A covert translation therefore operates in the context, frame and discourse world provided by the target culture, with no attempt being made to co-activate the discourse world in which the original unfolded… the result may be a very real distance from the original (2006:347-8).

It is possible to translate any text for a specific purpose, and the purpose determines whether a translator will produce a translation or an overt version (House 2006: 348). There are significant differences between overt and covert translation. Issues related to cultural filtering can be omitted in overt translation, thus making them, in a sense, more straightforward. The largest problem facing overt translation is the finding of appropriate linguistic-contextual equivalents, especially in terms of tenor (House 2006:349). When a translator applies a cultural filter in order to manipulate a text, and covertly produces a significantly different text without the reader realising the deliberate intervention of the translator, she produces a covert translation (House 2006:354). Another way to look at instances of covert translations is to see them as those where the translated text is intended to be read as an original of the target language (Gutt 1991:45), while an overt translation is one that is seen as a translation, and is not functionally equivalent to its source text.

3.3.4 Equivalence in practice

There are many different types of equivalence – Newmark deals with semantic and communicative equivalence. House deals with covert and overt translation. Nida champions formal and dynamic equivalence. All translation, in practice, uses a mixture of different types of equivalence. Nida's dynamic equivalence is very relevant in the context of this research, but although Eddie Izzard strives for dynamic equivalence, there is still a certain degree of formal equivalence in terms of the forms needed in joke-telling to convey humour. Without the set up, punchline and appropriate timing, humour can be lost, regardless of how well the content of a joke is translated.

Equivalence theories that are of immediate relevance to this research are those that recognise the need for empirical investigation. As a case study of three particular texts and the relationships between them, this research does not lean exclusively on prescriptive approaches, which dictate what forms of equivalence ought to appear, and is concerned instead with what actually occurs. In this research, theories falling within Descriptive Translation Studies are used in conjunction with, for example, Nida's approach. The research takes a descriptive approach, in looking at the actual relationships between source and target texts, and then other, prescriptive categories, such as those expressed by Nida and others, are used as descriptive labels of the kind of equivalence that does exist.

Equivalence is now often seen as related to context, because it is seen as a relationship between two texts – Toury's notions (1995) of a sliding scale of equivalence take into account the relationship between texts: the adequate representation of the content of the source text and the acceptability of the target text to the target audience are on that sliding scale between audience and text. This idea of a balance to be struck between text and audience is also put forward by House: "(a) translation can … be understood as a text which is doubly contextually bound: on the one hand to its contextually embedded source text and on to the other to the (potential) recipient's communicative-contextual conditions. This double-linkage is the basis of the so-called equivalence relation" (2006:343).

At first glance, it appears that Eddie Izzard strives to produce a covert translation: his aim is to perform *Dress to Circle* in French, having combined elements of *Dress to Kill* and *Circle*, as a stand up show in its own right. However, his limited vocabulary, lack of ease with the language, and the fact that as a non-native speaker, he lacks the necessary intuitions to deliver seamless French, mean that his presentation is quite obviously a translation, rather than a second original. However, the material presented in *Dress to Circle* is not an exact replica, in French, of the material selected from the English shows. It is altered, adapted, and given a different context. To this extent, a second original is produced. The question then remains whether Izzard is attempting to translate the English shows or to recreate them in French, in the French context. Given Toury's definition of translation (1980:63) as "the replacement of one message, encoded in one natural language, by an equivalent message, encoded in another language", it must be said that *Dress to Circle* is a translation of the combined material from *Dress to Kill* and *Circle*, as the message in those two original texts has been replaced by a roughly equivalent message in the text produced as *Dress to Circle*.

Alternatively, using Nida's concept of dynamic equivalence, it can be said that *Dress to Circle* is, in fact, a translation, because of the approximately equivalent effect that the translation has on its receptors as the original did on its receptors.

3.4 Text Register

When looking at the effect that a translation has on an audience, text register must be considered, due to its impact on the relationship between the author and the audience. This is of particular interest to this research, because the audience interacts with Izzard, by virtue of his performing his text, live, for them. If an inappropriate register is used, this could affect the audience's experience of the text, and negatively impact on its reception.

The three components of register are field, tenor and mode (Hatim & Mason 1991: 44-54). The field of discourse is concerned with what is actually taking place and how participants in that discourse use language in a specific spatio-temporal setting. The field concerns the issue of shared knowledge: what the various participants in the discourse do and do not know, and is further related to the social activity of the discourse and the topic under discussion (House 2006:345). The tenor of discourse is concerned with the relationship and attitudes between the parties and the subsequent formalities used. It takes into account the relative social power, distrance and degree of emotional charge between the participants and also needs to consider any bias on the part of the text producer (House 2006: 345). The mode of discourse is related to the medium (whether the test is intended to be read or heard) and channel (the actual form of the text – essay, speech, performance, etc) used in that discourse. Critical to the understanding of mode is the degree of participation between the writer and the reader (House 2006:345), or in the case of Eddie Izzard's translation, the performer and the audience. A further issue relating to participation between author and audience lies in the concept of relevance.

3.5 Relevance

The relevance theory of communication can be applied to translation: "[the] central claim of relevance theory is that human communication crucially creates an expectation of *optimal relevance*, that is, an expectation on the part of the hearer that his attempt at interpretation will yield *adequate contextual effects* at *minimal processing cost*" (Gutt 1991:30 – his emphasis). This conceptualises translation as a cognitive process, and it is accounted for, in relation to communication, by analysing the subconscious processes, recognising it as a competence rather than as a behaviour. This is important in this study, because Izzard's performance is delivered verbally, in performance. His audience would be justified in expecting that they would be able to understand what he is saying to them, with minimal processing cost. A comedian relies on timing, and not needing to explain his jokes: it is therefore crucial that Izzard be able to deliver his material without the need to explain the relevance thereof, in order that the audience can understand the punchline immediately, and move on to the next joke, without destroying the timing of the performance.

The inferential model of communication, developed in response to the code model (that both communicator and audience use an identical copy of the same code, which the communicator uses to encode a message into a signal, and which the audience uses to decode it) holds that the audience infers the communicator's meaning, using evidence provided of the

communicator's intention to convey it. Wilson and Sperber (2004) proposed an explanation of the inferential model of communication in relation to one of Grice's maxims holding that the expression and recognition of intentions are crucial to human communication. Their model is based on implicit inferences, and holds that, on hearing an utterance from a speaker, a hearer will instinctively consider what he deems relevant to the message. What a hearer deems to be relevant is that which enables the greatest amount of new information to be transmitted in that context, based on the least amount of effort required to decode it. The principle of relevance holds that "every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber and Wilson 1986 in Gutt 1991:30).

The concept of a cognitive environment is similar to the concept of frames in semantics. The mutual cognitive environment discussed by Gutt (1991) is similar to Rojo's shared frames, discussed at 2.4.1. The importance of these two concepts, relevance and frames, in the context of a comedy performance lies in the fact that comedy is better received if it does not have to be explained in detail: when a joke needs to be explained, it stops being funny. Izzard is able to exploit the mutual cognitive environment that he and his audience share, and does not need to explain and contextualise every statement he makes, despite being an Englishman performing in French in a Parisian theatre.

3.6 Conclusion

The debate as to whether translation is possible has been shown, in day to day practice, to result in an affirmative answer. The question as to whether it is possible to translate something as specific as humour is more challenging, but within the field of Descriptive Translation Studies, various authors have produced approaches to address the problems encountered in such translation. An appreciation of context and contextualisation, the cultural filter, various types of equivalence, appropriate text register and relevance theory will equip the translator with the means to produce a source message in the target language. In the following chapter, there is a detailed analysis of five extracts of Eddie Izzard's French performance, which looks at the theories and devices detailed in Chapters 2 and 3.

CHAPTER FOUR

Analysis of content

This chapter deals with the analysis of the translated material, and the source material. Once the material is selected, the model for analysis can be implemented.

It is important to note that while the shows on DVD are of a certain length, they are filmed as part of a tour, usually over two nights, and are generally longer than the final product that is released on DVD. This gives the comedian the opportunity to edit out the parts that are seen as less successful, or less flattering to him.

Dress to Circle was originally a ninety-minute show, yet the final product released on DVD is fifty-nine minutes in length. It is evident that a number of portions have been removed from the show, as the editing is clumsy: there is no smooth transition between cuts, and it is obvious that the footage has been interrupted. Because the show was filmed on one camera, as opposed to the four used for *Dress to Kill* or the six used for *Circle*, it is much more difficult to create a smooth transition when editing parts of a film, as there is no option of cutting to a different angle to hide the in and out points of the editing.

The comedian is involved in final approval of the DVD before it is released to the public. This is particularly true of *Dress to Kill*, *Circle*, and *Dress to Circle*, as Izzard's production company, Ella Communications, released all three shows. Eddie Izzard can be taken to have approved the selected material for release into the public domain.

Izzard himself says that he does not write new shows, but rather "transitions them" (*Dress to Circle* commentary). He also points out that his high profile in Britain and America was not particularly useful to him when trying to sell tickets to his French shows. Unlike film and music profile, comedy profile does not transfer across the English Channel. When he first decided to perform in French, he had someone translate his entire English show, *Definite Article*, into French, but was presented with a tome that he realised he had no hope of learning by rote. He proceeded to learn key words and phrases, and build his set around them in the conversational style, which he is known for in his English work. He uses his existing vocabulary and unique style to create material around the "memory hooks". He would work with a language coach every evening before a show, to get himself speaking more fluently. He also suggests speaking quickly and with confidence, as you can portray the image that you

know more than you actually do: for instance, if you are looking for the French equivalent of an English word with three or more syllables, and confidently say the English word with a French accent, you will frequently be understood. This is because English and French share so many Latin roots, and also because you can convince people of things that are not necessarily true if you are confident. He does point out, too, that it is very difficult to convey the image you are trying to portray if you cannot find the exact word. (*Dress to Circle* commentary) The three challenges that he faced with *Dress to Circle* were first that he was an Anglophone attempting to perform in French, second that he was trying to do stand up which is hardly known in France, and third that he is a transvestite, so he looks different, and yet the transvestism is completely unrelated to his comedy. Initially, he wanted to do perform his English show in various countries, and languages, and he maintains that it is possible to do so, although it is very difficult. However, he points out that his material is fairly universal, and refers to Western culture. So, for example, when he refers to the film *Raging Bull*, the French audience will have seen it, even though it may have been dubbed into French. They need not have seen the film itself, but the knowledge that it exists, so that they understand his reference, is sufficient to make his humour work, he believes. He feels that in the developed world, the reference points that you play off are more or less universal and should be understood in any other developed country, a factor which is aided by the ever increasing global village and the access to wider information through the internet.

4.1 Selection of material

The material common to both *Dress to Kill* (see 1.2) and *Dress to Circle* (see 1.4) includes transvestism, the European Union and its inhabitants, the age of Empires, the British Royal Family, religion, the painting Last Supper and Leonardo Da Vinci in general, the British in films, and the learning and use of language. He also discusses religion in both shows, and paints a surreal picture of a conversation between God and Jesus. The material on transvestism is peculiar to Eddie Izzard, and thus can work for most audiences, as it explains the performer to his audience. He does not necessarily include the full English material related to transvestism, for instance the material on squirrels in make up, but the theme is common. The balance of the common material is familiar to European audiences, particularly an educated French audience.

Dress to Kill material that is omitted from *Dress to Circle* includes the material specific to the location. Comments on San Francisco, references to American history and to the differences between the American and British Dreams, are not used. Izzard also omits his material on the

army and guns. Because France does not have the same issues with regard to gun control as the United States, where teenagers shoot people at their schools, having borrowed “weapons from their grandfather’s arsenal” (*Dress to Kill*), it is omitted as there is limited point in discussing it: whereas Izzard can demonstrate the madness of the National Rifle Association’s stance to an American audience, it is too removed from the French audience to have a similar humorous effect. In *Dress to Circle*, Izzard does not discuss the French national anthem in comparison with that of Britain, whereas he draws a comparison between the British and American anthems in *Dress to Circle*. The French are unlikely to be interested in his comparisons, and the comments Izzard makes about enthusiasm in the American anthem versus the dreariness of the British anthem cannot merely be transposed to a comparison between the French and British anthems. The American anthem has also proliferated around the world, and many non-Americans cannot make out the words in the middle of the song. Izzard’s instructions to an American audience that they can get away with not knowing the words by using gestures and sounding authoritative is amusing to an American audience due to its incongruity, but it would be seen as fairly irrelevant to a French audience. Furthermore, the same comments cannot be made about the Marseillaise for two reasons: first, it is not as widely known globally as the American anthem, and second, there is less humour in discussing the fact that people unfamiliar with the anthem would not understand it, as it is not in English. The comparison is more humorous when drawn between the English and American anthems. Another omission from *Dress to Circle* is the material on strange names, such as Engelbert Humperdink. His profile is not as high in France as in the Anglophone world, and because it is not a French name, word play using similar sounding names is not as humorous as to an English audience.

Material common to both *Circle* (see 1.3) and *Dress to Circle* includes a discussion on pronunciation of language, although in *Circle* he derives humour from the English and American pronunciations of “barstard” and “bastard” respectively, whereas in *Dress to Circle* he needs to ask the audience for help in pronunciation from time to time. He touches on religion in both, although in more detail in *Circle*. He also discusses Mad Cow disease. In *Circle*, he discusses the relationship between England and France and how it has been affected by the outbreaks of the disease. This leads him into a discussion of the hatred between European nations. While it is a descriptive piece of material in *Circle*, it is more interactive in *Dress to Circle*. In the latter he asks people how they feel about countries such as England and America, whereas in *Circle* he explains the existing relations. He discusses religion in both shows, although *Circle* is more detailed, with a longer account of Jesus’ time on earth, and his interaction with the dinosaurs. Other common material is that on Leonardo Da Vinci’s invention of a helicopter that does not work, which is very similar in both the English

and French delivery, and the description of Darth Vader's attempt to get lunch at the Death Star canteen.

Location-specific material from *Circle* is omitted from *Dress to Circle*, as with *Dress to Kill*, meaning that New York-specific material, the material on American sports, and America's role in the Second World War are not discussed. *Dress to Circle* touches on some of the religious and historical themes, but *Circle* tends to have more details, including material on Popeman and Altar Boy, Socrates and the Ancient World. Izzard also mentions the IRA ceasefire in *Circle*, which would be of limited interest to a French audience, and is thus dropped. However, it is of interest to a New York audience, as the largest population of Irish people outside of Ireland is in New York City. While Izzard discusses blue whales in both *Circle* and *Dress to Circle*, he omits his material on other animals, notably those that were the stars of their own television shows: Flipper and Lassie. Flipper and Lassie are familiar to British and American audiences due to their long running broadcast on television, but it is uncertain whether those shows enjoyed any popularity, or even if they were broadcast, in France. Izzard also omits material on the Big Bang and Chaos Theory, drug use in sports and Venn diagrams.

A certain amount of material is created exclusively for *Dress to Circle*: the material on the French word for "transvestite", on his need to ask the audience for assistance, and the failings of improvisation in a foreign language are unique to *Dress to Circle*. This is all specific to a performance in French, and could not have been used to much effect in the English shows. While the French word for "transvestite", "travesti", might produce some humour in English for other audiences, Izzard uses other transvestism material to greater effect.

The material that has been selected for analysis in this chapter has been selected according to simple criteria. I have chosen material that is varied in content, and French excerpts that have varying degrees of similarity to their English counterparts. Certain excerpts have a relatively high informative role, notably the material on transvestism, while others are geared towards pure entertainment, i.e. the material on the Death Star Canteen.

The shows from which the material is extracted are described in the introduction: the French show, *Dress to Circle* (1999, filmed in Paris), is, to a great extent, a synthesis of two of his English shows, *Circle* (1999, filmed in New York) and the double Emmy award winning *Dress to Kill* (1998, filmed in San Francisco). *Dress to Circle* is released as a bonus feature on both the *Dress to Kill* and *Circle* DVDs.

4.2 Method of analysis

The analysis of comic devices in the extracts is done in terms of the concepts and devices described in previous chapters, and is structured as follows:

- Word play
- Surprise
- Shock
- Familiarity
- Dialogue
- Hyperbole and exaggeration
- Economy of words
- Context and contextualisation
- Frames
- Equivalence
- Incongruity
- Code switching and self repair
- Register
- Cultural filter

This model does not include an examination of accents, tone of voice, characterisation, timing or improvisation. These concepts are addressed in Chapter Five. The same material examined in this chapter is examined for the non-verbal elements that enhance or detract from the humour.

4.3 Analysis

4.3.1 Leonardo Da Vinci and the Helicopter

The material on Leonardo Da Vinci's helicopter is from *Circle*. Izzard discusses that what he and Da Vinci have in common is the invention of a non-working helicopter:

> And then of course, Leonardo Da Vinci… and he also made weapons of war, and pictures of anatomy. And he invented a helicopter that did not work. And so did I! Yeah, did not work! I accept your applause for my crap invention. For it had a lawnmower engine, it was made out of wood and string, and it went under water. My helicopter went under water … on paper. But then the paper would get wet and, you know, a helicopter that just exists on paper – it needs to fly in the air.

In *Dress to Circle*, Izzard uses the same concept:

> Et Leonardo Da Vinci, il est le, le le mec le plus grand, le plus connu, de de Epoque Renaissance. Il a fait les peintures, les dessins de anatomie, il a fait la scientifique. Il a fait… il a inventé les les machines de guerre. Il a inventé un hélicoptère aussi… Il a inventé un hélicoptère qui ne marche pas. Et moi, j'ai un lien avec, ah, Leonardo Da Vinci. Because aussi j'ai inventé un hélicoptère qui ne marche pas. Quand j'ai huit ans. Ne marche pas du tout. Jusque la même que, ah, Leonardo Da Vinci. Les grands cerveaux, ils pensent les mêmes idées. Un hélicoptère qui ne marche fucking pas.

> [And Leonardo Da Vinci, he's the, the, the biggest, the most well-known bloke from from Renaissance Period. He did paintings, drawings of anatomy, he did the scientist. He made, he invented war machines. He invented a helicopter also … He invented a helicopter that does not work. And I have a connection with, ah, Leonardo Da Vinci. Because also I have invented a helicopter which does not work. When I am eight years old. Does not work at all. As far as the same as Leonardo Da Vinci. Great minds, they think the same ideas. A helicopter that doesn't fucking work.]

The French version of the material is far simpler than the English version. The French version is essentially a list of facts, delivered in shorter sentences and with fewer details than the English version. The images in the French version are less surreal than those in the English: he does not get as far as talking about the helicopter on paper going under water.

4.3.1.1. Word play

There is no use of word play in this excerpt, in terms of alliteration, assonance or onomatopoeia. Izzard takes the English phrase "on paper" which is used when an idea is put forward and not tested, to say that it works in theory. He then takes the ides of a helicopter on paper literally, explaining that when it went under water, it got wet. This play on words creates a humorous situation. Izzard attempts to use the English saying "great minds think alike" in the French, by translating it literally, as "Les grands cerveaux, ils pensent les mêmes idées" but this should be translated as "les grands esprits se rencontrent". The humour of using the expression is that Izzard places himself in the same league as Da Vinci by saying that great minds think alike, which is incongruous, as he is quite obviously not of the same stature.

4.3.1.2 Surprise

The surprise element in this excerpt is Izzard's claims that he has invented a helicopter. It is made more surprising because he makes this announcement immediately after listing Da Vinci's achievements. Adding to the surprise is the fact that it does not work, and, in the English version, that "it was made out of wood and string, and it went under water". Helicopters do not go underwater, and the surprise lies in his assertion that his did.

4.3.1.3 Shock

There is no use of shock in the English version of the material. In the French version, the use of "fucking" in "qui ne marche fucking pas" might be seen as the use of shock, but since it is not in French, it is unlikely that is was planned to be used then. Izzard has learnt French expressions and slang that the uses in other places, such as "les travesties ici sont un peu pute", so the use of the English in this instance implies that it was added off the cuff. However,

it does serve to highlight the absurdity of the idea of having invented a helicopter that does not work: there is humour in claiming to have invented something that does not work.

4.3.1.4 Familiarity

Izzard makes use of the fact that many people are familiar with Da Vinci's inventions to juxtapose the idea of his (Izzard's) inventing the same contraption that Da Vinci had. It is a well-known fact that Da Vinci desgined the first helicopter, although it did not work in practice. This lays the foundation for Izzard to build the idea of his own non-working helicopter.

4.3.1.5 Dialogue

There is no use of dialogue in this excerpt.

4.3.1.6 Hyperbole and exaggeration

There is no remarkable use of hyperbole or exaggeration in the French version of the material. In the English version, however, the description of the invention, "it had a lawnmower engine, it was made out of wood and string, and it went under water. My helicopter went under water" is an example of exaggeration. The humour of the material increases as he adds more detail to an already ridiculous concept, that of a helicopter that does not work.

4.3.1.7 Economy of words

In the English version, Izzard does not explain his connection with Da Vinci explicitly and verbosely. Instead, he says that Da Vinci invented a helicopter that did not work, and so did he. His play on words, saying that the paper would get wet, is an economical way of putting forward the play on words. He uses more repetition of the same phrases in the French version, and there is less varied content in that version than in the English.

4.3.1.8 Context and contextualisation

Izzard is not restricted by cultural reference in this material: French, British and American audiences are all positioned to understand the image of a helicopter going under water, despite its illogicality. This is not an example which requires extensive contextualisation to be understood. In the French version, however, he lists Da Vinci's activities and then repeats that the helicopter does not work, rather than extending the image. He is restricted by lack of vocabulary and insufficient fluency.

4.3.1.9 Frames

The frames activated by the material are those of invention, and technology. The audiences have knowledge relating to invention, in that an idea is developed, and something created that does something new. Inventions tend to be celebrated when they work.

4.3.1.10 Equivalence

In terms of dynamic equivalence, the French version of the material on Da Vinci's helicopter is equivalent to the English version. The message conveyed by both versions is that Da Vinci invented a helicopter that did not work, and so did Izzard. The English version is more detailed, but the core message of the activity common to both men is conveyed.

4.3.1.11 Incongruity

It is highly unusual to celebrate the invention of something that does not work at all. While a helicopter was certainly a new concept when it was designed by Da Vinci, it is unusual, and humorous, to highlight that, when it did not work, in contrast with his many designs and works of art which are held in high regard. It is also humorous that Izzard announces that he, too, invented something that did not work, thus seemingly placing himself in the same league.

4.3.1.12 Code switching and self repair

An example of code-switching in this extract is Izzard's use of the English "because". He switches from French to English, and then immediately back to French again. Izzard uses "parce que" during his show, so he is not ignorant of the French for "because". Another example of code-switching is the use of "fucking" which is not used in French. There is no one word equivalent of the English in French: the most likely translation of the sentence would be "Un hélicoptère qui marchait de la merde".

Izzard's statement that Da Vinci is "le mec le plus grand, le plus connu…" is a self-repair strategy. Realising that "grand" does not accurately describe Da Vinci's stature, he introduces another word that describes the image that he is trying to convey. This is confirmed by the fact that the English subtitles to the scene in *Dress to Circle* say "the most famous bloke".

Dress to Circle subtitles:

> And Leonardo Da Vinci – the most famous bloke from the Renaissance. He did paintings, anatomical drawing, he was a scientist, he invented war machines and he invented the helicopter too! He invented a helicopter which doesn't work. And I have a connection with Leonardo Da Vinci, because I too have invented a helicopter which doesn't work. When I was eight. It doesn't work at all. Exactly the same as Da Vinci. Great minds think alike. A helicopter which doesn't fucking work.

4.3.1.13 Register

The register of the text has three components relating to discourse: field, mode and tenor. With regard to the field, the text is a comedy performance, delivered by Eddie Izzard in Paris in 1999. It is not intended to be taken literally, as Izzard performs surreal comedy. The audience is not expected to think that he really did design an underwater helicopter, even though he provides the details of it having a lawnmower engine, and being made of wood and string. Rather, they are expected to suspend disbelief for the duration of the performance, so that they can picture the fantastical images that Izzard conjures, allowing them to enjoy the humour in those situations.

The tenor of the text is tied to the expressive function of language, as discussed by Newmark (1988:39-44), which is primarily emotive and author-centred. The expressive function is found in the use of the first person singular ("Et moi, j'ai un lien avec, ah, Leonardo Da Vinci" and "And do did I!"), and in every expression of feelings, reminiscences and hopes. It is also present in descriptions ("Ne marche pas du tout" and "it had a lawnmower engine, it was made out of wood and string"). The relationship between the parties, Izzard and his audience, is one of shifting power. Izzard, by virtue of his stature, being on stage, having amplified sound, and through it being his show, ostensibly has power over the audience. However, the audience has a degree of power over Izzard, as their heckles disrupt the flow of his speech, thus detracting from, or in some cases adding to, the humour. As a second language speaker, Izzard is more easily thrown by heckles than if he were performing in English, such as in *Circle*: "What? Who? Just shut up, will you. I know one or two people have heckled, but I will kill you" as opposed to *Dress to Circle*: "Quatre juillet? Oui, je sais. Je viens de dire ça. Mais quoi, c'est mon spectacle, okay! Calmez vous! Christ, qu'est-ce qui se passe, ici? Vous avez l'écrit, là? Peut-être je veux improvise. Eh! Quoi? Je sais pas".

The participation between writer/performer and recipients is relevant to the mode. The text is written to be heard in the context of a comedy performance, as opposed to being read, or delivered without comic timing. The channel is the person presenting the text, a renowned comedian with a large and loyal fan base.

4.3.1.14 Cultural filter

There is no need for a cultural filter to be applied to the material from *Dress to Kill* that is used in *Dress to Circle*. The notion of a helicopter and the idea of designing a non-working one are sufficiently accessible to both Anglo- and Francophone audiences that no specific cultural ideas need to be explained or conveyed.

4.3.2 The Last Supper

The material on The Last Supper in *Dress to Circle* is based on the routine Izzard performs in *Dress to Kill* about The Last Supper:

> The partridge in a pear tree song was not sung at the Last Supper. They weren't there going, "And a partridge in a pear tree. Five gold rings! Da da da… Come on, loosen up Judas. Oh, all right… On the seventh day of Christma… Judy, come on, Judy, loosen up."
> "Don't call me Judy, I've told you!"
> "Ooohoohooh! Can you lend us a fiver, Judy, I'm a bit short. Ahhh… Alright lads, um, Leonardo Da Vinci's painting the picture. All right, so everyone get your positions, here we go." He's going, "Judas, why are you doing the big arms thing?"
> "Well, I don't know – I just thought I'd do a big arms thing, I don't know."
> "Well, I'm going to do a big arms thing as well."
> "Yeah, me too! I quite like the big arms thing…"
> "Look, we can't all do big arms! We'll look like a squadron of Spitfires for fuck's sake. I'll do big arms and you just look at me and go, 'Ooh, he's doing big arms'."
> "All right."
> "Leonardo, have you got that one? Have you got the painting? All right, now a fun one as well, remember…"

Dress to Circle:

> Le la Dernier Repas. Le Dernier Repas. C'est très difficile. Le Dernier Repas presque eu eu c'est presque eu n'est pas arrivé parce que Jésus est là à la porte. Il est frappé à la porte. Une personne arrive: "Je suis Jésus. Je suis ici avec les douze disciples. Je voudrais faire un petite bouffe. Le Dernier Repas!"
> "Oh non, nous sommes très, eu, nous sommes très eu, eu, eu, eum, remplis à ce moment. (Shouts an order:) Deux espressos, deux cappuccinos, bouteille de vino bianco! Ciao… (to Jesus:) Vous avez une réservation?"
> "Eu, non, non, non, je suis Jé, Jésus Christ, Jésus Christ. C'est le dernier Repas. (Aside to one of the Disciples:) Nous avons une réservation? Merde! (Back to the restaurant manager:) Non, eu douze disciples, pour un table pour eu treize personnes. Et nous voulons assé etr être assis en seulement un côté de la table."
> "Quoi? No! Je très eu, très eu, nous sommes très eu difficile ce soir. Okay, deux personnes ici sur une table, trois personnes sur deux différentes tables et six personnes en bas."
> "Non, non, eu je suis Jésus Christ, je suis le fils de Dieu, et je suis douze disciples. Leonardo Da Vinci est ici pour faire peinture Le Dernier Repas. Nous venons

d'arrive dans un hélicoptère qui ne marche pas du tout. Je voudrais du chocolat et du coca- c'est pur un eu, c'est un chose de magique. Et puis nous voulons faire le Dernier Repas."

Et enfins, ils sont là, après quatre heures, Jésus, furieux et Judas et tous les disciples. Il a le coca, le chocolat et le acne. Et ils sont là. C'est: "Okay Leonardo Da Vinci, fais la photo, fais la photo! Tout le monde sourire, eh, sourires, eh. Dis 'chrétien', dis 'chrétien'!"

Et ça c'est la vraie histoire des chrétiens.

[The, the Last Supper. The Last Supper. It's very difficult. The Last Supper nearly, it nearly didn't arrive because Jesus is there at the door. He is knocked at the door. A person arrives. "I am Jesus. I am here with the twelve disciples. I would like to make a little snack. The Last Supper!"

"Oh no, we are very, uh, we are very, uh, full at the moment. Two espressos, two cappuccinos, bottle of white wine. Ciao. Do you have a reservation?

"Uh, no, no, no, I am Je… Jesus Christ. Jesus Christ. It's the Last Supper. Do we have a reservation? Shit! No, uh, twelve disciples for one table for, uh, thirteen people. And we want to si… be seated on only one side of the table."

"What? No! I am very, uh, very, uh, we are very, uh difficult this evening. Okay, two people here on one table, three people on two different tables, and six people downstairs."

"No, no, uh, I'm Jesus Christ, I'm the son of God and I am twelve disciples. Leonardo da Vinci is here to do a painting of the Last Supper. We've just arrived in a helicopter that doesn't work at all. I would like some chocolate and some Coke – it's for a … it's a magic trick. Then we want to do the Last Supper."

And eventually, they are there, after four hours, Jesus, furious and Judas and all the disciples. He has Coke, chocolate and acne. And they are there. It's "Okay, Leonardo da Vinci, do the photo, do the photo! Everyone smile, eh, smiles! Say 'Christian', say 'Christian'."

And that is the true story of the Christians.]

In *Dress to Circle*, although the concept of The Last Supper being painted by Da Vinci in the way a photographer would take a picture in modern times is retained, much of the material is different to the extract from *Dress to Kill*:

4.3.2.1 Word play

Word play is not a feature of the French material, or the English material. The humour is due to imagery and reference, rather than word play.

4.3.2.2 Surprise

The surprise in the French extracts leads to humour, because the imagery is fairly bizarre: Jesus and the disciples go to a modern day restaurant, Jesus is not recognised by the restaurant manager, Jesus is aware that this is the Last Supper, Da Vinci is meant to paint The Last Supper, Jesus requests a specific table that will seat thirteen people on one side, they arrived in a non-working helicopter, and he wants Coke and chocolate (which he knows is

for his revised Eucharist, but which he explains by calling it a magic trick). The notion of Da Vinci as the photographer, who needs them all to say “Chrétien” is also a surprise.

4.3.2.3 Shock

Although there is no real use of taboo language in either version, Izzard does play with religious ideas and images, which is often seen as taboo. Izzard’s treatment of the Last Supper as an event from which to generate humour could be seen as offensive by some. In the French version, the notion of Jesus discussing seating with the reatuarant manager, Da Vinci’s presence as ‘photographer’, the use of the word “Chrétien” to ensure everyone is smiling, and the reference to the use of Coke and chocolate for a magic trick could all be seen as disrespectful to the Christian faith. It is the shock value of this material that lends further humour to it.

4.3.2.4 Familiarity

The major contributing factor to the difference in the content in the English and French shows is the respective positioning of the material in *Dress to Kill* and *Dress to Circle*. In the former, it is much earlier in the show, whereas in the latter, it is the piece that concludes the show (prior to encore). Izzard’s style is often to take various concepts mentioned throughout a show, and tie them together in the final routine. For this reason, the *Dress to Circle* material includes a host of ideas and images from earlier on in the show. The Italian “ciao” refers to his comments on Italians never having been truly fascist as they were all riding around on mopeds saying “ciao”. His reference to the helicopter that doesn’t work refers to Da Vinci’s helicopter, and follows immediately after a mention of Da Vinci who is to paint The Last Supper. The “chocolat et du coca” refers to his description of the discussion between Jesus and God of the use of bread and wine to symbolise Christ’s body and blood, and God’s advice that chocolate and Coke might be better received by the public. The material in *Dress to Kill*, by contrast, occurs forty-eight minutes into the show, with another forty or so minutes after the material. There is thus not the same need for Izzard to include a collection of preceding concepts in that routine.

Izzard has already mentioned Da Vinci in *Dress to Circle*, when discussing the helicopter that did not work. He does not need to provide further contextualisation of who he is talking about, because he has listed some of Da Vinci’s achievements (anatomical drawings, paintings, etc.) earlier in the show. He neatly explains to the audience members who do not infer why Da Vinci is present at The Last Supper, which is an anachronism, by saying that he is there to

paint it: this ought to activate knowledge that Da Vinci is known for his painting of The Last Supper (in French “La Cène”).

4.3.2.5 Dialogue

The use of dialogue helps Izzard’s economy of words: because he characterises the players in the scene, and presents them as speaking directly to each other, he does not need to constantly say “and then he said” or “then the waiter replied”. In the English version, the discussion that Jesus has with his disciples on how to pose for the picture uses dialogue and is consequently humorous because of the characterisation.

4.3.2.6 Hyperbole and exaggeration

The English version makes no marked use of hyperbole and exaggeration, beyond Da Vinci as painting the picture. In the French version, the fact that the Last Supper was nearly prevented by the manager not recognising Jesus, and their four hour wait to be seated together are examples of exaggeration. Izzard also exaggerates the attempts of the manager to seat everyone: instead of saying “we do not have a table that big”, he suggests various places that he can seat them in smaller groups.

4.3.2.7 Economy of words

The French extract is longer than the English version, again due to the positioning of the material. Because he is not using as many call backs in the English version, it is shorter, thus seeming to have a better economy of words. However, more concepts can be packed into that version, because of the references that are made through these call backs.

4.3.2.8 Context and contextualisation

France is a traditionally Catholic country, and a French audience has access to knowledge about The Last Supper. American audiences, despite the move towards being a secular society in schools etc, would, by and large, understand the references to The Last Supper. The English material is straightforward, and does not need to be contextualised within the show as a whole. In the French show, the additional references placed in this material give more context to the content, and link the material to previous jokes.

4.3.2.9 Frames

There are three frames that are activated by the extract. The first is that relating to restaurants: audiences will generally be familiar with the notion of making a reservation at a restaurant, getting there, and being seated at a table. It is incongruous to think of thirteen people all sitting on one side of a table, and it is humorous to imagine The Last Supper being painted, as a photograph would be taken, with thirteen people posing. The second frame that is activated is that of photography: audiences are familiar with the idea of being told to smile, and to say a specific word as a photograph is being taken. Humour is derived from the concept of thirteen people posing for a painting, which is produced over a long time, as opposed to a photograph, which is instantaneous. The third frame is that of the Christian religion: Christians are aware that the time of Jesus was many centuries prior to the painting of The Last Supper, and that Da Vinci could not have been present at the meal. The Last Supper is described as taking place in a large room, and not in a restaurant as we would understand it today, with a manager meeting people and seating them. The Last Supper was also where the first Eucharist was celebrated, and this could not have taken place in a modern day restaurant.

4.3.2.10 Equivalence

In terms of equivalence between the source text and the translation, as with the previous extract, dynamic equivalence can be seen as having been achieved. The key idea which is conveyed, is the painting of the painting as if it were a photograph, with the idea of Jesus and the Twelve Disciples posing for Leonardo Da Vinci, in a restaurant. The function of the material relative to its position within the respective shows is also conveyed, and a number of the differences between the English and French extracts are accounted for by positioning, as discussed.

4.3.2.11 Incongruity

Izzard uses anachronisms, placing Da Vinci, who painted The Last Supper in the 1490s, at The Last Supper itself, which occurred in approximately 30AD. As with the previous extract analysed, the audience is not expected to believe that he is relaying the true facts of what transpired at The Last Supper, despite his ending “Et ça c’est la vraie histoire des chrétiens”. Another anachronism is Jesus’ instruction to Da Vinci “fais la photo, fais la photo!” – photography developed from the 1820s. The various incongruities presented by the anachronisms add to the humour of the extract. Further images that add to the humour include a restaurant manager not recognising Jesus, and the notion of Jesus, often called the

Prince of Peace, growing furious. There is also humour in the image of someone insisting that thirteen customers be seated on one side only of a table.

4.3.2.12 Code switching and self repair

The first instance of self-repair in this extract occurs within the first two words, where Izzard selects a definite article, “le” and then uses “la” instead. He then realises this error (“Le, la Dernier Repas”) and re-introduces his topic by saying “Le Dernier Repas”. He has translated the name The Last Supper literally, and has not used the French term “la Cène”, which is used to describe both the occasion in religious history, and the painting.

There are two instances of code-switching between French and Italian, where Izzard uses the Italian word “espresso” and the Italian sounding “vino blanco” instead of “deux express (an invariable noun)” and “vin blanc” respectively. This is because he plays the character of an Italian restaurant manager – although The Last Supper did not take place in Italy, but in Jerusalem, it is set in Italy for the purpose of this material. This allows Izzard to have Da Vinci as the painter, playing the role of a modern day photographer, and also enables him to refer to his earlier material about Italians. A further example of code switching is Izzard’s use of the name “Leonardo da Vinci”. In French, Da Vinci is called “Léonard De Vinci”. It seems, because the Jesus character speaks in French throughout, with no use of Italian (or Aramaic, Hebrew, Latin, etc.) that he ought to use the French pronunciation of the name, regardless of where he was from.

4.3.2.13 Register

The expressive function is present in descriptions (“Et enfins, ils sont là, après quatre heures, Jésus, furieux et Judas et tous les disciples”). There is also an example of the phatic function, which is used to maintain friendly contact with the audience (“C’est très difficile” and “Et ça c’est la vraie histoire des chrétiens”). His use of a slang expression “Je voudrais faire un petite bouffe” helps maintains a familiar and friendly tone between him and the audience. However, the expression that he uses is incorrect: “faire la bouffe” means to prepare food. It needs to be in the reflexive form to mean, “to have a bite to eat”: “Je voudrais me faire la bouffe”.

4.3.2.14 Cultural filter

There is no need for a cultural filter in the translation of this material. The Italian words used are sufficiently familiar or decipherable as to beable to remain in Italian. The context of a

restaurant, and of The Last Supper, are as accessible to a French audience as to an English audience.

4.3.3 The Death Star Canteen

The material on The Death Star Canteen in *Dress to Circle* is based on a very similar routine Izzard performs in *Circle*:

> But there must have been a Death Star canteen, yeah? There must have been a cafeteria downstairs, in between battles, where Darth Vader could just chill and go down (Vader voice) "I will have the penne a la arrabiata".
> (Canteen server) "You'll need a tray."
> "Do you know who I am?"
> "Do you know who I am?"
> "This is not a game of who the fuck are you. For I am Vader. Darth Vader. Lord Vader. I can kill you with a single thought!"
> "Well you'll still need a tray."
> "No, I will not need a tray. I do not need a tray to kill you. I can kill you without a tray, with the power of the Force – which is strong within me – even though I could kill you with a tray if I so wished. For I would hack at your neck with the thin bit until the blood flowed across the canteen floor…"
> "No, the food is hot. You'll need a try to put the food on."
> "Oh, I see, the food is hot. I'm sorry, I, I did not realised. Hah hah! I thought you were challenging me to a fight to the death."
> "Fight to the death? This is a canteen, I work here."
> "Yes, but I am Vader, I am Lord Vader. Everyone challenges me to a fight to the death. Lord Vader. Darth Vader, I am Darth Vader, Lord Vader. Sir Lord Vader, Sir Lord Darth Vader. Lord Darth Sir Lord Vader of Cheam. Sir Lord Baron von Vaderham. The Death Star. I run the Death Star."
> "What's the Death Star?"
> (Darth is losing patience) "This is the Death Star. You're in the Death Star. I run this star."
> "This is a star?"
> "This is a fucking star – I run it. I'm your boss."
> "You're Mr Stephens?"
> "No, I'm… who is Mr Stephens?"
> "He's head of catering."
> "I'm not head of catering! I am Vader. I can kill catering with a thought."
> "What?"
> "I can kill you all. I can kill me with a thought. Just … I'll get a tray, fuck it! … This one's wet, and this one's wet, and this one's wet. This one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet. Did you dry these in a rain forest? Why, with the power of the Death Star, do we not have a tray that is fucking dry? I do not … (someone has pushed in) No, no, no, I was here first."
> "You have to form a queue if you want food. Can I have, oh, penne a la arrabiata, that looks nice."
> "No, no, no. D'you know who I am?"
> (Server butts in) "That's Jeff Vader, that is."
> "I am not Jeff Vader, I am Darth Vader."
> "What, Jeff Vader runs the Death Star?"
> "No, Jeff… No, I run the Death Star."

"You Jeff Vader?"
"No I'm Darth Vader!"
"Are you his brother? Can you get his autograph?"
"I can't get it… No, I'm… All right, I'm Jeff Vader! I'm Jeff Vader!"
"Can I have your autograph?"
"No, fuck off or I'll kill you with a tray! Give me penne a la arrabiata or you shall die. And you, and everyone in this canteen! Death by tray it shall be!"
(Scornful server) "Do you want peas with that?"
"Peas? You don't have peas! You can't put red with… It doesn't work with penne, you don't put, unless you push them up the penne tubes, and then they'd be weird! Just … (gives up) oh, all right, put some peas on."
That was cut out of the final film.

Dress to Circle:

Dans L'étoile Noire tous les eu tous les méchants sont les eu Anglais, et tous les autres sont les Américains. "Ah, Darth Vader, merci à Dieu vous êtes ici!"
(Darth Vader breathing heavily through mask)
"Pomme de terre cha, non pomme de terre très chaud dans la bouche?"
"Oui, Ah." (Darth Vader spits out hot potato)
"Tu viens de manger dans le resto self-service de Etoile Noire, hein?" Parce qu'il doit avoir restaurant self-service dans Etoile Noire? Il faut manger, oui? Il faut être un resto dans le Etoile Noire. Et Darth Vader est là.
(Darth Vader) "Je voudrais le penne arrabiata."
(Server) "Il faut avoir plateau!"
(DV) "Est-ce que tu sais qui je suis?"
(S) "Est-ce que tu sais que je suis?"
(DV) "Ce n'est pas un jeu. Ce n'est pas jeu. Je suis Darth Vader. Je peux te tuer avec un pensée."
(S) "Euh? Est bien, mais il doit avoir un plateau."
(DV) "Non, il, je ne dois pas avoir plateau. Je peux te tuer sans plateau. Tuer sans fourchette, sans assiette, sans que"
(S) "Non, non, les assiettes sont très chaudes. Il faut avoir plateau parce que le nourriture…"
(DV) "Oh, pour la nourriture? Pardon! J'ai, je, parce que je Darth Vader, j'ai cru que vous voulez faire un bagarre pour le moi."
(S) "Tu es qui?"
(DV) "Darth Vader. J'suis Darth Vader. Darth Vader. Je suis très connu ici. Je c'est l'Etoile Noire. Je suis chef d'Etoile."
(S) "Darth Vader, non…"
(DV) "Darth Vader. Je suis Darth Vader."
(S) "Darth Vader?"
(DV) "Darth Vader, oui, très connu ici. (Asks those around him) Oui? Eh? Tout le monde?"
(S) "Darth Vader. Janine? Darth Vader, tu connais un Darth Vader?"
(Janine) "Darth who?"
(Server) "Darth Vader."
(J) "Non, Steve Vader."
(S) "Steve? (to Darth Vader) Steve Vader?"
(D) "Non, non c'est Darth Vader."
(J) "Darth Vader? Non, Steve Vader – il est un fermier avec un grand tracteur."
(DV) "Ah merde – je vais aller chercher un plateau. Ca c'est mouillé, ça c'est mouillé. Mouillé, mouillé, mouillé, mouillé. Merde – une serviette – merci. (Someone has pushed in) Euh, non, pardon, je suis ici, j'étais ici, j'était ici, dîtes à lui, je j'était ici, j'ai déjà commandé."

(Person in queue) “Il faut faire une queue.”
(DV) “Non, non, non, je suis Darth Vader. Est-ce que tu sais qui je suis?”
(S) “Il a dit ça à moi!”
(P) “Il faut faire une queue.”
(DV) “Non, je suis Darth Vader. J’veux pas te tuer avec un pensée.”
(S) “Il a dit ça aussi. C’est Steve Vader.”
(DV) “Non, non, j’suis Darth Vader. Look, être là. Je suis, je voulais le penne arrabiata, maintenant.”
(S) “Oû!! Steve Vader!”
(DV) “Non, non, non, c’est Darth fucking Vader.”
(S) “Okay penne arrabiata. Vous voulez les petits pois aussi?”
(DV) “On ne mange pas les petits pois avec penne arrabiata. C’est un repas italien. Doit avoir la pâte eum la pâte penne avec le sauce euh… okay, petits pois aussi…”
(S) “Et les carottes?”
(DV) “Oui, carottes, carottes.”
(S) “Et crème anglaise?”
(DV) “Ah merde! Je voulais avoir la la le le le la pomme de terre, le salade de pommes de terre.”
Ca c’est le histoire de Darth Vader.

[In the Death Star, all the, uh, baddies are, uh, English, and all the others are American. “Ah Darth Vader, thank God you’re here!”
(Darth Vader breathing heavily through mask)
“Cha potato, no, hot potato in your mouth?”
Yes, ah.
(Darth Vader spit out hot potato)
Sorry, have you just eaten in the Death Star self service canteen?
Because what?
Self service restaurant in Death Star?
You have to eat, don’t you? There must be a canteen in the Death Star. And Darth Vader is there.
(Darth Vader) “I would like the penne arrabiata.”
(Server) “You need a tray!”
“Do you know I am?”
“Do you know who I am?”
“This is not game. This is not game. I am Darth Vader. I can kill you with a thought.”
“Huh? Fine, but he has to have a tray.”
“No, He, I do not have to have tray. I can kill you without a tray. Kill without a fork, without a plate, without…”
“No, no, the plates are very hot. You need a tray because the food…”
“Oh, for the food? Excuse me! I was, I, because I am Darth Vader, I thought they you wanted to make a fight for the me.”
“You are who?”
“Darth Vader. I’m Darth Vader. Darth Vader. I am very well known her. I am the Death Star. I’m the leader of the Death Star.”
“Darth Vader. No…”
“Darth Vader. I am Darth Vader.”
“Darth Vader?”
“Darth Vader, yes, very well known here. (Asks those around him) Yes? Hey? Everyone?”
“Darth Vader. Janine? Darth Vader, do you know a Darth Vader?”
“Darth who?”
“Darth Vader.”
“No, Steve Vader. Steve, Steve Vader.”

"No, no, it's Darth Vader."
"Darth Vader? No, Steve Vader – he's a farmer with a big tractor."
(Darth Vader) "Oh shit – I'll go and get a tray. That one's wet, that one's wet. Wet, wet, wet, wet. Shit – a towel – thank you. (Someone has pushed in) Uh, no, excuse me, I'm here. I was here. I was here. Say to him, I, I was here. I have already ordered.'
"You need to queue"
"No, no, no, I am Darth Vader. Do you know who I am?"
"He said that to me!"
"You need to queue."
"No, I am Darth Vader. I don't want to kill you with a thought."
"He said that too! It's Steve Vader."
"No, no, I'm Darth Vader. Look, to be there. I am, I wanted the penne arrabiata, now."
"Oooh! Steve Vader!"
"No, no, no, it's Darth fucking Vader."
"Okay, penne arrabiata. Do you want peas too?"
"You don't eat peas with penne arrabiata. It's an Italian meal. (You) must have pasta, um, penne pasta with sauce, uh… Okay, peas too."
"And carrots?"
"Yes, carrots, carrots."
"And custard."
"Oh shit. I wanted to have the the the the the the potato, the potato salad."
That is the story of Darth Vader.]

Unlike the other extracts examined thus far, the material in these two extracts is fairly similar. There are two reasons for this. First, because Izzard portrays various characters, and most dialogue is concerned with establishing who Darth Vader is, and the resulting repetition of his name, it is simpler to keep the form of the English in the French version. Second, *Dress to Circle* was performed in Paris during the *Circle* tour, which means that Izzard was performing the material in *Circle* on almost a nightly basis.

4.3.3.1 Word play

Word play is not used extensively in the English version. One example is when Darth Vader is looking for a dry tray: "This one's wet, and this one's wet, and this one's wet. This one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet". The sentence "this one is wet" becomes humorous because of the repetition. The same effect is achieved in the French version: "Ca c'est mouillé, ça c'est mouillé. Mouillé, mouillé, mouillé, mouillé".

4.3.3.2 Surprise

Surprise is not used in these extracts as much as incongruity. While certain images are surprising, it is because they are incongruous, and are consequently dealt with in 3.3.3.4.

4.3.3.3 Shock

Shock through the use of taboo subjects and taboo language is not used in these extracts. Although there is some taboo language, it does not seem to be used to shock. In the English "[t]his is not a game of who the fuck are you", the word "fuck" is used to express Darth Vader's annoyance, rather than to shock any listeners. In the two other occurrences, it is used to show his frustration and anger, and again not expressly to shock: "This is a fucking star – I run it" and "Why, with the power of the Death Star, do we not have a tray that is fucking dry?". Inj the French, too, the word "fucking" is used to demonstrate anger rather than to shock outright: "Non, non, non, c'est Darth fucking Vader".

4.3.3.4 Familiarity

There are a number of ideas in the English material whose familiarity to audience members brings humour. When Darth Vader incredulously asks the canteen server "Do you know who I am?" the audience recognises this as something often though to be said by famous people, when they do not get their own way, do not gain access to a venue, etc. It is seen as arrogant and given Darth Vader's profile in *Star Wars*, and the Death Star particularly, it is humorous to see him use that question.

Darth Vader's confusion that all the trays are wet is familiar to most people who have used a canteen or food court: this brings humour because most people have experienced it and relate to Darth Vader's frustration.

4.3.3.5 Dialogue

The vast majority of these extracts occurs in the form of dialogue. This is advantageous in terms of the economy of word, and is helped by the characterisation in performance, which is looked at in more depth in the following chapter.

4.3.3.6 Hyperbole and exaggeration

In the English version, Izzard as Darth Vader uses hyperbole to explain who he is, trying variations of his name to be recognised: "I am Vader, I am Lord Vader. Everyone challenges me to a fight to the death. Lord Vader. Darth Vader, I am Darth Vader, Lord Vader. Sir Lord Vader, Sir Lord Darth Vader. Lord Darth Sir Lord Vader of Cheam. Sir Lord Baron von Vaderham. The Death Star. I run the Death Star" – the repeated explanation is ridiculous and consequently humorous, because one would not expect Darth Vader to have to be this explicit in explaining who he is. The exaggerated way that he explains how he could use the tray to

kill the server is also humrorous, based on being ridiculous: “No, I will not need a tray. I do not need a tray to kill you. I can kill you without a tray, with the power of the Force – which is strong within me – even though I could kill you with a tray if I so wished. For I would hack at your neck with the thin bit until the blood flowed across the canteen floor…”

A similar sort of exaggeration is used in the French version, when Darth Vader explains that he can kill the server: “Je peux te tuer avec un pensée […] Je peux te tuer sans plateau. Tuer sans fourchette, sans assiette, sans que…” and when he has to explain who he is.

4.3.3.7 Economy of words

In both the English and French extracts, Izzard is more verbose than in many other extracts. This is due in part to the fact that he uses exaggeration and hyperbole to great effect. The repetition of the description of the wet trays and the explanation by Darth Vader of who he is, provide humour because they are long-winded. The use of dialogue, however, removes the need for cumbersome and wordy explanations of who said what, and who they are. In other words, Izzard does not to explain that the server is doubtful of Darth Vader’s authority, or that Darth Vader grows annoyed with the server. By having these to characters address each other directly, the need for long explanations is removed.

4.3.3.8 Context and contextualisation

In *Circle*, this is the material that concludes the show, while in *Dress to Circle*, other material, including the previous extract, analysed above, on The Last Supper, follows it. Darth Vader’s references to being able to kill the server with a though due to the Force, remind the audience of more Star Wars catch phrases. Even those who have not seen the films are likely to have heard the famous line “May the force be with you”, and the reference to “the Force” is therefore familiar.

4.3.3.9 Frames

In Star Wars, there is the First Death Star, which is destroyed and replaced by the Second Death Star. In La Guerres des étoiles, the First Death Star is “L’Étoile Noire”, while the Second Death Star is “L’Étoile de la Morte”. Izzard refers to The First Death Star, but makes mention of the Second in the French extract. However, in the English version he refers only to the Death Star. One error that has been made, though, is the naming of Darth Vader, who in French is called “Dark Vador”. The character of Darth Vader is iconic in popular culture, and even people who have seen none of the Star Wars films recognise the character when Izzard

imitates the strange breathing sound that is so representative of Darth Vader. This is an example of a shared idea in the mutual cognitive environment: most people with an awareness of popular culture will have access to the idea of the heavy breathing symbolising Darth Vader. It is a component of a science fiction frame, which would also include such typical ideas as the classic Star Trek mission, “To boldly go where no man has gone before”.

Another example of a frame that is activated is that of the chain of command. When Darth Vader tells the canteen server that he is his boss, the server thinks that he is Mr Stephens. This is humorous because many people work in situations where there is a hierarchy from employee, to executive, via middle management and higher management.

4.3.3.10 Equivalence

There is less deviation from the form and content of the English version because it is so familiar to him, whereas the material from *Dress to Kill* that is used in *Dress to Circle* has not been used in a while. This means that formal equivalence is more easily achieved.

4.3.3.11 Incongruity

One of the major contributors to the humour of these two extracts is the incongruity throughout. The canteen server does not seem aware of employment hierarchy: when Darth Vader tells him he is the boss, the server thinks that he is his direct superior. This is incongruous, in that, Darth Vader is in charge of the Death Star, and humour is derived from the server’s thinking that he is the head of catering. The idea that there is even a catering department on the Death Star is humorous because in Star Wars, the focus is on battles, and related topics, and such mundane issues as catering are ignored.

Because the Star Wars films, in both English and French, do not refer to canteens or the consumption of food, it is incongruous for the image suddenly to be presented. The incongruity increases when the audience is are asked to picture Darth Vader, the head of the Death Star, queuing for service in a canteen, as we understand them. The audience would not expect Darth Vader to have to organise his own meals. The image reduces him to a normal person who needs to eat, as opposed to a terrifying dark lord. This is added to by the fact that no one knows who he is. It is incongruous that a character known to strike fear into the hearts of all mortals should not be recognised by his own employees.

A further example of incongruity is Darth Vader's reaction to the server's telling him that he needs a tray. His assumption that he is being challenged is humorous, because it is incongruous. Audience members recognise that in the context of a canteen, one requires a tray. Darth Vader's over the top reaction brings humour.

4.3.3.12 Code switching and self repair

The first instance of a self-repair strategy occurs in the first thing said to Darth Vader "Pomme de terre cha, non pomme de terre très chaud…?" and another occurs in the last thing said by Darth Vader "Je voulais avoir la la le le le la pomme de terre, le salade de pommes de terre". There is much less self-repair in this extract than in other extracts due to there being less translation required overall: there is a great deal of repetition of the name "Darth Vader", and many short, simple sentences and questions.

There is a fair amount of code switching in the extract. Darth Vader's order for "penne arrabiata" uses an Italian name for a pasta dish, and is repeated a number of times. When the character Janine asks "Darth who?", this is an example of code switching between French and English. Both the characters of Darth Vader and the server also switch between English and French, as well as into Italian: "Look, être là. Je suis, je voulais le penne arrabiata, maintenant" and "Okay, penne arrabiata. Vous voulez…".

4.3.3.13 Register

Again, the audience is not expected to think that Izzard believes that there was a canteen in the Death Star, or even that the Death Star exists in reality. They are also not expected to think that he is Darth Vader, or any of the other characters. The tenor involves the use of the expressive function in descriptions: "Il faut être un resto dans le Etoile Noire. Et Darth Vader est là" and "Dans L'étoile Noire tous les eu tous les méchants sont les eu Anglais, et tous les autres sont les Américains". The aesthetic function, concerned with the pleasing of the senses, often through the use of linguistic devices, is present in repetition. The name Darth Vader is repeated so often that it is humorous because it becomes ridiculous.

4.3.3.14 Cultural filter

Star Wars is accessible to a French audience, as all six of the Star Wars films have been distributed in both France and Canada in French. The franchise is translated as "La Guerres des étoiles" and the first film, "La Guerres des étoiles: un nouvel éspoir" was released in France on 19 October 1977, shortly after its release in the United States (imdb.com). There is

no real need for a cultural filter to be applied, as the success enjoyed by Star Wars in France means that it has sufficient profile for it to be understandable to a French audience.

4.3.4 Transvestites

In both *Dress to Kill* and *Dress to Circle*, Izzard discusses that he is a transvestite, and the reaction that this normally receives. In *Circle*, his transvestism is acknowledged only in passing:

> And I need to speak clearly because for the first five minutes you'll probably go […] "What? What? What the fuck's he saying? Shit he's wearing a lot of make-up." But, you know, that's a third millennium thing, and you've just got to swing with it. There's going to be a lot more guys with make-up during this millennium. By the end of the millennium you'll probably find that you're dead and… hopefully. […] and a lot more guys in make-up, probably. Cause make-up's just crazy anyway, you know, cause native Americans used to wear it, and it did all right for them until… until well, until you killed them all, I suppose.

The subject is dealt with in far greater detail in *Dress to Kill*:

> I'm a professional transvestite so I can run about in heels and not fall over, 'cause, you know, if women fall over wearing heels, that's embarrassing; but if a bloke falls over wearing heels, then you have to kill yourself! […]
>
> 'Cause if you're a transvestite, you're actually a male tomboy, that's where the sexuality is. Yeah, it's not drag queen. No, gay men have got that covered. This is male tomboy, and people do get that mixed up, they put transvestite there - no no no no! Little bit of a crowbar separation, thank you! And gay men, I think, would agree. It's male lesbian, that's really where it is, ok? Because, it's true! 'Cause most transvestites fancy girls, fancy women. So that's where it is. So it's 'running, jumping, climbing trees, putting on makeup when you're up there […]
>
> Also, if you're a transvestite, you get lumped into that weirdo grouping, you know? Like the guy in the Bronx, when I was in New York, there was a guy in the Bronx who was living in a cave, like you do, and he was coming out and shooting at geese and, a lot of weird things going on with this guy. And they found him in this cave and the police picked him up and they found a collection of women's shoes, and they thought, "Maybe he's a transvestite." And if he is, he's a fucking weirdo transvestite!" I'm much more in the executive transvestite area. Travel the world, yes, it's much more executive. Like J. Edgar Hoover, what a fuckhead he was! They found out when he died he was a transvestite, and they go, "Well, that explains his weird behaviour!" Yeah, fucking weirdo transvestite! Executive transvestite. It's a lot wider community, more wide than you'd think […]
>
> I'm an action transvestite, actually, as well as being an executive transvestite. I'm an action transvestite! 'Cause it's running, jumping, climbing trees, you know. So I went snowboarding when I was in Aspen […]
>
> But puberty was… well, before puberty, at school, I didn't tell kids I was a transvestite 'cause I thought they might kill me with sticks, you know […] So most transvestites fancy girls, and you can tell people this. "Yes, most transvestites fancy girls." "Well who told you that?" "A transvestite told me that!" "Probably lives in a cave somewhere." "No, an executive transvestite did!"

Dress to Circle:

Et aussi je suis un travesti – ça c'est un peu différent. Il y a, il y a, beaucoup de travestis in, en France? Ouai, ouai, oui – absolument, Monsieur. Oh, okay, pas beaucoup. N'est pas beaucoup en Angleterre. Il y a les travestis, mais ils ne dit pas que ils sont les travestis. Chut! C'est un, un, un secret. Et, euh, c'est c'est difficile pour dire à tout le monde, à être honnête, you know, je suis un travesti, c'est un peu difficile. Et puis, et, eu, il y a les travestis ici au, à, à Pigalle. Mais les travestis ici sont un peu pute. Et je suis un travesti un peu différent. Je suis un travesti exécutif! Bonsoir! So c'est nouveau idée. C'est nouveau pour les anglais, aussi. Pour les anglais, les gallois, les écossais, les américains, sont pas… J'ai fait un grande tournée avec le spectacle, eu, ici, et en tous les pays. Tout le monde dit, "Les travestis, qu'est-ce que c'est?" Et les travestis, ils ne sont pas les drag queens. Ils sont un peu différents de les drag queens. Eu, les drag queens sont de la communauté, eu, les personnes gays, et ça c'est très bien. Fantastique. Et puis il y a un petit ruisseau. Et, puis, les travestis habitent ici, à côté de les drag queens. Ce sont les cousins. Mais c'est un peu différent… Parce que les drag queens ils sont des personnes que ils aiment bien les hommes, et les travestis eum aiment bien les femmes. Ca c'est, c'est, c'est, c'est la vérité – nous aimons bien les femmes. Nous sommes les, comme les garçons garçons manqués. Okay? Ou peut-être comme eu, eu, je suis un homme lesbien. Lesbienne? Oui? C'est, ça c'est… Ca c'est le, eu, un bon mot pour expliquer et et confuser en même temps. C'est… So, ça, c'est mon sexualité. So, mon comédie… Il, il n'y a pas de relation entre le comédie et le sexualité… Je suis un travesti, oui, et je fais le comédie sur air. Ca c'est eu, ah, un autre petite ruisseau, et puis la comédie ici. C'est comme dire : Un homme est gay. Il est, eu, il travaille dans un banque. You know, c'est… You know, il n'y a pas de relation, là. So, eu. Et aussi, le mot, le mot travesti, c'est très difficile. Parce c'est eu, en Angleterre le mot c'est eu, est eu, 'transvestite'. So ça ce un mauvais… C'est un mot avec un mauvaise image à tout le monde. Eum, c'est difficile : Je suis un travesti. Ce n'est pas… On n'écrit pas "Je suis un travesti" sur son résumé. You know… Je joue au tennis… Je baccalauréat… Je suis un travesti… Peut-être, non… Mais le mot a – so – en Angleterre c'est difficile, je dis à tout le monde, "Je suis un travesti." Tout le monde… Eu, mais après, j'ai un personalité:

(Lots of mumbling from imaginary characters who are uncomfortable on meeting him because he's a self-proclaimed transvestite, but who quickly come to realise that he's a good sort, and fun to be with. The content is almost totally in the facial expression and the tone of voice.)

"Euh, Okay, il est bon mec." Ils disent 'Okay, un travesti. Pas de problème'. Mais je arrive en France et j'ai eu, j'ai entendu que le mot – j'ai appris que le mot travesti ca veut dire traves – eu transvestite – ça veut dire travesti – et traves – nous avons le mot 'travesti' aussi dans la langue anglaise – et eu et le mot 'travesti', ça veut dire 'catastrophe'. So je suis arrivé en France, et j'ai découvert que je suis un catastrophe. Fucking problem, hey?

"Bonjour, je suis un catastrophe… Oui, catastrophe. Monsieur, Bonjour. Je suis un catastrophe… Très bien … Enchanté, Catastrophe."

"Mais, regardez la catastrophe là-bas. Je crois qu'il est un catastrophe…"

So, difficile, ou quoi?

[And also, I am a transvestite – that's a bit different. Are there, are there many transvestites in, in France? Yeah, yeah, yeah – absolutely Sir. Oh, okay, not many. Not many in England. There are transvestites, but they don't say that they're transvestites. Shh! It's a, a secret. And, uh, it's, it's difficult to say to everyone, to be honest, you know, I am a transvestite, it's a bit difficult. And

then, and, uh, there are transvestites here, in, in, in Pigalle. But the transvestites here are a bit tarty. And I'm a slightly different transvestite. I'm an executive transvestite. Good evening. So that's a new idea. It's new for the English too. For the English, the Welsh, the Scottish, the Americans, aren't… I did a big tour with the show, uh, here and in all the countries. Everyone says "Transvestites – what are those?" And transvestites, they aren't drag queens. They're a little different from drag queens. Uh, drag queens are from the gay community, and that, that's fine. Fantastic. And then there's a little stream, and then transvestites live here, next to the drag queens. This are cousins. But a bit different… Because drag queens, they are people who like men, and transvestites, um, like women. That, that's, that's, that's that's the truth – we like girls. We are the, like boy tomboys. Okay? Or maybe like, uh, uh, I am a male lesbian. Female lesbian? Yes? That's, that, that's… that that's the, uh, a good word to explain and and confuse at the same time. That's. So, that is my sexuality. So, my comedy… there, there is no relation between the comedy and the sexuality… I am a transvestite, yes, and I do comedy on area. That's, uh, ah, another little stream, and then the comedy here. It's like saying: a man is gay. He is, he works in a bank. You know, there's, you know, there's no relation there. So, uh. And also, the word, the word "travesti", it's very difficult. Because, there is, uh, in England the word is, us, is, uh, "transvestite". So, that, it's a bad… It's a word with a bad image to everyone. Um, it's very difficult: I am a transvestite. It's not… You don't write, "I am a transvestite" on your CV. You know… I play tennis, I matric… I am a transvestite… Perhaps not… But the word has – so – in England it's difficult, I tell everyone "I'm a transvestite." Everyone… uh, but afterwards, I have a personality: (Lots of mumbling from imaginary characters who are uncomfortable on meeting him because he's a self-proclaimed transvestite, but who quickly come to realise that he's a good sort, and fun to be with. The content is almost totally in the facial expression and the tone of voice.) "Uh, okay, he's a good bloke." They say. "Okay, a transvestite. No problem". But I arrive in France and I, uh, I heard the words – I listened that the word – I learnt that the word "travesti" which means "traves"- uh, transvestite – that means "travesti" – and "travesti" – we have the word "travesty" in the English language too – and uh, and the word "travesty", that means "catastrophe". So, I arrived in France and I discovered that I am a catastrophe. Fucking problem, hey?

"Hello, I am a catastrophe… Yes, catastrophe. Sir, hello. I am a catastrophe… Very good… Good to meet you. Catastrophe."

"But look at that catastrophe over there. I think that he's a catastrophe…"

So, difficult or what?]

4.3.4.1 Word play

The English material does not contain any noteworthy word play. That is not the case, however, in the French material, where Izzard's discussion of the French word "travesti" and the English "travesty" is humorous because of the apparent homophones.

4.3.4.2 Surprise

Surprise is not used much as a humorous device in these extracts. This is because they are designed to be humorous while being informative. The surprise exists in the explanations,

such the explanation that “most transvestites fancy girls”. The most obvious use of surprise, though, is in the apparent homophones “travesti” and “travesty”. A further example is in the extract from *Dress to Kill*, “if women fall over wearing heels, that's embarrassing; but if a bloke falls over wearing heels, then you have to kill yourself” which is humorous because it is unexpected and ridiculous.

Another example of surprise that creates humour is Izzard’s statement from *Circle*, “By the end of the millennium you'll probably find that you're dead” which is funny because it is unexpected. Ordinarily, the audience would expect a prediction about the future, such as “you’ll find that you’re living on the moon”. The anti-climax of his statement leads the audience to laugh.

4.3.4.3 Shock

There are various instances of taboo language and subjects. In both the English and French versions, Izzard’s frank discussion of his sexuality, and the location of various sexualities on the spectrum could be seen as shocking, as it is often a taboo subject. However, Izzard does not sue the material to shock, or even specifically to get laughs. Rather, he uses it in an explanatory fashion to contextualise his transvestism.

In the French, the first instance is when Izzard says “les travestis ici sont un peu pute” – referring to Parisian transvestites as prostitutes is used to shock the audience, and elicit laughter. His use of the English question “[f]ucking problem, hey?” in the French could also be seen as an instance of shock tactics, but is used rather to highlight the problems faced by a heterosexual transvestite who discovers that the word he must use to describe himself sounds remarkably similar to a word in his language that means “disaster”.

In the English extract, he uses shock when he says “native Americans used to wear it [make up], and it did all right for them until… until well, until you killed them all, I suppose” – this is an incendiary topic in America, and could quite easily cause offence. A second example of taboo subject use is when he says “No, gay men have got that covered. […] Little bit of a crowbar separation, thank you! And gay men, I think, would agree”. The image of separating transvestites and gay men with a crowbar is an innuendo-laden image which could easily offend sensitive audience members. His calling J. Edgar Hoover a “fuckhead” is also an example of the use of taboo language. He also shocks when he says that he did not tell other children that he was a transvestite, thinking “they might kill me with sticks”. The image of

someone being killed for being a transvestite causes a shocked reaction, as most people would prefer not to imagine that children could be violent to that extreme.

4.3.4.4 Familiarity

Audience members familiar with Eddie Izzard's work are familiar with his material on transvestism, as it is a recurring theme in his shows. This is discussed in more detail under context at 3.4.3.1.

4.3.4.5 Dialogue

As in previous examples, the dialogue cuts down on the need for contextualisation and explanation of who various people are, and who said what. The more important aspect is that of characterisation, which is discussed in the next chapter.

4.3.4.6 Hyperbole and exaggeration

Izzard's use of hyperbole is controlled in the French version, but prominent in the English material. He says that there will "be a lot more guys with make-up during this millennium" and also that the Americans killed "all" of the native Americans. His comment that as a man, you have to kill yourself if you fall over while wearing high heels is also an example of exaggeration, as is his comment that the children in school with him "might kill me with sticks".

4.3.4.7 Economy of words

As with the extracts discussed in 4.3.3.7, the use of dialogue, rather than reported speech, leads to a better economy of words.

4.3.4.8 Context and contextualisation

Dress to Kill was Izzard's first major American show, and he consequently needed to explain his transvestism to the audience, to avoid being written off as a drag act. That show, having won two Emmy Awards, elevated his profile to the point that in subsequent tours, there was no longer a need for as much description. In *Dress to Circle*, on the other hand, he is performing in a new area, where he has far less profile. Even though the audience is predominantly English, and presumably there as existing fans with prior knowledge, he presents a show as if he is performing only to Francophone people. For that reason he needs to introduce himself, explain the transvestism, and includes additional material on the difference in language with

regard to the word for “transvestite”, “travesti”, making the French extract substantially longer than the English version. Furthermore, the French version is presented in one set, whereas the English extract is made up of material from five different parts of *Dress to Kill*.

4.3.4.9 Frames

There is a lesser need for Izzard to activate any specific frames, in the way that was required for the science fiction heavy material in the Death Star Canteen extract. This is because the material on his transvestism is very descriptive, and he explains his position in order to do away with people’s preconceptions. His aim is to change the reference points that people have and which they will use when they see this “bloke in make up”. Because he does not fit into the drag queen or gay man categories, he is better served by those with fewer preconceptions, as those will be the people he is informing about transvestism. Those with pre-existing ideas have to experience a shift in view in order to understand where Izzard is coming from, which is generally harder to achieve than merely providing information.

4.3.4.10 Equivalence

In terms of equivalence, a dynamic equivalence is achieved in parts. In the French extract, Izzard says “Il y a les travestis, mais ils ne dit pas que ils sont les travestis. Chut! C’est un, un, un secret. Et, euh, c’est c’est difficile pour dire à tout le monde, à être honnête, you know, je suis un travesti, c’est un peu difficile”. In the English extract, he conveys an equivalent idea of the secrecy surrounding being a transvestite, and why it is hard to be open about it by saying “at school, I didn't tell kids I was a transvestite ‘cause I thought they might kill me with sticks” and “if you're a transvestite, you get lumped into that weirdo grouping”. Another example of dynamic equivalence that is achieved is when Izzard explains the difference between gay men, drag queens and transvestites. In the English he says,

> If you're a transvestite, you're actually a male tomboy, that's where the sexuality is. Yeah, it's not drag queen. No, gay men have got that covered. This is male tomboy, and people do get that mixed up, they put transvestite there - no no no no! Little bit of a crowbar separation, thank you! And gay men, I think, would agree. It's male lesbian, that's really where it is, ok? Because, it's true! ‘Cause most transvestites fancy girls, fancy women…

which explains that there is a difference, although the separation is more forceful, but the use of “crowbar separation” creates a humorous image. He uses more gentle images of little streams as separators in the French:

> Et les travestis, ils ne sont pas les drag queens. Ils sont un peu différents de les drag queens. Eu, les drag queens sont de la communauté, eu, les personnes gay, et ça c’est très bien. Fantastique. Et puis il y a un petit ruisseau. Et, puis, les travestis habitent ici, à côté de les drag queens. Ce sont les cousins. Mais c’est un peu différent… Parce que les drag queens ils sont des personnes que ils aiment bien les

> hommes, et les travestis eum aiment bien les femmes. Ca c'est, c'est, c'est, c'est la vérité – nous aimons bien les femmes. Nous sommes les, comme les garçons garçons manqués.
>
> [And transvestites, they aren't drag queens. They're a little different from drag queens. Uh, drag queens are from the gay community, and that, that's fine. Fantastic. And then there's a little stream, and then transvestites live here, next to the drag queens. This are cousins. But a bit different… Because drag queens, they are people who like men, and transvestites, um, like women. That, that's, that's, that's that's the truth – we like girls. We are the, like boy tomboys.]

The idea of transvestites as male tomboys, or male lesbians is conveyed in both the English and French versions, as is the fact that transvestites are not necessarily gay. He is more explicit in *Dress to Circle* about the fact that his transvestism is not a part of his act, and is irrelevant to the comedy in the same way that a gay man who works in a bank is merely a gay man who happens to work in a bank, and the two are not related.

4.3.4.11 Incongruity

There are various examples of incongruity that lead to humour in both the French and English material. The notions of an executive transvestite, or an action transvestite, or the French counterparts are incongruous with the ordinary person's conception of transvestism. The idea of male tomboys, or "les garçons garçons manqués" and male lesbians is incongruous, because the idea of tomboys and lesbians are associated with images of women.

It is also incongruous, in the French material, when he explains that everyone asks what a transvestite is: this generalisation is incongruous with the increased awareness and acceptance in many first world countries of alternative sexualities.

The description of drag queens and transvestites as "les cousins" is also incongruous, as they are not related in the sense that one would normally understand. However, by attributing the relationship between cousins to the relationship between drag queens and transvestites, humour is created.

4.3.4.12 Code switching and self repair

There are examples of code-switching in this extract, as in the previous ones examined, and they are by and large the same instances of code switching, "so", "okay", and "you know". Having explained that the French "travesti" sounds similar to the English "travesty", meaning "catastrophe", he then says "Fucking problem, hey?" which is a further example of code switching. The use of the English word "snowboarding" is a further example of code switching.

Although there are instances where the French use an English word, such as “le weekend”, snowboarding is called “le surf de neiges”. It is reported that the term “boarding” is seen as too American for the French, and they consequently use the English word “surf” (GORP Snowboarding - 2007). Izzard also uses a self-repair strategy when describing himself as “un homme lesbien”, by asking the audience if it ought to be “Lesbienne” instead, and then goes on to explain that it (the word “transvestite” or “travsti”) both explains and causes confusion.

4.3.4.13 Register

The register of the extracts differs slightly from other material. In terms of the field, this material has the expectation that the audience will take Izzard seriously. He explains that his sexuality, profession and transvestism are independent of each other, and for once does not expect the audience to suspend disbelief as they must if they are to find Da Vinci’s presence at The Last Supper, or Michael Collins working on the IRA agreement in the Apollo space craft humorous. It is still part of the comedy performance, however, which is why there is humorous imagery such as the crowbar separation of gay men and transvestites (*Dress to Kill*) and the “petite ruisseau” between them in *Dress to Circle*, as well as such comments as “I thought they might kill me with sticks” or “On n’écrit pas “Je suis un travesti” sur son résumé”.

As with other instance of the expressive function in the texts, the tenor is primarily emotive and author-centred and the expressive function is found in the use of the first person singular, expression of feelings, reminiscences and hopes, and present in descriptions.

4.3.4.14 Cultural filter

As with previous extracts, the concepts discussed in both the English and the French material are sufficiently accessible, with Izzard’s contextualisation, not to require cultural filtering to convey their meaning.

4.3.5 School Boy French

Material from *Dress to Kill*:

> I learned French in school, up there at the age of 16 and, uh, and then I just kept – talking it endlessly after that. And uhh, and uh, school – the first page I ever learned in French which was full of things which are difficult to get into a conversation. Uhh, things like, “The mouse is underneath the table.” “La souris est en dessous de la table.” Just slip that in when you’re buying a ticket to Paris… “Le train à Pairs, out? C’est ici? Maintenant? Oh, cinq minutes. La

souris est en dessous de la table…" The other line was "The cat is on the chair." "Le chat est sur la chaise." Slightly more easier to fit in, and "The monkey's on the branch." "Le singe est sur la branche." Very difficult to get into a conversation! Not a lot of jungle in France. Monkeys, thin on the ground. Thin in the air. Just generally pretty trim. And, yes. So, it just wasn't working. I mean we go to bars and cafés, that's where we go. We got to bars and cafés, we sit there, and uh, and we have chats in the – the cafés.

"Oui, j'aime beaucoup le café, le café noir… oui, très fort et très chaud… avec une cuiller dedans. Eu… Ah, le virage de la cuiller, le virage de la poitrine… Je mets le cuiller dans la bouche."

"Je suis le président de Burundi."

"Ah, oui, Burundi. Eu, je le connais bien. C'est tous près de Zaïre, oui? Tout près de Mozambique. Non, Tanzania, Tanzania! Ha ha ha! Oui, j'ai les appris quand j'ai les pox de poulet. Je dois partir maintenant parce que ma grand-mère est flambée…"

If you don't speak French, by the way, all; that was fucking funny, all right… We go and get hotel rooms for the night: "Vous avez une chambre, monsieur?"

"Oui, nous avons une chambre; nous sommes une hotel."

"Je voudrais une chambre, eu, avec un grand lit, un grand lit" (a large bed), "avec une vue de la mer" (a view of the sea), "eu, et avec, eu, avec, eu, avec une douche, eu" (with a spider)".

"Oui Monsieur."

PAUSE

"Eu, c'est cha – chambre quarante. Quarante-deux, monsieur, quarante- deux."

"Merci beaucoup, mais la souris est en dessous de la table, le chat est sur la chaise, et le singe est sur la branche."

"Quoi? Il y a un singe sur la branche? Le chat – la – la – la souris? Où est le singe?"

"Le singe est sur la branche."

"Est-ce que le singe est dans la chambre?"

"Non, le singe n'est pas dans la chambre. Michelle est dans la chamber… avec le président de Burundi."

In the end, the only way I could get that line into a conversation was I had to go to France with a cat, a mouse, a monkey, a table and chair… and wonder around heavily wooded areas… "Come on, come on! Someone's coming! Someone's coming! Quick! Positions! Posi – les positions, maintenant! Tout de suite! Tout de suite! Vas-y! Vas-y! … Bonjour!"

"Bonjour. Qu'est-ce qui se passé?"

"Bonjour. Je suis anglais. Je suis ici en vacances. C'est très belle ici, les couleurs, les bras; ah, très belle."

"Ah oui. Tu es un travesti?"

"Oui, je suis un travesti, mais pas un travesti typical. Je suis un travesti executif… un travesti d'action."

"Très bien."

"Mais, la souris est en dessous de la table, le chat est sur la chaise, et le singe est … est … le singe est disparu."

'Cause the monkey would fuck off! It'd go and do its own thing! It was a bloody monkey! He was a cheeky monkey. And he knew my French wasn't very good so he'd go off and do things!

"Oh, le singe est là-bas. Maintenant, regarde! Il est sur une bicyclette, il joue aubanjo, il fume une pipe. Maintenant il arrêtte. Il lit un journal, il lit un journal ici, et maintenant il est dans l'autobus, dans l'autobus. Il conduit l'autobus, and et Sandra Bullock est dans l'autobus. Il y a une bombe dans l'autobus. Il faut conduire l'autobus plus de cinquante kilometres par l'heure, et Keanu Reeves, il arrive dans la voiture… il n'a pa de cheveux, et Jeff Daniels est déjà mort. Et regarde! Il essaie à se jette dans l'autobus. Et Dennis Hopper, oh, Dennis Hopper. Quel méchant!"

That was the film Speed in French. Which in France was called "La Vitesse!". Or at least it should have been but in fact it was called "Spid". Yeah…

Dress to Circle:

Eum, oui, so, j'ai ah j'ai appris la français eu, eu, à l'école. Et le le premières phrases que j'ai appris sont un peu difficiles à utiliser, ou pour utiliser dans un conversation. Parce que ce sont des phrases comme le, "Le chat est près de la chaise." Le chat est près de la chaise… Okay… C'est pas un grand problème. Parce qu'il y a les chats en France et il y a les chaises en France. Et toujours quand j'ai vu un chat je, je pousse, je pousse le chat jusqu'au la chaise. (Furious cat sound) "J'ai une idée. Reste là, reste là. Ah, le chat est près d'la chaise. Oui, le chat est près de la chaise. Ouai, tout près. Très proche… Pas loin de… Presqu'à, presque … Presque à la chaise… Peut être sur? Non, non, pas sur, mais… près de…" Ouai, et, ouai et… Oui, et quoi? Et quoi, maintenant? Rien. Okay, chat, allez-vous en, chat…

Eum, et aussi un deuxième phrase est, eum: Bababababa "La souris est sous la table." La souris est sous la table! Eu, ça c'est plus difficile. J'ai, je, je… je n'ai jamais vu un souris jusqu'à ce moment en France. C'est difficile.

Une autre phrase est " Le singe est sur la l'arbre." Le singe, le singe est sur la l'arbre. Sur l'arbre? Non. Sur la branche! Pardon! Le singe est sur la branche.Ah, ça n'est fokking difficile. Pas beaucoup de singes. Il n'y pas … jamais vu un singe… Rien de singe… Pas de singe. Pas de singe du tout. En Eurostar? Pas de singe. Gare du Nord? Pas de singe. Bar, au tabac. Pas de singe, you know. Dans les zoos, peut-être un singe. Mais je n'ai pas visité les les singes, eu, les zoos…

Nous allons au, eu, au, eu à à la hôtel pour réserver une chambre. "Vous avez une chambre, Monsieur?"

"Oui, nous avons une chambre. Nous sommes un hotel."

"Bien. Je voudrais une chambre. Avec un grand lit. Avec un vue de la mer. Et avec un salle de bain avec une eu, comment dit-on? Av, avè, avec une eu araignée."

"Araignée?"

"Oui, avec une araignée."

"Oh, l'araignée est plus chère."

"Okay, avec un araignée plus chère. Pas de problème."

C'est une blague, okay? Elle croit que je fais un faute, mais non! C'est un blague de mîme. Okay. Il faut penser très vite avec moi.

"Okay, Chambre 42, Monsieur."

"Okay, pas de problème. Mais, le chat est près de la chaise. La souris est sous la table. Et le singe est sur la branche.

“Quoi, avec la, la araignée? Il y a souris ici? Un chat? Un chat? Où est le chat? Près d’la chaise? “

“Le singe est sur la branche.”

“Où est le singe?”

“Le singe est sur la branche!”

“Est-ce que le singe est dans la chambre?”

“Non, le singe n’est pas dans la chambre. Michèle est dans la chambre. Avec Monsieur Didier. Et Jacques Chirac. C’est un ménage à trois…”

“Avec le araignée?”

“Avec le araignée, c’est un ménage à quatre.”

So, c’est très difficile. Pour faire les trois phrases est très difficile. Et, et, heu, enfin, j’ai dû arriver en France avec un chat, un souris et un singe dans un sac. Et aussi eu j’ai emporté eu un, une table et une chaise. Et nous eu, nous sommes installés dans un dans un bois. Nous restons là, jusqu'à une personne qui arrive. Et, une personne arrive, maintenant. (To the cat) “Vas-y, vas-y, la position, près de la chaise, près de la chaise… Eh, Monsieur! (To the mouse) “Vous voulez du fromage? Okay? (To the monkey) Sur la branche. Reste là… Monsieur, Monsieur, viens ici. Viens ici, Monsieur. Ah, merde! Monsieur, viens ici. J’ai mal à la… J’ai un crise cardiaque! J’ai mal à la jambe. J’ai perdu ma jambe! Ah, ah…”

“Quoi, quoi, qu’est-ce qui se passe? Qu’est-ce qui se passé?”

““Euh, eu, rien…”

“Tu as un crise cardiaque?”

“Non, non, pas crise cardiaque. J’ai j’ai cru que j’ai un crise cardiaque, mais non. C’est un, c’est un, j’ai un cou. Un toux. Un toux. Pas un cou. (To audience) Quest-ce que c’est un cou? Oui. (Coughs) C’est un toux, oui? Je veux dire… eum, je suis anglais. Je suis ici en vacances. C’est très belle, ici, la couleur, les bois. C’est , c’est. Ca p…. (indistinguishable: it’s freezing) aussi, mais c’est okay, les fêtes, les t…. (indistinguishable: raves), hey, fucking fantastique!

“Mais tu es un travesti, eh! Un travesti anglais!”

“Oui, je suis un travesti. Mais pas un travesti typical. Je suis un travesti exécutif… Un travesti d’action. Parce que je fais le snowboarding.”

“Le snowboarding? Très bien.”

“Ouai!Abso-fucking-loument Mais le chat est près de la chaise. La souris est sous la table. Et le singe… merde! Le singe est disparu.” Parce que le singe… Il sait que je ne suis pas très bien, très très bon à faire les traductions entre Francais et Anglais. Et puis, il fait les choses très difficiles pour pour moi…à traduire. Ah, le singe est là-bas. Maintenant, il est sur une bicyclette. Et… Il joue au banjo. Maintenant il fume une pipe. Merde, maintenant il fait la pipe! Non, il fume la pipe! Et maintenant il lit un journal. Fantastique. Et maintenant il fait le baccalauréat. Il faut attender un peu. Le baccalauréat, c’est très dur, oui. Non, il a fini. Il a gagné un moyenne 18. Okay, fantastique.

Et maintenant le singe il est dans l’autobus. Regardez là! Le singe est dans l’autobus. Il il conduit l’autobus. Oui… il conduit. Et Sandra Bullock est dans l’autobus! Il faut conduire l’autobus plus de cinquante kilomètres par l’heure! Et Keanu Reeves arrive là. C’est ça Keanu Reeves dans la voiture. Il se se jette dans l’autobus. Est Dennis Hopper. Quel méchante!” Ca, c’est la film Speed. En Angleterre, j’ai cru que le film Speed, en France le le on doit le changer le titre.

Jusqu'à un titre comme 'La vitesse'. Peut-être. Mais, non… En France ça s'appelle 'Spid'.

[Um ,yes, so, I, I, learnt French um, um, at school. And the the first sentences I learn are a bit difficult to use, or to use in a conversation. Because this are sentences like "the cat is near the chair". The cat is near the chair. OK. It's not a big problem. Because there are cats in France and there are chairs in France. And always when I've seen a cat, I I push, I push the cat until the chair. "I've got an idea. Stay there; stay there. Ah, the cat is near the chair. Yes, the cat is near the chair. Yeah, very near. Very close. Not far from. Nearly, nearly, nearly at the chair. Maybe on? No, no, not on, but near." Yeah and, yeah and, Yes, and what? And what now? Nothing. OK cat, off you go.

Um, and also a second sentence is, um. Bababababa "The mouse is under the table." The mouse is under the table! Uh, that is a bit more difficult. I've, I, I I've never seen a mouse until this moment in France. It's difficult.

Another sentence is "The monkey is on the tree." The monkey, the monkey is on the the tree. On the tree? No. On the branch! Excuse me! The monkey is on the branch. Ah, that's not fokking difficult. Not many monkeys. There aren't… never seen a monkey… Never of monkeys… No monkeys. No monkeys at all. On Eurostar? No monkeys. At the Gare du Nord? No monkeys. Bar, tobacconist's. No monkeys, you know. In zoos, maybe a monkey. But I have never visited the, the monkeys, uh, the zoos…

We go to, a, to, to, to the hotel to book a room. "Do you have a room, sir?"

"Yes, we have a room. We are a hotel."

"Good. I would like a room. With a big bed. With a view of the sea. And with a bathroom with a uh, how do you say? Wi, wi, with a, uh, spider."

"Spider?"

"Yes, with a spider"

"Oh, the spider's more expensive."

"Okay, with a more expensive spider. No problem."

It's a joke, okay? She thinks I've made a mistake, but no! It's a mime joke. Okay. You need to think very quickly with me.

"Okay, room 42, sir."

"Okay, no problem. But the cat is near to the chair. The mouse is under the table. And the monkey is on the branch."

"What, with the, the spider? There is a mouse here? A cat? A cat? Where is the cat? Near the chair?"

"The monkey is on the branch."

"Where is the monkey?"

"The monkey is on the branch!"

"Is the monkey in the room?"

"No, the monkey is not in the room. Michelle is in the room. With Mr Didier. And Jacques Chirac. It's a ménage à trois."

"With the spider?"

"With the spider it's a ménage à quatre."

So it's very difficult. To do the three sentences is very difficult. And, and, uh, in the end, I had to arrive in France with a cat, a mouse and a monkey in a bag. And uh I also brought, uh, a table and a chair. And we, uh, we set ourselves up in a, in a

wood. We are staying there, until a person who arrives. And, a person arrives, now. (To the cat) “Let’s go, let’s go, position, near the chair, near the chair… Hey, Mister!” (To the mouse) “You want some cheese? Okay? (To the monkey) On the branch. Stay there!... Mister, Mister, come here. Come here Mister. Oh shit! Mister, come here! I have hurt my… I am having a heart attack! I have hurt my leg. I have lost my leg! Ah, ah…”

“What, what, what’s going on? What’s going on?”

“Uh, um, nothing…”

“Are you having a heart attack?”

“No, no, not a heart attack, I, I thought I was having a heart attack, but no. It’s a, it’s a. I have a neck. A cough. A cough. Not a neck. (To audience) What’s a neck? Yes. (Coughs) it’s a cough, yes? I want to say… um, I’m, English. I am here on holiday. It’s very pretty here, the colour, the woods. It’s, it’s … (indistinguishable: it’s freezing) too, but it’s okay, the parties (indistinguishable: raves), hey, fucking fantastic!”

“But you are a transvestite, hey! An English transvestite!”

“Yes, I am a transvestite, but not a typical transvestite. I am an executive transvestite… an action transvestite. Because I do snowboarding.”

“Snowboarding? Very good.”

“Yeah! Abso-fucking-lutely. But the cat is near the chair. The mouse is under the table, and the monkey… shit! The monkey is disappeared” Because the monkey… he knows that I am not very well, very, very good at doing translations between French and English. And then, he does things very difficult for for me … to translate. Ah, the monkey is over there. Now he is on a bicycle. And…he’s playing the banjo. Now he’s smoking a pipe. Shit, now he’s giving a blowjob! No, he’s smoking a pipe! And now he’s reading a newspaper. Fantastic. And now he’s doing the baccalaureate. We’ll have to wait a bit. The baccalaureate is very hard, yes. No, he’s finished. He got an average of eighteen. Okay, fantastic.

And now the monkey, he is in a bus. Look there! The monkey is in the bus. He, he is driving the bus. Yes… he’s driving. And Sandra Bullock is in the bus! He must drive the bus more than fifty kilometres per hour! And Keanu Reeves is arriving there. That is that Keanu Reeves in the car. He jumps himself into the bus. And Dennis Hopper. What a bad man!” That is the film Speed. In England, I thought that the film Speed, in France, the the, one must the change the title. Until a title like “La Vitesse”. Perhaps. But no… In France, it’s called “Spid”.]

4.3.5.1 Word play

There are various instances of word play in both the French and English material. The use of word play is facilitated by the fact that the material discusses the learning and use of language.

In *Dress to Kill*, Izzard uses the expression “thin on the ground” and then says that monkeys are “thin in the air” and “generally pretty trim”. This pun takes the figurative meaning of the word “thin” in “thin on the ground” and applies it to the literal meaning of the word “thin”, i.e.

trim or slender. He also translates the title of the film *Speed*, to *La Vitesse*, which is funny because the French did not translate it. His literal use of the language gives rise to humour.

In *Dress to Circle*, there are a number of instances of word play. The first is in the list of synonyms for "près de": "tout près. Très proche… Pas loin de… Presqu'à, presque … Presque à la chaise". The next example of word play is when the hotel manager tells him ""Oh, l'araignée est plus chère" implying that a room with a spider costs more than a room without one. Izzard's character takes his statement literally and asks for a more expensive spider: "Okay, avec un araignée plus chère. Pas de problème". The spider leads to further humour from word play when the hotel manager asks if the spider is with Michelle, Monsieur Didier and Jacques Chirac in their "ménage à trois" and Izzard's character points out that it would then be a "ménage à quatre".

There is a further example of a play on words when Izzard describes the moneky's activities, saying: "maintenant il fait la pipe! Non, il fume la pipe !". The use of "fait" instead of "fume" is the difference between the monkey giving a blow job, and smoking a pipe. This image is a play on words and causes shock at the same time.

4.3.5.2 Surprise

The imagery that Izzard uses in both the English and the French is humorous due, in large part, to the surprises therein. It is surprising that anyone would have to wander around wooded areas with a cat, mouse, monkey, chair, and table to use his basic French accurately. It is also surprising that the monkey is described as running off, doing various activities that are not attributed to monkeys, and then driving the bus from the film *Speed*. This surprise leads the audience to laugh.

His request for a room, with a mimed shower, which he then states to be a spider, is also humorous due to surprise, as is the fact that when the hotel manger asks who is in the room, he lists various people including Jacques Chirac (in *Dress to Circle*).

Another example of surprise that creates humour is his list of synonyms for "près de": "tout près. Très proche; Pas loin de; Presqu'à, Presque; Presque à la chaise". It is unexpected and ridiculous, and thus humorous.

4.3.5.3 Shock

In *Dress to Kill*, Izzard uses limited shock for humorous effect. When he says “if you don’t speak French, by the way, all that was fucking funny, all right?” employs the use of shock through the taboo language. However, it is also funny because he has conveyed some of the meaning of the French through mime, and then adds to it by telling the audience that it was funny. There is something humorous to a comedian pointing out that what has just been performed was funny. The description of it as “fucking funny” as opposed to merely “funny” emphasises how funny it was, and draws out the humour of the fact that those who do not speak French have missed out on something very funny indeed.

When he says “the monkey would fuck off!” he uses taboo language, and emphasises the cheekiness of the monkey, and his annoyance at the monkey for disappearing. His annoyance is understandable as he is not able to use his sentence “le singe est sur la branche” accurately. The image of him standing in a wood, trying to use the sentence, but being thwarted by the monkey, is humorous.

In *Dress to Circle*, there is much less shock employed. He says “ça n’est fokking difficile” which, as with previous uses of the word “fucking” (or derivations) seems to be more of a filler word than deliberately adding to the content.

His discussion of the ménage à trios and ménage à quarter is also potentially shocking, depending on the sensitivities of the audience. His statement “maintenant il fait la pipe! Non, il fume la pipe!” is also potentially shocking, and therefore humorous.

4.3.5.4 Familiarity

In *Dress to Circle*, Izzard places this material very early on in the show. There are thus no references to previous material, apart from his character’s exchange with the passer-by on his being a transvestite. Furthermore, his fans know that he is interested in languages, as his previous shows have contained mentions of other languages, and often material about other languages, or using the occasional word from another language.

4.3.5.5 Dialogue

The dialogue, as in other places, helps with the economy of words. Additionally, it allows Izzard to portray various characters.

4.3.5.6 Hyperbole and exaggeration

An example of hyperbole occurs in *Dress to Kill*, where he says "the only way I could get that line into a conversation was I had to go to France" as it is a ridiculous image. Common sense tells the audience that children learn those sentences for the sake of vocabulary and grammar, notably prepositions, and not to use the actual sentences in conversation. He also exaggerates the situation of the monkey by explaining the various activities the monkey gets up to, particularly the driving of the bus in *Speed*. In *Dress to Circle*, the same examples of exaggeration occur.

4.3.5.7 Economy of words

Izzard is very economical with words in the English version, especially when he says: "If you don't speak French, by the way, all; that was fucking funny, all right" which is humorous, as discussed in 3.5.2.3.

4.3.5.8 Context and contextualisation

The material on learning French at school is common to both *Dress to Kill*, where it is the piece that Izzard uses in his encore, and *Dress to Circle*, where he uses it early on in the show. In *Dress to Kill*, he delivers it to a San Francisco audience, not all of whom are expected to understand the French parts of the material. Izzard contextualises the French sentences that he had to learn in school by saying them in both English and French: "The mouse is underneath the table." "La souris est en dessous de la table". When he explains that they sit in cafés and talk, the French that he use then refers back to earlier material in *Dress to Kill*, where he discusses being offered coffee by the President of Burundi, and also learning the map of Africa when he was ill with chicken pox:

> If the president of Burundi says, "Would you like a cup of coffee," you're not supposed to go, "Hrrrr, I'm in here!" "And how do you take it?" "Any way I find it, big boy! Oh, just a cup of coffee, all right … I thought you meant 'Do you want a cup of coffee!' So you're from Burundi are you? Fantastic! Yeah! No, I know, it's near Zaire isn't it? Near Tanzania, yeah. Yeah. No, I learned them all when I had chicken pox. Now I've got to go now, 'cause my, uh, grandmother's on fire, and uh…

His comments "J'aime beaucoup le café, le café noir… oui, très fort et très chaud… avec une cuiller dedans. Eu… Ah, le virage de la cuiller, le virage de la poitrine… Je mets le cuiller dans la bouche" refer back to his earlier material in the show, where he says, "Yes, I like my coffee hot and strong. Like I like my women! Hot and strong… with a spoon in them. Ahh, the curve of the spoon, the curve of your breast. I like to run the spoon across my lips…" When Izzard's

character in the forest tells the passer by, “Oui, je suis un travesti, mais pas un travesti typical. Je suis un travesti executif… un travesti d’action,” he is making reference to his earlier material in *Dress to Kill* about being an action transvestite. He spent a great deal of time explaining the different types of transvestite, and that he is both an executive and an action transvestite. It ties neatly in with his material on guns and the army, and on snow boarding. The call-back works well to remind the audience of previous times in the show when they have found humour. When Izzard says that the film *Speed* should have been called “*La Vitesse*” in France, but was instead called “*Spid*”, he is using accent to produce humour: he pronounces the word “speed” in the way that someone who speaks English with a French accent would pronounce it.

4.3.5.9 Frames

The obvious frame that is activated is that of learning a foreign language. Audience members need not have learned the specific sentences that Izzard refers to, nor even French itself. It is often the case that when learning another language, and especially when learning prepositions, the sentences that one learns seem strange. The emphasis is placed on the prepositions, such as “sur” [on] or “sous de” [under], and the vocabulary used for the subject and the object, such as “le singe” [the monkey] and “la branche” [the branch] can seem to have been chosen arbitrarily. By presenting the audience with the notion of learning a language, and the arbitray statements that seem to have no real use per se, Izzard activates the frame that audience members have about learning their respective languages.

4.3.5.10 Equivalence

The *Dress to Circle* version is slightly altered so as to be appropriate to an audience in Paris, but is by and large fairly similar. He discuses, in both shows, the problems faced by scholars in learning French, and the seeming irrelevance to eight-year-olds of learning to say “le singe est sur le branche”. This is familiar to a European audience, most of whom learnt a second or third language at school. The English material is humorous to a notoriously monolingual American audience because he contextualises it by explaining that he had to learn a second language at school, and that he learnt to say sentences that were of no real use in later life. His approach is a little different in the French material, because he does not point out explicitly that he battles to use his school boy French in France, but rather explains that he has never seen a mouse in France, and that he suspects that monkeys can be found only in zoos, as he has seen none in such places as the Gare du Nord or the Eurostar:

4.3.5.11 Incongruity

There are various examples of incongruity in the extracts examined. In the extract from *Dress to Kill*, Izzard's explanation of how he is able to use the French he used in school is full of incongruities: people would not expect him to go to such extremes as taking a cat, mouse and monkey to France, in order to use the setences that he was taught in school. Further, when the monkey disappears, and Izzard describes what he gets up to, people would expect the monkey to be clambering through trees, or getting up to mischief. They would not expect him to have become a key character in the film *Speed*. The mimed spider is incongruous and consequently funny, because of Izzard's timing. He pauses sufficiently, while miming, to make it look as if he has forgotten the word for a shower. The pause makes it look like he is searching for the word, which prompts the audience to say "douche" or "shower" silently to themselves, to help him out. This is contradicted when he says "with a spider" and the incongruity is funny.

4.3.5.12 Code switching and self repair

There is a fair amount of code switching in this extract. Izzard uses a number of English words, such as "so", "okay", "fucking" and "you know". He uses the "fucking" because he does not seem to have a French alternative. It is more natural for him to use the English, and also, there is no one specific word in French that can be used as interchangeably as "fucking" in English. Many of the other occurrences of code switching occur when Izzard pauses between statements, or in the same places that he would use them in English: "Pas de singe, you know" or "Eum, oui, so, j'ai ah j'ai appris la français".

4.3.5.13 Register

Once again, the audience is not expected to believe that Izzard has ever stood in a forest with a cat, a mouse, a monkey, a chair and a table, in order to use his school French. He is able to highlight the absurdity of the sentences learnt in school, through the use of ridiculous imagery, thus providing humour.

The expressive function of language is very prominent in the extract, as it is delivered in the first person, and concerns a description of his attempts to use the French he learnt at school. Furthermore, he describes at length what the monkey does, which also falls under the expressive function.

4.3.5.14 Cultural filter

In terms of relevance, the French extract is very interesting. Izzard makes the assumption that the film *Speed* will be familiar to members of a French audience. This is somewhat ambitious, as he performed in Paris in 1999, and although the film was very popular in English speaking countries, having been released in mid 1994, and as *Speed* in France in August 1994, and he must rely on its popularity being such that it will be appropriately simple for people to access within their memories to understand the reference, five years after the film was released. Interestingly, though, it was released in French in Canada as *Clanches*! and not *Speed*.

The material on the use of French learnt in school is very similar in both French and English shows. This is helped immensely by the fact that the material needs to be in French on both shows, because there is less room for error or failures of equivalence when it does not need to be transferred from one language into another. No cultural filter needs to be applied, as Izzard is not trying to produce a covert translation of this part of *Dress to Kill* in *Dress to Circle*. He conveys dynamically equivalent messages about the futility of the French sentences learnt at school, because he explains that they are very difficult to use, and that he would need to contrive a situation in order to be able to use them, despite there being different details in the performance.

4.4 Conclusion

The discussion on the material in Chapter Three established that certain concepts that were included in the English shows were omitted from the French show. In addition to the location-specific material, the material from *Dress to Kill* on gun control, national anthems, and strange sounding names was omitted. Material omitted from *Circle* includes the location-specific material, the IRA, animal heroes, theories of the cosmos (the Big Bang and Chaos Theory), drug use in sports and Venn diagrams.

Analysis of the content of the extracts revealed that the comic devices used in English and French material are similar. Izzard used the same style to deliver material in French as in the original English, making use of dialogue, which had humorous effects due to characterisation, and which assisted in maintaining an effective economy of words. Neither English nor French extracts made noteworthy use of word play. This is due to Izzard's unique comedy style, which involves long, rambling stories, rather than pithy one-liners that rely on puns, alliteration, or other examples of word play. Shock is not a device generally used by Izzard: although he uses taboo language from time to time, and occasionally makes reference to taboo subjects,

he tends more towards surrealist imagery, anachronisms and incongruity to produce laughter. This use of surrealist imagery and incongruity relies, in both French and in English, on the use of surprise. Because the links that he makes, or characters that he introduces are surreal or incongruous, they are surprising, resulting in a humorous situation. Although he makes use of surprise in his material, Izzard also uses familiarity, in the form of the call-back. The references that he makes to previously covered material brings previous characters or situations into new material, adding to the surrealism and the humour.

The devices used in both English and French material are similar because Izzard has not attempted to create an entirely new French show, to be delivered in a specifically French style. Rather, he has elected to use parts of his successful English shows and deliver them in a very similar way, without changing his signature style, to a French audience, in French. The most marked difference between the English and French shows is his more restricted French vocabulary, and subsequent hesitation and lack of confidence.

In transferring his material from *Dress to Kill* and *Circle*, to *Dress to Circle*, Izzard was not attempting to recreate the English shows in French. Rather, his aim was to use material that had been used in his English shows, in French, thus creating a show that is a synthesis of two pre-existing shows. For this reason, he did not labour over presenting a formally equivalent version in French of the English versions, although humorous formulae and devices were retained.

This chapter has focussed on extracts, varied in content, style and role, and varied in terms of similarity to their translated counterparts. This analysis looked at the use of comic devices in terms of the selected extracts as texts.

In terms of the performance of the texts, characterisation is key to Izzard's performance. This is analysed in greater detail in the next chapter. This order was selected for the analysis, as the texts exist in their own right prior to performance, and it is the live performance thereof that gives them a life beyond just the linguistic content.

CHAPTER FIVE

The French texts in performance

Chapter One discusses various devices that a comedian can use in performance, such as accents, pronunciation and tone of voice; timing; characterisation; and gestures. These devices are used throughout a performance, in both prepared and improvised material. While a skilled comedian will attempt to convince every audience that he is delivering his material for the first time, and making it up, i.e. improvising, as he goes along, the vast majority of his performance is, in fact, prepared. There are some comedians that are extremely skilled at this, and it is only on seeing their material for a second time that one realises that their jokes are not spontaneous. An important aspect of comedy is that although "it may be scripted and rehearsed, the language must seem spontaneous. As well as use of colloquialisms, there will be more fillers like 'sort of'; ellipsis (shortened forms of words); redundancy and back-tracking (the repetition of words); and sympathetic circularity – phrases like 'isn't that right?'" (Ross 1998: 99-100).

A risk inherent to improvisation is that the material might not work. Izzard refers to this risk in *Dress to Circle*:

> Ca c'est, c'est, c'est un, un *(He gets cannot get his words out properly, ends up making some awful sounds, eventually gives up and laughs)* Oubliez ça ! *(Laughs again)* J'ai essayé à faire la ligne, et c'est non *(mumble)* dans ma tête, comme ça? non, comme ça? De temps en temps, de temps en temps, en Anglais. Quand je je parle – parce que je comprends Anglais – je peux parler Anglais. Eum – j'suis dans un jeu – je improvise, je emp, je, j'improvise, et je suis dans un cul de sac. Et je – Ah merde, il faut, il faut, eu, euh faire en arrière, très vite, *(reversing noises).* Puis je suis dans la *(motions that he's managed to come unstuck)* Je peux faire très vite en Anglais. Mais en Français de temps en temps je suis dans un cul de sac et je dois faire un tour de trois points. (*Mimics, with appropriate accompanying sounds)* Désolé. *(Gets out of this impasse)* Et ça fois j'ai j'ai je suis dans un cul de sac et je suis là *(Completely stuck, up against the wall)* Ah, merde! *(Reverses)* Rien dans la tête! Ouai! […]
> *(Long, unnecessary explanation regarding dates from a member of the audience)* Quatre juillet? Oui, je sais. Je viens de dire ça. Mais quoi, c'est mon spectacle, okay! Calmez vous! Christ, qu'est-ce qui se passe, ici? Vous avez l'écrit, là? Peut-être je veux improvise-er. Eh! Quoi? Je sais pas… Ca c'est improvisation. On ne sait pas. Ce n'est pas dans la tête. L'improvisation c'est ici *(gesturing towards the space in front of his head)* Elle arrive. Et peut-être de temps en temps il y a bon blague. Mais de temps en temps : Quoi – puis – alors – chat – *(noise to indicate that an improvised joke can bomb)* Et puis, j'ai dit à tout le monde, "Je suis un une bête de sexe." Eum, oui. Merci. Ah, et, et… et quoi et quoi – ah oui *(fluffs)*. Non. Je veux dire – je suis, je ne suis pas

religieuse. Eu, non, non, je veux dire eu les femmes, les feux d'artifice. Oui! Les feux d'artifice *(laughs)* A point *(laughs again)* Je crois que ce blague ne marche pas du tout, oui? De temps en temps si on parle trop de eu, eu, entre, entre le blagues, quand on arrive à la blague, on dit: *(looks at watch)* Oh, ho, fantastique. *(indicates time for telling the joke is past)* Chut, la blague. Ah non, non. Plus tard, je dit l'idée… les feux artifice… peut-être. Okay, eum.

[That, it's, it's its, a, a … Forget that! (*Laughs*) I tried to make the line and it is no (*mumble*) in my head. Like that? No, like that? From time to time, from time to time, in English. When I I speak – because I understand English – I can talk English. Um – I'm in a game – I improvise, I imp, I, I improvise, and I am in a dead end. And I – oh shit, I must, I must, uh, uhh reverse very quickly, (*reversing noises*). Then I am in the (*motions that he's managed to come unstuck*). I can do [it] very quickly in English. But in French from time to time I am in a dead end and I must do a three point turn. (*Mimics, with appropriate accompanying sounds*) Sorry. (*Gets out of this impasse*) And that time, I have I have I am in a dead end and I am there (*Completely stuck, up against the wall*) Oh, Shit! (*Reverses*) Nothing in the head. Yeah…
[…]
4 July? Yes I know. I have just said that. But what, it's my show, okay? Calm down! Christ, what's going on here? Have you written that there? Perhaps I want to impro…vise. Hey! What? I don't know… That's improvisation. You don't know. It's not in the head. Improvisation is here (*gesturing towards the space in front of his head*) It comes. And perhaps, from time to time, there's a good joke. But from time to time: What – then – so – cat - (*noise to indicate that an improvised joke can bomb*) And then I said to everyone "I am a sex beast"" Um, yes, thank you. Ah, and, and, and what and what – oh yes. (*Fluffs*). No. I want to say – I am not a nun. Oh, no no, I want to say women, fireworks. Yes! Fireworks (*laughs*). To the point (*laughs again*). I think this joke isn't working at all, right? From time to time if you talk too much about, uh, uh, between jokes, when you get to the joke, you say (*looks at watch*) Oh, oh, fantastic. Shush joke! Oh no, no… I'll say the idea later. Fireworks. Maybe. Okay, um…]

There is a general confusion running through these extracts, and, while there may be a certain element of humour to that, it is not generally the humour that a comedian intends. The lack of intuitions about a second language that a speaker has, as discussed previously, obviously hampers a performer who improvises. Prepared material can be learnt, but when improvisation is attempted, the structure is weakened.

5.1 Analysis of selected extracts in performance

Eddie Izzard is well known for the way that he uses his voice in performance. His use of certain accents is a recurring theme in his work, such as the use of a James Mason accent to characterise God. He pairs the use of accents with physical portrayal of characters: he stands where various characters in a situation would stand, so as to create, visually, the situation for

the audience. He uses “gesture codes (movements of face, hands, head, shoulders and stance) to reinforce and even negate the meaning of words” (Nida 2001:22).

This chapter looks at the first three extracts examined in the previous chapter, taking into account the following performance factors:

- Accents and pronunciation
- Characterisation
- Volume and tone of voice
- Gestures and movement
- Timing

These factors are reminiscent of the paralinguistic features discussed by Nida (2001:19):

- Voice quality
- Speed of utterance
- Loudness
- Hesitations
- Stuttering

First, each extract is analysed in order to identify what happens in relation to accents, characterisation, volume and tone of voice, gestures and movement, and timing. The general effect of these performance factors is discussed under these headings, and in section 5.2.

5.1.1 Leonardo Da Vinci and the Helicopter

Dress to Circle:

> Et Leonardo Da Vinci, il est le, le le mec le plus grand, le plus connu, de de Epoque Renaissance. Il a fait les peintures, **les dessins de anatomie**, il a fait la scientifique. Il a fait, [PAUSE 1] il a inventé les les machines de guerre. **Il a inventé un hélicoptère aussi**… Il a inventé un hélicoptère qui ne marche pas. [PAUSE 2] Et **moi**, j’ai un **lien** avec, ah, Leonardo Da Vinci. *Because* aussi j’ai inventé un hélicoptère qui ne marche pas. [PAUSE 3] **Quand j’ai huit ans**. [PAUSE 4] **Ne marche pas du tout**. [PAUSE 5] Jusque la même que, ah, Leonardo Da Vinci. **Les grands cerveaux, ils pensent les mêmes idées**. Un hélicoptère qui ne marche *fucking* pas.

5.1.1.1 Accents

This extract does not rely particularly on the use of accents.

5.1.1.2 Characterisation

This extract does not involve any characterisation; rather, it is an extract in which Izzard relates a story without assuming the role of any particular character.

5.1.1.3 Volume and tone of voice (relevant expressions underlined)

- "qui ne marche pas" – The ironic tone provides humour.
- "Ne marche pas du tout" – The incredulous tone is humorous because it echoes what the audience is thinking: how can he claim to have invented something if it does not, in fact, work?
- "Leonardo Da Vinci" – The tone used conveys surprise and revelation, which is achieved both by the tone used, and the slightly increased volume for this phrase, in comparison to the rest of the extract.
- "ne marche fucking pas" – The tone used for this statement is laden with a sense of futility and resignation.
- "j'ai" – There is emphasis on this word, because it is said slightly louder than the rest of the sentence. The emphasis that Izzard has done the same thing as Da Vinci is humorous.

5.1.1.4 Gestures and movement (relevant expression in bold)

- "les dessins de anatomie" – Izzard moves his hand in a circular motion over his thorax and abdomen, as if underlining the fact that Da Vinci's drawings were anatomical, by drawing attention to his body.
- "Il a inventé un hélicoptère aussi…" – Izzard shakes his finger to his right, in emphasis, as if teaching the audience about Da Vinci's inventions.
- "moi" – Izzard points towards himself.
- "un lien" – He moves his hand laterally as if indicating a line connecting him to something else, implied to be Leonardo Da Vinci.
- "Quand j'ai huit ans" – He nods as says this, providing emphasis.
- "Ne marche pas du tout" – Izzard moves his hand laterally across his body to highlight the negative: it did not work.
- "Les grands cerveaux, ils pensent les mêmes idées" – He waves his hand slightly, as if demonstrating something non-corporeal, in this case, the movement of ideas.

5.1.1.5 Timing

The first pause in this extract is to allow him to search for the word that he wants to use. The balance of the pauses, however, allow the audience space to laugh. The audience is able to laugh at these points because he does not rush through the material. This both creates a

space for the audience to laugh, and encourages them to do so, because they need not worry that they will miss what is coming next.

5.1.2 The Last Supper

Dress to Circle:

Le la Dernier Repas. Le Dernier **Repas**. C'est très difficile. Le Dernier Repas presque eu eu c'est presque eu n'est pas arrivé parce que **Jésus est là** à la porte. **Il est frappé** à la porte. **Une personne arrive**: "Je suis Jésus. Je suis ici **avec les douze disciples**. Je voudrais faire un petite bouffe. Le Dernier Repas!"

"**Oh non**, nous sommes très, eu, **nous sommes très eu, eu**, eu, eum, **remplis** à ce moment. (Shouts an order:) **Deux espressos**, deux cappuccinos, bouteille de vino bianco! **Ciao**… (to Jesus:) Vous avez une réservation?"

"Eu, non, non, non, **je suis** Jé, Jésus Christ, Jésus Christ. C'est le dernier Repas. (Aside to one of the Disciples:) Nous avons une réservation? Merde! (Back to the restaurant manager:) Non, eu douze disciples, pour un table pour eu treize personnes. Et nous voulons assé etr être assis en seulement **un côté de la table**."

"**Quoi**? *No*! Je très **eu, très eu, nous sommes très eu** difficile ce soir. Okay, **deux personnes ici sur une** table, trois personnes sur deux différentes tables et six personnes en bas."

"Non, non, eu je suis Jésus Christ, je suis le **fils de Dieu**, et je suis ici douze ***disciples***. **Leonardo Da Vinci est ici** pour faire **peinture** Le Dernier Repas. Nous venons d'arrive dans un **hélicoptère** qui ne marche pas du tout. Je voudrais du chocolat et du coca-"

"Pourquoi?"

"C'est pour un eu, c'est un **chose de magique**. Et puis nous voulons **faire le Dernier Repas."**

Et enfin, ils sont là, **après** quatre heures, Jésus, **furieux** et Judas **et tous les disciples.** Il a le **coca**, le **chocolat** et le **acne**. Et **ils sont là**. C'est: "Okay Leonardo Da Vinci, fais la photo, fais la photo! Tout le monde sourire, eh, **sourires**, eh. Dîtes 'chrétien', dis '**chrétien'**!"

Et ça c'est la vraie histoire des chrétiens.

5.1.2.1 Accents (relevant expressions underlined)

Izzard uses a neutral accent for Jesus, but in the first appearance of the restaurant manager, he speaks French with a fairly common, working class English accent: "Oh non, nous sommes très, eu, nous sommes très eu, eu, eu, eum, remplis" and then uses a heavy Italian accent when the same character orders in Italian: "Deux espressos, deux cappuccinos, bouteille de vino bianco!" He reverts to a very English accent for the character when he says "Quoi? No!"

5.1.2.2 Characterisation

The accents allow the audience to differentiate between the characters. The dialogue is important, because it also allows Izzard to portray the two characters, which is humorous to watch.

5.1.2.3 Volume and tone of voice (relevant expressions underlined)

The gravity in the tone used by Jesus in “Je suis ici avec les douze disciples” (given that The Last Supper is a rather serious affair) is juxtaposed with the more common accent of the restaurateur, and his lack of gravity. Jesus then uses an explanatory tone, to humorous effect, in “non, non, non, je suis Jé, Jésus Christ, Jésus Christ. C’est le dernier Repas”. His tone becomes more amusing as he grows impatient: “ “Non, non, eu je suis Jésus Christ, je suis le fils de Dieu”, using a tone that implies “do you know who I am”. He becomes emphatic when he says “nous voulons faire le Dernier Repas” which is humorous because the audience understand that The Last Supper is a solemn occasion, and this is juxtaposed against the restaurateur’s ignorance.

5.1.2.4 Gestures and movement (relevant expressions in bold)

- “Le la Dernier” – Izzard is scratching his ear.
- “Repas” – He puts the microphone in his other hand.
- “Jésus est là” – He shifts postion slightly as if to indicate that he is now portraying the character of Jesus, and is where Jesus would be standing.
- “Il est frappe” – He mimes knocking on the door.
- “Une personne arrive” – He moves so that he is in the position of the person who has come to the door. Henceforth in this extract, he moves from one spot to another when he changes character, to indicate the two characters. Jesus is on the left of the screen, speaking to the restaurateur who is on the right on the screen (Jesus’ left).
- “avec les douze disciples” – He waves his hand to the side, gesturing to them as a group.
- “Oh non” – He puts the microphone into his other hand.
- “nous sommes très eu, eu” – He looks away into the restaurant as if he is trying to establish whether they are, indeed, full.
- “Remplis” – he looks back at Jesus, having established that there is no room.
- “Deux espressos” – he points and gestures at the imaginary waiter to whom he is giving the orders.
- “Ciao” – he points at the person to whom he is saying Ciao.
- “je suis” – He points to himself (as Jesus) indicating that he is, in fact, Jesus.

- “un côté de la table” – he demonstrates this with his hand – as if everyone is in a line on one side of a table.
- “Quoi?” – He changes the microphone to the other hand.
- “eu, très eu, nous sommes très eu “ – He waves his hands around as he searches for the correct word.
- “deux personnes ici sur” – He points out the different places where the disciples can sit.
- “fils de Dieu” – Jesus points heavenwards.
- “disciples” – He points them all out again
- “Leonardo Da Vinci est ici” – He points to Da Vinci in the distance.
- “hélicoptère” – He points upwards.
- “chose de magique” – He waves his hand in a dismissive fashion, as if to say “don’t worry about it; it’s a magic trick. You’ll see.”
- “faire le Dernier Repas” – He makes large emphatic gestures.
- “Et enfin” – The microphone changes hands again.
- “après” – The microphone changes hands yet again.
- “Furieux” – He grimaces, to indicate that Jesus is furious.
- “et tous les disciples” – He points them all out again.
- “coca”, “chocolat” – He points out where they are on the table in front of him.
- “acne” – He gestures towards his face, as that is where the acne would appear.
- “ils sont là” – Izzard does the “big arms” pose that he refers to in great detail in *Dress to Kill*. Although not funny in itself, audience members familiar with the material in that show would understand the reference. It also echoes the way that Jesus is portrayed in Da Vinci’s painting.
- “sourires” – He makes encouraging motions with his hands, as if exhorting the others to smile.
- “‘chrétien’” – He gives a big smile, emphasising the use of the word as we, in English, would use the word “cheese”.

5.1.2.5 Timing

This extract is delivered fairly rapidly, with hardly any pauses. One pause that is made for laughter to occur is after “je voudrais faire un petite bouffe”. The other pauses that there are would more accurately be described as hesitations, and occur when Izzard is searching for a word: “nous sommes très, eu, nous sommes très eu, eu, eu, eum, remplis” and “Je très eu, très eu, nous sommes très eu difficile”. The effect of the rapid delivery of the material is to portray a realistic exchange between Jesus and the restaurant manager.

5.1.3 The Death Star Canteen

Dress to Circle:

Dans L'étoile Noire tous les eu tous les méchants sont les eu Anglais, et tous les autres sont les Américains. "Ah, Darth Vader, merci à Dieu vous êtes ici!"
(Darth Vader breathing heavily through mask)
"Pomme de terre cha, non pomme de terre très chaud dans la bouche?"
"Oui, Ah." (Darth Vader spits out hot potato)
"Tu viens de manger dans le resto self-service de Etoile Noire, hein?" Parce qu'il doit avoir restaurant self-service dans Etoile Noire? Il faut manger, oui? Il faut être un resto dans le Etoile Noire. Et Darth Vader est là.
(Darth Vader) "Je voudrais le *penne arrabiata*."
(Server) "Il faut avoir plateau!"
(DV) "Est-ce que tu sais qui je suis?"
(S) "Est-ce que tu sais que je suis?"
(DV) "Ce n'est pas un jeu. Ce n'est pas jeu. Je suis Darth Vader. Je peux te tuer avec un pensée."
(S) "Euh? Est bien, mais il doit avoir un plateau."
(DV) "Non, il, je ne dois pas avoir plateau. Je peux te tuer sans plateau. Tuer sans fourchette, sans assiette, sans que"
(S) "Non, non, les assiettes sont très chaudes. Il faut avoir plateau parce que le nourriture…"
(DV) "Oh, pour la nourriture? Pardon! J'ai, je, parce que je Darth Vader, j'ai cru que vous voulez faire un bagarre pour le moi."
(S) "Tu es qui?"
(DV) "Darth Vader. J'suis Darth Vader. Darth Vader. Je suis très connu ici. Je c'est l'Etoile Noire. Je suis chef d'Etoile."
(S) "Darth Vader, non…"
(DV) "Darth Vader. Je suis Darth Vader."
(S) "Darth Vader?"
(DV) "Darth Vader, oui, très connu ici. (Asks those around him) Oui? Eh? Tout le monde?"
(S) "Darth Vader. Janine? Darth Vader, tu connais un Darth Vader?"
(Janine) "Darth *who*?"
(Server) "Darth Vader."
(J) "Non, Steve Vader."
(S) "Steve? (to Darth Vader) Steve Vader?"
(D) "Non, non c'est Darth Vader."
(J) "Darth Vader? Non, Steve Vader – il est un fermier avec un grand tracteur."
(DV) "Ah merde **– je vais aller chercher un plateau. Ca c'est mouillé, ça c'est mouillé. Mouillé, mouillé, mouillé, mouillé. Merde – une serviette – merci.** (Someone has pushed in) Euh, non, pardon, je suis ici, j'étais ici, j'était ici, dîtes à lui, je j'était ici, j'ai déjà commandé."
(Person in queue) "Il faut faire une queue."
(DV) "Non, non, non, je suis Darth Vader. Est-ce que tu sais qui je suis?"
(S) "Il a dit ça à moi!"
(P) "Il faut faire une queue."
(DV) "Non, je suis Darth Vader. J'veux pas te tuer avec un pensée."

(S) “Il a dit ça aussi. C’est Steve Vader.”
(DV) “Non, non, j’suis Darth Vader. *Look*, être là. Je suis, je voulais le *penne arrabiata*, maintenant.”
(S) “Oû!! Steve Vader!”
(DV) “Non, non, non, c’est Darth *fucking* Vader.”
(S) “***Okay penne arrabiata***. Vous voulez les petits pois aussi?”
(DV) “On ne mange pas les petits pois avec *penne arrabiata*. C’est un repas italien. Doit avoir la pâte eum la pâte *penne* avec le sauce euh… *okay*, petits pois aussi…”
(S) “Et les carottes?”
(DV) “Oui, carottes, carottes.”
(S) “Et crème anglaise?”
(DV) “Ah merde! Je voulais avoir la la le le le la pomme de terre, le salade de pommes de terre.”
Ca c’est le histoire de Darth Vader.

5.1.3.1 Accents

By and large, there is not much variation in accents in this extract, beyond the specific accents used for the four characters that appear. Darth Vader uses the heavy breathing that is associated with the character, whilst the other three speak French using a standard English working class accent, as used in the pervious extract to personify the restaurateur.

5.1.3.2 Characterisation

The accents add to the characterisation of the various people in the extract. Izzard also portrays them by standing in the positions that they would be in. He represents Darth Vader’s authority and his ability to use The Force, and he uses accent and expressions such as “ooooh” to represent the characters of those working in the canteen.

5.1.3.3 Volume and tone of voice (relevant expressions underlined)

Izzard uses a fairly well regulated tone of voice, although he uses changes and volume to express the emotions of the characters. The “ooooh” of the server in response to Darth Vader’s assertion of his power is humorous, as is Darth Vader’s growing annoyance at the server, and the confused exchange between the server and Janine as to who Darth Vader is.

5.1.3.4 Gestures and movement (relevant expressions in bold)

Izzard uses mime and positioning very well to portray all four characters. He represents Darth Vader, the server opposite him, the person who jumps into the queue and Janine. He mimes Darth Vader’s attempts to try to find a dry tray, and the server’s dishing up of food to Darth Vader. This serves to add humour to the situation, because it is visually represented to the audience.

5.1.3.5 Timing

As with the previous extract, the rapid exchange of dialogue is realistic and allows for a real portrayal of the situation. There is a pause when the server says “oooooh” in response to Darth Vader’s assertions, which allows the audience to laugh. The rapid fire back and forth between Darth Vader, the server and Janine adds to the humour because the situation becomes more and more chaotic, and highlights Darth Vader’s frustration.

5.2 Conclusion

The characterisation of, for example, Darth Vader, the server, the server’s colleague, and the person who pushes into the queue in the Death Star Canteen under 5.1.3, through varying tones of voice, movement, gestures and attitudes displayed creates a scenario which the audience can visualise. The fact that Jesus, in The Last Supper under 5.1.2, gets exasperated when learning that no reservation has been made, as shown by his exclamation “Merde!” also adds to the humour in that it is incongruous to imagine Jesus swearing, or to be frustrated.

The use of different accents and pronunications brings an element of incongruity to the scenario, because the audience is well aware that it is Izzard who is performing, and yet they hear different voices produced by him. As discussed in 2.4.2, a stimulus is incongruous when it does not fit with the models that a hearer has built up based on his experiences: the use of unexpected accents and pronunciations creates this incongruity, and as discussed, can create a humorous result.

There is increased humour when characterisation is used, particularly through tone of voice, as instead of seeing the Izzard deliver the dialogue of two characters, the audience can picture the attitude and reaction of the characters. The fact that he moves back and forth to portray the respective positions of the characters, or turns to address other characters, brings the scene to life for the audience. It is a more humorous exchange, when the audience can picture all the participants, than if Izzard were simply to reel off dialogue in a “he said, then the next guy said” fashion.

The various devices used by Izzard in his performance are key to the live delivery of his texts. The accents and pronunciation, characterisation, volume and tone of voice, gestures and movement and timing all contribute to the meaning and message conveyed to the audience. His gesture codes emphasise certain words and phrases, altering the potential meaning of the written text. The texts, designed to be performed live, come alive when these features of performance are added.

CHAPTER SIX

Conclusion

This case study of the English shows *Dress to Kill* and *Circle*, and the French *Dress to Circle*, has been theoretically located in the domain of the translation and presentation of humour as a field of study. This domain was established through an explanation of the importance that humour and comedy have in the field of communication. The discussion was limited to stand up comedy, in particular, to the exclusion of such other forms of humour as film, novels, comics, parodies, etc. The case study was therefore concerned with the translated text produced by Eddie Izzard, based on the English texts, which he authored. The study attempted to answer the questions surrounding the inclusion of certain material, and the resultant differences in the French and English versions.

As these texts are comedy performances, their most important component is humour, in both English and in French. Whether the final product, *Dress to Circle*, is in fact funny is the question that must be posed, and answered in the affirmative, in order to establish whether Izzard's attempt at performing his comedy in French has been successful.

It would not be in the interests of a comedian to release a product that would not be judged as funny. This is all the more important when it is compared to a successful product, such as the Emmy-winning *Dress to Kill*. Given that Izzard's very own company, Ella Communications, released *Dress to Circle* as a bonus feature on both the *Dress to Kill* and *Circle* DVD releases, it is a fair assumption that Izzard sees it as a successful comedy performance.

The reaction of an audience to a comedy performance is a good indicator of how funny that performance is. *Dress to Circle* is released as a rough cut: the editing is clumsy, as discussed in Chapter Four. It is therefore unlikely that a comprehensive sound edit would have been performed, adding in the "canned laughter" that is ubiquitous in television comedy. There are parts of the show where the audience do not respond particularly well, as evidence by the lack of laughter. Conversely, there are parts where the audience can be heard laughing loudly.

The discussion that has raged over whether translation is possible has been discounted as ultimately irrelevant to this case study, and the view that it must be possible, based on our own experiences, is favoured. Izzard's approach is to explain his reference points, as quoted on page three, thus enabling any material to work in translation. The theoretical version of that

view is the concept of context and contextualisation that becomes key to the case study. Rojo's discussions on frame semantics are particularly useful in the analysis of the translation of comedy. This tool for the understanding of humour has a number of features in common with the work on relevance theory by Gutt. Both theories see context as key to understanding.

The aim for Izzard was not to produce exactly the same text in French that was performed in English: he describes the process by which he moves from one show to another as "transitioning". His aim was to use material that had been used in his English shows, in French, thus creating a show that is a synthesis of two pre-existing shows. For this reason, he did not labour over presenting a formally equivalent version in French of the English versions, although humorous formulae and devices were retained.

The analysis in Chapter Four focussed on extracts, varied in content, style and role, and varied in terms of similarity to their translated counterparts. This analysis looked at the use of comic devices in terms of the selected extracts as texts. Analysis on the performance of the texts was done in Chapter Five. This order for analysis was selected, as the texts exist in their own right prior to performance.

In terms of the performance of the texts, characterisation is key to Izzard's performance. In both languages, when various personalities interact, rather than laboriously explain the characteristics of each personality, Izzard portrays them. His frenetic movements on stage, as well as the varied accents and tones of voice, add to the humour of the material. Chapter Five examined three of the extracts analysed in Chapter Four. The decision to restrict the analysis to a smaller group was based on the fact that his style of delivery remains constant: he gestures with his hands a great deal; he moves back and forth; he varies his tone; and he uses accents and mannerisms to portray different characters.

Given that Izzard is an accomplished, celebrated, and very popular performer, his fans are content to overlook errors, and understand the humour that is intended, even if it has, to a certain extent, been lost in hesitation and mistranslation. His fans are familiar with his style, and his tendency to take surrealist flights of fancy, and because this style is less restrictive than in traditional joke-telling (e.g. An Englishman, an Irishman and a Scotsman…), he is able to disguise searching for a word in French as meandering around a point.

If one were obliged to describe the final product in terms of equivalence, it could be said that Izzard has produced a dynamically equivalent translation, in *Dress to Circle*, of the material selected from *Dress to Kill* and *Circle*. That the language, meaning, expressions used, or even

parts of the content differ from one language version to another does not diminish the fact that humour is conveyed in all of the texts.

While this study most certainly benefitted from a frank and detailed discussion between Izzard and the researcher, a limitation of the study was the subsequent lack of acces to Izzard. The initial conversation took place in mid 2005, which was very early on in the process. The study would have benefitted from a follow up conversation once more work had been done, and various questions raised.

A strength of the study is that there has been little research on the translation of stand up comedy. A vast amount of work has been done on the translation of humour, but this work generally does not take into account the factors involved in performance, and the nature of improvisation. This study therefore makes a contribution to the pool of knowledge on the translation of stand up.

It would be advisable for future studies on stand up to examine texts that are more alike in both the source and target languages, as this may then allow for more precise analysis of the texts themselves, instead of placing a heavy reliance on the outcome of the performance of the texts in their respective languages. It would also be beneficial for a researcher to consider the level of access she may have to her subject.

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Appendix I – Dress To Circle Transcript

Paris – Raw Cut

Opening credits, with '5-4-3-2-1, Lift- off, We have a lift-off, Lift-off, Lift-off, We Have a Lift-off', playing rather hypnotically in the background.

Acclaim of crowd; clapping.

Eddie starts to speak:

Doucement, sur la musique, oui. ***(rather disgusting, harsh noise into microphone, to test it)***

Ah, ça c'est bien. Ah, salle de Paris. Eu… Bienvenue à mon spectacle. ***(Mock American (lewd ?) tone)***

Eu, je m'appelle Eddie Izzard.

Je suis un comique, heu… anglais… ou … oui…, je suis, je suis anglais.
Mais que je suis né à, à , en Yemen, *so* je suis un Arabe aussi. Ou peut-être un, un Beur?

Et aussi je suis un travesti – ça c'est un peu différent.

Il y a, il y a, beaucoup de travestis *in*, en France ?

Ouai, ouai, oui – absolument, Monsieur.

Oh, *okay*, pas beaucoup. N'est pas beaucoup en Angleterre. Il y a les travestis, mais ils ne dit pas que ils sont les travestis. Chut ! C'est un, un, un secret.

Et, euh, c'est c'est difficile pour dire à tout le monde, à être honnête, *you know*, je suis un travesti, c'est un peu difficile.

Et puis, et, eu, il y a les travestis ici au, à, à Pigalle. Mais les travestis ici sont un peu pute.

Et je suis un travesti un peu différent.

Je suis un travesti exécutif ! Bonsoir ! ***(Mock American (lewd ?) tone)***

So c'est nouveau idée.

C'est nouveau pour les anglais, aussi. Pour les anglais, les gallois, les écossais, les américains, sont pas…

J'ai fait un grande tournée avec le spectacle, eu, ici, et en tous les pays. Tout le monde dit : << Les travestis, qu'est-ce que c'est ?>> ***(Exceedingly dumb tone)***

Et les travestis, ils ne sont pas les *drag queens*. Ils sont un peu différents de les *drag queens*. Eu, les *drag queens* sont de la communauté, eu, les personnes *gay*, et ça c'est très bien. Fantastique.

Et puis il y a un petit ruisseau. Et, puis, les travestis habitent ici, à côté de les *drag queens*. Ce sont les cousins. Mais c'est un peu différent …

Parce que les *drag queens* ils sont des personnes que ils aiment bien les hommes, et les travestis eum aiment bien les femmes. Ca c'est, c'est, c'est, c'est la vérité – nous aimons bien les femmes.

Nous sommes les, comme les garçons garçons manqués. Okay ? Ou peut-être comme eu, eu, je suis un homme lesbien. Lesbienne ?

Oui ?

C'est, ça c'est…

Ca c'est le, eu, un bon mot pour expliquer et et confuser en même temps. C'est…

So, ça, c'est mon sexualité.

So, mon comédie… Il, il n'y a pas de relation entre le comédie et le sexualité…

Je suis un travesti, oui, et je fais le comédie sur air. Ca c'est eu, ah, un autre petite ruisseau, et puis la comédie ici.

C'est comme dire : Un homme est *gay*. Il est, eu, il travaille dans un banque. *You know*, c'est…

You know, il n'y a pas de relation, là.

So, eu. Et aussi, le mot, le mot travesti, c'est très difficile. Parce c'est eu, en Angleterre le mot c'est eu, est eu, '*transvestite*'.

So ça ce ***(instead of c'est)*** un mauvais…

C'est un mot avec un mauvaise image à tout le monde.

Eum, c'est difficile : Je suis un travesti.
Ce n'est pas… On n'écrit pas <<Je suis un travesti>> sur son résumé. *You know…*

(Mimics writing on cv:)

Je joue an tennis …

Je baccalauréat…

Je suis un travesti…

(Mimics crossing out what he's just written:)

Peut-être, non…

Mais le mot a – *so* – en Angleterre c'est difficile, je dis à tout le monde : << Je suis un travesti.>>

Tout le monde…

Eu, mais après, j'ai un personalité:

(Lots of mumbling from imaginary characters who are uncomfortable on meeting him because he's a self-proclaimed transvestite, but who quickly come to realise that he's a good sort, and fun to be with. The content is almost totally in the facial expression and the tone of voice.)

<<Euh, *Okay*, il est bon mec.>>

Ils disent '*Okay*, un travesti. Pas de problème.'

Mais je arrive en France et j'ai eu, j'ai entendu que le mot – j'ai appris que le mot travesti ca veut dire traves – eu *transvestite* – ça veut dire travesti – et traves – nous avons le mot 'travesti' aussi dans la langue anglaise – et eu et le mot 'travesti', ça veut dire 'catastrophe'.

So je suis arrivé en France, et j'ai découvert que je suis un catastrophe.

Fucking problem, hey ?

« Bonjour, je suis un catastrophe… Oui, catastrophe. Monsieur, Bonjour. Je suis un catastrophe.»

« Très bien … Enchanté, Catastrophe. »

« Mais, regardez la catastrophe là-bas. Je crois qu'il est un catastrophe… »

So, difficile, ou <u>quoi</u> ? (Exaggerated English accent)

Mais, eum…

Mais, ça c'est <u>*okay*</u>, parce que j'aime bien avoir un, un, un quête – j'ai un quête…

C'est ça, un *quest* ? Un quête ? C'est vrai ? Quête ? Merci.

Ah, de temps en temps, il faut demander.

Oui ? C'est ça ?

Oui ?

Parce que, *you know*, si je fais un faute dans la langue français… je ne sais pas. De temps en temps, *you know*, de temps en temps je ne sais pas. Je dis les phrases. Et tout le monde est là, un grand rire.

Et je <<Quoi ?>>

<<Qu'est-ce que j'ai dit ? J'ai dit « Je veux baiser ma grand-mère », quoi ?>>

Merci! ***(mock sardonic aside to spectator who has laughed loudly at this joke)***

So, oui, ça c'est moi. Et depuis cinq ans j'ai, eum, j'ai, j'ai voulu faire un spectacle en français.

Parce que je suis européen nouveau. Je suis un personne de troisième millénaire.

Et, eu…

Et, j'ai appris le français à … err.

La français ? J'ai appris la français ?

Le français ? Merci.

C'est un bizarre spectacle, oui ? ***(laughs)***

Toujours, oui. En général…

Tout le monde ici est professeur. Je suis un élève. Beaucoup de professeurs … Merde !

Okay.

(Lots of fluffing) Et il y a Français ici, et je crois les personnes qui parlent anglais, aussi, oui ?

So, si, vous êtes Français, *okay* – je veux je veux faire un petit test ici – si si vous êtes Français, fait « Ou ! ».

(<<Ous>> in reply, mildly loud)

Si vos heu, vos première langue est anglais, fait, fait <<heu !>>.

(Many loud <<heu>> sounds in reply)

Okay. ***(Although straight-faced, manages to quietly convey that the test has yielded the result he expected.)*** Ca c'est peut-être moitié, moitié. Mais les Anglais ah, heu…

(Gently mimics loud self-assertion on part of the English)

Ce n'est pas la ambassade de Angleterre !

C'est toujours comme ça. Au New York, c'est le même chose : j'ai dit au le, au public au New York : << Qui est l'Américain, ici ?>>. ***(Eddie supplies a rather muted response for the Americans)*** <<Qui sont de Grande Bretagne ?>> ***(He provides a loud response for the Brits – they are obviously keen to tell the whole world about their nationality)*** <<Qui est Européen?>> ***(He jumps about, with both feet together and all over the place, like an excited child, and sings the following little rhyme:)*** <<Moi, moi, moi, moi, je suis Européen.>>

Fucking bizarre ! *Okay*. ***(Very deep breath, serving as a pause.)*** Ca va. ***(He is obviously telling himself that the show is going okay, and recouping energy.)***

Eum, oui, *so*, j'ai ah j'ai appris la français eu, eu, à l'école. Et le le premières phrases que j'ai appris sont un peu difficiles à utiliser, ou pour utiliser dans un conversation.

Parce que ce sont des phrases comme le << Le chat est près de la chaise.>>

Le chat est près de la chaise… *Okay*…

C'est pas un grand problème. Parce qu'il y a les chats en France

Et il y a les chaises en France.

Et toujours quand j'ai vu un chat je, je pousse, je pousse le chat jusqu'au la chaise.

(Furious cat sound)

J'ai une idée.
Reste là, reste là.

(Pleased that the cat is where it should be :)

Ah, le chat est près d'la chaise.

Oui, le chat est près de la chaise.

Ouai, tout près.

Très proche…

Pas loin de…

Presqu'à, presque …

Presque à la chaise…

Peut-être sur ?

Non, non, pas sur, mais… près de

Ouai, et, ouai et…

Oui, et quoi ? Et quoi, maintenant ?

Rien.

Okay, chat, allez-vous en, chat…

Eum, et aussi un deuxième phrase est, eum :

Bababababa ***(Meant to convey hesitation: he's looking for another good example of the kind of absurd French sentence that he was taught at school.)***

La souris est sous la table.

La souris est sous la table !

Eu, ça c'est plus difficile.

J'ai, je, je… je n'ai jamais vu un souris jusqu'à ce moment en France. C'est difficile.

Une autre phrase est << Le singe est sur la l'arbre.>>

<<Le singe, le singe est sur la l'arbre.>>
Sur l'arbre ? Non. Sur la branche !! Pardon !

Le singe est sur la branche.

Ah, ça n'est *fokking* difficile.

Pas beaucoup de singes. Il n'y pas … jamais vu un singe… Rien de singe…

Pas de singe.

Pas de singe du tout.

(Fluffs) En Eurostar ? Pas de singe.

Gare du Nord? Pas de singe.

Bar, au tabac. Pas de singe, *you know*.

Dans les zoos, peut-être un singe. Mais je n'ai pas visité les les singes, eu, les zoos…

Nous allons au, eu, au, eu à à la hôtel pour réserver une chambre.

<<Vous avez une chambre, Monsieur ?>>
<<Oui, nous avons une chambre. Nous sommes un hôtel !!>>

<<Bien. Je voudrais une chambre. Avec un grand lit. Avec un vue de la mer.>>

<<Et avec un salle de bain avec une eu, comment dit-on ? av, avè, avec une eu araignée.>>

<<Araignée ?>>

<<Oui, avec une araignée.>>

<<Oh, l'araignée est plus chère.>>

<< *Okay*, avec un araignée plus chère. Pas de problème.>>

(In response to a statement from a woman in the audience, who have been good-naturedly helping him with his French all along :)

C'est une blague, *okay* !?

Elle croit que je fais un faute, mais non ! ***(Mock sarcastic)***

C'est un blague de mîme. *Okay*. Il faut penser très vite avec moi !!
<<*Okay*, Chambre 42, Monsieur.>>

<<*Okay*, pas de problème.>>

Mais, le chat est près de la chaise !

La souris est sous la table !

Et le singe est sur la branche !

Quoi, avec la, la araignée ?

Il y a souris ici ?

Un chat ? Un chat ?

Où est le chat ?

Près d'la chaise ?

(Fluffs)

Le singe est sur la branche.
Où est le singe ?

Le singe est sur la branche !

Est-ce que le singe est dans la chambre ?

Non, le singe n'est pas dans la chambre.

Michel (Michèle ?) est dans la chambre. Avec Monsieur Didier. Et Jacques Chirac.

C'est un ménage à trois… Avec le araignée, avec le araignée, c'est un ménage à quatre.

So, c'est très difficile.

Pour faire les trois phrases est très difficile.

Et, et, heu, enfin, j'ai dû eu arriver en France avec un chat, un souris et un singe dans un sac.

Et aussi eu j'ai emporté eu un, une table et une chaise.

Et nous eu, nous sommes installés dans un dans un bois.

Nous restons là, jusqu'à une personne qui arrive.

Et, une personne arrive, maintenant.

(To the cat) <<Vas-y, vas-y, la position, près de la chaise, près de la chaise. >>

<<Eh, Monsieur>>

(To the mouse) << Vous voulez du fromage ? *Okay* ?>>

(To the monkey) <<Sur la branche. Reste là.>>

<<Monsieur, Monsieur, viens ici. Viens ici, Monsieur. Ah, merde !

Monsieur, viens ici. J'ai mal à la… J'ai un crise cardiaque ! J'ai mal à la jambe.

J'ai perdu ma jambe ! Ah, ah…>>

<<Quoi, quoi, qu'est-ce qui se passe ? >>

(Repeats this, this time mimicking Frenchman smoking cigarette :)

<<Qu'est-ce qui se passe ? >>
<<Euh, eu, rien…>>

<<Tu as crise cardiaque ?>>

<<Non, non, pas crise cardiaque. J'ai j'ai crou que j'ai un crise cardiaque, mais non. C'est un, c'est un, j'ai un cou. Un toux. Un toux. Pas un cou.>>

(To audience) Quest-ce que c'est un cou ? Oui.

(Coughs) C'est un toux, oui ?

<<Je veux dire… eum, je suis anglais. Je suis ici en vacances. >>

C'est très belle, ici, la couleur, les bois.

C'est , c'est. Ca p…. (it's freezing) aussi, mais c'est *okay*, les fêtes, les t…. (raves), hey, *fucking* fantastique !

Mais tu es un travesti, eh ! Un travesti anglais !

Oui, je suis un travesti. Mais pas un travesti typical. Je suis un travesti exécutif.

Un travesti d'action. Parce que je fais le *snowboarding*.

Le *snowboarding* ? Très bien.

Ouai ! (??)

Mais le chat est près de la chaise.

La souris est sous la table.

Et le singe… merde ! Le singe est disparu.

Parce que le singe… Il sait que je ne suis pas très bien, très très bon à faire les traductions entre Francais et Anglais. Et puis, il fait les choses très difficiles pour pour moi…à traduire

Ah, le singe est là-bas.

Maintenant, il est sur une bicyclette

Et… Il joue au banjo.

Maintenant il fume une pipe.

Merde, maintenant il fait la pipe! Non, il fume la pipe !
Et maintenant il lit un journal. Fantastique.

Et maintenant il fait le baccalauréat.

Il faut attender un peu. Le baccalauréat, c'est très dur, oui. Non, il a fini. Il a gagné un moyenne 18.

Okay, fantastique.

Et maintenant le singe il est dans l'autobus.

Regardez là ! Le singe est dans l'autobus. Il il conduit l'autobus. Oui… il conduit

Et Sandra Bullock est dans l'autobus !

Il faut conduire l'autobus plus de cinquante kilomètres par l'heure !

Et Keanu Reeves arrive là. C'est ça Keanu Reeves dans la voiture. Il se se jette dans l'autobus. Est Dennis Hopper. Quel méchante!

Ca, c'est la film *Speed*.

En Angleterre, j'ai cru que le film *Speed*, en France le le on doit le changer le titre. Jusqu'à un titre comme '*La vitesse*'. Peut-être.

Mais, non… En France ça s'appelle '*Spid*'.

Et aussi, aussi, maintenant, nous avons encore une guerre entre la France et L'Angleterre.

La Guerre de Boeuf. Continuelle.

Lionel Jospin a dit <<merde>> à les Anglais.

Les Français, les – Europe, *I mean* les Français – sont plus Européens. Ils sont le, eh le premiers Européens – le premier pays avec Allemagne qui sont là en les années eu quarante.

En fin des années quarante. Pour faire le idée de nouveau Europe.

Mais à ce moment, *Europe*, le Gouvernement *Europe*, le Commissionnaire Europe, a dit le bœuf anglais c'est fantastique, c'est *okay* maintenant.

Et France a dit « Non, nous aimons pas. Nous ne voulons pas vender, l'acheter, vender le viande, acheter le viande.>>

Et *so* une guerre retourne encore entre les deux pays.
Et pour les vaches, c'est bizarre. Parce que nous avons les vaches…

Quoi ? Qu'est-ce que j'ai dit ? Qu'est-ce que j'ai dit ?

Qu'est-ce que c'est drôle ?

Qu'est-ce que c'est <u>drôle</u> ?

Quoi ? Normalement il n'y a pas un grand rire, là…

Qu'est-ce que j'ai *fucking* dit ?

Okay, c'est un *bonus*.

Okay, les vaches… Vaches, c'est. Vaches, c'est drôle ?

Seulement le mot 'vaches' ?

Les vaches !

(Pretending to write notes on this show and its weird audience)

Vendredi… Une estr, estrange public ici, ce soir. Ils rient à le mot le, les vaches. Sans blague.

Okay mais les vaches nous avons les vaches folles. Oui, les vaches folles les vaches folles ça veut dire Margaret Thatcher. Et, eu…

(Pointing to different bits of the crowd:) Grand rire là, moitié là… *okay*.

Mais eu – parce que nos vaches, les vaches elles mangent les les autres vaches eu écrasées.

Et eu en France – écrasées ? – trop drôle pour, pour moi-même.

Okay. Les vaches en France ils ils mangent le caca – oui ? les égus – les égus ??? – les égouts…

Comme comme Monsieur Gougou ?

Je me souviens comme ça. *Mister* Magoo – un égout. Et œuf en anglais c'est 'egg'. Et Monsieur Magoo et entre les deux – égout. C'est un combination de *Mister*, Monsieur Gougou et un œuf – dans ma tête.

C'est un nouveau idée européen, un nouveau idée bizarre. En Europ… Eu

En Angleterre les vaches mangent les vaches écrasées.

En France, ils mangent le caca.

En Allemande ils – les vaches – mangent les ordinateurs qui ne marchent pas.

En Italie les vaches mangent les cigarettes.

Eum, En en Espagne ils mangent les livres de records.

Eu, je ne sais pas.

Pour les vaches, c'est de la merde.

Toujours ils disent : <<Eh, vous voulez déjeuner?>>

<< Non, pas pour moi. Les cartes sont de la merde normalement.>>

(A pretty garbled section, in which cows are eating at a restaurant, where the menu lists various outlandish 'foods' related to mad cow disease)

<<Eu, eu, à la carte, ce, ce ce déjeuner, *you're got* ton frère écrasé. Pas mal…>>

<<Ton frère est bien…>>

<< Oui, oui.>>

<<Alors le caca.>>

<<Eu…>>

<<Le caca français, c'est fantastique.>>

<<Avec pas de légumes. Et eu aussi la tarte aux pommes.>>

<<Tarte aux pommes ? Peut-être… Non, le caca pour moi.>>

Mais la haine, la haine, toujours, entre la France, la France et Angleterre.

La haine, pourquoi, toujours… ?

Eum, j'ai je fait à ce moment à ce spectacle c'est une tournée… Je vais le tournée ah, en Angleterre, en Ecosse, au pays de Galles, en Irlande.

Et j'ai dit à tout le monde: <<Est-ce, parce que y une guerre ici avec la viande. Est-ce que vous haïssez les Français ?>>
Et les Ecossais – non, pas de problèmes avec les Français.

Les Gallois, non. Un peu de problèmes, parce que le les fermiers là.

Mais ils ils, ils haissent ***(pronounced hêssent)***, ils haïssent … (verbe difficile !) ils haïssent les Anglais plus.

Les Gallois: <<Ouai – nous haïssent les Anglais.>>

Et les Irlandais -- pas de problèmes avec les Français.

Mais les Anglais…

Ils haïssent les Français, ils haïssent les Ecossais, les Gallois, les Irlandais, les Allemands, les Américains, les Japonais, les Chinois, les Espagnols, Italiens, les Africains…

Tout le *fuckin* monde !!

Okay, je veux demander ici à les Francais, seulement à les Francais,

Eu… pas, pas pas à vous, pasàvous ici dans ce salle, parce que vous êtes un le public eu génial, le public alternative, (??), avec un tête, *you know*, intelligent, très… joli, choses comme ça…
Mais, en général, en France, est-ce que vous pensez que les Francais haïssent les Anglais – en général ?

(In response to shouts of Oui !! Non !! from the audience:)

Pas du tout ? Pas de problème ?

Everything fantastique ?

Non, okay, okay.

Est-ce que les Français haïssent les Allemands ?

(Lots of shouts in the affirmative)

Oui. Okay.

Il y a une guerre, oui une guerre, problème. Deuxième guerre mondiale ?

Oui, y'avait un guerre, quoi.

Est-ce que les Français haïssent les Américains ?

(Loud shouts from the audience : Oui !!)

(Eddie sings mumbled words about hating the Americans to the tune of a well-kmown march.)

Na, na, na, na, na, na, na, na, nous hês-sons tous les A-mé-ri-cains.

Ca c'est la anthème nationale pour *Europe*. Um… *Okay*.

Bu… La haine, la haine, c'est un drogue, c'est un drogue pour les jeunes

Les jeunes Anglais aiment bien la haine.

Parce que ils pensent si y ya une guerre,

Si les Français fait quelque chose –

Parce que en normal, je crois que peut-être les Français ils ils ils mangent le bœuf

Le bœuf français

Le bœuf allemand

Le bœuf croat, *you know*,

Si ils ne peut pas acheter le bœuf anglais, parce qu'on ne sait pas, *you know*.

C'est, ce n'est pas, c'est seulement le bœuf.

Le bœuf, bon c'est la, l'argent là, pas de problème.

Mais les fermiers, les fermiers français sont très pressés, très furieux,

Toujours !

Si quelque chose se passe en Angleterre, toujours en Angleterre , à la télé, nous voyons les fermiers dans les tracteurs. ***(Tractor noises)*** Jusqu'à Caën. ***(More tractor noises)*** Avec le peille, la peille, là. Avec un feu. ***(Fire noises)*** La paille, la paille en feu.

<<Eu, nous sommes les fermiers. Brr, Brr.>>

C'est comme Ob, comme Astérix et Obélix, *now*.

Nous sommes les fermiers !!

Beaucoup de fermiers.
Tous les touristes anglais qui conduisent les voitures: << Oh, beaucoup de tracteurs !>>

<<Qu'est-ce qui se passe ?>>

<<Sais pas, je suis ici. C'est une fête.>>

Eum,

Mais la haine c'est un drogue, pour les jeunes Anglais, ils aiment bien, *you know*, un problème entre France et Anglais Angleterre.

Ils dit: <<Oui, les Français sont les (??), comme toujours… Regardez, lis. >>

Peut acheter ce ce journal et vous pouvez lire les les choses et trouvons quelque chose dans le le le journal journal journal aujourd'hui.

Et ça c'est il se passe comme ça comme toujours.

Mais je pense que la haine est un drogue et peut-être nous haïssons le plus nos voisins…

Nos voisins

Qui fait beaucoup de bruit… eu
Qui habitent à côté…

Fait caca dans nos jardins…

Ou peut-être nous haïssons le plus nos familles.

Parce que nous fait tous chaque Noël. Nous allons chez famille. Et tu après deux heures *you know*. Quelle ah… Ce famille est de la merde! Qu'est que… faire ?

Comme ça.

Ca c'est pourquoi en Angleterre nous avons toujours, à Noël, le film *La Grande Evasion* à la télé.

Je pense. Parce que après un jour, deux jours, de Noël, tout le monde: <<Eh, la grande évasion ! Je je je vais faire un tunnel, hé, fantastique.>>

<<Hé, les enfants, c'est dans le jardin. Allez faire ça. Hein ?>>

Qu'est-ce qui se passe ? ***(Noise of motorbike going past at speed)***

Ca c'est Steve McQueen. Sur un moto. Sur une bicyclette.

Mais moi j'ai, j'ai grandi dans les années 70… aussi j'ai grandi dans les années 60…

Mais dans nos premières dix ans nous sommes tous un peu heu ! ***(startled, not totally with it)***

Dans nos adolescence nous sommes tous un peu hein ! ***(waking up)***

Dans nos vingtaine, oui ***(with it, streetwise)***

Dans nos trentaine, hou ! ***(proving oneself)***

Dans nos quarantaine, eh ! ***(no need to prove oneself)***

Dans nos cinquantaine, euf… ***(tired)***

Dans nos soixantaine, heu, non merci !

Dans nos soixante-dizaine, euh, quoi ? ***(deaf)***

Dans notre quatre-vingtaine, heu, heu ***(moribund)***

Dans nos quatre-vingt-dizaine… ***(rigid, gaga, not saying a word)***

Puis, nous sommes tous la reine-mère d'Angleterre !

Elle a quatre-vingt-dix-neuf ans ! Quatre-vingt-dix-neuf ans !

La rein, la le reine-mère. Et eu en Angleterre elle est une glace.

Nous avons une glace qui s'appelle la quatre-vingt-dix-neuf !

C'est une glace avec un cornet avec un un boule vanille

Avec un baguette de chocolat. Ca c'est … la 99.

… Et la reine-mère est une glace maintenant. Tous les enfants en Angleterre, quand la reine-mère fait la promenade, elle fait le *wave*, elle fait le cou cou, tous les, tous les enfants est là avec les baguettes de chocolat, puis ***(visual gag that is not terribly clear)***

(Children shouting :) <<La 99, la 99 !!>>

C'est un bon blague pour les enfants…

La famille de monarchie eu d'Angleterre, il s'appelle – eu – le le nom de famille est le Windsors

Mais le vrai nom de de famille est le Saxe-Coburg-Gotha***s*** ***(pronounces the s)***

Ils sont les Allemands, et, eum, mais ils avaient l'accent anglais.

C'est un peu bizarre…

(??)

Et eum, et…. ils ne elles, les mères dans la monarchie, ils elles ne fait rien.

Elles ne fait rien.

Elles elles elles vit. Elles vit encore.

Elles vit, vit, vit – c'est …

Parce que eu la la Reine Victoria elle, elle eu est morte à un age, elle a cent soixante ans.

Quand elle est morte.

Maintenant elle est dans une boite, elle vit encore, je pense, elle est vampire. (??)

La reine-mère elle a 99 ans.
La reine a 98 ans. Presque la même âge…

You know, I mean Prince *Charles*,

Prince Phillip est un idiot…

Prince *Charles* il est un bon mec

Parce que il fait les les bons œuvres

Ca c'est bien. Il travaille très fort pour les bons œuvres – pour les jeunes qui n'avaient pas pas beaucoup d'argent. Et ça c'est bien.

Mais la reine, Liz – Elizabeth – Liz, elle, elle vit toujours, elle vit, elle vit.

Je crois que Prince *Charles* Prince *Charles* il arrive à le Palais de Buckingham.

Elle dit à à sa mère : <<Hé, maman, qu'est-ce que tu fais, aujourd'hui ?>>

<<Je vis.>>

<<Et qu'est-ce que tu as fait hier ?>>

<<J'ai vécu.>> ***(Aside : <<Parfait>>)***

<<Et qu'est-ce que tu feras demain ?>>

<<Je vivrai.>> ***(Aside : <<Futur>>)***

<<Et il y a deux jours, qu'est ce que tu fai-sais ?>>

<<Je vivais.>> ***(Aside : Imparfait)***

Ca c'est ça, tout c'est tout que que elle fait. Elle vit encore. Les les monarchies y, elles ouvrent les choses… *you know*, les bâtiments, elle ouvrent

<<Je suis ici, le suis le monarque, je ouvre cet bâtiment, cet magasin, cet supermarché…>>

Ils sont comme les serruriers, oui ?

La monarchie et les serruriers, presque la même.

Oh, la porte de le supermarché ne marche pas – il faut faire un coup de téléphone à le roi – la reine, maintenant.

<<Eh, Liz, viens ici avec les clefs, *Okay*?>>

(Queen Elizabeth :) <<Qu'est-ce qui se passe ? Qu'est-ce qui se passe ? Okay, j'ai des clefs. Elles ne marche(nt ??) pas. Okay, okay. Vas te faire cuire. Je suis la Reine.>>

Mais eu, j'ai j'ai grandi dans les années 70.

Et j'ai crou que dans les années 70 l'Angleterre a perdu la voie (voix?).

Nous avons perdu la voie (voix?).

Parce que eu, eu nous, autrefois nous avons un empire un empire.

Mais en les années 70 nous n'avons pas d'empire. Et nous avons perdu la voie (voix?).

Nous ne ne – nous ne voulons être Européens très fort(s ??).

Nous sommes eu comme avec la tête là, comme ca, *you know*.

<<Qu'est-ce que je dois faire maintenant ? Qu'est-ce que nous faisons faire ?>>

Et, eu, les empires…

Nous avons gagné un empire en Angleterre

Parce que nous avons beaucoup de drapeaux.

Beaucoup de drapeaux de la Grande Bretagne

Nous avons beaucoup de bateaux.

Nous avons fait les voyages par tout le monde

Et les les soldats ils arrivent avec les drapeaux

Ils poussent dans la plage, dans les plages

Il dit : <<Maintenant l'Inde est une partie de l'Angleterre !>>

Les Indiens dit : << Qu'est-ce que tu fais ça ? Qu'est-ce que tu ? Nous sommes les Indiens. Ils sont cent millions de personnes ici. Nous voulons pas pousser un un drapeau ici.>>

<<Est-ce que vous avez un drapeau?>>

<<Nous, nous av, n'avons drapeau, nous n'avons pas besoin de drapeau.>>
<<Pas de drapeau, pas de pays ! Ca, c'est loi.>>

Mais eu le le fin des empires, c'est dans le, à la fin de la 2ème Guerre Mondiale.

Pour la France, eu, peut-être la 2ème Guerre Mondiale n'existe pas.

<<Deuxième Guerre Mondiale? Non, non, nous sommes en vacances.>>

<<Non, je suis pas ici. Tout le monde est en Afrique. (??) Maroc? Oui, le Maroc. Ouai.>>

C'est un guerre difficile…

Mais l'Italie, eu, Italie, *is*, eu, Italiens sont les plus intéressants dans la 2ème Guerre Mondiale.

Parce qu'ils sont les premiers fascistes.

En 22 Mussolini a a a dit : <<Tout le monde est fasciste!>>

Mais le caractère italien n'est pas très… ne marche pas très bien avec l'idée d'être fasciste.

Parce qu'il y beaucoup de séquences avec les les Allemands qui fait les marches avec le, les lignes comme ça -- boum, boum, boum – ***(high marching steps in German fascist style)***
Mais pas…

Je n'ai pas vu un séquence avec les Italiens qui fait comme ça.

Je crois qu'ils ils ne veulent pas faire ça…

Les Italiens sont sont plus agréables sur les mobilettes, et comme ça, avec les lunettes juste ici, sans casque

Sans casque, avec le jeune fille derrière ***(Motor bike noises, motions towards passenger seat of the imaginary bike he is riding)***. Ciao!

Toujours draguer une fille, draguer les filles ici, ***(motions towards back of bike)*** avec un fille là, ***(gestures towards imaginary pavement)***. Ciao!

En 22 Mussolini a dit, eu : <<Tous les fasc… tous les Italiens sont les fascistes maintenant. *Fascisti*!>>

<<*Fascisti*? Ciao!>>

Pas de différence.
Mussolini a envahir envahi – Mussolini a envahi eu *Abyssinia*.

Abyssinia! Pouquoi *fucking* Abyssinia ?

Italie est là, et le Médi – Méditerranée est là.

Nom d'Afrique – babababababa – Abyssinia

Très, très loin.

Quand les autres Italiens dit : << Euh, *Duce*, pourquoi, pourquoi Abyssinia ?>>

<<C'est alphabétique. >>

Abyssinia, Albuquerque,

Après Albuquerque, Boulogne – B,

C – Caraccas,

D – ***(pronounced 'dee', as in English)*** Dordrecht,

E ***(pronounced 'eee', as in English)*** – un éléphant
Et maintenant nous avons Europe

L'Europe

Nouveau idée d'Europe

Et eu pour les Ecossais, je crois que ils aiment bien l'idée d'être Européens

Aussi les Gallois

Aussi les les les Irlande, Irlandais

Mais les Anglais… c'est Anglais – c'est comme un film – un film de horreur – on dit 'horreur'?

Un film d'horreur

De Hammer Horreur

De de Horreur Marteau

Eum (??)

Parce que les Anglais sont tous :

<<Européen? ***(asked with heavy English accent by shady horror film type)*** Pas ici, Monsieur ! Non y a pas Européen ici. Non. Je souis dé-so-lais. Vous êtes quoi ? Un Commissionnaire Européen ? Ah, bon. Viens ici, bienvenue. Assis-toi dans un siège là. *Okay* restez là un un moment. ***(Gets rid of commissionnaire by pulling lever that opens trap door under chair)(Followed by scream, though none of this is terribly clear)*** Non, pas de Européens ici, Monsieur, je pense.>>

Ca c'est, c'est, c'est un, un ***(Eddie gets terribly stuck, cannot get his words out properly, ends up making some awful sounds, eventually gives up and laughs good-naturedly though a bit embarrassed)*** Oubliez ca ! ***(Laughs again)***

J'ai essayé à faire la ligne, et c'est non ***(mumble)*** dans ma tête, comme ça? non, comme ça?

De temps en temps, de temps en temps, en Anglais. Quand je je parle – parce que je comprends Anglais – je peux parler Anglais. Eum – j'suis dans un jeu – je improvise, je emp, je, j'improvise, et je suis dans un cul de sac. Et je – Ah merde, il faut, il faut, eu, euh faire en arrière, très vite, ***(reversing noises)***. Puis je suis dans la ***(motions that he's managed to come unstuck)***

Je peux faire très vite en Anglais.
Mais en Français de temps en temps je suis dans un cul de sac et je dois faire un tour de trois points. ***(Mimics, with appropriate accompanying sounds)*** Désolé. ***(Gets out of this impasse)***

Et ça fois j'ai j'ai je suis dans un cul de sac et je suis là ***(Completely stuck, up against the wall)*** Ah, merde ! ***(Reverses)*** Rien dans la tête !

Ouai !

Mais eu mais, j'ai dit à, à les les Anglais.

Il faut être Européens.

Il faut être il faut être dans la dans le siège chauffeur de Europe.

Or sinon dans un siège passager de Europe.

Parce que nous avons un pare-brise, avec un vue

Et, eu, nous pouvons jouer avec radio.

Mais en ce moment les Anglais nous sommes aux feux de l'Europe, avec un éponge, et nous sommes là.

Et <<On a droit de pare-brise ? On a droit de pare-brise ? France, Allemand ? Eh Espagnol, peuh, peuh, merde ! Vous avez des Euros ? >>***(Laughter and booing from audience)***

Ooh, ooh, Euros. Ho!

Ou, ah, mmm. Quoi ? Euros…

Ce sont les feux arti, artifice ici.

Oui, ou! ou!

Je crois à la millénaire, à la millénaire

Il faut *you know*, faire les, les feux artifice. Oui ?

Et eum vous avez, ***(fluffs)*** je crois que vous faites les les eum, eu, vous faites les feux artifice

Vous feux d'artifice eum à le c'est le 14 ? Non le le 15, juillet ? Le 14 juillet ! C'est 14 juillet.

Pour nous c'est le eu le 5 novembre. Pour les Américains c'est le, le quatre…

(Long, unnecessary explanation regarding dates from a member of the audience)

Quatre juillet ? Oui, je sais.

Je viens de dire ça.

Mais quoi, c'est mon spectacle, *okay* !

Calmez vous !

Christ, qu'est-ce qui se passe, ici ?

Vous avez l'écrit, là ?

Peut-être je veux improvise.

Eh !

Quoi ?

Je sais pas…

Ca c'est improvisation.

On ne sait pas.

Ce n'est pas dans la tête.

L'improvisation c'est ici ***(gesturing towards the space in front of his head)***

Elle arrive. Et peut-être de temps en temps il y a bon blague.

Mais de temps en temps : Quoi – puis – alors – chat – ***(noise to indicate that an improvised joke can bomb)***

Et puis, j'ai dit à tout le monde : << Je suis un une bête de sexe.>>

Eum, oui. Merci.

Ah, et, et… et quoi et quoi – ah oui ***(fluffs)***. Non.

Je <u>veux</u> dire – je suis, je ne suis pas religieuse.

Eu, non, non, je veux dire eu les femmes, les feux d'artifice. Oui! Les feux d'artifice ***(laughs)*** A point (??) ***(laughs again)***

Je crois que ce blague ne marche pas du tout, oui ?

De temps en temps si on parle trop de eu, eu, entre, entre le blagues, quand on arrive à la blague, on dit: ***(looks at watch)*** Oh, ho, fantastique. (??) ***(indicates time for telling the joke is past)***

Chut, la blague. Ah non, non.

Plus tard, je dit l'idée… les feux artifice… peut-être.

Okay, eum.

Je ne suis pas religieuse. Ouai?

Euh relig… *Religious*?

Religieux. Religieuse, c'est une *nun*, oui.

La religieuse, c'est une *nun*.

Enfin… oui.
Je ne suis pas religieux.

I'm not religious – Je ne suis pas religieux: fantastique.

Ca c'est tout.

BREAK in TRANSCRIPTION: 36:30 – 37:46

Et Leonardo da Vinci, il est le, le le mec le plus grand

Le plus connu

De de Epoque Renaissance.

Il a fait les les peintures, les dessins de anatomie, il fait (??) scientifique

Il a fait, il a inventé les les machines de guerre

Il a inventé un hélicoptère aussi…

Il a inventé un hélicoptère qui ne marche pas.

Et moi j'ai un lien avec ah Leonardo da Vinci.

Because aussi j'ai inventé un hélicoptère qui ne marche pas.

Quand j'ai huit ans.

Ne marche pas du tout.

Jusque la même que Leonardo da Vinci.

Les grands cerveaux, ils pensent les mêmes idées.

Un hélicoptère qui ne marche *fucking* pas.

Et le le le époque Renaissance c'est fantastique pour faire un film.

BREAK in TRANSCRIPTION: 38:40 – 38 :48

Et j'aime toujours les films

J'ai toujours veut être dans les films.

En Angleterre nous avons un réputation pour faire les films très petits

Avec les histoires très petits

Avec les bons comédiens, les bonne acteurs, les bons histoires mais n'ai

Et les histoires sont un peu ***(sound that is hard to define)*** passées – peu – pas passées – mais – eu – passées ? Je ne veux pas dire passées…

– Oui, Merci !

Eum… Ennuyantes? Non, pas ennuyantes. Courts?

Eu, *okay*, comme ça –

Parce que les les – les à l'Hollywood ils fait les épiques:

(American accent) <<Je suis Tutankhamun. Je m'appelle Tutankhamun. Je suis descendant de les *Egyptians*. Les pharaons ***(pronounced ' pharons')*** égyptiens. Et avant que ça de les Martiens de l'espace. Je vais faire (??) tout le monde. Un grande épique comme ça.>>

En Angleterre nous fait faisons les films:

<<Je m'appelle Jim. J'ai volé du pain. Je suis descendant de ma mère et ma père. Eum, ça c'est tout. >>

FIN.

Les Anglais jouent les les rôles méchants – nous sommes les méchants dans les films de Hollywood. Parce que eh les Français sont les les rôles très sexy dans les films de Hollywood.

C'est parce que le le la la révolution américain.

Dans la révolution américain les les alliés sont les Français et les Américains. Et les, eu, la Grande Bretagne, la (??) sont les méchants.

Et puis nous sommes tous les méchants. Nous sommes tous les personnes: <<Bonjour, je suis un méchante et j'avais un fusil.>> ***(Noise of shotgun)***

<<Ou, j'suis, je suis mort.>>

Et les Français…

<<Je m'appelle Pierre.>> (Non, pas un accent américain.)

<<Je suis ici pour baiser ton famille.>>

<<Fantastique, cher. Merci beaucoup. Merci pour Général Lafayette! Allez vous et baisez tout la famille là, ça (c'est?) ma mère ici, jeune fille, *okay*, baisez tout.

Oui, j'vais baiser.

C'est toujours comme ça !

Et la ferma (le film La), *La Guerre des Etoiles*

Guerre des Etoiles, nous sommes des méchants.

Il y a les les *L'étoile Noire*

Dans *L'étoile Noire* tous les eu tous les méchants sont les eu Anglais, et tous les autres sont les Américains.

<<Ah, Darth Vader, merci à Dieu vous êtes ici !>>

(Darth Vader breathes heavily through mask:)

<<Pomme de terre cha, non pomme de terre très chaud dans la bouche ?>>

Oui, Ah

(Darth Vader spits out hot potato)

Tu viens de manger dans le resto self-service de Etoile Noire, hein ?

Parce que quoi ?

Restaurant self-service dans Etoile Noire ?

Il faut manger, oui ? Il faut être un resto dans le Etoile Noire.

Et Darth Vader est là.

(Darth Vader :) << Le voudrais le *penne arrabiata*>>

<<Il faut avoir plateau !>>

<Est-ce que tu sais qui je suis ?>>

<Est-ce que tu sais qui je suis ?>>

<<Ce n'est pas jeu. Ce n'est pas jeu. Je suis Darth Vader. Je peux te tuer avec un pensée.>>

<<Euh ? Est bien, mais il doit avoir un plateau.>>

<<Non il, je ne dois pas avoir plateau. Je peux te tuer sans plateau. Tuer sans fourchette, sans assiette, sans que>>

<<Non, non, les assiettes sont très chaudes. Il faut avoir plateau parce que le nourriture…>>

<<Oh, pour le nourriture ? Pardon ! J'ai, je, parce que je Darth Vader, j'ai cru que vous voulez faire un bagarre pour le moi.>>

<<Tu es qui ?>>

<<Darth Vader. J'suis Darth Vader. Darth Vader. Je suis très connu ici. Je c'est l'Etoile Noire. Je suis chef d'Etoile.>>

<<Darth Vader, non…>>

<<Darth Vader, Je suis Darth Vader.>>

<<Darth Vader ??>>

<<Darth Vader, oui, très connu ici. (***Asks those around him)*** Oui ? Eh ? Tout le monde ?>>

<<Darth Vader. Janine ? Darth Vader, tu connais un Darth Vader ?>>

<<Darth *who* ?>>

<<Darth Vader.>>

<<Non, Steve Vader. Steve, Steve Vader.>>

<<Non, non, c'est Darth Vader.>>

<<Darth Vader ? Non, Steve Vader – il est un fermier avec un grand tracteur.>>

(Darth Vader :)

<<Ah, merde – je vais aller chercher un plateau. Ca c'est mouillé, ça c'est mouillé. Mouillé, mouillé, mouillé, mouillé. Merde – une serviette – merci.>>

(DV, annoyed that someone took his place in the queue when he went to get a tray:)
<<Euh non, pardon, je suis ici, j'étais ici, j'était ici, dîtes à lui, je j'était ici, ***(Eddie uses 't' for the* liaison*)*** j'ai déjà commandé.>>

<<Il faut faire une queue.>>

<<Non, non, non, je suis Darth Vader. Est-ce que tu sais qui je suis ?>>

<<Il a dit ça a moi !>>

<<Il faut faire une queue.>>

<<Non, je suis Darth Vader. J'veux pas te tuer avec un pensée.>>

<<Il a dit ça aussi. C'est Steve Vader.>>

<<Non, non, j'suis Darth Vader. *Look*, être là. Je suis, je voulais le *penne arrabiata*, maintenant.>>

<<Oû !! Steve Vader!>>

<<Non, non, non, c'est Darth Vader.>>

<<*Okay*, *penne arrabiata*. Vous voulez les petits pois aussi?>>
<<On ne mange pas les petits pois avec *penne arrabiata*. C'est un repas italien. Doit avoir la pâte eum la pâte *penne* avec le sauce euh – okay, petits pois aussi…>>

<<Et les carottes?>>

<<Oui, carottes, carottes.>>

<<Et crème anglaise?>>

<<Ah, merde ! Je voulais avoir la la le le le la pomme de terre le salade de pommes de terre.>>

Ca c'est le histoire de Darth Vader.

Mais enfin je veux dire le de la religion. La religion – eum –

Nous avons la le église an – l'église anglais – l'église anglais – anglaise ? – L'église anglaise en Angleterre

Eum nous nous

Avant que ça nous avons le paganisme

Et après ça le catholisme.

Et nous avons catholisme jusqu'à Henry VIII.

Et puis eu l'église anglaise.

Henry VIII est un gros roi.

Et il a dit à pape au pape : <<Monsieur Pape, je veux marier mon première femme et puis je vais la divorcer. Et après ça je veux marier mon deuxième femme et je vais t'assassiner – couper la tête.>>

Eh, okay, attendez, le histoire c'est plus compliqué…

<<Je veux marier la troisième femme et puis je vais mettre dans un sac. La quatrième en l'espace. La sixième ***(misses out wife no. 5)*** dans une boite.

Septième sur une chose comme ça… Je sais pas la ph, le mot en Français.

La septième est fabriquée de la confiture, la huitième est eu est est eu attachée à un slinky et eu>>

Et la pape dit : <<Eh, qu'est-ce que tu dis ça? Je suis le *bloody* pape! Nous p p pouvons pas faire ça! Je suis le pape! Qu'est-ce que tu es? Un mormon? Qu'est-ce que?>>

<<Ciao!>>

<<Tu ne pouvons pas faire ça!>>

So Henry VIII lui dit: Oui, *okay*, est bien, je je vais eu arranger eu, mon eu, mon nouveau religion – l'église anglaise!>>

Et je crois que Dieu est en en en en en o en Paradis, en Vanessa Paradis.

Et eu il dit à Jésus: <<Jésus, qu'est-ce qui se passe ici?>>

<<Oh, ce n'est pas ma faute, le Dieu,

Il ce n'est pas parce que ce n'est pas ma faute.

J'ai j'ai dit à les êtres humains,

J'ai dit, j'ai dit: <<*Okay*, il faut faire les choses ici: Je suis le le fils de Dieu.>>

J'ai dit:<<Mangez du pain, c'est mon corps. Et pour le Dernier Repas, mangez corps. Mangez du vin, c'est ma sang.>> >>

<<Mangez du pain?>>

<<Oui, ça c'est mon corps. J'ai dit, c'est…>>

<<Du pain c'est ton corps?>>

<<Oui, c'est mon idée…>>

<<Mais pourquoi pain? Pourquoi pas fromage? Fromage est mieux, avec…>>

<<Mais je n'ai pas de fromage … ça (??)>>

<<Que, que, chocolat?>>

<<Chocolat, c'est le. *Okay*, je peux changer… chocolat si tu veux.>>

<<Et coca, pas de vin. Parce que nous avons les les catholiques alcooliques.
Tous les catholiques pourraient être eu alco-holique après ça. Il faut avoir coca et le chocolat.>>

<<Okay, Dieu.>>
So j'ai dit ça.

Et puis il est changé dans les groupes différentes.

Il av avait les catholiques, les protestantes, les méthodistes, les Jésuites, les mormons, les les les… Amishs.

Les Amishs qui qui a une chanson, est: ***(Sings:)*** <<Dans le Amish…>>

<<Ouai, ils sont *gay*?>>

<<Non ils n'est pas *gay*.

Ils sont les Amishs, oui

C'est un peu différent.

Mais ils n'aiment pas les boutons.>>

<<Ils n'aiment pas les boutons?>>

Oui… ***(to person in audience)*** Pourquoi ? Je n'ai rien dit des boutons.

<<Non, ils n'aiment pas les boutons. C'est le Amishs, ils sont un peu différents, ils sont les les Allemands…>>

<<Ils sont les Nazis?>>

<<Non, pas, pas les les Zinoss. Mais eu ils n'aiment pas les boutons et ils fabriquent les bâtiments de bois fantastiques.

Et Harrison Ford est un bon pote des Amishs.

Est bizarre…>>

<<Et qu'est-ce que le Saint Esprit pense de tous les choses?>>

<<Ah, le Saint Esprit, il est de la merde! Il est, il est il a, il

Il croit qu'il est un fantôme,

Il a un une couverture sur la tête.

Regardez là.>>

<<Ou, je suis le Saint Esprit… Ou.>>
Hou! Ou… Hou!

Saint Esprit, ce n'est pas ce n'est pas une émission de Scooby-doo?

Parce que Scooby-doo, Scooby-doo, c'est le caractère fantastique

Scooby-doo et Sammy – en en en en Angleterre nous avons Shaggy. En France c'est Sammy. Mais eu – c'est Sammy? Oui? Oui? Merci.

Un bon blague, mais c'est vrai.

Et eum… ils sont ils sont les lêches (lâches)

Sammy et Scooby-doo sont les lêches

Ah c'est bizarre mais ils sont les lêches

Mais ils sont les caractères que nous aimons – nous aimons les lêches.

Ca c'est très difficile à écrire – un caractère qui est un lêche

Que nous aimons…

Et Sammy et Scooby-doo sont les premiers –

C'est *le most* (?) fantastique.

C'est c'est bizarre, parce qu'ils aiment deux choses, Sammy et et Scooby-doo.

Ils aiment les eum être eu eu ils aiment être lâcheté, les lâcheté

Et aussi ils aiment les sandwichs.

Les deux choses comme ça…

Et ça c'est comme tout le monde je s, je pense.

Nous aimons manger quelque chose et puis le danger arrive, et nous cour, nous courons.

Dey, –ey.

Ca c'est comme Sammy et Scooby-doo.

Oû, Scooby-doo, oû, *oh my God, oh my gosh*, Scooby-doo, c'est euh, c'est le euh Saint Esprit, il faut courir!

C'est toujours comme ça.

Mais eum

Et les êtres humains

Les êtres humains sont les les les les ils sont plus nous sommes très av, avancés.

Oui, très intelligents.

Plus intelligents du monde.

Mais eum, mais peut-être les baleines…

Les baleines ils se sont intelligents.

Ils fait les chansons de baleine.

(Sings a whale song:) Mwââ… Mwââ…

Et personne ne comprend pas. Mwââ…

Mais je pense si on enregistre le chanson d'la baleine eu et puis mettre le le chanson en vitesse

Je crois que la baleine fait comme ça:

(Sings to well-known song:) << Mwââ, I love you, baby, I never…, I love you, baby…>>

Ils sont les *DJ*s.

Les baleines sont les *DJ*s de la mer!

<<Okay, je roule cet disque pour tous les petits poissons dans les Azores.>>

Et si nous avons, si nous les êtres humains sont les plus avancés, pourquoi est-ce que nous doit nous les êtres humains, pourquoi nous doit avoir un eu puberté?

BREAK IN TRANSCRIPTION – 50:00 to 50:53.

Le la Dernier Repas

Le Dernier Repas

C'est très difficile

Le Dernier Repas presque eu eu c'est presque eu n'est pas arrivé

Parce que Jésus est là à la porte.

Il est frappé à la porte

Une personne arrive.

<<Je suis Jésus. Je suis ici avec les douze disciples. Je voudrais faire un petite bouffe. Le Dernier Repas!>>

<<Oh, non, nous sommes très eu, nous sommes très eu, eu, eu, eum, remplis à ce moment. ***(Shouts out order:)*** Deux *espressos*, deux *cappucinos*, bouteille de *vino blanco*! ***(to Jesus)*** Vous avez une réservation?>>

<<Eu, non, non, non, je suis Jé Jésus Christ, Jésus Christ. C'est le Dernier Repas. ***(Aside to one of the Disciples:)*** Nous avons une réservation? Merde! ***(Back to the restaurant manager:)*** Non, eu, douze disciples, pour un table pour eu treize personnes. Et nous voulons assé êtr être assis en seulement un côté de la table.>>

<<Quoi? *No*! Je très eu, très eu, nous sommes très eu difficile ce soir. *Okay*, deux personnes ici sur une table, trois personnes sur de (deux?) différentes tables et six personnes en bas.>>

<<Non, non, eu je suis Jésus Christ, je suis le fils de Dieu, et je suis douze *disciples*. Leonardo da Vinci est ici pour faire peinture *Le Dernier Repas*. Nous venons d'arriver dans un helicoptère qui ne marche pas du tout. Je voudrais du chocolat et du coca – c'est pour un eu, c'est un chose de magique. Et puis nous voulons faire le Dernier Repas.>>

Et enfin, ils sont là, après quatre heures, Jésus, furieux, et Judas et tous les disciples.

Il a le coca, le chocolat et le *acne*. Et ils sont là. C'est:

<<*Okay*, Léonard da Vinci, fais la photo, fais la photo !

Tout le monde, sourire, eh, souris, eh

Dis <<chrétien>>, dis <<chrétien>>!>>

Et ça c’est la vraie histoire des chrétiens.

Et ça (c’est?) aussi la fin de ma, mon spectacle.

Merci d’être venus.

Je suis Eddie Izzard.

Bonsoir!

Appendix II – Dress to Kill Transcript

1. City of Snakes

In heels as well! Yeah. Yes, I'm a professional transvestite so I can run about in heels and not fall over, ‘cause, you know, if women fall over wearing heels, that's embarrassing; but if a bloke falls over wearing heels, then you have to kill yourself! It’s the end of your life, it's quite difficult.

So, San Francisco! (singing) San Francisco, San Francisco… Not “San Fran,” no, apparently not! I didn’t know that, I would’ve said “San Fran,” but you’d go, “No, we don’t like “San Fran,” fuck it!” Or what’s the other one you don’t…? Oh, Frisco! You don’t like that either. (audience hissing) And you’re a city of snakes, I see! (Eddie hisses) Everyone goes to a gig with a snake in their bag. (hisses) No other cities have snakes as much as you. I’ve been to New York, no fucking snakes; Paris, no snakes; London, no snakes. San Francisco, full of fucking snakes! (hisses) We did that at school! So you call it (rolling eyes) “The City.” (mocking sounds) “The City.”

And you don’t tell tourists about the weather in July and August. You don’t fucking tell anyone. They’re all going around in summer shirts, going, “Jesus Christ! I can’t see! I can’t see! Fog! There’s fog!” And it really shifts it, your fog! I saw John Carpenter’s film, “The Fog,” seen it a few times, and that fog shifts it. I thought, “Well, that’s Hollywood, that’s fog moving really fast,” but your fog is that speed! (mimes running) Busy, busy, busy! It could be late to get in someone’s face somewhere! It runs down the road, doesn’t it? Faster than the fucking taxis! Of which there are five…

I don’t know what that’s about. You’re a no-taxi city, aren’t you? Five taxis, all going, “I got people in.” Hours! (sounds of taxis speeding by) Then, when you get in, they don’t know where they’re going. I had to tell the guy, “Get in the back, I’ll drive!” He’s sitting in the back, going, “Well, I don’t know… I’ve only lived here four million years!”

Cable cars are fun. Everyone gets on board and becomes a rhesus monkey. No one talks on a cable car, they just hang and stare… And the guy in the front, with no steering wheel, going, “What the fuck? What the fuck’s this one?” Pulling levers, levers… Is it four levers that just do fuckall? That it? He’s always ringing that bell, going, “Help! Help!” (imitates bell clanging) Endless bell ringing! What is he, the Hunchback of Notre Dame? The bell… Him and the guy from the stock market are the same person, I think. At the end of the stock market, they ring a bell. It’s the same bell. Oh, yes. (mimes writing) “Never link those two together again.”

2. Squirrels in Makeup

Yes, so I was going to be in the army when I was a kid. Yes. I say that, and people go, “Oh, yeah, yeah!” No, I was, I was going to be in the army when I was a kid. ‘Cause if you're a transvestite, you're actually a male tomboy, that's where the sexuality is. Yeah, it's not drag queen, no; gay men have got that covered. This is male tomboy, and people do get that mixed up, they put transvestite there - no no no no! Little bit of a crowbar separation, thank you! And gay men, I think, would agree. It's male lesbian, that's really where it is, ok? Because… it's true! ‘Cause most transvestites fancy girls, fancy women. So that's where it is. So it’s “running, jumping, climbing trees, putting on makeup when you're up there.” That's where it is!

I used to keep my makeup in a squirrel hole, up the tree. The squirrel would keep makeup on one side, and he'd keep nuts on the other side. And sometimes I'd get up that tree, and that squirrel would be covered in makeup! (mimes squirrel putting on makeup) "La la, la la… Oh! (mimes squirrel eating) What?! Fuck off!" He seemed to say. And squirrels always eat nuts with two hands, always two hands, and occasionally, they stop and go (gasps), as if they're going, "Did I leave the gas on? No! I'm a fucking squirrel!" And occasionally they go, "Fucking nuts! Fed up with them always. I long for a grapefruit."

Yeah. So that's very much like the army-- the running, jumping, climbing trees is, not the squirrel bit-- the trees bit. And I was! I loved the army stuff, which is the running, jumping, standing still, “Found you,” ah-ah, flag, “Look,” hat, you know. Bang! I liked all that stuff, the gun thing… I liked blowing up milk bottles. You know, kill the milk bottles. Boom! Explode milk bottles. Yes. It seems fun - there's this thing of power in you hands. There's all this National Rifle Association and everyone in America is - I mean, 13 year olds keep going out and they get hold of weapons from their grandfather's arsenal! "I'll borrow the Howitzer, the M16 machine gun, the Uzi…" What the fuck's the grandfather doing?! This kid down in Arkansas just helped himself to a ton of military weapons, and went and blew away his school!

And the National Rifle Association says that, "Guns don't kill people, people do,” but I think the gun helps, you know? I think it helps. I just think just standing there going, "Bang!" That's not going to kill too many people, is it? You'd have to be really dodgy on the heart to have that… (imitates gunfire noises) I think they should just try that, you know.

But yeah, shooting clay pigeons, I think, yeah, go for that. Shooting clay pigeons, they’re fuckers! Come round your house, whiz through (fly-by noises) They do nothing, they don't even eat flies! You know? Spiders eat flies, so they're all right, keep them, you know? Flies

don't eat fuckall, so kill 'em! And clay pigeons - everyone shoots them in the air. Wait 'til they land! Then go up to the clay pigeon... (shoots) Much easier.

Yeah. So! I didn't join the army, as you might have noticed... Yeah, ‘cause there's not much makeup in the army, is there? No? They only have that night-time look, and that's a bit slapdash, isn't it? And they look a mess! So you can't join, even though the American armed forces have a distinct policy of "don't ask, don't tell" towards the alternative sexualities. If you're a bloke wearing a lot of makeup, you know… I don't think they need to ask, really! And so you can't join, they go, "No, no, you can't. It's the wrong shade of lipstick for the Army, I'm afraid..." And they're missing a huge opportunity here, ‘cause we all know one of the main elements of attack is the element of surprise, and so what could be more surprising than the 1st Battalion Transvestite Brigade? Airborne wing! The airborne wing parachuting into dangerous areas with fantastic makeup! And a fantastic gun! And the opposing forces going, "Fucking ‘ell, look at these guys! Look at that! They’ve got guns. They've got guns! Jesus, they've got guns!" Ah, bugger. I was so surprised! Were you surprised? I was surprised.

Anyway, so yes, sooo… Also, if you're a transvestite, you get lumped into that weirdo grouping, you know? When I was in New York, there was a guy in the Bronx who was living in a cave… like you do, and he was coming out and shooting at geese and… (chuckles) a lot of weird things going on with this guy; and the police picked him up and they found a collection of women's shoes, and they thought, "Maybe he's a transvestite.” And if he is, he's a fucking weirdo transvestite! I'm much more in the executive transvestite area. Travel the world, yes, it's much more executive. Like J. Edgar Hoover, what a fuckhead he was! They found out when he died that he was a transvestite, and they go, "Well, that explains his weird behavior!" Yeah, fucking weirdo transvestite! (pointing to himself)Executive transvestite. It's a lot wider community, more wide than you'd think…

3. History

Yes, and I grew up in Europe, where the history comes from. Oh, yeah. You tear your history down, man! “30 years old, let's smash it to the floor and put a car park here!" I have seen it in stories. I saw something in a program on something in Miami, and they were saying, "We've redecorated this building to how it looked over 50 years ago!" And people were going, "No, surely not, no. No one was alive then!"

Well, we got tons of history lying about the place, big old castles, and they just get in the way. We're driving-- "Oh, a fucking castle! Have to drive around it..." Disney came over and built Euro Disney, and they built the Disney castle there, and it was, "You better make it a bit

bigger, they've actually got them here... And they're not made of plastic!" We got tons of them, ‘cause you think we all live in castles, and we do all live in castles! We all got a castle each. We're up to here with fucking castles! We just long for a bungalow or something.

And I grew up in the 70s, when the careers advisor used to come to school, and he used to get the kids together and say, "Look, I advise you to get a career, what can I say? That's it." And he took me aside, he said, "Whatcha you want to do, kid? Whatcha you want to do? Tell me, tell me your dreams!" "I want to be a space astronaut! Go to outer space, discover things that have never been discovered." He said, "Look, you're British, so scale it down a bit, all right?" "All right, I want to work in a shoe shop then! Discover shoes that no one's ever discovered right in the back of the shop, on the left." And he said, "Look, you're British, so scale it down a bit, all right?" "All right, I want to work in a sewer then! Discover sewage that no one's ever discovered, and pile it on my head, then come to the surface and sell myself to an art gallery." He said, "What the fuck have you been smoking, eh? Certainly you haven't been smoking in a bar in California, that's for certain!" ‘Cause you can't! No, no smoking in bars now, and soon, no drinking and no talking! Be careful, California! You're supposed to be the crazy state, the out there, the wild ones, you know? In the future, everyone's going to say, "Come down to the library, we'll have a wild time, shall we? “ (mimes dragging on a joint) “Don't know where that fucking book is, mate, it could be anywhere! There's a lot of 'em about!"

Yeah, so, yes, so that was it. There was a spirit of ex-empire, this thing of “things can't be done," whereas in America, I thought there was a spirit of "can be done!" The pioneer thing.
"Go do it, what do you want to do?"
“I want to put babies on spikes."
"Go then! Go! It's the American Dream!”
"Hi! I'm Crazy Eddie! I put babies on spikes. Do you want a rack of babies? We've got babies on racks! Mmm, they taste of chicken!"

They do! Babies taste of chicken! Cannibals say that human flesh tastes of chicken, so babies must taste of chicken. And chicken tastes of humans. (nervous laughter from audience) Good, I'm glad you're coming with me on that.

Yes, so this is all true. And so, yes. So in Europe, we had empires. Everyone had them - France and Spain and Britain and Turkey! The Ottoman Empire, full of furniture for some reason. And the Austro-Hungarian Empire, famous for fuck all! Yes, all they did was slowly collapse like a flan in a cupboard.

And the German empire, very organized, they'd always build an empire, “ein, zwei, ein, zwei, “build an empire, very Prussian, and then they'd celebrate with a World War! And then lose the whole fucking empire by the end of the war. In the 30s, Hitler, Czechoslovakia, Poland, France, World War II... the Russian front, not a good idea...! Hitler never played “Risk” when he was a kid...! ‘Cause, you know, playing “Risk,” you could never hold on to Asia. That Asian-Eastern European area, you could never hold it, could you? Seven extra men at the beginning of every go, but you couldn't fucking hold it! Australasia, that was the one! Australasia, all the purple ones! Get everyone on Papua New Guinea and just build up and build up...

And Hitler ended up in a ditch, covered in petrol, on fire, so, that's fun! I think that's funny, ‘cause he was a mass-murdering fuckhead. And that was his honeymoon as well! Double trouble!
"Eva, let's marry."
"Where should our honeymoon be?"
"Well, in a ditch, covered in petrol, on fire. I've already arranged it upstairs."
"Oh, how romantic, Adolf."
"Yes, I thought!"

Fun! What a bastard! And he was a vegetarian, and a painter, so he must have been going, "I can't get the fucking trees… Damn! I will kill everyone in the world!"

And he was a mass-murdering fuckhead, as many important historians have said. But there were other mass murderers that got away with it! Stalin killed many millions, died in his bed, well done there; Pol Pot killed 1.7 million Cambodians, died under house arrest at age 72, well done indeed! And the reason we let them get away with it is because they killed their own people, and we're sort of fine with that. “Ah, help yourself,” you know? “We've been trying to kill you for ages!” So kill your own people, right on there. Seems to be… Hitler killed people next door... “Oh… stupid man!” After a couple of years, we won't stand for that, will we?

Pol Pot killed 1.7 million people. We can't even deal with that! You know, we think if somebody kills someone, that's murder, you go to prison. You kill 10 people, you go to Texas, they hit you with a brick, that's what they do. 20 people, you go to a hospital, they look through a small window at you forever. And over that, we can't deal with it, you know? Someone's killed 100,000 people. We're almost going, "Well done! You killed 100,000 people? You must get up very early in the morning. I can't even get down the gym! Your diary must look odd: “Get up in

the morning, death, death, death, death, death, death, death – lunch- death, death, death - afternoon tea - death, death, death - quick shower…"

So I suppose we're glad that Pol Pot's under house arrest… you know, 1.7 million people. At least he - we know where he is - under house arrest! Just don't go in that fucking house, you know? I know a lot of people who'd love to be under house arrest! They bring you your food… "Just stay here? Oh, all right. (singing laconically) Have you got any videos?" You know, you just sit there all day... And Pol Pot was a history teacher. And Hitler was a vegetarian painter. So... mass-murderers come from the areas you least expect it. I don't know how the flip comes over, but it happens.

So, yeah. There was a lot of that, and we built up empires - we stole countries! That's what you do, that's how you build an empire. We stole countries with the cunning use of flags! Yeah, just sail around the world and stick a flag in.
"I claim India for Britain!"
They go, "You can't claim us, we live here! 500 million of us!"
"Do you have a flag?"
"We don't need a bloody flag! It's our country, you bastards!"
"No flag, no country, you can't have one! That's the rules that I've just made up, and I'm backing it up with this gun that was lent from the National Rifle Association."
That was it, you know?

4. Royal Genetics

And Queen Victoria became Empress of India. She never even fucking went there, you know?

She was one of our more frumpy queens… they're all frumpy, aren't they? Because it's a bad idea when cousins marry! Bottom of the gene pool, you know. You're just scraping the barrel there, “We've haven't got enough for any more of you royals there, sorry.” First rule of genetics: spread the genes apart! But the royals are just obsessed with, "Are you a royal family? Are you a royal member? Well, then you can marry me ‘cause you're same gene pool, and our IQs will go down the toilet.” Fantastic! That's why there's no crazy royals, they're all kind of, "Hello! Hello, what do you do? You're a plumber! What on Earth is that?"

So yeah. And after World War II, all the empires sort of dissolved. And we didn't - we came first in World War II, but we were financially fucked by the end, ‘cause there was a period of time where it was just us and the Nazis, and they'd been making weapons for ages! They had a head start! We were going, "Get the tanks out! Get the… we haven't got any tanks? Then

get that ice cream van out there! Get it out there! Kill! All right, fuck it. (mimes making ice cones and throwing them) Fuck off! Everything! Just throw everything at them! Just… that's not… harder! Orange fruities! And Zooms! Throw the Zooms! Fuck off, you bastards! Pots and pans! Get pots… just throw the pots and pans at them!"

So by the time America came in - ‘cause you were watching a U.S. cavalry film, ‘cause the U.S. cavalry always comes in right just towards the end of the film - (sings charge melody) "Ok, let's go America!" (charge melody) "I love the smell of Europe in the morning! So, how're you doing?", we were going, "Fucking ‘ell, where've you been?" "Ah, having breakfast. So, what's going on, hey?"

So, America did well, Russia did well, and deservedly so, because half a million American soldiers died, half a million British soldiers died, and about 26 million Russian soldiers died. Soldiers and civilians, and that's just 50 times as many. It's just un-fucking-believable, you know, and no one mentions it! These are just figures I discovered. That's why they put up…’cause, I mean, Napoleon had been steaming in there 100 years before: "I'm going to kill them, I'm going to kill them, going to… Oh, it's a bit cold, it's a bit cold. Right! Ok, ok, bad idea." And then Hitler, "I've got a better idea, got a better idea… Oh, it's the same idea! It's the same idea, it's the same idea..." So no wonder they set up the Eastern Bloc! They wanted a buffer zone. It wasn't fair, but that's what they did. So that's where they're coming from.

And about 20 million Nazi Germans died, but they did start it, they did start that one. And, yeah, so it was that, and France hated them all ‘cause Southern France was collaborating with the Germans, embarrassing! So since then, they've been kind of spiky and kind of, French... I'm very positive on the French, my family way back was French, so I go with it, but they are kind of, well, fucking French at times...
"All of Europe, you must do this!"
"Well… we're not gonna! We're gonna have a sandwich."

And Germany and Japan, they do seem to have a natural instinct in a very generalized way for organization and being military, but, you know, there's a very strong Green Party there now, kids with beards, it's getting okay, and I just think Japan and Germany should be the peacekeepers of the world. They should be parachuted in; whenever something breaks out, parachute Germans and Japanese in. They’ll go, "Look, we've done this before, we've done the killing. Hello! Take it from us, just chill out!" And then, they’d organize peace really quickly. "All right, peace, peace, peace, peace is organized!” It could be brilliant if they could do that. That's their destiny, man! Yeah.

Italy invented fascism in 1922. Mussolini said, "Right, we're all fascists!" but most Italian people are always on scooters going, "Ciao!" And they're into football, and life, and they're not fascists, you know? He said, "We're all fascists!" "All right, ciao!" No helmet on… (imitates scooter running) All those 50s films, like “Roman Holiday,” it's just like that! Everyone's just cool and hangs out.

5. Strategic Sheep

So after World War II, the whole world was going,
"Come on, Europe, give these countries back. Come on, we just had a bloody war; let's give 'em back. Britain?"
"Wha'?"
"What's that behind your back?"
"Oh, it's India and a number of other countries."
"Give 'em back."
"Oh, all right. There's that one there, and there's that one…”
“Falkland Islands?”
“Oh, we need the Falkland Islands... for strategic sheep purposes!"

Yeah. And then it was a case of no empire no longer. But in America, it was different. The founding fathers landed in 16 (mumbles). They set off from Plymouth and landed in Plymouth! How lucky is that? "This is Plymouth? We've just come from Plymouth! We've gone round in a circle. Lads, back on the boats." They finally got there and said, "Ah, this is where our God has brought us to! We can practice our religion here, we can raise a family. There's nobody here! Excuse me… There's nobody here! Yes, a land empty of human existence… Who the fuck are these guys? (mimes the headdress) What's all this, please? No, we don't want any of your food, thank you very much! Just put some clothes on!"

Meanwhile, that winter… "Excuse me, do you have any food? (mimes the headdress) I love all this, love the idea! (chuckles) Yes, I'm sorry, we were a bit brusque when we first arrived, we didn't realize you owned the entire country! But you have no system of ownership? Mmm, interesting! Maybe that can come in useful later… Food! Thank you very much, very nice... Yes, there're more of us coming but we'll keep our promises." So the American government lied to the Native Americans for many, many years, and then President Clinton lied about a relationship, and everyone was surprised! A little naïve, I feel!

Everyone fucking lies! When we were kids, we lied our heads off! "I didn't do it! I was… I wasn't… I was dead at the time! I was on the Moon! With Steve!" And your Dad's going, "I haven't even accused you of anything yet."
"Oh, all right. Well… what is… what's the que… well, I… I… well… what?"
"Did you brush your teeth?"
"No… yes… what's correct? Anywa … yeah. I was dead at the time!"
Then when you're more mature, you do start telling the truth in odd situations. "I'm sorry, I've broken the glass, I've broken this… is that expensive? I've broke it. I'll pay for that, I'm sorry." And you do that so people in the room might go, "What a strong personality that person has. I like to have sex with people with strong personalities." "And I've broke other things, I smashed that, and that's gone, and I've just thrown the cat out the window and..."
Oh, yeah! So, perjury, you know! If you commit perjury, I don't care, don't give a shit. I don't think you should because you grade murder. You have murder one, murder two; you realize that there can be a difference in the level of murder, so there must be a difference in the level of perjury. Perjury one is when you're saying there's no Holocaust when 10 million people have died in it, and perjury... nine, is when you said you shagged someone when you didn't. You know, it's...

So yes, so in America, the Native American situation, and slavery didn't do very well. And in Europe now we've a new thing: the European Union. 500 million people, 200 languages - no one's got a clue what there saying to each other! But it's the cutting edge of politics, in a very extraordinarily boring way. Because we've got 15 different countries in the European Union at the moment and trying to get them to decide anything is a little bit, "Which… wha… is it… oh no, here, back up, you… oh, you're in with him! Uh-huh, I'm with… Oh, you're with him!" you know.

For 18 years we had a government in Britain who was a right-wing government and their policy towards Europe was one of, "No! No! No! I can't! (singing with his fingers in his ears)" And now we've got a government whose policy is more, "Bonjour! Hola! Tak! Da! (mimes playing banjo) Ciao!" Britain needs to be in the driving seat of Europe. In the driving seat, or in the passenger seat, that's pretty good, you know, ‘cause you can take a sleep for a little bit... "Are we there yet?" At the moment, Britain's not even in the European car. We're outside the car, at the traffic lights, going, "We're going to clean your windows, all right?"

Yes.

And we had the Pagans in Britain. You didn't really have the Pagans here. You had the Native Americans and it was much more of a warrior, aboriginal-type existence, and... we had the Pagans. They were into sex, death, and religion in an interesting night-time telly type of way. And we had the Druids! Long white robes, long white beards, early transvestites, didn't get their shaving together; and they built Stonehenge, one of the biggest henges in the world. No one's built a henge like that ever since. No one knows what the fuck a henge is! Before Stonehenge, there was Woodhenge and Strawhenge, but a big bad wolf came and blew them down, and three little piggies were relocated to the projects.

But they built Stonehenge, and it's built in an area called Salisbury Plain in the South of England. The area of Salisbury Plain where they built it is very (eerie chanting), ‘cause that's good, you know. It's a mystical thing; build it in a mystical area. You don't want to build it in an area that's (singing upbeat jazzy tune). No, there you build Trump Tower. But yeah, so they built it there. And the stones! The stones are 50 foot high, 30 foot long, 20 foot deep, and other measurements as well! And they’re not from ‘round there, that's the amazing thing! Remember, this is B.C. (mumbles). This was before the B.C./A.D. changeover, when everyone was going, “Is it A.D. yet?” (mimes adjusting watch) You didn't have to wind your watch back, you had to get a new bloody watch! “Oh, it’s A.D., isn’t it? Fucking ‘ell!” And the Muslim people going, "A.D? Who's he?" Yes. (hearty laugh from audience member) Good laugh there!

So, yeah, the stones are from 200 miles away, in Wales, so these guys in Wales were obviously carving the rocks out of the very living mountain... "Fantastic, building a henge, are we? That's a fantastic idea! That's a marvelous religion the Druids have got! Yes, got a lot of white clothing, I like that. There we go!" And they smashed out a huge stone and then they put tree trunks down to roll it along on.
"All right, walk it along, here we go, here we go."
"Help you push 'em along? It's not far, is it?"
And the Druids going,
"Heave, everyone, heave! Well done, everyone, you're doing very well! You'll love it when you see it. I've seen some of the drawings already, it's very special."
After 200 miles…
"You fucking bastards! You never told us 200 miles! 200 miles in this day and age - I don't even know where I live now! (sighs) I wish the Christians would hurry up and get here!"
And they set all the stones up and the Druids still there tinkering around going,
"No, that stone and this one - can we swap them around?"
So that was the Pagans.

And then the Romans came along with their gods that they had borrowed from the Greeks. They invaded Greece, conquered them and stole all their gods... and renamed them with Roman names, ‘cause the Roman gods before that were kind of crap, you know - Geoff, the god of biscuits, and Simon, the god of hairdos… You know, they had the God of War, the God of Thunder, the God of Running Around and Jumping, and stuff. "Oh, let's get some of those! Thank God they've got some gods, ‘cause we have these crap gods, you know?"

Yes, the Emperor Fabulous put that into operation and... There should have been an Emperor Fabulous, shouldn't there?
"I am the Emperor Fabulous!"
"Oh, yes, so you are."
"Yes. And my son, Fabulous II, and him… really interesting guy... “

So yeah, and the Romans went Christian and then we had Christianity for about 1500 years. You know, Catholicism, we believed in the teachings of Cathol, and everything it stood for... Then Henry VIII came along. Henry VIII, a big, hairy king, and he said to the Pope, the head of the Catholic Church:
"Mr. Pope! I'm going to marry my first wife, and then I'm going to divorce her. Now, I know what you're going to say but stick with me, my story gets better. I'm going to marry my second wife and then I'm gong to kill her, cut her head off! Ah, not expecting that, are ya? Third wife, gonna shoot her. Fourth wife, put her into a bag. Fifth wife, into outer space. Sixth wife, on a Rotissimat. Seventh wife, made out of jam. Eighth wife…” (makes sound similar to putting babies on spikes)
And the Pope's going,
(Italian accent)"You crazy bugger! You can't do all this! What are you, a Mormon? You can't marry all these people! It's illegal! You can't do all this! I am the Pope, I am the head of the Church, I have to keep up… ciao! I have to keep up standards. What have you been reading, the gospel according to St. Bastard?"
So Henry VIII, who was Sean Connery for this film, said:
(imitating Sean Connery) "Well then, I will set up a new religion in this country. I will set up the Psychotic Bastard religion."
And an advisor said,
"Why not call it Church of England, Sire?"
"Church of England, actually. Much better... Even though I’m Scottish myself."
So they did! That's the birth of Church of England, the birth of the Anglican Church!

Disgusting, eh? That's no basis to start a religion on! Nothing to do with the Protestant church, I mean, Henry just shagged and killed a lot of women and then stole all the money off the monasteries. You know, rape and pillage, that is!

The Protestant faith was different. That started probably around a similar time, but that was about Martin Luther, this German guy who pinned a note on a church door saying, " 'ang on a minute!" But in German, so, "Ein Minuten, bitte. Ich habe einen kleinen Problemo avec diese Religione." He was from everywhere. So yeah and so the Protestant faith was sort of tacked on by Queen Elizabeth I a bit later. "Oh, principles! Thank God! We've got some principles." Nowadays, Church of England is much more, "Hello, how are you?" Much more a hobby-type... "Hello!" A lot of people in Church of England have no muscles in their arms. "Hello, yes... (chuckles) Yes, that's what I thought. (chuckles) Do come in, you're the only one today! Now the sermon today is taken from a magazine that I found in a hedge. Now lipstick colors this season are in the frosted pink area and nail colors to match... And this reminds me rather of our Lord Jesus! Because surely, when Jesus went into Nazareth on a donkey, he must have got tarted up a bit…"

6. Jeezy Creezy

"We will now sing hymn 405, "Oh God, What on Earth Is My Hairdo All About?" (drearily)"Oh God, what on earth is my hai-airdo..."

There's something weird, something phenomenally dreary about Christian singing. The Gospel singers are the only singers that just go crazy, joyous and it's fucking amazing! And it's born out of kidnapping, imprisonment, slavery, murder, all of that - and this joyous singing! And the Church of England, well, all those sort of Christian religions, which is mainly Caucasian white people, with all the power and money - enough power and money to make Solomon blush, and they're all singing, (dirge-like) "Oh, God, our hope in ages past, our hope for years..." They're the only groups of people that could sing, "Hallelujah" without feeling like it's a "Hallelujah!" thing. (drearily) "Hallelujah, hallelujah, joyfully we lark about." It's just not kicking, is it? God must be up there going, "What on Earth is that?" God, who is James Mason.

(Imitating Mason) "What on earth is that, Jesus? Jesus Christ! What on earth is that?"

"Don't take my name in vain, Dad!"

"Jeezy Creezy, what on Earth is that?"

"Don't call me Jeezy Creezy! Look Dad, I went down there, I taught 'em to be hang out, be groovy, drink a bit of wine, they split into different groups!

You've got the Catholics, the Protestants, the Jesuits, the Methodists, the Evangelicals, the free Presbyterians, the locked up Presbyterians... the Quakers, the Bakers, the Candlestick Makers... The Mormons are from Mars, Dad, we've had that checked out."
"And what does the Holy Ghost think of all this?"
"Oh, he's useless, Dad. Got a sheet over his head these days."
(spookily) "Oh... Holy Ghost! Holy Ghost... Holy Ghost!"
"Holy Ghost, this is not an episode of Scooby Doo!"
"I would have succeeded if it wasn't for those pesky God and Jesus fellows!"

Cause Shaggy and Scooby are interesting characters. They're two of the most major characters in American literature. Because, and I mean this sincerely, and I think it's fantastic, because they are cowards. They are cowardly characters - they believe in cowardice and sandwiches. And can you think of any in the whole realm of the English-speaking literature that are characters like that? Cowardly characters that you identify with. ‘Cause you identify with them, you're with them all the way! "Go Shaggy! Go Scooby!" The rest of the guys who drive the van, "Fuck off!" Scrappy Doo, a Magnum... (shoots) "Thank you, Granddad." (general laughter) Well remembered.

But Shaggy and Scooby; the only other character, I mean, tell me now if you can think of any character ‘cause I'm willing to learn, but somebody mentioned Falstaff. A Shakespearean character! It's that level of greatness! Falstaff, you sort of identify with him, but he has a melancholy with him. But Shaggy and Scooby are upbeat all the time, saying (imitates Scooby Doo talking) And you love 'em! You're with 'em! There's part of us that - Shaggy and Scooby at every stage of the way.

So if you travel around the world, and, you know, ‘cause your American foreign policy does give you a difficult time to exist around the world, two tricks: one, say you're Canadian, that helps. It works in Europe, it's very good! And the second is just say, "Shaggy and Scooby." And they go "Shaggy and Scooby!" International credit card, I think! So yeah.

7. Church of England Fundamentals

So the Pagan religion I don't know a huge amount about, but it was this earthy thing. Christianity had split into many different areas - Catholicism still has the fire and brimstone, (beating drum) "Row, you bastards!” You know... Original sin! What a hellish idea that is! People have to go,
"Father, bless me for I have sinned, I did an original sin… I poked a badger with a spoon."
"I've never heard of that one before! Five Hail Mary's and two Hello, Dolly's."

"Oh, all right..."
"Bless me, Father, for I have slept with my next door neighbor's wife."
"Heard it! I want an original sin."
"Oh, I'm terribly sorry!"
The Anglican faith doesn't have that. You'll never go,
"Vicar, I have done many bad things."
"Well, so have I."
"What shall I do?"
"Well, drink five Bloody Marys and you won't remember."

Because the Anglican faith had a lack of principles for a long time. You can't get really headstrong about it. You can't say, you know, like the Islamic jihads that we hear bout. We get scared about those Islamic jihads. I think we do assume that everyone who is into the Islamic religion is having a jihad every other bloody day. There's a lot of very relaxed Islamic people, and we got to understand - remember, this is very important - and we do assume that jihads are just like, you know, everyday three jihads are issued by every individual. It just seems they're everywhere . "The fruit shop shortchanged me! A fucking jihad on them!" Bump into someone, say,
"Hey! A fucking jihad on you!"
"How many jihads have you got going now, Dad?"
"Well, 24. God, it's difficult to keep up with them!"

I just don't think that's happening. But you can't do that in Church of England, you can't say, "You must have tea and cake with the Vicar, or you die!" You can't have extreme points of view, you know. The Spanish Inquisition wouldn't have worked with Church of England.
"Talk! Will you talk!"
"But it hurts!"
"Well, loosen it up a bit, will you? Fine..."
‘Cause that's what it would be. "Tea and cake or death? Tea and cake or death? Tea and cake or death!" Students with beards, (mimes demonstrating with picket signs) "Tea and cake or death! Tea and cake or death! Little Red Cookbook! Little Red Cookbook!" ‘Cause, "Cake or death?" That's a pretty easy question. Anyone could answer that.
"Cake or death?"
"Eh, cake please."
"Very well! Give him cake!"
"Oh, thanks very much. It's very nice."
"You! Cake or death?"

“Uh, cake for me, too, please."
"Very well! Give him cake, too! We're gonna run out of cake at this rate. You! Cake or death?"
"Uh, death, please. No, cake! Cake! Cake, sorry. Sorry..."
"You said death first, uh-uh, death first!"
"Well, I meant cake!"
"Oh, all right. You're lucky I'm Church of England!" Cake or death?"
"Uh, cake please."
"Well, we're out of cake! We only had three bits and we didn't expect such a rush. So what do you want?"
"Well, so my choice is 'or death’? I’ll have the chicken then, please.
“Taste of human, sir. Would you like a white wine? There you go, thank you very much.”
“ Thank you for flying Church of England, cake or death?"
“I asked for the vegetarian."
"Ah, yes, the vegetarian, yes! There we go, Mr. Hitler. There we go... Like a bit of wine? Thank you very much...you Nazi shithead!"

So, yeah. So the Pagan religion had very big festivals, remember, on Easter and Christmas. The Christian religion came along and had very big festivals, at Easter and Christmas. Jesus died on one and was born on the other. (doubting sounds) ‘Cause Jesus I do think did exist, and he was, I think, a guy who had interesting ideas in the Gandhi-type area, in the Nelson Mandela-type area, you know, relaxed and groovy; and the Romans thought, "Relaxed and groovy?! No, no, no, no, no!" So they murdered him. And kids eat chocolate eggs, because of the color of the chocolate, and the color of the... wood on the cross. Well, you tell me! It's got nothing to do with it, has it? You know, people going, "Remember, kids," the kids who're eating the chocolate eggs,
"Jesus died for your sins."
"Yeah, I know, it's great!”
“No, no no, it's bad, it's bad!”
“ No, it's bad! It's very bad. It's terrible! Whatever you want, just keep giving me these eggs."

And the bunny rabbits! Where do they come into the crucifixion? There were no bunny rabbits up on the hill going, "Hey, what, are you going to put those crosses in our warrens? We live below this hill, all right?" Bunny rabbits are for shagging, eggs are for fertility. It's a festival - it's the spring festival!
Christmastime, you know, Jesus born to a big jolly guy in a red jacket.
"Ho, ho, ho! Ho, ho, ho, baby Jesus! And what would you like for Christmas?"
"Peace on Earth and goodwill towards men."

"Well, what about a clockwork train?"
"Oh, yes, much better. Forget peace on earth, I don't care."

And, you know, the Christmas fir tree, there's none of them in Nazareth. The "partridge in a pear tree" song was not sung at the Last Supper. They weren't there going, " 'And a partridge in a pear tree. Five goold rings!' Come on, loosen up, Judas."
"Oh, all right..."
" 'On the seventh day of Christmas...' Judy, come on, Judy, loosen up."
"Don't call me Judy, I've told you!"
"Oh! Can you lend us a fiver, Judy? I'm a bit short."
"All right, lads, Leonardo da Vinci's painting the picture, so everyone get your positions, here we go." "Jesus, why are you doing the big arms thing?"
"Well, I don't know… I just thought I'd do a big arms thing, I don't know."
"Well, I'm going to do a big arms thing as well."
"Yeah, me too! I'll call that the big arms..."
"Look, we can't all do big arms! We'll look like a squadron of Spitfires, for fuck's sake! I'll do big arms and you just look at me and go, 'Ooh, he's doing big arms.' "
"All right."
"Leonardo, have you got that one? Have you got the painting? All right, now a fun one as well, 'member... (mocking laughter) "

8. God Attack The Queen

That "Partridge in a pear tree" song, the only bit we like of it is that, (singing)"Five gold rings!" People go berserk at that point! People come running in from other rooms, (singing) "Five gold rings!" The rest of it, we don't know; above that, it's just, (singing, uncertain) "Twelve… monkeys mating, eleven… donkeys dancing, ten pigmies farming, nine… socks… a swimming… (certain) five gold rings!" This is a human thing. We only like to learn a little bit of a song. We can't be bothered, yeah.
The American national anthem I've noticed is a bit hazy in the middle! 'Cause it starts strong and you finish strong, but the middle bit's a bit, (singing) "And fish in the sky, and a big… monkey pie..." I've seen guys up there, halfway through, just losing it.
"What the fuck is it?"
"I came second, I'm from Turkey! I don't know! Would you like some furniture?"

But in Britain we don't win many gold medals at the Olympics… because we've chosen not to! It's a political statement! Because we hate our national anthem. Because it's "God Save the Queen," you see? "God Save the Queen." Now the Queen lives in a very big house, she has

barbed wire outside, and people with guns in front of that. That's one saved fucking queen, I'll tell you! That's the problem! She's overly saved! She has no idea of the struggle of human existence. We have to work for a living, raise a family… we don't have nannies all running around the place. It's what you've got to do in your life, you know? So it's "God Save the Queen." No! It's too saved. It's "God Attack the Queen," that's what it should be! (singing) "God attack the Queen, send big dogs after her that bite her bum. Let them chase after her and rip her knickers off..." That'd be fantastic! Then she'd have to fight the crazy dog with a handbag with a brick inside of it.
"Crazy dog! Crazy dog!"
"Arrgghh, kill the Queen!"
"No - crazy dog!"

And maybe she'd kill the crazy dog and everyone in Britain would go, "Hey, fair play to the Queen,- killed the crazy dog." And the Queen would have self-respect for the first time in her life! Yes. It would work. It'd be fantabulous.

But in America, you win the gold medal, I've seen you at the Olympics. You stand there, hand on the hearts… You and the Roman Empire are the only people who've ever done that, so be very careful! 'Cause you're the new Roman Empire, you realize that? There's no one else going! 'Cause the only other big power is China, I supposed, but they're going, "Ah… oh…" kind of thing. 1.000 million, but they're all just getting ready.

But you're the Roman Empire, yeah! So you've got vomitoriums and orgies to look forward to… Let the President lead the way! 'Cause no one cares in America and… I don't know. In Europe, we're just watching you, and going, "What are you doing?" 'Cause in France they wouldn't care, and in Britain, they'd get shot. If the Prime Minister had done something, everyone would go, (mumbling sheepishly).
"Can the government say what was happening on the recent affair with the Prime Minister?"
"Well, the government would like to say (more mumbling)."
"Thank you."

But you do sing the national anthem - I've seen you singing the national anthem, and I've worked out how to do it. If you're lost in the middle of it and you're singing the words, because the Tannoy systems at big stadiums, you know, it doesn't matter wherever you're singing it. All that people care about is the look, because there's figures on this. 70% of what people react to is the look, you know, it's how you look; and 20% is about how you sound; and only 10% is what you say. So if you look good and sound good, just up there going, (sings gibberish to a

few bars of The Star Spangled Banner) Big mouth! (more gibberish to a few more bars) The eyes! (more gibberish) Use that! (more gibberish) And keep confirming and denying things. (more gibberish, up to the words 'Star spangled banner yet wave') Everyone will go wild! Oh, yeah, oh yeah!

9. Action Transvestite

I'm an action transvestite, actually, as well as being an executive transvestite. I'm an action transvestite! ‘Cause it's running, jumping, climbing trees, you know. So I went snowboarding when I was in Aspen. And you look cool when you snowboard, you just look cool, you know? You cannot but look cool ‘cause you're nailed to a fucking plank of wood. As long as you're vertical, you're going, "Hey, yes!" (swishing sounds)

Skiing, you can be kinda… (wobbles about). There's a lot of that stuff, but this is just (speeding sounds). And there's only two positions in snowboarding: One is looking cool; the second is DEAD! Right? Pow! So I was looking cool and I was going 50, 60 thousand miles an hour! ‘Cause you have no idea! The police never pull you over. They never, (makes siren noises) "Ah, fucking ‘ell! (swishing sound to stop) ‘Cause the police need to be able to walk up to you in that kind of condescending way. "Ok, Sonny Jim, what do you think you're doing, eh?" And they can't do that on a snowboard, because they have to go... (jumping with legs together, then wobbling to keep vertical) "Your taillight's out, and… you've got no… knees." So anyway, that didn't happen. No, I was just going fast, and I fell, and I smashed my head, and... my head was fine. But my neck went, "Oh, no. Oh, no, thank you."

So I had to go see a chiropractor in New York, and they're different to osteopaths, chiropractors, because of the spelling. Of course, they're both very powerful figures on the Scrabble board, though... "Chiropractor... chiropractor... chiropractor... 93 letters, chiropractor." And they crack your bones, that's what they do, they crack your bones! And they take x-rays, but it’s pointless, because whatever is wrong with you… "You've got a bad back, I'm gonna crack your bones.” “You've got diphtheria, I'm gonna crack your bones.” “Your head's come off! I'm gonna crack your bones.” “It looks like your mother! I'm going to crack your bones. " And then, when they crack your bones it goes (painful sigh) and then, “Ahh!” but not sort of (relief sigh), but (disconcerted sigh). All the way up your spine, "Crack your bones, crack your bones, crack your bones." And they sort of arrange you into a nice, comfortable (mimes chiropractor’s actions) And sometimes it doesn't crack! Sometimes it just goes, "____". Then they pull a mallet from their belt and they try to make the noise. “Make the noise! I live for the noise..." And they do your head as well, around here, and they get it into a nice position, and you're thinking, "Where the…? No, I don't think it's supposed to go around

that...!" In the end, you just trust them, you trust them. They could have their fingers in your nostrils, one foot on the back of your underpants, and they're pushing your spine away with a broom.
"Well, what's this one about?"
"I have no idea."
(sings fanfare) "Wherever he falls, there shall he be buried."

10. Heimlich Gesture

Also, if you're in a restaurant and you're choking to death, you can say the magic words, "Heimlich maneuver." If you're just coughing and got some, you say, "Heimlich maneuver," and all will be well. The trouble is, it's very difficult to say "Heimlich maneuver" when you're choking to death. Yeah.
(mumbling and coughing)
"Your hymen's been removed?"
"No no. (more mumbling and coughing)
"You need it removed? Right…"
I don't know how you remove a hymen... But yeah. No, Heimlich manoeuvre, developed by Dr. Heimlich who woke up one night, obviously, and went,
"A fist, a hand, hoocha hoocha hoocha... lobster! Yes, Hilda! Hilda! Wake up, Hilda!"
"Oh, what is it, Dr. Heimlich?"
"Why are you calling me Dr. Heimlich? I'm you're husband, for fuck's sake! Loosen up, don't be so bloody Prussian."
"Well, what is it, Günther?"
"I have invented a maneuver!"
"What are you, a bloody tank commander now?"
"No! My name is going to be famous in restaurants!"

I don't think he actually did it that way. I don't think it was (snaps fingers) a wing and a prayer, I think he must have experimented. He was German, organized.
(German accent) "Ok, Hans, I want you to swallow this golf ball..."
(choking and coughing) "I cannot breath."
"I know you cannot breath. I will now make you breath with the cunning use of..." (muffled shot)
"I still cannot breathe."
"Ok, maybe not, maybe this will… (muffled shot)
"Jesus fucking Christ!"
"Ok, then maybe with a frying pan..." Pow!

(Hans coughing throughout, as Dr Heimlich smacks him)
"Must be a combination. No, ok… "
"Ok, two frying pans… Frying pan in the bollocks… Bollocks stop…
"Frying pan…"
(Hans collapses to the floor)
"Oh, he's dead."
Other doctors are going,
"How's it coming along, Dr. Heimlich?"
"Well, not very well at the moment. It's not really a maneuver at the moment. It's more of a gesture."

As the National Rifle Association says, it's not guns that kill people - it's manoeuvres.

I'm a film nut as well, complete nut on films. I used to break into film studios; there's a studio called Pinewood Studios near London, and I broke in there when I was 15. And I crept around, creeping, creeping, and hoping that some guy with a big cigar might go,
"Hey! A creeping kid! For my film, 'The Creeping Kid!' You, you're in!"
"Ah, me? Uh, yeah..."
But no, it didn't happen! They were filming tall, angular...veterinarians that day... I didn't have my bag… And my hand up a horse's... anyway. So yes! But we've got known in Britain for making the smaller films, you know. Recently, we've been pulling out of that into the more “Trainspotting” area, but the smaller films, they're kind of “a room with a view with a staircase and a pond”-type movies. Films with very fine acting, but the drama is rather sort of subsued and - subsumed or - a word like that. Sub- something or another. You know, just folded in and everything's people opening doors.
"Oh, I'm - oh, what? Well, I’ve - oh."
"What is it, Sebastian? I'm arranging matches."
"Well, I - I thought you - ... I'd better go."
"Yes, I think you'd better had." (sings morose melody)

And you can't eat popcorn to that! You're going (mimes trying to eat popcorn but getting frustrated and sighs).

Whereas if the film did any little bit of business in America, if the film did some decent bit of business, then Hollywood would take it, and they'd remake it, and they'd up the budget by 50 million and it'd be called, “The Room With A View of Hell!” “Staircase of Satan!” “Pond of Death.” And have people open the door, going,

"You're fucking in here all the time! All the time you're in here with the fucking matches! In here with the fucking matches! You're fucking doing and fucking (clucking)"
"You don't talk to me that way! You don't talk to me that way! You fuck my wife? You fuck my wife? You fuck my wife? You fuck my wife? You fuck my wife?"
"I am your wife!"
"That doesn't matter! That doesn't matter! I say again, you fuck my wife?"
"All right, yes, I fucked your wife. I am your wife, and I fucked her."
" (Nonsensical) fucking matches - I can't get 'em... I'm going to drive around town and put babies on spikes."
(sounds of babies sliding on the spikes)
“Oh, no! Space monkeys are attacking!” A whole new part of the film that wasn't in the original! (mimics battle sounds)
"Damn, its jammed!" (dialing on mobile) “Janine, I love you really, even though you fucked my wife..." (big explosion)
(mimics eating and drinking everything in sight while watching) "It’s a fucking handbag. With a brick in it! It's the Queen! Don't know who that is...” Yeah.

11. British Bad Guys

We play bad guys in Hollywood movies because of the Revolutionary War. Yes, there’s no two ways about it. And the French, who were on your side in the Revolutionary war, they play more esoteric characters. They have characters who turn up and go,
"My name is Pierre! I come from Paris. I’ve come to have sex with your family."
"Help yourself... because of the debt of honor to General Lafayette."

You know your own history, right? You don't know who he is, do you?! What was it? The Spanish-American War? The French Banana War? What? The Revolutionary War! Hung out with Washington. Lafayette. Street named after him in New York. Forget it!
But we play bad guys, like take “The Empire Strikes Back,” from the “Star Wars trilogy.” The Death Star! The Death Star… just full of British actors opening doors and going,
"Oh, I'm - oh, oh..."
"What is it, Lieutenant Sebastian?"
"It's just the Rebels, sir. They're here."
"My God, man! Do they want tea?"
"No, I think they're after something more than that, sir. I don't know what it is, but they've brought a flag." (cracks up)
"Damn, that's dash cunning of them! Ah, Lord Vader!"
(heavy breathing and in a deep voice) “Uh, hello." (cracks up again)

‘Cause he was only impressive ‘cause he had that James Earl Jones voice. (deep voice)”I am Vader. The Force is strong with you." If he had a much more,
(camp Cockney accent) “Hello. Look, I'm Lord Vader and just pay a-bloody-ttention, all right? Luke, Luke, the Force is strong with you."
"Is it?"
"Yeah."
"Well, who told you that?"
"Some bloke! Yeah, he said the Force was really rather strong with you."
"Well, how strong?"
"Uh, as strong as a small pony."
"Oooh, that's quite strong, that is."
The film would never have fucking worked, would it?

12. The Great Escape

“The Great Escape,” now there’s a film. A lot of British actors, I’m British, so link up there. Steve McQueen, action hero; action transvestite, link up there. The story is based on a true story about 76 British prisoners, I think, who escaped from the prisoner of war camp in Silesia, in Poland. They’re all experts at escaping; they’ve escaped from lots of other prisons, and they’re all put together, so they say, “Hey, let’s work together.”

Steve McQueen plays the American guy who is dropped into British films in order to make them sell… in America, that is, because you’d go, “Oh, I’m not gonna see it, it’s full of British guys, and what the fuck do I know about British things?”

I was in… where was I? I did a gig in Memphis, and this guy came up to me, and it was fucking weird. This guy had two kids, and he said, “You British?” I went, “Yeah,” but wanted to go, “No, I’m from Mars, actually.” “You British?” “Yeah” And he said, “Hey, kids! Jimmy Sue, Bobby Will, Fishy Bob!” No, he said, “Talk British to my kids!” I said, “No, I’m not gonna talk British to your kids, you don’t talk… it’s English! ‘ello?” And the kids were, (shaky accent) “No, Dad, we wanna go see…” (Slow, slurry) “No, Dad, we wanna go see the man emasculating a donkey over there.” “Talk British to my kids! Talk, or I’ll get my arsenal of weapons out!” So that was fun.

So yes, “The Great Escape,” yes. It’s all true, and Steve McQueen is there to make it sell, and he’s cool, I’m totally into him, I’m a very big fan of Steve McQueen – “Bullitt.” Fog… no fucking fog in “Bullitt,” does it? That film, “The Rock,” when they’re all out in Alcatraz, they go,

“We can’t send this nuclear weapon to San Francisco, we can’t fucking find it! It’s covered in fog!
“All right, we’ll have to get Oakland, then.”
(people stirring) Oh, fight, fight, fight! (in sing-song) Oakland, San Francisco, Oakland, East Bay! You’re not called West Bay, are you? No, you’re just (mockingly)“The City.”
“Are you going to “The City” today?
“I might go to “The City.”
And Oakland is just a collection of houses, is it?
So… so yes, “The Great Escape.” In “The Great Escape,” they say,
“Look, we’re gonna do the biggest escape in the history of people escaping from things they shouldn’t.“
“Fantastic.”

And Steve isn’t really a part of this, he’s just hanging out, playing baseball, runs with the van, does an escape, gets caught, covered in mud, and stuff like that; but the British are working away, they’re digging three tunnels – Charley, Barley and Farley. No, four tunnels, Charley, Barley, Farley and Wally; no, five tunnels, Charley, Barley, Farley and Wally… Nobody expects the Spanish tunnel king!

And they’re digging away, and there’s people in charge of shoveling it up, people putting breathing apparatus in, putting things on trolleys, lighting apparatus; people disguising the entrance of the tunnel so it looks like a kibbutz or something; people saying, “I’ve turned my uniform inside out, turned up my collar, I’ve turned my buttocks into a hat, and I now look like a German officer… but I have no buttocks.”
“Jawol, mein Herr. So habe ich linge wenige. Locher bekommen.”
“Well done, Simpkins. That’s a line from Monty Python, isn’t it?”

Donald Pleasance is doing forgeries on bits of tin can with a bit of jam. Clang! And on the day of the escape, they’re all there, and Steve McQueen has joined up in the escape, and the British have trilby hats on, overcoats, canoe, a bit of a rabbit… And Steve’s just there in jeans and a T-shirt, disguised as an American man! He romps out, jumps in a motorbike, knocks a guy off, and within 15 minutes, he’s in the borders of Switzerland. This is from Poland! And if you don’t know the geography, it goes Poland, Czechoslovakia, Holland, Venezuela, Africa, the Hanging Gardens of Babylon… and then Switzerland, where the Nazi gold comes from. (imitates people muttering about Nazi gold) I love the way you do that! Whenever I say something slightly weird, you all mutter. “I’m catching the ferry right now!”

Anyway, so yes, so Steve's just damn cool, he jumps on the motorbike, and as soon as he gets on, the music cuts to (sings action film theme). The British are all down at the train station. "Can't we do a motorbike? Damn!"
"Yes, a train ticket to… Ich möchte einen ticket to nach… London. No, not London! Calais! That's nice and Nazi, isn't it?"
"Ihre Pässe, bitte."
"My passport? All right." (clangs)
(clanging continues) "It's a bit clangy and a bit jammy…"
"Yes, I'm from the steel and jam area of Stuttgart."

The British are getting hassled, and Steve is away, and he gets to Switzerland. Remember, Jim Rockford nicks an airplane in that film, and he flies to Switzerland, and he gets about 20 miles away from it in an airplane! Steve is on a fucking motorbike and he gets there! Before him! What's he got in the fucking motorbike, jet wings? I dunno!

So yeah, all the British are getting hassled, the Gestapo are after them, people are on rowing boats, some on bicycles, one on a rabbit, in a kangaroo, you know, in pogo stick. Steve's motor biking away… Steve's over the first line of bared wire, "Go, Steve, go!" Into the second line of barbed wire… Nearly makes it, doesn't quite, but lives to tell the tale.

Meanwhile, the British are all rounded up and shot in the head! Now what signals is this giving to kids from the different countries, Britain and America? American kids watching Steve, saying, (shaky accent) "Steve, you're damn cool! Yeah, I'm fucking with you, man, all the way! Absolutely! Lived to tell the tale, good on you!" You know? I don't know why he's Australian, but anyway… "Absolutely. G'day." But we're just watching it and thinking, "We're fucked! All that planning, the logistics, everything, and we get fucking blown away." Chip on my- fish and chips on my shoulder.

13. Engelbert and JFK

And Engelbert Humperdinck! Yes, he was the man. That's not his real name; he's from Britain, but that's not his name. There's very few Humperdincks in Britain. He was born Gerry Dorsey, not Engelbert Humperdinck. His parents were not Mr. and Mrs. Humperdinck. They never said,
"What shall we call our son so he does not get the shit kicked out of him at school?"
"We shall call him Engelbert!"
"Good, that'll work!"

No, his name was Gerry Dorsey, and he released songs as Gerry Dorsey, songs such as (mumbles) which didn't work ‘cause nobody could hear what he was saying. And then his managers, obviously, said, "We're going to change your name, Gerry! It's the name that's the problem." And his name changed from Gerry Dorsey to Engelbert Humperdinck. I mean, I just wanted to be in the room when they were working that one through.
"Zingelbert Bembledack! Yingybert Dambleban! Zangelbert Bingledack! Wingelbert Humptyback! Slut Bunwalla!"
"What?!"
"All right, Kringelbert Fishtybuns! Steviebuns Bottrittrundle..."
"No, Gerry Dorsey, I like Gerry Dorsey!"
"No, we can't do it... Who we got? Zingelbert Bembledack, Tringelbert Wangledack, Slut Bunwalla, Klingybun Fistelvase, Dindlebert Zindledack, Gerry Dorsey, Engelbert Humptyback, Zengelbert Bingledack, Engelbert Humperdinck, Vingelbert Wingledanck…"
"No, no, go back one. Go back one. "Engelbert Humperdinck." That's it."

And it worked! But he's dead now, you hear that? Yeah, today, on CNN. I heard it as I was just coming out. Very weird, ‘cause Frank Sinatra was just recently as well, wasn't it? Yeah. Hmm. No, this is what I heard on the telly when I coming out. (inhales deeply and exhales) It's not true, heh. (exhales) No, it is true. Yeah, he was L.A. Something happened. He was in L.A., and that's all I caught… it was just before I came out. So, yeah. (exhales) No, it is true. No, he was in a car in L.A. driving along and something hit him or something like that. (about 25 seconds of pauses and audience laughter, as Eddie nods and denies the truth of this statement) No no, no, he's all right, he's all right! He's fine! He's cooking, he's jumping, he's doing his thing in L.A. - he's absolutely fine. How do I know? I don't know, I don't know! I think he's got a cold, that's what they said. No, a tan, that's it!

But back in the 60s, though, back in the 60s, President Kennedy became the President of the United States of America, and he we went to Berlin, stood on the Berlin wall and he said, "People of Berlin..." (hearty American)”People of Berlin." I can't do an impression of President Kennedy, so this is... "People of Berlin. Amy dumped…" No, James Mason playing him... (imitates Mason) “ People of Berlin, I have come to you to tell you something about the American states. I sound a bit like God, don't I? Yes. But I have come to say to you that every free citizen of the world is a citizen of Berlin. And I wish to say to you, 'Ich bin ein Berliner.' " And the crowd went fucking wild!

Trouble is, "Ich bin ein Berliner" means "I am a donut," and... This is true, and this is what he said, he said "I am a donut!" And, as I say, 70% of how you look, 20% of how you sound, only

10% is what you say. He said "I am a donut" and they went wild! Because "Ich bin Berliner" is "I am a Berliner." But "Ich bin ein Berliner," is - that's the name of a donut they have there. And it's like going to Frankfurt:
"I am a Frankfurter!"
"Yeah, we've heard about that one, Jackie."
Hamburg - "I am a Hamburger, too!" Lucky he didn't do a tour of Germany, eh? "I am a Hamburger, a Frankfurter, and a donut." But the people in Berlin must've gone,
"What did he say?"
"He said he was a donut!"
"I thought he said he was a donut too!"
"So what does that mean?"
"It's a slang! It's American! He's a donut! He's a fucking donut. Fucking donut, a fucking donut, a fucking donut. He's a fucking donut. I think that's what it must mean."
"What do you think, Dr. Heimlich?"
"Huh? (coughing throughout) I don't… I don't know, I have swallowed a football and I can't get it out. Can you perform my maneuver on me, the me maneuver?"
"Huh?"
"Hilda, Hilda, get me a map of everything."

He also made a speech about space. President Kennedy said, "By the end of this decade, I have decided to put a man on the surface of the Moon." At the same time, our Prime Minister in Britain, Sir Dingly Dang... You don't know anyway, do you? You have no idea! It was Sir Fritz Bunwalla. Engelbert Slaptyback, who was Prime Minister at the time, and he stood up and he said, "By the end of this decade, I have decided to put a man on the surface of the Earth!" And so he did. But it was kinda weird, 'cause we couldn't do the space race. We had no money, you know, rationing didn't stop 'til the year 2001! I still haven't even lived that long. But anyway, we just didn't have any money. So you were getting space rockets, testing them, sending a cat, dog, a fish, a monkey up into space. The fish was interesting! We didn't have enough money to put a man in a track suit up a ladder! I mean, I would've been there,
"Go man, go!" "
I'm going, I'm going! 'Ang on!"
"Just hang on to the ladder!"
"Hello, Swindon, I am here. Swindon, can you hear me?"
"Swindon here, we are monitoring you on our instruments at the moment, we've got you on a tuba." "There should be a bigger laugh for that joke, I think."
"Yeah, I can't quite understand it; I thought it was really funny. Swindon, a knackered, kind of Fresno town."

"They don't seem to be going for it."
“They're obviously bastards."
"Anyway, Swindon, I'm nearly at the Moon… actually, that's a bit of an understatement, that one.
Have you got another big ladder, another bit of ladder? I don't think we're quite at the Moon yet, but I can see right over the top of the houses! Fantastic!"

14. Moon Monsters

But they went to the Moon, Neil Armstrong, Buzz Aldrin, and Michael Collins, going round and round, working out the IRA thing. And Neil stepped on the Moon and said, "One small step for man, a giant leap for mankind." Good line but not his line, I don't think… it didn't feel like his line, you know? I bet that was just given to him and he was coming down the steps going, "Small step for man, a giant leap for mankind. Small step for man, a giant leap for mankind. Don't get it wrong, Neil. Don't fuck it up. Here we go. I'm a small man with a giant big - shit!... One man, small giant, two...two mens... What was it?" ‘Cause you gotta say something, you can't go down to the Moon and go, "Oh, it's all sticky! It's covered in jam!" You can't land on the Moon and go, "Fucking ‘ell, I've been in that spacecraft (stretching noises) Right, I need a piss." You can't land on the Moon and wind down the window and go, "Is this - Sea of Tranquility? Sea of Tranquility? Is this Sea of Tranquility? Sea of Tranquility? There's no one around!” But he had a sense of humor so he should have used it, ‘cause there was that lunar module there – a fixed camera, just fixed, not panning left or right, just stationary. So he could've been there saying, "Hi, people on the Moon. As you can see, the Sea of Tranquility here, there's the mountains in the distance, there's the Earth! There, you're looking back up at yourselves there. Over to my right, I can see a fucking monster! There's a monster behind me! (screaming) Oh no, help! Get off my leg!" Buzz Aldrin in a monster outfit (growling) Neil doing a close-up with… "He's got me, Houston. The monster's got me! He wants cash! He's got my hand up behind my back. I think he knows jiu-jitsu! He wants cash for the release of my life. Send a million… - two million dollars, leave it in a bag by the Sea of Tranquility. I don't know, the North Shore! What the fucking ‘ell...?" Oh, it would have worked, wouldn't it?

But they went to the Moon and they brought back rock. They brought back rock! Trouble is, we’ve got rock. That was the one thing we didn’t need, wasn’t it?
“Rock, Neil? I don’t know whether you looked at the planet before you took off, but it’s made of fucking rock!”
“But it’s Moon rock…”
“Oh, fucking hell! This is Earth rock, Neil, come on! (mocking) Earth rock with special minerals. It’s rock, isn’t it? Have you heard? On the stock market, rock’s gone up three points! No, it

hasn't, has it? 'Cause it's fucking rock! We wanted diamonds, or sherbet or a squirrel with a gun!"

So they went to the Moon and they found rock. They've found ice as well recently, so it's rocks and ice. What an exciting planet! Obviously a party planet. And they went to mars and found more rock, but it's red this time, so… We've got the most boring solar system I've ever heard of…! And I've never heard of any!

And no monsters, either! Not one fucking monster has turned up in the history of looking. 'Cause we've been ready for monsters, we've been waiting for them for so long! Pictures of monsters, stories of monsters, documentaries of monsters, films, programs, television things- not one fucking monster! Nothing, not even a squirrel with a flute has turned up. (sings jaunty flute tune)
"Monster! Very small monster!"
"Get the flute off him, that's where he gets his power!"

I think the world needs monsters, I think we need them because we've got this thing of… Humans are very good with a little bit of adversity, not too much, but enough. It's like in the Cold War- World War II is better, the Cold War was just a negative thing. World War II had everyone pulling together against something, and there was some positive stuff that came out of it. Now that the Cold War is gone, everything is loose and free. Everyone's a bit obsessed with upstairs, have you noticed? All the films lately, "The X Files," "Independence Day," "Armageddon," "Deep Impact," "Deep Throat…" All these things. We're all looking upstairs now.

And in America, terrorism is starting to happen. You know, the Oklahoma City bombing, which everyone was sure was some Islamic fundamentalist thing, and you found out it was some white guys from nearby. That must have freaked you out something rotten! "These guys from around the corner? They look like us! Oh, fuck!" Yeah, bit of a weird one.

And the Aryan supremacists have come around with their ideas of "get some chemical weapons and kill people." And you say,
"What's the plan? What does that achieve?"
"Nothing, really."

And it won't work – Aryan supremacists, white supremacists, black supremacists, blue supremacists- especially the blue supremacists, they'll never work, because if you get the

same people from the same genetic group to all intermarry, hello? Cousins marrying, hello?? IQ down the toilet! Hitler was trying this' first generation of Nazis would have been, "Sieg Heil!" Second generation, "Sieg Heil…" Third generation, "Er… Sieg… er… I've no idea."

The FBI picked up a guy who was trying to access anthrax through the mail. Who the fuck do you write to for anthrax?! Is there a big desk, with people going, "More requests for anthrax? Thank you, Jeff."
(mimes typing) "Dear Mrs. Stevens, thank you for your request for anthrax, one of the most dangerous chemical weapons known to humankind. We have pleasure in rushing you three buckets of anthrax for your own personal use only…" But this guy was doing it fraudulently, he must have been a bit cunning. (mimes typing again) "Dear Sir, my name is Daisy, I am a cow. I wish to take my own life, so please send me three buckets of anthrax, as anthrax is designed to kill cattle and I want to end it all right now. P.S.: I cannot shoot myself as I have no opposable thumbs."

Pedigree dogs and mongrel dogs are proof of this experiment. Pedigree dogs are all inbred, you take the grandmother and the great-nephew, (mimes forcing copulation) "There you go…" And they're all next to each other in the genetic pool, so they look kinda good, but they just go, "Er… woof…"
"And what do you think about the latest doggie situation?"
"Er… w-woof… I like meeting other dogs."

Whereas the mongrel dog with a black patch over a white face, furry on top and sleek down below because a lion shagged a whippet… that's the one! That's the one that goes on and nicks your credit cards and drives to the Bahamas!

15. Puberty
But I'm going to finish up today by talking about puberty! Which is a, kind of spiky subject, but it's interesting, because there's things like these kids that started shooting people, which you've had in America. Because guns don't kill people, it's just that certain noise they make. It's just a bullet ripping through peoples' bodies. That's what kills people! Yeah, have guns but don't allow any ammunition. There! We got it! We got it sorted! And they just go (mimes throwing gun in frustration) So, yeah.

But puberty was… well, before puberty, at school, I didn't tell kids I was a transvestite 'cause I thought they might kill me with sticks, you know?
"Why?"

"I don't know, he said a word we didn't understand. And he won at Scrabble with it."
So, yes. So most transvestites fancy girls, and you can tell people this.
"Yes, most transvestites fancy girls."
"Well who told you that?"
"A transvestite told me that!"
"Probably lives in a cave somewhere."
"No, an executive transvestite did!"
"Oh, really? Well… fantastico."
So, yeah. So I played kiss-chase with the girls - tag a girl, she has to kiss you, kinda sexy. But then puberty came! Puberty came and destroyed my confidence, destroyed my everything! Which, I think, is part of the thing that causes these kids to go off and commit murder, essentially, ‘cause it is such a hell of a gear change. Think about it! ‘Cause before puberty, girls and boys are going, "Girls! (disgusted noise)!" "Boys! (disgusted noise)" Then it gets to puberty, and instead they're going, "Girls! Oh…" or, you know, "Boys, boys," whatever sexual preference you're going, but you just start switching on, sort of… (interested noises). And you think, "God, I want to get off with some of these people, I better look my best." And then Mother Nature says, "No, you will look the worst you've ever looked in your life!" (raspberry mimicking explosion) "Hold on, where did I get all this from? Jesus! It's (disgusted noises). We repulse ourselves! I mean, I used to look in the mirror and go, "Well, I'm not going to shag me, that's for certain!" ‘Cause that's what narcissism is all about, is looking in the mirror and going, "God, I'd like to have sex with myself!" You know? It's all sort of self-attraction thing. And then, when you're at the acne thing, you just go, "Uh-uh, no way!"

And parents should tell you the facts of puberty! "Look, your hair's going to go greasy, your face will become a general plague area... Here's a book on the Black Death... Tufts of hair will grow on your chin, not in a sexy stubble way, but in a continuing plague theme. Down here, I'm not going to even talk about that! But here's a picture of your Uncle Jim... (getting scared and turning picture around alternately) Sorry, it’s the other way up... No, that's your aunt, sorry... That's Queen Victoria." And it's over months and years, isn't it. Puberty's over months and years. It should be one day, get the fucker over with! Go into school, (squeakily) “Sorry I'm late, I don't know why I was late." By the time you get home, (gruffly) "Right, I'm going home to get a job with a drill." And that one day at school will be, (swinging from high to low) "Sorry, I don't know the answer to that question, I don't... 'Scuse me, can I be excused? I seem to have the plague..."

And then I had to chat up girls and I had never used my vocal ability to chat up girls, and when your voice is breaking it's very hard! It's going, (silkily) "Why, Susan, I really kind of (squeakily)

fancy you. (low voice) I saw you in the (squeaky) playground." I had to chat up girls and I'd only tagged them before and I didn't have the verbal power to be able to say, "Susan, I saw you in the classroom today. As the sun came from behind the clouds, a burst of brilliant light caught your hair, it was haloed in front of me. You turned, your eyes flashed fire into my soul, I immediately read the words of Dostoyevsky and Karl Marx, and in the words of Albert Schweitzer, 'I fancy you.' " But no. At 13, you're just going, " 'ello, Sue. I've got legs. Do you like bread? I've got a French loaf. (smacking sound) Bye! I love you!"

So it was all not working very well. And later on, when we become more mature, we have that line, where if you're talking to someone, getting on well, you can say that great line, "Do you want a cup of coffee?" And if they go, "Ah… yeah, okay," then sex is on, yeah? That's the unwritten rule. Doesn't always work. If the President of Burundi says, "Would you like a cup of coffee," you're not supposed to go, "Oh, I'm in here!"
"And how do you take it?"
"Anywhere I can find it big boy! Oh, just a cup of coffee? All right... I thought you meant 'Do you want a cup of coffee!' So you're from Burundi, are you? Fantastic! Yeah! No, I know, it's near Zaire, isn't it? Near Tanzania, yeah. Yeah. No, I learned them all when I had chicken pox. I have to go now, ‘cause my grandmother's on fire..."

But normally it does work as long as you keep the chat sexy. "Yes, I like my coffee hot and strong. Like I like my women! Hot and strong... With a spoon in them. Ah, the curve of the spoon, the curve of your breast! I like to run the spoon (talking with the tongue sticking out) across my lips..." Then you're pretty close, yeah?

16. Splashy Splashy

And I was a very driven Boy Scout. Very driven Boy Scout! Driven everywhere I was, and... (chuckles) This is such a crap joke! Other nights I've never even said it ‘cause I thought, "It’s so crap..." I'm just laughing that you laughed. Anyway. But I was a driven Boy Scout. No, I was actually just driven. You know, I was just a… forget this. Anyway, so... Yeah, I had all the badges! I had all the badges, I had my sort of “Landing on the Moon” badge! You know, advanced badges. My “Nuclear Fusion” badge, and my “Menachem Beguin Disguise Kit” badge, which was great, and so I was a top scout! I was a chief scout, had my own tribe and everything, and me and this other guy who was a chief scout, we went on an outing as sort of chaperones for these girls who were slightly younger than us. So it was 10 girls, two boys - pretty good odds for a shy kid. We went to an activity center, where you climb a tree and eat a sausage and it's kind of… It builds your character so you know about sausages. And we end up in a swimming pool, and I'm doing splashy splashy with this girl I really fancy. And she's

doing splashy splashy back and I'm going, "Fucking ‘ell, splashy back!" You know, ‘cause splashy splashy is the aquatic equivalent of "Do you want a cup of coffee?" Right? So splashy splashy's going well and I suddenly think, “I know! I'll turn around, I'll do swimmy swimmy, and then maybe she'll do swimmy swimmy too in a kind of chase me-chase me way and then we'd do catchy catchy and underwater sexy sexy!” But I was so elated that splashy splashy was actually working that I just swam like a boy chased by sharky-sharky! I swam, and I swam and I swam, and I was in Egypt when they caught up to me! And that's a long way from England. ‘cause it goes England, Venezuela, Beirut, Africa, Cincinnati, Hanging Gardens of Babylon... It's near Switzerland. So, yeah, it was just… it wasn't working.

And I was saving my virginity! You know, it's cool to lose your virginity at 13. Yeah, say, "Yeah, I was 13, she was 25, you know... Yeah... I was an animal! What can I say?" But I was saving my virginity for a woman made out of breasts! And I was getting on! I was 18 and they were going,
"Have you done it? Have you done it yet?"
"Uh, I'm not from your country."

Go on to college, you know, still nothing, and I thought, "Stop saving yourself for some imaginary person who just isn't there! Just lose your virginity! Just find anyone, anyone, as long as they've got a pulse. Or not! Pulse optional!" And I was 21 before I lost my virginity. 21! That's not cool at all, is it? But then I tell everyone about it, so that's quite cool. And I've done it since then. (counts with his fingers)

But the weirdest thing of all was I actually lost my virginity a year before I lost my virginity. Yeah … weird! A year before, when I was 20, I actually had a night of whey-hey-hey-hey! So the next morning it was one of those post-virginity breakfasts, I was thinking, you know. "Hey, just sit there. (singing) Breakfast cereal, bacon and eggs. Bit of coffee bubbling away. Freshly squeezed mango juice!" She's going, "You're very chipper this morning." I'm going,
"Yeah, yeah, fucking ‘ell! Yeah! ‘cause last night, (chuckles, then sings) lost my virginity!"
"Oh yeah, with who?"

(moving head from left to right) I did this for an hour, and I was going, "With you! With you! What the fuck (clucks incoherently) What the fuck was last night all about?!" You know, and she said, "No!" And we had this conversation, and the words ejaculation came into the conversation, and the world 'premature' as well. And I came back with, "No, ejaculation - mature, mature ejaculation. Not premature, post-mature, veteran ejaculation! Wise, learned man ejaculation! Mature man who does the washing up-type ejaculation..." But she said, "No!"

She vetoed it! She was China in the United Nations Security Council… in the United Nations Security Council Of My Virginity. And so it just didn't work! It was… fucked me off, I tell you. But she's dead now, so... No, she isn't... No, she was in L.A., in a car, with Engelbert Humperdinck, and...

17. Bilingual Encore

So that's the end of my show, and I do like to end the show with a kind of "Oh" feeling, and I think I've done that quite well. But thank you very much for being here. I hope you've enjoyed it. Yeah... N

(Eddie comes back and plays with a clapping audience for about 30 seconds)

What?

Now I just wanna talk quickly about language, and then we can all go. Yeah, language. They do say Britain and America are two countries separated by the Atlantic Ocean, and it's true. No, they say, "two countries separated by a common language," that's the line; it's an Oscar Wilde line, I think. And we do pronounce things in a different way, like you say "caterpillar" and we say "caterpillar," and… You say "aluminum" and we say "aluminium." You say, "centrifugal" and we say "centrifugal." You say, "leisure" and we say "lizuray." You say "baysil" and we say "bahsil." You say "'erbs" and we say "herbs," because there's a fucking "H" in it… But you spell through THRU, and I'm with you on that, 'cause we spell it "THRUFF," and that's trying to cheat at Scrabble.

"How can we get that "OU" sound?"
"Well, a "U" will work,"
"What about an "O" as well?"
"We don't need it, we're fine."
"No, I think an "O" in."
"Well, all right."
"And a "G" as well."
"What?!"
"Yes, a "G" would be good. We need a silent "G" in the background, in case of any accidents or something."
"Well, all right."
"And an "H" as well."
"Fucking 'ell! Hang on."

“An “H” in case some herbs come along.”
“All right…”
“And a Q, and a P, and a Z… Look it’s a word in Scrabble that’s 480 points!”

So yes, and we do have slight differences in that arena, but in Europe we have 200 languages. 200 languages! Just count them, I know you won’t! And future generations of Europeans – I’m sorry, Europeans, but we’re gonna have to be bilingual; we’re gonna have to be, and English speakers hate this!
“Two languages in one head? No one can live at that speed! Good Lord, man! You’re asking the impossible!”
“But the Dutch speak four languages and smoke marijuana…”
“Yes, but they’re cheating! Everyone knows marijuana is a drug enhancement that can help you on track and field to come last in a team of 8 million other runners… who are all dead.”

I don’t know how the Dutch do it, but anyway, we’re gonna have to learn, and the reason for doing it is, one, for being groovy and just getting out there and doing it, but the second is we just lose a lot of business in the rest of Europe, ‘cause German people phone up…
“Wir haben fünf millionen Deutschmark…”
“Just fuck off, will you, mate?” (hangs up)
“He was speaking German, I told him to go away, I told him to fuck off..! I don’t know, something about fünf million in Deutschmarks. I told him to get knotted! We don’t want any of his deutschy markys… We do? We do want that? Oh, I’m terribly sorry! Oh, fuck! Redial…”

So yeah, I’m into this, I’m into this idea; it’s a positive thing, man. I took my last show, “Glorious,” to Paris and I did it in French, and the French people came and stared at me, with that look in their eyes of “quoi?” Because, you know, there’s no standup in France, and they’re not used to English people speaking French, but I was doing it as a positive thing, because we could be the biggest melting pot in the world! 500 million people, all we have to do is melt a bit, just move it around… Fucking move it around! It was partly that and partly to just go, “yeah…” (mocking sounds) So I did that.

And I learnt French at school, up to the age of 16, and then I just kept talking it endlessly after that. And at school, the first page I ever learnt in French was full of things that are quite difficult to get into conversation, thinks like “the mouse is underneath the table” – la souris est en dessous la table. Just slip that when you’re buying a ticket to Paris: “Le train à Paris, oui? C’est ici? C’est maintenant? Cinq minutes… la souris est en dessous la table…”

The other line was, “the cat is on the chair” – le chat est sur la chaise – slightly more easy to fit in; and “the monkey is on the branch” – “le singe est sur la branche.” Very difficult to get into a conversation! Not a lot of jungle in France… monkeys thin on the ground… thin in the air… just generally pretty trim!

And yes, so it just wasn’t working. We go to bars and cafés, that’s where we go; we go to bars and cafés, and we sit there and we have chats in the café.
“Oui, j’aime beaucoup le cafê, le cafê noir and très fort; très choud… (inhales) avec une cuillère dedans… (mocking sound) Ah, le virage de la cuillère; le virage des poitrines… Je mets la cuillère dans la bouche…”
“Je suis le Président de Burundi!”
Ah, oui, Burundi! Je le connais bien! C’est tout près de Zaire, oui? Tout près de Mozambique… No, Tanzanie, Tanzanie! (chuckles falsely) Oui, je les ai appris quand j’ai les pox de poulet. Je dois part maintenant parce que ma grandmère est flambèe…”

If you don’t speak French, by the way, all that was fucking funny, all right? We go and get hotel rooms for the night:
“Vous avez une chambre, monsieur?”
“Oui, nous avons les chambres, nous sommes un hôtel!”
“OK, je voudrais une chambre avec un grand lit…” – a large bed – “avec une vue de la mer…” – a view of the sea – “avec une douche… with a spider.”
“Oui, monsieur… c’est chambre 42, monsieur.” “42? Merci beaucoup. Mais, la souris est en dessous la table, le chat est sur la chaise et le singe est sur la branche.”
“Quois?”
“Il y a un singe sur la branche? Le chat? La souris?”
“Ou est le singe?”
“Le singe est sur la branche.”
“Est-ce que le singe est dans la chambre?”

In the end, the only way I could get that line into a conversation was I had to go to France with a cat, a mouse, a monkey, a table and a chair, and wander around heavily wooded areas.
“Come on, come on! Someone’s coming, someone’s coming! Quick, positions! Les positions, maintenant! Boulot, boulot! Tout de suite! Vas-y! Vas-y!

“Bonjour!”
“Eh, bonjour. Qu’est-ce qui se passe?”

“Bonjour, je suis Anglais, je suis ici en vacances. C’est très belle ici, les couleurs, les bois, très belle.”
(inhaling) “Tu est un travesti?”
“Oui, je suis un travesti, mais pas un travesti typical. Je suis un travesti executive… Un travesti d’action!”
“Très bien…”
“Mais, la souris est en dessous la table, le chat est sur la chaise et le singe est… est… le singe est disparu.”

Cause the monkey would fuck off! He’d do his own thing. He was a bloody monkey! He was a cheeky monkey… and he knew my French wasn’t very good, so he’d go off and do things.

“Ah, le singe… maintenant… regarde. Il est sur une bicyclette. Il joue au banjo. Et il fume une pipe. Maintenant, il arrête… Il lit un journal, il a on journal…
Et maintenant il est dans l’autobus! Il conduit l’autobus! Et Sandra Bullock est dans l’autobus! Il y a une bombe dans l’autobus! Il faut conduire l’autobus plus de 50 kilomètres par l’heure. Et Keanu Reeves! Là! Il arrive dans la voiture! Il a pas de cheveux et Jeff Daniels est déjà mort… Regarde, il se jette dans l’autobus. Et Dennis Hopper, oh! Dennis Hopper, quel méchant!”

That was the film “Speed” in French, which in France was called “La Vitesse!” Or at least it should have been, but in fact it was called “Speed.” Yeah…

18. In Conclusion

So in conclusion, ladies and jelly spoons… America, you have the American Dream, you have the American Dream! We haven’t got the European Dream yet, that’s what we’ve got to get; we’ve got to get a dream to build on. You have the American Dream; the dream is to be born in the gutter, and raise, and grow up and get all the money in the world and stick it in your ears and go (blows raspberry) The American Dream! A fantastic dream of money in your ears and swimming through fivers. The American Dream!

In Europe… I don’t know, we haven’t got a dream yet. Well, the dream was… (mimics sleeping and dreaming) “Oh… get off, you fuckin’…! Flag. No!” (wakes up with a gasp)
“Hilda, Hilda, wake up, Hilda!”
“What is it, Dr. Heimlich, you waking-up type person?”
“I’ve dreamed the European Dream. I dreamt that every country in Europe spoke a different language and they hated each other… Oh, that’s true, isn’t it? Yes.”

That was the dream, but now, maybe now, the dream is to be in the South of Europe – to be in Greece, in Italy, in Spain, and to be on a moped with no helmet on, riding along, going, “ciao!”

That’s a pretty cool dream; it’s not much of a dream, but it’s as good as we’ve got so far, and it’s pretty funky, ‘cause when you die… you look a mess, but I don’t know, I just like it. (mimics riding on a Vespa) ‘Cause you’re in a fucking hairdryer. There’s dogs walking faster than you! It’s just pretty damn cool for me. That’s the European Dream, thank you very much. Good night.

Appedix III – Circle Transcript

Bastards and Make Up

(Shouts) Hello New York!

So hi. Welcome to New York. Um, you probably live here, and - but I just thought, you know: "Do that" in a bit of a weird way. And I need to speak clearly because for the first five minutes you'll probably go (James Mason accent): "He's got an English accent, I can't understand a word he's saying. How weird." And so you go (American accent): "What? What? What the fuck's he saying? Shit he's wearing a lot of make-up." But, you know, that's a third millennium thing, and you've just got to swing with it. There's going to be a lot more guys with make-up during this millennium. By the end of the millennium you'll probably find that you're dead and… hopefully. Otherwise you'll be on your millionth face lift and… fucking ratchet just like 'Brazil'. Yeah, so… and a lot more guys in make-up, probably. Cause make-up's just crazy anyway, you know, cause native Americans used to wear it, and it did all right for them until… until well, until you killed them all, I suppose. In that kind of European bastard-like way. Cause we did it first so you said, "Fuck, I'm getting away from you, coming here, and then we'll continue that thing". It's sort of human, isn't it? Sort of human being complete bastards. And 'bastard' is a northern…cause the southern word is 'barstard' in the south of England, but the northern word is 'bastard' and it's much better to say 'bastard'.

(Single cheer from the audience) That's an accent… (to cheerer) Hey! North of England!

So that's it. And if we say 'barstard' it's like "Ooh you're very posh, saying your 'barstard' thing." Cause, cause 'barstard' means 'illegitimate child' which used to be so important, didn't it.

(Poshy voice) "Good afternoon, I'm a bit of a barstard" You think Oh well.

But now if you're a bit of a barstard people go: "Oh, that's quite sexy". And, uh you know. Cause at school all the kids who were: "Hello, shall I open the door for you?" They never got shagged at all. But if you were a bit of a barstard, or a bit if a bastard, then shagging aplenty. And I don't know what this means but it's sort of true. You know, I just noticed it.

Hello? Lost you (writes on hand) "Lost them all. Had them, lost them" Ooh I've got stuff on my hand.

Popeman

So yeah. Now, the Pope: what's going on there, hey? Hey? What's he on about? He gets out there, chatting away. Um, Pope John. There was Pope John, if you remember, now there's Pope John-Paul. Ah, the next Pope's going to be Pope John-Paul-George. And we can see where they're going. It's that more populist edge Pope John-Paul-George and Ringo that's going to take off; he's going to have songs in the charts. (sings rubbish while jazzing up signing the cross) Always, always checking their faces, aren't they. In case there are flies, you know like cows use their tails. That's what the Pope does: keeps the flies off.

(jazzy signing again) You get your… Catholics are good, Keep those flies off me, I'm a Catholic. Fucking flies. Whereas Protestants don't have anything to keep the flies off except a gun! Big Fuckin' gun!

And it's… you know, because the Pope has got stuck in that sort of 'I'm wearing a tent' type thing. And he goes round in a Popemobile, and the only other person who does that is Batman, who goes round in a Batmobile. Cause he's Popeman! (sings) "Popeman! Popeman! With Altar-boy!"

"Quick Altar-boy, there are some sinners who need chastisin'. Leap into the Popemo…" (dramatic music impression) "Put those candles out!" (mimes using strange weapon to do this) Pssthou, Pssthou, Pssthou! "With holy water and Jesus disks!" (mimes throwing samurai stars).

"Vampires! Look out, Popeman, vampires coming!" (4 more Jesus disks) "You sure shot them out of the sky!"

Could be a whole series… with a lot of complaints.

And, um… All I'm talking about here is (sings) "Blasphemy, Blas for you, Blas for everybody in the room. I'm just on a blasphemy and bla…" Six person joke, that. There we go.

Philosophies with Strange Ideas

Yeah, because, you know, I don't believe that religions are religions. No, I believe they are philosophies with some good ideas and some fucking weird ones. So. So anyway John-Paul. Um… yeah, Johnny Paul: bit kind of knackered. That's a word you can use when you get to Britain, "Ah, a bit knackered" you'll fit right in. And the other one's, "That's a load of bollocks, mate! That a load of…" which means bullshit. Bullshit, bollocks - very close in the B area of

the dictionary. But er it's kind of weird 'cause bollocks, that's crap, "Oh it's bollocks! That's bollocks!" but if it's the dog's bollocks, that's really good. And, and bollocks also means testicles, so if you're saying something's the dogs bollocks you're saying it's the dog's testicles - but it is good. It's really weird, I mean you can go up to the Queen and say "That outfit, your Queen, it's the dogs bollocks." And she'll say, "Well, thank you very much for saying so. I thought it did look a bit like the dog's bollocks." "Well it does look, and it is the dog's bollocks." And she'll be happy as Larry, however happy he is.

Anyway, so it was… they're not very good at naming Popes as well. They had a run of Piuses, it went like Hollywood. They had Pope Pius the first, the second, Pope Pius the third "The revenge of Pope Pius". Pope Pius the fourth, "This time he's pissed off." Pope Pius the fifth in 3D! "The body of Christ" (mimes brandishing a communion host) "Oh my god, he hit me in the face with the body of Christ!". But Johnny-Paul, he was, um, he was going down to Jerusalem. (American Accent) "He went down to Jerusalem, man, 'cause it was the holy city for the Christians. Also it was the holy city for the Moslems and it's the holy city for the, er, for the Jewish people. It's a bit of a fuckin' mess down there." It is! Three major religions, one holy city. Couldn't they have just spread it out a bit? "Look, you have Akabar, we'll have Moscow, you can have Dover. All right?" "Yeah, lovely." Bit of space. One city, everyone there. Nightmare!

Anyway, he went down there, and he was apologising for things done wrong in the name of God. Shit that happened in the name of God. And we know it did happen, like, um, during the second world war Pope Pius the 12th was supposed to apologise… not apologise, he was supposed to castigate Hitler for being a (mimes quotes) 'genocidal fuck-head'. With bunny rabbit ears. Um, but he didn't say that; he wimped out, and he's been renamed now, as Pope Gutless Barstard the first. Which is good. They should say it's Pope Gutless Bastard the first. Then he did apologise for the Spanish Inquisition - he said it was far too inquisitive. Supposed to be the Spanish Casual Chat. "Tell me, Don Miguel, tell me of El Diablo." "El Diablo is an exciting character. He is one with the ladies. Why do you wish to know?". "No reason, just a casual chat." But it wasn't. It was, (mimes operating a rack) "Tell me, Don Miguel, tell me of El Diablo. If you do not I will play this barrel organ for hours. (to the tune of 'Jerusalem') "Glang Gling Gling Gling… Gling Gling "That was a barrel organ version of 'Jerusalem', which was a British, a British Empire type song. It's a hymn, you know, one that we'd sing in church as a kid, I used to, (sings) "And did those feet Boom Boom Boom Boom in…" you know. And it's got really weird lines in it, and it was 'And shall my sword sleep in my hand'. Not a good idea! You're gonna roll over and cut your bits off, aren't you. And then it's that 'Godfather' scene of (holding things to his face) "Uhh, Uhh, Uhh, Uhh, a head of a horse, and my willy." 'Should my

sword sleep near my bed, but not too close so it cuts my bits off.' That's how the line should go. And, and it ends up with 'And shall Jerusalem be builded here on England's green and pleasant land.' No! Leave it where it fucking is! It's in Jerusalem. It's weird, we sing it. You know if you've ever sung a hymn you don't pay attention to the stuff but it's saying, "And we're going to build it here…"It's all… What is it, Jerusalem 2? The sequel? Fucking leave it there, otherwise people will wake up in Jerusalem and they'll go, "What? Where? Where?"

Monkeys and Guns

Um, uh, yeah. So, so, so that was Jerusalem and..fuck, I was talkin' about organ grinders.
[Mimes playing organ grinder]
Yes, the Spanish Inquisition. 'Cause they always had an organ grinder with a monkey, always a monkey on top.
[Dances, sings] "Bum, bum, bum, bum-bum-ba-da, bum, bum, bum, buh-buh-ba, I dream of you."
The monkey was always the star, really. Ya know, the organ grinder, anyone can do that.
[Mimes playing organ grinder]
Even a dead person. As long as they were Steve Austin, and had their arms plugged into the main.
That should work, but the monkey...that was a fuck..No music, the monkey [dances, sings] "Bum, bum, I love you, I'm a monkey, oooh..."
And Charlton Heston...he, um, yes. Yes, he's had a few run-ins with monkeys, hasn't he? Charton Heston, he did, he did Planet of the Apes, didn't he? And, umm, and he not only played the Charlton Heston role, but he was also all the monkeys, as well. That's what people don't know.
But anyway, he's head of your National Riffle Association, uhh. Because you have a gun problem, and it's because America's worked too well. You've worked too well. It was a good idea, freedom, ya know, the pursuit of freedom...happiness...pursuit of enjoyment? Happiness? The [I have no idea what he says here], I don't know, something. The pursuit of something.
But you pursue happiness. [Mimes stalking with a rifle, with American accent]
"C'mon, ya fuckin' happiness!"
Bang!
"I found me some happiness, I'm gonna shoot it now!"
Bang
"You fuckin' happiness!"
Bang
"You come at me with those big fuckin' eyes, and..."

Bang!
"Oh, shit. I shot my mother. I thought it was a deer. Oh, dear, anyway...well, we'll put some antlers on her, and do a sort of Woody Allen-type bit of stand-up."
Umm...yeah. So, umm, uhh, yeah, so, the gun control thing. 'Cause we've got no guns, Australia's got no guns, you've got 'em all. And you're the Roman Empire now, ya know, there's no other superpower, so you're just out there and we can't catch up. Europe could get there, but it'll take us a bit of time. 'Cause we had it, the British Empire, and we lost it by going "Oh, do you think so?" and, umm...a lot.
And "Oh, really? Have they?" There was a lot of that towards the end of the empire. "Are you sure?"
Umm, uhh, where the fuck...?
Oh, yeah. Charlton Heston. So, Charlton Heston, National Riffle...Rifle Association. Umm, and you have that saying, the, what is it? That "guns don't kill people, people kill people" but monkeys do, too! If they've got a gun. Without a gun, they're pretty friendly. But with a gun, they're pretty dangerous. And they wouldn't be lethal, they'd just be [mimes monkey stumbling about and firing handgun randomly] "Boomf! Ooo! Boomf! Ooo! Boomf! Ooo! Boomf! Ooo! Boomf! Ooo!"
And you remember in the seventies, there was all that, that work we done with monkeys, the signing thing.

[Mimes sign language]
"Hey, you're a monkey!" [Mimes big ears]
"Yeah, yeah I'm a monkey [big ears]."
"So, what's it like, being a monkey [big ears]?"
"Not bad, not bad. What's it like being a human [flips bird]?"
"Pretty good."
"Can I have a banana?"
"No, I have no bananas. On this day."
"You have no bananas? Well, if you have no bananas, I'm not fucking talkin' to you."
[Flips bird, mimes something like a telephone]
"What's that [telephone] mean?"
"I don't know. I just ad-libbed it. Give me a fuckin' banana. Gimme a fucking banana."
"Alright." [Mimes handing over a banana]
"Alright [mimes eating], what do ya want to know?"
"Well, how does the monkey community interact?"
"Ya know, in the usual way. Gimme another banana."
"No. No more bananas."

[Mimes holding a gun with one hand while holding banana in the other]
"I've got a gun."
"You didn't even sign that time."
"I know. We've been able to talk. We've been talking for years. But when you guys turn up, we just go "Oo, oo, oo!" And when you piss off, we go "Well, he was a bit weird, wasn't he?"
We have a posh British accent.
"What do you think, Samantha?"
"I don't know, I don't really like the sight of him..."
"Monkey see, monkey do, yes. I think he's more monkey-doo."

So, what I thought, ya know, is you give a gun to a monkey, and then let him into Charlton Heston's house, and then you lock the doors and then film it through the window. And we'll find out [sporadic applause], thank you twelve people. But we'll find out whether, ya know, it is the gun or they might have to change the line to: "Guns don't kill people, people kill people, and monkeys do, too, brackets, if they've got a gun, close brackets."
And, and the monkey, he'll be just [mimes stumbling and firing] "Boomf! Oo! Boomf! Oo!"
And you train 'em to reload, 'cause that's fair. Ya know, [mimes reloading handgun] ch-cha, ch-cha, ch-cha. "Boomf ooo! Boomf Ooo!"
But you don't train him the full sort of FBI [mimes kicking down door, aiming gun] "Bam! On the floor, on the floor! On the fuckin' floor! You got bananas? You got bananas?
'Kay, where's Charton? Charlton in the other room? Alright." [mimes kicking in door] "Got bananas, you got bananas? Are you Charlton? Alright, ma'am. Thank you, ma'am."
So, uh, we'd watch that, yeah? "Tonight, Charlton Heston with a monkey with a gun in his own house, film at eleven." Ya know, you have to catch that.
Anyway, that's why John Paul II apologized for the Spanish Inquisition. Because Spaniards [mimes cranking the rack]Spaniards were stretched. They were stretched with the rack. "I stretch you, Don Miguel, tell me...confess, confess!"
"What do you want me to confess?"
"Anything, anything at all. Whatcha got?"
And that's why most people in Spain are eight foot, nine foot tall now. It's true. Anyone been to Spain? No. So there ya go.

Crusades

And then earlier than that there were the crusades. The crusades were totally fucked. Richard the Lionheart, who had the heart of a lion as well as his own. He ripped it out of the lion, and the lion was left with a bicycle pump and not much to do. (mimes lion signing) "I'm a bit pissed off." He was going. And Richard, the idea was if he got stabbed through the heart he's still got

his lion heart going and that way he could live longer. (writes on hand) "They didn't believe me."

But they went down to get the Moslems out, the Islamic people out of Jerusalem, I believe it was that. And they were hacking into them, "I kill you! I kill you in the name of Jesus." But the Moslem people, "No! Jesus is a prophet in our religion. We kill you in the name of Jesus." "Do you? I didn't know that. Jesus in your… oh right! Well I kill you for your dark skin, for Jesus was a white man from Oxford." "No he wasn't! He bloody was not! He was from Judea, dark-skinned man, such as we." "Really? Look, we've come all this way… Would you mind awfully if we hacked you to pieces? Just for the press back home."

So I think a lot of battles happened that way, you know. Alexander the Great, just steaming through Persia - took out Darius the third as we all know. And then he ran on… (someone heckles) What? Who? Just shut up, will you. I know one or two people have heckled, but I will kill you. If it's in the middle of a flow… what was I saying? Oh, Alexander, yeah, Alexander steaming on, and after a while his army's going, "Hang on. Alex, I think we lost 'em. You know, I don't know where we live any more, and we've killed most of the people we've met. So would you just like to chill out." And Alex is going, "Look, I'm 32, I'm gay, I'm on a roll. Let's go!" On you go.

Jesus in Religions (Pt. 1)

Yeah, and Johnny Paul was looking for a coming-together, I believe, a sort of, uhh...syn...synergy between the five, the major five religions, being: [counts them off on one hand] Christianity, Judiaism, Islam, RCA, Sony. [pauses] Buddhism and Hinduism.

Ya know, because apart from the two silly ones, they've all got Jesus in, yeah? And I'm not gonna tell you about the silly ones...if you think, "Ooo, RCA, yes. They're in the Middle East, aren't they?" And, uh...

'Cause if you can't work out what they are, you're probably the person in the plane who watches when they do the belt bit. [mimes putting on a seatbelt]
"Oh, right, ahh."
'Cause if you can't do the belt bit, that should be a test before you get on, surely.
"You know the belt bit?"
"Ahh..."
"Here's a belt, try it."

[mimes the attempt]
"Oh, fuck off."
Ya know, 'cause, 'cause if it goes down, you're gonna be the person going, "I can't get out of it! I can't...where's...what's this?" [mimes reaching for oxygen mask] How...strap it to me ear? Let me fly the plane!"
"Fuck off!"
Anyway, Jesus, Mister Jeezy Bee, the historical figure Jesus, who was called Joshua by the, or Joseph, by the, uh, the people, I think, and then Jesus was the Greek name, or something like that...I was watching [again, I have no clue] the other night. And, umm, and uhh, he was...he's in, he's in Christianity. Christianity is his best film, yeah? That's, that's where he was the Son of God! Starring Jesus as the Son of God! Where he said that famous line, "Take your hands off her, you bitch!" [mimes robot walking]

And then, then he blew it out the air-lock, yeah? Or is that Aliens? 'Cause they're very similar, Christian faith and the film Aliens. Very similar. And then there's, in the, in Islam...Jesus is a prophet. I didn't realize this, but Mohammed's top prophet, he's top dog. And then Jesus, like second prophet, he's like left back, in football. And Mohammed's striker, he's going [mimes kicking a ball] knock 'em in the goal!
"Go, Mo! Go, Mo!"
And Jesus, like left back, "c'mon, c'mon" [mimes kicking ball] "Mo, take it up! Abraham, on the left wing!"

Americans
This is football I'm talking about here, which you call 'bananas', and you're reluctant to play.

But you play baseball. The World Series. And you've won every year - America's won every year in that (gives a clap) Well done America! That's great! It's impressive in a world event for America to win so many years, so well done to you! Maybe one year a country other than America might win, but I doubt it, you know I doubt it! And if you go to a game you have that thing going (roughly the baseball organ tune) "Nah, nah nah nah, nah nah". Someone playing on an organ, going "Nah, nah, nah, nah." And you do know that's shit, don't you? That is shit, isn't it? Or do you sit there going, "Ah the wonderful tunes of our great composer Jeff Crap-in-the-head." And obviously not the same guy has been playing at all these places. There must be young people coming in - music students. (mimes music student arriving for day 1 at the baseball. The teacher starts playing) "Nah, nah nah nah. Nah, nah nah nah." "Well, I hear what you're saying, but what about (plays it jazzy) "Nah, nah nah mena mena badaba…" "No,

it's just 'Nah, nah nah nah, nah… (up a tone) nah, nah nah nah, nah'. "Well I quite like 'bananamana." "No, you can't. It's 'Nah, nah nah…" "Well it's crap!" "I know - but no-one else has noticed."

Can't you just kill them? You have the guns!

What's going to bring down America? If you look to the Roman model it's just America. 'Cause you know, you've got all the guns in the world now. We've all banned them, and you've said 'Yeah!". Even the IRA are saying, (Irish accent) "We don't want any more guns in Northern Ireland right now, 'cause we had these guns and…" Because they've been doing the agreement for ages… Do you get this? Do you know there's other countries? Just checking. It's just sometimes you have to go through a fair few channels to get any… "Meanwhile in Yemen - in California…" Oh fuck! But yeah, 'cause in Northern Ireland, you know, the Protestants and the Catholics were going…well the IRA was going, (Irish again) "If you just sign your name on the declaration there we will be taking our hands off the guns right now. If you could just put your signature there…" (also Irish (someone else)) "We will sign this piece of paper if you'll take you hands away from the guns. Just take… The signature is so close to going on to the thing, if you could just remove…" (other Irish) "I've got my nail on the gun now, that's all I have. The ball is in your court: if you could just take - put that ink into that thing. It's hardly a nanometer away. If you could just fucking take your fucking finger away." (other other Irish) "I'm dripping the ink down there, I'm putting the ink on - it's not actually making any sentences yet but I'm… All right! It's all fucking off. Forget about it."

Jesus in Religions, Pt 2

(normal but puzzled voice) What was I talking about? (slight help from the audience) Oh yeah, Jesus, Mr Jesus (to heckler) I don't know what you said, but thank you.

So yeah, he's in that, he's in that. He's in the Moslem faith. In the Jewish faith, Jesus is not quite in it 'cause the old testament ends, and he's right at the beginning of the new testament, but he's just waiting there: (North London accent) "Hello… Can I come in now? Can I just come in for a curtain call, you know, just at the end? Ah, shit!". But I think the Jewish historians now do admit that Jesus was around at the time. You know, he was, like, with the band. He was, like, with the Pharisees… (North London again, trying to get into a club)) "Yeah, my name's Jesus - should be on the list… Jesus, Jesus. I'm with the Pharisees. Yeah, the Pharisees… Jesus, son of… Jesus McJoseph… All right, I'm on. Thanks. Hey, how're you doing? Harry, Jeff."

And then in Buddhism he's a friend of Buddha! I didn't know this. He's a friend of Buddha. He's like Buddha's baby brother Benny. Something like that. So that's good. And Buddha isn't actually Buddha. I thought Buddha was the little - was the big fat guy, but Buddhism means 'enlightenment' I believe. I don't know who the fat guy is. And then there's a thin guy called Siddhartha, who started it all. And it's not 'Sid Arthur' like an East End of London (does accent) "'Ello, Sid Arthur 'ere. Apples and pears, dog and bone, the middle way, that's what I think. Wotcher want? Couple a pound of raspberries? No problem, there you go. Buddhism: take it or leave it." It's more… there's a lot more aitches, you know, it's 'Siddhartha' with silent aitches and stuff like that in it. Which is great.

And then he's in Hinduism as well. There's 200,000 gods in Hinduism, and he's got to be in there somewhere. And they've got gods like Shiva, the god of creation and destruction, which is a good god to be. 'Cause you can go (sound of creation) "'whomp'. What do you think? Do you like that? You don't like that? (sound of destruction) 'whomp'". If you're just the god of creation you're going "'whomp' Do you like that? You don't. All right, I'll put it in the garage". (looks around) "Shit, I haven't got a garage. 'Whomp'" (puts thing in newly-created garage).

Jesus and the Dinosaurs

So in the Christian faith God created Adam in his own image, yeah? So that was good, but 65 million years before that God created the dinosaurs using the image of his cousin Ted. And Ted was not the black sheep of the family, he was the huge fucking monster of the family. And there must have been God, I mean it's not in the Bible, is it? It should have been mentioned somewhere around Genesis. You'd think God would grab someone's arm - some scribe who was copying out and saying (forcing scribe to write) "…but before that there were dinosaurs who were a bit crap, so fuck 'em." Not in there, which could mean that, because dinosaurs were discovered in the 1700's, 1800's, somewhere around there, maybe it is a philosophy, and some bloke with a beard doesn't live upstairs… maybe. (sings) Blasphemy… Blas for you…

So I think under the logic situation God - Captain God with the big beard - he must have created the dinosaurs. And Jesus must have asked a few questions, like "Dad, dad! What are these dinosaurs? What were they all about? Big hairy…" well, not hairy, were they. "Big slimy bastards. Teeth. Small hands - what's that, for playing piano?" Brain in the head, a brain in the bum! What's a bum brain for?" (James Mason voice) "Well I'll explain to you, Jesus. What I did was I created the world in seven days. Then on the eighth day…" (normal voice for Jesus) "Dad, are you going to do this James Mason impression all the way through?" (mimes peeking through blinds during applause) "Be quiet, you cherubim and seraphim! Sorry dad, they're

very noisy up here in heaven. I'll just let the blind down. (mimes this) All right, go on…" (James voice again) "Well, as I was saying…" "You're not going to do that James… Do you real voice." (high pitched weird voice) "My real voice is a bit weird." "All right, do the James Mason." (James again) "Well OK. So if I do this crap it's not my fault - no, it's not his fault." (Jesus is confused) Er, yeah, but I don't know what you're talking about." "All right, forget that. Anyway. On the… who am I, quick? Oh yes. Created the world in six days, and on the seventh day, rested. Eighth day I actually rested as well. Ninth day, rested, 'cause I fucking had just made a world, you know. Tenth day, rested - actually I rested from then on, really. Fourteenth day I decided to smoke all the marijuana I had created, just to test the first batch. On the fifteenth day I decided to smoke all the opium I had created, just to test the first batch. And on the 309th day I woke up again, and I decided to create 500 huge monsters that I'd seen just the night before." "Dad, did you have to make them so stupid?" "Well I didn't know what I was doing, I was off my tits."

But then Jesus had to go down onto the planet Earth and preach the word of the Lord to the dinosaurs, and he was not happy about that. "I'm not going down there!" (James again) "You must go down there, that's your job. That's what the son does." (JC) "Oh for fuck's sake! What does mum think of all this?" "Well, I think she agrees with me. It'll be good character building stuff." "Just 'cause she's an elvan queen." "What, Galadriel?" "Yeah." "My wife?" "Yeah." (pause for audience reaction) "No-one's going with it." "All right, they don't know who she is, dad." "No." "All right, I'll go down". So he goes down, and he goes in the world and there's dinosaurs everywhere (mimics dinosaurs?) "Raargh! Wuurgh! Larrgh!" Said Jesus, trying to blend in. And he goes into a dinosaur bar. (mimes batwing doors) Soon as he walks in all the dinosaurs stop what they're doing. (mimes dinosaur playing piano, turning to look, then carefully closing the piano lid) other dinosaurs playing cards. (mimes dealing cards, sorting hand and finally bidding) "Rarrh!" And Jesus says, "My name is Jesus, I'm the son of God - in one religion". And he says, "I've come to read you the stuff from my father's book, that we're hoping to get a publisher for. It's called the holy bibly. We may change the pronunciation on that. But we think a bibly is what people should have. Have a bibly, sometimes maybe in the future people have biblys in all the hotel rooms in the world. The could say, "Look, look at the bibly." And people will pay attention.
"Anyway, these are just some ideas, you know, they are all rough, that my dad had. 'Blessed are the meek, for they shall inherit the earth.' (dinosaur) "Raarrgh!." "All right, we'll cross that one out. 'Cause they won't mind." (becomes meek person who has just got the news) "No, no we're fine, really, that's fine. Not inherit the earth? Oh, right, we don't need any…" (JC) "Do you mind if you just don't inherit the earth? We'll do 'Blessed are the meek' and that's it." "All

right. Do we inherit anything?" "No. Well, maybe on old picture of an aunt." "Well, we're all right with that, thank you."

'Cause the meek have had a hell of a time, as Python talks about. But you'd think: the meek, they were supposed to inherit the earth. You'd think, No! They should be having meetings all over the world saying. (angry meek person) "Well I'd like to call this meeting to order. Has anyone inherited the earth? "Well I inherited a car from my aunt, a Ford Cortina." "Well that's not exactly the earth, is it, Simon? I think we should pool our assets and get guns. That's the only thing people pay attention to. 'Lock and Load! What do we want? We want the earth! When do we want it? Now motherfucker! (mimes machine gunning) Oh, you want some do you? Come on you bastards, it's our fucking earth!" (film trailer voice) "The Meek! They want it All!" (fast disclaimer voice) "Don't watch this film if you are on IV prophane. If you're legs are nailed to your mother. If your jam lives in your…"

"Anyway" said Jesus. "Right! I'm back here" said Jesus. "Yes… What about, not 'Blessed are the meek for they shall inherit the earth', 'Blessed are the huge scaly monsters, for they shall doubtlessly inherit the earth - unless something awful happens with the temperature."

And suddenly an archeopterix came screaming out of left field and took Jesus' head off 'Floomp foodoomp foodoomp!' And Jesus goes back up to heaven with his head under his shoulder, saying, (uses hand to mime speech) "Dad! Dad! They're a bunch of bastards!" (James again) "Well what happened?" "Well, they took my head off! I have to talk with my hand now… That's what I have to do noooow!" "Well, what a to-do. I'll turn the world thermostat down to nought degrees Kelvin." "Minus 273 degrees Centigrade?" "You been at the physics books again?" (was accidentally miming hand-talk) Ooh! Sorry, I thought I was talking with my hand. (James again) "You been at the physics books again? Oh yeah, well, your stepmother would be proud."

What?

So he killed all the dinosaurs, God killed 'em all. Then he went down there, and he took all the dinosaurs, and he put each one inside a stone. But then God seemed to wait 65 million years doing this: (mimes hanging around not doing much, singing scat) "Doo doo Dooo, doo doo dooooo, ba ba baaaa."

Awesome Universe

So that's why I don't swing with the whole Christian thing, 'cause it's got this 65 million year gap that doesn't make sense.

And the universe is unbelievable. I mean our galaxy, the Milky Way, a hundred billion stars - a hundred billion stars! We wouldn't count up to a hundred billion. We could count up to a hundred billion, but we would not. They have clusters of galaxies, and then there's big, big bits of nothing, so it's awesome, yeah?. The universe is awesome using the original version, the meaning of the word awesome, yeah? Not the new one which is sort of for socks and hot dogs: "Hey! Red and yellow - awesome! You got red and yellow socks, they're awesome!" You know. But if they were you'd be (gasps). I saw an advert for 'awesome hot dogs, only $2.99'. If they were awesome you'd be going, (gasping for breath) "I can not… breathe for the way the sausage is held by the bun. It is… it is speaking to me. It is saying 'we are lips and thighs… of a donkey. Please eat us… but do not think that we are lips when you eat us, otherwise you'll throw up'." Which is true! It's awesome!

America needs the old version of awesome, because you're the only ones going into space. You've got a bit of cash and you go up there, and you need 'awesome' because you're going to be going to the next sun to us. And your President's going to be going (American voice) "Can you tell me, astronaut, can you tell me what it's like?" "It's awesome, sir." "What, like a hot dog?" "Like a hundred billion hot dogs, sir. Sir, it's the dog's bollocks, that's what it is!"

We don't go into space, We don't go into space. You do. In Europe we send up tin cans - that's no fun. It's got to have a 'ooh ooh' and tin cans we don't care about, but you send people up, you know, and you send things to Mars… that sometimes get there. (has a quiet chuckle behind his hand) It's just, you know, 'cause we didn't.

But you had the metric and the imperial system on the calculations. 'Cause in America you had the metric system for two weeks, it seems, in the seventies. Carter said, (very bad American accent) "Well, here's the metric system… you want a metric system?" Not with that accent, but, you know. 'Metric system'. And you seemed to go (mimes a hunter with a shotgun) "Hey, get out of here with your goddamn Commie metric system. Comin' in here. Hey, see what we got? We got a metric system. We got the outlaw Josie Wales with a metric system. Yeah, yeah, he's sharp. Oh, you watch 'im. He's got those millimetres and centilitres - and millipedes. Full of insects they are, Communist insects!"

And you got rid of it! You had a look at it… you sort of played with the metric system like this (mimes stirring up something at arm's length, then throwing it away). And all because of that this little machine went 'Zwoom'. All the little microbes and all the little technological things in that thing going to Mars going, "Wasn't that our turning?"

So anyway there was the big bang of course, the Big Bang theory: everything exploded, we're expanding at this very moment. Then it's going to contract, come back, and do it again. How many big bangs have there been? Seven! Well, you know, we don't know. And the chaos theory. I go with the chaos theory, I like it because shit happens, yeah? And that's the one that seems to explain it to me. The explanation is: there's no explanation - 'cause shit happens! But with a sort of spiritual, you know, thing on top. "Hey good luck." "God speed". "What speed is that?" "I don't know. 45. Under the speed limit." "What, go slow, you mean?" "No, I mean fucking fast. God speed!" (mimes planting foot and makes racing engine sound) God with a big cigar, lot of hair (more racing engine and a middle finger) "Fuck you, buddy!" I think that's God speed, isn't it? (sound of passing car) "Was that God?"

Yeah, so the chaos theory, the god Chaos. I believe in the god Chaos - I would believe in the god Chaos, you know, if he was around. I think he's not a god with a plan; a god without a plan! A god going, "What? Me? I didn't know!" And he lives in a caravan in deep space. "Do I? Is it? Oh, right. What? Just trying to make a flan here, can't get the pilot light on. (audience applause) You don't need to applaud too much in this. I kind of like it if on the video there's no applause at all, and everyone goes "Fuck!" You know, just because sometimes when applause happens I keep thinking, "Oh, I should go." But thank you… no, don't applaud.

'Cause at the Oscars, that's something American, you can applaud yourselves. You shouldn't, you know, because the Oscar's going (American accent) "And nominated is this guy." And he's there going (mimes applauding himself). In Britain we can't do that. When it comes to your turn you put your hands and you nail them to the floor. (British accent) "No, sir, I will not applaud myself". It's like carrying out things in doggy bags: we can't do it in Europe. We just can't. Europeans come over and you just can't. Because sometimes someone has one bite of a thing. "Ahh, can you bag that?" And we go, "What? Ugh! You're going to eat that later? Ugh! You're going to take it home? Ugh! It's just easier to say, "Could you just throw that somewhere, against a wall.

Anyway, so, so yes, the god Chaos is there, and he has a son. The god Chaos has a son called Kelvin.

"Kelvin!" "It's fucking freezing outside, dad." "None of your physics jokes". "All sons have physics jokes, dad." (the audience love it, sort of) "They groaned at that one, do you realise that? The whole bloody audience groaned, it's not even a groaner, it's the weirdest fucking line I've ever heard: 'all sons have physics jokes'." "Someone clapped there, dad." "Well just… ahh, forget it. Anyway, I can't light this pilot light. Trying to make a flan." "Oh, you've just got to lean…" (sound of explosion) And suddenly the whole flan went up. "Ooh, that's the big bang, that's the big bang. I've done it!"

And the flan flew off in different directions, and gradually cooled and formed stars with planets. And the god Chaos put arbitrary things upon them, like helicopters, jam, radioactive peanuts, socks and spaniels.

But human beings: we've done OK, you know, over the years. We've made things like the spinning jenny, the spinning arthur and the spinning bernard. And the spinning jenny was more successful, but she had a hell of a time, "Hey! Fuckin' hell! Let me go!" That's a fucking weaving joke. All the weavers got it.

Talk to the Animals

Anyway, but, you know, whales, they're intelligent. They do whale song. (makes wah noises) We don't know what it means, but I think whales are travelling at 78. They're travelling at 78 speed, and if we take 'em up to 45 speed we'll find they're actually going, (winds up from wah noise to sing…) "I love you ba-by and if it's quite all right I love you ba-by, what a night, I love you ba-by, trust in me when I say." Yeah, they're DJs you see: DJs of the sea! 'Cause sound travels well in water, and they need a big PA to be a DJ but they've got their whole bodies. Yeah! It works, doesn't it! (DJ voice) "This next song is going out to all the goldfish down by the Azores. "I love you ba-by…"

So they're intelligent, and dolphins, they're intelligent, 'cause we all saw the documentary 'Flipper'. Dolphin came up going (sound of ratchet screwdriver supposed to be dolphin) "What's that? What's that, Flip?" (dolphin) "Chiang Kai-Shek is having trouble…" (dolphin) "… Mao Tse Tung has taken over mainland China…" (dolphin) "… Chiang Kai-Shek has retired to Taiwan with some of his followers…" (dolphin) "… Where they will have a complete disregard for international copyright rules…" (dolphin) "… Is that what you're saying, Flip? Or do you want fish?"

Because every time, every episode of Flipper he'd say the same thing - always having a problem (dolphin) "What's that? A boy trapped in a well? Trapped in water! (starts miming

playing charades really fast) Three boys, three boys fell out of a ship, out of a ship. A small ship? A big ship? Two syllables - big ship, big ship, small ship… sounds like…sounds like 'The Deep', a bit like 'The Deep'? Bit of shark? Jaws? (Jaws theme) Daah dah, daah dah like that? What? Who? 'Gone with the Wind! 'Gone with the Wind! OK!"

And they were all like that. There was 'Skippy', (kangaroo noise, like tut-tutting) "What's that Skip? A boy trapped, drowning in the desert? Drowning in the desert? Ill? He's in a sandy place? (kangaroo) "What? He's ill, he's got a bad leg? (more kangaroo) "What? 'Gone with the Wind?" And 'Lassie' as well. (barking sound) "Woh woh woh." "What's that…" You know, Lassie, Flippie, Skippy, all that 'e' sound. Except for Flipper. It was supposed to be 'Slippie', you know, but they fucked it up. Bastards! Anyway.

And then there was seals. Seals are not intelligent, you know - woah, I'm not sure, but they're good with balls, aren't they! Seals are good with balls, and there's no logic of it. There are no balls in their natural environment, in Antarctic, the Arctic, the allararctic, ta ta tarctic, arcticartic, latalarctic. There's just no fucking balls there, are there? There's no… they flip out onto the thingy, you know, the ice floe, and they're not going, "Where's me ball, eh?" But in an aquarium, in a dolphinarium, in a sealarium, they're fucking amazing (mimes great football ball control skill) "Goal!"

But you never see a seal that's bad, do you? You never see a seal go, (mimes seal with poor co-ordination missing easy passes) "Yeah, yeah, oh. All right. Sorry I didn't… It's just not my thing. Count three then I'll…" They're just phenomenal. I think that was god or mother nature or the god Chaos saying (James Mason) "OK. Seals: give them blubber to keep them warm, fins to move 'em along, slippery slidy shape. Good with balls I think I'll put in here!"

And it could be other animals have secret things they're good at. Like tigers might be good with banjos. No one's thrown a banjo to a tiger. (mimes tiger trying a banjo, and being a natural) Plunk plunk plunk… (breaks into fast bluegrassy thing and sings in hillbilly voice) "Woah! I'm a tiger." So that's seals.

And swans can kill you with their arms, apparently, but I don't know how they do it because it doesn't quite work (mimes odd karate). I think it's their beaks. I think they sharpen their beaks and then "Whoomp!" they take your head off.

Mad European Cows

And cows, our British cows, the old ones, they could kill because they had the mad cow disease, you know. We found they went mad, they went totally mad, because they were fed cows. They were supposed to eat grass, yeah… remember that: 'Cow eat Grass'. But they were being fed cows. A cow was fed to a cow, and that cow was fed to another cow, that cow was fed to another cow. And just like the Russian doll thing instead of a herd of cows you had one huge Zeppelin cow. Who was mad! And then the farmer filled that cow full of helium and took it to market on a string. Just to show off. And cows are herbivores, they don't even eat vegetables, they just eat herbs. Parsley, sage rosemary and thyme.

Because they chew the cud, yeah, they chew the cud. They take food in, they partly digest it; they bring it back up as sick and they chew that. But you know what sick tastes like when it comes… you know, when it goes 'eeugh!' But they never show that in their eyes, do they? (mimes poker face chewing) Whereas if we were chewing we'd be going… (mimes chewer who is not happy with cud at all) But they, they've got discipline, cows, they're trained. They're just like dancers in that way, yeah? Dancers, again, they don't show it in the eyes, but this is when they're on point, you know. The pain, the strength… Keep that strong thing. Not… they don't chew their own sick, dancers. It's just the discipline thing. Cows and dancers are very… OK, it's a bit weird, but it's true.

So anyway we killed all our cows. We had three cows left in Britain who were not mad, "Are you mad?" "No, sir!" "Count up to ten in German." "Eins, swei, drei, fier, funf, sex, seiben, acht, noin, zen." "Count down from seven in French." "Ahh, shit! Sept, six, cinq, quatre, trois, deux, un!" "Yes, well done! You cows are not mad. And you're fit and healthy enough to be shot for food."

So cows were back on sale, well, beef. And the European government said 'yes' to British beef, but the French government, being kind of French (and I do like the French but they can be kind of French) they said, (outrageous French accent) "Well we have our own scientists, and even though we are supposed to obey the European government we don't want to, because we don't like your beef no way no how. And I don't know what you've done, you cook it really badly, you know. And we call you British people the 'rosbifs' and that's very funny."

So, a huge war of words, that old hatred thing, the hatred between the English and the French, it was dug up again. Because it's a historical thing, up to the nineteenth century the English hated the French. Then in the twentieth century the English started to hate the

Germans - as we began to move alphabetically through the map of the world. Now, the year 2000, we are fine with the Germans… but the Hungarians are pissing us off.

But yeah, and it was all this thing going on, the right wing papers in Britain, they loved it because you could sell all these papers, (pompous English voice) "You Frenchy Froggy, Froggy Frenchy. Our beefy, lovely beefy. You Frenchy Froggy!" This was a Times editorial piece.

And then someone found out the French cows eat sewage, they are fed sewage. Poo! They eat poo! And they've got four stomachs, cows, so surely one of those stomachs is going to go, "Hang on, I've seen this shit before!" Yes siree bobby!

Hatred and Sharks

So, oh it was awful. All this shouting and screaming. So I was asking the audience, this hatred thing, a very powerful thing - a lot of wars have been fought with hatred. A lot of battles've been fought, not just because they've 'come all this way' but hatred's the engine there. So I was saying to the English, "Do you hate the French?" They were, "Yeah, we hate the French!" "So what about the Welsh?" "Oh yeah, we hate them!" "Why?" "No reason!" "And the Americans?" "Oh yeah, we hate the Americans." Everyone hated the Americans. Sorry about that, I just thought I'd… Just passing on information, all right? I'm just the messenger, I am Joan of Arc. So I can't tell you here, because I don't do active research - I do passive research. The easier version where you let the research come to you. "Come on, research. Come on, research." With the tele-control, "Come on… Oh, a programme about sharks." And then I know about sharks, you know. I know if you kiss 'em it disarms them, that's what I know. Apparently. So you can take that with you. Next time you're sliding down a shark's gullet then just give 'em a big snog on the nose. You know, as a last resort. It may work. And he may go (mimes shark spitting you out) "Bye bye, Mr Sharkey!" Or 'Toothy'. They never had, like Flipper, they never had the shark that did that, did they? (makes grinding shark noise) "What's that, Sharky? Three boys fell out of a boat? They're drowning? You've already eaten them? You're no fucking good, are you? Bugger off!" (sings) "Sharky the friendly shark, but not too friendly."

Greeks

So, yeah, then there was the Greeks. Socrates, he was great. He invented questioning. Before Socrates everyone sort of went, "Yeah, suppose so." So after Socrates, he taught Plato who's, I'm sure, in a documentary somewhere and he taught Aristotle. Aristotle, said "The sun goes around the Earth" Wrong! Wrong! But in his day you didn't have to prove a

theory. You know, nowadays if you say, "I think that soot is the elixir of life, if mixed with water," then you have to say, "Well, prove it!" "I will prove it, with string and iodine and a note from my mother." But in Aristotle's time you could say, "the sun goes around the Earth" and they would say, "Well done! That's a theory. Fantastic! Just a few photos, all right? Good to see you."

Alternative Olympics

And then after the Greeks there were… Well the Greeks, they invented the Olympics, didn't they? Ah yes. In fact, there was the battle of Marathon. The battle of marathon happened, and then this bloke, he ran 26 miles, the length of Marathon, and then he said, "We won the battle of Marathon!" And then he dropped down dead. Now if you'd lost you could understand that, 'cause the conquering army'd be after you, and they're going to take out that next city, yeah? So you run, run, run, "They're coming… oh fucking hell!" You know. But if you've won, surely you just saunter down, you don't run. You get in the car, you get some naked people with you, you take a lot of drugs, "Hey! We fucking won! Three nil!" And you live forever. Surely!

All right, so it's true but not funny, that's what you're saying. OK.

But in the Olympics, in the last Olympics, in Britain we didn't do very well, got no gold medals at all, which pissed me off. But we're setting up a British Olympics, where each and every event is a British event, like the British hundred metres, "Excuse me, pardon me, excuse me, pardon me, excuse me…I think I was here first!" We should win that.

And then, performance-enhancing drugs are banned at the Olympics. OK, we can swing with that, but performance-debilitating drugs should not be banned. Smoke a joint and win the hundred metres and fair play to you! That's pretty damn good! Unless someone's dangling a Mars bar off in the distance, you know. Impresses the hell out of me. So I think we should have a stoned Olympics, I think there would be a… we'd like a stoned Olympics. If you get ten runners who are off their faces it'd be great (mimes runner off face) "Hey you… Oh, up there, right. I was gonna go down here…"

The stoned Olympics that starts… where people are tested for drugs, they are drugs tested, to make sure they have taken enough. And if they haven't they are banned from ever taking part in the stoned Olympics. They start off in Athens, where a joint is lit (mimes smoking plus trumpet fanfare) a huge Camberwell carrot, and then they run the three feet to the next athlete, (mimes handover of joint with another fanfare). They've all bunched up, and all the runners are kind of… (mimes people upset at waiting) … some of them already rolling their

own. So there's fucking lit candles going in all different directions, all over Europe. Until you get to Amsterdam! Where the final athlete runs into the stadium and he runs up to that crucible where the eternal flame is lit, and he gets in and falls asleep.

And then the special opening happens with all the colours, and brightly painted children run out - having recently eaten hash cookies - and fall about laughing, and everyone goes, "Fuck, it's amazing! I've never seen anything like this!"
And the Games are not like the normal Olympics, where you get up a six in the morning and train hard and you run a race, but it's more you get up at two in the afternoon, Get down the track, a monkey with a gun starts everything (makes gun shot sound) takes out one of the competitors just for fun, and then you'd get a slice of pizza and you're off, on the hurdles (mimes a hurdler with a slice of pizza carefully negotiating the hurdles while eating). Each event would take about three hours. The high jump, where people would be running up going, "You've got to be kidding! How do you get up there?" Long jump: they run down, they fall into that sand pit. Best shape wins. Pole vault: they've got to get that pole and throw it over the bar. Javelin: a very dangerous event (mimes badly thrown javelin spiking someone) "Oh, sorry mate! Nothing personal. Is it a clean break? All right, do you want to just… can you run? If you run with this over there I've won, you see."

And the final event would be the marathon, the traditional end of the Olympics, where thirty-five runners from different countries run out of the stadium and are never heard of again.

Highlights of History
But then… So the Greeks started that, but then the Romans came and they had stuff and aqueducts and viaducts and Marcus Aurelius. And he wrote a meditation on the Stoic principles, and the Stoics are great because you could poke 'em with a stick and they wouldn't care (mimes stick poking) "Hey, are you a Stoic? Hey, are you a Stoic… (mimes someone doing their best to endure being poked, but not quite making it) …You're not a Stoic are you? You don't like…" "Would you stop doing that." "You're not a Stoic. A Stoic wouldn't say do that! You don't like it." "Just fuck off will you!"

Like the Spartans had to stand in underpants with spears, on guard duty. There must've been some Spartans going, "I'm fucking freezing!" "You are a Spartan, you will stand in your underpants." "I'm not a Spartan, I don't think I am a Spartan. Genetically I think I'm a comfy man. I should be in an big armchair with an enormous duvet."

But then the Roman Empire fell - like this: "Ooh shit!" And we went into what historians call the 'Stupid Fucker Period'. Where everyone was, "Aah, I dunno! Is that a Roman Road? Can we eat it?" And then we had the Dark Ages where… "I can't even see! Who are you?"

And we had kings in England like Ethelred the Unready. What did he do to be called that? (voice of a lord) "My King, the ambassador from Pru…" (King) "Yeah, just five minutes, all right?" And we had Edward the Confessor, a king called Edward the Confessor. What the fuck did he do? (lord again) "My King, your stateroom has been…" (King) "Yeah, that was me." "But they trashed and they broke…" "Yeah, I think I did that." "But you weren't here, you've just come back!" "I know. I think I came back early and did that. I was in one of my things."

And then it all bottomed out with the Renaissance period. The Re - naissance (adds French 'r') rre - naissance. French for 'rebirth', renaissance. And that's why most of the renaissance period happened slap-bang in F… Italy. And… but they had a French name that gave them a certain 'je ne sais quoi', a certain 'savoir faire', a certain 'détente' a certain 'Jacques Girac', a certain 'cul-de-sac', a certain 'pomme de terre', a certain 'vie de la Dordoigne'…Fuck it.

Anyway, Galileo was there, Galileo, Galilii, Galilorum, Galilis, Galilis, Galilis. Who was a declension. And he looked at the stars and said, "I think, I think the Earth goes round the sun." And the Pope was overjoyed at the truth of his words. And put him under house arrest for 20 years. That Pope has been renamed Pope Shit-for-brains the ninth. But Galileo had his children. His children would run in and say, "Galileo, Galileo, will you do the fandango?" (bops to unheard music) "Thunderbolt! Lightning, and very very frightening. Donner, Blitzen, cabaret schnitzen. Grumpy, Dopey, Sleepy, Fart-face… Smack-head. And Kenneth." Yeah.

But they were great! The renaissance period, they were active in many different areas - pushing it away in many different places. Like, uh, who was that guy? Raphael! Not only a hairdresser, but he did coffees as well. Michaelangelo, a painter and a decorator. And when the Pope said, (Italian accent) "Michaelangelo, I want you to paint the Sistine Chapel." He said, (working class accent) "Yeah, no problem. I'll use these rollers, I'll do it in beige… uh, stipple effect you know, and two days we'll be sorted." "No, you get me wrong. I want a picture with the Holy Father, the Jesus Christ and lots of little fat kids with wings." "What about beige, stipple effect, two days? I'll be out your hair." "No, I need a painting that takes ten years to make, and Charlton Heston he do a film about it, with different hair, and…" "All right, blue, stipple effect, two…" "You fuck, you keep saying the same punch line. It does not work. You cannot say stipple effect! No-one knows what stipple effect is." "Neither do I."

And then, of course, Leonardo da Vinci, who did the Mona Lisa with the enigmatic smile, which is glum in fact, isn't it? That's glum! Enigmatic's just a big word that's all glum. She's glum, she's… And they X-rayed the painting and there's different earlier versions underneath it. The first version of the Mona Lisa was much more (mimes very big smile). Happy Lisa! The second one was (mimes sexy look) Sexy Lisa! And the last one was Moaner Lisa, "You fucking finished? Have you fucking finished? Fucking - I've been here 15 fucking years…"

But he did other paintings, like he did that guy in the bowler hat with an apple in the face, that's his. And the one of lilies which is all blurry, that blurry lily one. And he did a couple of Pissaros, one or two Lautreqs.

And he also made weapons of war, and pictures of anatomy. And he invented a helicopter that did not work. And so did I! Yeah, did not work! I accept your applause for my crap invention. For it had a lawnmower engine, it was made out of wood and string, and it went under water. My helicopter went under water… on paper. But then the paper would get wet and, you know, a helicopter that just exists on paper - it needs to fly in the air. And I'm trying to make this work as a joke… and it won't.

But in that Venn diagram of helicopters that do not work there's me and Leonardo da Vinci right in there. I think that's quite nice… (mimes the two of them being buddies) "yeah well, Mona Lisa? No, I wouldn't shag her!"

Who was Venn and his diagrams? Was he the most boring child ever? (upper middle class accent) "Father, I have my foot in your bedroom and also in the hallway. As you can see from my diagram I am not only in the bedroom, I am also in the hallway." "Venn, fuck of out of this house!" "All right, father. But I am outside of the house but my hand is in the window and my foot is in a grapefruit. As you can see from my diagram… (mime of patricide) Father, me and Socrates…both died."

Well, Socrates was killed - by his own people. He was, 'cause he questioned everything. You'd go 'round his house, "Uh, Socrates. Nice house!" "What is this house? Is it a house? What is a house a house? Is it made out of wood? Is it made out of steel?" (not even believing himself) "Out of Steel!" (back to Socrates) "Underground heating like the Romans?" "Just chill out, will you?" "If I'm out of the house am I chilling out? Am I chilling in if… (Socrates gets it, but continues) What is a sword? Is it made of folded metal? If I die on the floor can I get up in these heels?"

Yeah! So. But the Renaissance period - it was good, it was good. It was active, it was exciting for many things happening. Good film, you could make films out of it, you know, because there's - there's sex and death, the Borgias, the Medicis and Machiavelli wrote that book 'The Artist Formerly Known As'.

World War II

World War 2, that's probably Europe's biggest film: 'Saving Private Ryan'. The Americans steamed in, of course, as you know, and they were looking for Private Ryan, Private Ryan. Where was Private Ryan? It would have been nice to have had a British soldier in there somewhere in that story, as we came in on D-Day, after four years of war it would have been nice to show a British soldier. Maybe we could just look 'round the edge of the frame, "Hello! Hello, I'm a British soldier, this is a Canadian soldier here, Free French, some free Polish. There's Australians and New Zealanders, there's some Indian soldiers, South Africans. All been fighting here. What's the name for us? Oh, The Allies, that's it - The Allies, Hello, hello. How're you getting on? Yeah, don't want to interrupt your film but, you know, just… if you could swing the cameras over the lads all on Gold and Sword and Juno beach would like to give a wave…A little bit of a wave there. Four years of war… Dunkirk… The Blitz… The Battle of Britain… All that shelling, bombed to shit, no food to eat. If you could just swing the fucking cameras over the lads'd like to give a wave! You heartless bastards!"

We could have just wandered across the back of the thing at any point, "Hello! There's some free French here. They speak French, it could come in handy, 'cause you don't speak it - and neither do we."

And they were looking for Private Ryan. Tom Hanks getting pissed off in one scene, going, (American accent) "Private Ryan? Anyone knows Private Ryan? Private Ryan?" We knew where he was! All the rest of The Allies, we had maps with 'Private Ryan is Right Here.' We could have told him any time, but would they ask us?

And they had that scene in it where a Nazi was caught. You remember the Nazi? And he does that thing, a scene that we've seen before. He goes, (German accent) "No, no! I like America. Please take me back. G.I., G.I., Hello hello. Micky Mouse. Toot toot, Steamboat Willy, (American accent) Of all the bars in all the world you had to come into mine. Play it Sam!" And you look at him and think, "He's not a bad Nazi. He's probably one of the good Nazis."

But we've never seen the flip of that scene, where a British or an American soldier is caught, and they're going, under pressure, "But I like Hitler. Ich Liebe Hitler. Johnny, (sings) Johnny

Hitler. Deutchland, Deutchland uber alles. Underneath the lamplight by the barricade…" 'Cause we couldn't have stood for that.

Jesus and Man

Let's flip back to God, who has a second go at making things. And He makes the human beings and he puts them on the Earth. But they start to worship false idols and cows made out of gold. So he says to Jesus, (James Mason) "Jesus, you've got to go down there and you've got to set up a new bit of Me religion. Supposed to be a Me religion. They're worshiping cows who eat their own sick. I don't eat my own sick!" "yes you do, but before it becomes sick!" "All right, that's a technicality. Now just get on down there, and don't take any of that Pagan shit going on. All right?"

He comes back 33 years later, "You bastard! They treated me worse than the fucking dinosaurs! God damn it! They cut my head off, but they nailed me to a tree for three days!" "Well I'm sorry, I didn't know…" "You knew all the time! Opposable thumbs! You knew they've got hammers. They're fucking twisted, this lot!" "Well, what happened?" "Well I went down and told them to hang out. I got some fisherman to help me, and that was crap because they were all hippie fisherman, going 'I converted someone to Christianity, they were this big. I thought it was that big. Oh, it got away!' And the rich came up to me saying they wanted to get into the kingdom of heaven. I said, well, it's easier for a camel to get through the eye of a needle that it is for a rich man to get into the kingdom of heaven." "That was pretty surreal of you." "Yeah, well, I'd been smoking a bit that day. But the rich, they got huge blenders and put camels into them and made them into liquid camel, and then they squirted them with very fine jets through the eyes of needles. So they're all coming up now.

And then I did the last supper, and I gave them some wine and I said, drink this wine - it is my blood." "You said what?" "I said, drink this wine it is my blood. I was trying to make it a ceremony." "But that's vampirism! Vampiric thing, drink my blood. You've got Pagan things right there on day one of the new religion!" "Oh, sorry." "Why didn't you say, drink this wine it's a Merlot?" "Oh, yeah." "Did you say anything else?" "What do you mean?" "Well, after the wine thing did you say anything else that might have screwed things up… for ever and ever?" "No." "Nothing at all?" "No." "Nothing about bread?" "Yes." "What did you say?" "Well, I said, 'eat this bread, it is my… favourite!' because it was hot so they had all those crinkly bits in it, and I loved it and… All right, I said it was my body, OK?" "That's… that's cannibalism! You have got vampirism and cannibalism right at the beginning… Oh, Gee! And you died on Easter, the biggest pagan ceremony in the history of ever! (losing it a bit) You're going to celebrate the year of your death in a different year, each year! Depending on where the moon

is, for God's sake! If they don't work out that's pagan I'll just eat my hat." "Dad, don't worry. No one's going to work it out for 2000 years - until a transvestite points it out in New York!" "Oh, all right." "Well, what would you have done?" "I would have done cheese and wine. Cheese and wine goes together better. Eat this cheese, it is my body…" "But it's Judea, dad. Cheese melts." "All right: eat this cheese it is my central nervous system, all right? All right, all right, listen to this: eat these chicken drumsticks, they are my legs. Eat these carrots, they are my arms. Eat this tomato it is my head. And eat these oysters, they are my kneecaps." "If you do that, dad, your holy communion is going to have priests going round with lots of trays going, 'Who ordered the body of Christ, then?'"

Future

But finally tonight, finally tonight I just want to talk about the future. The future. Where will the future be? Science Fiction writers, they write it down, they write it down in books. And then it becomes films, and then it all comes to pass, like those doors in Star trek: (whoosh sound) we've got them now! That's about it! But that's happened.

And they had 'The Empire Strikes Back', the fifth of the four Star Wars films. He is fucking with us numerically, isn't he! "Children, count up to ten." "Four, five, six, one, two, three, ten". No, it goes, four, five, six, one, two, three… No, it goes: four, five, six. One. Two and three have not been made." "Two and three have not been made! What should they be?" "What should they be? We do not know. All we know is that there will be a big floppy character in it that goes, (like Ja Ja) 'Brr brr, brr brr..' who needs a punch up the bracket!"

That's another one, that's the punch right there. Up the bracket. (indicates face) This is the bracket, I think. I didn't know, my dad used to say it to me, "You need a good punch up the bracket!" No he didn't, actually. He used to say, "I'll smash you through that wall!"

So, uh, where was I going? Yes, yes, yes, so Star Wars, I mean they had the Deathstar. Deathstar is a very… almost like a New York name, 'The Deathstar'. It gets to the point. (American accent) "What's that star?" "It's the Deathstar." "What does it do?" "It does death! It does death, buddy! Get out of my way… with your centilitres and your millilitres, your fucking combine harvesters."

Sporadic laugh that was, (mimes weird laugh) It's like I've gone in and removed some of your entrails... Ish, you know. Anyway.

Death Star Canteen

So, uh, yeah, but the Deathstar, the one thing about the Deathstar is that there was no food. No one had food at all. No food at all! No one said, "Hey, Darth Vader, Emperor, just nipping down to alpha beta 9. What d'you want? Couple of sarnies? Um, chicken, ham, ham, chicken, egg, what? Coke? Diet Coke? What d'you want? What d'you want? You weird bleeders!"

But there must have been a Deathstar canteen, yeah? There must have been a cafeteria downstairs, in between battles, where Darth Vader could just chill and go down (Vader voice) "I will have the penne a la arabiata." (canteen server) "You'll need a tray." "Do you know who I am?" "Do you know who I am?" "This is not a game of who the fuck are you. For I am Vader. Darth Vader. Lord Vader. I can kill you with a single thought!" "Well you'll still need a tray." "No I will not need a tray. I do not need a tray to kill you. I can kill you without a tray, with the power of the Force - which is strong within me - even though I could kill you with a tray if I so wished. For I would hack at your neck with the thin bit until the blood flowed across the canteen floor…" "No, the food is hot. You'll need a tray to put the food on." "Oh I see, the food is hot. I'm sorry I, I did not realise. Hah hah! I thought you were challenging me to a fight to the death." "Fight to the death? This is canteen, I work here." "Yes, but I am Vader, I am Lord Vader. Everyone challenges me to a fight to the death. Lord Vader. Darth Vader, I am Darth Vader, Lord Vader. Sir Lord Vader, Sir Lord Darth Vader. Lord Darth Sir Lord Vader of Cheam. Sir Lord Baron von Vaderham. The Deathstar. I run the Deathstar." "What's the Deathstar?" (Darth is losing a bit of patience) "This is the Deathstar. You're in the Deathstar. I run this star." "This is a star?" "This is a fucking star - I run it. I'm your boss." "You're Mr Stephens?" "No, I'm… who is Mr Stephens?" "He's head of catering." "I'm not head of catering! I am Vader. I can kill catering with a thought." "What?" "I can kill you all. I can kill me with a thought. Just… I'll get a tray, fuck it!

(Still Vader) This one's wet, and this one's wet, and this one's wet. This one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet, this one is wet. Did you dry these in a rain forest? Why, with the power of the Deathstar, do we not have a tray that is fucking dry? I do not…(someone has pushed in) No, no, no. I was here first." "You have to form a queue if you want food. Can I have, oh, penne a la arabiata, that looks nice." "No, no, no. D'you know who I am?" (server buts in) "That's Jeff Vader, that is." "I am not Jeff Vader, I am Darth Vader." "What, Jeff Vader runs the Deathstar?" "No, Jeff… No, I run the Deathstar." "You Jeff Vader?" "No, I'm Darth Vader!" "Are you his brother? Can you get his autograph?" "I can't get it… No, I'm… All right, I'm Jeff Vader! I'm Jeff Vader!" "Can I have your autograph?" "No, fuck off, or I'll kill you with a tray! Give me penne a la arabiata or you shall die. And you, and everyone in this canteen! Death by tray it shall be!" (scornful server)

"Do you want peas with that?" "Peas? You don't have peas! You can't put red with…It doesn't work with penne, you don't put, unless you push them up the penne tubes, and then they'd be weird! Just…(gives up) oh, all right, put some peas on."

That was cut out of the final film.

Thank you very much. Thank you.