

THE PERSECUTION AND INSPIRATION OF GEORGE FRIDERIC HANDEL AS
PERFORMED BY THE ENTOURAGE OF JIMI HENDRIX UNDER THE DIRECTION
OF PSYCHEDELIC DRUGS

OR

HANDEL/HENDRIX

by

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Challenge 15 of 29 Plays Later: "Never meet your idols!" - to write a play about/with/inspired by/utilising your idol. Bonus points for writing it without plotting, without planning.

This is a kernel, a nothingth draft that ticks off the scenes and overall arc/story, but is nowhere near anything yet.

You'll get the idea, I think, but it needs a proper write, more jokes and detail and interactions and stuff.

SCENE 1 - INTRODUCTION

MUSIC: HANDEL -

<https://www.youtube.com/watch?v=Ps4IGG0I9zw>

VOICE: In 1712 the composer George Frideric Handel decided to settle permanently in England. In the summer of 1723, encouraged by his court appointment to the Chapter Royal, he moved into the house in London where he would live for thirty-six years until his death in 1759: Number 25, Brook Street.

MUSIC: HENDRIX -

<https://www.youtube.com/watch?v=S29RA28FVtY>

VOICE: Jimi Hendrix's London flat was found by his girlfriend Kathy Etchingham in June 1968 while he was in New York. He occupied the flat from July 1968 to March 1969 and said it was 'my first real home of my own'. The main room of the flat where he lived, entertained friends, rehearsed and wrote new music, and gave numerous press and media interviews was on the upper floor of 23 Brook Street - right next door to the composer Handel.

MUSIC: LEFT CHANNEL HENDRIX SOLO

ELECTRIC GUITAR. RIGHT CHANNEL HANDEL

SOLO HARPSICHORD.

VOICE: The composer and the rock icon were only neighbours for a few months, and things didn't run entirely smoothly between

them. Handel with his fervent religious belief, royal patronage and wealthy aristocratic circles, didn't always see eye to eye with the stone-free liberationism of the guitarist.

HARPSICHORD STOPS WITH A FRUSTRATED WHACK. GUITAR CONTINUES, AND BRING IN SOUNDS OF CASUAL PARTYING.

FOOTSTEPS. KNOCKS ON THE DOOR

HANDEL: Wass is this terrible noise? Furchtbar, I cannot compose viss all ziss katzenjammer from next door.

JIMI: Hey yeah man, we just moved into the flat. Groovy neighbourhood.

HANDEL: Gott in Himmel, such noise. I can't compose with all this infernal racket!

JIMI: Compose, like music? You're a composer. That's pretty deep.

HANDEL: Vatt is zatt terrible smell of burning? It smells like burning hemp.

JIMI: You want some grass, man?

HANDEL: Nonsense, it is far too cold to go out into the garden.

JIMI: No man - marijuana!

HANDEL: Marry you? Zat is the last thing that I want!

JIMI: Do you wanna have a jam?

HANDEL: I do not touch the Unholy Meat of Schwein.

JIMI: No, a jam!

HANDEL: Nor do I eat the preserves of fruits. Zey are the frivolous repasts of France, vereas I am a naturalised German Englishman.

JIMI: Everyone likes jam, man. Think of the English Jammy Dodger.

HANDEL : My important patron the 3rd Earl of Burlington and 4th Earl of Cork iss visiting viss me. He is young and extremely wealthy! He is going to giff me patronage for my new opera. Except I can not hear myself sink with all ziss noise!

JIMI: Okay man, I respect you. I gotta go shopping now to fit out my new pad. You wanna come with me to Portobello Road market, buy some dream catchers you know?

HANDEL: Thank you but I am vorking on an opera!

SLAMS DOOR

MUSIC: HANDEL ORCHESTRAL WHICH DOUBLES
TO SET A DOMESTIC STILLNESS OVERLAPPING
WITH NEXT SCENE

SCENE 2 - JIMI DECORATES

JIMI: It's all too beautiful, Kathy.

KATHY: It's a beautiful flat, Jimi.

JIMI: I want purple paisley wallpaper, and in the kitchen too: purple
parquet flooring.

KATHY: You can't have paisley parquet, Jimi.

JIMI: What's wrong with paisley parquet?

KATHY: It's just a cheap knock-off. Let's do the floors in the kitchen
my way.

JIMI: Aren't you gonna go my way?

KATHY: I'll handle the kitchen. Last time you made your Voodoo Chilli
you blew the roof off.

JIMI : Yeah that was cookin'. Hey, we can put the John Lewis curtains up and the cushions.

KATHY: All those ornaments and knick-knacks you got from Portobello Road market.

JIMI: Kathy, it feels like my first real home of my own. We're gonna live here, right? Live here for a long time...

MUSIC: JIMI'S RED HOUSE

SCENE 3 - HANDEL COMPOSES

HARPSICHORD MUSIC AS HANDEL COMPOSES

VOICE: Brook Street was in a good, upper-middle class area, at a discrete distance from the music and artistic communities centred around Soho and Covent Garden, but near to St. James's Palace, where Handel performed his official duties, and the King's Theatre in the Haymarket, the focus of his Italian opera career at this time.

HANDEL: I am missing somesing important. I cannot conceive of a coherent structure for my opera. Vat is missing? Even zat madman next door can turn out his diabolical racket non-stop vissout cease! I vill have a lie down before Lord

Burlington comes round. Mein Gott, I have nossing for him! I am ruined!

MUSIC: HANDEL PLAYED ON GUITAR IN JIMI
STYLE

SCENE 4 - ANOTHER FRACAS

MUSIC: LEFT CHANNEL HENDRIX SOLO
ELECTRIC GUITAR. RIGHT CHANNEL HANDEL
SOLO HARPSICHORD.

HARPSICHORD STOPS WITH A FRUSTRATED
WHACK. GUITAR CONTINUES, AND BRING IN
SOUNDS OF CASUAL PARTYING.

HANDEL:

The young Lord Burlington iss visiting viss me. How can I explain to him my idea for Amadigi di Gaula, my magical opera, about a damsel in distress, based on the tragedy by Antoine Houdar de la Motte, venn I cann not hear myself sink!?

FOOTSTEPS. KNOCKS ON THE DOOR

HANDEL: Open up! Mad man! Devil! Open zis door!

JIMI: Take it easy, man! [FOOTSTEPS, STILL NOODLING ON GUITAR, OPENS DOOR]

HANDEL: Vat do you call zis music. It is demented!

JIMI: It's just music, man.

KATHY: Electric church music!

JIMI: Yeah that's far out.

HANDEL: You are using the tritone, it is pain in my ears! It is the diabla in musica! Ungodly!

JIMI: Hey man, when there's no God you gotta become your own God, you know.

HANDEL: Apostasy! Heresy! Damnation in the here-after!

JIMI: That's heavy man.

HANDEL: [FOOTSTEPS WALKING AWAY] There are mushrooms growing in the stairwell!

MUSIC/SOUND: MAYBE HENDRIX AND HANDEL
SLOWED DOWN 400%, PRETTY DARK AND
ABSTRACT

VOICE: Jimi was initially only briefly resident in 23 Brook Street, before in July 1968 returning to the United States for an extensive tour.

MUSIC: HIGHWAY CHILE OR OTHER SIMILARLY
WANDERLUSTY TRACK, CANNED HEAT'S ON THE
ROAD AGAIN EVEN

SCENE 5 - WHILE JIMI'S ON TOUR, HANDEL
RELAXES AND WORKS

HANDEL: Mein Gott! It is so good to relax now that dummkopf has gone off on his tour to the Americas. By my estimation he still has another seven weeks remaining of his voyage depending on the strength and speed of ze wind to blow ze sails of the ship. It is peace! Peace at last!

PHONE RINGS

HANDEL: Ja, Handel residence.

JIMI: Hey man, guess where I'm ringing you from?

HANDEL: Oh, it's you, Jimi. I cannot imagine. These English Colonies in the Americas are a mystery to me. I do not foresee any good coming from Uniting such disparate States.

JIMI: I'm playing four nights in Winterland, man!

HANDEL: Vat is Vinterland? It sounds cold.

JIMI: No man it's coooooool: it's San Francisco. The sunshine state! California!

HANDEL: A caliph? So Islam is taking hold even in the Colonies. And this madman with his spiritual atheism! It is concerning. I foresee that the Americas will become fundamentally Godless!

JIMI: That's a downer, Handel. Hey man, I gotta shoot. Janis and Jimbo are coming over and we're gonna shoot some craps. Janis is crazy all over that. I can just see us in fifty years time all drinkin' Pernod and shootin' those craps. Huh. It's all too beautiful.

HANDEL: Your ideas of beauty are garish and spiritually woolly.

JIMI: Cool man. I'll see you when I get back off tour!

ENDS CALL

HANDEL: That dummkopf has thrown me off my great work. I can't sink!

Let me try and play my new opera.

HARPSICHORD PLAYS PURPLE HAZE. HANDEL
STOPS IN FRUSTRATION.

HANDEL: That confounded Hendrix, he is ruining me!

ACTUAL HENDRIX PURPLE HAZE KICKS IN

SCENE 6 - JIMI HANGS OUT AT HOME

PARTY SOUNDS, NOODLING, RADIOS

VOICE: Jimi returned to Brook Street in January 1969 and almost immediately launched into an exhaustive series of press and media interviews and photo shoots in the flat. On 4 January he made his infamous appearance on the BBC Happening for Lulu TV show, and gave his two Royal Albert Hall concerts in February.

INTERVIEWER: So Jimi, why did you break up the Experience?

JIMI: Man, you know, it's my neighbour, Handel. He's this great composer yeah, into all this real spiritual stuff you know. Plays the harpsichord real dreamy. He's a pretty far out guy I guess, but he's real stiff you know. A little square. But he's got me thinking about all this cosmic stuff, you know. He's

okay you know.

INTERVIEWER: Will you play us some of your new sounds?

JIMI: Hey man, yeah. This is a little untitled one I've been working on based on a traditional blues with a bit of funk, bit of jazz, some soul...

JIMI PLAYS HANDEL WITH SEARING FEEDBACK
ETC, THEN STOPS.

JIMI: Wait, that doesn't sound like me, it sounds like. . . . Oh, man.

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MUSIC: FULL ORCHESTRAL VERSION OF
FORMER

SCENE 7 - HANDEL GETS MAD AND THEY MAKE
UP

MUSIC: LEFT CHANNEL HENDRIX SOLO
ELECTRIC GUITAR. RIGHT CHANNEL HANDEL
SOLO HARPSICHORD.

HANDEL IS STRUGGLING

HANDEL: My Lord Burlington, I must admit I have been having some trouble viss ze new opera.

BURLINGTON: Now, Handel. That won't do, will it? Perhaps you don't need the money, eh?

HANDEL: It's zis madman living next door!

BURLINGTON: Ah, the African fellow.

HANDEL: His techniques wiss the guitar are so outrageous. He plays viss his teeth! Behind his back! Wissout even touching the strings!

BURLINGTON: He sounds like a showman.

HANDEL: He plays the instrument upside down! He is left handed! It is a sign of the Devil! And zen all the flatted fifths - diabla in musica!

BURLINGTON: It's strong meat, Handel. Strong meat.

HANDEL: I can take no more! Ve muss stop ziss mad man now!

FOOTSTEPS. KNOCKS ON THE DOOR

HANDEL: Open up! Mad man! Devil! Open zis door!

JIMI: Take it easy, man! [FOOTSTEPS, STILL NOODLING ON GUITAR, OPENS DOOR] Hey friends.

HANDEL: In the name of the Messiah, I ask you to cease this anti-religious crashing and banging.

JIMI: Hey, man, I just play for the love, from love, for love. It's all love, man.

JIMI PLAYS THE HALLELUJAH CHORUS ON THE GUITAR

HANDEL: Wass ist das?

JIMI: I dunno man. All this Messiah and Hallelujah stuff made me feel kinda spiritual you know.

HANDEL: [HUMS IT A BIT] Hmm, interesting melody zere, young man.

JIMI: Hang onto it man. Maybe it'll come in handy one day, huh.

BURLINGTON: I did think I did see all Heaven before me and the great God himself!

HANDEL: You sink so, eh? Very interesting. No, Lord Burlington, forget vat you have heard.

BURLINGTON: I was counting my money. Did someone say something?

HANDEL: Mister James, I am sinking that in spite of your diabolical techniques and crude posturings your music is not without some small interest compositionally. Have you ever considered composing a Te Deum?

JIMI: Yeah, I write about dreams all the time. That's what most of my songs are about.

JIMI: Do you guys ever smoke grass?

HANDEL: Is ziss your diabolical hemp-based substance?

BURLINGTON: Now, Handel, don't let's be hasty man.

HANDEL: Ah but with respect my Lord, you are young.

BURLINGTON: I'm also paying for your new opera.

HANDEL: Perhaps there might be something in that pungent marijuana.

JIMI: That's groovy guys, I knew you weren't square. Maybe we could have a little jam, you know, you on the harpsichord, me on the guitar, Jim and Janis could come over... [FADE OUT]

MUSIC: THE HALLELUJAH CHORUS

SCENE 8

MUSIC: JAM SESSION FEATURING HANDEL'S
HARPSICHORD AND JIMI'S ELECTRIC GUITAR
WITH APPROVING WHOOPS FROM BOTH
GUITARIST AND COMPOSER AS WELL AS THEIR
ENTOURAGE INCLUDING LORD BURLINGTON.
EVERYONE HAVING A GREAT TIME.

BURLINGTON: I say, young nymphette, you couldn't furnish me with another drag on that doobie there, could you? Thanks awfully.

JIMI: Hey, slow down and don't bogart that grass Burly! Take it easy, it's the secret to a long life!

BURLINGTON: Handy, try some of this! [EXHALES]

HANDEL: I'm not Handy, I'm Handel.

JIMI: Handel, you can't handle your new handle, man.

BURLINGTON: Have another toke, Handy.

HANDEL: Maybe later. I'm vorking on ziss riff. [HARPSICHORD NOODLING]

JIMI: Hey Handel, that's nice, man. We should use it for a song!

HANDEL: Vatt, ziss is just somethink I had left over from the *Utrecht Te Deum and Jubilate*.

JIMI: Play it man, we'll jam it out!

HANDEL PLAYS THE FAMOUS HARPSICHORD
INTRO TO JIMI'S SONG THE BURNING OF THE
MIDNIGHT LAMP

VOICE: In March 1969 Jimi went back to New York again and although his girlfriend Kathy remained at Brook Street for a while longer Jimi did not live there again. Handel is said to have kept one of Jimi's signature hats and worn it at weekends in honoured memory of his flamboyant neighbour.

THE LIVE HARPSICHORD FADES INTO THE
ORIGINAL STUDIO TRACK WHICH CONTINUES
WITH THE CREDITS READ OVER A SUITABLE
INSTRUMENTAL PASSAGE IN THE TRACK

VOICE: [Credits etc] Handel House has been open to the public since 2001. After substantial fundraising and support from the Heritage Lottery Fund Hendrix's bedroom was restored to how it was in 1968-69 and opened to the public in February 2016. Twin monuments to Handel and Hendrix. All that separates them is two hundred years and a thin wall.

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