

Audio file

[119007-TheRedShoes.mp3](#)

Transcript

Oh.

Answer. It's the students with Aaron.

All right, let him in.

Into the.

The 600.

You're sitting on my cloak.

Filling up down below sausage. Ah, Derek.

I can't see him anywhere programmes.

Two, please, one.

Thanks bell.

Quite a turn out down below.

Old Palmas music could better be good.

Aaron Skyler would hardly be dancing the.

Leading role if it wasn't.

Who?

Who exactly is Baron Square?

Bottles.

Since you've stood in a queue for six hours waiting to see her dance, I should have thought you might need.

Not to see anybody to hear.

Have you ever heard of Professor Palmer?

Never.

You will.

The programme says the heart of fire music by Andrew Palmer.

Our professor at the.

Academy. So, Bono, what's the name? It better be good.

She's hardly likely to be anything else.

There is.

Power. Wow.

We know him.

Turn the massive in wraps me. Get it that.

Sit your Rhapsody. That's the my stones out.

Has been excellent.

Of course I shall remember.

You don't think that he lifted it? Of course.

She's a great patron of the arts.

Becky.

OK. Vicki.

Lemon tops coming.

I say that's yours too.

Isn't it? Yes.

Where are you waiting for?

Please do mind.

Risk.

Ohh ah dear. Professor Palmer, we're all very proud of you and I hope you're very proud of. George, so we meet the great man at last. Well, I never imagined I should succeed in getting you here. I think I must be a very clever woman.

So. Right.

If some fat Hardin is going to sing, I must go. I can't bear amateurs neither, as it happens, can readiness. What do you mean, she has, I believe, a niece who dances. Professional.

Hello, professor. Now please don't get up, Mr Lamont, tough. Now. Are you prepared for a surprise?

Do you mean a surprise, Lady Ness? Nor a?

Shock. Well, to take the plunge, I've asked my niece to dance for us tonight. What would you go let?

The shop.

You said leave it candid. You know Mr Lamb, on tough. I wouldn't dream of boring you with the performance of an amater. My niece has been dancing leading roles for some time now. The critics think very highly of her work.

How would you define ballet laziness?

Well, one might call it the perch of motion. Perhaps, or.

One might, but for me it is a great deal more. For me it is a religion. And one doesn't really care to see one's religion practised in an atmosphere such as this. I hope you. Understand.

Attractive brute.

I have champagne coke.

Please yes.

Champagne cocktail, please. Yes, ma'am.

You know that part is everybody's supposed to be very happy. But perhaps you dislike them as much as I do. Still, as far as guy I. Think it might have been worse.

To you.

Very nearly was a great deal worse. Thank you. Where it appears to be treated to a little dancing exhibition. But now I understand where to be spared that hollow.

Mr Lament, I am Nat. Hotter.

It's a bit late for apologies, isn't it?

Yes, a little late I think.

Listen, I'm sorry. I'm terribly sorry.

But you're not sorry I didn't dance. Are you? May I ask why?

Because, my dear Mr Miss.

Victoria Paige.

My dear Miss page, if I accept an invitation to a party, I do not expect to find myself at an audition.

Yes, you're quite right.

Why do you want to dance?

Why do you want to live?

I don't know exactly why, but.

That's my answer too.

Come with. Me there too. We are going to have a little talk.

But I don't think I. Want to talk to?

Don't you worry. I'll do the talking.

Can I see Mr Levitov now, please?

What is it?

Image it is a young man called crust. He has been here 100 times and 100 times. I have told him why I sleep.

But he will not believe me. And now you are a very bad liar. Oh, Mr crass. As a young man of good sense. Sure, I mean. And serve breakfast.

Mr cluster.

What can I do for you, Mr Costa?

I'm I'm sorry to bother you, Mr Lamonte, but it's a matter of very great importance to me.

Yes.

Last night I wrote you a letter. It's a silly letter and I'd like to have it back before you read it. Please.

See.

That's the one.

Unfortunate. Mr Crist, I have already read this letter.

Oh.

M Lermontov, please.

You are one of Professor Thomas pupils. You say you've written a string quartet and the Piano Concerto, yes? Very interesting. Would you care to play me something or something of your own, I mean?

Of course, if you wish it.

This is a study I wrote for the piano. But I'm thinking of orchestrating it. And. Putting it into an opera I'm working on.

But are you finished already? It was very interesting.

Hope I haven't ruined your breakfast.

By the way. I need a new coach for the orchestra. But the idea is just here.

Would it?

Interest. I shouldn't be able to pay much money first, of course. 8 lbs a week and expenses.

Yes.

They're marvellous.

Right. Then get yourself some breakfast and come over to Covent Garden.

Thank you.

And your letter? Mr Craster. If you take my advice. You destroy it immediately and forget all about it. The heart of fire is your work.

Yes.

You see, Mr Krauser, these things mostly happen unintentionally, and I know that's why. That's why it is worth remembering that it is much more disheartening to have to steal. Than to be stolen from. Good morning.

Never mind. You have the excuse you went to Covent Garden in the morning.

Cool.

Already.

Of course I tried to get it try.

To get it twice. Tada.

Yeah. Your pardon me? This is the way to the stage, isn't it? 9? Julian Crasta what 9 Julian krasta?

Not on the list.

And sherina.

Yes.

But I have an. Now look here. I'm sorry, but I got my job to look after, you know? Me to come if you didn't want to see music.

Running. Good morning, George. Ohh bonjour Madam.

How is Madame?

George. Ohh. She is Lautrec. Jealous. Very jealous.

That bit of a paragraph where I took together comparing.

Oh, here, you know, they've been looking all.

Over London for you.

This morning.

That's what I.

Said look how much longer you expect me. To go on waiting here.

SM what is your name, young man?

Julian craster. I have an appointment with Mr Lamonta.

Well, George, if this young man is invited by Mr Lemon, you can pass him, yes.

Seva by me, Madam Sevar, by me.

None of me young men.

Essica ball. Are you a dancer? Yeah.

Come on. At night, not very much in the morning.

I'm afraid I don't know very much about that.

You are a.

Yes, I'm a composer.

Ah, and you wish to see who?

I'm not quite sure.

They are all there. Make your choice.

OK. Excuse me, can you tell me? Who's in charge here? No idea, mate. There's about 5 or 6 of. Them are fixed. They are. Excuse me. Can you tell?

Oh, don't ask me anything, young man. I'm just somebody's mother. And that doesn't mean much around here. I can tell you.

Me. Who's in charge?

OK.

Can you tell me who's in? Charge here in charge of what? Mr Lamont, I've asked me. To come here this morning. Why?

His engagement. But the dancer, I hope. No. And.

Well, Mr Latop, Mr Lubbock wants it.

Moved this on the plane and there it states.

Well, if you say so.

Ah, here comes the great Torrance Gaya at large. And today, she's only 43 minutes late, and I supposed to congratulate myself on that. I tell you in my patience is at an end. This time I shall go to Lermontov, and I shall explain to him how no teeter is big enough to hold. Both you and me. There is no hurry. After all, he might. Choose to dispense with my services. He's quite crazy enough.

But if we go we go to Kazakh. Said darling promise.

Victoria Paige. I expect Mr Lermontov has spoken to you about me. He's invited me to come here.

No, this is too much. He invites them. I teach them. I get rid of them. He forgets. Them and now unhappy girl, will you please go to the far corner of the stage where you'll meet five other young ladies to whom Mr Lermontov has also extended his. Totally.

Jackie.

I want to rehearse the first act of heart of fire. Will everybody not concerned leave the stage, please?

I know boys, said everyone Harry.

Is that so? Well, I agree. Where are you going, my dear?

I'm going to talk to Mr Larmond.

Don't you think it would be better to wait until after the rehearsal?

Oh, no, that's all right. You see, I know him personally.

Oh well, that makes all the difference, of course.

Now.

Yes, Boris.

See where you are? I'll come up.

Good morning, Mr lamonta.

I rather say look here we must do something about this foreground piece. Here. The girls last night had had a room to move. Luber was right after all. Was always right. We.

Bye.

Know do you really think so? Well, well, well. Take it away. Take it away.

Well, you see, my dear Mr Lamont, I was a very busy man. Now, why don't you go and wait over there with the others?

Evan, Are you ready? Yes.

Yes, I will.

Yeah.

Yes. Are you acquainted with either the works or person of Julian, Crestor, composer and conductor? No. Not I. Which proves that a fellow how sadly we lag behind the times well here he is. In our midst. Well, now Montauk has engaged him this morning.

Roll the job E. Plus business.

Yeah.

Dari.

Gentlemen, figure 29 sing.

I think that will do. Thank you, gentlemen. The brass could do with your attention Crestor tomorrow.

Gentlemen, I'm very sorry to bring you here so early. In the morning. But I've been in front for this particular ballet on more than one occasion, and I really must. One or two things I really must put right. So how to fire Overture please? From the beginning. Oh, by the way, trumpets.

At.

2 bars before Figure 2 have you? Got an E natural.

No, I've got an.

E flat it makes all the difference, isn't it? Should be natural right from the beginning. Gentlemen, I know still to get your lips set at this time in the morning, but still we ought to be able to come together, you know, and even more. Consumer less strings. Under the getting please. That's nice.

Mr presta. Precisely what is going on? I can only suppose that you've taken leave of your senses. Do you realise that by calling the orchestra one hour early that we should have? To pay them. And while you rehearsing how to fire, did I ever ask you to do that? But tell

me I'm interested? Well, I'm sure that Mister Lermontov will be interested too. Well. I like it. You like it? I've no doubt also, like the national anthem and the merciers. I hope you're not thinking of summoning the full orchestra at dawn, but to practise those noble melodies. Well, I leave this young man to you, Lamont. Of now, after all, he is your discovery, not mine.

Mr Krauss, I must ask you to exercise in future a little more control over your natural ambitions and why you should have chosen how the fire for this early morning escapade. Good morning, gentlemen. Is a mystery that I shall never hope to solve. And may I see that wrong note on the score please? However, there are passages and heart of fire which no one need be ashamed of.

Thank you, Mr Leviton.

What? What?

Good morning, miss Paige.

Ohh, good morning. Evan is Loudon with you?

Yes, miss.

Be careful.

Good morning, Peter.

Hello, Vicky. What are you?

Doing here what?

Yeah.

Are you? I'm having lunch with Boris Lermontov. You're now the fellow around the belly here.

Business or pleasure? But what about you shopping or?

Slumming. Now, don't you worry, Risha. I'll bring her back at 3:00.

How are you, Madam?

How are you?

Hello Peter. I hope we haven't kept.

You waiting? No, not at all about it. I don't think I met a friend of mine, Vicki Page.

Thank you.

Can we give you?

A lift anyway. No, thank you, Peter.

Excuse me, Miss Paige.

Who? Victoria page. Yes, she made ants. Good morning, my dear young ladies, I hope I find you very well. There are just one or two things I would like to say to you today. As you know, the belly is leaving the city for palaces now. I can't imagine anything more enchanting than being able to invite you, all of you, to accompany there. But I'm afraid this great pleasure must be denied me. To those whom we must regretfully leave behind, I'd like to say just this. Please don't be discouraged. The fact that we can't take you with us doesn't mean that you're bad. The answer it just means that this year, unfortunately, we haven't got enough room. Now, would you please step out Miss Fain? And you, Miss Barnes, and you miss Hardiman and. Miss Laughlin, please. Yes. And may I thank you for ladies very much for the hard work you've done this year and I'm sure my gratitude is. Equity over Mr. Luber yes. And maybe next year we shall be meeting you.

Again, good morning, Vicky. He means us.

This.

Listen. Me. I am your say I get married.

My dear child, all my love and best wishes for your happiness.

My little harder, I wish you the greatest happiness with your new partner.

Stephen, Keisha, Keisha. Keisha, darling, do you hate me?

What?

I could never hate you. And but how can I ever forgive you?

I won't. You will forgive me that I.

Know well, don't worry with your poor husband with your conductor.

No. He has nothing to say to me. He has no heart. Judgement.

OK. Mr Craster, I have a job for you good. Do I understand you have not been altogether very happy with us so far? Well, I read what?

Well, coaching and orchestra is not exactly a young composer's dream, is it?

I'm afraid the job I have for you may not be exactly young composers dream either. All the same, I hope you do not consider it entirely unworthy of your talent. The belly of the red shoes is from a fairy tale. Red.

Shoes.

I I beg your pardon.

The belly of the red shoes is from a fairy tale. By Hans Anderson. Tis the story of a girl who is devoured by an ambition to tender dance in a pair of red shoes. She gets the shoes, goes to the dance, and 1st all goes well and she's very happy. At the end of the evening, she gets tired. And wants to go home. But the red shoes. Are not tired. Infect the red shoes are never tired. They dancer out into the streets, their dancer over the mountains and velles through fields and forests, through night and day. Time rushes by. Love rushes back. Life rushes by. But the red shoes.

Dance.

What happens in the end?

And then she dies.

Yes, I remember.

The music was written by Philippe Bertrand. He did it first last year during our South American tour. You'll find here some passages marked with the blue pencil. They are dead. Now. I would like to see Mr Kraft, what you can do in the way of a little rewriting.

Oh.

Oh, you can take your time. There's no hurry. Thank you.

Thanks.

Look at our Baranski. She's in blunderful form tonight.

I'm not interested in Bronze Stars form anymore, nor in the form of any other prima ballerina who is imbecile enough to get married. Come now. But he's out pinched. You cannot have it both ways. The dancer who relies upon the doubtful comfort of human love will never be a great dancer.

Never.

That is all very fine, but it's very pure and fine, but you can't alter human nature.

No, I think you can do even better than that. You can ignore it.

Pop up.

Hello.

What's your liver?

Music.

Well arena. Now you'll be able to sleep as long as you like and eat sweets all day and go to parties every night.

And you. Now you will be calm. The class will start on time. No more shouting, no more, no more.

No more the arena.

Over. Sure.

Monsieur Lermontov, cities.

Miss page. Are you very tired?

Yes, thank you. I mean, I'm not very tired.

Present Miss Victoria Paige.

Mademoiselle.

You have already visited Monte Carlo and Moselle, yeah.

I was here last season with my aunt.

Oh, then you know the Hotel de Paris, mademoiselle?

Yes, but I believe I'm still.

Or tell the Paris you'll be very comfortable there.

Page.

Salmon.

Monty. Mademoiselle.

You look dressed up for a.

Conference. Hello. Is there a conference?

On yes, they're all arguing in there. I've been here since 7:00.

There you are, Miss Paige. Will you come in here, please?

I was just going out Mr Lermontov. When I got your message.

Miss pitch? I've asked you to come here tonight. Because we are preparing a new belly. And I've decided to give you a chance and let you dance the principal part in it. But there's one thing I must. Tell you at once. My belief in your possibilities is not shared by my colleagues here. However, it is hardly necessary for me to add that whatever their personal belief may be, it will all give you their best. The rest, of course, is up to you. Speech. That's all. We should start work early tomorrow morning. I suggest you now forget all about your party and go straight home to bed.

Yes, I will.

And miss Paige. Good luck.

Thank you.

Well, what happened?

I've got a part in a new belly.

A new ballet? What? The red shoes.

Now listen to this, Mr Kraus. That is a possum.

Well, I couldn't write that bit, could I? Why not? You didn't look pencil.

It horrors like that don't need to be prepared, they speak for.

Themselves, but as a matter of fact, I did.

Have some ideas about that? Well. Are they major fella we need?

A score if you allow me. Well, it's the church scene. Let's get rid of this sentimental. Hymn. Tune and take a four square coral. Something like this? Then I thought all the way through, we might have a church bell coming in. All is on the strings. Then, as the priest appears, it's taken up. In the grass. Should I pay you the dance? The red shoes?

Thank you, Mr Krasner. Thank you.

This time I wanted to change everything. I want a new score.

There you are, Mr Lamonsoff.

And where's the orchestration?

When you want.

It yesterday, well, you said you wanted to work, didn't you? Then go home at work. I don't want. To see your.

Face anywhere till you finished it. You won't.

Why aren't you in bed?

Oh, you gave me quite a fright.

Hi mento. Why aren't you in bed?

Was ordered too, but I was much too excited to sleep. So. Here I am.

Hi.

I haven't seen you. Thank you, by the way, you haven't seen me either.

Has he sent you to bed too?

No, I'm just working on the score of my new ballet, the red shoes.

Is that my belly too?

Yes, I suppose it is. I wonder what it feels like to wake up in the morning and find oneself famous.

You're not likely to know if you stay here talking much longer, so. Good luck.

Good luck.

She's putting too much into it.

Why don't you tell her Grecia?

Mind your own business.

She has to dance with me and the dance at the fair before this and the big stuff still to come. She can't dance everything for that. She ought to know that.

Are you expect her to know that? Ivan Ivanovich, if you never once dance for? Yourself before the opening night.

Yarn designs for the costumes, Boris.

One moment, sit up, will you please?

Sorry, Mr New Bob, something will have to be done about.

The music. She starts the silhouette and beat too early.

The temper is wrong. It's too fast.

It's the right temper, of course.

Once more.

She'll be all right.

I hope so.

Still, I'm converted. Say again.

Well, of course she's charming. Good.

But I know nothing about her charms and I careless. But I tell you, they won't wait till the end. They. Applaud in the middle. OK, I take a.

Bath. Ohh enough enough. Miss Page, we are trying to create something of beauty. Might suggest that while you continue to wave your arms like a scarecrow and bend your knees like you know card horse, we are unlikely to succeed.

Well, it's about.

Come on, let me see your sketches.

Good.

Doesn't rendezvous.

You sit back down. An animal.

Yeah.

Do you still think I can do it?

Well, at the moment you look as if you were finding it. A little. Difficult, but when we open in two weeks time, I hope you'd appear to be finding the whole thing supreme with him. And don't forget the great impression of simplicity can only be achieved by a great egg in the body and spirit.

Hello.

You don't want to ruin your breathing, do you? And from today I've arranged it to share your lunch and office Craster. That's on my. Would you sit over there please?

You usually have a musical compliment to your meals, Mr Lemon.

No, miss *****, I do not. But I'm afraid this is going to be your. Fate for the next two weeks. Mr Krauss is going to play the red shoes music for you at every lunch, tea and dinner you take until your.

I see.

Yes, in this way you should become quite familiar with the music.

Yes, I think I probably shall.

Music is all that matters. Nothing but the music, huh? Mr.

Some composers specialise in lunchtime music, don't they?

You.

In my time.

Look, do you mind not playing there just for the moment, please?

It's the right tempo. Let's take the ballrooms in. That's the most digestible part of the. Score.

Ballrooms out being cut.

Cut us in, but it's still there in my score. I wrote this dance for a ballroom. Anyone who understands anything about music will see a ballroom. Eden Lamb on top will see a

ballroom. Even you? And when you're lifted up into the air by your partner, my music will transform you.

Into what?

Ah, swaying in the wind. A cloud drifting in the sky. A white bird fly.

Tell that to rattle. He would love your birds and flowers. You don't. If you were a dancer, you'd know that nothing matters.

Just a minute. Nothing that just not the music.

Sync.

And it's hard enough to get off the. Ground anywhere that. Being a bird or a flower.

Aren't you going to imagine anything on the first night?

Yes, war between me and the audience.

My music will pull you through it. Miss Paige, I am not a circus conductor. And you. Are not a horse, it's too fast.

But not finish to parcel both of.

You you would not find it too fast if you would allow the slow passage to come to an end before you start your pirouette. My downbeat marks a pause. We understand it. Don't be. Gentlemen. Nespa. You come in on the. Second, beat impossible. 1-2 tea tea. It's quite simple. You see this? Button, yes.

Well, follow it.

Good luck.

Good luck.

Vicky, Vicky, dance, whatever. Temp you like, I'll follow. You.

Oh.

Time to go down. Krista. We're back, Mr Koster. Thank you, Mr Lemon. Nervous. No. Come on.

Do I?

What the devil have you got to worry about? It's a fine score. A magnificent score. I only wish. I. Go on.

Louis.

Wait.

Boy.

More do do they choose what?

Do red shoes are not there? Yeah.

Boris, look here. Elephants. Clumsy elephants. They are throwing my decor. But the door. The door I'd watch.

I'm your safe set. Shut up. Somebody must hold. But the coral boy will have nothing to do then anyway. Dimitri, give it to me.

What?

Best of luck, miss. Paige.

I can't even remember my first entrance.

Ohh, you mean you think you can't remember it. What about this?

Yes, that's it. It's all right. When I hear the music.

Since you're undoubtedly going to hear the music, it's undoubtedly going to be alright. The music is all that matters and nothing but the music. If I had any doubts about you at all, I should be nervous. Yeah, my nervous or you're not dancing for an audience. You're dancing for a loop of wrath of myself. People from you've been dancing many times. Before. I believed in you from the very beginning. But now everybody does. I want you to dance tonight with the same ecstasy I've seen in you only once before.

At the Mercury Theatre.

Yes. At the Merkel Theatre in London. On a wet Saturday afternoon.

40 seconds comes.

Yeah.

Good luck, my dear. You're a magician. Voice to have produced all this in three weeks and from.

Nothing, my dear. Living. Not even the best magician in the world can produce a rabbit out of a hat if there. Is no red rabbit in the head.

It's a pity you see that only holds 300. He could hit the Albert Hall tonight.

Yes.

I've got here creating tonight. The whole world would. Be talking about tomorrow.

Goodbye.

Riddle. Sara, any swelling? I'm in the head. All that clapping Bravos, roses, all. That's nothing. But when I who have seen Pavlova Carson Babina dance tell you that last night you were not bad. Not good, but not bad. That's something. Now I tell you truth, it was.

Good. Thank you, Mr Lupo.

My name is Grisha.

Mine is speaking.

How do you?

Arms later so. Boris Lermontov wants to see you. Why? In class time? Why? Deep.

Russ.

Hello. Hello. Yes. Who is it? Oh, it's you. Please. No, no, no, it's fine. Thank you so much for ringing me. You're not disturbing me at all. I always have time for congratulations here. Oh yes, I agree. Music is in Truvada and most distinguished score. You see, across the 2 little more.

Mr testa.

Yes. Yeah, of course. It's on a.

So.

Contract to. Me. Yes, he's going to. He's starting on a new ballet right away. Full of gait and Chad LaBelle mania, booked by Marcel Licia. Yes. Ohh, yes. It's a wonderful roof. No, not this is. Thank you so much again, thank you very much.

It is impossible.

No more course. Not even congratulations, most charming.

2nd.

Thank you. Well, Mr Craster, that's all. Thank you very much. I'm proud you read French. Read it and we'll talk about it some other time.

I would like to.

Mademoiselle Paige.

Come in, Miss Paige. Come in. Sit down. I want to talk to you about your future. When we first met at hedonist. You asked me a question to which I give a stupid answer you asked me, but I wanted to leave and I said yes. Actually, Miss Peter want more, much more.

I want to create.

To make something big out of something little. To make a great dancer.

Out of view.

But first I must ask you the same question. What do you want from life? To live.

To dance.

We have two months left of the season near Monte Carlo. Not much time, but enough. Two months. Then began tour Rome, Vienna, coming, Stockholm. Then America. Then next year, London again.

All the big parts for you Copella latest. Since Giselle sleeping Princess Lesil feet la boutique create more fresh with you. You shall dance. And the world shall follow you ships.

Hello.

Not were. I will do the talking.

You. We do the taxing.

Victoria.

Victoria.

Good night buddy.

Goodnight, Keisha.

She was not bad tonight.

She'll be all right.

All right, not bad. But she's a flame.

Still not enough? Goodnight Boris.

But that's again.

Vicky was wonderful in boutique, just a little dressing shepherdess.

We should reconstruct the theatres.

What's wrong with the theatre?

It's too small. Goodnight, mother.

Goodnight.

Her timings are miracle.

Keep up to it.

Goodnight buddy.

Goodnight, Lisa.

Goodnight Boris.

Night, Mr Lemon top.

That Vicky?

Goodnight, Boris. Good night, Sergey.

Thank you. With that, that's all. Goodnight, buddy. Goodnight. Please tell me which is this team to be the very best restaurant this year on the coast. We realise here.

Goodnight baby. Yeah.

Good night.

Book me a table.

For two.

Yes.

Tomorrow.

Said Julian.

Yes.

I never said good night to Lermontov.

Michael. Dimitri. No. Miss Page has still not come in.

OK.

Monsieur Hatov's not here either. 317 No, I have just heard they've all gone to his birthday.

Dad wanted some chicken.

10.

Oh.

Yeah.

My family to join your party.

Make way there. And throw it through to the right forest. Lansky, take my lemon.

No, no, that's fine.

Oh, you sit down as you're there.

Pam.

It.

Seems a long time since I sat down to supper with my entire family.

Well. City.

But it appears that the Great Miss Page is not with us tonight.

Don't you miss another member of our Happy Little family?

No.

No, I can't say I do.

Why should you? You're a busy man. Have a drink.

Oh yeah.

Risha. That's the thing.

Of course, we all know you're a busy man, but it's the motto. But do you mean to tell me you have noticed nothing?

Don't exaggerate worries. We have a little romance in our.

Meets a great romance. Romeo custard.

And Juliet Paige.

And when? It is great romance begin.

With the red.

Shoes.

Oh.

And where have they taken themselves tonight?

What does it matter where they have gone? They are young, they are together and they are in love.

Darling. I've decided I do believe in destiny after all.

Do you my darling? I'm very glad.

Kashi. Goshi. You awaken, take want to know where we are. Porsche car.

One day when I'm old. I want some lovely young girl to say to me. Tell me where in your long life, Mr Crester. We were most happy. And I should say. Well, my dear. I never knew the exact place. It was somewhere on the Mediterranean. I was with Victoria

Paige. What she was saying. Do you mean the famous dancer? I am not. Yes, my dear, I do. But then she was quite young. Comparatively unspoiled. We were, I remember. Very much in love.

Did you see that? She smiled as crossed.

I don't think so.

I suppose you'll be sending me to an Oculus next.

Watch her dancing.

Pleasure.

Shouted the matter.

Yes. Yes.

Yes. All right, Thursday.

Good evening, M lamoth. Afraid the score is still a bit rough, but. I see you've had time to look at it.

Yes, Mr Craster. I have looked at it. However, it is not about your music that I wish to talk at the moment. So to come to the point. What is all this I hear about you and Miss Paige?

Ohh I see. Could Dimich get out?

Well, Mr Craster.

Yes.

We're in love.

Let's see. Did you see Miss Paige's performance in Lake design?

I was conducting.

Did you enjoy it?

I think it was the loveliest thing.

I've ever seen in my life. It was impossible. And you know why it was impossible. Because neither might nor her heart when her work. She was. Dreaming. And Dream is a luxury I've never permitted my company. Miss Paige wants to be a great dancer. Perhaps she has spoken to you about her ambitions? Oh, yes, she's not, however, a great dancer yet. Nor is she likely to become one if she allows herself to be sidetracked by idiotic flirtations.

Mr Lamont, if you don't understand.

We really are in love.

And, Mr Craster. I have had time to look at your latest efforts, yes. And find it equally impossible.

That's not true. It's good.

Childish. Vulgar. And completely insignificant.

In that case, I'll relieve you of it.

There are, of course, so many first class belly companies. To which we may take it with advantage.

I don't know that it's my greatest ambition to work for the ballet. Some of us think it's rather a second rate means of expression.

We miss you.

Mr Krauss is leaving the company. Paying two week salary. Against the receipt.

1. Hello Paris. I was just coming to.

Say goodnight. Goodnight. Before I forget it. Don't do anymore work on the new ballet. I decided to scrap it.

Scrap it. What do you mean? I've worked out how the choreography already. That boy, Julian, is really gifted. It's one of the finest scores we.

Ever had Julian Cross is leaving the company? And I don't wish to discuss the matter any.

Further or you don't? Well, I do. Do you think I don't know every in school when? I hear one. Do you think I've been working day and night for weeks for the pleasure of being told I'm wasting my time? I tell you, but this. I had enough of this fantastic lunatic asylum. I am through with it.

Or resign.

I think you have made a very important decision.

Hello you 2. This is my wonderful.

Volkswagen.

Hello.

Well, what did he? Say.

Yeah. Of course, he doesn't really want you to go, Richard. He's very sorry.

Well, in that case I will think about.

It, Julian.

I have never seen him quite as bad as this. He talked a great deal about his gratitude and disloyalty, and he said when personal relations started to interest.

Yes, I know that bit.

My dear children, I'm very sorry.

Yeah.

But it's may feel different in the morning.

The morning he's leaving for Paris by the 18th. Train.

As the famous Miss Paige come to see me off.

I'd like to talk to you. I want you to tell me why.

You proud of Julian? There's only three minutes.

May I suggest, Miss Paige, that such matters are hardly your business. However, since you've gone to all this trouble. Mr Krauss has been unwise enough to interfere with certain plans of man. And that is something I do not permit.

I thought once, Mr Lermontov, that there would be no room in my life for anything but dancing.

You will think so. Again, my dear.

But if Julian goes, I shall go too.

And what exactly do you intend to do?

I shut down somewhere else.

4.

It won't be very difficult with the name I've given you. Or was provided. I release you of your contract. But even if I do. Would it be quite the same?

I have never pretended to myself that it would.

I could make you one of the greatest dancers the world has ever known.

Do you believe that?

Yes, I do.

And all that means nothing to you.

You know exactly what it means to me. Of what?

The train is leaving.

Good bye, Mr lamonsoff.

This page is coming.

Juliet. Julian.

I'm coming with you.

So. Oh.

Bro.

Come in. You're late. I hope you didn't work too. Hard.

All finished. I had the injunction with me. Bodies don't tell me you've changed your mind again.

Huh.

I. I don't want to stop her doing anything. She can dance whenever she likes. Except the red shoes.

What about the buyers?

That's different. Everything is written in a contract to me is. Mine. It's in the contract, the red shoes, and it's worked so. Far and. The barman, yet I'm not interested in anything else in me, right?

But if you keep the red shoes in the repertoire of, you'll have to pay them royalties.

Red shoes is no longer in the repertoire. I understand Petik travels in Paris.

Yes, I dined with them both last night.

Oh.

Baranski's with him.

Yes.

Anything I can do?

How's the marriage success?

Patrick seems to think so. Would you like me to arrange a meeting with Arena?

Not a range. By chance.

Please. Goodnight Paris.

Goodnight, Karina. Good season. With the Bella Motov always.

Goodnight Boris.

Good dad, Sergey. Sergey, yes. Would you come in and wait a minute, please?

Yes, of course, Boris.

Good night, balis.

Grisha, please come in and wait.

Conference. Letters. Nobody writes to me.

That's not true. Yours. From Vicky.

From Vicky. How is that?

Girl, you'll see.

This is from Julian.

And all about his new opera.

Describes the whole structure. Enormous talent then, Brian. He says.

She is an inspiration.

Thank you, Mr. That's all good. Well, I see it's may today.

Miss.

From. Our two young rebels.

Deserters. I hope they're happy.

Read Baris yes, read this too. It might make you sorry to have lost that young man.

I doubt it. By the way, that reminds me. Jacques sent me the new score of the Berman. Yeah. I like it and I like you all to hear it at once we might open. With it in London with Irina. We can discuss that. Bars lights all gated fire. That's really good enough to glance through it and no prejudice, please.

I'm happy to say it to yourself sometimes.

Every day. Good night.

Good night. Good night.

Goodnight. On second thoughts, I think I would like to read those letters.

My letter was only meant to be read by me. See you later, Boris. I could hardly let him read it. She calls him a monster. A gifted, cruel monster.

You should have told him that.

I'm sorry to be late, Boris Lamento. Lid in Neston was in front tonight. She arrived this morning. She is staying for several weeks. And Miss Page is joining her next week for a short holiday.

We seem to be destined to meet at the railway.

Station. What are you doing in 10?

Waiting for you, of course. Won't you sit down? But you know, my dear Vicky, how I'm always looking for great dancers. We all have missed you and I was hoping that by now you would have started to miss us a little.

I have.

You only have to say the words.

How is everybody including you? How is Greece?

Calling me never better.

And she.

Fighting with Greece.

And how is your third? Day.

Getting younger.

And you.

Getting older. And you. You're happy.

Yes, very happy.

Is it on Sammy?

I haven't done very much, you know.

Oh, I know, I know, I know. Every time you have danced. But you never stopped working.

No.

And you never stopped going to class?

Never.

And why isn't he with you?

His opera has been accepted at Covent Garden. It's in rehearsal now.

Would you give it up if you ask him?

I don't know. I wouldn't ask him.

You don't know then why is he asking you? Does he know what he's asking? We are preparing a new bedding. We've been working on it for weeks. The costumes and the decor are the most beautiful things right has ever done. Gracious full of enthusiasm and you know. What that means? Nobody else has ever danced the red shoes since you left. Nobody else ever shall. Put on the red shoes, Vicky. And dance for us again.

This is the BBC third programme. I'm speaking from the Royal Opera House, Covent Garden, London. Tonight is the first night of Cupid and Psyche, a new opera by young British composer Julian Craster, whose only well known work until now has been the score for the ballet, the red shoes. The red shoes was a great success when produced at Monte Carlo last year with the ballet Lermontov, but has not yet been seen in this country. Oh, something must have gone wrong, I'm afraid. I think somebody is going to make an announcement.

Ladies and gentlemen. I regret to announce that Mister Julian Craster, the composer who was to conduct his own opera, has been suddenly taken ill. Sir Hartley Mengis will conduct in his place.

Here comes Sir Hartley Mingus now. And announced the names of the cast during the Intel.

He welcomes you.

All the way down from London, I wondered if I'd.

Find you here.

Here you are.

Left your first night.

Yes.

Shoot.

Why didn't you?

Lost.

All right, now my sweetheart.

Alright.

As a train going for Paris at 8:00, we'll be on it together.

Better hurry up and get changed.

But I'm dancing tonight.

Walk out.

Good evening, Mr Craster. Want to be missing you at Covent Garden tonight? Maybe we just.

It will be too late.

Then you are ready too late, Mr Crust. Tell him you've left him. Oh, yes.

I haven't left him.

Left him. Nobody can have two lives and your life is dancing.

Funky. You Can Dance anywhere else in. The whole world.

Would you be satisfied with anything less than the best if you would, you would never be a great artist that you never will. And would you make her a great answer as well.

Never.

Why do you think I've waited a day after race? As you said, shut away from me for a chance to win a back.

Because you're jealous of her. Yes, I am.

But in the way that will never understand wait.

Well, Vicki.

I love you, Julian. Nobody but you.

That you love that.

I don't know.

If you go with him now, I will. Never take aback.

Never do you want.

To destroy our love and the lesson nonsense. All right. Go then. Go with him. Be a faithful housewife. The crowd of screaming children and finished with dancing forever.

Look at.

Goodbye.

Julie.

Hello.

Vicky.

Vicky.

Little Vicky. There it is, all white.

For.

Sorrow will pass, believe me.

Life is so unimportant. And from now on words you will dance. Like nobody ever before.

Yeah.

Thank you.

It's good, yeah.

50.

Patti.

Paige. Well, who?

She was.

Ladies.

And gentlemen.

I'm sorry.

To tell you.

Let me speech.

Is unable.

To dance.

Tonight.

Nor indeed.

Any other nights.

Nevertheless.

We've decided.

To present. There are shoes. It is.

The belly.

That made her name. Whose name? She made.

With.

Presented.

Because.

We think. She would have.

Wish.

It's.

That is why.

Julian.

Yes, my darling.

Take off the red shoes.

Maybe.