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Queer Notes

How I Thought I'd Found Myself, But Got Lost in Music

INTRODUCTION

At the start of this MA in Commercial Music Production, as part of an exercise in personal development, we were tasked to identify anything in our lives that might present a threat to the success of our formal learning.

I suggested 'falling in love'.

This essay is predominantly a subjective account of and personal reflection upon how romantic love may make its presence felt in, and through, song-writing and music production.

If, as Duke Orsino declares in Act 1 Scene 1 of Shakespeare's *Twelfth Night*, 'music be the food of love', might it be the case that *love be the food of music?*

I shall also endeavour to highlight connections between the three chosen tracks and my responses. The wider scope of my initial research is to explore what impact English music hall tradition has had, and continues to have, on music - and how this may relate to queer culture.

RED FLAGS

A couple of days after pinpointing 'falling in love' as a threat, I fell in love.

I went to the 100 Club¹ to attend a gig by art-pop band David Devant and His Spirit Wife². I've been close to the band for many years, having toured the UK with them briefly as a live 16mm film projectionist, temporarily replacing a figure called Lantern. During the tour I was known affectionately as 'Bulb'.

The band foster a family-like feel amongst their fans, their motto being: 'All Done By Kindness'. As a fan, you automatically assume a bond with fellow followers, and a shared sense of 'insider' humour is taken for granted.

The band's long-time warm-up DJ - let's call her Betty Brogues - was on the decks. An explorer of personae and identity (mostly Bowie-related), that evening she was serving Nancy Spungun³ realness, laced with androgynous Cabaret⁴ queerness.

I've read widely over the past 18 months on the punk/post-punk period (as part of a feature film I am completing). Seminal works such as Jon Savage's 'England's Dreaming',

Gillian McCain and Legs McNeil's 'Please Kill Me' and Richard Hell's 'I Dreamed I Was A Very Clean Tramp' (see bibliography) have thrown light on the tragedy of 'Sid and Nancy', and I suspect, armed with that knowledge, a wiser and less giddy version of myself might have realised at first glance: Spungun? RED FLAG!

After the gig, Betty and I helped lug gear into the van then, over cigarettes, started chatting. I asked to take a photograph of her and, over-lighting her with flash against a wall of graffiti, I caught a pretty good 'Nancy-in-NYC' look: a picture she approved of.

The attraction between us was pretty much instant, sharing interests in many areas, including some unlikely and specific coincidences: for reasons of fashion, Betty often wears tap shoes - and I, for better or worse, am a tap dancer.

Oddest of all was the revelation that, as teenagers (albeit a decade apart), we had both skived off games and hidden in the school library, gravitating towards the very same book, the excellent Album Cover Album (published by Harper Collins, 1977), a bewitching, sexy, yet (by today's standards) ethically-dubious compendium of LP sleeve designs by Hipgnosis⁵.



Our enthusiastic conversation whirled around this touchstone, swapping thoughts on the artworks, especially Eric Bohmer's contentious cover (featuring models Constance Karoli and Eveline Grünwald) for Roxy Music's fourth LP 'Country Life' (released 15th November 1974 on Island/Polydor).

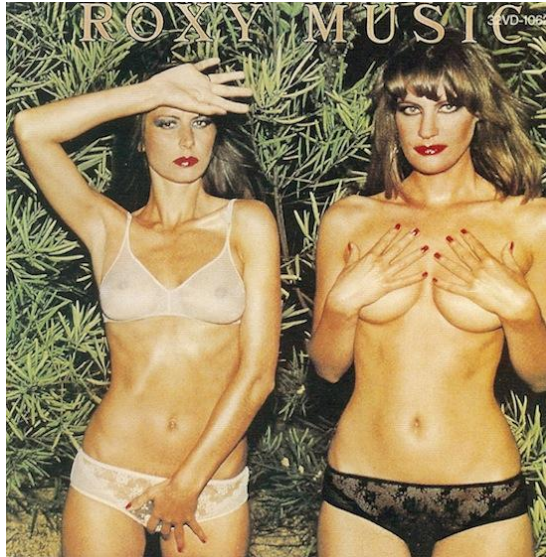


Photo: Eric Bohmer

That night we were still up at 4am, texting enthusiasms and jokes. I knew I was falling in love with her, and even though she may now deny it, the feeling was reciprocal.

RASPBERRIES

The next evening we hooked up in a recently refurbished basement bar in Highbury (North London). As it turned out, Betty used to DJ there, until it was shut down following a drugs bust.

We drank. A lot.

Returning from the toilet, she showed me a photograph she'd just taken. Scratched deep into the freshly-painted cubicle door, she'd written **FUCK OFF**. (She sent this image to the previous owner). I'm rather partial to the (judicious) use of blunt Anglo-Saxon and was also impressed by her bravado and resistance to gentrification.

"Let's get out of here" she said, hurriedly necking most of a pint of 9% a.b.v raspberry IPA. I didn't spot the red flag on that occasion either, but the goodnight kiss tasted great.

Following that kiss, something significant occurred. After many years of self-questioning and failing to maintain heteronormative relationships, I decided to identify - publicly - as queer.

It's important to state that 'queer' does not equate to 'being gay'.

The Q in LGBTQ is sometimes taken to stand for ‘questioning’. Unlike the LGB, it’s not about sexual activity or preference; it’s about resisting society’s ingrained way of using sexuality as a means to define individuals.

Any confused reader of this essay will find the article ‘What Does It Really Mean To Be Queer?’ by Sophie Saint Thomas an insightful read (published by Cosmopolitan online, August 16th 2019) “*Queer is a word that clarifies that I’m not straight and ties me to the larger queer community, but it doesn’t categorize me as gay.*” <https://www.cosmopolitan.com/sex-love/a25243218/queer-meaning-definition/>.

Betty - herself long-time queer-identifying - certainly had a bearing on my development and decision, helping me understand that Q represents the idea of family - a protective umbrella - and that stating my position publicly would help me discover a world in which I might feel more myself, and therefore hopefully more free.

JEMMA FREEMAN & THE COSMIC SOMETHING

As an introduction to specific musical niche of that world she took me along to see a fantastic band, Jemma Freeman & The Cosmic Something⁶, who Betty described as ‘queer-glam-punk’. Jemma herself is an exceptionally skilled guitarist and songwriter, and her moustachioed stage presence is remarkable.



Jemma Freeman. Photo: Dastardly/Penny Black Music

I opened up an online conversation with Jemma.

Hi Jemma. Betty introduced your band to me at a gig in Hoxton. This co-incided with the day/s I publicly indentified as queer. So quite a memorable night/s. I've had a chance (finally) to listen properly and watch some of the (great) vids of your music and so I might now be in a better place to meet you. From the point of view of my studies, I am interested in the relationship between the artiste (that's you), the players and the 'producer'. And how (if anyone can really say?) how that results in a particular sound. Matt

Hey, great coincidence, and I'm very happy to view things through this lens and from a musical lens. Being visibly queer and being responsible with that is hugely important to me. I did not have too many role models to work from, and though I am far from a role model, I can at least hopefully project a positive and empowered position of queerness. I think the producer and players are a huge influence on the resulting sound... I'd definitely have things to say about that. Jemma

I find myself in an odd place with this MA, it has this focus on the commercial (in music) which is interesting and yet a little uncomfortable for me. But a track of yours like KEYTAR which IS pop does not give me discomfort. Matt

I tried a few times to meet up with her in person, but her busy touring and gigging schedule seemed to make it difficult.

Betty seemed uncomfortable during my conversations with Jemma. I am not sure who talks to who, or if at all, but it's a close-knit community under this umbrella. All I know is that at a certain point Jemma appeared to withdraw.

Her song 'Keytar (I Was Busy)' from the LP 'Oh Really? What's That Then?' (released Oct 18th 2019, vinyl, CD and digital) went on to be one of the songs I selected for this assignment (more on that later).



CHEAP FAGS

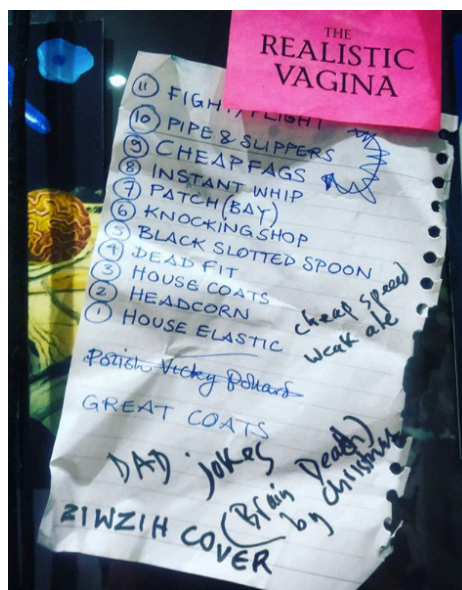
Despite a feeling that something was already amiss in our relationship - forces and influences I sensed but couldn't really understand - Betty and I formed a band.

A duo: her on bass, vocals, lyrics and kazoo, me on drums (played with wooden spoons), vocals, lyrics and occasional tap dancing.

A kind of broken post-punk music hall version of Sly & Robbie⁷, inviting artistes to guest on tracks; Jemma might chop some power chords for us?

Betty had had the band name 'Cheap Fags' in mind for some time. Our set-up seemed a perfect fit, and a new North London queer post-punk duo was born.

Ideas for lyrics and song titles began to flow easily; a genuinely exciting and creative period. Cheap Fags shared a particular kind of humour, sense of absurd, the nuances of wordplay, a feel for melodrama and an appetite for provocation.



Notes: Cheap Fags. Photo: Matt Hulse.

With song titles such as Instant Whip, Knocking Shop, Headcorn and Dead Fit it seemed certain that we were onto a winner.



Cheap Fags' proposed EP cover / Photo: Betty Brogues / Model: Matt Hulse

I foresaw the possibility of the production of an LP during my year at Tileyard - one with a strong conceptual USP: no track longer than a minute. If a ballad with seven verses emerged, we'd just have to play it fast enough to hit the 60" cut off.

We set up an Instagram account @cheapfagsband and Betty (a sign writer) designed a logo. Both into fashion, the presentational aspects were already under discussion. There'd be 1-inch badges, of course. What could possibly go wrong?



Logo: Betty Brogues. Photo: Matt Hulse.

TO HELL WITH POVERTY!

Betty expressed some insecurity with song-writing itself, despite years of experience with bands such as The Priscillas⁸, Proxy Music⁹ and (currently active) The Fallen Women, an all-female karaoke Fall¹⁰ covers band.

Song-writing being one of my strengths, I was happy to help.

Enthused, I booked a writing room and in under three hours - despite only basic knowledge of Logic - I'd written, performed and bounced a sketch for our first song, a mini-anthem with a crowd-rallying chorus: CHEAP FAGS!

I paid special attention to the bass part, to demonstrate my affinity with the instrument. Apple Loops made for adequate drums.

I added a simple, irksome lead guitar intro/riff, inspired in part by Gang of Four's track 'To Hell With Poverty!' from their 12-inch EP 'Another Day/Another Dollar' (Warner Bros. 1982).

My vocal delivery owes something to The Fall's singer Mark E Smith, and the lyrics provoke with play around meanings of 'bender', a word that remains hotly contested in the queer community - as indeed does 'fag'.

I sent the vocal through a virtual guitar amp, lending intermittent feedback and a kind of snaking, side-winding, tortured phasing effect, as if the singer were being forced back and forth through a glutinous hole, gasping for air.

My lyrics owe something to Sleaford Mods¹¹ writer-vocalist Jason Williamson, an extraordinary man who is fearless in his social commentary on the deprivation he sees around him, hence my choice of 'Jobseeker' as my second reference track, to which the Cheap Fags' mini-anthem is a part-response.



Andrew Fearn and Jason Williamson. Photo P-Squared Photography.

Sleaford Mods are also a duo. Andrew Hearn brings the music, creating simple but intensely ‘hooky’ bass-loaded sample loops.

Hearn's entire role live on stage is to press the space bar on his cheap-looking PC laptop, jiggle around drinking tins of beer, whilst Williamson works himself up into a frenzied, whirling fountain of bile, thrashing his arms like a man freshly-unbuckled from a straight jacket.

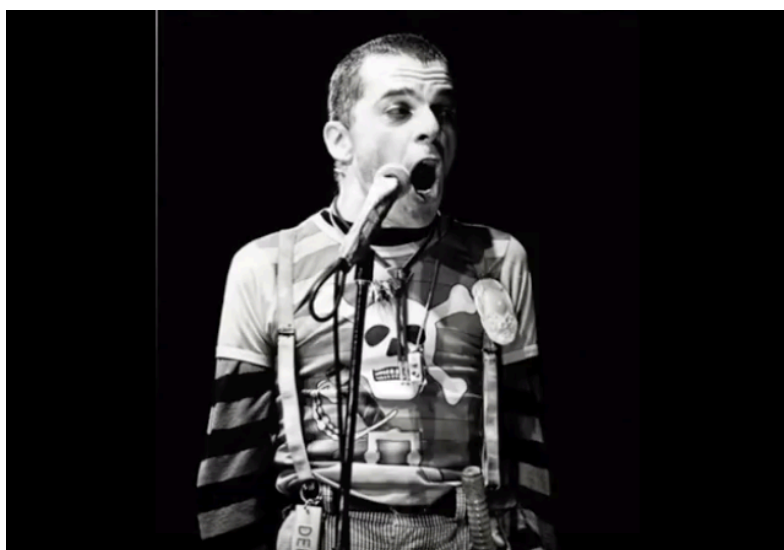
I doubt Williamson would identify his band’s work as ‘queer’. Yet something of the camp English music hall tradition persists.

Most certainly he is playing with the stereotypical image of a ‘hard, white working class geezer from up North’, sending himself up, goofing melodramatically, whilst retaining venom and bite: a sort of football terrace Graham Norton¹².

WHAT A WASTE

My reference track to support the pairing of Cheap Fags with Sleaford Mods is ‘What A Waste’ by Ian Dury and the Blockheads¹³ (single released in 1978 on Stiff Records).

Dury sits very firmly in the music hall tradition, and Williamson owes much to him. Dury’s physical disabilities (developed from polio) he would exaggerate and play up to, in the same way that Williamson uses ‘ticks’ - whether involuntary or performed - as a dramatic device - to confound expectation and push the boundary of what seems socially permissible.



Ian Dury. Photographer unknown.

Dury also played with percussive, elliptical forms of spoken word that were close to music emerging from the US as ‘rap’ music, and Sleaford Mods could be said to fall into a similar genre of urban rap, or a form of hip-hop.

As with both Cheap Fags and Sleaford Mods, Dury was similarly fond of pithy Anglo-Saxon words.

At the age of 11, I first heard the shocking opening salvo of the track ‘Plaistow Patricia’ from Dury’s LP *New Boots and Panties* (released 30th September 1977, Stiff Records) and let’s just say *it went in deep*: <https://www.youtube.com/watch?v=MtuVBPwzstM>

CHEAP FAG(S)

Cheap Fags lasted less than 7 weeks in total, ending with a text message from Betty announcing: *It’s over*. No recourse, no discussion. I received that message during the period immediately following my mother’s stroke (she’s ok), whilst standing in a urinal.

Talking of threats to the success of formal learning, *here it was*.

However, it doesn’t end there.

On hearing the news, my brother-in-law Jez Butler (50% of Bristol electronica duo The Twelve Hour Foundation¹⁴, the other 50% being my sister Polly) reminded me of the tale of Peter Perrett, former singer-songwriter with new-wave act The Only Ones¹⁵.

When the band split, Perrett went on to perform as The Only One.

Jez wittily suggested that I continue as a solo artiste, *Cheap Fag*.

I have reached out to Gearbox Records¹⁶ to explore lathe-cutting a vinyl single of Cheap Fags’ mini-anthem (which, after all, is my song.)

The B-side would remain blank. The cover would carry the name Cheap Fags, but with the S crossed out in lipstick.

This sole 45rpm vinyl would be the only copy in existence; a conceptual art-music object-statement forged from love and pain; a true record and a genuine ‘single’.

KNIFE (IN MY BACK)

Talk of being ‘dumped by text’ moves us on to my response to Gemma’s Freeman’s song ‘Keytar (I Was Busy)’. This particular track is atypical; their usual sound is thick with rock guitars, dirty bass, propelled by twin drummers.

‘Keytar’ struck me as a fresh (though retro-styled), moving and catchy song about identity, self-questioning and queerness. I referred to the song’s video (<https://www.youtube.com/watch?v=A2GN93dvyV0>) in discussion with Jemma and she said:

Ha! It's interesting for me to watch....I was trapped in a cis-het marriage at the time.

The song’s instrumentation sits within the feel and sound from a period c.1982-85, with shades of early Madonna¹⁷ and Rainbirds¹⁸. Breezy pads over driving drums, detailed with intricate keyboard work: all told a rather bitter-sweet feel, and yet up-lifting.

That’s what I aimed for with my response ‘Knife (In My Back)’ which, once again, I pulled together in a few hours using Logic. Fellow student Minx4Music collaborates on b/v’s.

It’s an immediate emotional response to the collapse of Cheap Fags.

So, oddly, the connections - actual and implied - between Jemma Freeman, Cheap Fags, queerness and identity - here come together rather neatly.

One might say this is a good example of ‘revenge’ or ‘bitter’ pop.

In this instance, Berlin’s¹⁹ 1983 global hit ‘Masquerade’ is the supporting track. Synth-led power-pop, with a yearning searching vocal - performed live with truly terrible hair. Their song also deals with questions of identity, but in this case, the emphasis is on the loss of the individual when ‘all the world’s a stage’ (the opening line of Jacques’ soliloquy from Shakespeare’s ‘As You Like It’), or a faceless masquerade.



Photo: Berlin / Regency Gaffen.

MUSIQUE-CONCRETE

The final genre track is a work of musique-concrete called 'Bakerlike' by Bristol's electronica duo The Twelve Hour Foundation. They self-describe as 'pop-concrete', and their debut (self-released) double CD's title - 'The Lighter Side of Concrete' - indicates a delicacy of touch: a conscious effort to put some distance between themselves and the overbearingly serious-minded work that those in-the-know associate with the genre.

On the surface, there's no obvious connection between this track and the work of Jemma Freeman, Sleaford Mods or Cheap Fags, but to my mind, there's a camp, mildly-histrionic aspect to the music - a certain queerness?

A further question I am exploring is whether (recorded) tap dance might be considered a form of musique-concrete.

I spoke to Jez Butler on the phone.

"The track 'Bakerlike' is the first that can legitimately be attributed to The Twelve Hour Foundation. I'd produced plenty of music before that, much of it solo, but it was when I was asked to perform live, I realised that I literally needed an extra pair of hands. I was shitting myself when I asked Polly to get involved, but thankfully she agreed."



Polly Hulse. Photo Jez Butler.

What's the meaning of the title 'Bakerlike'?

“It refers to John Baker, who along with Delia Derbyshire, David Cain and others formed The BBC Radiophonic Workshop²⁰. The track’s an homage.”

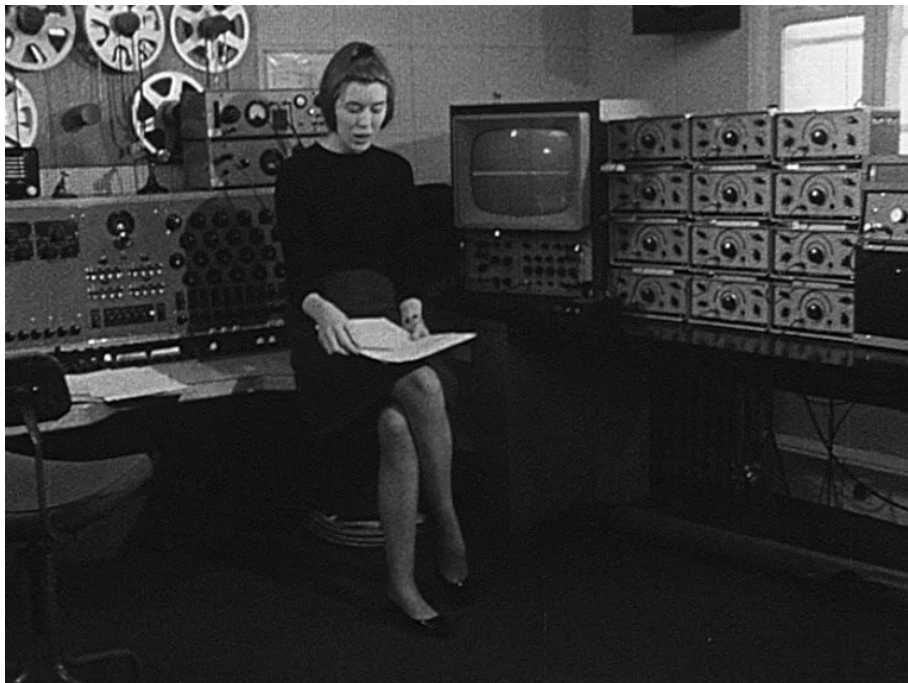
An homage in general?

“No, in fact ‘Bakerlike’ is a direct response to a track called ‘Radio Nottingham’ from 1968. I heard Baker on BBC Woman’s Hour²¹ talking about how he put it together. This involved multiple tape manipulations - re-pitching, envelope-shaping - of field-recorded sounds, such as a cork being pulled from a wine bottle, a ruler twanging, you know, domestic stuff.”

“One rainy Saturday afternoon Polly and I decided to have a go at recreating this, from sounds recorded around our own flat.”

“There’s a total of seven sounds on ‘Bakerlike’ - two corks, a twanged ruler, a bottle hit with a knife, a finger on the rim of a glass, the twisting of a child-proof pill box lid and ‘hand trumpet’, where you blow into your cupped hands to make a kind of ‘hoot’.”

"We recorded using a Samson C01 large diaphragm condenser mic.”



Delia Derbyshire. Photo: BBC Tomorrow’s World Video (Opening Frame)

What's your production process?

"I use Logic's EXS 24 sampler, and compose with a midi keyboard. I don't effect the sounds, preferring to keep them rich and dirty. No EQ, background noise included; I think this lends a more authentic 60's feel."



Still from a video of Matt Hulse tap dancing in the kitchen.

My response, the track called 'Tap Work', uses field recordings made with a Zoom H4 captured in the kitchen I am currently sitting in, writing this essay.

Focussed on percussive sounds, sources include my own tap dance, various clocks and kitchen utensils.

I montaged directly with these sounds, using ProTools First. Once I have a better grasp of Logic, I intend to follow the methodology Butler describes.

CONCLUSION

I have learned that romantic love can indeed be the food of music, and that one might choose to order a meal from the lighter, healthier section of the menu, and not eat too fast.

When love fails, it is possible to channel this into music as a means to reflect upon the situation, to ask fundamental questions and - if one keeps one's head - create a clever, conceptually-sound and even forgiving response.

'Queer' is definitely a position of questioning, and music is a wonderful medium through which to explore and make it through periods of deep self-doubt.

In the end? It's all about the hair.

APPENDIX

1: The **100 Club** is a music venue located at 100 Oxford Street, London, England, which has been hosting live music since 24 October 1942. It was originally called the **Feldman Swing Club**, but changed its name when the father of the current owner took over in 1964.

https://en.wikipedia.org/wiki/100_Club

2: **David Devant & His Spirit Wife** were formed in Brighton in May 1992 by Mikey Georgeson, songwriter, singer, guitarist and keyboard player, Foz Foster, the ex-guitarist of the Monochrome Set, Jem Egerton, a classically trained musician, who played bass, and the drummer Graham Carlow. Georgeson derived the name for his band from a second-hand copy of *My Magic Life*, the autobiography of the great English stage magician, David Devant (1868–1941).

https://en.wikipedia.org/wiki/David_Devant_%26_His_Spirit_Wife

3: **Nancy Laura Spungen** (February 27, 1958 – October 12, 1978) was the American girlfriend of English Sex Pistols' bassist Sid Vicious and a figure of the 1970s punk rock scene. Spungen's life and death have been the subject of controversy among music historians and fans of the Sex Pistols.

https://en.wikipedia.org/wiki/Nancy_Spungen

4: **Cabaret** is a 1972 American musical drama film directed by Bob Fosse, and starring Liza Minnelli, Michael York, and Joel Grey. Set in Berlin during the Weimar Republic in 1931, under the presence of the growing Nazi Party, the film is loosely based on the 1966 Broadway musical *Cabaret* by Kander and Ebb, which was adapted from the novel *The Berlin Stories / Goodbye to Berlin* (1939) by Christopher Isherwood and the 1951 play *I Am a Camera* adapted from the same book.

[https://en.wikipedia.org/wiki/Cabaret_\(1972_film\)](https://en.wikipedia.org/wiki/Cabaret_(1972_film))

5: **Hipgnosis** was an English art design group based in London^[1] that specialised in creating cover art for the albums of rock musicians and bands. Hipgnosis consisted primarily of Cambridge natives Storm Thorgerson and Aubrey Powell, and later Peter Christopherson. The group dissolved in 1983, though Thorgerson worked on album designs until his death on 18 April 2013, and Powell works in film and video, most notably with Paul McCartney and The Who, and is the creative director for both Pink Floyd and its member David Gilmour.

<https://en.wikipedia.org/wiki/Hipgnosis>

6: Known previously for their song writing with dreamy psych band Landshapes (Bella Union) **Jemma Freeman** has tinged this with energetic glam rock. Lush guitar tones and introspective psychedelic lyrics bound together with unbounded energy. Colliding themes of secret worlds, hidden agendas, apathy and anxiety, Jemma's sonorous voice tells a story of unravelling completely and tying yourself back up again.

<https://jemmafreemanandthecosmicsomething.bandcamp.com>

7: **Sly and Robbie** are a prolific Jamaican rhythm section and production duo, associated primarily with the reggae and dub genres. Drummer Sly Dunbar and bassist Robbie Shakespeare teamed up in the mid-1970s after establishing themselves separately in Jamaica as professional musicians.

https://en.wikipedia.org/wiki/Sly_and_Robbie

8: **The Priscillas** are an all female, power-pop/glam/garage punk band from Holloway, north London.

https://en.wikipedia.org/wiki/The_Priscillas

9: **Proxy Music** were a dead-good 1972-75 Roxy and Eno covers band. Influences: Glitter, debauchery, JG Ballard, Viz, playing records at the wrong speed and two-for-a-fiver wine.

https://www.facebook.com/pg/proxymusicproxymusic/about/?ref=page_internal

10: **Mark Edward Smith** (5 March 1957 – 24 January 2018) was an English singer and songwriter, who was the lead singer, lyricist and only constant member of the post-punk group the Fall. Smith led the band from 1976 until his death, having formed the band after attending the June 1976 Sex Pistols gig at the Lesser Free Trade Hall in Manchester. During their 42-year existence, the Fall's line-up included some 60 musicians with whom Smith released 32 studio albums and numerous singles and EPs.

https://en.wikipedia.org/wiki/Mark_E._Smith

11: **Sleaford Mods** are an English electronic punk music duo formed in 2007 in Nottingham. The band features vocalist Jason Williamson and, since 2012, musician Andrew Fearn. They are known for their abrasive, minimalist musical style and embittered explorations of austerity-era Britain, culture, and working class life, delivered in Williamson's East Midlands accent.

https://en.wikipedia.org/wiki/Sleaford_Mods

12: **Graham William Walker** (born 4 April 1963), known professionally as **Graham Norton**, is an Irish television and radio presenter, comedian, actor, author, and commentator based in the United Kingdom. Norton is known for his innuendo-laden dialogue and flamboyant presentation style. In 2019, Norton became a judge on *RuPaul's Drag Race UK*.

https://en.wikipedia.org/wiki/Graham_Norton

13: **Ian Robins Dury** (12 May 1942 – 27 March 2000) was an English singer-songwriter and actor who rose to fame during the late 1970s, during the punk and new wave era of rock music. He was the lead singer of Ian Dury and the Blockheads and before that of Kilburn and the High Roads.

https://en.wikipedia.org/wiki/Ian_Dury

14: **The Twelve Hour Foundation** are Bristol-based duo (Jez Butler and Polly Hulse) that mix elements of musique concrète, 1970s library music, early electronic pop, and the Radiophonic work of John Baker and Paddy Kingsland.

<http://www.twelvehourfoundation.co.uk/about/>

15: **The Only Ones** were an English rock band formed in London in 1976, whose original band members are Peter Perrett, Alan Mair, John Perry and Mike Kellie, they first disbanded in 1982. They were associated with punk rock, yet straddled the musical territory in between punk, power pop and hard rock, with noticeable influences from psychedelia.

https://en.wikipedia.org/wiki/The_Only_Ones

16: Founded in 2009, **Gearbox** has already established a strong catalogue of work from previously unreleased archive jazz to contemporary artists including alternative jazz, folk and electronic genres.

<http://www.gearboxrecords.com/home.html#aboutgearbox>

17: **Madonna Louise Ciccone** is an American singer, songwriter, actress, and businesswoman. Referred to as the "Queen of Pop" since the 1980s, Madonna is known for pushing the boundaries of songwriting in mainstream popular music and for the imagery she uses onstage and in music videos. She has frequently reinvented her music and image while maintaining autonomy within the recording industry.

[https://en.wikipedia.org/wiki/Madonna_\(entertainer\)](https://en.wikipedia.org/wiki/Madonna_(entertainer))

18: **Rainbirds** formed in 1986 and named themselves after an instrumental track by Tom Waits. When they won the Rock competition of the Senate of Berlin, they were contracted by Mercury Records. Their first album *Rainbirds* was produced in the Audio Studios of Berlin and became a success, the single "Blueprint" enjoyed attention across Europe in 1988. The band's first line-up included Katharina Franck (guitar, vocals), Michael Beckmann (bass), and Wolfgang Glum (drums).

<https://en.wikipedia.org/wiki/Rainbirds>

19: **Berlin** is an American new wave band originally formed in Orange County, California. The band gained mainstream-commercial success with singles including "Sex (I'm A...)", "No More Words" and the chart-topping "Take My Breath Away" from the 1986 film *Top Gun*. Despite its name, Berlin did not have any known major connections with the capital of Germany; the name was chosen to make them seem European and exotic. They were inspired by the keyboard work of Kraftwerk, Devo, Sparks and The Screaming Trees.

[https://en.wikipedia.org/wiki/Berlin_\(band\)](https://en.wikipedia.org/wiki/Berlin_(band))

20: The **BBC Radiophonic Workshop** was one of the sound effects units of the BBC, created in 1958 to produce incidental sounds and new music for radio and, later, television. The unit is known for its experimental and pioneering work in electronic music and music technology, as well as its popular scores for programs such as *Doctor Who* and *Quatermass and the Pit* during the 1950s and 1960s. The original Radiophonic Workshop was based in the BBC's Maida Vale Studios in Delaware Road, Maida Vale, London. The Workshop was closed in March 1998, although much of its traditional work had already been outsourced by 1995. Its members have included Daphne Oram, Delia Derbyshire, David Cain, John Baker, Paddy Kingsland, Glynis Jones and Richard Yeoman-Clark.

https://en.wikipedia.org/wiki/BBC_Radiophonic_Workshop

21: Created by Norman Collins and originally presented by Alan Ivimey, **Woman's Hour** was first broadcast on 7 October 1946 on the BBC's Light Programme (now called Radio 2). Janet Quigley, who was also involved with the birth of the UK radio programme *Today*, has been credited with "virtually creating" the programme.

https://en.wikipedia.org/wiki/Woman%27s_Hour

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Matt Hulse December 15th 2019