

Transcript

Dead Ladies Show Podcast Episode 43

Bebe Barron

(Dead Ladies Show Music — ‘Little Lily Swing’ by Tri-Tachyon)

KATY DERBYSHIRE: It's the Dead Ladies Show Podcast!

The Dead Ladies Show celebrates women — both overlooked and iconic — who achieved amazing things against all odds while they were alive. And we do it through women's history storytelling on stage, here in Berlin and beyond. I'm Katy Derbyshire.

FLORIAN DUIJSSENS: Hi Katy! And I'm Florian. Florian Duijsens in fact, and together we co-founded the Dead Ladies Show. We are taking care of the introductory duties in this episode and sitting in for our podcast producer and host Susan Stone, because she's going to be presenting our featured Dead Lady.

KATY DERBYSHIRE: Right! Susan is bringing us the story of a female electronic music pioneer - from the days before synthesizers and home computers. Here she is, presenting the life of Bebe Barron.

SUSAN STONE: A long time ago, in a city far, far, away, I had the grand opportunity to meet and interview the first lady of electronic music. It was 2004, and Los Angeles, but still. [GENTLE AUDIENCE LAUGHTER]

And it's now my great pleasure to introduce Bebe Barron to many or most of you. Electronic music as we know it would not exist without Bebe and her husband Louis, nor would the sounds we associate with outer space. Together, the Barrons composed and created the first electronic music — or electro-acoustic — feature film soundtrack. They are also credited with creating the tape loop, and some say the audiobook — though I kind of disagree with that last one.

Bebe was born Charlotte May Wind in 1925 in Minneapolis, Minnesota, and grew up partly in North Dakota, where her parents ran an Army-Navy surplus store. She was an only child, and excelled at music, studying composition, playing piano and singing, despite an ongoing hearing problem. She spends a year studying musicology in Mexico, then earns a Masters degree in Political Science.

In 1946, she's back in Minnesota, and dating a nice enough guy - and then she meets his more creative and bohemian brother, Louis. [AUDIENCE LAUGHS] Louis Barron is freshly returned himself from Mexico, where he's been subsisting on beans and rice, and trying to write a play – you know the type. [AUDIENCE LAUGHS]

He's 26, studied music and has a keen interest in electronics. Charlotte is 21 and what she really loves is the avant-garde. And soon, also Louis. They marry in 1947. As a wedding gift,

they receive one of these. [SHOWS SLIDE] Has anyone ever seen one of these before? Anybody? Anybody? This is a reel-to-reel tape machine by the way. They receive one of the first ever reel-to-reel tape recorders. It was a German-made machine acquired by a cousin working for Minnesota Mining and Manufacturing, what we now know as 3M, and this connection supplied them with the best in audio tape and equipment for much of their career.

They move to Northern California, and in San Francisco, they meet Anaïs Nin. [TITTERS FROM AUDIENCE] Yeah! The Cuban-French writer known for her erotica, her many husbands, friends and lovers, including Henry Miller, John Steinbeck, Edmund Wilson, Gore Vidal and James Agee. Anaïs Nin is reading her dream-inspired prose poem "House of Incest" at a book store, and Bebe and Louis ask they can record her. Bebe is actually already a fan. Anaïs says yes. After a ten-day marathon recording session, they splice everything together by hand, and create the masters for two audiobook records.

[RECORDING PLAYS OF ANAÏS NIN READING]

ANAÏS NIN: All that I know is contained in this book written without witness, an edifice without dimension, a city hanging in the sky.

SUSAN STONE: So they then up sticks to New York and open a studio. They record more authors, including Aldous Huxley and Tennessee Williams. They press the readings onto red vinyl under the Sound Portraits label. Now these records sell for \$25, quite a lot at the time, and they become collectors' items. But they're really ahead of their time, they don't find distribution, and the Barrons don't see much money from it, which is a tape loop of itself, as you'll hear. They acquire more recording equipment, and are the go-to guys for recordings in the avant-garde scene.

In 1948, mathematician Norbert Wiener at MIT publishes a ground-breaking book called *Cybernetics: Or Control and Communication in the Animal and the Machine*. This introduced the term cybernetics, which we know now, and it was very influential in robotics and other studies. Now, it suggests that there are certain natural laws of behavior that apply to both animals and electronic machines. Louis reads it, and he starts applying the ideas to audio circuits. He starts experimenting with building vacuum tube circuits. He places them in patterns that control the electricity flow. And this produces tones like this [SHORT BEEPING SOUND PLAYS].

So he makes them with different kinds of pitch and volume, all with these tubes. After recording these tones, the Barrons manipulated the tape - they play it backwards, they add echo, they slow the sounds down, sometimes 100 times. Some of these techniques we still use today.

Bebe is entranced by Anaïs Nin and the glamorous bohemian art scene in Greenwich Village. Louis and Bebe appear several times actually in two of the seven volumes of Anaïs Nin's epic *Diaries*. Writing to a friend about the scene in the Village, Nin describes Bebe like this: "Another type of musician..." [PAUSES TO ADDRESS AUDIENCE]. I should actually do an Anaïs Nin voice shouldn't I? How do I do that? [ADOPTS A BREATHY FRENCH ACCENT] "Another type of musician..." There, is that better? That's kind of how she might sound, I don't know! All right,

I'll try it. [IN BREATHY VOICE] "Another type of musician is Bebe Barron, collaborating with her husband Louis, who composes with electronic sounds, a modern permutation of music born of physics. Bebe is a beautiful young woman with short, dark hair, delicate features, and large soft dark eyes, who threads her way gracefully through mazes of lights, wires, buttons, turntables, earphones and tubes. She speaks softly, moves about in feminine clothes, unobtrusively sharing in the development of this new intricate science." I gotta remember to do this voice now every time!

Bebe described herself as a protege of Anaïs— did I read the part...? Did I miss something? So Anaïs actually dubbed Bebe, "Bebe". She called her... so at the time Bebe was known as Charlotte. She was young, petite, elfin, very sweet, very cute. So Anaïs naturally called her [BREATHY FRENCH VOICE] *Bébé*. So Louis changed this to Bebe and that is how she got her name. Bebe described herself as a protégé of Anaïs, who was more than 20 years older, and she remembered getting tips from her about how to get along with men, and what men liked, saying "for a little North Dakota girl, this was a real revelation." [KNOWING LAUGHTER]

The Barrons and their new friends have parties in their apartment. Anaïs Nin, again from her *Diaries*, Volume 5, describes the scene this way. [SHOWS SLIDE]

[HAMMY VAGUELY EUROPEAN ACCENT] "The front room of their apartment on Eighth street..." I think this is Nico now. [CONTINUES IN INDETERMINATE ACCENT] "The front room of their apartment on Eighth Street is completely filled with equipment. It is a jungle of electronic instruments, knobs, wires as complex as the control panel of an airplane. It is separated from the living room by soundproof glass. They keep an open house, and I meet many people there. Joseph Campbell, Jean Erdman, William Styron (whose writing I do not like)... [AUDIENCE LAUGHS] ...Peggy Glanville-Hicks, Barney Rosset (who does not like my work)... [AUDIENCE LAUGHS] ...John Cage (whom I know for years), filmmakers, and many others. With Louis and Bebe I found an easy, human relationship. They work with intense caring, and live a varied, chaotic existence."

Just for reference about those party guests - Jean Erdman was a modern dance choreographer, Peggy Glanville-Hicks was an Australian composer and musical director of the Museum of Modern Art, and Barney Rosset was a publisher who tried and failed to publish the uncensored version of *Lady Chatterley's Lover*, but he did publish Henry Miller's racy *Tropic of Capricorn*. So, it's the cream of the bohemians.

They all also attend an artists' club in a bar frequented by all notables of the time including Martha Graham. One Friday night, Louis brings Norbert Wiener's book with him to read, on cybernetics. And experimental composer John Cage comes up and asks him about it. What proceeds is a very fortuitous conversation.

Cage hires Louis and Bebe in 1952 to produce *Williams Mix* with musician David Tudor. They spend a year working on it. They start every day after a gourmet lunch cooked by John Cage (sounds great!) who received a sizable grant to fund the mix.

[SHOWS SLIDE] That is what the score of *William's Mix* looks like. Anyone can read that? I don't know. So *Williams Mix* is made up of around 600 pieces of audio tape of different kinds of sounds that are all recorded by Louis and Bebe. They splice them together according to a score made by Cage, and that's partly according to the I Ching which is the ancient Chinese divination used to find order in chance events. The final work is a little over 4 minutes in length. It's performed by eight reel-to-reel tape recorders running simultaneously.

[CLIP OF WILLIAMS MIX PLAYS - HISSING, STRANGE SUBTERRANEAN SOUNDS. BEEPS, MUFFLED SCREECHES AND SQUELCHES]

Yeah so that's what that sounded like. [SUSAN AND AUDIENCE LAUGH]

Bebe remembered: "Cage gave us total freedom - it was almost too much. There were no rules, no history of electronic music to relate to." Now at the same time, using their circuits and audio tape, they also compose their first musical piece, and entitle it *Heavenly Menagerie* and some consider that the first ever composed piece of electronic music. It and *Williams Mix* premier at a contemporary music festival in 1953.

[INDICATES SLIDE] And here you see some of the circuitry system. These are Louis's notecards. The couple settle into a working system, with Louis building the circuits and generating the sounds, and Bebe sorting through, editing, and composing with the almost endless reels of processed tape, cutting it with a razor blade, and splicing it back together in new combinations. "There were days worth of tape that Louis didn't want to go through - so it was me or nobody," she remembered. More positively, she said, "It was almost like a string quartet the way we were working"

The Barrons believed that the cybernetic circuits functioned almost like primitive life forms, brought to life and then killed by the electricity that powers them. They talk about them being aware and going through agony. Next up was a soundtrack for *Bells of Atlantis*, a short film made with Anaïs Nin and her husband Ian Hugo. Bells is a big hit, even reviewed in *Vogue Magazine*.

[CLIP OF BELLS OF ATLANTIS PLAYS - THE QUALITY IS FUZZY BUT WE CAN HEAR AN ETHEREAL ELECTRONIC SOUNDSCAPE, SOFT SQUELCHING NOISES, LIGHT BEEPS AND DESCENDING CHIMES, OVER WHICH ANAÏS NIN SPEAKS]

ANAÏS NIN: "My first vision of Earth was water veiled. I am the voice of men and women who see all things through a curtain of sea. I remember my first birth in water. I sway and float, stand on boneless..."

SUSAN STONE [INTERRUPTING] Ok that's enough Anaïs. OK. [AUDIENCE LAUGHS] So this is I think the best copy available. The Museum of Modern Art owns the copyright, and according to Bebe they lost their copies of the film. She loaned her copy to Anaïs who lost it and so on. So there are a couple of really bad video dubs floating around on YouTube and that's all there is.

The Barrons then do several soundtracks for experimental film pioneer Maya Deren, and they are paid about \$100 for each, so not a lot. [SHOWS SLIDE] Broke but determined, in 1955, Louis and Bebe read that the wife of MGM studio head Dore Schary is having an art opening in New York, so they crash the party. Bebe said “we really exercised what was called *chutzpah*”

Dore Schary — that’s him on the right of this picture with Kirk Douglas, Vincent Minelli, and Lana Turner — in describing their meeting called Louis and Bebe unkempt; they reminded him of the saying “he looks like an unmade bed.” [SYMPATHETIC AUDIENCE LAUGHTER] But he said they were also eager-eyed and intense. The Barrons asked him to listen to their music, but Schary said “mm nope, I’m heading back to California, if you’re ever in town drop by” and he thought that was the end of it. The next week, they showed up at his office, having decided immediately to drive across the country. Schary said [OLD TIMEY HOLLYWOOD PRODUCER VOICE] “I got a kick out of these two kids - their persistence was just marvelous.”

Schary signed them up to provide 20 minutes of sound effects for his high-budget space adventure *Forbidden Planet*. The story is inspired by Shakespeare’s *The Tempest*. [INCREDULOUS LAUGHTER] It is, it is! Aren’t they all?! It tells the tale of a mad scientist, his beautiful daughter, and a friendly robot. [SHOWS SLIDE] That’s Robbie the Robot right there, very popular Robbie the Robot. He’s probably the one who outlasted the whole thing.

With its Freudian references, like monsters from the Id, it is a fitting match for the unworldly sounds of the Barron’s circuits. Working day and night for several months, they create an entire soundtrack, and Schary opts to use it for the film, which was a daring decision for a Hollywood studio at the time. Here’s Bebe remembering the process. [RECORDING PLAYS]

BEBE BARRON: He would look at the film and say, ‘Now that needs music’. [OMINOUS ELECTRONIC NOISES PLAY UNDER BEBE’S VOICE] ‘I want to strengthen the fear in this situation. Can you do fear?’ Well, that’s all we could do. [AUDIENCE LAUGHS]

SUSAN STONE: As we see in the slide, that’s the Monster from the Id if anyone was wondering. Now, at the first screening, the audience broke into spontaneous applause at the sound of the spaceship landing. [PLAYS CLIP FROM FORBIDDEN PLANET, ESCALATING HISSING ELECTRONIC SOUNDS AS SPACESHIP LANDS]. No applause? OK. [AUDIENCE LAUGHS AND LIGHTLY CLAPS] Aww okay! Well, now you have to remember this is 1956. No one’s heard anything like this before. Now of course, this is like a second language, thanks to Bebe. So, here’s Bebe again talking about their work and it gives you a good picture of the Barron’s ideas about the life of circuits that I mentioned before. [RECORDING PLAYS]

BEBE BARRON: [SPEAKING OVER OMINOUS HUMMING SOUND] In the scene in which the scientist Morbius is dying himself, we used the circuit as it was dying, and you could tell it was going through hell. [LOUDER GLITCHING AND BUZZING NOISES]. You can hear it doing it, you can even see it. It would smoke and do all sorts of strange things. And if the weather was hot, these tubes are very sensitive to heat change.”

SUSAN STONE: Imagine playing an instrument that self-destructed every time you played it! When *Forbidden Planet* is released in 1956, it's a hit. Everyone loves the soundtrack. Except for the musician's union. [AUDIENCE LAUGHS] Since there were no actual instruments played, the Barrons are denied a composer's credit, listed instead as contributing "electronic tonalities." Later, they are left off the film's Academy Award nomination for sound - their work is credited to someone else. But they have found fame. They're interviewed in *Time* magazine, and receive many new commissions. The *Forbidden Planet* soundtrack nets them \$25,000 - a lot of money at the time and not bad for now - and it keeps them afloat.

Starting from 1957, they score a ballet, Broadway productions, TV, commercial films, even an industrial light show. Most of them have space or futuristic themes. In 1958, MGM puts out the film *From the Earth to the Moon*, based on the Jules Verne book. They 'borrow' liberally from the *Forbidden Planet* soundtrack. Bebe and Louis do not receive any money or credit. They start up a lawsuit, but have no chance of taking on a major film studio and winning, so they drop it.

Louis does a presentation of his circuits for the old artsy crowd, and is pooh-poohed by the 'serious' composers and musicians who now consider him lowbrow. The Barrons are considered 'engineers' rather than composers by some. Bebe becomes pregnant in 1959 though, and filmmaker Maya Deren throws a Greenwich Village baby shower, in her apartment which is decorated with masks, drums, and African textiles, which is described rather snidely as a "voodoo shack" by — guess who? Yes it's Anaïs Nin. [AUDIENCE LAUGHS] She said:

[IN BREATHY FRENCH ACCENT] "Maya Deren, a few years before she died, felt isolated from the community and tried to reintegrate her life in the most naive way imaginable, by giving Bebe Barron a "shower" for her expected baby — a traditional shower like the housewives of the West give — with pink decorations, pink pastry, pink-wrapped gifts. Because we loved Bebe, we all joined in the celebration. But Maya Deren could not permit this afternoon to remain innocent, bourgeois, and the witch in her reappeared when she asked Bebe when she was expecting her child. Bebe told Maya 'in a few weeks,' then Maya said [WITCHY VOICE]: 'You are wrong, it is coming much sooner, I can tell by the constellations and the formation of the clouds.' [AUDIENCE LAUGHS] Suggestible Bebe began having her child on the way down Maya's stairs."

So, I think you learn a lot about the cattiness of the avant-garde there, no? [AUDIENCE LAUGHS] Despite all that pink, Bebe gives birth to a son named Adam, and Anaïs Nin is his godmother. The Barron family unit moves to Los Angeles in 1961, to be closer to Hollywood. They think they will get to do the film score for *The Haunting*, based on the story *The Haunting of Hill House* by another fab dead lady — Shirley Jackson. They even have a contract written up. But due to continued issues with the musicians union, and the fact that MGM has blacklisted them for their *Forbidden Planet* lawsuit — they don't get the job.

So they open a studio, and manage to get a bit of work — experimental short films, a theater production for Gore Vidal, a television commercial — which they'd always said they'd never do. The Barrons were really stereotyped as producers of kooky sci-fi sounds. They always saw

themselves as belonging to the avant-garde - but they didn't fit in there anymore either. There are some very kitschy moments, including music for a short film called *Space Boy* and the backdrop to *Seduction through Witchcraft*.

[CLIP PLAYS - WHISPY AND ETHEREAL NOISES SLOWLY CRESCENDO AS A WITCHY FEMALE VOICE SPEAKS]

LOUISE HUEBNER: Orgies are ritualistic energy exchanges that provide the concentration of power needed for spell casting. Witches and wizards crave energy and in fact are very much addicted to it in all forms...

SUSAN STONE: *Seduction through Witchcraft* was a record released in 1969 by a cult vixen Louise Huebner, who dubbed herself "the Official Witch of Los Angeles". But by this time, synthesizers were becoming prevalent, if expensive. The sounds the Barrons took days to perfect could be created with keyboards and sequencers. Their way of working had become passe. 1962 to 1969 were rough years for the couple. They were frustrated and living on handouts from their parents, trying to jumpstart their beached career. [SHOWS SLIDE AND CLIP PLAYS]

BEBE BARRON: We were finding a way as usual. I think that was the thing that ended our marriage. So I want to issue a warning [BEBE LAUGHS KNOWINGLY]. Be careful when you collaborate. [AUDIENCE LAUGHS]

SUSAN STONE: Take that to heart people! So having grown apart, and tired of squabbling, Louis and Bebe split up in 1970. But they continue to collaborate on electronic music, still using the same equipment and setup they brought from New York for the next twenty years. Both remarry. Louis, to Mary Ellen Kabat a paralegal, and Bebe to screenwriter Leonard Neubauer. They collaborate on the LP release of the *Forbidden Planet* soundtrack, which is eventually released on CD, and later sampled on songs by hip-hop artists, including the Notorious B.I.G. [GASPS OF DISBELIEF FROM AUDIENCE]

In 1989, Louis dies of cancer. His son, David is six. Louis' second wife Mary Ellen and Bebe do not get along. Mary Ellen works for a big law firm, and denies Bebe access to the recordings and equipment stored in the family's garage. Louis and Bebe's music begins to be forgotten - people think it was produced by a theremin - do you know what a theremin is? That stick that goes whooooo! Yes there are some similarities. Other film composers make the claim that they were the first to compose an electronic film score.

But some still remember — and in 1997 Bebe is given an award by the Society for Electro-Acoustic Music. She has many friends and fans in this community of musicians, who dub her the 'First Lady of Electronic Music.' In 1999, Bebe is invited to UC Santa Barbara's Center for Research in Electronic Art Technology (CREATE), and composes the six minute piece *Mixed Emotions* using computer-generated sounds.

[CLIP OF MIXED EMOTIONS - QUIET UNDULATING BEEPS BUILD TO A RASPY CRESCENDO]

It's her first foray into music since Louis died 10 years earlier, and her last. Her hearing and health starts to deteriorate, but she is still active in the arts. In 2004, I met Bebe in LA, and I also visit Louis Barron's son David. He shows me the stacks of decaying tape and old equipment baking in a hot garage.

Bebe died in Los Angeles at 82 in 2008. The dusty rows of audio tape and equipment - the unheard Barron compositions - as far I know, they are still in that garage. My original recordings of Bebe from 2004 are also now missing in action...is it fate to be thwarted by technology, the revenge of those circuits and machines in agony? Who can know. What's important is that we remember her name and her work creating the sounds of the future. Thank you. [APPLAUSE]

FLORIAN DUIJSENS: That was Susan Stone on Bebe Barron, recorded live at Berlin's ACUD with help from Hyui Ines Rmi — back when live audiences were a thing. Remember that Katy?

KATY DERBYSHIRE: [WISTFUL SIGH] Oh, I remember! Now most of our Dead Ladies are from decades and eras past, but as you heard, Susan was able to meet Bebe in person and speak with her in person which is quite unusual for our subject matter. Susan's right here to tell us a bit more about Bebe - what was it like to meet her?

SUSAN STONE: Hey Katy and Florian. She was very protected in a sense, when I first met her. She is, she was, very beloved by the electronic music community and there were sort of a lot of men about 40 years younger than her or something [LAUGHS]. And so when I first interviewed her, she had a couple of them with her. And then the next interview, she had a couple other guys with her. She really did not want to talk without them having a say which was interesting. But along the way, she came out of her shell and she began to trust me and we became really kind of like friends, which was wonderful. I met with her on another visit to Los Angeles, we went to an art museum. We exchanged letters and when I moved to Germany, we would still be in touch occasionally. Then yeah, unfortunately, she died in 2008. But it was very special. I mean, you really don't get the chance to spend time with a musical legend.

FLORIAN DUIJSENS: How old was she when you met her?

SUSAN STONE: She was in her 80s.

FLORIAN DUIJSENS: Oh wow.

SUSAN STONE: Yeah.

FLORIAN DUIJSENS: That explains the letters.

SUSAN STONE: [CHUCKLES] Yes! I'm trying to think whether she did much emailing... We would speak on the phone on occasion. And yes, I remember printing them in very large type actually. [FLORIAN AND KATY LAUGH] She loved art and avant-garde things. And yeah, it was really inspiring to spend time with someone like that.

FLORIAN DUIJSENS: And she's having a bit of a revival right? There's a documentary that features her out right now.

SUSAN STONE: Yes, there is, I just watched it. She's in it with some other female pioneers of electronic music, and it has this awesome name. It's called *Sisters with Transistors*. [FLORIAN AND KATY MAKE APPROVING NOISES] It's made by Lisa Rovner. And it's weird, Lisa had actually contacted me a couple years ago wanting to use some of these interviews with Bebe in the film, and I have been looking for them for a long time. It is weird. But some of my things are in storage on different continents, which makes it tricky. And I never did find them. I think I mentioned this in the presentation that the archive of Bebe's life and works is not as thorough as it could be, unfortunately. And just like the tapes that she and Louis worked on, may still be sitting in a baking hot garage in Southern California, my recordings of her interview are probably sitting in a crawlspace in Maryland, you know, possibly getting cold and hot, I don't know. So that is kind of frustrating. But she did find another source, which was great. And I noticed that Louis was also interviewed and I had never heard Louis' voice. So that was kind of special to hear that section. I didn't love that section of the film, which is, you know, just me being critical, I guess from being having spent a lot of time thinking about Bebe and her life. It does give them the credit they deserve, but it's a bit quick.

And I think it is kind of like, in a way an issue - not exactly an issue - but with The Dead Ladies Show. You know, Bebe and Louis were a team, they worked together, the accomplishments are shared between the two of them. So when you have a podcast or a live show or a film that's looking at the women in the field, you kind of have to make a decision like okay, when we have someone who worked with their partner, who was a man, how do we present that? And I think that kind of came into a bit. But I really loved hearing about all these other great women in the field. There was Clara Rockmore, who was a theremin pioneer...

KATY DERBYSHIRE: Ooooh...

FLORIAN DUIJSENS: Love a theremin!

KATY DERBYSHIRE: Yep

SUSAN STONE: Yes, so great.

[FLORIAN MAKES EERIE THEREMIN SOUND]

SUSAN STONE: ...Daphne Orem who - oh my gosh - she invented a visual way to programme her machines to make music like just something out of the air, quite amazing.

KATY DERBYSHIRE: Wow

SUSAN STONE: Pauline Oliveros, who I didn't know too much about, who developed something called deep listening. Very cool. And Delia Derbyshire who is no relation, right Katy?

KATY DERBYSHIRE: Right. Sadly, we - Delia and I - are not related even though she came from Coventry, where my grandparents are from, where my name in fact comes from. My dad did meet her though, because they both work for the BBC. He was a sound recordist and she was working in the making music studio, which had a really proper name that I can't think of right now. Can you think of it?

FLORIAN DUIJSENS AND SUSAN STONE [SPEAKING OVER EACH OTHER EAGERLY]: The Radiophonic Workshop!

KATY DERBYSHIRE: That's right!

KATY DERBYSHIRE: My dad met her on a visit, I guess, to the Radiophonic Workshop, and said she was very nice.

SUSAN STONE: That is fascinating. And it's interesting in the documentary, they bring out the fact that actually the bombing of Coventry during the war was very influential on her and her reaction to sound...

KATY DERBYSHIRE: It would be, I imagine, yeah.

SUSAN STONE: Between the air raid sirens and the all clear sounds and these various things, they really influenced the way that she approached making electronic music.

FLORIAN DUIJSENS: That's a weird origin story for the *Doctor Who* theme which also has this weird siren.

SUSAN STONE: That's true, yeah. And it took her 40 days to make that, I learned in the documentary. We did have Delia Derbyshire presented some years ago actually. It was the same show in which I originally presented Bebe and our presentation was in German. There had been some people asking on Twitter if we would present Delia Derbyshire, so maybe we will do a different re-envisioning of it someday. That would be fun. But yeah, we can put some links to info about the film and you can rent it on Vimeo depending on what country you're in. We'll have that up there.

KATY DERBYSHIRE: Right. And there'll be more images and links on Bebe Baron, and some clips of Bebe and Louis' music at our website deadladiesshow.com. You can follow us on social media @deadladiesshow. And do please share, rate, and review the show as it helps others to find our podcast!

FLORIAN DUIJSENS: We have transcripts of many of our shows thanks to help from our very kind Patreon supporters [WHOOPS], You can become one over at patreon.com/deadladiesshowpodcast if you like. Thanks everyone for your support, it really means a lot.

SUSAN STONE: It does. The Dead Ladies Show was founded by Florian Duijsens, and Katy Derbyshire. And the podcast is created, produced, and edited by me. Thank you everybody!

KATY DERBYSHIRE: Thank you Susan!

FLORIAN DUIJSENS: Thank you!

(Dead Ladies Show Music - 'Little Lily Swing' by Tri-Tachyon)