In recent years, we’ve seen the relationship between sound, gender and technology gaining more and more attention. There have been a number of artist networks, archives and educational initiatives established in the hope of tackling gendered exclusions in electronic music, audio production and sound arts.

Like feminism itself, these projects have had multiple - sometimes conflicting aims - agendas and ambitions. Many have focused on women’s absence in musical cultures and have sought to increase their representation as artists. Others have sought to empower women through educational initiatives. But what does it mean to be a “woman musician, artist or sound artist”? Are attempts at inclusion enough? Who is “being educated” and why? What assumptions are being made about what and who counts?

Sonic Cyberfeminisms is an ongoing project that explores the relationship between gender, feminism, sound and technology. The project began in February 2014, with a panel discussion at CTM Festival, Berlin organized by Annie Goh featuring Sadie Plant, Fender Schrade, Marie Thompson and Susanne Kirchmayer. Since then, Annie and Marie have held a series of events, reading groups and discussions. So far these have taken the form of an online reading group; a panel discussion at Goldsmiths, University of London; a symposium at the University of Lincoln featuring workshops, performances and papers; and a reading group at the Institute of Contemporary Arts, London. In September 2018, a number of participants from the project took part in a Sonic Cyberfeminisms residency at Wysing Arts Centre, Cambridge. This podcast is a collection of sounds, conversations, words and ideas brought together as part of this residency.

There are some serious challenges for feminist interventions into sonic worlds right now. We are increasingly seeing aspects of identities being used as a ‘brand’: diversity is hot right now and promoters, curators and organisers are onto it. As a result of this, we see more women, people of colour, trans, queer and non-binary people, at music festivals, on industry panels and in magazines. However, whilst much of this is rightly celebrated, repeating the mantra ‘the future is female’ doesn’t magically heal the plethora of injustices which exist all around us. It doesn’t make up for an the persistent paygap, increasing global socio-economic inequality and the reality of climate crisis. We start from the assumption that these things - instead of being separate from - are part of sonic cultures.

Sonic Cyberfeminisms is an attempt to open up a space for criticality, storytelling, speculation and questioning. It comes from an interested dissatisfaction with dominant conversations that focus on representation, inclusion and empowerment; that assume gender is the same thing as ‘woman’; and that assume “technology” means the latest hardware and software. There are many things that are being left out if we let these terms determine our discussions.

We talk of Sonic Cyberfeminisms for a number of reasons. We have been partly influenced by the ideals, strategies and failures of cyberfeminist thinkers and artists. Emerging in the early 1990s, the amorphous movements of cyberfeminism sought to explore the potentials and possibilities of technology, computing and Cyberspace for feminist practice. Though often understood as celebrating the possibilities of technologies, some cyberfeminists were also critical of the post-identity dreams of cyberspace, the racist histories of technomodernity and the invisibilised labour that prop up technocultures. These are some of the things we think deserve more attention.

The cyber of cyberfeminisms refers not only to cyberspace but also to cybernetics. With this, we move towards a language of control, networks, systems and environments. Cyberfeminism is a feminism of steering, of channeling, connecting, disconnecting, building structures. Sonic cyberfeminisms is also a project borne out of friendship and the desire for community in the so-called post-digital world. Experiencing marginalisation can be lonely; creating alternatives is hard work. Many of us on this residency are tired from fighting, struggling, and creating in a world that is often inhospitable and difficult to exist in. For this reason, the sonic cyberfeminisms residency has been a space of caring: of feeding and sharing with one another; of listening to each other’s hurts about experiences of exclusion, humiliation, marginalization and exploitation. It’s been a space where we can afford to be ambivalent in our ambitions and orientations, to take critical distance from the opportunities offered to us and to reflect upon what we are complicit within. To share secrets and gossip, joy and creativity. These are, after all, important feminist technologies of steering, mediation and control.

Annie Goh and Marie Thompson, Wysing Arts Centre, 2018
What is the sonic of sonic cyberfeminisms?

The sonic is networks.

What is the cyber of sonic cyberfeminisms?

The cyber is mediated.

What is the feminisms of sonic cyberfeminisms?

The feminisms is complicated.
"Woman"

2

"Tech"

2

"Human"

3 Phases of "Being"

1: A Yearning...

2: A Wanting/Hoping...

3: A Haunting...

// Phase 1: A Desire... Phase 2: B. Desired... "Woman"... a Desire... "Tech"... a Desire... Phase 3: C. Desired...

/// Phase 2: A Desire... B. "Tech"... a Desire... B. Detached...

... Thi... Align... Myself... with... "Tech"... would mean... "I"... was... Modern... Right?... Would mean... "I"... was... "FREE"... Right?... WE... were... Just... Playin'... Catch-up... with... the... post-Futurists...

/// Phase 3: A Desire... c. Simply... "Human"...

... How... Does... Caring... about... "World"... mean... "Human"... is... a Crushing Category... Why?... is... this... because... WE... have... (been)... Divided... "World"... in... Hierarchies... How... can... WE... (RE)claim... "Human"... from... Who?... This... is... Now... Phase of "Being"... Figuring Out... _"Human"_... 

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**Sylvia Wynter**

... Talks of +Man1/2... Nas... says... "What... made... up... Number"... Who... made up... "World"...?... WE... does... "Human"... is... a Crushing Category... Its... Why... is... this... can... WE... Have... (been)... Domain... up... "Man"... Human... World... in... Hierarchies... How... can... WE... (RE)claim... "Human"... from... "Who"...?... This... is... Now... Phase of "Being"... Figuring Out... +Man... ++...
Using the 3D space as a space to explore the conversations that have occurred over the course of the residency. Collaging elements to form a habitable environment, a space of collective thought and personal projections.

Multivocality
Satellite Sounds
https://soundcloud.com/sonicyberfeminisms/multivocality
Making music in this moment

Self-reflexivity

Intersectional feminist approach to histories of technology

Predominantly male studios and methodologies

Teaching using tech to create safer spaces

Speculative fiction

Making temporalities

Multiple spaces and methodologies in schools

Multiple voices

Practising as a relation

Marketable identities

Entangled emotions

Technology

Personal politics

Cyberfeminist computer music

Racialisation

Sound and technology

What's next?

Black feminism

The femme bot

Wearing different hats

Entangling different hats

Global noise scene

Sharing info

Creating together

New grapple

Men in gender roles

Robot diva

Creating language together

The femme bot

Shifting the lens thru

Radio listening test

Frances

Robin

Natalie

Jane

Shanti Suki

Marlo

Annie
hope is the possibilities of a future

futures

bird flies across the glass table

sonic cyberfeminisms is sounds
is noise is the things we hear
and don't hear is the relation between things is the lack, is the way it makes things
feels the way we feel is what we are doing the way we feel is what is the world is doing to us it is a technologies but also what are technologies when are we using this and why are the structures systems that organise us what do to with them what are we doing

someone explains something about astronomy to me about the false constellations

apparent constellations that occur because sometimes things that are together are so much, too much and these stars that are brighter appear, temporary, This difference is often confusing for me to understand, it is so much, so much difficult to be, too so much by being brighter or lighter, it is that, it becomes clear, is declared or demonstrated or drawn out, by being more or less apparent, more than temporary, the temporary allegiances with those others.

it is autumn, there are dusty purple circles in front of me right now, there is a plum tree, there is a plum tree, we've talked before about proximity, more distance makes a new one, temporarily apparent, more than temporary, it is a thing, it is a thing, and then that is a thing, it is a thing that is doing what it does, what is important right now is that, it is as ever, metaphors are perhaps just metonyms with distance, what might be necessary about what nearness might do.

metaphors write about, thought about, proximity as a relation that is concerned with distance, what does proximity, as a relation that is concerned with distance, what might be necessary about that, I have talked about proximity, talked about what nearness might do, wrote about, thought about, what is important right now is what that does.
Marie and Marlo Jam Part 1
Satellite Sounds
https://soundcloud.com/soniccyberfeminisms/marie-and-marlo-jam-part-1
Sounds are points of departure to realms of personal history, cultural memory, and political struggle. At
The technology of ‘celebrating women in technology’ is loaded. It is computers, protocol and neo-colonial relations of material production.

We need to remember that technology is the practical application of knowledge. A means of doing in the world. A tool to act.

Ursula Le Guin reminds us, don’t believe the patriarchal hype:

\[
\text{technology} \neq \text{high tech}
\]

“We have been so desensitized by a hundred and fifty years of ceaselessly expanding technical prowess that we think nothing less complex and showy than a computer or a jet bomber deserves to be called "technology " at all. As if linen were the same thing as flax — as if paper, ink, wheels, knives, clocks, chairs, aspirin pills, were natural objects, born with us like our teeth and fingers -- as if steel saucepans with copper bottoms and fleece vests spun from recycled glass grew on trees, and we just picked them when they were ripe......Anybody who ever lighted a fire without matches has probably gained some proper respect for "low" or "primitive" or "simple" technologies; anybody who ever lighted a fire with matches should have the wits to respect that notable hi-tech invention. I don’t know how to build and power a refrigerator, or program a computer, but I don’t know how to make a fishhook or a pair of shoes, either. I could learn. We all can learn. That’s the neat thing about technologies. They’re what we can learn to do.”

Sonic technologies are more than the latest hardware and software. They are more than synths, keyboards and soldering.

The kitchen table is a sonic technology
Listening is a sonic technology
Makeshift dance parties are a sonic technology
Bodies are a sonic technology
Gender is a sonic technology
Feminism is a sonic technology

Gossip is a powerful feminist sonic technology. Sometimes it's wayward and malicious. But more often than not it is a way of keeping each other safe.

We strategically steer information: sharing names, experiences, encounters as a way of minimizing harm or holding onto one another. So that we can do better, do differently, or not do at all.

*Ursula Le Guin, A Rant About Technology.

[Satellite Sounds](https://soundcloud.com/soniccyberfeminisms/ursula-le-guins-a-rant-about-technology)
Aspects of astrology - emerging out of group conversations - using Earth (mountain range, trees) // Air (open window) // Fire (fireplace) // Water (collection of water bottles) bring together the individual members of the group and how these star sign musings have weaved throughout the week.
Moana came to Wysing the week before us on a residency, she was here for two weeks. She lives in the local village Bourn, her human got new dogs who she liked and got on with but didn’t like her so she was locked in the barn. She escaped and became a source of love and bodily comfort for a lot of the sonic cyberfeminists. She loves exploring and is looking to permanently move to Wysing Arts Centre 💖
Can you hear us? It's nice to keep all this "bloopers" as it's building itself.

I'm narrating the document the weak part of the beat.

What do we need to burst & how do we do this?

I want to do something with it & that was disorienting in a way it isn't with just my own voice.

The feminisms is fragile.
The ability to have space to listen has resonated with me the most throughout the Sonic Cyberfeminisms Residency, being able to attune to other people’s thought processes and open up sensitivity to hear.

The sonic for me has always been an area of anxiety and a process that I feel unable to connect with or, especially, to have any small amount of mastery over. The conversations here have extended this to where the sonic is not limited to sound but encompasses a vast amount of areas, the sonic can come into play in the visual just as much and even through feeling// of thinking// of affecting.

The sonic; the cyber; the feminisms gives [safety]* to feelings of dismissal, of being ignored, of experiences of violence, of discomfort. Our bodies daily carry the weight of societal projections - both right here and over there - to the point our bodies are uncomfortable spaces we no longer identify with. Or if we do identify in a certain way society is there to tell us otherwise. To re-claim is again filled with anxiety but to re-claim is a source of power, this power can come internally and externally through our networks and trusted circles. Trust in the power of the collective to provide the spaces you need to be.

* safety that doesn't flatten/// doesn’t dismiss
(I like the sound of my voice, by the way)

Option b is we do nothing
to make it work is the minimum
to stretch as far as possible with the energy we have to make it work

(oh to have the energy to do it all)
to relocate, create a new space in which to exist
to reinvent, redesign the existing spaces

what should we do instead
and not as an escape
is it not an escape
we can’t be sure
I can’t be sure
when I use radio and sound and my voice I don’t have to negotiate my body in a physical space that might reject it

Why my voice
Agony Aunt
Satellite Sounds
https://soundcloud.com/soniccyberfeminisms/agony-aunt
Sonic Cyberfeminist agony aunts: a reflection

The cyber of sonic cyberfeminisms invokes the idea of steering sounds, voices and listening for feminist means and ends. This raises the issue of strategy: where do we direct our stories; where should our laughter and screams reverberate and circulate; and when is there the need for silence? What channels should we form and which should we break? How do we share the message while keeping control of the message? How do we maximise the transformative potential of our noise while holding onto ourselves and each other?

When trauma is so often individualised and ‘resilience’ is prioritised, these questions become imperative. While sharing stories of harm and damage can be powerful and empowering strategies, in the wake of #metoo there is an anticipation of the possibility of speaking out: a possibility that, for a moment, almost felt real. That possibility was soon captured. Or perhaps, more likely, it never was. The hierarchies of being heard quickly became apparent, with white bourgeois cis women quickly taking centre stage. So to did the preferred formats: the hurt and the hurtful were personalised, attention-grabbing names were circulated in opposition to one another. The problem became a person or a group of people, rather than an institution, a culture, a history, or structure. With this, the complexities of thinking and acting between the in particular and the general, between the specific and the shared risked being lost.

One of the common tropes in the neoliberal and digital age is that information does and should move freely. The channels should be open to all, without limitation. Speech and expression should flow without restriction, resonating within the marketplace of ideas. This trope relies on a post-everything myth that cannot account for the fact that the dangers of sharing names, places, and events are not evenly distributed. It cannot account for the fundamental differences between the Hollywood Actor and the Service Industry Worker; the Professor and the Student; the Permanent and the Precarious.

There is no doubt that providing the means of mediation – sites and spaces where we can resonate, swap secrets and collectivise feelings – is crucial to sonic cyberfeminisms. These spaces help us help each other. But we also know that we need to work against the myths of our contemporary political moment. Information and its channels cannot be free. There is no obligation to speak ‘up’ or ‘out’, to be ‘empowered’, ‘resilient’, or ‘strong’. The ‘individual’ is not responsible for overcoming. The institution is part of the problem.

Marie and Marlo Jam Part 2
Satellite Sounds
Further inspiration for my use of generosity comes from David Román’s “critical generosity”. In the introduction to Acts of Intervention: Performance, Gay Culture and AIDS, Román outlines the practice of ‘Critical Generosity’ that informs his critiques of performance work created in response to the AIDS crisis (Román, 1998 p.xxiv – xxix). Again, generosity here refers to an epistemic situating: it informs a critical approach that attends to the social and political specificities that produce these works. He writes:

[...] critical generosity pays attention to the conditions and constraints of contemporary cultural production and to the potential of cultural production to intervene in the political and public worlds under which people now struggle to live. (Román, 1998 p.xxviii)

As with Diprose, Román’s generosity refers to a way of being in relation – to ‘conditions and constraints’, to ‘potentials’ – that is oriented toward a sense of social justice. Jill Dolan takes up Román’s ‘critical generosity’, in Utopia in Performance (2005) and elsewhere (2012), arguing for its potential as a practical means for enacting a feminist politics and epistemology in the relationship between critic and artwork (Dolan, 2005 p.33). For both, generosity is a queer and feminist strategy: it is a challenge to ‘constraints’ that marginalise as well as an affirmation of the potential of new (queer, feminist, intersectional) ways of seeing and knowing.
Sonic Cyberfeminisms Environment
Louise Lawlor

In the centre performs the resonances of the week, of the conversations. One; a concrete wall, Two; a soft body covered in fur, collide into each other reacting and pushing over. However in this pushing over they create new energies that push back into the space.
Sonic cyberfeminism & its discontents
-structural critique
by Annie Goh
Let's do something!
It can't just be about representation
you were calling for a critique of terms of the debate - proposing a speculative alternative.
Pointing to the AND
is the CYBER doing enough work?
Where are the boundaries of the debate & our work?
The 2 QUESTIONS you always get...
"What about surveillance? class?"
"What about white working issues still calling out people with generosity Compassion?"
What about the spatial politics of the places that host us - SCF always in art + academic spaces comforting peoples into knowledge?

WHAT ARE sonic cyberfeminisms
Joining together, all the different projects from different spaces what do the different modes allow us to do... radio?
She tried she was a brilliant pens she failed.
Annie and Nat Jam
Satellite Sounds
https://soundcloud.com/soniccyberfeminisms/annie-and-nat-jam
On Noisy Femininities in 2018

Annie Goh

A recurring topic of conversation during the week-long sonic cyberfeminisms residency at Wysing has been of the vein “whither” and “what for” of sonic cyberfeminisms. But firstly, we encountered the question what does “sonic cyberfeminisms” even mean? In creating the lists of "the sonic is…", "the cyber is…", and "the feminisms is…" which appear in various forms in the zine and the podcast, we worked playfully with the many contradictions embedded in each of the terms as we understand them. We revelled in the multiplicities of meanings which the three terms together “sonic”, “cyber” and “feminisms” incite. In doing so, we were participating in feminist literary histories of list-making, a practice which akin to manifesto-writing, has many weighty precedenecies in feminist art. I was reminded, of course, of Old Boys Networks’ “100 Anti-Theses of Cyberfeminism”, produced in around 1997 which listed one hundred sentences which begin with “cyberfeminism in the mid-2000s, in 2018 2000s, and the similar thrill I felt in discovering cyberfeminism in the mid-2000s, in 2018 more is needed to qualify what “noisy” or “outspoken” femininities mean – what they produce and how they are themselves produced.

The “Anti-Theses” were written in a particular historical moment, and although I had been blissfully unaware of "cyberfeminism" at the time it had been flourishing, the 'movement' (although this doesn’t quite capture cyberfeminism's amorphous form) had had a certain impact upon me when I encountered it years later as a young adult reading Sadie Plant's Zeros and Ones, discovering VNS Matrix's Cyberfeminist Manifesto, the anti-theses of cyberfeminism and more.

What resonated with me then, and what I'm interested to interrogate now, was the simple but powerful gesture of a feminist "fierceness". As Nirmal Puwar has described, women, racialised minorities and other outsiders might now exist on the inside of institutions, their presence is often paradoxical and contentious: they are space invaders. The boisterous and adversarial presence of womxn "out of place", was and continues to be, an important disruption of spaces normalised as belonging a white cis-het-patriarchal authority. The riot grrrls of the 1990s embodied a (post) feminist intervention in the sonic domain. It performed an outspoken, unapologetic, angry presence of womxn. As a punk movement, it was deeply engrained with resistance and traits of alternative culture.

As inspiring as riot grrrl music was to me as a teenager forming girl bands in the early 2000s, and the similar thrill I felt in discovering cyberfeminism in the mid-2000s, in 2018 more is needed to qualify what "noisy" or "outspoken" femininities mean – what they produce and how they are themselves produced.

The #120dB campaign launched in early 2018. It presents itself as a direct action campaign fighting for women's rights in the era of #MeToo. As the campaigners explain, 120dB is the volume of a pocket alarm carried by many "European womxn" today who fear for their personal safety. It has the dressings of a grass-roots women-led and social media-savvy movement, yet the #120dB campaign has its roots in Germany's anti-immigrant far-right political party Alternative Für Deutschland (AfD) who entered German parliament in 2017. Its promotional video features the activists rallying support for a campaign which aims to "sound the alarm and warn against imported violence". A central critique is the 2015 domestic policy which saw Germany take in more than a million refugees from Syria, Iraq and Afghanistan. The campaign cites this as a failure of the German state to protect its women – "you refuse to secure our borders…you abandoned us." The cast of the video speak of protecting "the daughters of Europe" and implore women to "get active and make your voice heard." What does this performative transgression of noisy femininities enact in this campaign, especially where the subject positions represented are entirely white women?

As feminists practicing within fields of sound, music and technology, the week's discussions have involved, at different levels, how issues of contemporary politics affect our everyday lives. Speaking out and being outspoken have come up frequently: When and how can I, should I, valorize my voice and speak out? – we have asked one another. Whilst many of us share the fangirl experience of riot grrrl movements in its various cultural iterations before and after the 90s music scene, we are also aware of how easily these tropes can be harnessed to fulfil a variety of political ends.

The reticence to limit what sonic cyberfeminisms is, is valid. Yet a complacency around what an anti-racist, anti-capitalist, trans-inclusive feminism should and can entail has not been permitted. Sonic Cyberfeminisms' multiplicities has not become a façade for ambiguous political gesturing to hide behind. Whilst we question the noisiness ascribed to or permitted by specific contemporary forms of feminism, we have also got closer in defining for ourselves, what else demands our attention. Noisy femininities are still very much needed in 2018, though certainly not without qualification.
I'm trying to do this thing
bibliography/a temporary library

In her essay ‘Uncertainty, Sociology and Fiction’ (2016), Miranda Llosa’s book writes about how shared experiences of fiction reading can become ‘self-organised spaces of transmission’. She asks, ‘What are the productive complexities of ‘reading’ as a political act, and why is the will to share these intimate experiences so forceful?’

Most of us arrive at Wysing with bags of books, zines and printouts. We pile them on the table in the living room and few days into the residency I put everything on the floor and began arranging texts into a temporary library, which grew into this list of virtual and material things to read, watch and listen to; it’s still growing now, it will keep growing as Sonic Cyberfeminisms develops. For now this temporary library is a snapshot of the texts we brought with us, but also of what we wish we’d brought, what we remember and half-remember, what we cite, what we love, what we shared, what we danced to.

Frances Morgan

Books
Audre Lorde Your silence will not protect you Silver Press, 2017
b. binachon decolonizing trans/gender 101 biyuti publishing, 2014
bell hooks Teaching to transgress Routledge, 1994
Dark Storm Quiet rumours: an anarcha-feminist reader AK Press/Dark Star, 2012
David Bell & Barbara M Kennedy The cybercultures reader Routledge, 2000
David Novak & Matt Sakakeeny (eds) Keywords in sound Duke University Press, 2015
Deborah Levy Things I don’t want to know Notting Hill Editions, 2013
Elena Ferrante Frantumaglia: a writer’s journey Europa Editions, 2016
Eleni Fourtouni Greek women in resistance Thelphini Press, 1986
Faith Wilding, Maria Fernandez & Michelle M Wright (eds) Domain errors! Cyberfeminist practices Autonomedia/Sub Rosa, 2002
Irene Noy German visual culture vol 4: Emergency noises - sound art and gender Peter Lang, 2017
Jasbir K Puar The right to maim Duke University Press, 2017
Julia Eckhardt (ed) Grounds for possible music Errant Bodies, 2017
Nnedi Okorafor Lagoon Hodder & Stoughton, 2014
Octavia E. Butler Xenogenesis Guild America Books, 1989
Paul Rekret Down with Childhood London: Repeater, 2017
Peggy Phelan Unmarked: the politics of performance Routledge, 1993
Sadie Plant Zeros + Ones 4th Estate, 1998
Samuel R Delany, Aye, and Gomorrha and other stories Vintage 2003
Sara Ahmed Living a Feminist Life Duke University Press, 2017
Tina Okun The emperor has no clothes: teaching about race and racism to people who don’t want to know IAP, 2010
Terre Thaemlitz Nuisance: writings on identity jamming & digital audio production Zglossus, 2016
Tara Rodgers Pink noises: women on electronic music and sound Duke University Press, 2010
Ursula K Le Guin The unreal and the real: selected stories vol 2 Gollancz, 2012
Walidah Imarisha & adrienne maree brown (eds) Octavia’s Broad AK Press/Institute for Anarchist Studies, 2015
Zines/handbooks
Daikon* https://daikon.co.uk/
Occupy Mental Health Project Mindful occupation: rising up without burning out Occupy Mental Health Project, 2012
QTPoC Mental Health Rest for resistance Rest for resistance, 2017
Sound Gender Feminism Activism (conference publication), LCC 2014
Journals/articles
Elinor Carmi ‘Taming Noisy Women: Bell Telephone’s female switchboard operators as a noise source’ Media History vol. 21/3, 2015, pp.313-327
N.paradoxa vol 37, 2016: ‘Sound? Noise! Voice!’ (various authors)
Online
Robin Buckley “OK i’d like to go into a little into something that has been frustrating me with the use of the word femme...” Twitter, 2018
Robin James, It’s Her Factory blog
Sounding Out! blog
Films
Trinh Ti Minh-Ha Reassemblage, 1982
Caroline Martel The Phantom of the Operator, 2004
Music
Analog Tara, Fundamentals EP 2018
Asha Tamirisa & the ARP2500 2014
Ed Sheeran Shape of You (Yxng Bane Remix) Asylum Records UK, 2017
Lauren Sarah Hayes Manipulation Pan y rosas discos, 2016
Lingua Ignota All Bitches Die Lore Records, 2018
Ladyz in Noyz Phinocrites: Voices in Dissent Corpus Callosum, 2017
Mary Jane Leach Pipe Dreams Blume, 2017
SOPHIE Oil of Every Pearl’s Un-Insides Transgressive Records, 2018
Nadia Rose Skwod Relentless Records, 2016
Wham! Last Christmas Sony Music Entertainment, 1984
Dear Annie, Marie, Louise, Jane, Shanti, Robin, Miranda, and Natalie, please keep in touch.

Your friend, Marlo