Episode 01 – #50 – That Peach is Massive

[0:01 Introduction **music** plays: *Bored* by Nympheas.]

Glen (laughing): Welcome to Fifty by Two, a podcast about music where two friends with very different tastes countdown their top 50 albums. My name is… no… My name is Glen; I nearly said my name is James, but that's his name.

James: And my name is Glen.

G: Oh… what a start! So we're going to get into albums this week after we had a lot of fun discussing six songs last week, three each. I wondered if we… should we go over the rules for the albums? Because we never did that… we didn't mention them.

J: Oh yeah, we probably should.

G: Because people might be thinking I'm going to get you to listen to all nine of Radiohead's albums at some point [James groans], which… which won't happen because: rule number one, no more than three albums from one artist, which was put there… which might be a bit arbitrary, but one's obviously not enough… but we don't want too many from the same artist over and over again. The conversations will get stale.

J: There's only so many… so many ways you can tell me that Oasis are rubbish.

G: Yeah… if we limit it to a cap of… well, it'd be four episodes. I might try and find a way to bring it in every episode, it could be, like… a bit. [both laugh]

The second rule was: it's only proper studio albums. So, no compilations or greatest hits sort of albums, or anything like that, and no live albums. So we're just going… proper albums. And that has an addendum, because James asked about musicals and films, and it's, like… as long as it's original material, that's fine, knock yourself out. So, for example, should you want the Frozen soundtrack in your list? You can do that; it's all original material, fill your boots. But if you wanted, say… Pulp Fiction? No; get rekt. It's not original music for the film, that's all songs that existed before. Admittedly, a very good compilation, but it's not allowed for this purpose.

Yes, they were the only rules. I pitched them to James and he accepted them without comment, so we just steamed on.

J: The best way.

G: Um yeah! There we go. So yeah, we get to… get into the albums this episode. But did you have… are you healthier this week? You were not well last week.

J: I am healthier, and I did notice, listening back to last week, that I got more and more blocked as the… as the conversation went on. It was very notable.

G: You did, I think we've even got a couple of sneezes in towards the end as well.

J: Oh, did I?

G: I think so. I could see if I can take them out still.

J: No, leave them in…

G: Something I noticed last week, is that I kept clicking my pen? And I'm holding one with a clicky bit now, and I'm going to deliberately put it down so I don't do that. And also my chair is squeaky and that comes through, but there's nothing I can do about that.

J: Adds to the ambience.

G: Yeah, I think so. It gives it the impression that it's in a real life room, which it is.

Uhh, so what we did at the end of the last recording, is we told each other what albums we had for this week and decided to tackle them alphabetically every time. And for transparency, because we don't know how good the edit is going to be here, we're just going to drop in that from last week, and we'll do that every episode. So you'll hear us tell each other what the album's are and then… well… one at a time. And then we'll go back to real life a week later and so… yeah… this is James telling me what his number fifty album was.

00:03:54 - James' Album

J: So, number 50 is *Matilda the Musical*.

G: Ooh… the Tim Minchin…?

J: Tim Minchin, yeah.

G: Oh great. I've seen that!

J (overlapping): Oh, you've seen it?!

G: I forgot I'd seen that when we were talking about musicals… Yeah!

J: Have you seen it live?

G (overlapping): Yeah, I've seen it in a theatre.

J (Overlapping): Or have you seen the Netflix…?

G: No, I've seen it in a theatre, yeah. Somewhere in London.

[Music plays: intro from *Miracle* from Matilda: the Musical]

G: *Matilda: the Musical*, so… why this one? I take it you've seen the show?

J: I have seen the show, and I didn't have to pay to go…

G: Oh, nice…

J: Which is even better, because I took some of the young people from work. We phoned up the box office, they said: "how many tickets do you want?" I said: "this many…" They said: "What seats do you want?" I said: "The best ones you've got." And I think we might have got the wrong tickets for the wrong price because we were two rows from the front, which was absolutely brilliant.

So the young people had a fantastic time because they were literally, like… literally right at the front. And because of the way the show is, being that far forward, you're almost in it?

G: Right…

J: Because there's lots of things that happen sort of above your heads, and… yeah. It was… it was very good seats. So we thoroughly enjoyed it.

G: Was that at the Cambridge Theatre? Is that… was it still there at the time? I actually don't know where it is **now**, but…

J: I'm sure it's… wherever is now is where it was, because we went past it the other day, I think. I went to… where did I go? Forbidden Planet. It's near Forbidden Planet.

G: So it's, like… that sort of Charing Cross Road area, isn't it? Well… that's the West End, isn't it… Because I… I went to see it, like… really early on in its run and, like… I think like I said, like… I forgot I'd see it? [both laugh] Because we were talking about musicals last week. and I said, like… there are three musicals I've ever liked, and this wasn't on the list… Which suggests it was a forgettable experience, which looking back now, is unfair, because… but basically this came out and it was, like… There's going to be a Matilda musical, and I kind of shrugged… And then it's, like… Oh: Tim Minchin is doing the music. I was, like… Oh, okay, I want to go. And that was… that was why I wanted to see it, because I really like Tim Minchin's music.

J: Yep…

G: I went, and then that was… that was a bit lost on me? Like… the music didn't really land with me when I saw it. I enjoyed the show fine, sort of thing… But the main thing I bought away from it was, like… the sets were just really cool?

J: Yeah!

G: Like all the moving parts on stage to make different parts of the school, and there were bits to climb on...

J: The desks coming up out of the stage…

G: Yeah!

J: Yeah, yeah, yeah, it was really…

G: That was, like… my main takeaway, like… being really impressed with the production from that. But it didn't occur to me at all until this week that I could have just gone back and listened to the music at any time? [both laugh] And… Because I really enjoyed hearing it again this week. I hadn't remembered any of it from actually seeing the show.

J: Yeah…

G: But, like… quite a lot of it was, like… Oh… this is just really good.

J: Mm yeah.

G: So… I forgot I'd seen it. But obviously, I think something helpful about this as a musical as well is that the story's really familiar? Because we obviously all read it as kids, and then there's the… the film with, like… Danny DeVito in and stuff as well. So, relistening, it's sort of quite easy to follow the story, I find. Even without…

J: Although they did… they put in a bit of a difference in, didn't they? In the musical, because you get the story of the acrobat and the escape artist.

[**Music**: clip from *I'm Here* from Matilda the Musical begins to play]

G: Yeah, yeah… those bits. Those bits were a bit lost on me. They were some of my less favourite bits of it, I think… as an album.

J: OK.

At night, the escapologist's daughter cried herself to sleep alone in her room.

The Escapologist knew nothing of the aunt's wickedness, and his daughter never said a word, as she didn't want to add to her father's pain.

This only encouraged the woman to greater cruelties.

Until one day, she exploded…!

[Music fades under talking]

G: Yeah, but it might just be that I don't really remember those parts… because there was, like… dialogue in this show as well, wasn't there? Rather than just the songs?

J: Yeah, yeah… it's not all…

G (overlapping): Unless I'm remembering that wrong?

J: I think there is dialogue.

G: Yeah, there's, like… some in it.

J: I'm not sure how much, but… Yeah, it's not all sung.

G: Yes, because the album is shorter than the show.

J: Yeah. And the bits with the… Escape artist and the gymnast. That's not the right word, is it? Acrobat. They were added in just for the musical, I think?

G: Oh, OK…

J: They probably weren't as familiar as part of the story. But I think they did add something, because it was a quite interesting way of revealing… Spoilers! Revealing that Trunchbull was related to Jenny, the teacher.

G: Yeah, yeah…

J: And how she was part of the… The process of everything that happened. Yeah, so I thought it was interesting.

G: Yeah… So, have you got highlights, song-wise?

J: The… Yeah! I like the *School Song*. It's very clever; very clever how they've written it. And I didn't realise while watching the show what was going on, but then I realised they were flashing up the letters?

G: Hmm… Yeah.

J: So… how would you describe it? They… used words in the alphabet, don't they?

G: Yeah, it's the alphabet going through, which I… yeah… I hadn't… I hadn't realised… because I sent you that Tweet the other day, didn't I? That I'd… I saw this a few months ago, and I didn't understand it at the time. But then when I listened to it, I think… I think for the second time the other day, I was, like… Oh, hang on, there was something on Twitter that I saw about one of these songs. Then I went and looked it up. It's on a Twitter account called anon-underscore-opin[1], which is where people submit anonymous opinions on a Google Form. It says "the lyrics to School Song from Matilda the Musical are amongst the best lyrics ever written. Once you realise the clever trick woven into them that they managed while… managed it while rhyming and keeping to the theme of the song, your jaw should hit the floor." And yeah: it is very good. And it's fitting all the letters of the alphabet onto every line. And then… once you realise that, it's sort of hard to see how you didn't spot it before? Because of the way that some words are formed in quite weird ways to emphasise each letter. Like… why are they calling it Phys-Ed?

J: Yeah… [both laugh]

G: Yeah… and then, obviously, you realise. There is… Oh no, this… I'm on this website with lyrics on, but it appears to be dodgy. Oh, no; it's not so bad.

J: And there's some weird emphasis on some parts of some words to get the letter through, isn't there? Like they say, tradg-a-**dee**,

G: Yeah, yeah…

J: Rather than tragedy.

G: I think they have a lot of, like… the chorus join in just for the letters on the lines as well?

J: Yeah…

G: There was one… I think there's one there that's a bit of a stretch, which is curious for Q, but but I mean… there's not…

J: I mean, how else are you going to do it?

G: We're not going to quibble too much, because this is very well done.

[**Music**: clip from *School Song*from Matilda the Musical plays]

> So you think you're **ayy**-ble, to survive this mess by **bee**-ing a prince or a princess,
>
> You will soon **see**, there's no escaping tradg-a-**dee.**

[1] @anon_opin.

And **ee**-ven, if you put in heaps of **eff**-ort,

You're just wasting ener-**gee**,

Cos your life as you know it is **aitch**-ent history.

I have suffered in this **jay**-el,

I've been trapped inside this **kay**-ge for ages,

This living **ell**,

But if I try I can rem-**emm**-ber,

That before my life had **enn**-ded,

Before my happy days were **oh**-ver,

Before I first heard the **pea**-ling of the bell.

Like you I was **cyuu**-rious,

So innocent, I **are**-sked a thousand questions,

But unl-**ess** you want to suffer, listen up and I will teach you,

A thing or two.

You listen here, my dear

You'll be punished so se-**ve**-rely if you step out of line and if you cry it will be **double-**

You should stay out of trouble and remember to be **ex**-tremely careful!

Why?

(Why!?)

Why? Did you hear what he said!?

Just you wait for Phi-**zed**!

Just you wait for Phys-Ed.

[**Music** fades under talking]

J: Yes, The School Song is one. Bruce... I think… I think the character of Bruce Bog-Trotter resonates with me. [Glen laughs]

[**Music** - clip from *Bruce* from Matilda the Musical plays]

Eat!

He can't!

Eat!

He surely can't!

Eat… Eat!

A single slice, or even two, Bruce

Might have been nice, but even you, Bruce

Have to admit, between you and it

There's not a lot of difference in size…

[Music fades under talking]

J: Short… short little fat kid at school! So, yeah… when I was in primary school, our teacher - must have been year three or four - this is obviously a real highlight, because it's stuck in my mind. He read Matilda to us, and as we were going through, he would always assign a character to different members of the class. And I was assigned… not Bruce Bog-Trotter, the… the old lady that brings out the cake.

G: Oh, OK…

J: That was… that was my character I was assigned. So yes, [sarcastically] I got one of the prime roles in that book! [Glen laughs] Old Lady That Brings Out Cake.

G: Was that, like… a drama thing you did?

J: Sorry?

G: Was it a drama thing you did at school?

J: No, he just sort of read out the book, and he'd say… "and there's Matilda, and that's you. And then there's Mr. Wormwood, and that's you…" You know? So I don't know… I don't know if it was a way of getting us involved in the story or what, but I just remember… getting the worst character ever [Glen laughs]. Yeah… the start of my life of disappointment, that was [both laugh].

Yeah… Naughty? That's a good one. So my five year old niece, she absolutely loves that one.

G: Oh, right.

J: Because she… she says: “Sometimes you have to be a bit naughty!”

[Music - clip from *Naughty* from Matilda the Musical plays]

Like Romeo and Juliet,

It was written in the stars before they even met.

That love and fate and a touch of stupidity,

Would rob them of the hope of living happily.

The endings are often a little bit gory.

I wonder why they didn't just change their story.

We're told we have to do what we’re told, but surely…?

Sometimes you have to be a little bit naughty.

[**Music** fades under talking]

J: Yes… And in the stage show, I remember the one that the dad sings… Telly?That's really well done.

G: Yeah, that’s a good comic number.

J: Yeah, yeah… it's really well done, especially all his, sort of… Charlotte Bronte do not want-y and all of that sort of stuff.

G: Oh yeah! [laughs]

J: Yeah, I think that's really… really cleverly done.

[**Music** - clip from *Telly* from Matilda the Musical plays]

Why would we waste our energy, turning the pages one, two, three?

When we can sit comfortably on our lovely bum-ferlies,

Watching people singing, and talking, and doing stuff!

All I know I learned from telly,

The bigger the telly, the smarter the man.

You can tell from my big telly, just what a clever feller I am!

[**Music** fades under talking]

J: And obviously, *Revolting Children*…

G: Yeah…

J: Is sort of the… I don't know what you'd call it… star of the show, maybe? And again, that's really well done in the stage show. Have you seen the film?

No, I meant to try and watch it this week, if I could, but I didn't get around to it, didn't find the time.

J: Yeah, it's really well done in the film as well. Although the film is slightly different to the stage show; I think they had to take some characters and some songs out just to probably get down to a sort of a… watchable length.

G: Right, OK. Yeah…

J: Which is a shame, because one of my favourite songs is cut out, actually.

G: Ah, no… which one?

J: The… *Telly*.

G: On, they dropped that one, OK.

J: Because the whole character of the brother is just not in the film.

G: Sure, yeah.

J: S…o and he's the sort of the foil, isn't he, for the dad…

G: Yeah…

J: in that song? So it probably wouldn't have worked.

G: I really liked *Revolting Children* as well, I thought it was one of the highlights. But there are a couple of things that annoyed me about it [Glen laughs]. But I do like it!

J: OK…?

G: But the thing about how… they're talking about you can spell things however you want. It's just… it's not really on. It's not a bit of me, that. But more egregiously was the line:

[Music plays: clip from *Revolting Children* from Matilda the Musical]

> Take out your hockey stick and use it as a sword.

G: Take out your hockey stick, and use it as a sword. Now, you and I both know that swords would cause either slashing or piercing damage.

J: And not bludgeoning…

G: Yes, the hockey stick is clearly a bludgeoning weapon. So I'd like to suggest the, dare I say, better line… Take out your hockey stick and use it as a quarterstaff. What do you think?

J: It's a bit more of a mouthful, isn't it?

G: It might not fit. Yeah… I can maybe see where Minchin was going.

J: Could you have take out your metal ruler and use it as a sword?

G: That's not sharp enough. I mean… if you wanted to use a hockey stick as a sword, you'd have to damage it in some way to make it sharp somewhere. But at that point, it's an improvised weapon and it only causes D4 damage.

J: Hmm… These things you have to take into account when you write a musical.

G: You do! I think it's a bad oversight, actually.

J: Yeah.

G: Ruins this song for me. It doesn't really…

J: Strongly worded email to Tim Minchin? [Glen laughs]

G: I don't think he'd care…

J: Too busy counting all the money he's made from it!

G: Yeah… we're in danger of losing everyone there, but I'm sure… obviously some people that know both of us will… that'll be the funniest thing they've ever heard in their life!

J: I mean… they might let out a little chortle? [both laugh]

G: So for everyone else, that was a Dungeons and Dragons joke that went too long. Other highlights for me, so… not so much highlights, but *Miracle*… and I'm thinking mostly about words here… So this is a bit of a theme that repeats, but it made me think quite a lot about language you use with children as a parent? About this, like… not, like… obviously… you obviously think about your children… that they're greatest thing in the world, but using language like this can, like… get them… give them the impression that everyone else is going to think that?

J: Yeah…

G: And… I don't know anybody in real life that this happens to; I think it might be more common in fiction, that you get this sort of spoilt child trope. And it's like, Yeah, I guess stuff like this that would kind of do it.

[Music: clip from *Miracle* from Matilda the Musical plays]

My mummy says I'm a miracle,

One look at my face and it's plain to see.

Ever since the day Doc chopped the umbilical cord,

It's been clear there's no peer for a miracle like me!

My mummy says I'm a precious barrelina [sic],

She has never seen a prettier barrelina.

She says if I'm keen I have to cut down on the cream,

But I'm a barrelina,

So give me more cake!

Take another picture of our angel in that costume that I made!

The role of tree has never been portrayed with such convincing sway!

That's right honey, look at mummy!

Don't put honey on your brother!

Smile for mummy! Smile for mother!

I think she blinked!

Well, take another!

Have you seen his school report?

He got a C on his report! (What!)

We'll have to change his school, the teacher's clearly falling short!

She's just delightful! So intuitious and insightful!

Might he be a little brighter than the norm?

I know to voice is frightful form…

[Music fades under talking]

J: Although there are some funny lines in there as well, something about an ouchy front bottom…

G: Oh, this is a really long song, isn't it? Like…

J: Yeah…

G: About ten minutes, I think.

J: It has about four or five, sort of… sections to it where different things are happening.

[Music plays: clip from *Miracle* from Matilda the Musical]

Oh my under carriage doesn't feel quite normal.

My skin looks just revolting in foul fluorescent light.

And this gown is nothing like the semi-formal semi-Spanish gown,

I should be wearing in the semi-finals tonight.

I should be dancing the Tarantella!

With my feller! Italiano…

Not dressed in hospital cotton,

With a smarting front-bottom…

J: It's quite deep as well, isn't it, because it says the most… what was it…? The most unlikely thing in life is life… Because it's such a…

G: Hmm, yeah.

J: Such a… I can't think what the word is… Mathematically…

G: Yeah, yeah.

J: Improbable thing.

G: Yeah.

[Music plays: clip from *Miracle* from Matilda the Musical]

Every life is unbelievably unlikely.

The chances of existence, almost infinitely small.

The most common thing in life, is life…

And yet every single life, every new life…

Is a miracle! Miracle!

J: So it does… it's got some quite deep thoughts to it, as well as just being a good song.

G: Yeah… I was a bit reminded about something that we a supply teacher in biology once said, back in school… about how you only exist because the specific combination of two cells happened to meet, and that if it was any other two cells - from the same parents still - you just… as an entity, would not exist. It would be a completely different person. And it's just, like… the infinite possibilities of who a human could be from that… I think feeds into that a bit, as well.

J: We've got the right combination of cells for us, didn't we? Obviously?

G (laughing): I don't know… [James laughs] But it just… yeah… it'd be a completely other person.

J: I suppose that's the multiverse, is it?

G: Oh, I don't know… I guess so, those sorts of theories. Um yeah: *Loud* was another one as well, which did this. So *Loud* had lines like… not, you know, about parenting, but stuff I thought… Because this came out in 2011, would have been written before, but I thought it was quite prescient about the next decade or so. I'm trying to find the specific line…

J: It doesn't matter what you know, as long as… yeah.

G: "People don't like Smartypants, what go around claiming they know stuff we don't."

[Music plays: clip from *Loud* from Matilda, the Musical]

What you know matters less,

Than the volume with which what you don't know's expressed!

Content has never been less important, so…

G: Here we go: "What you know matters less than the volume with which you don't know… what you don't know is expressed…" That was it.

J: Yeah… that's very, very true. He who shouts loudest…

G: Yeah… Even if they don't know **anything**.

J: That's basically like being on Twitter really!

G: Yeah, a bit of that! And it reminded me as well of an article from a magazine that I… an online magazine. It might be a real life magazine as well, but it's an online magazine called Medium, so this is Medium.com. And I stumbled across this article a couple of years ago. It's written in 2016, March 2016. It's called *How a TV Sitcom Triggered the Downfall of Western Civilisation*. I'll just read the opening paragraph, and then summarise it a bit.

"I want to discuss a popular TV show that my wife and I have been binge-watching on Netflix. It's a story of a family man, a man of science, a genius who fell in love with the wrong crowd…" fell **in** with the wrong crowd, rather. "He slowly descends into madness and desperation, led by his own egotism, with one mishap after another, he becomes a monster. I'm talking, of course, about *Friends*, and its tragic hero, Ross Geller." [James laughs]

And then… the premise of this article, and the theory, is that the way that Ross was treated in *Friends* kind of kicked off the downfall of Western civilisation that we're currently living through [laughs]! Like…

J: OK…?

G: Because of the way that anytime he said something intelligent, everyone would just go, like… slam him for being boring, and no one cared. And he became, like…basically the villain of *Friends*. And… like all the main cast, he has a lot of flaws, but I don't think his intelligence should have been turned into one.

J: No…

G: And it's interesting that that's how it was… and kind of grew this, like… anti-intellectualism that we've had a lot of fallout from. I don't know that, you know, we can necessarily blame *Friends* for this, but it's… yeah… it is an interesting line that they've drawn. Yeah…

J: The man loves dinosaurs.

G: Yeah. And he's an expert in dinosaurs. And, you know… then we get to the point where we've had enough of experts, and we're just going to cause enormous self harm to ourselves and ignore them.

J: Someone I know always used to say: "Expert. X is an unknown quantity, and a spurt is a drip under pressure."

G: I don't think I understand that at all! [laughs]

J: He always used to say it: "You know what an expert is… X is an unknown quantity, and a spurt is a drip under pressure." I was, like… "Oh, right?"

G: I don't know what that's meant to mean… it's like… it's like something that Donald Trump would say and everyone would go [imitates a cheering crowd] without any thought to what it means.

J: Make America great!

G: Yeah…

J: Unfortunately, that song, *Loud*, is not in the film.

G: Oh, is it not either?

J: No, no, it didn't make it. The character of… Rudolfo…? Or whoever the dance partner is, didn't make it to the film either.

G: Oh, is he actually in the show?

J: Yeah, he is in the show.

G: Oh right, yeah

J: Just this bloke that just follows them around and sort of speaks in a Spanish accent. So I think he got cut.

G: Yeah…

J: Is it the… *The Hammer*, the hammer song?

G: Hmm, yes.

J: Is that one of the songs?

G: Yes, one of Trunchbull's numbers.

J: That one's quite interesting, a sort of a commentary on education. Maybe OFSTED might need to have a little listen to that one [Glen laughs].

[Music: clip from *The Hammer* from Matilda the Musical plays]

If you want to throw the hammer for your country,

You have to stay inside the circle all the time.

And if you want to make the team, you don't need happiness or self-esteem.

You just need to keep your feet inside the line.

Sing children, 2! 3! 4!

If you want to throw the hammer for your country (bambinatum est magitum),

You have to stay inside the circle all the time (circulum, magitum! Magitum!).

And if you want to teach success,

You don’t use sympathy or tenderness.

You have to force the little squits to toe the line.

Sing, Jenny!

[Music fades]

J: That's my little soapbox, because not all young people thrive in the same environment, you know? So…

G: No, no!

J: No. Some people need different things, and when you try and force a round peg into a square hole, then that's when you get a lot of this bad behaviour. But actually, if you found where they thrive…

G: Yeah, yeah…

J: You’d be away.

G: Yeah, open up more options. And you know that because you're an expert on youth work.

J: I am an expert, yes. A drip under pressure [both laugh]. I don’t know about ‘an expert…’ but I do alright… blagging! [both laugh]

G: *When I Grow Up* was another highlight. I thought there was lots of melancholy in this song.

[Music: clip from *When I Grow Up* from Matilda the Musical plays]

> And when I grow up, I will eat sweets every day,
>
> On the way to work, and I will go to bed late every night.
>
> And I will wake up when the Sun comes up and I...
>
> Will watch cartoons until my eyes go square,
>
> And I won't care 'cos I'll be all grown up.
>
> When I grow up…

[Music fades]

G: Lots of… hang on, I'm just going to open up this… I'm on this website that has a lot of pop up adverts, called The Musical Lyrics Dot Com. But yeah, I've got all the lyrics here.

J: Have you just been offered some slimming pills?

G: There are… no, no slimming pills. There's lots of travel stuff; as if I can afford the time or money to go on holiday.

Yeah, but yeah… in this one. So *When I Grow Up*, there's lots of, like… things we'd probably all recognise, like… childlike impressions about how exciting it is to be an adult? Because you'd be able to do basically whatever you want. But I think we all know now it's just, you know… paying bills and wondering how you're going to find time to put the laundry away, or something.

J: 50 percent just shouting from another room. "What? What?"

G: That's so annoying!

J: And 50 percent saying: "What shall we have for dinner?"

G: Yeah…

J: I think that's pretty much being a grownup.

G: Yeah… But, like… if you want to talk to me, just come to the room that I'm in, that's what I always say. [both laugh]

J: I can't hear you, you can't hear me, why are we just shouting at each other?

G: Yeah, that's… I think that's, umm… I think the only bits I don't really like in this - I mentioned about the one with the stories in, which I didn't really get… They might come with more listening. But basically, like… any of the bits that are Miss Honey's songs? I find…

J: Yeah… So whiny.

G: Especially, like… the…

[Music plays: clip from *Knock on the Door* from Matilda the Musical]

> But this little girl…
>
> This miracle…

G: I just find it a bit cloying and sickly.

J: Yeah… just shut up! [both laugh]

G: So is this in the stage show? Because it wasn't on the album, about… because Matilda's dad is like a second hand… he's a used car salesman, isn't he? I remember in both the book and the film, he'd like… falsify the mileage on the cars by rolling the clock back and stuff. I can't remember if that's in the show, but it kind of brought to mind how a lot of Roald Dahl's fiction seems to be presenting different, like… options for criminal careers that children could go into? [James laughs]

Because there's this; there's… in *Danny the Champion of the World* there's pheasant poaching that's, like… a central theme. Although in that, that's like glorified as well because the heroes of the story are doing it. And there's one other I thought of…

J: People trafficking in *Charlie and the Chocolate Factory*?

G: Is that people…? Is that what it is?

J: Willy Wonka brings the Oompa Loompas, doesn't he? And brings them to work in his factory.

G: OK, yeah… there's that. The other one I thought of was *Fantastic Mr. Fox*, which is just about burglary.

J: Yeah… that's true.

G: And some… some farmers who are made out to be evil, who are just getting stolen from all the time. Those foxes should be hunting!

J: *James and the Giant Peach*? Is there any…?

G: I don't know… I don't remember if there's any crime in that one. I don't remember. I mean, that peach is massive, but I don't know if it's illegal.

J: Well maybe just landing in Central Park and making a house, maybe that's… what's that, trespass? Or something like that?

G: Yeah… squatting?

J: I think we might be clutching at that one.

G: Yeah, but Matilda, so yeah… written by Dennis Kelly - a bit of info… Yeah, music and lyrics by Tim Minchin, who I'm a fan of and that was why I wanted to see it in the first place. And it's in… It's been going constantly in the West End since 2011, which is a big old run, still going now, 12 years later. I guess… except for COVID.

J: Won multiple awards.

G: Yeah! I've got it here… seven Olivier Awards at the 2012 ceremony, which is the most awards ever won by a single show.

J: Well, there you go.

G: Yeah…

J: And some Tonys.

G: Tonys as well. Yeah, it had a Broadway run for, I think, three or four years or something. Yeah… obviously a solid musical.

J (overlapping): Did you listen to the…? Yes, I meant to say that to you actually. Because when I put it on, I listen to the Broadway cast rather than the original London cast.

G: Oh, I don't know… Tim Minchin was singing a lot of it. And I know… he's not ever been in… actually in the show, has he? That was the version I listened to. He was definitely singing, like… Trunchbull's lines, and I think the doctor at the beginning.

J: Also, in the film, Trunchbull is played by a woman, whereas in the stage show, is always played by a man.

G: Oh, is it, like… a drag role?

J: Yeah, yeah. It's always played by a man in the state show.

G: Oh, OK…

J: And it's Emma Thompson in the film.

G: Hmm… The film of the stage show.

J: Yeah.

G: Remember who it was in the 90s film?

J: Oh. Pam Ferris…?

G: Pam Ferris! Who would later be Smithy's mum in Gavin and Stacey for a couple of episodes. What a trajectory!

J: That's some good knowledge right there! What was her name in that?

G: Cath. Catharina Smith.

J: Cath!

G: Yeah, there we go.

J: Yes, she always fell asleep, didn't she? Because she had narcolepsy, and not because she was drunk.

G: Yeah, definitely. I think I know her best as Sister Evangelina from *Call the Midwife*, that was a good role…

J: Oh! That's not where I was going, I was going for Ma Larkin from…

[Both]: Darling Buds of May!

G: That was, erm… I did used to watch that show at the time, I don't really remember anything about it now… Apart from it was Catherine Zeta-Jones' break, I think, wasn't it?

J: Yeah. And they always ended up in the bath eating their dinner.

G (laughing): I don't remember that!

J: Yeah, Ma and Pa Larkin were always in the bath, eating. And I thought it was… as a, sort of… I don't know, five year old child, I thought it was the greatest thing ever to have your dinner in the bath [Glen laughs].

G: Well, that's something you can do when you grow up.

J: Yeah… Well, I think I've had… a sort of a Dominos in the bath, once… [Glen laughs] I think I might have been particularly hung over… and I'm just… in the bath… eating a Dominos.

G (laughing): Would you say that was a low or a high point of your life?

[Both laugh]

J: Well, I do like pizza… Yeah, not my proudest moment, I'd imagine. As mentioned last week, I am notoriously lightweight and drink very rarely, so… Yes.

G: One too many shandies and you end up in the bath with a pizza.

J: That's right, yeah. It could be worse, I suppose...

[Music: *Draft One* by Glen Campey plays]

00:39:13 - Glen's Album

G: All right. So my one, like I said, this is a bit of a brave choice because I want people to enjoy this and I want you to enjoy it as well…

J: OK, yeah, yeah, yeah…

G: But just know… They're not all going to be like this.

J: OK…

G: So it's by a band called Horse the Band, which is their full name, Horse the Band… and it's their first album, which is called *R. Borlax*.

[Music: *Seven Tentacles and Eight Flames* by Horse the Band plays]

> I'm mesmerised, a servant to the light,
>
> A victim to the red and blue, the green, yellow and white.
>
> They linger in so lovingly to songs so gay I scream!
>
> Brighter than the stars themselves,
>
> Sweeter than ice cream!
>
> The masses meld, the titans come,
>
> A crowd torn asunder to a quivering mass…

[Music fades]

J: This monstrosity…

G: Right, so Horse the Band are Nathan Winneke on vocals, David Isen on guitar, Eric Engstrom on keyboards. They're the three core members of the band who've always been there…

J: OK.

G: Then on this album - the rhythm section changed around a lot over the years - but they've got Andy Stokes on bass and Jason Karuza on drums. So they are a five piece… and I enjoy that I'm about to ask this question of an S-Club 7 fan: what did you make of Horse the Band?

[pause] [James sighs and clears his throat] [Glen laughs]

J: I just didn't really know what was going on a lot of the time, if I'm honest. I must have listened to it about four or five times.

G: That's a good number!

J: There were, sort of… ten seconds from some songs that I quite enjoyed?

G (laughing): That's almost worse than hating everything!

J: Yeah… some some of the songs would start with one of their little 8-bit sort of… Nintendo bits, and I'll think: "Oh, this one might be all right…" and then some bloke would start growling…

G: Mm-hmm…

J: And someone would start aggressively playing a guitar.

G: Yeah… That's the beauty of it!

J: Is it? [Glen laughs]

J: Yeah… I kind of felt like if the person… if the man had have stopped growling and the guitar had've stopped playing, I probably would have enjoyed it more.

G (laughing): OK…

[Music: clip from *Big Blue Violence* by Horse the Band plays]

> And on came a dawn…
>
> You thought I'd say dying black!
>
> But I saw burning red.
>
> You thought I'd say dying black!

But I saw burning red.

You thought I'd say dying black!

But I saw burning red!

J: I'm probably overexaggerating a bit, I didn't absolutely hate it.

G: Hey! That's a win, that's a win, that it. Because I expected you to absolutely hate it.

J: Yeah, but… I can appreciate that, actually… musically, it's probably quite difficult to play, and to growl like that for so long? And some of the drumming was quite intricate? Sounded quite involved? But… I don't think I'd choose to listen to it.

G: No, of course… Definitely not for everyone…

J: No…

[Music: clip from *Stabbers of the Knife by Kenny Pelts* by Horse the Band plays].

But one of them I dared to love so long!

Without defence, my eyes went white and blind!

Blind!

J: I also like to sort of… understand the lyrics when I'm listening to it, and if you have to go away and look them up afterwards to find out what they are? I'm not sure that's a bit of me.

G: Yeah, I said that would be one of your complaints, didn't I?

J: Yeah… Is it… *In the Wake of the Bunt*?

G: Yeah… so that one's about four minutes of uninhibited screaming.

J: Yeah, but there were bits… is it that one that sounds like… *Stranger Things* a bit? That sounded a bit like the Stranger Things theme tune?

G: Like… at the start with the keyboard? Yeah…

J: Yeah, so I got a little bit of enjoyment out of that…

G: OK… This predated *Stranger Things* by quite a way.

J: Yeah. And then it got very shouty.

G: Yeah! That's my favourite bit of that song, actually, because it's, like… the arpeggiated synth for about… 13 seconds, I think it is specifically; because I looked out for it, and then the whole world collapses in on it, and it's a brilliant… effort. What I love about that bit!

J: I mean, you use the word 'brilliant,' is that ironic?

G (laughing): A bit like you used it to describe Gavin… Gareth Gates' cover of *Spirit in the Sky* last week?

J: I mean… that it brilliant… [both laugh]

[Music plays: clip from *In the Wake of the Bunt* by Horse the Band]

Debris, dirt, disease!

We've been brought to our knees!

Anything and everything is torn away!

Our world turned upside down!

And torn to the ground!

Shaking, thanking God for surviving this day!

In the wake of the Bunt!

Tattered masses digging through the remains…

[Music fades]

J: So… why do you like it?

G: Why? Well… I can tell you how I got into them?

J: OK.

G: It's the fault of two people, who I think might come up quite a few times in this series, two friends of mine called Kevin and Mark. Do you remember in Bexleyheath, there used to be a video rental place called Prime Time? It was in the bit across the road from Asda?

J: Maybe…?

G: Yeah… it probably would have gone a bit under the radar. When the, sort of… video rental place… and for younger people; you used to be able to go to a shop to rent this tape with a film on it and take it home, borrow it for a few days and take it back for quite cheap.

J: Do people know what a tape is?

G: I'm going to assume… they can look that up if I need to! But that's way before streaming. But obviously, streaming kind of killed this whole industry, and as that was starting to wind down, the owner decided to put an internet cafe into this place, and we didn't have internet at home at the time, so I used to go there to, like… do things like check emails and MySpace, as it would have been at the time, and print guitar tabs, which is one of the things I'd do. So I printed off some guitar tabs by a band called At The Drive-In who I really like, and we'll hear more about at some point. And then Kevin, who was working there, got my printing for me so that I could pay for it, spotted it and was, like… oh, I really like this band as well. We're just putting… like… they were putting a band together at the time, and we're looking for other members. So I basically ended up going to this stranger's house a few days later [both laugh], and also met Mark - they were living in a house share together, up by Bexleyheath station, and we ended up forming a band together, which was called Seraphi. And yeah, we played together for a little while and we're still good friends now as well.

J: I think I saw you play…

G: Oh! Did you come to one of the shows? We only did three shows.

J: Did you do something at the Church Hall at St John's?

G: We did. That was the first one. We messed that up entirely. That did not go well!

J: Oh… [Glen laughs] I was there.

G: Yeah…

J: And I don't think I had a clue what was going on then either.

G: Was it a bit like listening to Horse the Band? It wasn't… we weren't that good. Although weirdly… about - we always say this to each other - about, I think about five years after we wound everything down, there were loads of bands around who sounded like we did. We were just, like… we were too early. We were too early!

J: Just… prime… yeah.

G: Yeah… We only played three shows as that band. The one that went the best was in a snooker club, and we were supporting a Ramones tribute act, and no one was there! [laughs] But we played really well and had a great time… Anyway!

J: And that's what it's all about!

G: Yeah. But at some point, quite early when I knew them, they mentioned one of the songs on this album: the second one, called *Cutsman*, and I'd never heard it… heard of it, or heard of the band. So they played it to me, and I was kind of hooked from that point! Because *Cutsman*, probably for me, is the highlight all of all of Horse the Band's back catalogue.

[Music: *Cutsman* by Horse the Band plays]

That little bastard!

With his tricks and vile forms of play.

Hacking, shaving, slicing, mutilating,

All that gets before him, all that gets in his way!

Coming around down the stairs, the wood cracked beneath my feet,

My hand slid across the rail, collecting dust on my fingertips.

Then I came into a dark room, that smelled of wet stone and many years,

And there was a robotic retard, blank empty stare.

It was a little android man… half the size that I am!

Scissors, on his head,

Scissors on his fucking head!

[Music fades]

G: Did you manage to work out what it was about?

J: I mean… I haven't got a clue what most of it was about! There was a song about bunnies at one point…

G: Mmm-hmm, yep.

J: Yeah…

G: So… *Cutsman*, from a video game from the 80s called *Megaman…*

J: Oh right?

G: Which I never played, but *Cutsman* is one of the bosses, who is apparently notoriously difficult to get past. And this song is about the frustrations of trying to beat Cutsman on Megaman.

J: I mean, now you've said that, it makes perfect sense. [GLen laughs]

[Music: clip from *Cutsman* by Horse the Band plays]

> Cut, cut, cut, cut…
>
> Cut, cut, cut… Cut!
>
> Cut! Cut! Cut! Cut!
>
> Cut! Cut! Cut! Cut!
>
> Cut! Cut! Cut! Cut!
>
> Cut! Cut! Cut! Cut!

[Music fades]

G: Yeah, that has some really nice synth parts in it, and obviously a very good breakdown at the end, which is a highlight. I think, when they play live, every set they end with *Cutsman*, It's like… what people wait for.

J: OK…?

G: Yes… I've been to see them a couple of times.

J: Oh… you've seen them…? OK?

G: Yes, I've seen them… I've seen them live, yes. So the first time I saw them, they were touring their third album, which I think is… *A Natural Death*? I think it's called? Yes…

J: That one's not made the list. That's not made the list of things to look up afterwards.

G: No? It hasn't? OK… I tell you what you should listen to: they had an EP called *Pizza*, and I think there's a couple of things in there you'd actually like. It's from about three years after. It's, like… four songs about pizza and then a cover of the *Teenage Mutant Ninja Turtles* theme.

J: Alright, now we're talking [Glen laughs].

G: Yes, so I saw them on that tour, I with Kevin and Mark and a friend of theirs called David Lebby, who went by Leb. I didn't… like: we always got on fine, but I didn't get to know him as well, so he was more a friend of theirs. A big thing I do know about him is that he's a big Chelsea fan, so he's probably spent the last ten months crying.

Anyway; we went to see Horse the Band…

J: [exhales] let's not get onto football…

G (laughing): Ah, yeah…

So I'm pretty sure this… they had this tour that they funded themselves because, I think, no one would pay for them to go tour world…

J (overlapping): I am surprised!

G: So I think between all the band members, they took out as many credit cards as they could, and for all I know, they're still paying off those debts… But yeah, they self-funded this tour, and we saw them at Camden Underworld, which is quite a small venue. There was plenty of space in there still, so… [James laughs] it was not all that well attended, which is a real shame! Because… like… obviously they have a very, like… select audience. And Mark actually got to meet the guitarist before the show as well. They were just out there wandering about like they were mates with everyone. Yeah, so I went to see them then: It was great! It is one of the best shows I've ever been to, I think. And there are so many bands where I feel, like… Oh, this is where I can get my dig at Oasis in… ready?

J: Oh brilliant, yeah. I'm ready.

G: There are so many bands where, if you're going to go and see them, you might as well just put the CD on. Yeah? yeah?

J: OK…?

G: But it's not like that with… Seeing them live is a whole experience in itself, and it's one of those things where the crowd gets quite rowdy? And you get a lot of shoving around and stuff…

J: Was there moshing?

G: There was moshing. Moshing was… did originate, I learnt this week, from Hardcore, which is where you might pigeonhole this band, vaguely…

J: OK, I was going to ask what genre you would describe this as, but…

G: Oh, that's… we'll come back to that shortly, because… but yeah: I think broadly Hardcore, but yeah, we'll get back to it.

But this night - and the three people who were with me would verify this - I'm the one that kicked everything off, and then I just stood back and watched. And it was quite fun, because… I was expecting, you know… quite a lot of moshing stuff, and it was all a bit tame a few songs in. So I found a bit of space, and I just started throwing some windmills, which is something you might look up [James starts laughing] to to watch how it happens, but you basically just swing your arms around. But you need…

J: Don't look up windmills… [Glen laughs] I think that could bring up something completely different.

G: Oh, really? Okay.

J: Yeah…

G: Add 'ha…' [laughs]

J: There's another windmill, isn't there?

G: I don't know! I was going to say "add hardcore" to your search, but that might not help! [laughs]

J: No! No! No! Do not! Please, listeners: don't look up 'hardcore windmill'!

G: Dancing?

J: Maybe 'windmill dancing'...

G: Yeah, that might do it…

J: I don't even know about that, actually…

G: Like… I don't know what this is…

J: It involves a part of a man's anatomy, shall we say.

G: OK… I can probably imagine it from there…

J: Just don't imagine it, yeah? [both laugh]

G: So… I start windmilling here, and a few people come to join me, and it's, like… great! It's going well! And then, as more people came, I just stepped back and just kind of watched the

carnage… and it started getting quite rowdy, though I was standing on the edge of it and it was quite fun from there because, I think… by this point I was already getting a bit old to be involved.

J: Yeah…

G: But I did accidentally kick someone in the balls that night, as well… who was, erm… you know… when you play, like… Mortal Kombat or Street Fighter or something, and you have Block moves? You kind of have your knees and elbows up to block?

J: Right.

G: So because I was right on the edge of the… raucousness… I was having to do that quite a bit. But there was one particular guy who was extending his limbs a bit too much, so I had to kind of do that back to keep my distance?

J: OK! [both laugh]

G: And at one point when I put my foot up, he just landed awkwardly… And yeah. He was fine though.

J: The mental image of this is amusing me greatly! [Glen laughs]

G: (overlapping): It makes good radio!

J: You swinging your arms wildly… Is it…? Erm… was there a scene in The Inbetweeners where something similar happens?

G: Oh… almost certainly, but I can't picture it. I haven't seen that for a while.

J: I'm just picturing… when they go to the caravan club and they're at the little kiddies' disco [laughs], like… you in the middle, swinging your arms around madly and then people joining in? Anyway… [Glen laughs]

G: It wasn't that quiet!

J: Oh, right… OK.

[Music plays: clip from *Pol's Voice* by Horse the Band]

> A host of slapping yellow bodies, comes crashing in crimson piles!
>
> A host of slapping yellow bodies, comes crashing in crimson piles!
>
> A host of slapping yellow bodies, comes crashing in crimson piles!

A host of slapping yellow bodies, comes crashing in…!

Running away! Running away! Running away!

From your own voice…

[Music fades]

G: So you were asking about genre? So… on Wikipedia… Well… they are, of course, Nintendocore pioneers. You mentioned the eight bit sound on some of their songs.

J: OK?

G: So that's… They didn't, when they coined that name, they didn't intend for that to become, like… a genre that they'd be pigeonholed into, but it's more description of the sound because you've got, like… the video game sounds, which are actually sometimes just played on an actual Gameboy by the keyboard player.

J: Oh, I read about that, yeah.

G: So yeah, he has a Gameboy on stage, which is plugged into it into the system. But then, they have Metalcore attached to them on Wikipedia, but I think Hardcore is more… more accurate. Metalcore is a bit more serious, which this definitely isn't… It's a band who don't even take themselves seriously that much, like… obviously with some of the subject matter, they're obviously just very much enjoying what they do.

But yeah, there's a lot… there are lots of different facets to it. So you kind of get… it starts with Metal, and then Punk becomes, like… a push back of Metal because there's this feeling, like… oh, they're just all showing off. And so Punk's a bit more accessible, and the idea is, like… you can learn three chords and write a Punk song and you're just sorted. But it's also… punk still very much has, like… a Pop song kind of structure with, like… verses and choruses.

J: OK.

G: And then Hardcore comes along as, like… a harder version of Punk, where it drops that sort of song structure, and you get more, sort of… linear things. So when you were listening to this, you might have noticed there weren't really any choruses? Which can kind of make it hard to orient yourself in the song.

So you get that, and you get the sort of chugging guitars, which are a bit of a hallmark of it, and what is called the breakdown, which are, like… sections of songs that are specifically designed for moshing to happen, like at the end of *Cutsman*.

[Music plays: outro from *Cutsman* by Horse the Band]

> Little android man, born without a heart, anything in his vicinity he'll cut you apart.
>
> One! Two! Three! Four!
>
> Little android man!
>
> Never, never, never, trust a…
>
> Little android man!
>
> He'll cut! Cut! Cut! Cut!

[Music fades]

G: And then from Hardcore, you kind of go to Metalcore, which is a bit more back towards, like… Metal: so it kind of comes full circle. They add more guitar solos back in, and things like that. And yeah… there's not a lot of guitar solos in Horse the Band, so I think Hardcore is more appropriate. That was kind of pioneered by a band in the 80s like… I think Bad Brains was the big one that kicked it off. And I think Black Flag were the other one. But I don't know a lot about those. I've heard some Bad Brains before, they're quite hardcore. Well, obviously! I mean hardcore more descriptively…

Yeah. So that's probably where they fit in. Somewhere in that. But the original Nintendocore band.

J: My favourite bit, definitely.

G (laughing): all the bleepy bits.

[Music: clip from *Bunnies* by Horse the Band plays]

> Ten words: snapping bunnies twitching gurgling,
>
> Forget the bombs in your eyes!
>
> Roaring with whispers to the tiny bunnies,
>
> Smash!

Those fucking bunnies!

Roaring with whispers to the tiny bunnies,

Splat!

Those fucking bunnies!

[Music fades]

G: The other time I saw them live was at the last festival I went to, which… ah… I meant to look up the year, but it was a while ago now. It was down near Folkestone, on the grounds of a safari park, which I think was called Port Lympne or something? I don't know yet.

J: Oh, Port Lympne? Yeah, I've been there.

G: So this was probably seven or eight years ago with Mark, who got me into them. But we went to see Coheed and Cambria, who headlined one night, and we went to see Horse the Band. We didn't really care that much about anyone else - we saw quite a lot of other bands as well, but that was the two main things we went for. And Horse the Band played in a very small tent to maybe about 100 people, but it was easily the best thing to happen all weekend! Well… maybe not, because Coheed and Cambria were great as well, but yes: that was lots of fun. And by this point as well, they had acquired a triangle player, who was kind of in a, like… hype man role, which was quite fun.

J: The Bez role?

G: Yeah, it was basically Bez, but more angry, and he had a triangle.

J: OK… OK…

G: Yeah [laughs].

J (laughing): This is the most surreal conversation that I've ever had in my life! [both laugh]

G: Yeah, they're loads of fun. So they always end with *Cutsman*; they always open their sets as well with a song called *Birdo*, which is off of The Mechanical Hand, a later album, and that's about… I think it's about the lead singer's step dad used to make him eat eggs all the time, even though he hated them. One of the key lyrics is "go eat your eggs."

J: Well...

G: So that's them. I've got one more little vignette about them, which is… we had some friends… when we lived in Colchester, we had some friends called Charlie and Rachel, and on

their wedding invitation, the RSVP bit, which they wanted back physically, they had a gap which said, “if you play this song, I promise to dance at your wedding.” Melissa put *Mr Brightside* by The Killers, and I put *Cutsman* by Horse the Band, which wasn't played… which is a shame.

J: I was going to say, did it get played?

G: No, it didn’t. They said that they’d submitted it to the DJ, they put everything in, but then, no… they never played it at the reception. So I didn't dance [laughs].

J: Oh… just out of spite?

G: Yeah? I've always had this thing about… the two forms of dancing I enjoy are a Ceilidh, like we had at our wedding…

J: Oh, yeah…

G: Or to hardcore. They're, like… the two things I would enjoy… The two ways I enjoy dancing.

J: I mean, they’re not particularly similar either, are they?

G: No, no. I'm very flexible!

J: As forms of dancing.

G (laughing): Just as long as it's one of two things, I'm very flexible.

J: As long as it's, yeah… Irish jigs or… what do you call it? Metalcore moshing?

G: Yeah, yeah. Or just hardcore. Yeah… If I can throw some windmills… throw my head about a bit… push some people around…

J: Where as someone puts *Reach For The Stars* on, and I'm up and going!

G: Yeah, I'd go to the bar.

[Music: clip from *Big Blue Violence* by Horse the Band plays]

> In the crack of dawn ocean air told me things.
>
> This was what I had been waiting for.
>
> Her do or die appealed to my sensibilities!
>
> Appealed to me! Like a smack!
>
> That's right! Do or die!
>
> I came back different!

[music fades under talking]

G: Yeah, that's them… Any other thoughts on Horse the Band?

[pause]

J: No.

G: No… [both laugh]

J: No, they won't be revisited.

G: No? No, they won't in the series as well. This was their mention… Oh! One more thing, I forgot! This is important for the series.

J: Oh, OK…

G: So obviously, because this is Top 50, that means this… this has beaten other things to make my Top 50. And the key thing… the key album that it's beaten is my fifty-first favourite album, because I kind of had to choose between two at the end, obviously there's one… and the thing is; it's the album that I picked this over for spot number fifty which is going to really make people hate me?

J: OK?

G: Which was: *Rumours* by Fleetwood Mac.

J: Now see… I'd much rather listen to that. [Glen laughs]

G: So… the thing is, I think this could give rise to a statistical measure we could have, for which I'd like to suggest the name The Rumours Coefficient, which is a measure of how much better than *Rumours* I think an album is. So it will obviously grow in quite a linear way as we go. So this has a Rumours Coefficient of one… and so on.

J: Yeah…

G: And it could be a thing we revisit to remind us of how potentially poor my taste in music is. Because I do really like *Rumours*…

J: You see… I have actually got *Rumours* on my list…

G: OK, that's good! So we do get to talk about it.

J: It's currently sitting at…

G: Oh no, don't tell us, don't tell us!

J: Oh no… no spoilers?

G: Let's not. Let's keep it a surprise. I mean, it's almost disappointing that I know it's coming, but it's fine…

J: Oh, sorry.

G: But it'll be interesting to see which album of mine has a… what the Rumours Coefficient of the album I match with it is… I think that'll be interesting.

But yeah, like I said last week, there are obviously some of my albums that are going to be hard work: this is one of the hardest two. I can't decide which of those two you're going to find more difficult.

J: Oh… there's another one coming up like this?

G: Not **like** this, no. There's not really anything else like this, but something I think you'll find as difficult. But only one more, and then… apart from that it's all… well… it's not all plain sailing, but it won't be that hard. [both laugh]

J: I'm not going to lie, it was hard.

G: Oh, hang on… loads of robot noise… or voice.

J: Oh, my internet connection… Is that any clearer?

G: I can hear you now, yes. We did drop some packets again.

J: OK. I was saying it was a struggle.

G: Yeah, yeah.

J: To yeah, to make myself listen to it. I didn't just want to listen to it once and go… "this is rubbish."

G (laughing): I'm sure that was tempting!

J: So I… it was tempting. But… so I did listen to it, I think three or four, maybe five times?

G: Oh, I definitely appreciate the effort. I'm not sure I listened to *Matilda* that many times, to be honest. I think… I did listen to it again today, I think that was the fourth.

J: I think I had to listen to *Matilda* after listening to Horse the Band just to make myself feel better.

G: To cleanse the palette.

J: Yeah… sort of cheer me up a little bit.

G: Yeah… I did start it last Saturday, so the day after we last recorded. I was clearing out the garage, so it was a bit on in the background while I was going in and out.

J: Yeah.

G: But then it got to Wednesday and I hadn't listened to it again because I'd been doing editing on last week's episode. But I listened to it on the way into work… I think actually Tuesday, Wednesday and Thursday… and today, yes. So that'll be five times altogether. It's a tie!

J: Very good.

G: What do you think about… because you were asking about rating albums earlier, and I said, how about we just pick our favourite album between the two and try to see if we can mutually agree? Do you think that's something…? We didn't discuss it at all before today!

J: Well, I mean… we can see if we mutually agree…

G: Yeah… I'm not sure we would every week, but this week I am happy to concede that I would say *Matilda* is a better album. It definitely has a wider appeal! And I really enjoyed revisiting it - almost like for the first time - because I didn't properly remember it from when I saw the stage show.

J: Well, I'm pleased we have agreed on this one [Glen laughs], which will come as a shock to absolutely no one!

G: Yeah. I don't… I think several weeks we won't agree, because they're albums that mean a lot to us, but yeah… While I love *R. Borlax*, I'll concede this one, because obviously that's not mutual.

[James sighs]

G: Good sighing!

J: Thank you! Thank you. I just haven't got anything else to add, really! [both laugh]

G: OK, let's wrap this one up. Thank you to those who've listened. We'll be back with albums number forty-nine, I guess next week? I think we're doing these weekly. I don't really know. We're recording weekly at the moment. I suppose we'll see how it goes.

[Theme tune: intro to *Bored* by Nympheas plays and fades out.]