3CR Binary Busting Broadcast
Sunday 21 March 2021, 6-7pm

*Trans Femmes in Noise and Industrial Musics*

 *[Live set by Serene Ailment]*

**Tilde:** Hey, wicked, that was Serene Ailment with a little set there. We're just gonna chuck over to a little cut and then we'll have a chat around the table. Give it up for Serene Ailment.

*[3CR announcements]*

*[Sequence of music]*

**Tilde:** Hey there, welcome back to 3CR Community Radio. It's 855 AM on your dial. 3CR.org.au, you can catch us online. Just before the break there we heard from Black Dresses with a track called 'PEACESIGN!!!!!!!!!!!!!!!!!', and it has about 15 exclamation marks after it, which is very cool. That's a really cool collaboration between Ada Rook and Devi McCallion. I know Devi from, like, Girls Rituals and stuff like that. Very cool trans person. And after that, we heard four tracks from HIRS Collective, which is from their EP, 'You Can't Kill Us', and there's – yeah, which is a great title. We had 'You Can't Kill Us'. We had 'A Promise / Trans Day of Vengeance'. We had 'Trans Woman Dies of Old Age' and 'Murdered by a Woman'. So yeah, some sick tracks there, and I'm joined here by Lulu, who just played a set. Thanks so much. That was sick.

**Lulu:** Thank you.

**Tilde:** And we've got Xandra too. How are you doing, Xandra?

**Xandra:** Um, yeah, yeah, good.

**Tilde:** Yeah? Getting through it?

**Xandra:** Getting, yeah —

**Lulu**: Having – having – woah, okay, my voice just increased in volume. Oh, yeah, yeah.

**Tilde:** Hey, welcome.

**Lulu:** Hey, hello.

**Tilde:** Cool. Hey, so yeah, like, this whole day is about trans people and, like, Trans Day of Visibility is coming up, and that kind of thing, and I really wanted to put this segment of the show together to talk about trans femmes and around affinity with, like, noise and industrial music, because a whole bunch of us seem to do it. A whole bunch of us start to do it, and then we all start taking hormones, I think is how it works. So yeah, I thought maybe we could start with you, Lulu. How did you end up in the noise scene?

**Lulu:** Good question. Yeah, I started making noise experimental music back in like 2008, 2009, and I guess under this moniker of sorts. It's been existing for a long, long time on and off. But yeah, more or less I've always kind of been into industrial and experimental music as just a mainstay, but yeah, only recently I've been just really delving into just culture and just everything about it. Yeah, just a long, long time. Yeah, I think it's funny, I saw UBOA play a show in, like, late 2017, 2018 at NEGFEST, and that was kind of, like, a bit of a spark to get back into starting up getting back into music again proper. So yeah, definitely kudos for just getting out there and just doing it, and just, like, kicking ass at it.

**Xandra:** I don't remember that set. I never do.

**Lulu:** Yeah.

**Tilde:** And you also play in a band, Ashbel, yeah?

**Lulu:** Ashbel, yes.

**Tilde:** Yeah, that's a really sick band.

**Lulu:** Thank you, thank you.

**Tilde:** The first I heard of you, we were gonna do a collab together and Justin sent me that, and it's such an amazing record. I reckon it's sick.

**Lulu:** Appreciate that.

**Tilde:** How about you, Xandra? How did you end up here?

**Xandra:** I've been listening to industrial since I was really, really young, because I discovered – I think my dad showed me Nine Inch Nails when I was a kid, and then since then, I've just gotten really into heavy music, and I wanted the heaviest music possible. And then I was like, after – like, I started off doing, and then I did – started UBOA, I was in heaps of bands, but all of them failed. Before then, and then I did – started UBOA in, like, 2010 after writing a doom metal album, and I kept kind of doing it, and then for like eleven years, and then, like, about 2016, I was like, 'I can't really do this. I've got, like, guitars and stuff. Yeah, it's cool, but, like, what if I did noise?'

And like, and I kind of went from there, and I had this idea of doing, like, the kind of noise – I hadn't really – I didn't listen to heaps of noise. I just – I didn't like Merzbow, and it was always just too simple, and I was like, 'What if it was noise, but it was, like, cinematic? And like, you had really cool, like, production values that, like, SOPHIE or something would use, right?' Instead of, like, kind of mono pedal noise, kind of thing, which I'm gonna be doing anyway, but it's actually stereo. It depends if the podcast or it's the other thing. But yeah, I kind of kept doing that, and I kind of, like, because I thought it would be heavier, and I wanted to make the most extreme music possible, and, like, give people heart attacks, yeah.

**Tilde:** Nice one. Oh, that's a wonderful pastime.

**Xandra:** Yeah.

**Tilde:** Great, I wasn't near the – it's a wonderful pastime. Great hobby to get into. I mean, for myself, like, I guess I'm a guitar person still. I just – like, I don't have much gear or anything, but I mess around with it, but I dunno. I've been reading a little bit lately – my partner's just kind of started transitioning, and they've been sending me all these really cool articles, and I was reading about, like, depersonalisation and derealisation as, like, a symptom of, like, gender dysphoria.

**Lulu:** Absolutely.

**Tilde:** And, yeah, and it just kind of, like, hit me for the first time just a couple of days ago. Like, oh, of course. Like, this is probably a part of the whole thing, like, of like subjecting yourself and others to a whole bunch of, like, violent noise.

**Lulu:** Mm.

**Tilde:** As a way of, like, associating yourself to your body in a way that you're often very, very alienated from.

**Lulu:** Mm-hmm.

**Tilde:** I dunno, I was wondering if you had any thoughts about that kind of thing.

**Lulu:** Yeah, absolutely. My earliest noise experiments as a kid, yeah, from that first period, I was getting into a lot of Cathode Terror Secretion at the time. Their self‑titled is just massively influential. Their 7-inch – their 4-and-a-half, sorry, 3‑and-a-half-inch CD, got that on mail order way back, and just the sound and the tenacity and the ferocity of what – it's essentially cut up, but digital, just – yeah.

**Xandra:** Amazing. I haven't heard this.

**Lulu:** Definitely.

**Xandra:** Send it to me.

**Lulu:** Yeah, for sure, for sure. I'll give you the links on Bandcamp. But yeah, that spoke to me as a kid, and for the longest time, while I was in that first phase, I was trying to, sort of, express a lot of feelings I had in my head about myself that can't really be expressed any other way, and I think noise and industrial music is probably the most congruent expression of trying to express those feelings. You know, you sort of just scream into a void, and hopefully someone on the other end kind of listens, but it's not exactly in the most accessible kind of way, is it?

**Tilde:** No, no.

**Lulu:** But only others can, I guess, kind of, get it, if that makes sense. The people who, you know, delve into extreme states of mind and states of being, for lack of a better word.

**Tilde:** Yeah, I think it's intentionally, like, alienating.

**Lulu:** Of course.

**Tilde:** And it's, I dunno, like, my feeling – I wrote a whole thesis, right before I transitioned, about my gender and noise and all this kind of stuff, and it was like, 'Oh, I wonder if I'm a girl? Oh, it turns out I am.' But like, yeah, the whole thing of just overwhelming a body with otherness, kind of thing.

**Lulu:** Mm-hmm.

**Tilde:** Like, to kind of actually situate yourself anywhere, like, I think, is, yeah, totally —

**Xandra:** Well, I think there's, like, there's a lot of, like, very abstract philosophical things, because like, derealisation and depersonalisation are very, like – like, it's – and disassociation, there's not actually a very coherent definition of them, for example, other than just, like, a subjective description, because they're impossible to put into signifiers. They're – you just kind of say them, right? And I also think there's always – I think everyone's a little disassociated. It's just like – it's the necessary precondition for existing.

But like, when it comes to the sheer heaviness or noise or the harshness of noise and its relation to gender dysphoria, and, like, all those kind of things, it's like, I wonder if it is a necessary connection or a contingent connection, and I – or if it's one that historically determined and determined by the history of, say, like, feminism and trans-feminism, because, like, a lot of our tastes in things are surprisingly subjective, but with the exception that music, unlike a lot of art, can hurt you if – literally, because, like, if it's loud enough, you'll hurt your ears. Paintings don't do that.

**Tilde:** Yeah.

**Xandra:** So it is a way of, like, communicating suffering in that way, but it's also, like – it's also, more importantly, it's communicating jouissance. Because if it was just suffering, no-one would listen to it. It's the same with roller coasters and horror movies and maybe sex.

**Lulu:** Mm-hmm.

**Xandra:** It's like – it's beyond the pleasure principle, as to quote Freud and Lacan, and you have to enjoy it and hate it at the same time, and that's what differentiates it from, like, mainstream music, is mainstream is based on, to use Kantian terms, is based on the principle of beauty, whereas noise music and a lot of other experimental music is based on the principle of the sublime, which is about jouissance and being overwhelmed, or through Kant what – I'm butchering Kant a bit there, but —

**Tilde:** Oh, butcher Kant all you like.

**Xandra:** It's a different kind of like – it has a different goal. It doesn't do the same thing. It's not even – perhaps it's not even the same form of art.

**Tilde:** Yeah, totally. I think that's a kind of cool point you raise about, like, making an art that can actually physically, like, hurt people, and I think that's one of the things that always drew me to, like, sonic practices, was the idea that you – like, sound is actually touch, right? Like, you know, the hairs in your ears, you know, when you speak or play a guitar or —

**Lulu:** It's vibration.

**Xandra:** Mm.

**Tilde:** — or, you know, make a feedback machine. Like, you are physically touching someone, and I think, like, the interplay between – oh, what am I trying to say? The interplay between the audience and the performer in that situation is, I think, in a lot of ways, like, a masochistic one, right?

**Lulu:** Mm, of course.

**Tilde:** Where you find a group of people who are keen to be touched in such a violent way, and you have this —

**Lulu:** Be elevated.

**Tilde:** Yeah, absolutely. Which I think is also maybe an overlap in our scene somewhat. So yeah, okay. What is coming up for you? You've got any – I know you've got a gig soon, Lulu, which we —

**Lulu:** Yes, we do.

**Xandra:** Wait, when?

**Lulu:** Um, gosh, when is it? I think maybe the 30th of March, if that is a Tuesday.

**Tilde:** Yeah.

**Lulu:** Tilde and I will be playing Make It Up Club.

**Tilde:** Yeah.

**Xandra:** Oh, cool.

**Lulu:** As part of a trio.

**Tilde:** Yeah, with someone named William who I've played with before.

**Lulu:** Right on.

**Tilde:** Like, in an ensemble of about 30 people, so I have no idea who they actually are, but that'll be fun.

**Lulu:** Yeah, definitely.

**Tilde:** So that's coming up.

**Lulu:** Outside of that, there's an Ashbel show going on, I think, April the 17th at Cafe Gummo.

**Tilde:** Oh, nice.

**Lulu:** And we may do a house-show before or after then at some point.

**Xandra:** Ooh, they're coming back.

**Lulu:** Yeah.

**Xandra:** Yeah.

**Lulu:** Nothing's been confirmed yet, but we may get Parlor on board for that one again.

**Tilde:** Oh, wicked.

**Lulu:** Yeah.

**Tilde:** Okay.

**Lulu:** Outside of that, my – at some point UBOA and myself with be doing a gig, part of a line-up with a few other bands that are really, really cool. Not really bands but noise —

**Xandra:** Wait, when is this? I lost my calendar.

**Lulu:** It hasn't been confirmed. The date hasn't been confirmed, but it'll be sometime soon, so when that comes on we'll definitely —

**Xandra:** Cool.

**Lulu:** — get y'all in the loop.

**Tilde:** Wicked.

**Xandra:** Please remind me. I lost my calendar.

**Tilde:** Are there any other gigs that you do know about, Xandra?

**Xandra:** Oh, God. I'm playing a wedding.

**Tilde:** Oh wow, yeah, you mentioned.

**Xandra:** Yeah, my friend's wedding. It's like a queer punk wedding. I'm gonna – I don't know if I'm allowed to be scary, or if I have to play something calm. I think she was pretty open for either. So I'm playing that, and like, yeah, there's that. I think I've got a show with – I can't pronounce this band. They're really good.

**Lulu:** Biturium. That's the one we're a part of.

**Xandra:** Biturium?

**Lulu:** Yep.

**Xandra:** Yeah, yeah, that's the one we're a part of, so that's gonna be sick. Maybe another show. I don't – who knows? I don't know. Like, I hope I remember in time to do it. Yeah, that's for shows at least, yeah.

**Tilde:** Wicked. Well, if there's no objections, I'm probably just gonna play some Girls Rituals, unless anyone has a good song request.

**Xandra:** No, that's sick. That's fine.

**Tilde:** That's cool. All right, we'll put that on.

**Xandra:** It'll do.

**Lulu:** Yeah.

**Tilde:** And then —

**Lulu:** It bumps.

**Tilde:** — Xandra's gonna give us a set and close out the Binary Busting Broadcast, so that's gonna be sick. Stay tuned, and here is some more Devi McCallion.

**Xandra:** Thank you.

*['Black Cloud (Backxwash Remix)' by Girls Rituals plays]*

**Tilde:** Welcome back, you're listening to 3CR community radio on 855 AM on your dial. We're bringing you the Binary Busting Broadcast, and it's about to close. We've got about 20 minutes on the clock, and we're gonna spend those 20 minutes with UBOA giving us a sick set. Thanks so much everyone for joining us. Thanks so much to Nat and Adele for hooking up all this amazing live sound, and thanks for 3CR for taking the time to put some trans people on the radio, because it's fucking amazing. Anyway, here we go. Xandra.

*[Live set by UBOA]*