

TRACK 44

LAINZINE EXCLUSIVE!

FEATURING ...

MACHINE GIRL

xFREE.99x

Esper99

purity://filter

Octo Octa

Bôa

MURRUMURCURRENT

CONTENTS

44 Interviews

Esper99
Machine Girl
The Future of Sex - Purity://Filter
"What the fuark are labels?" - Goreshit
Boa
Becoming of undying deities - Octo Octa

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We have an active IRC channel!

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Get chatting with your favourite IRC client!



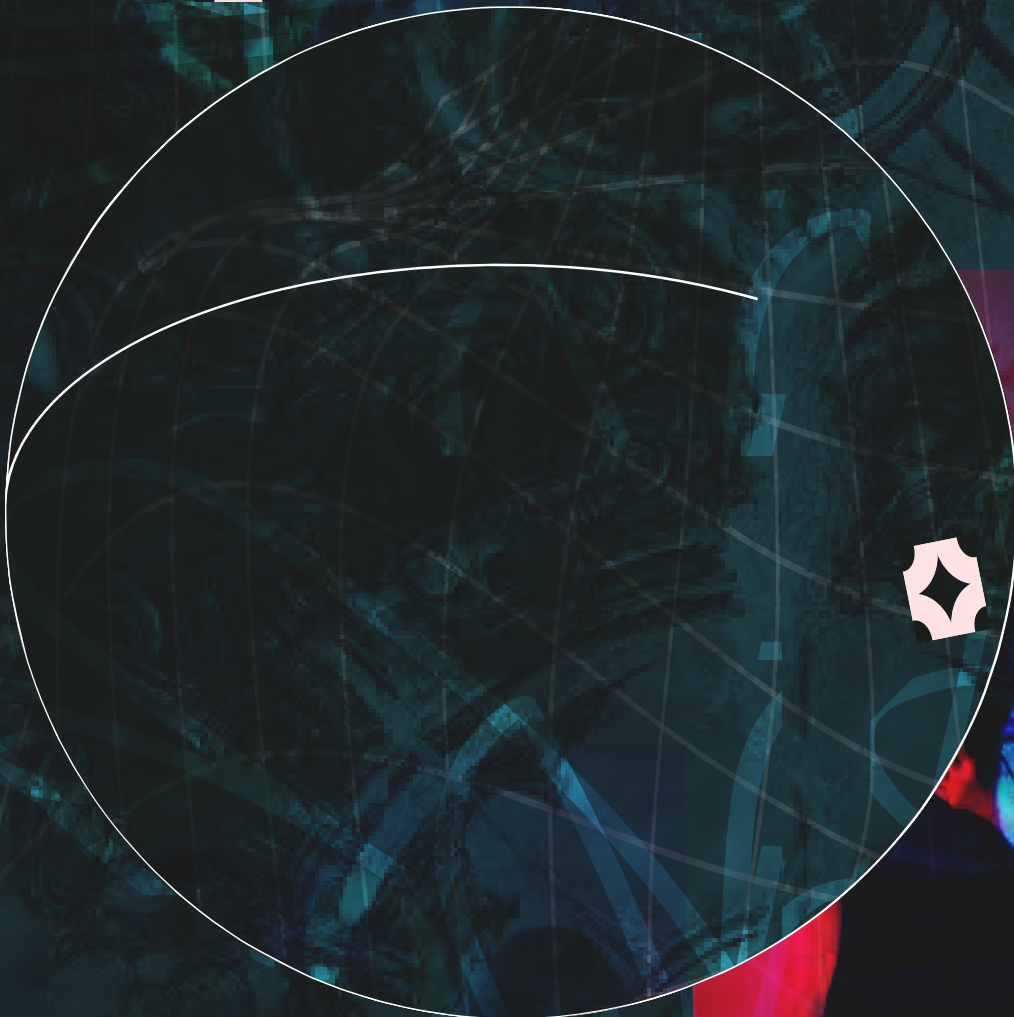
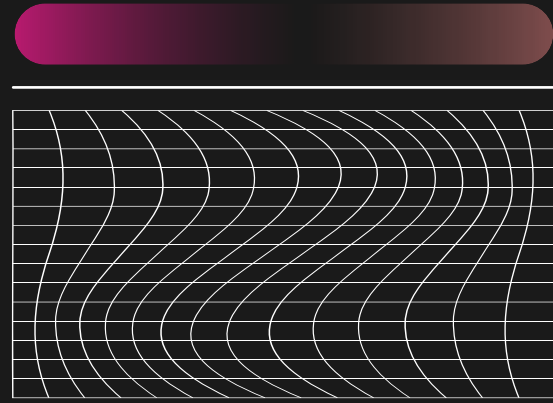
[HTTPS://RADIO.LAINZINE.ORG](https://radio.lainzine.org)

LAYOUT: kaelta †
INTERVIEWS: Junk
CLEANUP DUTY OF NALA

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ESPER99



(Tell me about) KING/QUEEN:

When I crash-landed in LA, I lived on the top of a cliff that looked out over the whole east side of the city. It reminded me of the Hanging Gardens of Babylon.

I was barely getting by, dependant on the kindness of strangers; on a delicate balance of chemicals, on a certain distance from consensus reality. I was thinking about all the mistakes & tendencies that had led me to that point. KING is the king of you, it's whatever rules you, it's everything you know is killing you that you can't resist. microplastics. entropy. that drove the design of the costume for the video. It's a party mask you can get anywhere, it's meant to be painted, but i kept it blank. like how Michael Myers is just a white Captain Kirk mask. or the daughter from Eyes Without a Face, all the gore & tragedy poorly hidden behind this glossy white facade. clean gloves hiding dirty hands.

All of the KING/QUEEN videos were done with practical effects. hardware, tubes, fluids, light projections. working with that stuff is a nice break from the computer, just thinking about the way light falls on objects, capturing the physical world in spheres of glass.

what inspired you to use a sample from SEL on QUEEN?

So QUEEN is the other side of the hedonistic death-drive in KING: shame, helplessness, turning inward. "what did i do, what did i do? what's the other me doing.. while i'm sitting here?" That's when Lain realizes she's become someone else: the first mentally ill teenager to get cancelled for sex-crimes on the Internet. or, you know, the Wired.

Lain is this very sad, repressed, delayed child-creature who tries to figure out death/sex/politics - mysteries of the adult world - through her little computer window. & then the window swallows everything she thought she was. it idolizes, terrorizes, flattens and consumes her, & it calls that "love." at first she holds her head up against the other users, cheshire grins huffing tabloid energy & second-hand clout. but soon enough she's lost, dirty, ugly, frozen in hell. that's the feeling i tried to get. it's a feeling i know.

Lain becomes a pawn in a hidden war over whether the Wired should serve and reinforce traditional consensus reality or become its own reality. thinking about it more, i'm not sure which side won out here. i'm not sure you can have one without the other. i don't think most humans have submitted their identity to the Wired as thoroughly, but everyone's different because of it.

the quarantine forced everyone deeper in, too. i knew a lot of people who got broken by that. over the years i've tried to find ways to live less inside of it & mostly i get sucked back in. this is where i can do everything i can do.

growing up, i didn't expect so much of life to feel like a video game. even when i'm not in front of a screen, everything seems diced up, mediated in the same language. there's always a strange new world behind the glass. you can see it all around, but you can't touch. it's very dreamy, very Lain. it's what i feel & it's what i make.

MUSIC FROM NOISE

by
ANONYMOUS

FF / Guide

"This ...

1

...is one of those hard to find skills that take little effort to learn and produce amazing results with infinite possibilities.

If you ever needed some wacky electronic-sounds or something strange to listen to that you can create yourself, importing literally anything into Audacity as raw data can have amazing results.

However, there are a few tips and tricks to making this a much more pleasurable experience and give you more of what you're looking for.

3

Once you do that, you should see a waveform. This means you've got audio!

Take a listen and see if you got something good on your first try. Headphones alert: The sound can be harsh.

go celebrate!
<3

" ... How?

2

(Download: <http://audacityteam.org/>).

First, you're going to need Audacity, of course. Optionally, You may also want the LAME encoder for audacity to export what you make into MP3s (<http://lame.buanzo.org>). Once you have these installed, you're set. Open up Audacity and go right to File -> Import -> Raw Data. Pick a file you want to import that has a file size anywhere between 1MB and 25MB and you'll get a small pop-up with settings for the import. You want to select these:

Encoding: Unsigned 8 bit PCM
Byte order: Little-endian
Channels: 1 channel (Mono)
Start offset: 0 Bytes
Amount to import: 100%
Sample Rate: 44100 Hz

"Cool, what now?"

4

So, This next section is where things get interesting. You've done your first import, but where should you go next? Let's first take a look at **what** it is you're importing. Raw data means exactly that: You're taking anything at all and importing it into Audacity where you can listen to it.

5

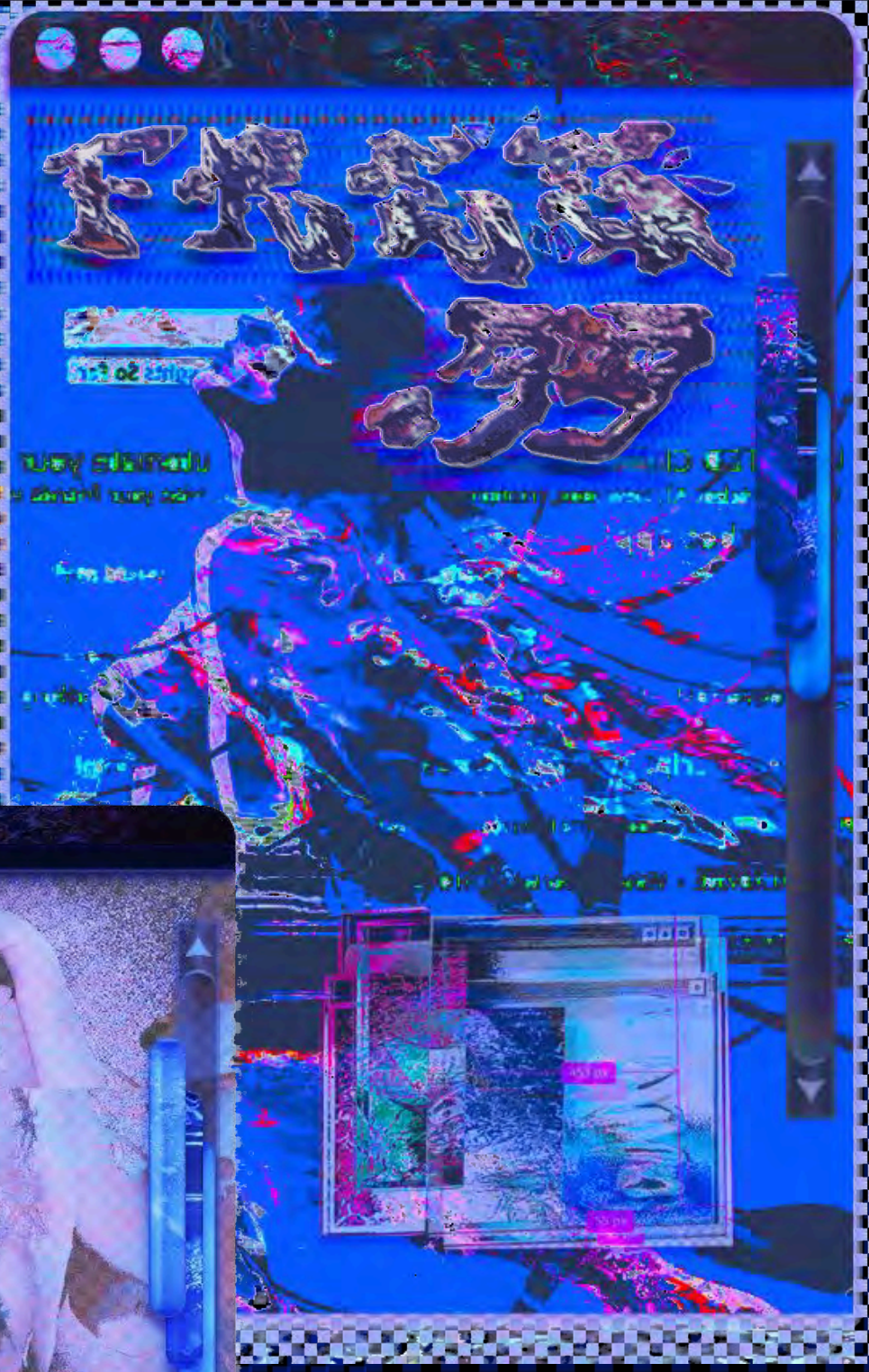
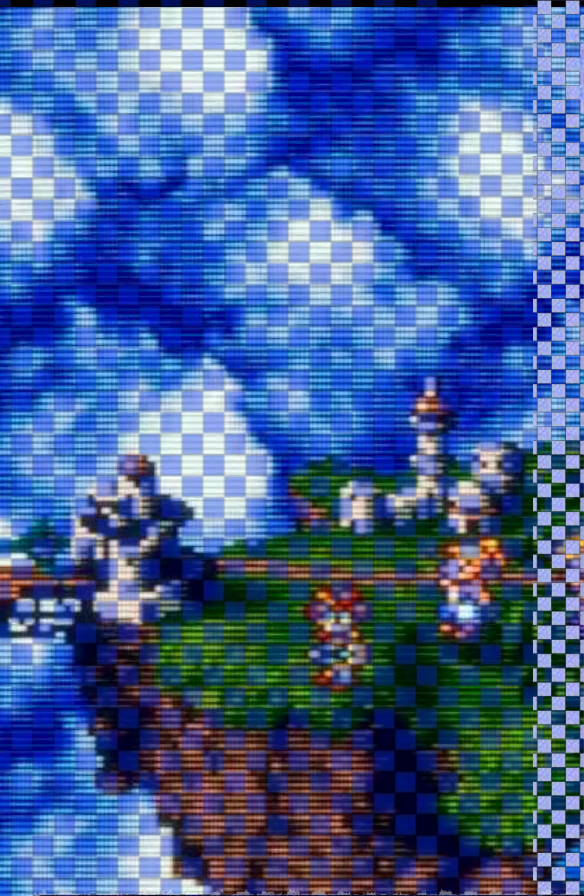
5

But, there are a few file types that are good for this, and a few that aren't. For example, you don't want compressed files or pictures. These are simply streams of data and will sound like static. You want files with varied contents, such as .exes, .dlls, .bins, and so on. Compiled programs, in my experience, have had the best results. You'll have to experiment with the hundreds of file types in existence to see what works best. You'll also want to take a look at the waveform that you've imported.

6

That's really it to Audacity's Raw Data Imports feature. The rest you have to find on your own. The possibilities are truly endless. You can pick whatever file you like and you're guaranteed to get at least **something** out of it.

That's the beauty of raw data: There's so much of it, that you can make something unique every time. And of course the fact that you're listening to audio generated from pure data is pretty /cyb/.



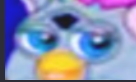
7 di NOTE XIV piano piece for David



>>hypha is having trouble rolling a cigarette while four smokes a Fat F***ucking Bowl of (((((weed))))))

Junk: What media has been most inspirational to you?

hypha: Big fun in furby land windows 95



four:

Bunch of stuff. like idk my parents told me the first thing i requested as a baby was jimi hendrix. but like highschool was mostly math rock, tricot & chon. i rllly was into early grimes stuff. and vocaloid, like wowaka's unhappy refrain is essential to me

hypha: yaaa. wowaka rips. i hated wowaka when u first showed me him. cuz the drums were like.. i was like why is this so bad. but idk it is great

four: I know i was like just wait. just. i gotchu. pls...

hypha: It was that meme of like "Why Is The Mix Bad Glasses Emoji* u also like joni tho. we watched that big joni mitchell interview and i was like damn this is a real bitch

four: oh yeah my mom played joni mitchell all the time. & parliament. p-funk

hypha: funk..... Funk Girl

four: i think the first music i heard that's more relevant to what we're doing now tho is geecs

>>static

hypha: im kinda a hermit so i found geecs real late but at the time i was kinda like done w life. i was on quora looking up how to kill myself w nitrogen gas and a modded snorkel or w/e and i saw money machine on YouTube and it was like this immediate feeling of "i need to make music again. good shit is still being made"

hypha: i mean the prodigy is like. its the shit that i loved the most when i was Tiny. i wanna be the prodigy but gay. and bad. i love portishead, geoff barrow was up there w liam howlett for me growin up and like beth gibbons voice omg.. i listened to windowlicker by aphex like a million times when i was young, "lost & found" by amon tobin gave me some kinda weird spiritual awakening. uh. aesop rock..



me. but the first shit i ever listened to was actually jrpg soundtracks. they are like super burned into my brain like yasunori mitsuda, hiroki kikuta, yoko shimomura, kenji ito, uematsu obviously.. our friend kirby lent us a SNES so we're playing chrono trigger rn

>>"i was on 27 xanax the first time four and i Skyped" .. "in greece it's like 20 euros for 3 boxes .. "i was kinda trying to erase myself" .. four is visibly upset

four: earlier we were talking about burial

hypha: i read that 2012 wire interview with burial a lot.. he's so cute. he cares so much

>>tangent about how difficult it would have been to make "untrue" using older version of sound forge. movies come up

four: when i first met hypha we'd watch movies everyday, like everyday we'd watch a different movie

hypha: we would watch 2 movies a day sometimes

four: i remember the first thing i showed u was clue the movie lmao. but i really like it. i got it i think from some family member on DVD as a kid & ive seen it a million times

hypha: u also like like. scooby doo way 2 much. did u ever have a crush on matthew lillard

four: hm u know i guess i kind of did like i always loved shaggy even in the cartoon but idk um. probs had more of a crush on daphne, especially as played by sarah michelle gellar. i identify more with shaggy than anything. a mix of him and velma. anyway movies

hypha: those are the movies. all u have to say bb

four: no i need to mention the live action grinch

hypha: we rly like richard linklater and david lynch, sidney lumet.. lots of shit.. i like this korean film called kim's island a lot, it's got the only accurate portrayal of a hiki i've ever seen. i like the taste of tea a lot, too.. and me and you and everyone we know.. have u seen pi? it's by darren aronofsky, he made requiem for a dream too and uh.. i'm forgetting all his movies cause i'm looking at a bug right now

four: mother

hypha: but the korean mother is better

four: yea

>>Junk mentions doll_posting

hypha: i used one of doll's tweets in evaporate. "bluescreened by fumes & e-waste" is a good way 2 talk abt the end of humans. i'm not super nihilism-pilled anymore, tho. not sure it's inevitable. how do you feel about all that?

four: like at large?

hypha: do you think we're just fucked?

four: i think we're just fucked to the point that... if i could frame it as a piece of advice for like other people: worry about what you can immediately affect in your own life that would make you not personally be or feel fucked. if you get yourself solid, then you're more likely to bring up people around you and it just grows from there. it's like a yes and no - i mean that's kind of a shitty answer i know..

hypha: sometimes i open four's firefox & the tabs are all like.. prajnaparamita and dark enlightenment and really specific abrahamic philosophy shit. and then i click the next tab and its a jpg of a cat on a computer and i'm like oh.. i love.. girl.. she's really been on this magic shit lately

>>four deleted this part of the interview

hypha: all my favorite writing now is by gross internetpilled humans, mostly trans bitches. like el is really cool, dagger_actual on twitter. NO TIGER is this disgusting masterpiece, flashland and semtex ads especially. voidthroat / rachel is amazing, i turn her shit into lyrics all the time. same w/ karin malady, love her. i have this evernote doc called SYMBOLS which i use as a textdump / cauldron for writing. i organize it like 4chan with newer shit at the top. it's kinda a mess

>>mumbling while scrolling .. "angelholic / angelphobic" .. "INJECTED WITH JENOVA CELLS" .. "shoutout to josie. they're my homegirl" .. a list of japanese fetishes

hypha: i really like hentai, i'm inspired by hentai a lot.. oh i have this whole like description of lain.. here:

MAKE ME SAD

jpg of an unidentified dead body // raw animalistic impulse // computer-age existentialism // psychoanalytic theory of transference // digital escapism // gender roles // the privatisation of the internet // consciousness // the subjectivity of memory // 996 culture // online stalking // the future of AI // mental health

four: i guess i kind of liked the weirder, fucked up like technology centric stuff.. or magical girl stuff like madoka. i watched lain in high school and only got up to the 2nd-to-last episode but i watched it again recently with hypha and still.. did not get all the way through..

Magic flows through the world, making life plentiful for us.

indispensable, convenient miracle.

hypha: the way it shows technology feels so like.. *right* like when u first see her dad with all those monitors.. or when she starts building her pc and the room becomes this glowing cyberpunk hell

four: i feel like it's hard for me to give u my opinion on it because i still haven't seen the final episode

hypha: im like that with M*A*S*H.. i've seen every episode like a million times but i never watched the finale. maybe when i'm 45 i'll finish it and appreciate it in some meaningful way. have u seen fauxx's neocities? it's one of my fav new internet things

Junk: there was actually an ARG that got solved last year by the discord lainland last year..

Junk: what do u feel is the relationship between the real world and the wired?

hypha: u wanna answer that one? ur like in quiet mode. ur always in quiet mode

four: quiet mode is my mode

hypha: yeah

four: i feel like the references to it as like the net and the web are really good metaphors for what it is. cuz the word i would use for the relationship between the wired and the real world is intertwined. if you imagined actual wires like tangling, weaving their way thru everything basically. its so essential to daily life and stuff now. like really basic shit.. thinking about government shit but also like talking to your friends, you know. doing research.. like all of my windows with a million tabs. its all in one place. its all streamlined, you know. its like twitter is the wal-mart of your inner world

Junk: that's really fucking intelligent, thank you

four (embarrassed laughter) yyeah that's my answer

hypha: i don't like a lot about the internet rn.. the whole gangrenous hyperplatform cesspool thing, identity curation, the like, body surveillance to pathology pipeline. it's kinda fucked up, like splicing your lower-level needs to the system forces you to keep perpetuating it &&the algorithm game is karoshi 996 hell like if you aren't constantly spewing shit out it just gets buried



Do not let your lack of experience
make you nervous. ←

four: we're trying to make all our stuff democratized. like, all our music is free. that's what it's really about.. connecting with people (rests chin on hand). our 2nd EP being called the soul is most transferrable online is rly relevant to that

hypha: i think it's important to get the fuck offline so you're not fragmenting all the time. delete your fucking socials. go cyberdaoist. be a fucked up hunter-gatherer shaman for a few years &&work through your trauma. i made a discord recently to get the fuck off of twitter.. i just invited everyone i thought was cool online &&it feels like the best thing i've done in a long time

>>hypha invites Junk to her discord. Junk talks about the ABA shit how theyre torturing autistics .. "whatever you do we're all connected" .. "i'm from the sewer. if you get me high or drunk ill say some fuckshit" .. "when you start thinking in tweets, that's when you know you're fucked.."

hypha: i feel like diagnoses are useful as heuristics but also not useful cuz of shit like comorbidity &&map-territory confusion. i called the customer service for KYMA once and talked with carla scaletti for a while about how there's not enough descriptive words for sounds and how that actually affects the way a culture perceives them. she called it the rumpelstitskin effect. if you have a name for something, you can *talk* about it. so it's useful to be able to say like "i've got autism, i've got add, bipolar, bpd, ptsd, rsd" but i've straight up used all of those as an excuse to not fuck with meditation, whole foods, cardio, cold therapy, sleep hygiene, rewilding cuz that shit's hard. but i feel like it's all loads better than letting some underpaid medicaid doc fuck my brain with SSRIs. shoutout big pharma. shoutout monsanto. shoutout blackrock. shoutout elon musk

>>something about timothy leary .. "shrooms help" .. "i've been in a lot of psych wards" .. "CBT that isnt culty is good" .. hypha tries to show Junk a "down the highway" scar on her left forearm but it's too faded and the camera is too blurry

Junk: if you want any compensation for this..

hypha: nah that's ok. like i feel like i turn down money a lot and worry about groceries but in general i'm not money motivated. i think more people should care less about money





W : 487 px
H : 659 px



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four: it's definitely hard the way shit's set up

hypha: you know hesse? i like siddhartha, "i can think, i can wait, i can fast." if you can learn how to endure some suffering, you can get a lot done. you get a lot of wiggle room if you stop caring about superficial shit. the only reason i got good was because i said no to everything. people look at you funny when you say im not gonna get a job. fuck working. if you can find a way to not work then don't get a job. i'm talking about the socioeconomic version of work. if you don't wanna do that, you gotta work like 10-17 hours a day. but it's okay to me if its not the bad kind

four: i've done a bunch of retail stuff and this is the first time i've ever really decided to take the plunge and invest in myself as an artist you know, and hypha and the project (hypha kisses her).. and its been working out so far, but it's really hard. i dropped everything so this *has* to work. it felt like we had everything but also nothing to lose at the same time.. we didn't know where we were gonna live and stuff, but it propelled us, and here we are now

hypha: broke. but people look out for us.

four: yeah

Junk: are you dariacore?

hypha: no. "bodyprisoner" is pretty dariacore but our stuff is a lot more like oldskool rave and big beat.. like proper cyberpunk. we like to call it "hyperbeat" or "trans riot music" but in general i think being genderless and genre-less is the move. i dunno what would u call our music?

four: i don't really care about genres

hypha: right now im trying to learn math rock so i can make some math rock songs for

four. She's a drummer originally. But i've always done other stuff, too

hypha: four learned how to rap in six months. how to rap and make and beats

four: just if u can give me the rhythm of something i can rap to it

The image shows a page of musical notation. At the top, it is titled "XIV piano piece for David Tudor 4" with the date "disegno del 1969" and "adattamento pianistico: 27.3.1959". The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. The score is heavily annotated with handwritten lines and scribbles, particularly in the right-hand part. On the left side, there are numbered annotations: "1 M P", "2 Basso Flauto", "3 sequenza (frequenza, timbro, durata, intensità)", "4", and "5". A large, red, circular scribble is visible in the bottom left corner of the page.

>>this part of the interview got lost because Junk's computer crashed and hypha had to retype it in post. Junk asked about the more technical side of making music

hypha: rthe last thing i guess i likes. llikef. iasjdklfa. ok uh. jesus izz y idk ive been like on one lately

four: :)

hypha: nervous. like v like hhghghhghg. around other ppl and re: talking 2 friends and being open. being open is always like difficult but extremely necessary. but um i wanted to just ask like. how you make music. what happens when ur like "oh i wanna make song" do u listen to something or hear something in ur head ur just like. how does that work

four: okay well first of all: 🎧🎤🌸🌟

>>hypha cries a little

four: yeah sometimes i'll hear an idea in my head randomly or also like, hallucinating a different bassline in a song im listening to or smth. but a lot of the time i do start with drums. partly because its foundational & partly i guess bc im a drummer. its either that or bass mostly. and then i do a lot of goofing around sound design-wise bc i have no idea whats going on but im like almost determined to only learn certain immediate things needed for my current project so everything is play & new & relevant

hypha: i kinda wante dto just. write like what i do here idk. because it feels so stilted writing this like interview thing in interview format and trying to cover all bases. ask me like a fake question. but do it in like a duck voice or smthn snake voice it

four: Hello! Welcome Hypha from Free.99, so happy to have you here. PLEASE tell us, what is it exactly that you DO???

hypha: lmao ok so idk what the fuck i am doing. like i have this intense classical training cuz later in life all my my Mom Anxiety TM was like "you are a fake musician" and i just like. took a giant like metal rod and shoved it into my brain. and its still there like um whats his name. phineas gage. and that rod was music theory. and violin like harmony counterpoint form all that dumb ass shit. but its better 2 have a personal musical language. chilly gonzales says that in his red bull couch wisdom thing. that he was chillin with peaches a lot in berlin. and he has all this piano training and shit but she doesnt know music. but she DOES.. in this intense deep personal way, she just doesnt share the language for it with like the whole world. shes not like "i need to prepare and resolve this dissonance" shes like ":) suckin on my tity"

four: :)

RECOVERED DOCUMENT

FF / Decrypt

```
-sh-3.2# cat msg.txt
```

We found the transcript that follows alongside an audio file titled: "music_to_slime_around_on_the_floor_like_a_weird_guy.mp3", and a warning not to use it.

This piqued our curiosity, as audio files typically do not cause harm to the listener or their system

A song began seemingly introduced by bubbling sheet metal what played was enthusiastic, and gave the impression of the busy activity of strange animals. It comforts.

Murumur's latest track, Black Lake Syndrome (SARKOLEPTIC 2::3 DUB) clips in like audio recovered from the bottom of the sea. Like the calls of some inhuman creature we only take for granted, an industrial groundwork emerges below the silver atmosphere of an alien dawn. Something calls amidst the muffled tune of a mechanical dance. Deeper into this world the light hyphaes amidst post-human utterances the tune fades in as the track ends, like coming up for air.

Junk: Tell me what faebeat is right now. give us the full picture on faebeat

Murumur: So the original idea with fairybeat was pretty simply "shoegaze fast electronics," with the name coming from the idea that anybody attempting continuation of the sound would not be able to escape the fact that their wave was started by some xenogender transsexual faggot, provided that the name was actually forced hard enough. The end result was driven ethereal dream pop with a lot of funky electronic stuff, and a lot more twee than goth. It's sort of unbelievable to me that so little music like this has existed before the 2020s, because Sadesper Record and Sweet Trip don't quite touch what I was actually wanting to make as they do not particularly attempt to reach the level of rhythmic erraticism you might expect from something adjacent to breakcore. I didn't want to end up as some nostalgia tripper just trying to copy those. It's been a couple of years since i started making stuff like that but it still feels like the sound hasn't really been developed by other people much besides a couple of exceptions. There's full body 2, who I feel occupy a vastly different sort of vibe than I do (twee vs goth aestheticization) and Florelle who sound more like they are coming from SOPHIE than Slowdive. I guess right now everything I try to make in this style comes out as either emo IDM with guitars or Chapterhouse songs with think breaks.

Murumur: wat else you got

Junk: what inspired you to do this

Junk: also, what media has been the most inspirational to you in general.. do murrumur write your music directly?

Murrumur: I wanted really badly to do something that would really set me apart from all of my peers sonically while also not completely alienating me from them. I think that a big current running through the last several years of soundcloud music is this really fluttery sort of sound that you get from stuff like owl city and the postal service, which also ends up reflecting off of chiptune. Me and a lot of the friends I've made from music have absorbed this sort of influence, and that of emo rap, in a lot of astonishingly varied ways.

Murrumur: There is the obvious thing that I am influenced by CCRU. It's not something I voice super hard because once you leave hyperniche k-goth internet circles, nobody has any idea what Neo-Lemurianism or Numogramatics are.

Murrumur: It's just if you know you know. I was reading collected works when I picked out the name and wrote my first album. It really opened up my brain in ways I didn't feel like it was picked at before. Something about the way Murrumur was described to me was incredibly appealing based on currents in my life. The application of Lemur related magic is something I've sort of fallen out with overtime, due to the fact that it is well, scary. Respectively I was reading Zeros + Ones while writing Webmaker.

Murrumur: I feel like I usually need to be reading something or else it's a lot harder for me to actually put words down on paper. I think these things are still relevant for me because a lot of my feelings on these writings, and others, have me writing a lot about my disenfranchisement with the internet, and its endless encryptions of people and the distrust that comes with that.

Murrumur: I see movies but most of them don't really artistically inspire me in any way. It has to make my head vibrate somehow.



Junk: what collabs are you looking forward to

Murrumur: The thing that sucks about collaboration on the internet is that it's not entirely reliable and might just not work out. A lot of the best collaborative music I've been able to work on has been more spontaneous. There's still certain people I know I can rely on. Rat Jesu, Astrophysics, and Zumtru are some of my favorite people to work with over the internet. They make it really easy.

Junk: and, what do you think of the anime Serial Experiments: Lain

Murrumur: I like Lain. In the past I've posted some stuff online that has pissed people off about how I dislike the way that Lain is used contemporarily as a symbol of capitulation to dissociation. As someone who has to deal with chronic dissociative episodes for years, now having to navigate the demands of "post-covid systems" and internet schizophrenia, Lain is relatable to me, but the endpoint is that coping through this and submitting to it are incredibly different.

Junk: oh yeah

Junk: virtual communities.. how do u feel about them?

Murrumur: It's become increasingly difficult for me to navigate virtual communities. I'm jaded by the stuff I learn and read and it makes me feel alienated from a lot of the groups of people available to me online. I think a big part of this is because the internet is dead besides 6 websites (also dead) and everything has been migrating to VR, which I cannot afford nor am I particularly interested in. I am very extroverted and want to spend time with people in meatspace doing meatspace things. I spend a lot more time outside now since it's more accessible to me.

Junk: you've produced some music under other personas too, right? how have u found your identity shifting as you moved into different online communities..

Murrumur: mousemallow, and something else that i have planned. i think the various purposes i make music for depend on whatever kind of psychosis i am experiencing or have recently experienced.

Junk: has your engagement with CCRU's writings helped you navigate culture and social structure - or, has it mainly just proven to be more of a set of symbols for other K-Goths

Murrumur: I hang on to a lot of what I read in CCRU because it expanded my brain and helped me to really understand the complexities of encryption and creation of truth.

Murrumur: I feel that I am able to analyze things far differently than before.

Murrumur: One of the things that interested me the most was regarding twinning as someone who has often felt like clashing personalities existing within each other and regularly feels as though I am split between the vessel and the pilot in my head.

Junk: in the 1990's, the moment around the CCRU and Sadie Plant's cyberfeminism was also described, at the time, as cyber-positive. but from your statements i find a tendency in the exact opposite direction - would it be unfair to call this cyber-pessimism?

Murrumur: I think it was a lot easier to be optimistic about the internet's future when it wasn't owned by six guys consisting of manmade horrors beyond your comprehension.

Murrumur: Once a mountain yet to be carved and now reduced to nothing.

Junk: makes sense

Junk: it seems like you've begun to move away from the K-Goth stuff over the years, what aspects have you felt to be most enduring / do you want to hang onto as your career progresses?

Murrumur: As prior stated I think it really helps you expand your understanding of encryption and reality construction

Murrumur: Moving into different online communities shifted my identity from learning how much I do not want to be like a lot of the people I've had to encounter in online communities.

Junk: I noticed you recently joined crash blossoms, also. what drew you to that project, and what are your hopes for it going forward? what do you feel like murrumur will add to crash blossoms

Murrumur: Honestly I just want to make songs and then put them out and this is a group of people that is astonishingly good at actually making music. Being in multiple groups like this, the other being Dollhaven, is a really good way to get things done. Crash has also gotten pretty serious and elaborate, and is doing tours now. I would really like to play a show with Rural Internet and Stomach Book.

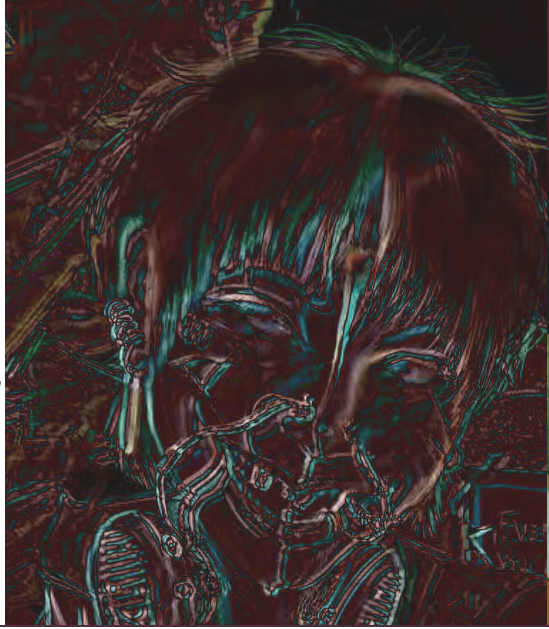
Junk: as an artist, is there anything you do not feel interested in doing

Murrumur: Sexualizing myself or using vulgar sexualization in music.

Junk: What are you most looking forward to this year in music?

Murrumur: Schizoscriptures' new album but that comes out tonight. Honestly I am just excited to start arranging a band to play live with.

MACHINE GIRL
MACHINE GIRL
MACHINE GIRL
MACHINE GIRL
MACHINE GIRL



狼男の音楽
変換のための準備をする
DRED COLLECTIVE presents

片腕マシンガール!!!

片腕マシンガール!!!
地獄からのフットワーク
2014年2月



What motivated you to move from acoustic to digital hardcore?

I always loved electronic music and the jump was something I had wanted to do since I started making music. It just took me years to finally figure out how to make electronic music.

How would you say aesthetics inspire your music?

I'm a very visual person. ive always created little music videos, narratives, movies in my head when listening to music. before i started getting into making music, myself i used to spend a lot of time drawing. i would sit in my room for hours, blasting music in my walkman and drawing my own characters in this sprawling anime inspired epic i had put together in my head. i think that association between visual art and music (and having a love for music videos for as long as I can remember) has stuck with me and i think about it a lot when working on machine girl stuff. applying some sort of aesthetic to the music gives it context and i think helps transport the listener to another place. to me, a lot of machine girl is pretty fantasy based in that sense.



What's your favorite scene from Machine Girl, and why?

hmmm... i havent actually watched machine girl in 6 or 7 years... but probably the scene in the auto shop where machine girl and the family that owns the autoshop are ambushed by ninjas. just so over the top and ridiculous. the effects are especially gore-y and cheesy. love it.

How do your tracks grow?

I start by creating random loops in Ableton. Once something feels like it clicks, I start expanding on it. I try to keep myself in check and not spend too much time expanding on the initial loop because I have a tendency to do that which usually results in me getting sick of the loop before it have becomes any semblance of a track.

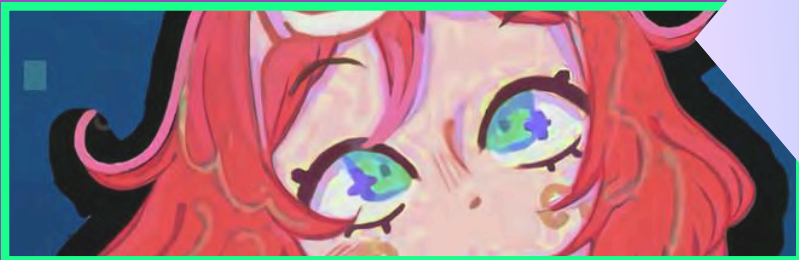


THE FUTURE OF SEX



PURITY://FILTER





Junk: I know you've already written elsewhere about what sextrance is , so please send me if there's a good writeup. but also please tell us about this music genre you and your friends have created

purity://filter: https://www.reddit.com/r/sextrance/comments/13f9fux/the_future_of_sex_from_purity_filter/
yea this is what i had to say on it its pretty ramblly but there are some real shit said in here

Junk: awesome. what first got you into this sound? was it sienna sleep and exodia?
also, what media has been the most inspirational to you

purity://filter: idk i feel like i kinda figured it out myself to a degree with imago it was mostly inspired by vertigoaway and virtual self.

...probably playing a lot of ddr and sonic riders as a kid specifically for trance :p, also nier automata, the world ends with you, persona 3, and kara no kyoukai have been the most influential to my visual aesthetics

purity://filter: and haibane renmei

Junk: what's your interpretation of haibane renmei?

purity://filter: i interpret it as being about guilt and forgiving yourself, like the walled city represents the haibane being trapped in their own psyche because they are too traumatized to confront the reason why they are there and the only way to break free is to face that trauma. kind of like a big group therapy session lol. and being sinbound is when you let the trauma consume you and you're destined to never recover from it. I've heard some interpretations that the haibane are specifically suicide victims and the town is a purgatory but I think that's a little narrow. i haven't watched it in a few years so i could just sound really stupid rn



Junk: Do not worry... you sound fine. Let's talk about virtual communities: in the post, you talk about the importance of community and building a sound system oriented scene around sextrance, this seems like a very community-focused movement from the wired to the real

purity://filter: yeah i really want it to be an actual community irl where we throw actual shows and parties and raves, i feel like theres only so much that you can do on the internet for performance oriented stuff and being there is much a more of personal experience

purity://filter: i mean i think most of my important connections in life have been in a discord and then we translate it to irl i have trouble communicating over text bc i overthink my words but i don't think you can really tell who someone is until you meet them personally and spend time with them.

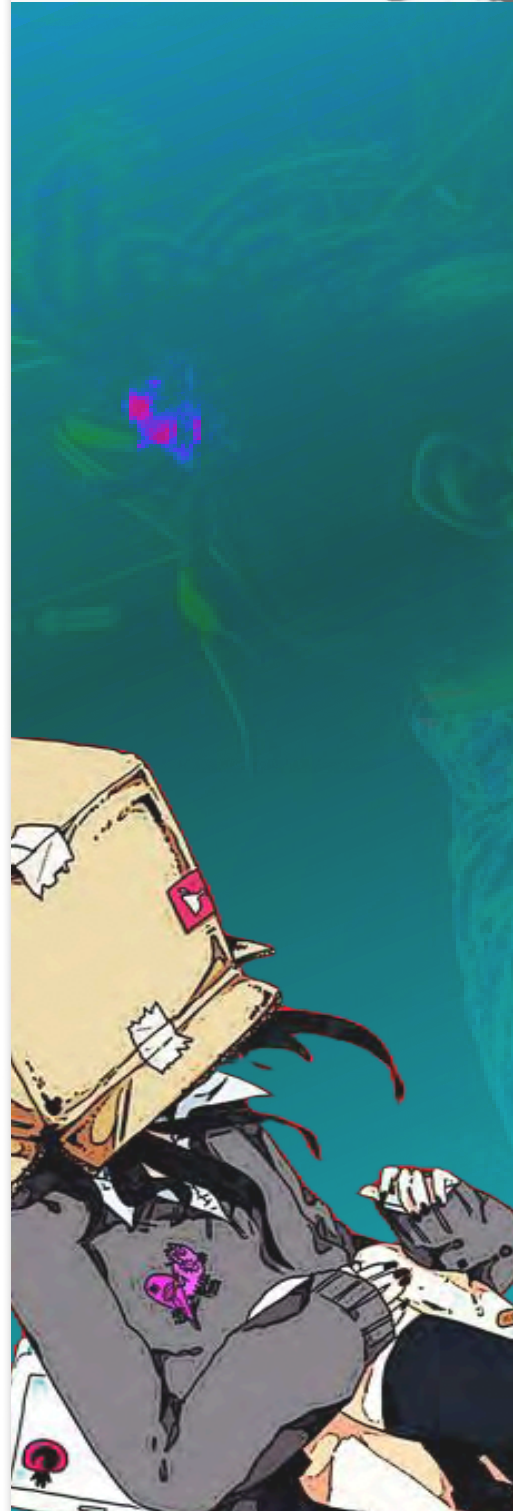
Editor's Note: purity://filter did not answer any of our questions about the serial experiments: lain anime, and shortly after the interview declared sextrance over on twitter. She has since deleted her twitter and reddit accounts, but continued to release music and has recently stated, "sextrance is so back".





*"WHAT THE FUARRK ARE
LABELS" -*

GORESHIT



Junk: what media has been the most influential to you? And what do you think of the anime, Serial Experiments: Lain

GS:

Lain is one of those things that just keeps popping up again. that you keep going back to.

A major influence of mine that goes understated is math rock. this is especially apparent if you pay attention to the drums and the use of polyrhythms - everything uses polyrhythms. a lot of my friends who are breakcore artists are really into math rock, too - i actually am part of a math rock band myself. there's a lot of crossover with grindcore, too - these 3 genres have similar complexity.

As a grindcore act I'd recommend highly is *horse bastard*, from Liverpool. they're my favorite of all time and they don't believe me because we play a show with them. you should also check out discord and taxes.

I love noisy shit like anal cunt. if they meant all the things they said I wouldn't think they were cool. I grew up in the 80s and 90s, and there was a different tolerance for irony then. i think that everything is contextual and I never want to say things that truly offend people - I don't want to be offended, either. everyone should respect each other.

but yeah, i love anal cunt, as well as G.G. Allen. I also believe in death of the author.

Editor's Note: this is where creative works can be understood as having lives of their own, apart from their creators.

Junk: can you describe for us anything about your production process?

goreshit: I have a studio for electronic music at home. and at the label place I have a recording studio for my bands.

I don't use computers to make music. I use old sound systems, drum machines, synth.

Sometimes I can be messing with an instrument and something cool happens, so I distort it and sample. I come back to some of these recordings about a week later, and start playing with my samples.

I also just get weird melodies in my head. I like to transpose them across instruments, like I'll mess with a guitar.

I'm shit on the keys so I make mistakes. But the accidents are what's important. I fuck around until things happen. Hardware makes this easy.

Computers force you to choose. I want to play until an ideal comes - that requires physical controls. It's been 4 years since I made a song on computer. It's all about fun - I'm serious about making good music but I'm not Serious. I don't think about how poetic what I've done is.

Life is hard, and I want to make things simple and fun.

Junk: thank you so much for talking with us!

goreshit: no problem. I feel like I talk too much..

Junk: not at all. what are some up and coming artists you'd endorse?

goreshit: bye2 (bye2smosh). favorite ever. apart from my friends I don't pay much attention. I don't use the internet. I run the goreshit page to post flyers and releases. The Internet is too much info in too small a dose. I want all the info, like a full documentary. Social medial doesn't do that. So I don't really find out about new music.

I miss the myspace days, where people could look for stuff. look at profiles. etc.

< We smiled when he said that. Junk mentioned top 8 >



goreshit: I don't like how Spotify tells u what to listen to. people don't listen to full albums that way. I choose the track order for my albums. Flow. Spotify doesn't do that.

Piracy is great. I have never checked to download an album. People shouldn't be forced to pay to listen to it, everyone should be able to. and I try to charge as little as I can for merch, vinyl.. anti piracy people are greedy. You're doing fine, fuck you.

I don't want to be rich. I want to pay my bills.. I'll never be rich doing breakcore. I'm lucky to make a living doing it. Helps I live in England. I could not live in Vancouver. Money is a necessary evil.. lovely if we didn't need it. But especially in America, you need money to not die. that's fucky to me. crazy. Money sucks - look at housing. Someone managed to buy a house, well done you.. Everyone should have a house. It's so fucked to me that people can't afford homes.

Do you have anything coming up to look forward to?

A lot of collaboration with <DATA COULD NOT BE RECOVERED>.

I'm looking forward to not giving a fuck about money. To make good music, take time with it.

Junk: I just like what the circle around phosphorrgirl, abnrml, purity filter.. sometimes they use the word "sextrance" to describe their stuff, but purity actually declared it over a week after we interviewed her. Then she made some more I think. It's a scene that seems generally invested in itself as a community, which is appreciable.

goreshit: oh yeah, I know and like myst666cierra. Fuck that shit labels.

Really, fuck labels. Only use them if they have something u can use.. they're in this for them. Kitty on fire are my friends, which is why I work with them. If you can DIY you should. They handle things because I don't have emotional strength for business, and if u can do that you're better off than working with labels.

EN: Kitty On Fire is a nonprofit record label invested in helping artists make money on their music.

Dolls: What inspired the name goreshit?

goreshit: I used to work in a morgue, and my experiences there were actually very influential to my music. I handled a lot of dead bodies.

THE HISTORY OF
lain



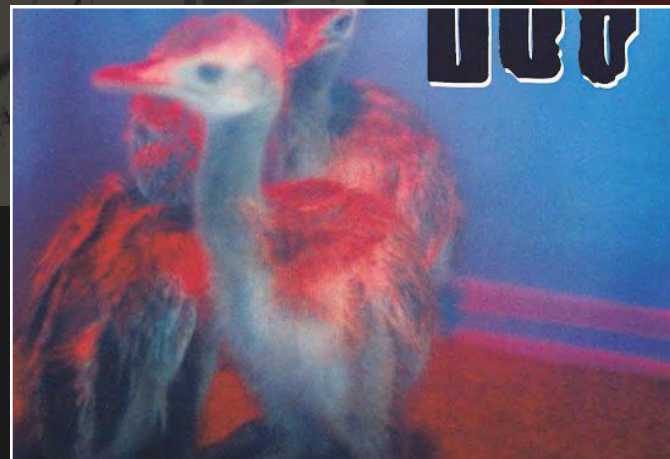
BOA



Boa's new album, *Whiplash*, released in October 2024 and the band has released two music videos for [Beautiful & Broken](#), and [Whiplash](#).

We are curious about the story behind the lyrics of your song *duvet*, how did they come about?

Jasmine- I just wanted to express how I felt after coming home from a late night. Difficult feelings. Do you ever get that thing where you don't know how you feel and you don't know how to talk about it? That.



On the subject of stories, can you tell us the story of how the song *duvet* came to be used in the anime, *serial experiments: lain*? do you have any impressions of the show?

Jasmine - Yes, our A&R guy in Polystar had a friend who was involved with *Lain* and they liked *Duvet*. Really interesting to watch it again after all these years and see how our world has changed so much and how much our lives are now spent online.

Alex- Our A&R at the time had a connection with the makers of *Lain*. They thought it would be a good fit. And it was! *Lain* for me was a surrealist dream-like fever. It played with expectations and continually left me trying to make sense of it all. Just when I thought I understood what was going on the rules shifted and reality is abstracted yet again. Ultimately, I thought it was unique and ahead of its time in its musing on reality and the role the 'wire' will play in the development of humanity. It looked to the new but referenced the old and somehow brought it altogether in a piece that played with the concepts of time and space and the ideas of identity while questioning the very nature of existence.

Would you work with that team again?

Jasmine- Sure! If the music and the story worked well.

Alex- We'd love that.



Can you describe the impact your personal lives might have had on your music?

Jasmine- Everything goes into the music, all the feelings. We've all been through a lot over these last years so it's been very cathartic to express ourselves in the music.

Alex- For me, I think our individual experiences can't help but inform what comes out in the writing, emotions, memories and hopes mixed with our influences and the time we live in.

The landscape of the music industry has shifted considerably over the course of your careers. What do you feel has changed - does it seem like the internet has had some kind of impact? Any tangential thoughts on the internet are also welcome.

Jasmine - It's such a big question! Our lives have been hugely impacted by streaming. I guess we're very grateful that our music could find its international audience in the way that it has thanks to the global reach of the internet. Amazingly, we're now at that point where we can actually tour it so the digital has helped create the physical.

Alex- The Wired has allowed us to stay connected with people that like our music and now has introduced us to a whole new audience. We are more than grateful. It has allowed us to create again and tour the world. The Internet is a tool that if used positively can only be a good thing. There is a shadow of course as in all things, but recognizing it and understanding it can only help us to understand ourselves as it is ultimately an extension of ourselves which partakes of both light and shadow.

Final Q&A

> In terms of your own fanbase and community, have you noticed any important shifts? what aspects have you been the most fond of?

Jasmine - Our audience are switched on and bright. It's great to see such a diverse crowd and they get our sense of humour but also get our deep feelings in the songs which is great

Alex- it's great people are coming together over music and that communication is instant these days.

> Your song, Daylight was something of a precedent in terms of translation. do you have plans for other language covers of your new songs?

Jasmine- (We recorded a version in Japanese when we first recorded it and released it to raise money for charities during the Tohoku Earthquake and Tsunami in 2011.) Jasmine- I'm only half Japanese and I don't speak it very well so I'm a little shy to try, but if it feels right then that would be cool. I recorded the lyrics in Japanese that time because I wanted to convey someone on a long journey, fulfilling a quest, in my mind I was seeing a big dark forest in Japan. The songs are like little worlds, with their own scenes and atmospheres

I'm not sure how to word this as a question, but I get the impression from your music and presence that you're all very talented. so, thank you so much for continuing to produce!

Jasmine- Thank you ❤️

Alex- thank you for your kind words. Thank you for taking an interest in us. We appreciate it.





OCTO OCTA

BECOMING OF UNDYING
DEITIES

What media has been most inspirational to you?

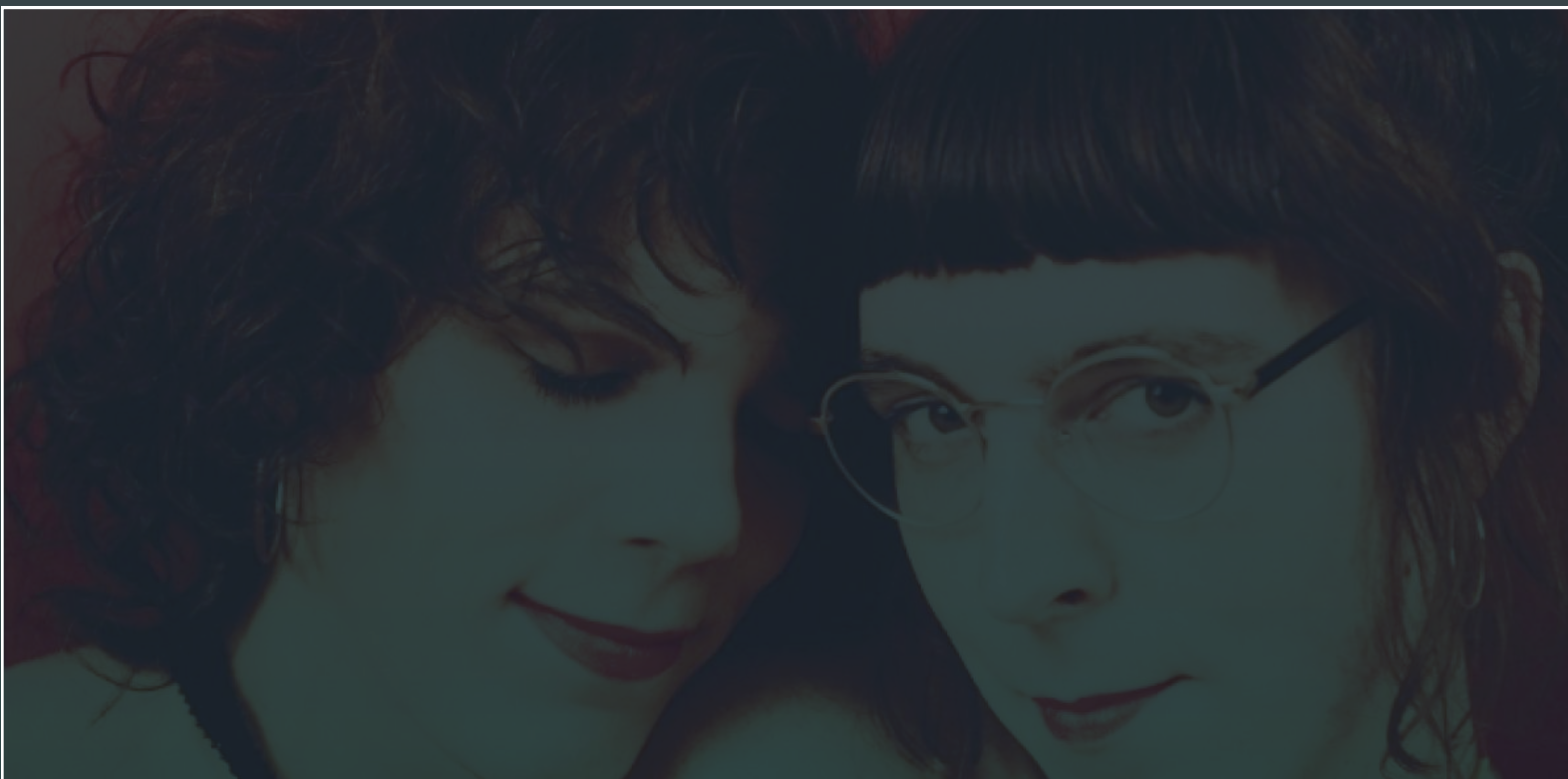
LTJ Bukem's "Logical Progressions" 2xCD, all of Todd Terry's work, most Super Nintendo soundtracks (especially Earthbound), Nier, Sci-Fi novels, Anime, Queer zines I came across in the early 2000s and have sadly lost, B96 radio mixes from the early 90s, and my lover Eris Drew's DJ mixes.

What kind of stories do you want to tell in your tracks and DJ mixing?

"Trying to heal yourself" is the most consistent message that is in the music I both make and DJ. Each weekend is a process of healing from the week prior and building up strength to get through the coming week. A lot of these messages are focused through songs about love, both for others and for yourself because as we all know, "love is the message" :)

What do you normally do in the wired?

Nothing fun anymore unlike when I was a young teen lol. I used to be on forums, build websites, build computers/servers, LAN parties, simple hacking, lots and lots torrenting and finding interesting media. Now I just mostly talk with friends, lurk on social media way too much, and only occasionally post. Write lots of emails and work on music when I can :)



What do you think of the anime, serial experiments: lain?

Beyond that I loved rewatching it just now; I find its exploration of bodies, connection, and actualization fascinating. I work in transformation magic and looking at "who am I" in both the sense of oneself, but also through the lens of those around you that you're connected with was really relevant. The use of "present day, present time" as the immediate setting before the episode even starts is just the best detail. The connectedness and influence of technology isn't going away and of course makes the show feel like it could happen right now, or in ten years, etc. Plus the music rules (especially in headphones).

What inspired you to create T4T LUV NRG?

"T4T LUV NRG" first was a party that I started with my partner Eris Drew and very quickly became the banner in which we wanted to present a bulk of our work and support. I had released so much music on other labels and I really wanted to regain as much control as possible with how I released music; from the tracks to the art to the press release to the PR for it. So many people want to write your story for you so it felt good to take back as much of the power as we could. Hopefully we can help other trans folx present their work in a way that feels good to them as well.

What is the relationship between spirituality and your music?

It's everything. It was everything before I knew it was everything. Dance music directly connects me with the Goddess, and my heart, and my body. As a witch it fits so perfectly with how I engage in magic and cast spells. It let me move in a world that doesn't want you to move, or feel, or connect. The music helped me find myself when so much of society was telling me that everything I felt and wanted was wrong. Without it I'm not sure where I would be today.

Who do you worship?

I don't know her name, but the idea of her being bound to a name honestly feels wrong. She's the power that moves all and the chaos machine that spins and spins and spins. I felt her all my life but directly connected with her the first time after days of ritual sex. I left my body, viewed my bed from above and received a message of connection and affirmation. When I returned to my body I was given a ritual and then just cried and cried and cried with joy. She's now there always, sometimes quiet and sometimes really orating, but always showing the gears that are turning. She's there for everyone who wants to listen 💕



What is your normal process for track-making?

There's no set method I have to begin writing a song so it's different every time. Most of the records I have released were completely written in Ableton Live, but now I write a lot on gear. I've been putting together a music studio for a very long time (slowly collecting inexpensive synthesizers and drum machines) and I have a pretty solid set-up (for a look at what I have in my studio please check-out a free guide I wrote about it on my website (<https://www.t4tluvnrg.com>) I sequence my stuff with an MPC and then write a lot of parts of songs, sample records, record it all into Ableton Live, and then do all of my song arrangement and editing on the computer. I'm happy to play with gear a lot now because so many accidents happen and it's made chaos re-enter my song writing again 😊

How does DJing feel to you?

For me DJing and performing is essentially the only time when I get to have control over a space. Most of life is dealing with other people, with harmful society, with the stresses of living, but when I get to play on a soundsystem I then get to be the conductress. Those two, or six, or twelve hours behind the turntables get to be mine and I can make choices about what to do then and there in a world that normally doesn't actually want me to have any autonomy.

When I met you, you talked about reading 2600. What kind of computer projects have you been working on lately?

My computer projects are much much further in-between now than when I was younger, BUT right now I want to re-learn some coding to make our website a bit neater (it's extremely simple html at-the-moment which still feels very good because I deeply miss old self-coded websites). I also want to do a free multimedia music & visual & game project eventually but I still need to find the time to pull that off.

What do you feel is the relationship between the real, and the wired?

The two are as intermixed as you want them to be, but it depends on how much you want to let that connection influence yourself and your relationship with others. Our interconnectedness now gives us a lot of access to each other. We can forge relationships either one to one, or even parasocial, that will change how we think and feel. It's also an opportunity to show parts of yourself that you can't on a daily basis, like at a job, or around your family. I got the internet in 2000 when I started high-school, and used it at a friend's home before that. Without it I wouldn't have been able to explore my queerness because essentially everyone around me was cis-heteronormative. I had my first gay hook-up because of the wired. I gained access to queer media because of it. It definitely helped me create the life I live now.

Does your philosophy around and interest in technology reflect in your music?

I come from the tail-end of technology and connection being a source of not-for-profit freedom and creativity. I try to continue to reflect these beliefs in supporting musicians with information on a website that doesn't serve any ads. I continue to voice support for people creating music by whatever means they have and supporting that it's valid. The actual power behind easy access to digital-audio-workstations via cheap or cracked downloads is that more people can make things with so much less. You don't need anything fancy to make music, just creativity to work with what you have (and honestly the breadth of power within DAWs now means you don't need anything else ever). Like I said earlier, I wrote most of my work until the past couple years all in the computer and would happily tell everyone because it felt so good to dispel myths around the "need" for high-end production.

Do you have any upcoming collaborations?

I'm always working with my love Eris on things. We have a split single coming out this year on fabric and we're planning another mix together, plus hopefully setting aside time to make music together (we've done a couple remixes already). I also have a friend who makes very precise techno that I hope to collaborate with in the future if they have the time :)

What are your intentions for the upcoming music events?

Continue to fight to survive and push forward a message of strength and healing. We are also building a custom soundsystem and hope to begin throwing lots of events with that outside of the typical club environment. A chance to bring more intention and focus to a party than usual.

Do you plan to update your guide?

Yes. I have been working on a MIDI guide / supplement to the studio guide. It is taking me forever to complete. I also worked on two videos about music production during lockdown that I was planning to release, but then learned more about engineering and found them lacking in information. I may still put them out but I'm not sure lol.

Do you have any current favorite artists? Who is the most interesting?

I am honestly not as connected with everyone that is doing art right now and I wish I knew more, but I do have a number of transfemme friends that I am infinitely inspired by:

Russell E.L. Butler
adab
Kiernan Laveaux
Bored Lord

Editor's note:

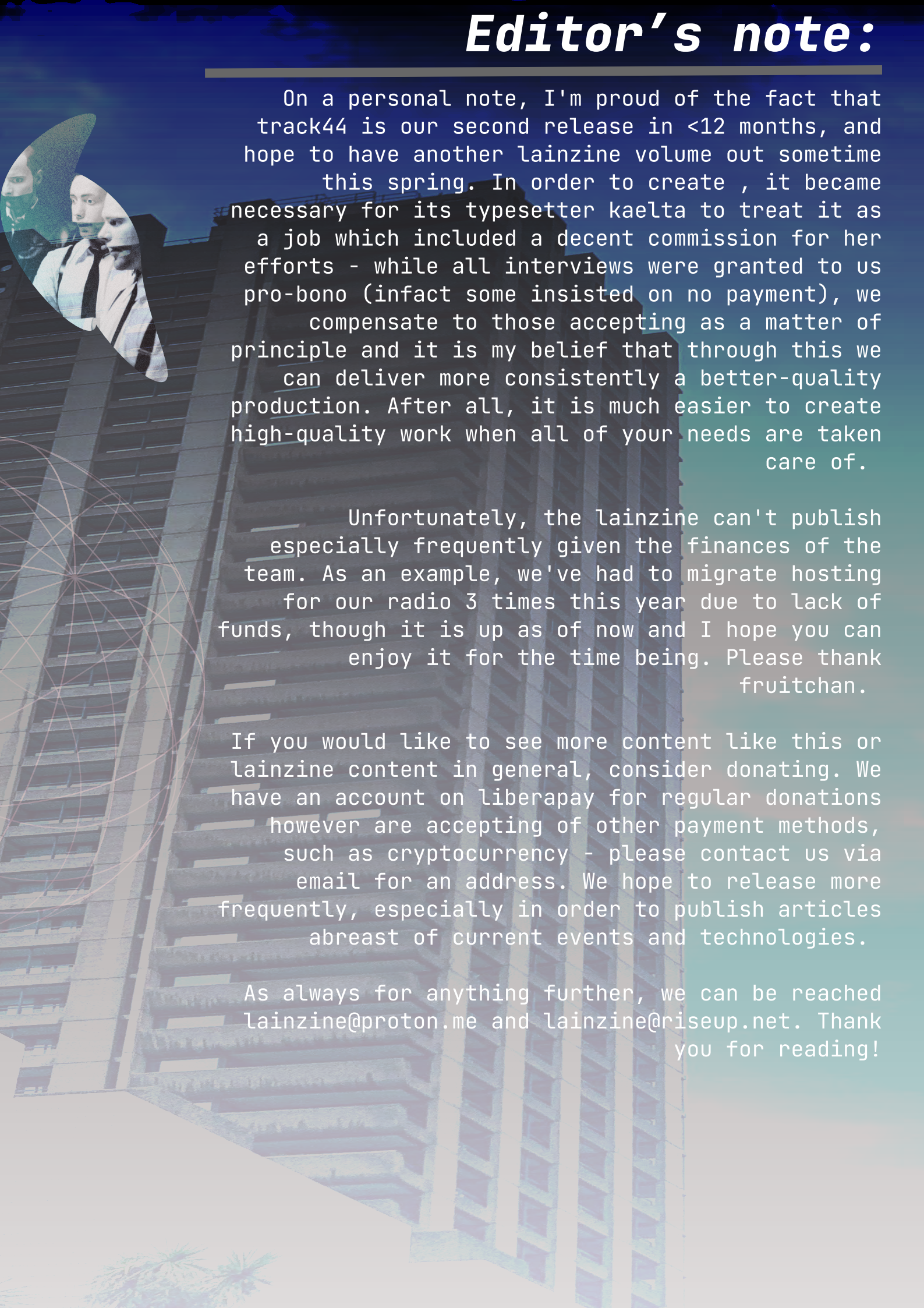
I hope you enjoyed track44: the music release of the lainzine.

This edition exists because we have accumulated enough interviews with various musicians over the years that it made sense to release all of them together. It's not the first music content we've ever released through the publication, however. Please let me know if you'd prefer music interviews in their own magazine again or in the lainzine proper.

Alongside this volume, we've included a mixtape of music made by lainchan users, artists we spoke with, or other fans of the zine. Unfortunately, it took so long to release everything that some of the tracks, which were unreleased when submitted to us, were already released publicly by the artists, but we tried to stick to things that were unreleased when they were sent.

track44 was first envisioned in 2019, alongside a music section to be added to the site. These ideas have not been forgotten: the music section now exists at radio.lainzine.org, although it consists relatively exclusively of the tracks that were originally played on the internet radio station associated with lainchan, with very few additions (~20 songs) either submitted by lains or seemed to fit the tone of the station. We are planning on adding a chat room and ability to upload files for radio bumps and art, but first must take our time to develop an adequate system of content moderation.

Editor's note:



On a personal note, I'm proud of the fact that track44 is our second release in <12 months, and hope to have another lainzine volume out sometime this spring. In order to create , it became necessary for its typesetter kaelta to treat it as a job which included a decent commission for her efforts - while all interviews were granted to us pro-bono (infact some insisted on no payment), we compensate to those accepting as a matter of principle and it is my belief that through this we can deliver more consistently a better-quality production. After all, it is much easier to create high-quality work when all of your needs are taken care of.

Unfortunately, the lainzine can't publish especially frequently given the finances of the team. As an example, we've had to migrate hosting for our radio 3 times this year due to lack of funds, though it is up as of now and I hope you can enjoy it for the time being. Please thank frutchan.

If you would like to see more content like this or lainzine content in general, consider donating. We have an account on liberapay for regular donations however are accepting of other payment methods, such as cryptocurrency - please contact us via email for an address. We hope to release more frequently, especially in order to publish articles abreast of current events and technologies.

As always for anything further, we can be reached lainzine@proton.me and lainzine@riseup.net. Thank you for reading!