

The Vibe Consultant Theme Song

Native Cats Song 0.30

*Elysium 1:50*

Hello and welcome to 3cr today, you're tuned into a very special broadcast for Trans day of Audibility or Visibility if you can see us but on radio you can't see us, so it's audibility for today.

My name is Elysium, you're going to be spending the next hour with me. I'm kind of hosting the music segment of today's event and we are very lucky to have the beautiful Chloe Alisson Escott joining us for a live in house performance today.

Thank you so much for joining us Chloe.

*Chloe 2:22*

Thank you so much for having me

Its a real honor to be here for this. It's a really cool event and i'm really proud to be part of it!

*Elysium 2:30*

That's great, we are over the moon to have you here today.

If you don't know Chloe she is part of the very kind of famous

(Chloe Laughs in background)

Well you are, you have a cult following for post punk duo The Native Cats,

Which was the first song you heard, prior to this.

So that may have rang a bell, but um today you're going to be playing your solo work and it's much more stripped back than your duo stuff.

Tell us what you think, the difference is there?

*Chloe 3:01*

Yeah the set i'm going to play today is what i've been doing for as long as i've been writing music for really, which is like a solo vocal and piano thing and we have a really nice piano here and I actually haven't been able to play on like a real life piano in a really long time, so i'm really happy about that.

Yeah it's a mode that I really like to work in, labels aren't always helpful but I really like working in that stripped back singer songwriter tradition in a way. And yeah um my last solo album came out in 2020 called '*stars under contract*' and that's entirely just piano and vocal and I was really happy to be able to stick to that concept in a way and I had this idea of it being like a There's a John Cail live album called '*fragments of a rainy season*' and it's him playing live with a little bit of guitar but mostly just him on piano, playing songs throughout his whole career.

And I really like the idea of trying to get that sound like playing songs that sounded like at some point they had a full big band arrangement and there's a certain type of freedom that comes from really holding back and suggesting there is a lot more there and that's kind of what we are doing today as well.

*Elysium 5:02*

That will be incredible to see live. It's a wonderful album and it's got like 10 maybe more little tracks on it, so it's definitely something you would have been working on, it seems like its been years and years of work put together?

*Chloe:5:14*

Yeah yeah that album was like, it was id say maybe a about half the songs I had written in many years prior, you know when a song came to mind but then there were like quite a few more that came as soon I had the recording date locked in, because I recorded it on a day with my friend Evelyn Morris at a studio up here and as soon I had the recording date locked in, that inspired me to get more written and that was really exciting to do as well.

*Elysium 6:00*

Yeah, And the thing that I love about all your music is just your wonderful witty lyrics, um does that change from writing for your solo work compared to your duo work? It seems it prevails in any of the work you do.

*Chloe 6:10*

I think I've always thought of my lyrics. I don't know if they come across conversational to anyone else but they've always felt very conversational to me, they felt like the kind of things that would be in some form, what would come out of a conversation. Often they come out of just sitting and talking to myself a little bit and talking out loud through things that i'm going through, things that i'm thinking about and often they will just be a turn of phrase that would come through in that way and I think a certain type of what seems to be conversational lyrics, that's kind of a constant but I feel like they're different kinds of conversations in different environments. Certainly in the '*Native Cats*', im taking more of a not necessary confrontational but certainly like you know maybe a louder more strained conversation and i guess my solo work is just more, I don't know.

*Elysium 7:38*

A softer side.

*Chloe 7:39*

Yeah a little more, certainly a lot more vulnerable and a lot more exposed in a way. There's a song that will be playing later on called '*The half moon*' which is like, I wrote it during a session, like a recording session I had with Ev Morris awhile ago. And what kind of a lot of that song was about, is me feeling like I only really felt safe being supper super vulnerable, If i was doing a '*Native Cats*' show, standing tall and powerful and you know like a big heavy kind of sound behind me, it felt less safe and a bit more dangerous to be vulnerable in this more stripped back

songs. Like I don't have a really powerful musical backing, so it's like you get defenseless in a way and try to be brave enough to do it anyway I guess.

*(Elysium and Chloe Laugh)*

*Elysium 9:00*

Well you certainly are brave enough to do it, because you're about to do it for us.

*(Elysium and Chloe Laugh)*

*Chloe 9:05*

I suppose I am, I have committed to it, I have flown up here

*Elysium 9:14*

So I think on that note, would you like to introduce the first song you're going to play for us and let's get into it.

*Chloe 9:18*

I have (laugh) not decided what song I'm going to play for you. I've tapped out on my phone a list of all the songs I want to play today, which is more than I usually do. A live show for me is usually I walk up and I play one song and then I ask everybody if first of all anybody knows what any of my songs are and then if they have any preferences to what they'll be. Like I don't know, it's different, 'The Native Cats' like being a band, we have like firenight repertoire of songs with both known and have you know rehearsed within in the last couple of years (laugh).

This is just like drawing from my whole life, um I don't know I'll

*Elysium 10:11*

Surprise us!

*Chloe 10:17*

I will surprise myself and then you

(laugh)

*Elysium 10:19*

Sounds good! Well yeah this Chloe Alison Escott and they are going to perform some of their solo work live.

CSA

*Chloe 10:45*

Alright I'm going to start with the song I spoke about before, this seems appropriate or the correct order to do things in. This is called 'Half Moon'

*(Chloe Alisson Escott plays piano and sings)*

*Chloe 18:50*

Thank you, This is the thing about playing like on an actual physical wooden string and hammers piano is that like playing with my back to absolutely everyone in the room watching.

Mixed feelings, I don't know these feel like sustained eye contact kind of songs.

I cant tell, i don't know, I don't know

Maybe Someone will cover these songs, but they will look directly in your eyes while playing them and become much more successful as a result.

What to play, what to play now.

*19:30*

*(Chloe Alisson Escott continues to play piano and sing)*

*Chloe 23:00*

Thank you

It feels strange to get a cord wrong at the end then apologize for getting the chord wrong.

I don't owe you anything

*(audience laugh)*

I don't owe you perfection

*(audience laugh)*

I don't owe you a perfect recreation of the chords I played for you on the album

*(audience laugh)*

I'm taking this song new places, they might not work, they might be a little unsatisfying

But what isn't this life isn't from time to time

Makes the flex of gold in the rough that much more satisfying

*Chloe 34:25*

Thank you.

I'm going to play a cover now because it is a song I really love. Originally by a band Signior Ginaro and it's called Babeka.

*Chloe 40:30*

Thank you so much for having me on and letting me perform like this I really like playing these kinds of shows and i would love to play more of them

I love playing piano and I love singing like this and I love being here at 3cr for this Trans Day of Audibility event. It's a real..I'm really proud to be a part of it.

I'm going to play one more song and then a little bit more of a chat.

*(Chloe Alisson Escott continues to play piano and sing)*

CSA

*Elysium 44:35*

Thank you so much for joining us back at 3cr

That was our very amazing incredible live performance for Trans day of Audibility by Chloe Alisson Escott.

Thank you so much for that performance, it was mesmerizing, and i can assure you everyone was glued to the back of you.

*(Chloe Laughs)*

Thank you

*Chloe 45:00*

Yeah I had my back to everybody, but I can just assume it's going a certain way.

*(Chloe laughs)*

*Elysium 45:10*

I don't think anybody in the audience could look elsewhere because It was an extremely intimate performance where you really allow a lot of insight behind your music, lyrics and life.

So thank you so much for that.

*Chloe 45:29*

Thank you thank you

*Elysium 45:30*

So we are gonna get into a few little questions if you don't mind.

*Chloe 45:31*

Yeah I'll do my best.

*(Elysium and Chloe laugh)*

*Elysium 45:40*

My very first one, a few people were curious about this one.

Is, so you're from Tassie, did you grow up in Tassie?

*Chloe 45:50*

Yeah I did, I lived there all my life.

*Elysium 45:53*

And how did you find growing up in Tassie and being a trans woman in Tassie at the moment?

*Chloe 46:00*

Um like I didn't know I was trans for a long time, I didn't know or suspect or anything for a long time. So I just muddled through a bit of a strange and disconnected life for a while. I figured it out and started transitioning coming out to people as trans at about 30 and I'm 39 now, which is quite a long time ago.

But overall, I can only talk from my perspective. It's been good, it's been chill, we just have always been you know, it's been certainly a really supportive arts community.

But it being almost a decade ago that I came out like, certainly my memory of it at the time about the music and out scene over there at the time, it certainly felt like a overwhelming citizens straight scene, but everyone was very welcoming and supportive, but like it's not always enough to just say that's fine, you still want someone to you know.

I remember in particular there was a Native Cats show we had played and I think I had been out for about a year or 2 at that point. It was our first show in a little while and I was a little bit like I hadn't had much practice in a while, singing and I hadn't thought to do warm ups before I started and my voice just gave out at that point and it was breaking and cracking all over the place and I was really really unhappy about and I just remember getting off stage and thinking I don't have anyone in the room that I could talk to that night that I thought would really understand, this really really messed me up to have this public dysphoric experience to have my voice that you know I like to exercise a lot of control over, just completely fall into bits and people were coming up to me after the show saying "Chloe you that was so good, your voice sounds so raw" That's not what I wanted! I wanted it to be this smooth, beautiful, well directed kind of thing and I didn't want it to be rough. I remember not having anyone in that room that could understand that, but that's really changed in Tassie over the last decade and you can't really attribute that to anything. It's certainly queer visibility in general has been more and more prominent in large space and small spaces alike, but I really felt things changing when there was a local band called "*Slag Queens*" they started out in Launceston and moved down to Hobart and when they did and them being like a really really openly queer band and they started getting a lot of people at their shows that I didn't feel we're coming to DIY underground music shows before and that's when I felt things changed and it's really great to be making music in that space now.

*Elysium 50:39*

I guess that kind of touches, yeah, on another question that I had. Which is obviously, you were already part of the Native Cats prior to transitioning, to a degree I guess your transition was not public but in the public eye to a degree, how do you feel the music community and fans kind of dealt with that?

*Chloe 51:08*

Yeah it was an interesting time because I kind of transitioned through the band in a way or at least very much using the band as a bit of a stage for that in a way. I think it was about a year and half, that kind of duration of time until I really accepted myself, changed my name and came out to everybody. I decided on a whim that I really wanted to start wearing dresses for our

shows and um it was strange how i kind of rationalized that to myself at the time it was like Ive been looking for a cool stage look and this seems to suit me, let's not examine that any further. It was a bit of an awkward time, like always going backstage to change before we go on and by backstage I mean go to the toilets in the pub, but yeah it was a bit of an awkward time to be dressing that way but like to also not have any identity to attach to that at all. Sometimes I wonder how that would of gone if it happened in a scene and a time where people would of asked me questions about it, but everyone was just kind of like ok we are not going to say a word about this and I guess i was kind of desperate to talk about it, so i was a bit annoyed nobody asked me questions about that. But I still want to honor that it was an awkward stage because I think people often do , when they are figuring out their queerness, their transness, there always is like an awkward landing spot. I'm not gonna say nobody just wakes up, realizes their trans or their queer and goes ohh everything is falling into place, because people absolutely do. But actually making that real in your world and your life and your presentation and in your friendship group and community and having people know that about you and get you, um that is often a awkward and bumpy thing, that can feel really bad when your trying to figure out what you want to look like, like do you want to get a haircut that immediately says something about me. Even after I came out it was still bumpy, but yeah I don't know how it would have gone for me, If i didn't have this band that gave me the confidence to stand up and dress the way I do and look the way I do. It was really important to me and it continues to be important to me even though now im alot more confident in my presentation and all of that.

*Elysium 55:15*

Yeah it's definitely very amazing to watch the Native Cats live and you definitely do have this real stage presence and confidence, so It would have been so raw to see that through the developing and transitioning stage?

*Chloe 55:34*

It was like one of the awkward periods I was talking about, one of the shows at the Sydney Opera house, it was a repressed records showcase and it was like vivid 2014 and here's a shot of me playing for 800 people, in the Jones Sutherland theater at the Sydney Opera house. With my short cropped hair and dangerfield dress and all those photos from that night look like, I just came out to hundred of people with well I don't know what this is all about but Im gonna do it anyways and theres like this room full of punks like alright let us know if you want us to do any pronoun business or anything, oh not yet, ok, ok.

*Elysium 56:37*

Sounds like you've had a rather beautiful experience.

*Chloe 56:41*

It's been a life. It's been an interesting life.

I think we are gonna have to leave it there and cross to our next show. But thank you so much for coming in and playing live for us.

Thank you, this has been so nice, I'm really glad you're doing this show. It's a really beautiful idea. I'm really proud to be a part of it, thank you for having me.

*Elysium 56:47*

Oh absolutely It's been our pleasure having you here, thank you so much for sharing your wonderful music with us and a bit of insight about your life, so thank you so much for that and we hope to have you back here soon again.

**Chloe 57:17**

Thank you.