

Capturing street sounds

"A real stigma as busking is thought of as disguised begging"

Walk around Melbourne and see at many a street corner the wide array of buskers pouring their souls and smiles into whatever form of street entertainment they present.

Unable to justify the cover charges of 'real' gigs, NMIT music business student, Katy Elwin would often take advantage of the music that surrounded her on the busy Melbourne streets during her lunch breaks.

When set the gruelling task of creating a CD as part of student assessment she joined forces with fellow students, Zil Jach, Adam Bell and Jade Ogden to capture this untapped source of talent.


From this, spawned the idea of Sounds of the Street, A Buskers Compilation album, which was released last week.

The construction of the album was a lot more involved than simply finding buskers whose music caught the quartet's fancy, but became a long road full of marketing plans, emails to councils, graphic designers and manufacturers, along with juggling the other commitments of life as a uni student.

The album features the musical talents of 11 different artists, varying from the blues and rootsy sounds of Tom Richardson, the vaudevillian-driven noise of Rapskallion, to the jazz infused pop vibes of Jessica Page (pictured). Helping fill the 'reggae quota' for the record is Bonjah, the last band to ever retain a group busking licence, and adding some folksy pop to the mix is Coby Grant. Busking-award winner George Kamikawa, hailing from Japan shows off his bluesy songwriting skill as well as composer and producer Jeff Evans, who created

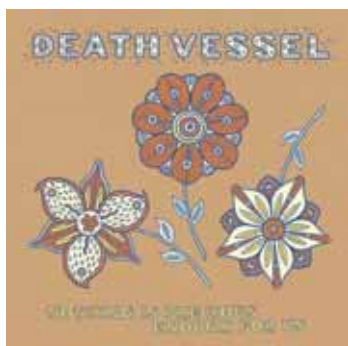
the opening Swanston Street soundscapes and Max Robinson and Chris Mann, closing the record with their Street Funk, both songs composed specially for the record.

When Jeremy of Dub the Magic Dragon, a reggae-esque drum & bass ensemble, were approached by Elwin, he and fellow band mates were happy to be involved in such a project, hoping that it could shine a well-deserved light onto a less mainstream musical outlet.

"I think it's a fantastic project and will put the spotlight on some of Melbourne's best buskers and showcase the true talent that exists! Unfortunately in this country there is a real stigma of busking being thought of as disguised begging," he says. 

To order copies contact soundsofthestreet@gmail.com

Alexandra Duguid



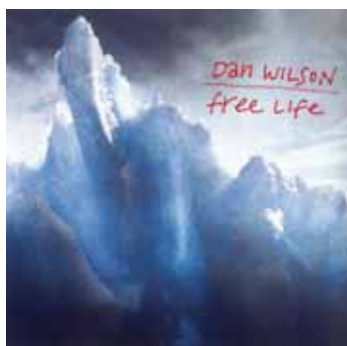
Death Vessel

Nothing Is Precious Enough For Us

Stomp

This collection of music was written and sung by Joel Thibodeau. It is unlike anything you've ever heard. People will call it many things. Few will get it right. This is Death Vessel.

Death Vessel's debut album *Stay Close* was released in 2005 to critical acclaim. Since that album's release Death Vessel has toured with Iron And Wine, Low, Jose Gonzalez, and The Books, among others. Recorded with long time producer/collaborator Pete Donnelly (The Figgs) at his New Jersey studio, and various locales across the northeast, *Nothing Is Precious Enough for Us* is Death Vessel's Sub Pop debut.



Dan Wilson

Free Life

Stomp

Free Life is the debut solo release from Grammy Award Winning artist Dan Wilson of Semisonic. Wilson co-wrote six songs on the Dixie Chicks album *Taking The Long Way Home*. This earned him a Grammy for the song *Not Ready To Make Nice* and the album won a total of five Grammy Awards including Album Of The Year and Country Album Of The Year.

Dan Wilson is renowned in music circles for the elegance of his melodies, the intelligence of his lyrics and the purity of his voice. "Dan's music touches my soul. He is/has the perfect combination of inspiration and songcraft. He is a timeless artist whose music will feel as good in 50 years as it does today," Rick Rubin says.



Jim Noir

Jim Noir

Stomp

The follow up to his internationally successful and critically acclaimed debut album *Tower Of Love* is named after himself, but don't be fooled into thinking he's run out of ideas — Noir's eponymous second album is one of the most expansive pop records you'll hear this year.

Noir's music has always been a melee of different styles and influences from psychedelic to pop to electronica. This album sees him delving more into his electronic side and going further with melody and vocals than he's ever gone before — there's even some lead falsetto. He has often been compared to The Beach Boys, Super Furry Animals, The Beta Band, The Bees and fellow Mancunian Badly Drawn Boy.



Ministry of Sound

Progression

Universal

Progression brings to the fore a collision of Progressive, Trance and House music, defying the testosterone driven sounds of Electro House which continue to be championed by DJs the world over. Taking a deeper approach to the club scene, *Progression* takes the edge off all the noise with two CDs of emotive, uplifting and vocally driven tracks, featuring anthems from Eric Prydz, Adam K, John Dahlbäck, Mark Knight, Noel Sinner, Booka Shade, Dirty South, Kaskade & deadmau5 and more.

With no true representation of the Australian progressive scene for some time, this album is sure to appeal to lovers of the Global Underground and Renaissance imprints which have a massive history with club music lovers here in Australia.



Xavier Rudd

Dark Shades of Blue

Universal

Maybe more than any of his previous albums, Xavier Rudd's *Dark Shades of Blue* is a balance of darkness and light. That's what the Australian singer-songwriter/one-man band/didgeridoo virtuoso hears in the disc.

Plenty of each went into making the disc. *Dark Shades of Blue* is the first Rudd album in several years to be recorded in Australia. As a result, it bears the joy and peace of mind that comes with an often-touring artist that gets a chance to catch his breath.

Recorded in Byron Bay on Australia's eastern coast, it found the 30-year-old Rudd cutting tracks in the evening, before going to sleep under the stars, staring up at the Southern Cross and the Milky Way, his retriever curled up by his side.