

MEDIA RELEASE

APAKATJAH RELEASE ALBUM TITLE TRACK "IN BETWEEN" AND ANNOUNCE MIDNIGHT OIL SUPPORT

Album released by CAAMA Music on March 31st

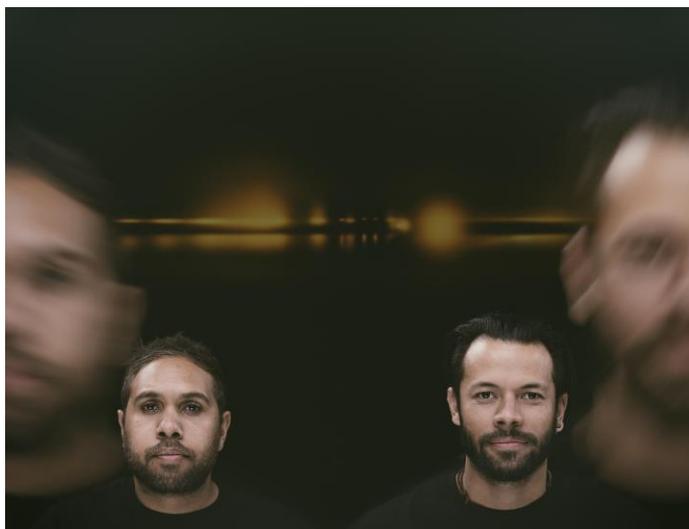
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"Fusing traditional language with English and some brilliant guitar work and contemporary arrangements, [Apakatjah] have woven the threads of their rich ancestry with a wide range of musical influences including Iron Maiden, Tjupi Band and more." – Au Review

"Waru" introduced listeners to **Apakatjah's** combination of unique sounds, intricate guitar work and ancient languages from the deserts of Central Australia. As well as releasing the title track from forthcoming **'In Between'**, the duo are proud to announce they'll be

supporting **Midnight Oil** in Alice Springs **October 2nd**. Northern Territory fans will get a chance to catch songs from the album alongside one of Australia's biggest politically active rock bands, well known for their support of indigenous causes.

Apakatjah (pronounced uppa-cut-ja) is a duo consisting of **Dion Forrester** and **Jonathan Lindsay-Tjapaltjarri Hermawan**. Combining the cultures of Aboriginal Australia (Pintupi-Luritja, Pitjantjatjara, Pertame Central Arrernte, Alywarre, Kaytitj and Islander), as well as heritage from European, Indonesian, Irish, Welsh and Dutch migrants.

"In Between" is the title track from their forthcoming album and needs little explanation. Taken as a reference to their name, the word 'apatatjah' is a Luritja kriol word for a person of mixed race heritage. *"Not quite black, not quite white. Somewhere in-between! We once perceived it to be a negative – socially constructed to separate and segregate, to divide and conquer. But now we realise that as Aboriginal people, we're not the only ones who live this life, but many others. Time to embrace it!"*

Their debut album, recorded at the **CAAMA Music studios** and produced by **Dave Crowe** is **due for release on March 31**. Originally going in to record an acoustic album, it quickly turned into a full band affair.

Continued over...

"Most of the songs on the album have never been recorded or played live as a full band before. Some of the songs were just ideas sitting in the back of our heads for over a decade before we finally tapped into each other's brains to write and record the songs we have on the album. Most of these songs have been played at gigs for over 3 years as an acoustic duet, so it's great to hear the songs as a full band"
– **Dion Forrester** on their forthcoming album 'In Between'

"We want our performances to be an experience that touches people as much by the lyrics and music, as by the story behind it" – **Jonathan**



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ALBUM TRACK BY TRACK

1. Down the Road

DTR is a song that's about the rejection we face throughout our lives, whether it is with our partners, friends or family. It's also about how to pull through all the stress and depression that builds up with it. Whatever it may be, there's always a time when you over-think a situation and put more stress on yourself when really you shouldn't. Whenever you are down and out you always get back up and stand tall again. But sometimes you go down a new road, a new path, one that you have never been down before.

2. Desert Man

This is the first guitar riff and song that Apakatjah wrote in their early days around the campfire in Alice Springs - Dion wrote the riff and Jonathan wrote the lyrics in memory of his nephew who took his own life on a desert highway in 2007 after dousing himself in petrol and setting himself alight. It speaks of the fight for life and the issues around the interrogation of cultural identity, loss of law and culture and the redemptive power of the Spirit of the land and country. It's a song of hope for the desert man - a metaphor for Aboriginal people everywhere, to believe in what we've been given and hold onto the strength that has kept us alive for thousands of years to overcome our current and collective plight.

3. Mexican

The Mexican is a quick tribute to Apakatjah's love for nylon string guitar and the origins of their playing, starting on 3/4 instruments as kids, in the bush - a nylon string guitar was always somewhere lying in the back of a car (a Toyota usually!) and regardless of how much moisture or dirt, rain or shine - the strings remarkable still remain playable after months and we've spent years learning guitar this way! How this track became called the Mexican from the middle of the Central Australia desert is a mystery but it somehow makes sense! Jonathan used a beautiful Spanish guitar for this track, maybe it should have been called the Spaniard instead....

4. Waru

Waru is the name of our debut single from our new album. Dion's guitar riff is so catchy and that trumpet – love it or hate it, it's such a cool contrast to the vocals in language and has people guessing! This song is about fire (waru) and water (kapi). It's basically a song that interrogates the true and real history of Australia as a colonised and invaded nation – with a point to identify what we all need to do as cultured people, in order to move forward together. Fire burns, consumes and ignites the truth, culture and values of the past, it purifies and refines, and then water comes to wash, cleanse and bring new life. Just like what happens in the bush! In this song – we ask people of all backgrounds to decide what to confront, what to keep and what to get rid of in their thinking and behaviour so that we can heal from our past. If you watch our film clip to this song – you'll see that we both walk away with a guitar in one hand and a boomerang (kali) in another. That's us, taking the best of our worlds into the future.

5. Irriti Nyinapayi

Irriti Nyinapayi is a highly emotional song – written during ceremony time in 2003, when Jonathan was battling issues around cultural identity, alcohol, depression and suicide. Initially it speaks of being lost, forgotten, hopeless, and hurt - but listening to the teachings of the elders, the Spirit of creation and the journey of their stories as a guide into finding belonging and hope for the future. To black fullas, it's known as 'walking backwards into the future'. It's a bit of a mongrel song in genre – in true Apakatjah style, combines different rhythms, acoustic and electric guitars, tempos and chops between language and English vocals. There's even a touch of 'desert reggae' in there if you listen closely!

6. Desert Highway

This is a classic Central Australia desert song - originally written by Jonathan, his uncle Michael Gallagher, and grandpa Matthew Tjapangarti. Made popular by Tjintu Desert Band's interpretation, this version is a truly Apakatjah story - two roads leading to Pertame and Pintupi country, the homes of Apakatjah! It's an ode to desert life on the road, rough corrugations, big sand dunes, driving into the red setting sun, mountain ranges, heading home, belonging and cultural connection to where we come from. It's a driving song, needs to be played loud as soon as you hit the dirt, described to us as driving desert reggae punk!

7. What'd I Do

This song is a journey over 20 years - the first verse written in the 90's and the final verse in 2014. It's a story of life decisions - the good and the bad, mental health and suicide issues (something that Apakatjah have dealt with throughout their lives), feelings of loneliness and those emotions that arise from family and relationship breakdown, heartbreak and bouncing back after trauma and loss. This song 'takes the piss' of the perceived wisdom but obvious foolishness of many modern worldviews, counselling/psychotherapy models, organised religion, the Church (and their 'white Jesus'), the so-called experts and those we often go to for help whilst denying our own innate wisdom, knowledge and truth found in culture. When they fail miserably to help us, we're the ones who are seen as the problem – but in actual fact, it's the dismissive, patronising and paternal failure of these people and systems in reaching the heart of people, valuing other knowledges, sharing in the solutions, listening for learning, and showing empathy as a product of the journey walking alongside people, through the thick and thin.

8. Far from Over

This song is about saying goodbye to someone special, missing them while they're away and waiting for their return. It's a journey and a love song – an experience that all people have been through. If you live far away from your love, travel heaps, live in the bush or work remote, don't see family or loved ones as much as you want you – you'll like this song!

9. In Between

This song needs little explanation. It is the Apakatjah life - being in the middle, the in-between space, the outer, the other and the social margins. Not quite black, not quite white. Somewhere in-between! We once perceived it to be a negative – socially constructed to separate and segregate, to divide and conquer. But now we realise that as Aboriginal people, we're not the only ones who live this life, but many others. Time to embrace it!

10. Ngurra

Everyone has a home. Everyone has a place to belong and to be loved. Everyone has an ethnicity and a culture – be it obvious or invisible. But sometimes we don't embrace it or people tell us otherwise. Ngurra is an Apakatjah cultural song with an added rockabilly and Spanish guitar touch! It's all about believing and embracing where you belong, where you call your home, your people, your family and allowing others in. In our culture, there is no consciousness of colour – black, white, yellow, half caste or full blood! You are human and you belong where you belong, you are who you are – that's what we have been taught and no one has a right to tell us otherwise. Being inter-dependent and connected over thousands of years has enabled humanity to thrive and survive, but now the world is imploding. We think we have an idea of why. This song starts with our traditional kali (desert boomerang) instrument, chant and language - and then it stampedes through your stereo!

11. Sometimes

This song is about relationships and sticking it out through the good and bad, but not necessarily needing to explain yourself or to know what the hell is going on! It's about accepting that sometimes it's okay to not have the answers – to not know what the future outcome will be. To not be in control, but to know that it's all under control. We got each other's back. Someone's got this. We can't explain it, but can only trust and believe that everything's gonna be okay. It's a cool track to end the album on – full of energy and catchy guitar work.