

# Press Release: The Child That Does Not Feel the Comfort of the Village will Burn it Down to Feel its Warmth

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This double album of monster musical children ranges in style from the angsty splendour of slowcore and alt-AOR to quirky homages to scandipop and 7-minute tales of shipwreck tragedy. Recorded over 4 years and pieced together from tracks composed in-between his previous 3 albums. t.k. bollinger's new LP "The Child That Does Not Feel the Comfort of the Village will Burn it Down to Feel its Warmth" is an album for any and every odd occasion.

"While recording my last three albums there were always a few left over tracks that didn't seem to fit into the flow. While there were some I liked too much to hold back which became hidden bonus tracks, there were also a whole gaggle of outsiders, such as the quirky pop homage that came to me when I listened to nothing but Lykke Li's Youth Novels for a week; the dark tale of death at sea when Australia was in the depths of its ugly political debate about offshore processing of refugees; the songs that seemed too slow or too fast, too rocking, too stripped back or just too dark for a public airing. While contemplating my next release after finally putting Doom Blues to bed, I revisited these songs and came to see them as my ignored or neglected children."

Art appreciation is a highly prejudicial pastime. So it was with great surprise that when revisiting the songs he had either overlooked, passed over or ignored for inclusion in his last 3 solo album – Shy Ghosts (2016), What's Left Now You Are Dead to Me (2017) and The Tighter You Hold Onto Something the More Likely it will Fall Apart in Your Hands (2018) – that a sense of coherence and cohesion emerged.

"I knew I didn't want these songs to be forgotten, so I tried arranging them in an order that I might take for a live set. I began with a few fast or intense songs I recorded early in 2015 which I thought would capture the listeners attention, and then added a contrasting song or two which were more in line with the lush arrangements I made on Tighter. But that didn't seem to jell. That's when I had the idea of arranging the songs in the chronological order of when I wrote them."

The journey in the music all of a sudden began to make more sense to Bollinger.

“Listening through the songs I realised that this collection could be more than just an album of rarities and unreleased tracks. There’s actually a story here that developed organically. In a way this album has proved to be the most thematically coherent since *Shy Ghosts*. That album was a series of tales told from a place of loss and hopelessness – born from conversations I had with some of my darkest feelings and thoughts. This album is more a series of conversations with problem children – my inner dissenters and musical terrorist who were unhappy with my musical world and wanted to offer an alternative voice, or even burn the whole thing down.”

Bollinger’s song writing is both prolific and varied. With 160 recorded and released songs under his belt it’s understandable that there will be variety in the material that emerged. He is very open about his writing process, having shared a number of warts and all videos of his song writing practice over the last few years on his criminally underfunded Patreon page.

“I see some of my songs as prescient, rather than reactive. I rarely sit down and say, “I’m going to write a song about, say love or hate or whatever”. I’m more likely to have a tune lodge itself in my head and then I’ll tease it out and a story will follow. I do record phrases that pop into my head and I’ll use them as a launching point for the lyrics of the song. Sometimes the words rush out like they were meant to be there. At other times it’s like pulling teeth. But once a song is finished, I know it is finished. – it’s as though the words have come together like the pieces of a predetermined puzzle. However, while I know at the time that these are the right words, the meaning of the song can still allude me. I’ll play the song through and think, what the hell does it mean? Why this story? Many of these songs I’ll put away and then one day something will dawn on me it will be echoed by the song that I wrote away, a week, a month or a year ago. The song will pop into my head again and I’ll realise, “Oh, that’s what that was about.” The songs on this album are pretty much all those kinds of songs.”

The title of this album is taken from an African proverb. A proverb that is very topical to our, if not every, historical time. It’s a proverb that speaks to the personal and the social dilemma that faces our local village as well as our global village. How do we relate to those who do not conform? What comfort do we give, or deny, the child who does not fit in easily, or at all?

“I’ve always identified with outliers and outsiders, probably because I have felt like one for most of my life. So it’s no small surprise that I would have outsider creations of my own that would manifest in my creative output. This is an album about those children – an attempt to explore the feeling, sensations and motivations of what it means to dwell outside of the warmth of the village, how it cripples you with its loneliness and how it can also make you stronger. Loneliness will cripple, but a voluntary aloneness, solitude, carries with it many gifts. That gift, for me, is access to creativity. By choosing to practice song writing regularly and remaining open and receptive to that process, it has become second natural to me. While I still struggle with it, I understand that just sitting down and choosing to write gives me access to a way of thinking and being that is mostly joyous because of the freedom that it brings me. I see Inspiration as an energy looking for a receiver, and if you are open and willing to let it in, it will buzz your nervous system and give you a gift – that gift will manifest depending on who you are: a thinker, a writer, a songster, a dancer, a player – but

regardless of how you express it, the key to being creative is to welcome the new idea, the new child, into the world by doing all you can to manifest it through your chosen form of expression.”

The outsider is not always destined to be an outcast or a pariah, though many always will be. For the fortunate, to dwell outside the norm is a necessary step for them to see beyond the conventional and to glimpse and realise something new, something startling. The seer; the explorer of the wilds; the prophet; the wise; all of these pioneers needed to leave the safety of society – of the village – to come into their own. Zarathustra had to climb the mountain, before he descended bringing the message of the fire of the divine. All bring a message. The kind of message will depend upon the times they live in. Some glimpse an impending doom that threatens the village and seek to protect it – to warn and offer a cure to the inflictions of its essential madness – the madness of control. Others, however, get lost in the dark and bring in chaos and are only happy to see it razed to the ground.

As with his previous albums, this album was predominantly a one person affair. Bollinger is responsible for the song writing, instrumental and vocal performances, the recording and production work. However, there are a couple of notable exceptions. Vis Ortis, his long-time musical brother from That Sinking Feeling, programmed the drums on the opening track, Pretending; and chief Son of Perdition, Zebulon Whatley, added his organ craft to the third last track, Call the Foreman.

This album will be released digitally on Good Friday, 10th of April 2020 (a day that celebrates the demise of a well-known outsider) . Physical copies of the album will be available for preorder via a prerelease crowdfunding campaign on bollinger’s website at <http://pledge.tkbollinger.com> and then afterwards on Bandcamp.

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