

SOUND AS EVER

A Celebration of the Greatest Decade in Australian Music (1990-1999)

by Jane Gazzo and Andrew P Street

The decade was turning and we could sniff the winds of change. It wasn't a great smell if you were standing anywhere towards the back of the Hopetoun.

– Wayne Connolly

The '90s was a magical time for Australian music. Record labels had money to spend, the Big Day Out and Triple J went national and suddenly everyone was getting a 3-piece together and gigging in the inner-city pubs of their town.

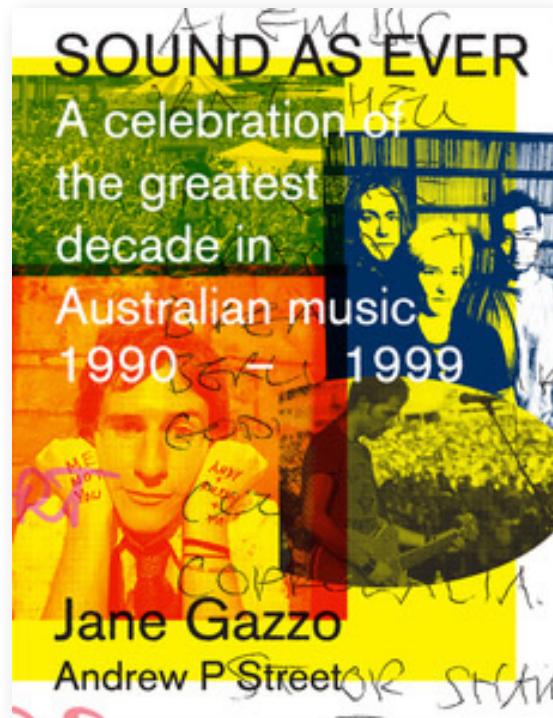
Sound as Ever is a celebration and a documentation of this fertile period with never-before-seen photos and archives from the time and never before told stories about the songs, bands, festivals and break-ups from the artists and industry folk who were there.

The book features contributions from Tim Rogers (You Am I), Adalita (Magic Dirt), Angie Hart (Frente), David McCormack (Custard), Kram (Spiderbait), Richie Lewis (Tumbleweed), Ray Ahn (Hard-Ons), Suzie Higgie (Falling Joys) plus many more as well as details behind some of the biggest indie hits of the decade, *Sound as Ever* is a must-have for every Australian music fan.

Sound As Ever is named after the eponymous Facebook Group co-founded by Jane Gazzo that is a very dynamic space with over 18,000 members.

Australian music sounds like freedom.
Freedom to create and express in any way we want to.

– Rebecca Barnard



The Authors

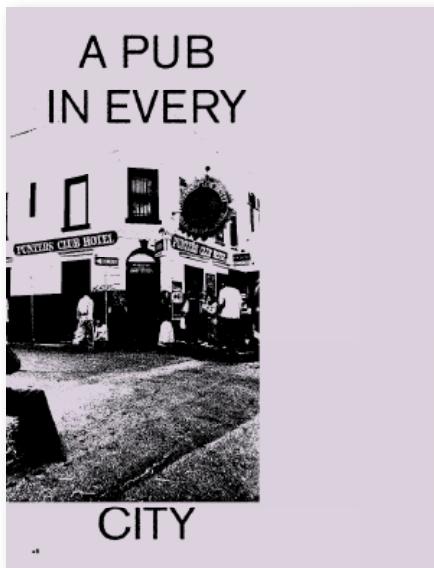
Jane Gazzo is a music journalist, broadcaster, author and self-confessed music hoarder. She began her radio career on 3RRR-FM in the early '90s. Since then, she has presented nationally on Triple J and MMM as well as XFM London, Capital FM London and BBC Radio 6 in the UK and has hosted music television shows such as *The Sound and Recovery* on ABC TV. She once worked for Courtney Love as her PA, whereby she lasted two weeks. She has never worked as a PA since. Jane is co-founder of the *Sound as Ever* facebook group – a place which celebrates and documents Australian music from the '90s. Her first book was *John Farnham: The Untold Story* and this is her second.

Andrew P Street is a journalist, columnist, broadcaster, occasional DJ, author of three books, and failed indie rock superstar. He spent the '90s and '00s in the Undecided and Career Girls while falling into editorial roles at *dB Magazine*, *The Drum Media* and *Time Out Sydney*, and has written for *Rolling Stone*, *NME*, *Australian Guitar*, *Blunt*, the *Guardian*, the *Australian*, and pretty much every other physical and online publication with a freelance budget. He still wishes he said something far more clever to David Bowie the one time he met him. His previous books include: *The Long and Winding Way to the Top: Fifty (or so) songs that made Australia*.

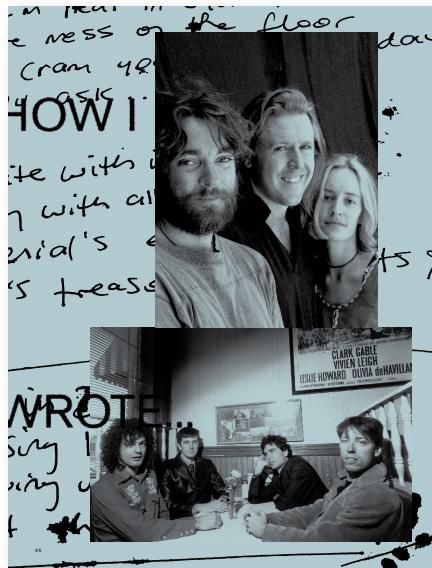
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A color photograph of a street scene in Melbourne. In the center-right, a two-story building with a white facade and dark-framed windows is labeled "PUNTERS CLUB HOTEL". A small flag hangs from the eaves. Several people are standing in front of the hotel, some appearing to be entering or leaving. To the left, a portion of another building is visible. In the bottom left corner of the frame, a person's hands are holding a newspaper, with the masthead "THE MELBOURNE STAR" partially visible.



THE BIG DAY OUT



Opposite: Mosh diving from the Machinery Stage, Melbourne during Silverchair. (1995) Photo by Andrzej Liguz
Above: Big Day Out, Melbourne 1995 by Sophie Howarth

The Big Day Out was undoubtedly a rite of passage for the youth of Australia. Headlined by some of the biggest names in music, it was a day out in the sun with best mates and an introduction to mind-blowing shows and life changing experiences.

For the people who created it, it was a wild ride of legendary line-ups.

We'd never experienced anything like it before. In the 80s, 'music festivals' were pretty tame affairs—four or five bands on stage and a couple of 'pie and chips' food trucks. The Big Day Out changed all that by tapping into the emerging 'youth culture' with skate ramps, cabaret and improv stages, market stalls, the boiler room (where dance and electronic music was embraced) and international food fairs. It was a lifestyle celebration on steroids!

The first festival was held in Sydney in 1992, headlined by the Violent Femmes and Nirvana and went national the following year. At the same time, youth broadcaster Triple J was expanding its reach, connecting rural and regional kids to the cities and making local artists household names. For the first time in a long time, homegrown talent was considered on par with overseas acts and Australian music was king.

sample pages from *Sound As Ever*

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