



Aidan Nolan

By the time Aidan Nolan was 4 years old he had lived in Sydney, Perth and Adelaide (Australia) and London (UK). Perhaps it was this relentless mobility in those years that created the need for one inner constancy in his life, music. Not the music of others, although there's no doubt he is influenced as are all artists by those that go before, but for the ability to create a song. Even the APRA (Australia's ASCAP) Journal has run an article outlining that Aidan was a songwriter at 5!

Perhaps it has been his continuing geographical and career mobility that keeps forging his songs. Aidan has worked and travelled extensively in Europe and Australia. He has been a store-person, landscaper, postal carrier, driver, laborer, busker (street entertainer) and post-university (college) a school-teacher, rising to the lofty position of Assistant Headmaster in exclusive Australian private schools.

Finally, after walking out on that established career and some time in business, he built an international speaking consultancy with clients in the US, Australia, Asia and New Zealand. Over the years he has lived in small Australian country towns, the Australian state capitals of Melbourne, Sydney and Adelaide as well as a number of years in London.

Now a US citizen and resident of New York, Aidan's early music is experiencing a renaissance of interest that is un-paralleled for an indie artist and a very respectable surge of interest in



his contemporary work. While he has a strong following of all ages, he is particularly of interest with those in their late-teens to mid-thirties, probably because the word is spreading primarily through social media. Narrowing the focus to music it is interesting to note that one Aidan Nolan song is vividly different from the next. Just like his career background his music, and

musical heritage is diverse. Aidan has fronted bands doing Irish traditional, folk, pop, indie, rock, country, blues, grunge, soul, R and B, reggae, ska, prog-rock and electronica. There's no genre of music he can listen to all the time, or sing, let alone write in. For Aidan, the song is first and last the only thing of real interest. There are great songs in every genre and these



tracking Aidan down and persuaded him to not only re-release it (by now, unknown to Aidan, it had reached cult status and collectors were paying big money for it) but also to record more contemporary material.

The result is stand-out tracks like 'Saint Rita's Day', 'Witchy Man', 'Some Stuff' and 'The Innocent Look Of A Very Guilty Girl' being, in that order, reggae, groove, rock and R and B examples that contrast with the neo-classical/electronica "Walk Into The Water" and epic anthem of 'Misadventurous Cowboys'. Nonetheless, strong continuity exists through Aidan's distinctive vocal style.

Aidan Nolan has led a diverse and fascinating life in a big world so, like his music, Aidan can only be better known and understood with much closer attention.



are what grab him. So, when he's writing, he's not thinking about a soul song, or country, he just thinks - will this attract? Aidan often gets told by others what genre a song of him best falls into, but he didn't care .

Fortunately, in enough cases, it appears the song doesn't "suck" and that's when Aidan's producer Steve Lightbody of Two Faced Records takes over. Aidan had continued to write after walking away from completing a second album in the wake of international release and critical acclaim for his first release 'Tales From The Sun'. As he says, The industry had made its first obvious turn away from art toward product. He didn't want to be a product and didn't think he'd be a very good one anyway. Steve Lightbody came across 'Tales From The Sun' in 2006. He spent a year