**Concept Process Here Come the Kids**

**PAUL**

* I was mucking around with the initial chord progression sometime after we played at Blues at Bridgetown in 2019.
* As much as I love the blues, I had experienced a blues overload, and needed a break so immersed myself back into other music
* I have always been a huge fan of Cream and Led Zeppelin so retreated to these, and then also fell back into a lot of Tame Impala. I had always dug Tame Impala, Kevin Parker and Dom Simper were a few years younger than me at school (Dom’s older brother Ant a good mate from school), so I was always interested keeping an eye on what they were up to, but to be honest I had never listened to their whole catalogue quite like I did at this time.
* I was really loving how the Maj7 chord added a whole dimension of melancholy to the tune, so I just played it over and over until the chord progression developed and seemed right.
* I was initially playing the synth hook on guitar……. but when my kids somehow scored a MicroKorg Synthesiser for Christmas (How did Santa Claus know?), well, I guess it just sounded better on their new present!
* I recorded a rough demo for the guys, and they were digging it, but then COVID hit hard. So, it wasn’t until well later in the year when we started jamming together again, that we pulled the song together.
* The rough structure stayed the same, but we really built on it with input from the whole band: vocal lines; dynamic drums; soaring bass lines; and then a building outro complete with trumpets; and some layering guitar lines.

**DAN**

* When I first heard Paul’s rough demo of this song, the first thing that struck me was the immense change in feel between the verse and the chorus – I loved it.
* The other thing that I really loved from the first time I heard Paul’s rough demo was the outro guitar hook.
* I wrote the lyrics for this song during the time when the Australian government was devising methods to kick-start the economy after COVID had shut everything down. After the devastating bushfires of the 2019-2020 summer, and the promised ‘shift’ towards renewable energy sources, the initial suggestions to fire up the economy ironically all involved gas exploration and infrastructure.

**SCOTT**

* Driven by a Tame Impala Innerspeaker-era phaser heavy groove.
* Featuring a ‘lead bass’ solo.
* Lyrics encourage reflection on how current policy and actions impact future generations.

**JON**

* Here Come The Kids was the last song that we wrote before going into the studio, and for me, our most collaborative songwriting process to date.
* Although Paul wrote the core of this song during the covid shutdown, each band member went a little deeper with our individual parts, as well as the structure and dynamics of the song. From Dan's vocal hooks, to Scott's lead bass part in the outro, and some structural changes by myself, we were all very excited to see the Barefoot Bands wizards bring it to life in the studio.
* I've always been a fan of slightly longer songs and the extra scope the music gets to build to a crescendo and I'd describe the outro to this one as a balanced sonic mess of fuzz and howling guitars.