**Q: Hello everyone, and welcome back to Why This, a Nexus Arts Podcast. I am Aaron, I am the Media Manager here at Nexus Arts an intercultural arts organisation in Adelaide, South Australia. This is a series of informal conversations with artists from all different areas at different career levels where I ask them simply, why this; why did you pick this; what keeps you going; and what do you hope for the future. Last year I got to speak to emerging television writers, camera people in the film industry, a Cuban trumpet player, visual artists, tattooists, theatre makers and a professional wrestler. I’m always surprised by what I learn in these conversations, how funny everybody is, how insightful, so I encourage you to go back and look at our first six episodes. But we’re kicking off the 2022 season with a really fun conversation with Maryam Rahmani, she’s a Romanian musician, very familiar face around Nexus Arts, and she’s got a show coming up in July which we’ll talk about in the Podcast. Maryam is a really fun conversationalist and there’s a couple of moments in here where she really made me think about things differently than I never had before, and that for me is the best part of talking to the people I get to talk to around here, and I hope it’s going to be a wonderful thing for you to hear. That’s why we made the Podcast. Oh, well, hi, Maryam, thanks for joining us. Could you start by introducing yourself to the people at home, and telling us a bit about what you do in the arts?**

P1: Sure, hey, Aaron, thanks for having me for this. My name is Maryam I always say Mary because it’s easier, everyone pronounces it different, so it’s like Mary. I come from Iran and I play santur, which is like a Dulcimer, it has got strings on it and you play with the sticks. This is what I’m playing and I play another instrument as well.

**Q: Great. I guess, talk to us about how you started playing this instrument, let’s start at the start.**

P1: Sure, I was thinking, like what. The funny thing about that is like such a random thing and by chance. My family likes art or whatever but I’m not born in a musician family or whatever. I can remember one day my uncle come with a really old santur, he just find it somewhere, he likes it, he buys it and he just come and say, “Hey, I’ve got a santur.” So okay, and it would be very like 11, 12 years of me and my cousin, and he said, “Hey you, you should go to santur, like class, learn how to play santur,” and we were like, oh, okay, we can do that. So we’re starting that randomly really by chance, and as a kid I was, I always go to play because every week quite like every week quarter, like for a quarter to go and get a lesson and come back home, practice, go back again, it’s just like something I do. Except that one just about music and listening to music, my dad always loved traditional music, folk music from every country so he always - - -

**Q: Well, I guess that was going to be my question, you say it wasn’t a music family, but just one day this instrument sort of appeared at your house. Kids, I was – I wanted to be an astronaut then I liked dinosaurs and the kids change their mind a lot, but you’re stuck with this instrument. Was there something else that kept it going?**

P1: I think I just wanted, I always liked. When I start something I’m really bad at leave it then, I always wanted to make, I love music so I did that but I didn’t specifically like santur, I just did it because it was traditional music, and I always loved traditional music, it was something that keep me attached to that, because my dad like always listening to a lot of music, and he loves poem, and he always read me some and it’s always, was there for me, and it was something that keep me attached with that world, maybe, I always did that, and then when I got older and I think then it was a time I realised how much I love it. That was the time when I studied something else. I studied physics, which was a totally different thing, and then in the middle I was like, no, this is not the thing I really want to do, I always, I never knew how much I loved santur before that. You know what I mean, because it’s always be there for me.

**Q: Well, sometimes you get, it’s that thing of you’ve got to look elsewhere to realise what perhaps, you didn’t realise how much you love something until you go in a different direction or move away from it.**

P1: Yeah, I think everyone need that break sometimes too, to see what they’ve got, appreciate what they’ve got. This is why I think travelling does the same to you. When you go and when you come back to your house you miss, you say home sweet home because you just miss that, but that thing could be really routine and boring for you before that. To me, like getting the break always help you to see and appreciate the things you always got and you never see the good things about it, so I think that’s changed direction in my study, kind of shown me how much I love it and how much I want to be in that field, so when I finished physics I go to university to study music and then, that was a time I see a lot of, a lot of different things that make me excited, like kamancheh, so I started playing kamancheh, I beg my teacher could you please lend, he was like, no, everyone’s like, you’re playing santur, why do you want to change.

**Q: I’m going to pause you right there. For someone like myself, I’m not a musician. Can you talk us through, I can’t even - - -**

P1: Kamancheh?

**Q: Kamancheh.**

P1: Kamancheh. Yeah, when I went into Uni, people were playing different musical instruments and I’ve loved kamancheh because it’s like violin, but different shape, different sound kind of. I love the sound and I can remember I went to my tutor and say could you, can I start learning it, like could you be, could you teach me, and he’s like, no, because I wasn’t, I was studying santur at Uni, and was like, why do you want to change that. I was like, I don’t want to change it, I just want to learn something new please. It took me I think five, six months to make him teach me a bit, but, yes, but then I start to learn kamancheh a bit and then some rhythm thing. In uni, you’ve got a lot of options which was really cool. University changed me again and I’ve seen many inspiring people in the university and they change my whole prospect. Did I say prospect? No way. Perspective right.

**Q: Ah, perspective, yeah. But it does, usually, a change of perspective does change your prospects as well.**

P1: Does, it, okay.

**Q: But first you need the opportunity.**

P1: So I think this happened in university. But again, my, the way I look at music changed again when I immigrate. I think, and that was much bigger, bigger, bigger change again.

**Q: You spoke about feeling connected, the music maybe connecting you to your dad or to the traditional music and stuff, but, yeah, I imagine that gets amplified when you play it.**

P1: Yeah, exactly. The way, I think music or anything you do, okay, I think this is how I see myself: a human being totally, like how we’re always in a challenge to make ourself a better person, right, and anything you do, like imagine you start going to basketball, to learn how to play basketball, okay, as a 10 years old kid, okay, and then this is when you see your weak points, your good points, and you start to see, oh, I’m not good with teamwork or I need to work on that. You try, you say, it shoes you some of the things that you’ve got and how those things affect what you’re doing in playing basketball, and it could be painting, it could be anything, but, for me, when it came to music, it showed me a lot of things that I’ve, I wasn’t good in, or I was good at, but mostly, honestly the things that I wasn’t good at. Right, so I try to, all the time I was struggling to make them better and then see why I’m like this when it comes to, why. I’m always facing these whys in music to myself, and then I come to Australia, as you said, it's because maybe remind me of homeland definitely, all those things, I just stick to that, and still I’m why, like why, to solve my holes, fill in my holes that I always see when I’m playing music. I don’t know, did I – could I tell you what I mean - - -

**Q: No, that, that is.**

P1: - - - I mean was it obvious, yeah.

**Q: I mean yeah, that’s, so I’m just, I’m really, that’s really interesting. I’ve never quite heard anybody articulate it that way. I think, yeah, if you want to talk about music in terms of connecting with an audience or connecting with history, or expressing one’s self, but the practice of - - -**

P1: How to do that.

**Q: - - - how, of learning your instrument and focussing on it, teaching you about yourself in other aspects of your life.**

P1: Yeah, that’s it, yeah.

**Q: That’s really interesting and there are things I do in my life that kind of are similar but I never really connected it to my own like art practices so to speak. That’s really, really interesting.**

P1: Yeah, and how, you’re always a struggle, to how we struggle to make you a better you, like, how, I think it should be like that, there’s no other way, and I think many people do this way to try to make themselves a better version of themselves, but I always see for myself, music is something that helped me to troubleshoot myself and find my things and solve them. But, have I always successful in, have I been - - -

**Q: That’s, I was going to ask.**

P1: No, no, no, I’m telling you, no. But, because you’ve got audience, so it’s help because it’s two relationship, it’s not just, if it was you in your room and just practice and practising, nothing never happened right and the miracle happened when it becomes two, so you’ve got you, audience and you get give a go, and you can see if what you’re all there, not just practicing, I mean all those things practising, mental thing, all you can see; when you perform you can see if that work or not, if the miracle happened, it means you did it. If you find something, and it’s never perfect, but you can always see how that trip goes to, how it ends when you perform, and after that you say, oh, I mean, it’s me. I’m not – I don’t know about anyone, but I mean, it’s me, after that I was like, oh, okay. I was full of joy for that, but again, I try to think what happened.

**Q: That’s a very special feeling that** **–** **I’m always fascinated when I talk to performers about that feeling of how it really happened tonight. And that feeling coming off stage when it’s really worked must be so special.**

P1: Yeah, definitely, yeah.

**Q: Are there any highlights for you? Are there any really strong memories you have of that?**

P1: Honestly, the strongest one was in Nexus, and the one. Do you want to, do you want me to tell you the story of how I started music here?

**Q: Yeah, that would be great.**

P1: When I come here, I was an immigrant right, and we did it like our decision and it’s kind of me and my brother and my kind of mum said yes as well, so we pushed my dad to immigrate and he really didn’t want to, because we had a really comfy life in Iran, it wasn’t good for many reasons by government or, I don’t know, stressful, not that much freedom, everything, blah, blah, blah, but it was okay, nothing too bad, we could go travel whenever we want, we could have a comfortable life, everything, but it wasn’t good enough definitely. We came to Australia but when we immigrate, we were like, what, it was super hot, it was beyond. It’s the highlight of my life I think it going to be the highlight of my life forever, how much it changed, how much I’m a different Mary after I migrate my life; two different: before immigration and after immigration, it was this much. It was earthquake, I don’t know how to, how to really, how can I say that.

**Q: Were you, I mean young?**

P1: No, I’m 32 and I was 28, yeah, no, I was, I wasn’t too young, I was just much of a person but I couldn’t just get – I couldn’t get it, it was too much. You’re no‑one, you need to get everything, you get all the risk, you are everything in your country and all of a sudden you become zero, nothing. You should get everything from zero. You can’t even speak properly. In everything you’re not good anymore, okay, and at first you’re not, okay, and then how gradually you start to sneak into a place, you try to get the respect, you try to get the trust, hey trust me, and get that all back again.

**Q: Trust, trust from Australians.**

P1: Trust from other people, not like every - - -

**Q: Just people around?**

P1: Yes, people around and how much Australia. This is really cosmopolitan. I know this is Adelaide and people say not, maybe it’s not too many, too much cosmopolitan as Sydney or Melbourne or whatever, but it’s like, compared to my country we’ve got a lot of different nationalities which is great, which I love it, and how much when we immigrate I, it changed my feelings about how, how good and bad is good and bad, doesn’t matter where you come from, which language you speak, what background you’ve got, how you grow up, when you’re nice to me you’re nice to me. When a mum loves the kid they love the kid, that feeling, that thing is special and at first I couldn’t track them because everything was weird. I was always said, my mum doesn’t love the kids in here in Australia, honestly I’m telling you. I never feel like they love them, because in Iran I felt like, oh my God, we kissed them and hug them all the time, you know what I mean, but now I think mum and, mums of the most, you know what I mean, because everything, I see things better, because I think every culture you treat differently, you know what I mean.

**Q: Everyone has a different - - -**

P1: Yeah.

**Q: Ways of expressing things culturally, the habits and the, just the ways we’re taught to express things is different for different cultures.**

P1: Yes, definitely and I was like, oh, no, they don’t, but now, I was like, what, it’s just different way of things and just this one example, show me that how much all, if I go to another country which has got totally different culture again, and I’m pretty sure I won’t get the impression first that I go, but because of this experience I know that how everything is there. I just can’t get it because I’m from a different. So when I come here and all these happenings, all these [00:15:54] and everything, then I knew, get in touch with Nexus and this is, and before that even I see Nexus I start playing my music for myself which was so helpful in my depression time, to take me out, get me connected or whatever again, and then I never feel uncomfortable to perform at all. I was playing since I was 12, so I never call myself a good musician but I’m okay, I’ve got a technique to play things right, but I never got the confidence to see the, and say Aaron, I’ve got something for you, do you want to hear, and when I come here, and like how, and I told Emily how trust, how trust people put in you can change you, that people could be your parents, could trust in you to do something, could be your friend, could be organisation, could be the company you work for, it doesn’t matter, just someone who look at your eyes and say hey, could you do this.

**Q: Could be one person once and it can change everything. Absolutely.**

P1: I was like, okay, I’ll do that and, no I can. All the time I was like, oh, no I can’t, it was inter-play, and it was like, okay, you can play there, and I was like, no I can’t.

**Q: Did you sort of find Nexus or did someone – do you remember how it happened?**

P1: I don’t know, honestly, how this happened, I think I played with the Persian community and after that I think I got an email from Emily. Someone send me the link and I said to Emily, I can’t remember how this happened, but, um, what happened was that was just like, I was sure that I can’t do this, I was sure that I can’t play for a lot of people and it was, honestly, my first time, it was just me, by myself, sitting there and playing.

**Q: First time ever on the stage right here.**

P1: I always did at the Uni for performance, like an exam, or whatever, and I always panic and I never, I’m telling you, I’ve never enjoyed it. It was too stressful, oh my God, why should I do this. It’s just too hard for me, and then I can remember all those six months I was thinking, okay, I’m doing this, I’m practising, we talk about all those things, but honestly, I can’t do that, on that day I would be so stressed, I would do really bad, and then that day I enjoyed the most, it was the first time I sat there, I play, I enjoy every single second, and I was like, wow, I don’t know how long was that, it was long and then I was just too tired of joy, how much I, I can just, I can just say how I feel that time.

**Q: I’ve got to ask about all of that stress and all of those nerves, I think every artist feels that because you’re showing people the thing and you want it to be perfect, and what if it’s not perfect and what if they don’t like it, all that sort of stuff, but the change on that, what changed for you? Did it just happen, did you talk to yourself?**

P1: One of them is. I tell you, one of them was a trust that trust that Nexus put in me, all the people working with me, and everyone act to me like, oh, definitely you can do that, and the way they see me changed the way I see myself I think in a way. Number one is that to me, make that happen, make that nice happened, because I was the same person, I practise the same thing, musically it was everything was the same, it’s just in my mind the change. What did you ask?

**Q: You kind of answered, but, yeah, I was curious as to - - -**

P1: What happened that night, happened like that.

**Q: Yeah, you know, did, was it something conscious within you or did it take you by surprise, but, you said it was, sounds like, people believing in you.**

P1: Yeah, believing in me, and they’re sitting there to hear what I’m playing, and I wasn’t sure, because especially because it was really traditional music and I was – I never think that people could like it even, but because I love what I was playing and I do; I sing in Persian: why are you doing this, no-one would guess what you say, but I really want to express that feeling because I – because it’s really touched me, so I really just want to do it. And I did it, and I think people liked it. Still, I’m thinking about the ways I need to shape my music and still I’m struggling with that, but traditional music is always got a really, really big, big part in my heart and my soul because I love it, but the creativity is another challenge, right? This is the challenge I face into my art, how creativity comes with traditional music, something which has got really structured.

**Q: I’ve got a question about that actually, seeing as you bring that up. You’re talking about traditional music, I’m wondering, how much do you mean that these are pieces that have been written by other people that you’re learning, or is it the style of the music or is there something that else that me as a – I’m not a musician, you know what I mean, so is there something that I’m not quite grasping about what you mean by traditional.**

P1: Traditional. What I’m playing is a classical repertoire, Person repertoire right, Iranian classical repertoire, and in that music you’ve got some songs that come chest to chest from really long days ago to people who teach another person and teach another person, another person, I know you’ve got them, now you’ve got a notation and everything, but I mean, and there is really, it’s structured, there is a way you play things that is really definite. You can do a bit of improvement, honestly, in everything, but not too much because you will change the thing, okay, so just don’t be too creative right.

**Q: Don’t be too creative.**

P1: Just keep, be the structure, and the first thing then you go to the music in a traditional way is that make sure you play things exactly the same, imitate exactly the same, then you’re a good student. I’ve always in my life tried to imitate exactly the same, not be me, just do it right, right. This is the thing, when is the time you think that you can be yourself and I think you can be also even with, I mean, and play music that you like, even without knowing notes, just get at it and just play or just do it, you don’t need anything, and I always wait for the moment that I’ve got this permission to be me, okay, and play whatever I want, and I never get that, no-one would get, give you that permission. No‑one going to do that, you are the one who need to, and you can be 8 years’ old kid to play something, and say, hey, look at this, this is so cool, and play for other people and make them to listen to you or play them, or you can be, I don’t know, really old person who never got this feeling that I can, make something and I think, I always wait for that, so I was playing that and I was waiting to go to Uni and graduate and then maybe I can be creative and be me and then, so no, and now I know that, no, it’s never going to happen unless I let myself to be me and do the things I want in the way I want. This is, I think my new challenge to be me more, more Mary.

**Q: I love it, I love it, yeah, that’s so true, no-one, no-one can give you permission to do it, you have to take that for yourself. That’s something, yeah, I talk to a lot of friends and different artists as well. It’s a very common experience I think, and everyone sort of finds that at different points I think, the point where you go, no, I’m just going to do this how I want it.**

P1: Yeah, yeah.

**Q: Otherwise what’s the point.**

P1: Yeah, what’s the point, what’s the point of art, right? This is what is about, not just making your beautiful sound I think, is, to me is making a beautiful sound which has got a meaning in that, for you, first – as a first person, and then if, I think if you’re good, you transfer that to other people; you make people, other people think about it, or find something special in it, transfer it in a good way. Clear.

**Q: I think also it’s, it is important to learn the traditional, the rules and the structures and all of that, but, it’s easy for us all to fall into a misguided conception that the people that came before us had more of a right to be in the [00:24:50] than us, but if the next generation doesn’t become themselves, and change it, and grow it, then it sort of just stays the same and nothing progresses. I think we all have that duty to, the duty to bring ourselves to the, whatever the form is that we choose, and help it evolve.**

P1: Definitely, yeah.

**Q: Well, what. What’s my next question. My next question is what do you do when it’s tough, when you don’t feel like practising or everything shuts down because there’s a pandemic and you can’t play any shows. How do you sort of handle yourself during the hard times where you don’t feel like playing?**

P1: I don’t feel like playing?

**Q: Or it’s hard to play, when it’s not all just great fun.**

P1: During the pandemic, honestly, I didn’t feel it that much because the organisation I work with, which was Nexus always give us things to do which was great, yes, keep us busy. So always got something to think about something coming or whatever. It never happened, and music is not my first career, so I was lucky in that case, because – and it was so sad, like how people who music or art is their first carrier, how much they not seem, as we talk about how much they didn’t, and I was passing by a free show this year that happened, and it was a weird feeling, I was standing in the, it was a square outside of the fringe, let alone someone doing some funny things and a crowd were around that, and I haven’t seen that for ages kind of, and then I can remember, I told my friend, look at these happy people in this circle, and how much depend, how much is, how much we missed this, how much we need that, how much – I just can’t remember my feeling that moment, it was so glorious, it was a really simple thing happening there, but, how kids were on top of their dad’s shoulder, everyone holding their hands and they just excited of seeing them really simple at the minute, but you haven’t, we haven’t had that for a long time, and how much it is important, how much we need it in this machinery life, every day go to work, back home, Netflix, this is the funniest I think - - -

**Q: It makes life worth living doesn’t it? It gives it context and meaning and makes it all worth it I think. I remember after the – I don’t manage the venue here anymore but at the time I did and I remember setting up for the first show after lockdown and I’d never been more excited to put chairs in rows in my life. It just felt so good because someone was going to be on that stage, and people were going to come and listen to music and it just, I was so happy.**

P1: But honestly, I think, this is what, as we said is another break that we took for the, I think for the industry, sorry, we see that how much the things that we never think that they’re special, how much are special, how much that things could gather people together, those individual people who watch TV by themselves, they come sit together, and I think we need that much more than before, because of all these social medias are, honestly, I’m one of those, I should say, anti-social medias, because I think I hate the way it separated us. Every, I’m working in a café. Everyone ordered is standing there looking at their phone. And I was like, and I’m really annoying all the time talking there, where are you going, what are you going to, what’s your plan for tomorrow, ah, how has your week been and it’s like, oh God, leave me alone, I just want to find my email, but I don’t let them, because you just come and get a coffee and you’re talking, and I know the point you go and get a coffee is to get out and see people, and then you even, because everyone can get a coffee in their home, right, every, I think everyone got a machine that you can just do anything, but, you get out to do that and then you start doing this. Don’t do this, just then talk to me.

**Q: Maryam is now miming, texting on her pretend phone.**

P1: This is annoying. I mean, it’s okay, but, no, too much. My dad’s sitting at the table to have dinner with his mobile phone, and I was like dad, it’s our dinner time, I’m a kid, I shouldn’t tell my dad, dad should tell me to put it off.

**Q: I’m pretty for it, my partner and I, we just, we’re constantly deleting the apps off our phones, and I just keep reaching for it. I don’t even want to look at it, it’s just, like my hand is possessed or something.**

P1: Aaron, so I did – this is why then people come and see together without any, anything, and they just sit together and hello, hey, and they see them watch the thing, they clap together, they enjoy together, they hate together, they think it’s bad together, they think it’s good, all these feelings together - - -

**Q: In a moment as well, a moment that’s passing as we’re experiencing it.**

P1: This is why I think make these events much, much, much, much more special and after these three years COVID now we had all those individual experience for a long time, we just bored of that, and then we see that glow again and we appreciate it again.

**Q: Well that’s a good segway. I’ve got a couple more questions left, but normally I ask people sort of like, what’s next for you, rah, rah, rah, but I know what’s next for you, you’ve got a show coming up. People are going to be here, they’re going to experience, they’re going to hopefully love it.**

P1: Hopefully.

**Q: Together. Can you tell us about the show that’s coming up?**

P1: Yeah, so the next show I think is part of Umbrella Festival, and Alexander Flood I think going to be, I think there’s space between it’s his album, he’s going to play at the end, and the joy at the end and it’s going to be me, [00:30:55], he’s a really nice Brazilian wood player, he plays beautiful, and it’s me and Jo with her beautiful band, she plays, I love her Chinese how, and especially the way they mix it and her band sounds great. You shouldn’t miss it, and I’m going to play a big solo at the beginning. It’s going to be a bit of everything, it’s, yeah, it sounds really exciting, let’s see.

**Q: Yeah, awesome. Yeah, everyone come along. Hopefully you’re listening to this in time to buy tickets. Well, I like to ask people at the end. My hope with this podcast is that the people listening to it might never have picked up their paint brush or picked up a pen or picked up that instrument that their uncle and left at the house, but they always wanted. Do you have anything that you would say to someone who wants to try something, or has something that they want to express, maybe they never have.**

P1: It’s really hard question to answer, because I think it really depends on your, your character. For me, I think art is not just about playing things, it’s in you, how you see things, how you feel things, how you want to transfer that feeling. Do you like to transfer that feeling, do you like to, do you like to show me what you feel now, do you want, I think it’s something that we’ve got inside, but how much we’re passionate about that, to tell that via any medium, it could be music, could be painting, it could be talking, it could be making a movie, it could be anything, it’s just, it’s just another story, but I think all of us got that. I mean for me, if you want to ask me, my instrument is that I’m such a talkative person, so I always want to – anything happen to me, I feel things and I just, right after a joy happened to me, I just want to transfer that to the closest person to me, so I was like, you know what, I just seen one like that, I want to transfer that passion of something linking to my, in my mind, and I just want to transfer that, so it could be a happy feeling, sad feeling, it doesn’t matter, I just want to transfer that, okay, so music give me another instrument which is much more beautiful than talking, talking, talking, it’s just like, it’s less annoying than my talking. I mean for me, because I’m more comfortable with my talking, I’m faster, I’m better, because I practise a lot. Since I was a little kid I used to come back from school and talk to my mum about what happened in school. It’s just because it’s my tool because I’m so good at it because I use it all my life, but my brother, he doesn’t talk that much, he’s, and it’s not his instrument, but he’s got other instrument too. This is what I’m pretty sure about that everyone got this instrument to transfer their feelings, okay, and then I learn, because of the music I know, this is another instrument or medium that I can use to transfer my feelings in a different level, because when we talk we, it’s too obvious okay, it’s words and it's too obvious but then it comes to music, it’s a bit more mysterious, you need to feel it, you need to use your other senses to open the, you need more things to open the, what do we say, the page to open and see the beauty in it, you can just, you need to concentrate, you need to listen, you need to feel, you need all those things and if you see, look at a painting you need all those senses again plus other things. This is why, I think I make it, when you transfer your feelings via music or any art, it’s like you wrap them in a lot of things and the person need to unwrap them and the joy is more, right, the joy is much more than when I just straight to you, and I feel so happy because this, blah, blah.

**Q: It includes them in. The audience becomes a participant in a different kind of way, right, you make them unwrap it for themselves, you know what I mean, the thing inside is always the thing inside but if you make them unwrap it they’re going to appreciate it more perhaps.**

P1: And the way I unwrap it is different to than the way the next person will unwrap it and the way the other, someone would unwrap it one by one, you know what I mean?

**Q: I love that, yeah.**

P1: So all those things make, so if there is a guitar there and you maybe always want to touch it and you never find a time or whatever, maybe the moment hasn’t arrived yet, but there will be a time in your life that you feel like, oh, I really need to say what I want to say or just – not to anyone, when I, when I mean transfer, it doesn’t mean even to anyone else, it just mean to get it out of you, out of your body, just get it out and make, and transfer it to a sound, to a poem to anything that keeps you released, and if it attached to other people better, but I mean just getting that connection is wow, is really again a miracle. Yeah, I think the moment will arrive and you will do it.

**Q: When it comes you won’t have a choice, you’ll just, you’ll be compelled.**

P1: But don’t feel bad, I mean if you don’t do it, it’s okay. You’re still – you’re fine, don’t worry, okay. You’re great.

**Q: Awesome, well, I think that, that wraps it up. Thanks so much for coming in on your one day off to have a chat with us today. I really appreciate it, and, yeah, everyone come to Nexus and see a show. Thanks, or thanks very much for listening, I’m glad you made it all the way to the end. We’ve got a lot of good episodes coming up, I’m lining guests as we speak. Until then, check it out nexisarts.org.au. We’ve got all sorts of stuff happening through July, through the rest of the year and come by the venue some time for a drink and a show. Bye.**

**END OF RECORDING: (37.24)**