



# ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine  
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“Tomorrow’s Music Today”

## FEATURING THE SOUNDS OF...

Sarah L King, Bara Zmekova, The  
Dandelion Few, and Luca Argel

Live Spotlight: JET with Tempesst @  
Rock City, Nottingham

Compiled and written by Tom Hilton

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“We all deserve a chance to join in the dance”

Jacob Tucker, Grey Start Ghost

# Highlight of the Day

This week's 'best of', the 'greatest hits' package, the 'anthology collection'. Our featured artists discuss origin stories, their influences, the sounds of tomorrow, and much, much more.



**Sarah L King:** "I still like the process of creating a great original composition to that of trying to find a diamond in a pitch black room! You just keep fumbling about until you hit on something!"

**Bára Zmeková:** "I approach my songs like guides. Sometimes they help me understand or process what's happened, and other times they predict or open something that's yet to come. It's an interesting relationship."

**Sean Bradley (The Dandelion Few):** "It's kind of like that whole music being the international language and all that. It crosses borders and oceans unbeknownst to ourselves, and after we've made it and it's out in the world, it's not ours anymore. I love that."

**Luca Argel:** "We can put together these paths into one, which is seeing the world from perspectives other than our own. Develop empathy, in other words. To do that, using music, is what drives me to write."

**Sarah L King:** "As musicians we shouldn't be too judgemental. No one wakes up and is suddenly brilliant. You have to learn your craft and practice and practice."

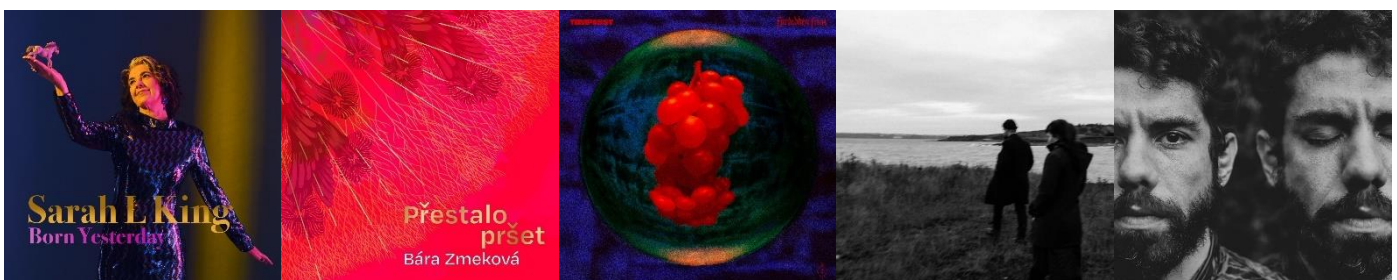
**Bára Zmeková:** "I'm happy that the album came out the way it did ... I felt a great sense of freedom and the desire to make the songs just the way I wanted. I let the music flow ... and it was a beautiful, though sometimes challenging, experience."

**Tiffanie George (The Dandelion Few):** "What brought us together was an insatiable love of music and lyricism. Through our conversations together we learned of our shared love of Cohen, Jim Croce, and poetry in general."

**Luca Argel:** "It's like we're more busy fighting against the world we don't want than trying to imagine and build the world we actually want. As an artist I feel compelled to do both, but it's becoming increasingly difficult."

**Sarah L King:** "I do think there's also an exciting surge in people wanting to listen to vinyl, wanting to hear a whole album, from beginning to end ... There's something about a physical product that sounds great."

**Bára Zmeková:** "Music can be used as a tool to bring something positive and beautiful into the world. I've had concert experiences as a listener where I truly felt the universe come alive through the music ... I'm grateful to be part of that."



# Show You the Way to Go

The space between jazz sophistication, soulful emotion, and folky storytelling is where **Sarah L King** feels most at home. From this solid foundation, this London based singer and songwriter allows her creativity to come forth, carving brilliant original songs of truth and revelation. This style has recently led to a fantastic new LP, *Fire Horse*, a collection of twelve compositions that showcase Sarah's all-original prowess but also her skill at reinterpretation too, finely balancing eight fresh offerings with four inspired cover versions. The result is honestly breathtaking and an exceptional listen from top to bottom. As the excitement surrounding this outing continues to grow, Sarah took some time out of her current musical schedule to chat with *Aldora Britain Records* about her life in story and song to date. We discussed formative creative memories, her approach to songwriting and songcraft, a selection of her recorded output, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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**Aldora Britain Records:** Hello Sarah, how are you? I am excited to be talking with such a fantastic artist from down in London. It is amazing how music can bring us together. Let's start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

**Sarah L King:** Hi Tom! Thanks, yes, I've met some amazing people through music, so very happy to be here! Earliest musical memories include watching my dad play the trumpet in the many jazz bands he fronted when I was a kid, listening to my mum's album collection which involved a lot of Karen Carpenter and Tony Bennett, and being enthralled by musical films such as *West Side Story*, *Oliver*, and *Fiddler on the Roof*. I used to dress up a lot and mime to ABBA, and my friend and I

performed an old music hall duet in the school play. My grandmother was a brilliant pianist, conductor, and music teacher, but all my relatives were musicians or dancers. I contrarily decided to ignore that and for years pursued a career in filmmaking and visual arts but the desire to sing was definitely always there.

**Aldora Britain Records:** And now, let's take a leap forward to the present day and your brilliant solo output. I am really drawn in by your impressive songwriting and songcraft. How do you approach this part of your process? Are you drawn to specific themes or topics? Perhaps coming from a personal, observational, or even fictional perspective or point of view?

**Sarah L King:** I would love to explore writing from a fictional point of view but haven't yet, so that's next! I start on the piano. Usually a few chords come together and become quickly compelling, suggesting a mood or feeling. I often repeat that chord progression obsessively! I will push forward with it and usually, during the fleshing out of a chord sequence, a melody line will enter my head, often with words attached. You have to really love your own songs because you live with them. You perform them repeatedly during the demo stage, and then there's the recording stage, and then the live gigs. I tend to write from personal experience and feelings and hope it's universal. I write down ideas which are often phrases, or titles. A good title can already tell you what your song will be about.

“I still liken the process of creating a great original composition to that of trying to find a diamond in a pitch black room! You just keep fumbling about until you hit on something!”

**Aldora Britain Records:** Earlier this year, you released an outstanding new record called *Fire Horse*. This was also my introduction to your music, so it already holds a special place in my record collection. What are your memories from writing, recording and releasing it, and how would you say you grew and evolved as an artist throughout this process?

**Sarah L King:** *Fire Horse* is the first album I've released so it was a big learning curve in terms of experience. I'd never stepped into a recording studio before. The writing of all eight original songs probably happened over two years. I found the time between freelance work and other things life throws at you. I have a studio at home which is my 'she-shed' and I made demos on Logic Pro of my originals and had a very clear idea for the arrangements of the covers on the album too. I learnt to use the music software during lockdown as I had the time. It was very intense and a massively steep learning curve, the result being my first EP of covers. From then I started writing the originals for *Fire Horse* and I guess I was already addicted to making music myself and totally in the flow of it. The writing of the songs was a very solitary experience which I enjoyed, but they were in very good shape when I approached Claire Martin OBE to produce the album. I couldn't quite believe her immediate response and from that moment on things moved quite quickly.

Coming to music later in life for me made the songwriting flow more easily than I expected. I'd previously trained and worked as a filmmaker and screenwriter so the storytelling and the lyrics seemed to come fairly freely. I still liken the process of creating a great original composition to that of trying to find a diamond in a pitch black room! You just keep fumbling about until you hit on something!



**Aldora Britain Records:** It is a gem of a record from top to bottom, but I would now like to pick out two personal favourites. Let's focus on 'Born Yesterday' and 'Mystery Ride'. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer?

**Sarah L King:** Thank you! 'Born Yesterday' is one of my favourite songs on the album, and one of the earliest I wrote. It started with the title. I love specific catchphrases used in everyday language that have been in our culture for decades, centuries even. The phrase 'Born Yesterday' seems comical to me but I wanted to run with it. I composed a simple piano riff intro, which I found obsessively compelling, and the rest sprung from there. The song to me is an existential crisis. Sometimes other people's actions can have a big impact and perhaps they don't even realise it. I was influenced by a favourite Jeff Buckley song, 'Lover, You Should've Come Over'. It's a beautiful song and it has a nice  $\frac{3}{4}$  rhythm and I wanted to write a song with that same feel.

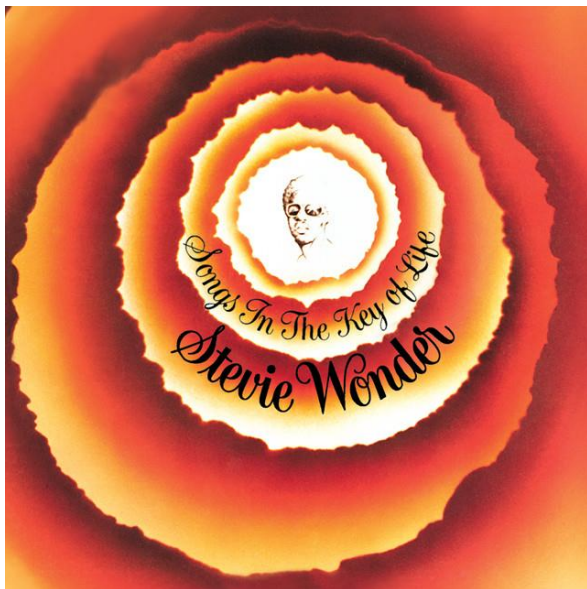
'Mystery Ride' was inspired by a George Michael song, 'Cowboys and Angels'. I absolutely love that song and wanted to write a song with the same feel. I pinched the drum sample from it to help me create the demo. I started with that fantastic groove and found chord sequences I liked. I really tried hard to write a 'jazz' track. I still don't think I succeeded! It naturally fell into a verse, pre-chorus, and chorus structure which feels very un-

“As musicians we shouldn’t be too judgemental. No one wakes up and is suddenly brilliant. You have to learn your craft and practice and practice.”

jazz. I liked the feel of it very much though. I wanted the words to be flippant, not serious, and I wanted to create images, relating to the circus, funfairs, etcetera. I wanted to express that craziness of love where you don’t know where you are with someone. The lyrics and the melody for the chorus came quickly and together. I wanted the album to be called *Fire Horse* as I thought it’s a name that’s dynamic, and feisty, not coffee-table comfortable, but that title didn’t appear in any song. So to make it relevant, I had to re-write a line in ‘Mystery Ride’ to include it. It’s the only place on the album where that lyric could work. It was the right song for it.

**Aldora Britain Records:** Previously, if we travel back to 2020, you released a superb EP entitled *What’s New*. I have also just discovered this one on Bandcamp, but it is making a strong impression already. How do you reflect on this set as a whole now, and is there anything that you would edit or change looking back with the benefit of hindsight?

**Sarah L King:** Ha! Good question. I cringe now when I listen to the EP. Okay I’m proud of it as an achievement but I think and hope I’ve already changed as a singer. My voice has changed. I would now sing phrases differently, be more relaxed. I’m really glad I made it as it put me on a very clear path to making the next one. As musicians we shouldn’t be too judgemental. No one wakes up and is suddenly brilliant. You have to learn your craft and practice and practice, and that means sounding a bit ‘meh’ until you sound good!



**Aldora Britain Records:** As you well know by now, I love that King sound and your approach to making music. That strong vocal jazz sophistication with the soulful emotive underpinning. Superb! How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist and musician currently? I have a feeling it could be quite an eclectic selection!

**Sarah L King:** Thank you again! I think my style is definitely a hybrid of the soulful singing I loved in soul and gospel choirs, mixed with groove based jazz and even disco from the late 70s. I love Stevie Wonder, Bill Withers, Donna Summer, but also Carleen Anderson from the 90s Young Disciples, and so, so many more influences, Deniece Williams, Randy Crawford,

Joni Mitchell. I guess mix that with a heavy dose of classic jazz standards and the modern jazz I was exposed to as a kid, and my soul jazz style emerged.

**Aldora Britain Records:** A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad? I am curious to hear your insights.

**Sarah L King:** I think the music industry has sadly become a corporate, money led, cynical setup that doesn’t put the artists first. It’s a broken business model. The actual creative process is at the bottom of the priority pile. As a gigging musician too the struggle to actually get paid properly when you bring your product to a venue that also has to make a profit, is only too real! Especially when you front a band and like to pay them what they deserve. I’m not blaming the venues. A mixture of Brexit, a few national wars, and a pandemic really put the scuppers on the leisure industry and venues trying to facilitate live music. It’s hard all round.

“I do think there’s also an exciting surge in people wanting to listen to vinyl, wanting to hear a whole album, from beginning to end ... There’s something about a physical product that sounds great.”

But having said that, it’s very inspiring that there are some fantastic musicians out there producing great music and getting heard. Which is why setups like Bandcamp, and individuals such as yourselves, are so positive for musicians. I do think there’s also an exciting surge in people wanting to listen to vinyl, wanting to hear a whole album, from beginning to end, and even CDs. There’s something about a physical product that sounds great and has interesting artwork too that is drawing people back to that quality, and that way of listening, in this age of uncertainty.

## Quickfire Round

**AB Records:** Favourite artist? **Sarah:** Stevie Wonder.

**AB Records:** Favourite album? **Sarah:** *Songs in the Key of Life*.

**AB Records:** Last album you listened to from start to finish? **Sarah:** *Gold* by Cleo Sol.

**AB Records:** First gig as an audience member? **Sarah:** I can’t remember. Probably PiL, Public Image Ltd, Rock City, Nottingham.

**AB Records:** Loudest gig as an audience member? **Sarah:** Haha! Probably PiL, Rock City, Nottingham.

**AB Records:** Style icon? **Sarah:** St. Vincent, Alison Goldfrapp.

**AB Records:** Favourite film? **Sarah:** *West Side Story*, 1961.

**AB Records:** Favourite TV show? **Sarah:** Currently *Slow Horses*.

**AB Records:** Favourite up and coming artist? **Sarah:** My son Noah Lennon.



# The Only One in the World

Prague's superbly talented **Bara Zmekova** is a modern-day singer-songwriter with a truly refreshing and reinvigorating approach. Blending the lines between the worlds of experimental pop, old-school jazz, and synth leaning textures, this Czech artist superbly ignites a spark with the release of her recent *Jediný Na Světě* LP. On this record, Bara takes listeners on a brilliant magical mystery ride, allowing for an unforgettable glimpse into worldly textures, atmospheric layering, and progressive avant-garde undercurrents. It is an exceptional snapshot of her craft. Taking a break from her current musings, Bara sat down for a chat with *Aldora Britain Records* about the process that paved the way for this album and more. We discussed popular original compositions from her back-catalogue, her growth and evolution as an artist over time, current big influences and inspirations, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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**Aldora Britain Records:** Hello Bara, how are you? I am excited to be talking with such a fantastic artist from over in Prague. It is amazing how music can bring us together. Let's start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

**Bara Zmekova:** Hi and thank you for this opportunity. My earliest musical memory is a yellow Petrof piano in our living room and an old black piano, the brand of which I don't remember, at my grandmother's house. I also remember my parents' CDs and LPs in a cupboard, my grandfather's cassettes, and two black home speakers where I'd lie on the floor and listen. Even though no one in my family was a musician, both my parents and grandparents loved music, and

it's been with me since childhood. Then, by chance, my mom met a piano teacher who told her I had great musical talent and that I should be taught by the best teacher so I wouldn't be 'ruined'. That's when I started focusing more on the piano, and it's been a constant companion throughout my life.

**Aldora Britain Records:** And now, let's take a leap forward to the present and your brilliant solo output. Despite being a native English speaker, I am really drawn in by your impressive songwriting and songcraft. How do you approach this part of your process? Are you drawn to specific themes? Perhaps coming from more of a personal or observational perspective?

**Bara Zmekova:** My latest album, and actually the two before it, stem mainly from my personal situation and experience. Honestly, I don't choose the themes for my songs, they just align with whatever life brings. However, not all of them are grand, epic themes. Sometimes they are like diary entries from moments that seemed insignificant but ultimately held a song that opened up new perspectives for me. I approach my songs like guides. Sometimes they help me understand or process what's happened, and other times they predict or open something that's yet to come. It's an interesting relationship. But honestly, I never know where it will evolve next. That said, I have very few songs that were created just for the sake of being songs. But there are a few like that, and I love playing them because they carry a certain lightness, which is also necessary.



“I approach my songs like guides. Sometimes they help me understand or process what’s happened, and other times they predict or open something that’s yet to come. It’s an interesting relationship.”

**Aldora Britain Records:** Earlier this year, you unveiled an exceptional new record in the form of *Jediny Na Svete*. This was also my introduction to your music, so it already holds a special place in my record collection. What are your memories from writing, recording and releasing it, and how would you say you grew and evolved throughout this process?

**Bara Zmekova:** Creating the latest album was different from the previous ones because I had the opportunity to spend several months in an old gothic building that had a beautiful Steinway and Sons grand piano from 1892. It was a dark but beautiful winter and early spring, spent in a room with a stove and a bed just a meter away from the piano. It was a dream come true for me.

During the songwriting process, I reflected a lot on my relationship with life, creativity, and what it means to be an artist. A few years ago, I lost my father to illness, and I worked through a lot of that as well. But it wasn’t just about that. As a creative person, you carry many uncertainties from childhood, and you have to face them, whether you like it or not. It’s important not to give in to them, even though it can be incredibly tough. I spent a lot of time there alone with the piano, confronting all sorts of things. Sometimes a mouse would visit me, and it became my companion. Other times, my partner would come by, but it was an intense period spent with myself and the music. I’m happy that the album came out the way it did, recorded on that very piano. I felt a great sense of freedom and the desire to make the songs just the way I wanted. I let the music flow where it wanted to, and it was a beautiful, though sometimes challenging, experience.



**Aldora Britain Records:** It is a gem of a record from start to finish, but I would now like to pick out two personal favourites. Let’s focus on ‘Jediny Na Svete’ and ‘Prestalo Prset’. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer?

**Bara Zmekova:** I’m smiling right now. The song ‘Jediny Na Svete’ was quite pivotal for me because it was one of the first songs I worked on for the new album in the gothic building, and I really nurtured it. I had carried its chorus with me for many years but was never able to find a bridge that would bring the song from the past to the present. One evening in February, I was sitting in that beautiful old gothic room at the

piano. The winter sun was setting through the window on my left, and on the right, a stunning light display unfolded on a hill full of birch trees. It was as if the entire world turned pastel purple. Suddenly, I was completely captivated, and the whole opening passage of the song came to me, setting the tone for how I wanted the song to feel, which then naturally led to the arrangement. The next day, I read in the news that an aurora borealis had been visible from the Czech Republic, which is incredibly rare, so I believe that was what overwhelmed me. The colours I sing about in the song are most likely from that aurora.

The song ‘Prestalo Prset’, ‘It Stopped Raining’, also came to me in Ustek on the same piano. And this one came easily, no struggles. On the contrary, I was having trouble with my boyfriend. Haha, he’ll probably read this! I decided to take a walk to a nearby hill called Calvary, which offers a view of the entire region and has a chapel

“I’m happy that the album came out the way it did ... I felt a great sense of freedom and the desire to make the songs just the way I wanted. I let the music flow ... and it was a beautiful, though sometimes challenging, experience.”

at the top. It was raining, and as I stood there, I jotted down some thoughts in my notes without any plan to turn them into a song. When it stopped raining, I wrote, ‘It stopped raining, so I’m going home.’ And I went home. I sat at the piano, put the entire text to music, and the song was finished. It’s one of the first songs that got people dancing at our concerts, which is amazing and something I can’t get enough of. I’m used to playing for a sitting audience at the piano, but I’m starting to really enjoy this.

**Aldora Britain Records:** Previously, if we travel back to 2022, you released the sensational *Live at Gong*. This is a fine, fine snapshot of you up on the live stage. What do you aim to bring to a show as an artist, and what can fans expect from their very first Bara Zmekova live show? I hope to be able to attend one of these events someday!

**Bara Zmekova:** I am fortunate to have a band full of truly sensitive musicians who help me create the mood of the songs, and for us, it’s all about the music. It’s beautiful to be free onstage, so there’s always room for improvisation and surprises. But what’s most important to me is to offer listeners something extraordinary through the music, taking them on a journey.

Not everyone wants to think or feel deeply at a concert, and those who don’t may not enjoy our show as much. Listeners often tell me they cried at a concert or that one of my songs or albums means a lot to them. That’s the best feedback because I too have music in my life that has helped me through tough times or allowed me to experience something special. I take that responsibility seriously. Knowing that my music can evoke such emotions in people, I try to handle it with care during concerts, nurturing listeners, not just throwing them into heavy emotions and themes, but also being gentle and comforting. Music can be used as a tool to bring something positive and beautiful into the world. I’ve had concert experiences as a listener where I truly felt the universe come alive through the music. It’s incredible what music can do, and I’m grateful to be part of that.



**Aldora Britain Records:** As you well know by now, I love the Zmekova sound and your approach to making and creating music. Neo-classical, jazz, indie pop, it is all in there and more. How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist currently?

**Bara Zmekova:** This dance between genres might be because I never really understood genres, nor did I study them in depth. I let the songs come in whatever form they arrived and just gave them the sound they asked for. However, I can definitely identify my influences in various places, not just in my early classical piano training or from Czech singer-songwriters, who placed great emphasis on lyrical quality, but also from the international scene, where I pick out what resonates most with

me. Nick Cave, for example, has always been an influence for his ability to convey deep, profound messages in simple ways. Sophie Hunger has also influenced me with her remarkable performance style.

Sometimes, I catch live performances in Prague from artists who inspire me, either musically or in their approach to music and performance, like Hanne Hukkelberg or Ane Brun in the past. During the creation of my new album, Aldous Harding's performance had a big impact on me. At first, I didn’t understand it at all, it even

“Music can be used as a tool to bring something positive and beautiful into the world. I’ve had concert experiences as a listener where I truly felt the universe come alive through the music ... I’m grateful to be part of that.”

made me angry, and I cried, wondering how someone like that could be so successful. It took me a week to process, but then I realised how brilliant it actually was. It’s funny how some things take time to sink in, and how important it is to let negative emotions ripen because they often hold an important message.

**Aldora Britain Records:** A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad? I am curious to hear your insights.

**Bara Zmekova:** Before COVID hit, I lived in a bubble, never imagining things could change so drastically. When all concerts were cancelled in the spring of 2020, I initially felt immense relief, and I was ashamed of that feeling. Later, when I shared this with others in the arts, I found that nearly everyone felt the same, we were exhausted, overworked, and many of us were burned out. The pandemic forced a sudden stop to everything. It was scary, but in a way, it was also a relief. There was a blank space we had never experienced before. Planes weren’t flying. Time slowed down. I later wrote a song, ‘Mesto’, ‘City’, and created a video clip about it.

But that initial relief quickly faded. The break became too long, and the financial crisis hit the cultural sector hard. Because of COVID, I couldn’t perform at WOMEX 2020, where we had been selected by a special jury, nor did the Andel Awards ceremony take place, essentially the Czech Grammy Awards, where I had two nominations for my previous album *Lunaves*. It felt like my career came to a halt and even went ten years backward. But I saw a certain strength in this, it brought me back to the essence of music. Art is not just about playing big concerts with a band, it’s about standing alone in front of a few people and playing. I noticed that larger bands were suddenly struggling much more.



“We were exhausted, overworked, and many of us were burned out. The pandemic forced a sudden stop to everything. It was scary, but in a way, it was also a relief.”

To maintain my mental health, I started a concept on Instagram called ‘10to10’, every day at exactly 9:50 p.m. I’d do a ten-minute live stream, playing the piano and singing. Sometimes I had no idea what I’d play and would improvise. Other times, I learned a new song that day. It became my connection to the world. Even though I didn’t manage to record every session, I ended up with nine hours of pure music, which I later uploaded to YouTube as a memory.

As for the music industry, it feels like it’s constantly changing, even without global events like these. I’m still trying to navigate it, but in the end, I have to let things unfold at their own pace because I can’t keep track of all the changes. I try to trust that the music will find its own way.

## Quickfire Round

**AB Records:** Favourite artist? **Bara:** Sophie Hunger. **AB Records:** Favourite album? **Bara:** *How Is It That I Should Look at the Stars* by The Weather Station from Canada. **AB Records:** Last album you listened to from start to finish? **Bara:** *Wild God* from Nick Cave and the Bad Seeds.

**AB Records:** First gig as an audience member? **Bara:** Jethro Tull when I was eleven years old. **AB Records:** Loudest gig as an audience member? **Bara:** I don’t remember, I usually have to leave when it is too loud for me. **AB Records:** Style icon? **Bara:** My friend called Never Sol.

**AB Records:** Favourite film? **Bara:** *Contact*. **AB Records:** Favourite TV show? **Bara:** I don’t have a TV. My guilty pleasure is watching series on the streaming platforms. Last one was *The Marvelous Mrs. Maisel*. **AB Records:** Favourite up and coming artist? **Bara:** Daniel Herskedal.



# Rip It Up

Jet with Tempest at Rock City, Nottingham, Thursday 10<sup>th</sup> October 2024.

(Jet's first featured photograph by Jason Sheldon. Jet's second featured photograph uncredited.)

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**Jet** were undoubtedly and unquestionably the hardest and heaviest hitting export from the mid-noughties indie rock boom. Their brand of grizzly garage rock perfection, primal punk energy, and raw guitar drenched abandon was a sound to behold. And the good news is, they are back! More so, they are preparing for the release of their first studio album in over fifteen years, slated for a date in 2025. However, the first order of business is a celebration of their modern-era classic, the twentieth anniversary of their seminal debut LP, *Get Born*. The festivities have already begun in their Australian homeland, as well as Italy, but over the last week or so, Jet brought this rock and roll carnival into towns up and down the UK. Tonight's stop, the UK's favourite Rock City, the historic home of outlaws, Nottingham.

**Tempest** are up first, a nomadic band originally from Noosa in Australia. Their approach and style differ from the headliners dramatically. Whilst both groups tap into that original rock and roll spirit, Tempest explore technicolour, neo-psychedelic spaces, also venturing off into the realms of laidback lounge pop and art rock bliss. It is expansive, ethereal, ambient, atmospheric, but it can pack a punch too. That is certainly the case for the sprawling opus and set opener, 'Sunset at Maria's', a true statement of intent, a gutsy move from a support band, a track that evolves out of an extended instrumental intro. The high points then come through new album tracks, specifically 'Sad Eyes' and 'Long Way Down', as well as the upcoming third single and set closer, all taken from the group's upcoming November release, *Forbidden Fruit*. A record that is surely now etched into the diary up in Nottingham.

Following a brief break, that felt like an eternity wait, Jet took to the stage, opening with a full-frontal assault on the senses, a quickfire blast of crunching, fuzzed-up, ferocious rock and roll from their brief but brilliant back-catalogue. 'Put Your Money Where Your Mouth Is', 'She's a Genius', 'Black Hearts (On Fire)', 'Hurry Hurry'. There is no let-up, no coming up for air, this is what tonight is all about after all. These Australian musical compatriots are not holding back, there are Townshend windmills, drum riser leaps, soloing on top of front-of-stage monitors, a back-to-basics and in-your-face rock and roll show, no gimmicks, no prefabricated stunts, in-the-moment drive and glorious intent. This all comes in the opening four songs! A quartet that deliberately and surprisingly avoids *Get Born* altogether.

The reason becomes clear just a moment later, when Nic Cester steps up to mic, putting an emphasis on tonight's meaning and purpose, a salute to an album that means the world to each of the five musicians onstage, and each of the onlooking crowd too. Next up, ladies and gentlemen, is *Get Born* track-for-track in its entirety. And just like that, the bullet-speed 'Last Chance' erupts, a whirlwind sonic hurricane that comes to a close in under two minutes, only to immediately give way to that familiar shaking and shimmering tambourine, that thundering bassline, those fierce and anthemic dual guitars. Not a word comes out of the band though, and yet, the whole venue is in unison, loudly and brashly, 'one-two-three, take my hand and come with me,

“Well, I’ve been thinking about the future, too young to pretend, it’s such a waste to always look behind you, you should be looking straight ahead, yeah, I’m going to have to move on, before we meet again.”

because you look so fine, and I really wanna make you mine.’ In fact, not a sung word comes out of Nic Cester until the pre-chorus breakdown, ‘Big black boots, long brown hair, she’s so sweet with her get back stare.’ This is the power and unifying catharsis of this track, a generational anthem, and each of Jet very much knows this, ‘Are You Gonna Be My Girl’.

There is an unwavering intent behind the band’s most garage rock moments, but there are also moments throughout the set when this very catharsis turns into poignant, reflective, and utterly captivating. This fantastic juxtaposition is one of the many beauties of Jet. One such moment came shortly after *Get Born*’s aforementioned centrepiece. ‘Look What You’ve Done’ is a blue-eyed soul lament, a soaring eagle of track. Despite Nic’s pre-song confession that he may need help with these slower numbers, due to a ‘big pie’ for lunch, regards of Nottingham’s favourite medieval haunt, Ye Olde Trip to Jerusalem, where many ‘Knights of the Round Table’ have undoubtedly sat. Further soulful moments come in ‘Move On’, ‘Radio Song’, and ‘Timothy’. The former transporting the romanticism of Flinders Steet and transposing it to Nottingham Station, such is the relatability and universality of the track, complete with bass player Mark Wilson bringing out an emphatic, wailing blues harmonica. The latter couplet allowing Cameron Muncey to take the mic for some lead offerings, evidence that Jet have more than one worldclass singer in tow.



“And if the moon had to run away, and all the stars didn’t want to play, don’t waste the sun on a rainy day, the wind will soon blow it all away ... I will shine on, for everyone, I will shine on, for everyone.”

Jet’s main and indisputable strength, however, is their glam, loud, raucous, wild rock and roll, and these moments are endless. The record spinning nostalgia of ‘Rollover DJ’, the ‘Get What You Need’ call-and-response thumper, the payday elation and twanging and crunching escalation of ‘Get Me Outta Here’, the shuffler to mosh pit revelry of ‘Take It or Leave It’. The list is honestly endless, each providing a high watermark of pure energy and vitality. ‘Come Around Again’ then slows proceedings down once more, a well-timed and beautiful placement, and ‘Lazy Gun’s pounding and wah-wah sensibilities are bliss. The strutting and stamping ‘Cold Hard Bitch’ rivals ‘Are You Gonna Be My Girl,’ and perhaps could have been Jet’s second moment of world domination, if not for the expletive! This offering brings the band together, their tightknit musicianship and camaraderie pouring out, and Nic’s howling, wailing, soulful banshee screaming truly taking centre stage, like a James Brown resurrection in the form of a white Australian rock and roller, something that just doesn’t happen in modern music.

With the final moments of ‘Timothy’ rounding out *Get Born’s* classic grooves, a solo acoustic encore of ‘Shine On’ becomes the tear-jerking moment, a heart-rending plead to the world, a poetic tunesmith’s ode for better times and love. ‘Seventeen’ and ‘Rip It Up’ then allowed for Jet’s electrifying foundation to close the night, a bold and rocking final statement, relentless and true to the hard rocking Aussie idiom. From Nic’s frontman prowess and gloriously growling vocal centre, to Cameron Muncey’s Flying V crunch and fuzz and understated brilliance, to Mark Wilson’s tall and jet-black vampiric bass foundation, to the iconic and much-loved time-keeping tup-thumping, this is a true-to-form and astounding set. More so, it provides hope for a future with Jet back in it, as new track ‘Hurry Hurry’ testifies.



“One-two-three, take my hand and come with me, because you look so fine, and I really want to make you mine ... Four-five-six, come on and get your kicks, now you don’t need money, when you look like that, do you honey?”

But the final word has to go to *Get Born*. Albums are revelatory moments for their listeners, moments that are cherished forever and that we carry through life. Records can come and go. Some can fade away, become dated, or even become locked away in the passages of time. But *Get Born* has endured two decades in the doom and gloom of the contemporary world, and throughout that time, as Jet at Rock City have proven, it has taken on a life of its own. It is an LP that is cherished by many, for reasons of nostalgia and for reasons of the moment. It is a collection of songs that gather together music fans young and old, bridging that generational gap with a seamless ease. It is alternative, garage, hard, heavy, indie, it is rock and roll. And for that, thank you, Nic and Chris Cester, Cameron Muncey, and Mark Wilson. It does not go unnoticed, as your time away has undoubtedly proven. The world is a better place with Jet. Hurry, hurry, 2025, those vinyl grooves are coming closer every day.

## Tempest Setlist

Sunset at Maria’s Pt. I / Sunset at Maria’s Pt. II / Sad Eyes / Must Be a Dream / Darkness (Into the Light) / Long Way Down / Mushroom Cloud / Tidal Wave / Prisoner of Desire / Waste It with You

## Jet Setlist

Put Your Money Where Your Mouth Is / She’s a Genius / Black Hearts (On Fire) / Hurry Hurry / Last Chance / Are You Gonna Be My Girl / Rollover DJ / Look What You’ve Done / Get What You Need / Move On / Radio Song / Get Me Outta Here / Cold Hard Bitch / Come Around Again / Take It or Leave It / Lazy Gun / Timothy [ENCORE] Shine On / Seventeen / Rip It Up



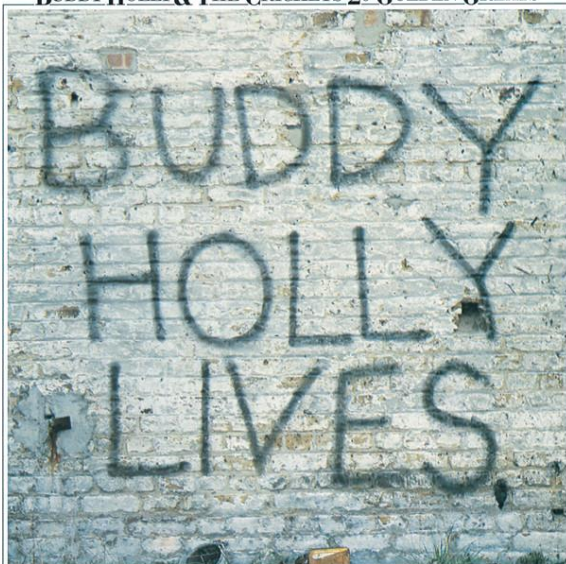


# Oh, Sacred Heart of Mine

Tiffanie George and Sean Bradley are sensational troubadours who have a natural leaning towards the timeless troubadour tradition. Coming together as **The Dandelion Few**, these contemporary tunesmiths introduce their unique and individual take on the realms of folk and roots music. At heart, their style has a fierce DIY core and has been aptly described as poetic, pensive, beautiful, and intimate. This sound of intrigue has best been captured on The Dandelion Few's six-track EP, the fantastically titled *Ovv Vrese and Suond*, recently released in September of this year. As the buzz surrounding this outing continues to grow, Tiffanie and Sean sat down for a chat with *Aldora Britain Records* about each of their musical journeys to date. We discussed the lasting impact of the COVID pandemic, formative creative and artistic memories, the beginnings and early days of The Dandelion Few, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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BUDDY HOLLY & THE CRICKETS 20 GOLDEN GREATS



**Aldora Britain Records:** Hello Sean and Tiffanie, how are you? I am excited to be talking with such fantastic artists from over in Canada. It is amazing how music can bring us together. Let's start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

**Sean Bradley:** Very true, it's kind of like that whole music being the international language and all that. It crosses borders and oceans unbeknownst to ourselves, and after we've made it and it's out in the world, it's not ours anymore. I love that.

Some of my very first memories were music related. The first musical medium I understood was vinyl. I had my parents' entire collection to dive into, and at the time it felt endless

and I was the richest child in the world. Children have no taste filter, they like what they like without fear of social prejudice. For as long as I can remember I had been drawn to three records, *Jim Croce Greatest Hits*, some random version of *The Best of David Bowie*, and the iconic compilation *Buddy Holly Lives*. Those album covers, I'd stare at religiously, soaking up images and melodies about Mickey Mouse and Mars, stories of rambling with nothing in your possession but the name you and your father share, or falling completely in love with the sound that a jangly Strat can make without even being aware of just how cool they looked. I never had a choice or made a decision to be a musician or to write songs or not, I think I just always was, waiting to first start eventually.

**Tiffanie George:** Hello! Thanks so much for reaching out to us. Right from the get go, I was always singing, whenever I could, wherever I could. My earliest memory is from around age four or so, singing out to the moon and the stars from the ladder of the top bunk in the room I shared with my sister. Coming from a non-musical family, a lot of my first introductions to music would've been what was on the radio at the time, Jewel, the 'Grease Megamix', The Cardigans, mixed in with some classic rock like Bob Dylan and John Cougar Mellencamp. Then there was also folk music, Newfoundland and Irish folk music that permeated lots of family gatherings on my mom's side.

“It's kind of like that whole music being the international language and all that. It crosses borders and oceans unbeknownst to ourselves, and after we've made it and it's out in the world, it's not ours anymore. I love that.”

When I was about seven or so my dad remarried, bringing Penny, my other mom, and her vast collection of CDs which I scoured. This brought me to Patsy Cline, which incidentally was the first CD I can recall physically putting into a CD player, Alison Krauss, compilations of pop rock, Celine Dion. I was hooked from a very young age, and being a voracious reader, I was drawn in particular to lyricism. It may sound cliché, but I have always felt that I would be a musician for as long as I can remember. And I was persistent with it. My parents were well aware of this desire and as soon as they were able to, they enrolled me in singing lessons at age ten. I took lessons from then on until I graduated from my Bachelor of Music degree.



**Aldora Britain Records:** And now, let's take a leap forward to your collaborative project out of St. John's. The early days and beginnings of The Dandelion Few must have been an invigorating time. How did it come to be? How did you first meet each other and what was the initial spark that brought you together on a creative and musical level?

**Tiffanie George:** In 2015, I moved to Ireland to work and live for two years. This was something I felt I needed for my own personal growth as an artist, feeling somewhat lost at the time. This move led me to Dundalk, where Sean had been living for the past while, along with a plethora of artists of various distinctions. It truly was an invigorating time, feeling the freedom to be who I wanted to be and not to be pigeonholed by any past. There's so much that I could say about that period of time but it surely would be beyond the scope of this interview. Long story short, I met Sean through mutual friends at a pub where he and a few other folks had a weekly musical residency. Through the jigs and the reels of it, I end up playing with the group, Crooked Canyon, and myself and Sean start out as The Dandelion Few.

What brought us together was an insatiable love of music and lyricism. Through our conversations together we learned of our shared love of Cohen, Jim Croce, and poetry in general. Sean introduced me to James Yorkston and I told him about this yearly challenge that a lot of Newfoundland and Labrador musicians participate in each year, called 'Record Per Month' or 'RPM'. The original goal, since changed, was to write ten songs or thirty minutes of music in the month of February. That's how our first record, *Diggin' Towards the Sea*, was born.

**Aldora Britain Records:** When I listen to the band, I am definitely drawn in by your unique and impressive songwriting and songcraft. How do you approach this part of your creative process? Are you drawn to specific themes or topics? Perhaps coming from a personal, observational, or even fictional perspective or point of view?

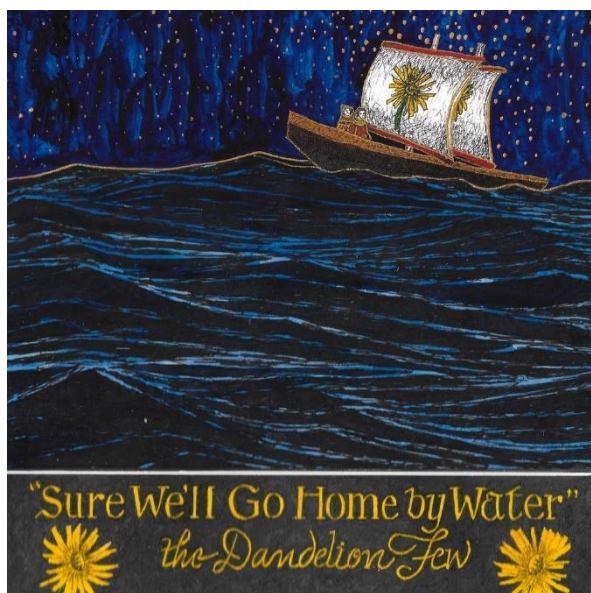
**Sean Bradley:** Thank you, that's very kind of you to say. Honestly speaking however, I don't have a clue. I've very seldomly started a song the same way but one commonality as to how I write personally is that I tend to stare into space and daydream for a while. Inspiration can stem from any direction and any time and I think the real challenge is being open to recognising that even the smallest of ideas can grow to oaks from acorns if you're willing to put the work in.

“What brought us together was an insatiable love of music and lyricism. Through our conversations together we learned of our shared love of Cohen, Jim Croce, and poetry in general.”

But, I will say I'm a very lyric forward writer, I can get lost in a jumble of words, phrases and images for hours, and depending on what I've been listening to or who we've been playing with, approach the guitar with what I currently find most interesting. Writing together was both challenging and rewarding at the beginning, Tiffanie and I have such varying approaches to things. Over time we've taken a lot from one another stylistically, I've often been highly introspective and sometimes cryptic with things whereas Tiff is organised and beautifully clinical sometimes in her approach. One thing I will say for sure is I've absolutely no problem in emulating your heroes, just as long as you write with fire and edit with ice.

**Tiffanie George:** Thank you so much for saying so. Let's see. I love ghost stories. I love the strange and the unusual, and I love taking folklore and taking ideas that are rooted in our vernacular and the canon of the Western world, only because this is what I am most familiar with, and rearranging them. I am always listening and I'm continually writing down snippets of conversations, phrases, stories that I find intriguing, words that I like the 'mouthfeel' of, that I reckon would be nice to sing. I carry a notebook on me almost always, and if not I make do with the notes app in my phone. I will often make thought webs of song ideas to get started. I love slant rhymes so I keep lists of those and regularly consult dictionaries and thesauruses alike. Personal, observational, and fictional all come into play to make something that is not necessarily recognisable from its main inspiration, but ends up meaning a great deal to my experiences in life.

**Aldora Britain Records:** Let's get more specific. I would like to pick out two recent favourites, 'Honeybee' and 'Prussian Blue'. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer?



**Tiffanie George:** The word 'honeybee' lived as a note in my phone for several years. I'm not sure if she's even aware of this, but a dear friend of ours, who works at The Ship Pub in St. John's, gave us the steppingstone of the song, as she frequently uses 'honeybee' as a term of endearment. From there Sean and I got to chatting about, well, bees, how they correlate with people, the throng of a Saturday night at a pub, dancing, nectar of the gods, that kind of stuff. Sean had a riff that he felt was nearly a Van Halen inspired thing and our aim then was to create something light. The end result, however, was a song that sounds whimsical but very much has a dark seam throughout.

'Prussian Blue', on the other hand, was Sean's steppingstone. The colour itself was used by the artist Boyd Chubbs, who painted the album art for our second album, *Sure We'll Go Home by Water*. He wanted to pay homage to the use of the colour. This then became entwined with our experiences living on the West Coast of Newfoundland during COVID times, when the live music had dried up in that first summer of the pandemic. Gros Morne, Newfoundland, is a stunning place, nearly unearthly so. That is the well in which we drew a lot of the vivid imagery in this song from.

**Aldora Britain Records:** Both of these tracks are taken from an impeccable EP of yours, *Ov Vrese and Suond*. This was also my introduction to your music, so it already holds a special place in my record collection. What

“I am always listening and I'm continually writing down snippets of conversations, phrases, stories that I find intriguing, words that I like the ‘mouthfeel’ of, that I reckon would be nice to sing.”

are your memories from writing, recording and releasing it, and how would you say you grew and evolved as an artist throughout this process?

**Sean Bradley:** Oh man, that's a question for the ages right there. Most of these songs came to be during COVID times, like many songs and records from around the world I suppose. They were born in a damp blue back room in a basement apartment in St. John's. Around that time there was snow creeping up the wall and competing with the outside window. I had been thinking a lot of Dundalk Town in Ireland where we'd met, we'd often entertained the notion of moving back there so this EP was born out of a common theme of both of our differing and shared experiences of life in a town we called home. I had begun to flesh out sketches, ramblings and things, but I had decided distinctly to write a few rather distinct pieces.

One motive for this was that we wanted to explore things creatively. We never had any intention of finding a production format and sticking with it, we had always planned to evolve over time, so we took our time with this record. We opted out of making it a full-length as we felt these songs belonged together, despite the fact that stylistically they're all different. Testing the waters was fun as they evolved drastically from the time pen was first put to paper by a desk in a room, throughout stages across Newfoundland and Ireland, to expanding them with the rest of the band. We put a lot of trust in the musicians who we have with us in The Dandelion Few, we're very particular about who we have onboard and for what project. Skill and musicianship are clearly up there on the list but finding people who we call friends that also bring a true sense of empathy to the songs on an individual level is so rare. We've relied heavily on Pete, Tim, Luke, and Michelle, our producer, to cement the songs into their finished form.



**Aldora Britain Records:** As you well know by now, I love The Dandelion Few sound and your approach to making music. That strong modern indie folk foundation. How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist and musician currently?

**Tiffanie George:** There are a lot of similarities between Ireland and Newfoundland and Labrador in music, language and culture, yet there's just enough differences to make for a distinct finish to our music by way of our lived experiences on either side of the pond. Both of us have a rich love for the written word and an ear for music that on the surface feels solidly in a genre yet borrows from other areas to give the listener a little nudge. For me personally, there's great joy in

creating in this manner. One of my biggest inspirations are the goings on about me, and my unquenchable curiosity. It doesn't take much to be inspired if you're willing to keep an open mind and a beginner's mindset. I am deeply influenced by Connie Converse, whose wordplay and unusual compositions fuel me to keep exploring and experimenting.

**Sean Bradley:** Our styles both individually and as a band are the culmination of a broad spectrum of influences. We've never limited ourselves to hone in one thing and stick to it religiously, we think of ourselves as less of a 'folk' band and more of a 'music' band. There's so many things we're looking to explore within the

“Budgets are tight, time is thin, but this can't be a reason as to why music isn't written and released. A lot of our output tends to have the tears and creases of lyric sheets and ripped up beer mats thrown in there.”

next while, either through our live sets or via recordings. One thing I will say for sure is that we've always maintained a strong DIY stance towards getting things done. An approach that I've latched onto from playing with other artists and bands in small scenes down through the years. Budgets are tight, time is thin, but this can't be a reason as to why music isn't written and released. A lot of our output tends to have the tears and creases of lyric sheets and ripped up beer mats thrown in there, that's the kind of music we're drawn to most. Just so happens, sometimes other people connect with that kind of thing too.

**Aldora Britain Records:** A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad? I am curious to hear your insights.



The Dandelion Few,  
Ovv Vrese & Suond

**Sean Bradley:** Well, that's a question we could write a thesis on for I'm sure. Yes it's been a universally wild ride for everyone in the industry. But the way I think about it is, when has the music industry not been? We can sometimes forget that this industry hasn't been on the Earth for very long. It's ever evolving and adapting to social and economic shifts in our society, what we find crazy now might just be considered a bump in the road fifty years down the line. I'm sure many considered things like the invention of the jukebox to be heresy, and now we have the same mindset towards online streaming.

What I will say though is that the music 'business' is very much still just 'business'. Not wanting to sound jaded here, but from my experience it is an industry that has a near endless list of invented job positions that are considered essential to maintaining the production line, and nine times out of ten the artist is the last to get their fair slice of the pie. If you take economics out of the equation, I don't think the opportunity to create and share has ever been more accessible to anyone. We no longer need to cobble coins together for twelve hours of studio time in order to barely produce three roughly churned out demos. We have the world at our fingertips and artists are constantly finding new ways of sharing and self-promoting in ways that were completely inaccessible even just a few years ago.

My biggest genuine concern though, still, is the perception the general public have towards the 'value' of what artists do. Streaming is convenient, and easy and all that, but it has incited an attitude of music being taken for granted. It's a highly corrosive notion to exceptional artists who struggle to afford to live and create freely. I don't have answers, just my feeling on it all, and if I did, they'd most likely be rendered outdated and redundant within a couple of months with the rate at which things change anyway.

For us as The Dandelion Few, we try not to be affected too much. We're here on our cold, windy island in the Atlantic, occupying our time with word hunting alongside our peers in Newfoundland. When the majority of artists and musicians are self-managed, self-producing, and self-promoting, it's easy to forget the reason we're all here to do what we do, just write the bloody song, mate, and then, do it again!

## Quickfire Round

**AB Records:** Favourite artist? **Sean:** Fucking hell! Leonard Cohen, James Yorkston. Sorry! **Tiffanie:** Tom Waits.

**AB Records:** Favourite album? **Sean:** *Into the Depths of Hell*, Joshua Burnside. **Tiffanie:** *How Sad, How Lonely*, Connie Converse.

**AB Records:** Last album you listened to from start to finish? **Sean:** *Arcana*, the Verdin Brothers. **Tiffanie:** *Tapestry*, Carole King.

**AB Records:** First gig as an audience member? **Sean:** Texas, Olympia Theatre, Dublin, '98. **Tiffanie:** Feist, St. John's, 2007.

**AB Records:** Loudest gig as an audience member? **Sean:** Hands Up Who Wants to Die, Whelan's, Dublin. **Tiffanie:** Monsterbator, Bar None, St. John's.

**AB Records:** Style icon? **Sean:** Darren 'Boobie' Browne. **Tiffanie:** Zooey Deschanel.

**AB Records:** Favourite film? **Sean:** *The Last Black Man in San Francisco*. **Tiffanie:** *Submarine*.

**AB Records:** Favourite TV show? **Sean:** *Father Ted*. **Tiffanie:** *I Survived*.

**AB Records:** Favourite up and coming artist? **Sean:** Elephant, Pizza Pizza Records. **Tiffanie:** Len O'Neill.



# Visita

Brazilian jazz, worldly rhythms, piano poetry, samba undercurrents. All this and more is captured in the eclectic and eccentric musical output of Portugal's fantastic **Luca Argel**. This far-reaching stylistic base has gloriously been captured in 2024 through the *Visita* LP. Across ten enticing compositions, Luca provides a spellbinding snapshot of his sublime songcraft and his fantastic musicianship. The record is unquestionably a shining light from Portugal's underappreciated underground scene. Its linguistic and global reach is no deterrent either, in fact this diversity is an indisputable strength. With *Visita's* buzz continuing to build and grow, Luca sat down for a chat with *Aldora Britain Records* about his creative adventures to date. We discussed a selection of his recorded output so far, popular original compositions from his back-catalogue, his evolution as an artist and musician over time, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

**If you enjoy this content, please consider making a small, magazine-sized donation at the following link: <https://paypal.me/aldorabritainrecords>. Thank you!**



**Aldora Britain Records:** Hello Luca, how are you? I am excited to be talking with such a fantastic artist from over in Portugal. It is amazing how music can bring us together from all around the globe. Let's start off by travelling back in time, and let's go to the very beginning of your creative journey. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

**Luca Argel:** I was crazy about my music teacher in kindergarten, that's my first memory related to music. His name is Hamilton, and he is a songwriter dedicated to music for children. I had a collection of cassette tapes of his songs, which I listened to over and over. Later on, as a teenager, I had a rock band with some friends from school, and that's when I

first played onstage. It was really natural and not hard at all to realise that that was what I wanted to do for a living.

**Aldora Britain Records:** And now, let's take a leap forward to the present day. Despite being a native English speaker, I am especially drawn in by your songwriting and songcraft. How do you approach this part of your creative process? Are you drawn to specific themes or topics? Perhaps coming from a more personal or observational perspective?

**Luca Argel:** There are two paths that are most interesting to me. The first one is narrative. I love stories, and I love to tell and listen to stories through songs. The other one is more political and has to do with the power that songs have to spread messages. In fact, we can put together these paths into one, which is seeing the world from perspectives other than our own. Develop empathy, in other words. To do that, using music, is what drives me to write.

**Aldora Britain Records:** Let's get more specific now. I would like to focus on your most recent song release, 'Anos Doze'. For this track, what is the story behind it, and can you remember the moment it came to be? Did anything in particular inspire it and what does it mean to you as the writer and performer?

“We can put together these paths into one, which is seeing the world from perspectives other than our own. Develop empathy, in other words. To do that, using music, is what drives me to write.”

**Luca Argel:** This song is a comic answer to a song from Chico Buarque called ‘Doze Anos’. Whereas Buarque's song is a nostalgic memory of a childhood spent wandering freely, exploring the streets, playing with friends and making mischief, my song is about another kind of childhood, spent mostly inside an apartment, watching cartoons and playing videogames. I love Buarque's song, but I wished there was one closer to the reality I knew as a child, so I wrote it.

**Aldora Britain Records:** This song is taken from your upcoming album, *Visita*. I cannot wait to listen to this record from start to finish. Not long to wait now! What are your memories from writing and recording this collection of songs, and how would you say you grew and evolved as an artist throughout this process?

**Luca Argel:** *Visita* is an album of memories. It has ten songs, and some of them I wrote over ten years ago. Others are more recent. Some I wrote alone, some are collaborations with friends, it's a blend. Some I had already recorded on my previous albums, some were already recorded by other artists, and just one song had never been recorded before. So, it was very special to go to the studio and try to reinvent all of these songs, give them new looks. It was like visiting old friends.

**Aldora Britain Records:** Previously, if we travel back to 2023, you released an exceptional album called *Sabina*. I have just discovered this one on Bandcamp, but it is making a strong impression already. How do you reflect on this set as a whole now, and is there anything that you would edit or change looking back with the benefit of hindsight?



**Luca Argel:** For sure. As a producer of my own albums, I never consider them really finished. When the time to release approaches, I just let them go. There's one song from *Sabina*, for example, that I would record differently, using a piano. So much so that on this next album, *Visita*, I decided to record it again, in a piano and voice version. It's called 'Lampedusa'.

**Aldora Britain Records:** As you well know by now, I love the Argel sound and your approach to making music. World, Portuguese, Afrobeat, Brazilian, it is all in there and more. How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist currently?

**Luca Argel:** My greatest references are in Portuguese and Brazilian music, from classics like Caetano Veloso, Joao Bosco, Gilberto Gil, Jose Mario Branco, to contemporaries like Meta Meta, Manel Cruz, Rodrigo Amarante, Tim Bernardes. I always start a project aiming for some of these reference artists, and in the process of missing the target I discover my sound.

**Aldora Britain Records:** A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad? I am curious to hear your insights.



“It's like we're more busy fighting against the world we don't want than trying to imagine and build the world we actually want. As an artist I feel compelled to do both, but it's becoming increasingly difficult.”

**Luca:** Socially, I feel like we are always answering emergency calls, running behind time, trying to avoid the worst, resisting the pressure. And not only can it be exhausting, but also not very productive. It's politics, it's climate, it's capitalism. It's like we're more busy fighting against the world we don't want than trying to imagine and build the world we actually want. As an artist I feel compelled to do both, but it's becoming increasingly difficult.

Regarding the music industry, I'm also not very optimistic. The revolution of the internet and the technological advances that democratised the possibility of recording professionally on a very low budget were very positive for music makers. But it seems to me we have hit a wall. Because despite having the means of production of our own music, we lack more and more the means to reach an audience. We can distribute our music easily, but we absolutely depend on the platforms, music and social, to actually deliver our music to our audience. They're the new gatekeepers, just as the majors were some decades ago. It has become more feasible to work as an independent artist since then, but it's extremely hard to take care of each aspect of the chain, from writing to producing to promoting and more. I like being independent, but I don't romanticise the precarious aspects of it.

## Quickfire Round

**AB Records:** Favourite artist? **Luca:** Aldir Blanc. **AB Records:** Favourite album? **Luca:** *Tiro de Misericórdia*, Joao Bosco. **AB Records:** Last album you listened to from start to finish? **Luca:** *Coral* by Ze Manoel.

**AB Records:** First gig as an audience member? **Luca:** Black Bug, a Nirvana cover band, from friends at school.

**AB Records:** Loudest gig as an audience member? **Luca:** Scuru Fitchadu in Lisbon last May. **AB Records:** Style icon? **Luca:** Donald Glover.

**AB Records:** Favourite film? **Luca:** *La Belle Verte*. **AB Records:** Favourite TV show? **Luca:** *Severance*. **AB Records:** Favourite up and coming artist? **Luca:** Ana Frango Elétrico.



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# Rewind...

## [A B Records Issue 219 \(October 2024\)](#)

Featuring the sounds of Ashtyn Barbaree, Alexis Naylor, King Rib, David M Cilluffo, Richard Hawley and John Smith.

## [A B Records Issue 218 \(October 2024\)](#)

Featuring the sounds of Junebug in a Jar, The Donald Anderson Band, Ashtray Navigations, Moonflower, Alkaline Trio, and Lowlives.

## [A B Records Issue 217 \(October 2024\)](#)

Featuring the sounds of Matteo Cappella, Jet, Tempesst, Jessica Wolfbird, Steve Thompson, and Ektor.

## [A B Records Issue 216 \(October 2024\)](#)

Featuring the sounds of Mallory Chipman, Tyler Nail, Oohna Call, Nate Baker, Richard Hawley, and John Smith.

## [A B Records Issue 215 \(October 2024\)](#)

Featuring the sounds of Captain of the Lost Waves, Queer Father, Bob Koch, CRUST, Alkaline Trio, and Lowlives.

## [A B Records Issue 214 \(October 2024\)](#)

Featuring the sounds of Jet, Tempesst, Chicken Diamond, Walker Tex and Wilson Lyons, Andy Hanson, and The Domestics.

## [A B Records Issue 213 \(September 2024\)](#)

Featuring the sounds of Market Garden, Johnny Kowalski, Secret Rivals, Mr. Novembre, Richard Hawley, and John Smith.

## [A B Records Issue 212 \(September 2024\)](#)

Featuring the sounds of Francis Decamps, Florent Simon, Hannah Curteis, Stephe James, Alkaline Trio, and Lowlives.

## [A B Records Issue 211 \(September 2024\)](#)

Featuring the sounds of MarZ, The Evan Williams Project, Jacob Faurholt, The Moonchildren, Richard Hawley, and John Smith.

## [A B Records Issue 210 \(September 2024\)](#)

Featuring the sounds of Einoa, Nick Piunti and the Complicated Men, Rico Friebe, Weathership, Alkaline Trio, and Lowlives.

## [A B Records Issue 209 \(September 2024\)](#)

Featuring the sounds of Dan Wainwright, Chris McEvoy, Wilson Thicket, Paper Wings, Cath Rutten, Eliza Delf and the Wilderness, Richard Hawley, John Smith, The Honey Pot, Palace of Fine Arts, and Christopher Gates.

## [A B Records Issue 208 \(September 2024\)](#)

Featuring the sounds of Sea Swallow, Liv Greene, Katie Sontag, Alkaline Trio, Lowlives, Jarinoe, Kenton Hall and the Necessary Measures, Antoine HLT, Matt Pacheco, Larry Wish, and Hamish Anderson.

## [A B Records Issue 207 \(September 2024\)](#)

Featuring the sounds of Tim Lothar, Ricki Wood, The Royal Blue, Vincent Whyte, Eamon Joseph, Richard Hawley, John Smith, Son of the Velvet Rat, Revolution Rabbit Deluxe, Boxcar, and Sens Sauvage.