



# ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine  
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Pictured artist: The Montvales by Emily Danielle Jones

ABR'S TOP PICKS...

**Knight Avenger, The  
Montvales, and Niskers!**

**Que Bailen Los Demás and Gecko!**

And the Top 10 Most Influential Records of  
the 1990s, as voted for by our featured  
artists!

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*Pictured artist: Wheatus.*



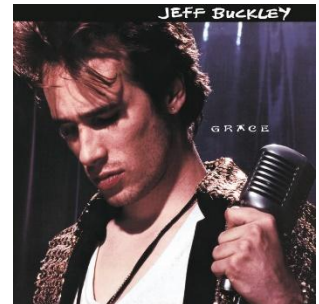
# The Top 10 Most Influential Records of the 1990s as voted for by our featured artists!

Aldora Britain Records has had the immense privilege of talking to thousands of talented artists over the years, from a variety of backgrounds and from every continent on the planet. With each interview, we ask these musicians some of their favourite things in a segment we call the 'Quickfire Round'. And now, we thought it might be fun to present some of these answers in specially curated lists, like this one, 'The Top 10 Most Influential Records of the 1990s'. It is sure to generate conversation, opinion, and maybe even outrage! But here it is, some of the indisputable favourites from the *ABR Community*, enjoy!

1  
Radiohead  
*OK Computer*  
1997



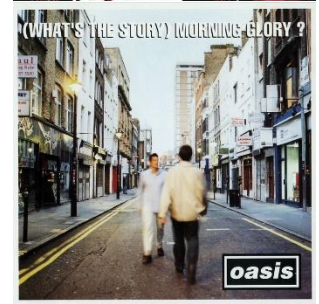
2  
Jeff Buckley  
*Grace*  
1994



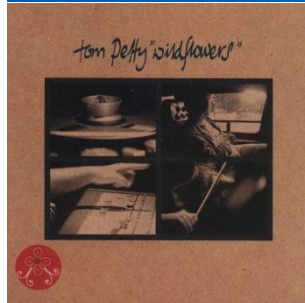
3  
Nirvana  
*Nevermind*  
1991



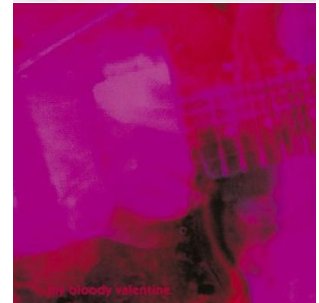
4  
Oasis  
*(What's the Story) Morning Glory?*  
1995



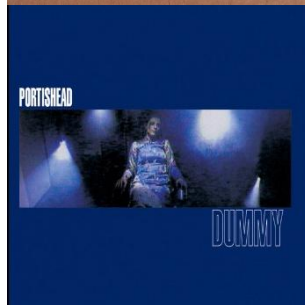
5  
Tom Petty  
*Wildflowers*  
1994



6  
My Bloody Valentine  
*Loveless*  
1991



7  
Portishead  
*Dummy*  
1994



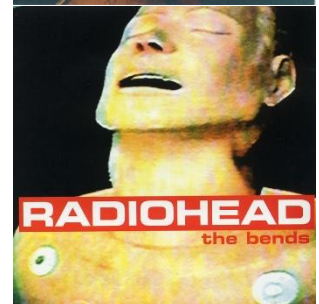
8  
Elliott Smith  
*Either / Or*  
1997



9  
R.E.M.  
*Automatic for the People*  
1992



10  
Radiohead  
*The Bends*  
1995

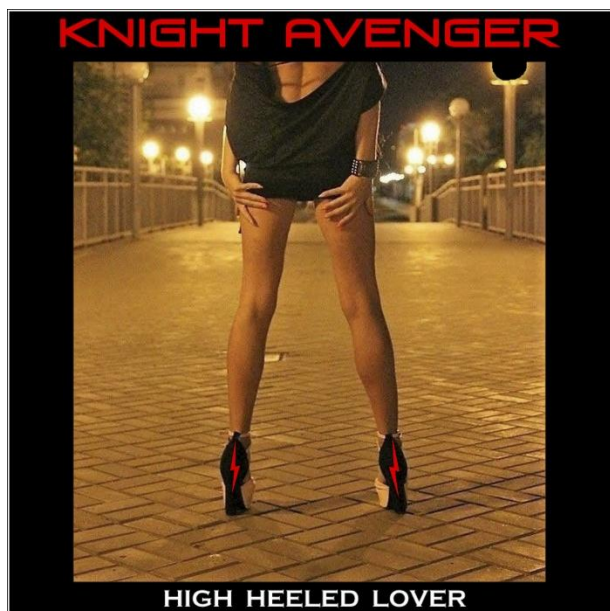


# The Passion

**Knight Avenger** is the creative brainchild of Michael Tait, a musician and songwriter with an everlasting passion for his artform and creativity. This certainly comes across throughout the prolific back-catalogue of Knight Avenger, with fantastic and unforgettable tangents into the worlds of alternative rock, synthpop, classic rock, new wave, and so much more. It is a brilliant melting pot that shapeshifts and evolves with each passing release, tipping the hat to Michael's various influences and inspirations, and also putting an emphasis on his originality as a contemporary artist. And taking a break from these superb musings, Michael sat down for a chat with *Aldora Britain Records* about his artistic adventures so far. We discussed formative creative memories from his adolescence, the beginnings and early days of Knight Avenger, a selection of the project's recorded output to date, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Knight Avenger [HERE](#). Listen to Knight Avenger [HERE](#).

And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).



**Aldora Britain Records:** Hello Michael, how are you? I am excited to be talking with such a fantastic artist. It is amazing how music can bring us together from all around the world. 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?

**Michael Tait:** Greetings my friend! Glad you asked that question, my first dip in music was with a trombone – which I hated by the way – as music ran in my family with my father being into classical music and a band director for the U.S. Army in the 1960s. My father thought he'd get me into classical, but it wasn't for me after hearing the *Destroyer* album from Kiss. I wanted to pursue rock!

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours. The

beginnings of Knight Avenger must have been an exciting, invigorating time. How did it all come to be? What was the initial spark? Is it an outlet for your solo musings or more of a collaborative kind of feel and approach?

**Michael Tait:** Well, it goes back to 2010 when I was living in Shenzhen, China for four years, and during that time I started an online-only band called Knights of Rock, and it was four of us. We would record our parts and send them to each other, but it proved with the difference in time zone to be very difficult to do, so it was abandoned but I kept writing lyrics. INXS was the initial spark! It is just me now. I perform all instruments on my albums.

**Aldora Britain Records:** You are currently preparing for the release of an exciting new record called *High Heeled Lover*. I cannot wait to listen to this one from start to finish. Not long to wait now! What are your memories from writing and recording these songs, and how would you say you grew and evolved as an artist throughout this process?

**Michael Tait:** *High Heeled Lover* was a hard album to write. But I just kept looking at the cover, all my covers are created by me, and I write songs to match the cover. The idea for *High Heeled Lover* goes back to walking the streets at night when I was living in China. First song written for that album was 'High Heeled Lover' and then I had the tone I wanted that album to sound throughout.

**Aldora Britain Records:** I am definitely drawn in by your dynamic and prolific songwriting and songcraft. That initial spark for the pieces. How do you approach this part of your creative process? Are you drawn to

“I grew up on KISS, Bee Gees, ABBA, Judas Priest, but my favourites are INXS and Depeche Mode, so I wanted to blend a little of each within my music and the outcome is Knight Avenger.”

specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective or point of view?

**Michael Tait:** I come up with a title to an album first, then the artwork, and then I write lyrics, that's my process. The main topics are mostly about women. A lot of it is 'fantasy'. Being a libra, I love the body of a woman, so I write towards those topics.

**Aldora Britain Records:** Let's get more specific with this now. I would like to focus on two personal favourites, 'Cave Woman Dance' and 'Electric Woman'. 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 of each?



**Michael Tait:** 'Cave Woman Dance' was the last song to be written on that album, *Stone Age*. How that entire album came to be, was I was watching a documentary on a female fossil they found in Africa and is the oldest female fossil ever found, dating back millions of years ago, and I wondered, did cave women have love as women do now, is it instinct? So, I developed a concept album based on that idea. *Stone Age* tells a story of a cave woman from the first track to the last, and I'm working on the follow up to it called *Back to the Stone Age*.

'Electric Woman', how that came to be, was I was watching the movie *Megan* and thought about an electric woman. Haha! No kidding!

**Aldora Britain Records:** I have been doing some crate-digging over on Bandcamp, leading me back to 2025's self-

titled. This is another brilliant snapshot of the band. Thank you for the music. How do you reflect on this outing as a whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

**Michael Tait:** The self-titled album is my least favourite, but it's actually a mixture of songs written over a long period and just thrown together as an album. If I could go back in time, I would have left certain songs off of it, as those were the 'early' days.

**Aldora Britain Records:** As you well know by now, I love that Knight Avenger sound and your approach to making and creating music. That alternative and experimental rock 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 currently?

**Michael Tait:** The style, a good question! And I'm thrilled you asked that one, with having an open mind to all kinds of genres I wanted to make music that blended elements of each into a specific sound. I grew up on KISS, Bee Gees, ABBA, Judas Priest, but my favourites are INXS and Depeche Mode, so I wanted to blend a little of each within my music and the outcome is Knight Avenger.

**Aldora Britain Records:** A broad question to finish. The last five to ten years have seen the world undergo so much change, both politically and culturally, with wars becoming increasing commonplace and environmental change. And then there's the music industry, with streaming and AI. How would you say these years have impacted you, both personally and artistically?



“I'm totally against AI, but I could see the use of AI being used to find cures for cancer one day, but it's actually scary to think one day *The Terminator* story may in fact come true, so AI should be contained.”

**Michael Tait:** As for politics, I don't write anything containing or pushing the ideas in music towards politics. Streaming has changed how albums are sold, as I'm still trying to figure that out myself. As for AI, I'm totally against AI, but I could see the use of AI being used to find cures for cancer one day, but it's actually scary to think one day *The Terminator* story may in fact come true, so AI should be contained.

## Quickfire Round

**AB Records:** Favourite artist or band? **Michael:** INXS!

**AB Records:** Favourite album? **Michael:** *Hysteria* by Def Leppard.

**AB Records:** First album you bought with your own money? **Michael:** The Cars, *Candy-O*, in 1984.

**AB Records:** Last album you listened to from start to finish? **Michael:** Mine or another band? Haha! Autograph, *That's the Stuff*, and as for mine, *Exotica Robotica* as it was just completed!

**AB Records:** First gig as an audience member? **Michael:** A Flock of Seagulls.

**AB Records:** Loudest gig as an audience member? **Michael:** Kiss.

**AB Records:** Which artist or band have you seen most in concert? **Michael:** Def Leppard, thirteen times.

**AB Records:** Style icon? **Michael:** Michael Hutchence, RIP.

**AB Records:** Favourite film? **Michael:** *Excalibur*.

**AB Records:** Favourite TV show? **Michael:** *Star Trek Enterprise*.

**AB Records:** Favourite up and coming artist or band? **Michael:** Don't have one really, but I do like Foo Fighters.

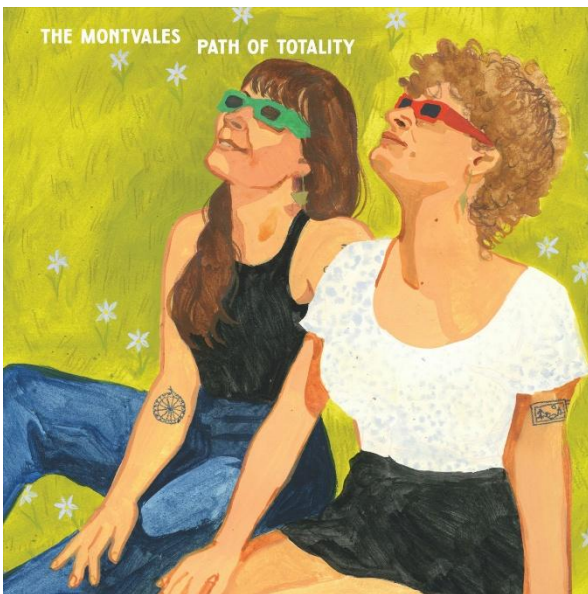


# Loud and Clear

Alternative country twang, a punky mentality, and timeless Americana folk storytelling. These are the building blocks of **The Montvales**, an unstoppable roots music duo out of Tennessee. Their most recent offerings, 'World of Trouble' and 'Loud and Clear', are glorious testimony to this, songs of worldly awareness and personal reflection, speaking to listeners and juxtaposing the modern-day's tumult through the power of music and a certain joy and nostalgic optimism. These songs are both taken from The Montvales' upcoming album, *Path of Totality*, to be released imminently on March 20<sup>th</sup>. And as this date draws ever closer, Sally Buice and Molly Rochelson sat down for a chat with *Aldora Britain Records* about their musical journey together to date. We discussed popular original compositions from their back-catalogue, their growth and evolution as a duo over the years, current big influences and inspirations, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with The Montvales [HERE](#). Listen to The Montvales [HERE](#).

And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).



**Aldora Britain Records:** Hello Sally and Molly, how are you? I am excited to be talking with such a fantastic band from over in Tennessee. It is amazing how music can bring us together from all around the world. 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?

**Sally:** When I was growing up, my mom played classical guitar, both kinds of dulcimer, and later on banjo and fiddle. My dad played guitar and sang around the house, often old country songs. My older brother started writing songs pretty early. Knoxville has a public radio station called WDVX, which hosts free live music every weekday at noon. Touring bands would come through and play short sets to promote their upcoming shows. We would often go and buy CDs and chat at

the merch table, so I had sort of a frame of reference for touring musician life. Years later, Molly and I both ended up back in Knoxville around the same time and felt kind of fated to try taking our music more seriously. It's funny that I don't remember it really being a conscious spoken decision, it just became clear that it was a priority in a new way.

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours out of Knoxville. The beginnings of The Montvales must have been an exciting, invigorating time. How did it all come to be? How did you first meet each other and what was the initial spark that brought you together on this creative, musical level?

**Sally:** We became friends in middle school, though our parents actually knew each other before we were born. We started singing together as teenagers, and it wasn't long before we were writing songs together. I remember hiding away at my house to call Molly and play her a new song that I was working on. We stayed friends and played music whenever we found the time throughout our early twenties. Both of us attempted other careers that seemed more responsible before we decided to start touring around the age of twenty-five.

**Aldora Britain Records:** You are currently preparing for the release of an exciting new album called *Path of Totality*. I cannot wait to listen to this one from start to finish. Not long to wait now! What are your memories from writing and recording these songs, and how would you say you grew and evolved as artists throughout this process?



“We became friends in middle school, though our parents actually knew each other before we were born. We started singing together as teenagers, and it wasn’t long before we were writing songs together.”

**Molly:** This is the second record we’ve made with our friend Mike Eli LoPinto producing, and it was really fun to have laid so much groundwork already with our last project and already be super comfortable working together. I think it let us really jump right in and experiment a little more boldly than last time. *Path of Totality* has a lot of astrological themes running through it, and one of my favourite memories from recording was the very last night in Jesse Wilson’s Rancho Deluxe studio, when we all sat around drinking mezcal and listening to the record and I read everyone’s astrological chart. It was a sweet way to wrap things up.

**Aldora Britain Records:** I am definitely drawn in by the band’s dynamic songwriting and songcraft. How do you approach this part of your creative process? Is it collaborative or more individual? Are you drawn to specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective or point of view?

**Molly:** We often start out writing songs separately and finish them together, but my favourite songs are usually the ones that were true co-writes. On this record, that’s ‘Plains of Ohio’, ‘The Wicked’, and ‘Eastern Bluebird’. Those three are all on different places in the truth-to-fiction spectrum, ‘Plains of Ohio’ is actually based on the book *Stay and Fight* by Madeline Ffitch, but they all tell different stories about being in motion, following your gut along some kind of mythic quest. That ended up being a pretty dominant theme on this record.





“It was really fun to have laid so much groundwork already with our last project and already be super comfortable working together. I think it let us really jump right in and experiment a little more boldly than last time.”

**Aldora Britain Records:** Let’s get more specific with this now. I would like to focus on two recent favourites, ‘World of Trouble’ and ‘Loud and Clear’. 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 of each?

**Molly:** I wrote ‘World of Trouble’ in the middle of a somewhat cursed tour that inadvertently matched part of the path of totality for a total solar eclipse in 2024, hence the name of the record. I was walking along the water in Galveston, Texas, feeling really frustrated and overwhelmed, and it just sort of came out. It was a real gift of a nudge from the universe. And I wrote ‘Loud and Clear’ paying homage to the summer of 2019, when I met my current partner and a whole bunch of us spent way too much time at this sort of legendary Knoxville karaoke bar called Marie’s. A memory I’ll cherish always!



**Aldora Britain Records:** I have been doing some crate-digging over on Bandcamp, leading me back to 2024’s *Born Strangers*. This is another stellar snapshot of the band. Let’s delve deeper into it and its creation process. How do you reflect on this release as a whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

**Molly:** In a lot of ways, *Born Strangers* feels like our actual first record as The Montvales. It was such a magical experience to stretch our wings and feel into a full-band sound for the first time, with Mike’s help. And to be welcomed into the Nashville music world, as kids who grew up in East Tennessee listening to and dreaming about making country music one day. I felt so honoured and starstruck to be there, bringing our scrappy former-busking-band songs to life in this bigger way. Even

though there are ways we’ve gotten more polished since then, I wouldn’t change a thing. It’s an honest document of where we were at the time.

**Aldora Britain Records:** As you well know by now, I love that Montvales sound and your approach to making and creating music. That rootsy, Americana, county, 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 currently?

**Molly:** All of these styles of music were omnipresent in our respective upbringings in Knoxville. I spent a lot of time listening to country radio with my mom, and then Sally found her way into the old-time music world and sort of brought me along. We also listened to a ton of folk-punk music like Defiance, Ohio and Mischief Brew, and 2010s indie artists like Connor Oberst, The Mountain Goats, and Jenny Lewis. And there used to be this incredible band in Knoxville called The Everybodyfields, whom we were obsessed with and who really influenced our style of harmony singing.

These days, we still both can’t get enough of Tyler Childers’ *Snipe Hunter* record that came out in 2025, just gorgeously complex and thoughtful and weird and existential cosmic country songs that are also so catchy and make you want to kick down a door. James McMurtry’s and Alynda Mariposa Segarra (Hurray for the Riff Raff)’s songwriting have also been hugely influential to us in the past few years.

**Aldora Britain Records:** A broad question to finish. The last five to ten years have seen the world undergo so much change, both politically and culturally, with wars becoming increasing commonplace and environmental

“Music is a good outlet for the times when the world is simply too difficult to metabolise. In the uncertainty and anguish of the moment we’re living in, I’m glad to have the chance to bring people together in this way.”

change. And then there’s the music industry, with streaming and AI. How would you say these years have impacted you, both personally and artistically?

**Sally:** Music is a good outlet for the times when the world is simply too difficult to metabolise. In the uncertainty and anguish of the moment we’re living in, I’m glad to have the chance to bring people together in this way. I spent some years working more traditional jobs. I saved money, tried to live inexpensively, and still found that any one health issue would be enough to tank my savings in this current iteration of America. I figured that if there was no safe straight and narrow path anyway, and no time to waste, I might as well go big and do the thing I actually want to do.

## Quickfire Round

**AB Records:** Favourite artist or band? **Sally:** An obvious but nevertheless true answer, John Prine.

**AB Records:** Favourite album? **Molly:** *The Past is Still Alive* by Hurray for the Ruff Raff.

**AB Records:** First album you bought with your own money? **Molly:** *Tiffany* by Tiffany, on tape. **AB Records:** Last album you listened to from start to finish? **Sally:** *Spanish Villager No. 3* by Ondara.

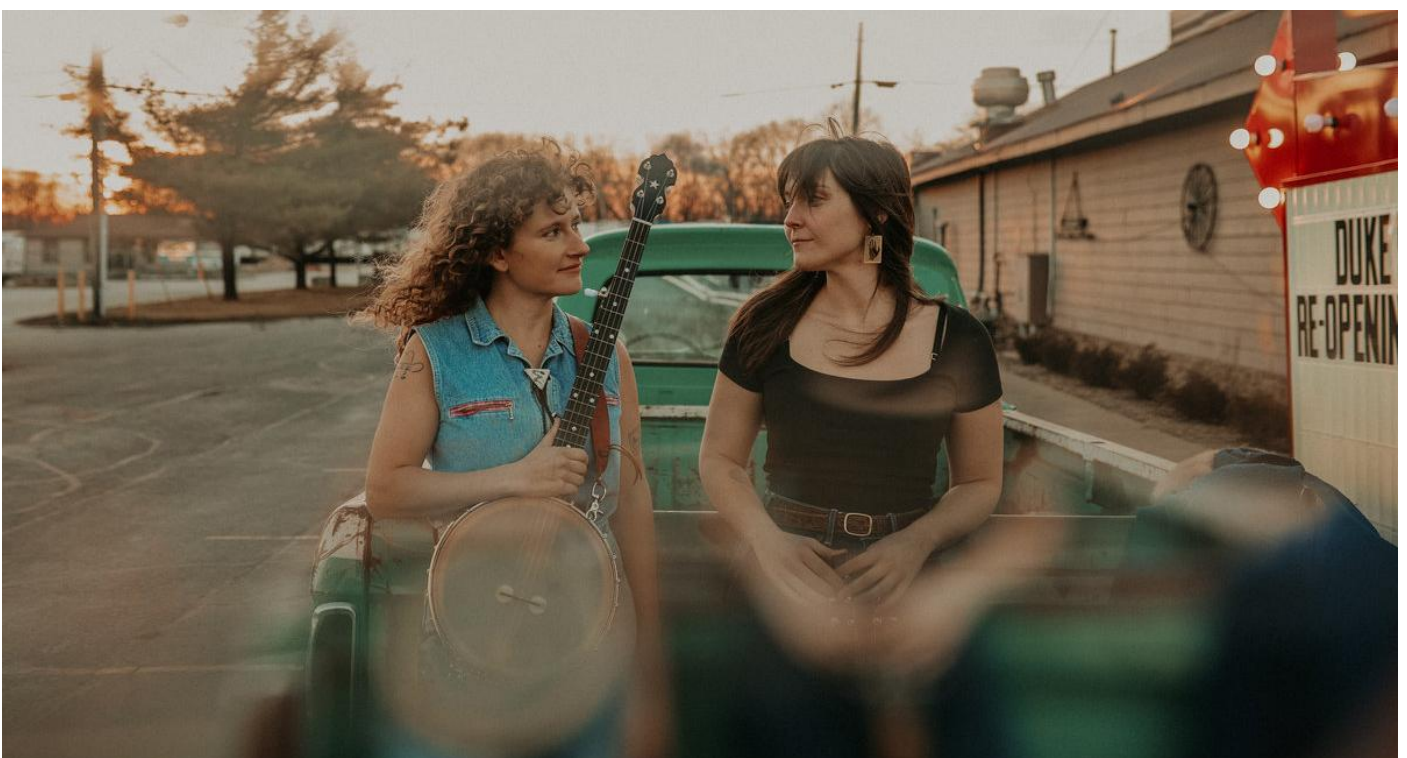
**AB Records:** First gig as an audience member? **Molly:** The Chicks, on their *Top of the World* tour, at Neyland Stadium in Knoxville.

**AB Records:** Loudest gig as an audience member? **Molly:** Maybe Gogol Bordello? Or some Asheville punk band I saw in someone’s house in college.

**AB Records:** Which artist or band have you seen most in concert? **Sally:** Probably The Tillers.

**AB Records:** Favourite film? **Sally:** *Boyhood* by Richard Linklater. **AB Records:** Favourite TV show? **Molly:** *High Maintenance*.

**AB Records:** Favourite up and coming artist or band? **Molly:** Creekbed Carter Hogan.



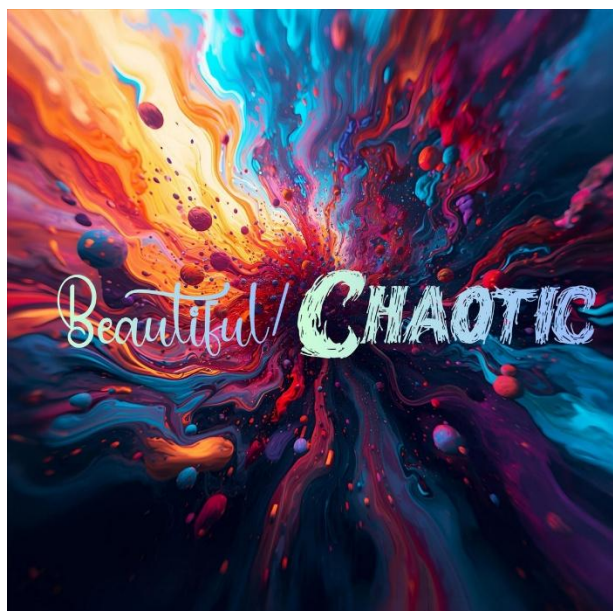


# That Note You Wrote

**Niskers** are a powerhouse project that breathe new life into alternative and hard rock spaces. This is brilliantly evident throughout their latest release, the soaring *Beautiful/Chaotic*. An eleven-track collection, the album snapshots their captivating and hard-hitting songcraft, alongside the musical camaraderie and connectivity between the players. It can be dark and noir, light and uplifting, and every stop in between. And these contrasting yet complementing themes are crucial to the enduring and invigorating appeal of this modern-day rock combo. And as the buzz and excitement surrounding *Beautiful/Chaotic* continues to gradually build, bandmember Mike took a brief respite to chat with *Aldora Britain Records* about his musical journey so far. We discussed the long-lasting impact of the post-COVID era, formative creative memories from his youth, the beginnings and early days of Niskers, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Niskers [HERE](#). Listen to Niskers [HERE](#).

And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).



**Aldora Britain Records:** Hello Mike, how are you? I am excited to be talking with such a fantastic band from over in Alberta. 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?

**Mike:** When I was young, I remember going to Chris De Burgh and John Cougar Mellencamp concerts. I didn't really come to figure out that I wanted to pursue music and writing until I discovered *Siamese Dream* by The Smashing Pumpkins. It was when I realised that there were no rules to creativity, and that if you wanted to do it, you could. And thus, I got a guitar for Christmas when I was fifteen and here we are.

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours out of Edmonton. The beginnings of Niskers must have been an exciting, invigorating time. How did it all come to be? How did you first meet each other and what was the initial spark that brought you together on this creative, musical level?

**Mike:** I had reached the end of a relationship and started writing a lot of music and was looking online to meet someone at Plenty of Fish. Nicole messaged because she liked my picture and I got her number and we started speaking as I had instrumentals with no voice. We met in person soon after that and started work on our first project, a band called Lythotripsy. One can say a lot of the material from this timeframe was quite therapeutic overall. Some angry, some sad, but we've been engaged in projects ever since. Niskers is a project that stemmed from the creation of Tom Honks Productions and the large amount of writing that followed, which was a process of growth and discovery, both spiritually and emotionally. It also served as a wonderful crash course to learn how to engineer, mix, and master music.

**Aldora Britain Records:** You are fresh from the release of a superb new record called *Beautiful/Chaotic*. 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?

**Mike:** For myself, it involved a fairly decent amount of solitude and isolation as I was learning how to use the tools. Also learning how to craft songs that every part in them made sense, as opposed to throwing the kitchen

“I was learning how to use the tools ... It went from a process of needing other people around to help me finish the projects, to more a desire to have people around to share the creative energy with.”

sink at them and hoping that it would be able to compensate for the lack of confidence in the material. It went from a process of needing other people around to help me finish the projects, to more a desire to have people around to share the creative energy with. Further to the growth I mentioned earlier.

**Aldora Britain Records:** I am definitely drawn in by your dynamic songwriting and songcraft. How do you approach this part of your creative process? Is it collaborative or more individual? Are you drawn to specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective or point of view?

**Mike:** A lot of the songs start with myself creating a fairly elaborate sketch of the song, recording guitars, bass, drums, and sometimes some key parts, and then sharing it with Nicole. At that point, she will add piano or different keys, and more often than not we will sit down together and write some lyrics. Most of the songs are lyrically done by both of us with some exceptions. So, from my end, it starts as a very individual process and then I bring that effort to Nicole, and she provides the voice and the glue that makes it all work.

Thematically, it is a lot about spiritual growth in what seems like an increasingly isolated world. As a matter of interest, I have a side project called Dystopia Radio which explores those themes more and is about to release its second album on March 1<sup>st</sup>. Most of the songs are autobiographical in thought or theme with the exception of ‘My Only One’ and ‘Candy Ma’am’, which are both characters we’ve created from our past project The Stanky Janks. The band faded but the characters and ideas survived.

**Aldora Britain Records:** I would like to get more specific with this now and focus on two personal favourites, ‘Weapon of Choice’ and ‘The California Dream is Already Taken’. 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 of each?

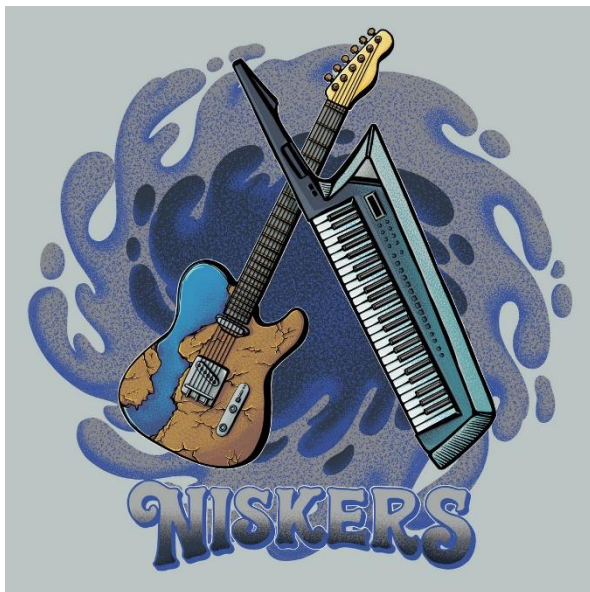




“Most of the songs are lyrically done by both of us with some exceptions. So, from my end, it starts as a very individual process and then I bring that effort to Nicole, and she provides the voice and the glue that makes it all work.”

**Mike:** ‘Weapon of Choice’ was a project I spent a day creating when I was off work around Christmas in 2024. I had a chord progression that reminded me very much of Oasis, and as it progressed it ended up becoming a harder rock song, which is how my playing trends overall. I wanted a song that opened with a guitar solo and just moved quickly and relentlessly from there. When Nicole came to add her parts, she came up with that wonderful piano bridge that ended up offering a great sense of relief and the wonderful ‘the lie takes us to nowhere’ refrain. Again, the glue. Lyrically, it’s based very much on Jungian psychology and the dark night of the soul as I was in the midst of quite a difficult discovery process at that moment. Neil was instrumental in getting the intensity down with his vocals. He is another longtime collaborator and plays bass with us when we perform live.

‘The California Dream is Already Taken’ is thematically about the loss that we’ve already suffered to our dreams and what we’ve been promised but without knowing or noticing that it has in fact been taken away from us. The fun thing about the music is it is a drum loop that was created when my buddy and drummer from Lythortripsy came over and played some random drums. We found a loop that was excellent and he played guitar with an e-bow, and I dropped the bassline, and honestly none of that changed from that jam. Nicole added keys and those amazing vocal lines.



**Aldora Britain Records:** When I listen to the record, I definitely get the impression that you would put on an unforgettable live show. I am picturing an electrifying alternative rock spectacle, for sure. Is this something that you do? If so, what do you aim to bring to the stage as a band, and what can a fan expect from their very first Niskers live experience?

**Mike:** First off, we are loud. I like my guitar to attack the audience, and I think from my end I’m rather relentless with that. That said, our drummer Tom is quite intense, and he drives all of our intensity, so we end up putting on a very high energy show. Myself, I push to keep it as much to originals as possible and we don’t use any backing tracks or anything pre-recorded, so whatever we play live is going to be created in that moment. Nicole and Neil harmonise extremely well also

as they are both technically gifted singers, and in our last show Nicole’s friend Naomi joined us and they all sounded great together. The secret song after ‘Good Orderly Direction’ is a very good example of the harmonies they pull off. It’s all quite magical.

**Aldora Britain Records:** As you well know by now, I love that Niskers sound and your approach to making and creating music. That hard-hitting modern-day rock 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 currently?

**Mike:** My writing seems to be a pastiche of The Smashing Pumpkins, Tool, Soundgarden and Chris Cornell, and a lot of influence from The Edge of U2. There’s more, but I’d say that’s where a predominant amount of the influence lies. I find that all of these bands, and Chris Cornell specifically, had no limits to what they can try and do. Time signatures, tuning, acoustic, electric, sonically piercing or more sedate, the songs can be anything and everything and that’s what I appreciate about these influences. And I love a thick power chord, and to quote Dire Straits, to ‘make it cry or sing’.

“I’ve taken strides to work toward an understanding that we are all one energy expressing itself in different ways. Even though I don’t agree with a lot of what I see ... that doesn’t mean that we aren’t all brothers and sisters coping with the absurdity of existence.”



**Aldora Britain Records:** A broad question to finish. The last five to ten years have seen the world undergo so much change, both politically and culturally, with wars becoming increasing commonplace and environmental change. And then there’s the music industry, with streaming and AI. How would you say these years have impacted you, both personally and artistically?

**Mike:** I’ve taken strides to work toward an understanding that we are all one energy expressing itself in different ways. Even though I don’t agree with a lot of what I see and hear that doesn’t mean that we aren’t all brothers and sisters coping with the absurdity of existence. I don’t always interact with it, but I sympathise and cope in my own ways. Which has been finding a balance of peace and solitude in my life and trying to put good out into the universe through creation. All you can

hope and wish for is that people are able to attain such a state. As for AI, I hope it doesn’t dissuade artists from creating because I believe that creation is important and that having positive outlets to express yourself can keep you sane in the madness. And hopefully with Tom Honks Productions, at some point, I am able to help people bring their ideas to life.

## Quickfire Round

**Aldora Britain Records:** Favourite artist or band? **Mike:** Chris Cornell.

**Aldora Britain Records:** Favourite album? **Mike:** *Siamese Dream*.

**Aldora Britain Records:** First album you bought with your own money? **Mike:** I honestly can’t remember.

**Aldora Britain Records:** Last album you listened to from start to finish? **Mike:** The National, *First Two Pages of Frankenstein*.

**Aldora Britain Records:** First gig as an audience member? **Mike:** Either Chris De Burgh or John Cougar, mid-80s.

**Aldora Britain Records:** Loudest gig as an audience member? **Mike:** Rise Against

**Aldora Britain Records:** Which artist or band have you seen most in concert? **Mike:** Smashing Pumpkins, four times. Chris Cornell, three, including at amazing acoustic show and a small theatre in town.

**Aldora Britain Records:** Style icon? **Mike:** I’ve never been accused of having style. Just jeans and a shirt most of the time. Casual is comfy.

**Aldora Britain Records:** Favourite film? **Mike:** *Ghostbusters*, 1984.

**Aldora Britain Records:** Favourite TV show? **Mike:** Can’t say I currently have one but was a huge fan of the original *Buffy the Vampire Slayer* run at the turn of the century.

**Aldora Britain Records:** Favourite up and coming artist or band? **Mike:** Yungblud. Very much enjoyed his last CD.



# A Year in Review

## with **Que Bailen Los Demás** and **Gecko!**

For this issue of the e-zine, *Aldora Britain Records* is immensely proud to bring together the contrasting yet complementing talents of **Que Bailen Los Demás** and **Gecko**.

Out of the continental climes of Spain, Que Bailen Los Demás are a project that lay their sonic foundation in the realms of experimental and alternative musings. There are dreamy soundscapes, an indie rock mentality, and subtle electro underpinnings throughout. Each new outing evolves further, daring to expand an undeniably roaming and questing approach to songcraft and composition. 2020's *Flip* is the project's essential pick to date.

Meanwhile, over in South London, Gecko is an emerging singer-songwriter with a fantastic storytelling spirit at the core of his work. With an acoustic-leaning indie folk and alternative folk basis, he has unleashed several captivating records of reflection and observation. These offerings have a relatable and warm undercurrent, as if these songs are performed around the intimacy of a campfire or at a house concert. 2025's *The Big Picture* is a glistening gem from the independent underground.

Today, each artist reflects back on their listening habits over the last year, a year that has been brimming with unforgettable creative moments.

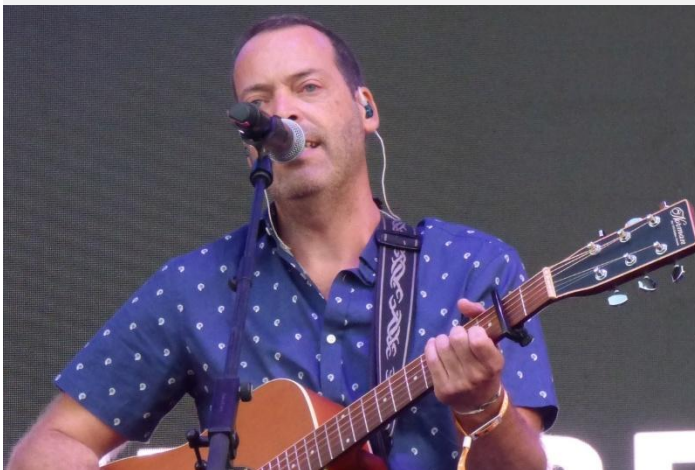
**Listen to Que Bailen Los Demás [HERE](#). Listen to Gecko [HERE](#).**

**And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).**

**Aldora Britain Records:** What is the best thing you have heard musically in the last year?

**Alberto (Que Bailen Los Demás):** I think the best thing I have heard last year is an old song from **Neil Young** called 'Four Strong Winds'. I like a lot of Neil Young, but I do not know all of his discography. So, sometimes, I choose a record randomly and listen to it. And last year I listened for the first time that song called 'Four Strong Winds', which is not originally from him, but from a Canadian songwriter, and I fell in love with this simple and plain tune, but quite emotional for me.

**Gecko:** I was absolutely blown away by **Sansha's** record, *Songs About Boys Lol* [[click HERE](#)]. Sansha manages to balance humour and sadness in such a captivating way. It's a more stripped back record than her previous work, predominantly piano, voice, and strings. But they are intricately arranged, and it's a compact and focussed project that kept me coming back for more.



All views, comments and opinions expressed within are those of the artists and organisations represented. Aldora Britain Records does not necessarily endorse all of these viewpoints.

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