



# ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine  
Issue 465, Tuesday 18th November 2025  
“Tomorrow’s Music Today”

## ABR’S TOP PICKS...

Gloria Roubal, Jacob LaRose,  
and Vine Street Shuffle!

Live Spotlight: ELECTRIC SIX with  
Enjoyable Listens at O2 Academy 2,  
Leicester, England!

Also... The Top 10 Most Influential Records  
of 1973 as voted for by our featured artists!

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(Pictured artist: Vine Street Shuffle)

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Electric Six photo credit: uncredited.



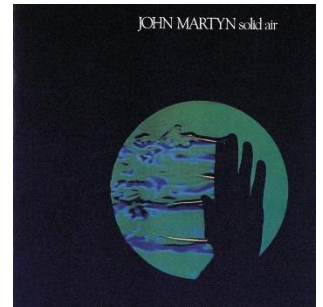
# The Top 10 Most Influential Records of 1973 as voted for by our featured artists!

*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'. In 2025, 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 1973'. 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!

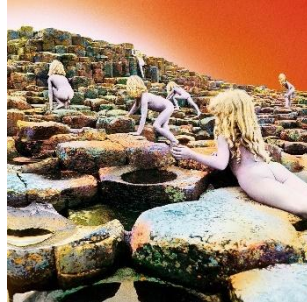
1  
Pink Floyd  
*The Dark Side of the Moon*  
1973



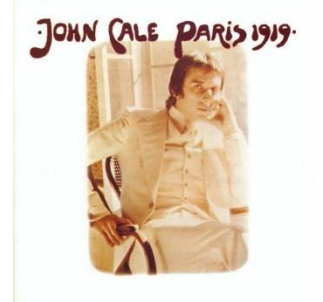
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John Martyn  
*Solid Air*  
1973



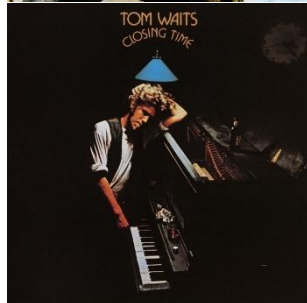
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Led Zeppelin  
*Houses of the Holy*  
1973



4  
John Cale  
*Paris 1919*  
1973



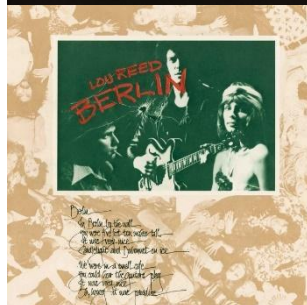
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Tom Waits  
*Closing Time*  
1973



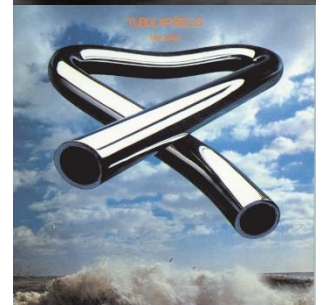
6  
The Who  
*Quadrophenia*  
1973



7  
Lou Reed  
*Berlin*  
1973



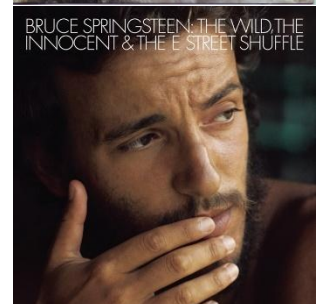
8  
Mike Oldfield  
*Tubular Bells*  
1973



9  
Stevie Wonder  
*Innervisions*  
1973



10  
Bruce Springsteen  
*The Wild, the Innocent and the E Street Shuffle*  
1973



# I Used to Float

**Gloria Roubal** is a singer-songwriter with a richly alternative undercurrent, always travelling in diverse and eclectic directions, and not staying still for too long. This roaming and questing foundation forms the basis for such exceptional offerings as 'Not the Same' and 'Memory Game', singles taken from her upcoming studio album *I Used to Float*. These offerings exquisitely snapshot Gloria's intrinsic pop sensibility, a foundation that proves to be unquestionably catchy, focusing on that earworm quality that Gloria's music is proud to boast. And as the release date of *I Used to Float* draws ever closer, this brilliant singer-songwriter took a brief respite to reflect with *Aldora Britain Records* on her artistic adventures so far. We discussed formative musical memories from her adolescence, her unique and individual approach to songwriting and songcraft, a selection of her 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 Gloria Roubal [HERE](#). Listen to Gloria Roubal [HERE](#).

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

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

**Gloria Roubal:** Hi Tom! Doing well, thank you. Thanks for inviting me to interview with you. I will warn you that I tend to be verbose, and my answers will likely be very long. Hope that's okay! Earliest musical memories, hmm, well, my dad was a world-renowned ethnomusicologist who was a pioneer in the field. His name is Bruno Nettl, should you be curious enough to Google him. He studied the music of other cultures and countries, including India, Iran, and the Blackfoot Indians of Montana. Additionally, he and my mom were both lovers of classical music. So, I was exposed to music from these various countries and genres from a very early age. Plus, my older sister listened to The Beatles and other popular music of the 60s, so that was in the mix as well. I took piano lessons from age five to twelve, then switched to guitar. Took lessons for a bit but am mostly self-taught. I've always easily learned by ear and that has helped me a lot in my songwriting and also learning cover tunes.

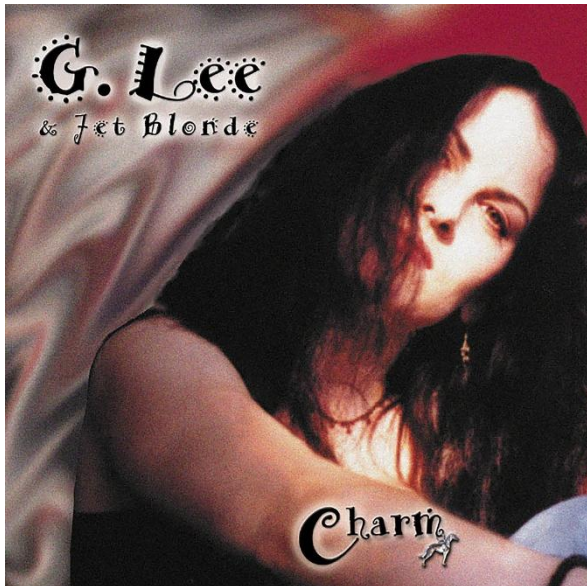


“I have a lot of different processes for writing songs. Regarding lyrics, I’m drawn to darker topics in a general way. A number of the ones I’m working on now are about existential questions or death, but some are a lot lighter or humorous.”

What pushed me towards pursuing my passion for music? For one thing, in my teens, my boyfriend was a guitarist in a rock band, and I think going to his gigs with him, when I was really too young to be in bars, was a big factor in wanting to be in a band myself. Music has always been part of my life, I never really pursued a big career in music, but I’ve been writing, performing, and recording for years, regardless of what else was going on in my life.

**Aldora Britain Records:** And now, let’s take a leap forward to the present day and your brilliant solo output. I am definitely 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 more of a personal, observational, or even fictional perspective or point of view?

**Gloria Roubal:** Thank you. I am actually in a good place with songwriting these days, which is not always the case! I’ve been spending time daily working on songs, and I actually have six that I’m working on right now. A couple of them are really close to finished and will hopefully be ready to play at the next ‘Writers in the Round’ show, a songwriter showcase that I’ve been organising and hosting on and off for twenty-five years.



I have a lot of different processes for writing songs. Regarding lyrics, I’m drawn to darker topics in a general way. A number of the ones I’m working on now are about existential questions or death, but some are a lot lighter or humorous. Mostly they are observational or fictional but lately have been of a more personal nature. Sometimes the lyrics come first, then the music, melody and chord changes. Sometimes I assign myself a task, such as write a song in the style of a specific artist I love or write a ‘list song’. Sometimes I have ideas for topics or lyric hooks that just come to me. Sometimes I want to write about something personal or something that maybe a friend is going through. Currently, I’ve been working on two songs about my dad, he died in 2020.

Most of the time I’m working on musical ideas with my guitar, and then I either try to put already-written lyrics to those chord changes or come up with a melody and then write lyrics to fit into that and then tweak them a lot. Occasionally a song will come very quickly, lyrics and music, which feels a little like a muse of sorts is working behind the scenes. This happened years ago when a friend’s brother was killed in a car accident. I wanted to do something meaningful for my friend, so I decided to write a song for her. It is on my *Charm* CD, called ‘Let It Rain’. I started and finished writing it and recorded a simple demo within that day. Mostly, though, getting to a point of finishing a song takes a lot more work and time. But I find that when I’m just in the habit of working on something every day, I get into the writing groove and come up with better ideas and better songs.

**Aldora Britain Records:** You are currently preparing for the release of an exciting new album called *I Used to Float*. 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?

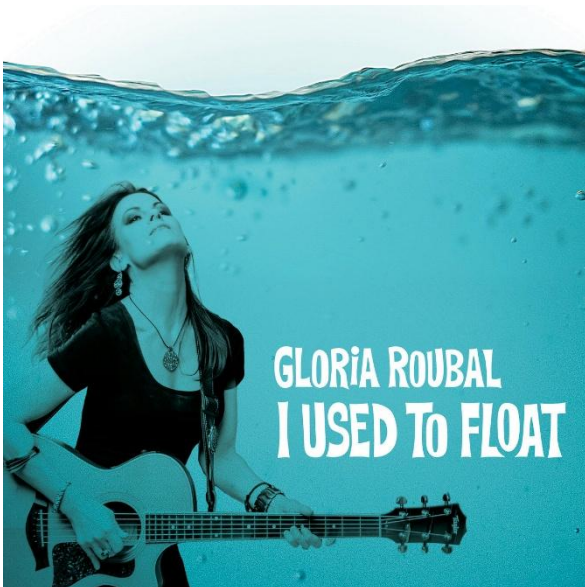
**Gloria Roubal:** I’m excited for the release as well! It’s a collection of songs that range from brand new to twenty years old. I first had the idea in 2023 that I wanted to record some of these older songs and thought I’d just do a five-song EP or something. But once I went into the studio, I decided to go for another twelve-song record. And while these days I only perform solo shows, I love full-band production, yet I don’t have a band. Thankfully I



“I have a love-hate relationship with studio recording because I’m really a perfectionist. So, while I love getting to a point where tracks are sounding good, and everything is how I want it, it actually takes a long time and often many, many takes.”

know some of the best musicians around my area, and a number of them played on these recordings, including Ian Shepherd and Peter Roubal who were both in G. Lee and Jet Blonde.

I have a love-hate relationship with studio recording because I’m really a perfectionist. So, while I love getting to a point where tracks are sounding good, and everything is how I want it, it actually takes a long time and often many, many takes. This is especially true with the tracks on which I perform, but also on everything else in the case of this latest record, since I also produced it. So sometimes I get frustrated if I can’t clearly communicate to the musicians or engineer exactly what I want. However, there are many rewards along the way. I also did a lot of the tracking at my home studio, some lead vocals, harmonies and background vocals, a bit of acoustic guitar, and more, and I did learn a lot about recording by taking advice from my studio engineer, Anthony Gravino (High Cross Sound, Urbana, Illinois), who recorded most of the record and also mixed and mastered. I think I’ve grown and evolved as an artist every time I’ve done a recording project, and this was no exception.



**Aldora Britain Records:** I would now like to focus on your superb new single, ‘Memory Game’. This is such a strong snapshot of your craft. For this track, what is the story behind the song, 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?

**Gloria Roubal:** Thank you! I don’t remember what first inspired it, but I wrote ‘Memory Game’ maybe fifteen years ago and have been performing my solo version regularly since that time. After playing it for a couple of years, my mom started showing signs of dementia which has progressed a lot since that time. For that reason, the song started taking on a very different meaning for me with relation to my mom and it felt much more personal and poignant. I think it’s kind of an exploration of the passing of time and memories that can alter

and shift as time goes by, but also a sort of reminder about how quickly time passes, and that memories can be precious. I always think of my mom when I play this song. In recording it, I asked for input from Ian, the drummer, and Anthony, who also played bass and electric guitar on this track, regarding how to produce this song as a full-band track. They had great ideas, and I love the way it turned out. And PS, I just released ‘Not the Same’, the second single from the new record!

**Aldora Britain Records:** When I listen your recorded output, I definitely get the impression that you would put on an unforgettable live show. I am picturing a captivating and immersive performance, for sure! Is this something that you do? If so, what do you aim to bring to the stage as an artist, and what can a fan expect from their very first Gloria Roubal live experience?

**Gloria Roubal:** I do perform live, as I mentioned, and at this point just solo acoustic shows at local venues. I play a mix of my songs and mostly obscure covers. I try to connect with the audience, but I have always had a degree of anxiety performing live in front of people. I just do what I do, as well as I can, and I get a good response. I do miss playing with a music partner, I’ve had several over the years, and I remember being in full bands very fondly, but at this point in my life, acoustic shows are what I enjoy most. I am passively seeking a new music partner, but we’ll see what happens. I don’t know how ‘captivating’ I am as a live performer! But I do have a moderate following. Also, I have put together a five-piece live band just for the purpose of a post-record release show which will be February 1, and I’m excited about that.

“I would have to say that chord changes and melody are usually the song elements that reach me emotionally the most, as opposed to lyrics. I mean, I love great lyrics, and I work hard on my own lyrics, but if I don’t like the chord changes, the lyrics can’t make up for it!”

**Aldora Britain Records:** I have been doing some crate-digging over on Bandcamp, leading me 2000’s *Charm*. This is another superb snapshot of you as an artist. Thank you for the music! How do you reflect on this release on the whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

**Gloria Roubal:** Until *I Used to Float*, *Charm* was my favourite of the five records I’ve recorded. Time will tell which one of those two will stay at the top for me. I think overall it’s a really good record. Some of the songs are a bit too long, and there are little things here and there that could have been done a little better, but I’m really happy with it, and I think it had held up well over twenty-five years!



**Aldora Britain Records:** As you well know by now, I love that Roubal sound and your approach to making and creating music. That strong and timeless pop 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?

**Gloria Roubal:** I would have to say that chord changes and melody are usually the song elements that reach me emotionally the most, as opposed to lyrics. I mean, I love great lyrics, and I work hard on my own lyrics, but if I don’t like the chord changes, the lyrics can’t make up for it! I will say that I do not often come up with chord changes that use predictable major and minor chords that I end up liking very much. I do a lot of experimentation with alternate voicings as well as alternate guitar tunings and capo-ing while I write. I

feel like a lot of happy accidents occur while I’m trying to figure something out. I literally accidentally come across some weird chord, and it will ‘make’ the song. It will be the difference between a song I like and a song I’m not crazy about.

I was always drawn to a pretty big range of rock and pop. As a kid and teen, I listened to music from basic rock to pretty hard rock to pop to disco to blues to funk to fusion. Examples include The Beatles from a very young age, Aerosmith, UFO, Bad Company, The Jackson 5 and Michael Jackson, Heart, Jean Luc Ponty, Blondie, George Clinton, AWB, The Police, Steely Dan, and on and on. As an adult, I really got into female artists and female-fronted bands, Fiona Apple, Sheryl Crow, Garbage, Juliana Hatfield, Lisa Loeb, Jonatha Brooke, Tracy Bonham, Amy Winehouse, No Doubt, The Bangles, Feist, Me'Shell Ndegéocello, Shelby Lynne, to name more than a few, and also bands and artists like Radiohead, Coldplay, Soundgarden, Ben Westbeech, Black Dub, lots more. I love a good groove. I love complex chord changes. I love particular kinds of melodies and chord changes, especially when they are somewhat unpredictable. I tend to listen to more obscure music and enjoy discovering little-known artists and bands. It’s like discovering precious hidden jewels.

I guess my biggest influences would include The Beatles, but how many songwriters in my demographic wouldn’t say that, Lisa Loeb, Fiona Apple, Sheryl Crow, Tracy Bonham, and Jonatha Brooke. I have attempted to write songs in the styles of most of that list. And I suppose I try to write in styles that I love, and over time, my own unique ‘signature’ sound emerged, having evolved from these influences combined with my own personal artistic contributions.

**Aldora Britain Records:** A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both

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personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?



**Gloria Roubal:** These things impact us all. I guess that’s human life, change and adapting and resilience. Political unrest, instability, and war are always very anxiety-producing, to say the very least. My life has had some personal changes the past few years, many of which involve losses of various kinds that inevitably happen as we go through life’s seasons. I continue to learn and evolve as a person and artist, incorporating my experiences into my songwriting. I will say that I mentally resist this century’s movement into digital everything. I mentally resist social media and the necessity of using it if I want to promote my shows and music.

AI is definitely something that can be used for extremes, both good and bad, and the bad is very scary to me. I hate that anyone can use AI to create virtually anything these days, lyrics, melodies, complete songs even! I mean, I feel like I’m

cheating if I use a thesaurus or rhyming dictionary when I’m writing! On the other hand, with today’s technology, home recording has become so much easier, well, it’s good and bad. The music industry is so completely oversaturated which makes it harder and harder for musicians to get their music heard. But I do enjoy digital recording at home at least for demo purposes, and I’m excited to dig into Logic to record new songs.

## Quickfire Round

**Gloria:** This is so hard! I have multiple answers for just about every question, and some answers change daily, so I’m giving two answers for some of these!

**AB Records:** Favourite artist or band? **Gloria:** Fiona Apple, Chris Cornell.

**AB Records:** Favourite album? **Gloria:** *Everybody Got Their Something* by Nikka Costa, *When the Pawn...* by Fiona Apple.

**AB Records:** First album you bought with your own money? **Gloria:** *Over-Nite Sensation* by Frank Zappa, *Toys in the Attic* by Aerosmith.

**AB Records:** Last album you listened to from start to finish? **Gloria:** *Petals for Armor* by Hayley Williams, *Illmatic* by Nas.

**AB Records:** First gig as an audience member? **Gloria:** Earth, Wind and Fire.

**AB Records:** Loudest gig as an audience member? **Gloria:** Foo Fighters, Cheap Trick.

**AB Records:** Style icon? **Gloria:** David Bowie, Susanna Hoffs.

**AB Records:** Favourite film? **Gloria:** *The Wizard of Oz* and David Lynch’s *Wild at Heart*.

**AB Records:** Favourite TV show? **Gloria:** *Twin Peaks*, *Breaking Bad*.

**AB Records:** Favourite up and coming artist or band? **Gloria:** Larkin Poe, Sarah Jarosz.



# (Time Is) Moving On

**Jacob LaRose** is a creative mind and artistic maverick who holds his progressive musical ideals close to his core. This has certainly been captured on the shapeshifting and zigzagging *Geist*, his latest full-length release. Throughout ten pieces, this Tennessee based musician travels through worlds of wonder and marvel, carving a universe of expressive prog, technicolour psychedelia, and an atmospheric Krautrock backbone. The result is truly original and distinctive in today's climate and provides a spellbinding insight into Jacob's creative personality. And as the buzz and excitement surrounding *Geist* continues to gradually build, its maker took a short break to chat with *Aldora Britain Records* about his musical journey to date. We discussed popular original compositions from his back-catalogue, his growth and evolution as an artist 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 Jacob LaRose [HERE](#). Listen to Jacob LaRose [HERE](#).

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

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

**Jacob LaRose:** Hi Tom, I'm doing great! Thank you for inviting me to talk to you. One of my earliest musical memories would probably be when my dad took me to see Phish on UT campus when I was really little, and it blew my mind. I had never seen that many people in one place before, and the whole experience of seeing live music and all the lighting effects had so much impact. I wasn't really into music that much when I was little though. I had started learning violin in school, since it was required that I play an instrument, and while I enjoyed it, it was not anything I was passionate about at the time. However, I always had music in my head, and learning violin got me interested in learning how to compose as well, so I could express the music that I would always have going on.



“I do feel an affinity towards more introspective, dystopian, and sci-fi themes right now. I also like to write about current events and things happening in my own life. It's like a form of therapy and a way to self-reflect sometimes.”

It wasn't until the summer after I graduated high school when I started to pursue music with more interest. I was into electronic music at the time, so I had gotten a copy of FL Studio and started learning how to produce. This is what got me to start learning piano, as well. In the fall before the global shutdown, I realised I had a passion for music production, so I went back to college to pursue an audio engineering degree. Soon after, I joined my friends' band, Saint Peter's Death Squad, and we recorded two EPs before splitting up during the pandemic.



**Aldora Britain Records:** And now, let's take a leap forward to the present day and your brilliant solo output. I am definitely 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 more of a personal, observational or even fictional perspective or point of view?

**Jacob LaRose:** I don't think I have a unified approach, each song starts out a little differently. Sometimes I'll come up with a progression and then develop the song around that. While other times a melody or phrase will pop into my head, and I know I just need to make a song out of it. I do feel an affinity towards more introspective, dystopian, and sci-fi themes right now. I also like to write about current events and things happening in my own life. It's like a form of therapy and a way

to self-reflect sometimes. But I also like to tell imagined stories. So, some of the songs have a kind of exaggerated or fictional setting. 'Machine Life', for example, is set in a more dystopian near future where everyone is oppressed by machines and industrialisation is rampant.

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

**Jacob LaRose:** Thank you, I'm glad the album had an impact on you. *Geist* was a very involved project, and my first solo album. It started out as the capstone project for my audio degree and was meant to only take four months to produce. However, I had a vision for the project, which I felt it was nowhere near being after graduating. I ended up working on the album very sporadically for nearly three years afterward. Some songs were cut, and others were added, as it got closer to what I wanted to portray with it. I honestly don't have too many memorable experiences while working on it, most of the time was spent thinking about concepts and motifs, or noodling riffs on the piano or bass. Recording was maybe a little disorganised at times, but I'm glad I had the help of so many of my friends, the album really would not be the same without everyone's contributions. Some of the parts I knew what I wanted, while others I left up to the interpretation of the other musicians.

**Aldora Britain Records:** I would now like to pick out two personal favourites from the record. These are 'It Feels Like Rain' and '(Time Is) Moving On'. 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?

“It is also meant to inspire hope, since just like how rain comes and goes, so do oppressive regimes, and it takes all of us to band together if we want to overcome ... I wanted the song to have a lot of different contributors, all adding a unique voice, to reflect that sentiment.”

**Jacob LaRose:** ‘It Feels Like Rain’ went through many iterations, and, for the longest time, was only an instrumental. It went through sixth different drafts before I felt like it was a unified concept. I was ruminating on some new ideas based on current events at the time, but I couldn't really decide what direction I wanted to go with it. The idea really solidified after bouncing some ideas off my friend and co-writer Ben Kelley of Saint Peter's Death Squad. ‘It Feels Like Rain’ is inspired by rise of far right and authoritarian movements worldwide and feeling so down and frustrated that we seemed to be travelling towards more hate and injustice as a society. But it is also meant to inspire hope, since just like how rain comes and goes, so do oppressive regimes, and it takes all of us to band together if we want to overcome darkness. I wanted the song to have a lot of different contributors, all adding a unique voice, to reflect that sentiment. That's why it has that wall of sound, and so many moving parts going on.



‘(Time Is) Moving On’ took a very different approach, however. This is one where the idea was mostly formed in my head before playing any of it out. It reflects on growing older and how each passing year seems to be a little shorter. It's also inspired by growing apart from some friends and family. Despite its moody tone and heavy subject, the recording went rather smoothly. My longtime friend, Alex, from Duck Butter, laid down a perfect drum track, which I ran through a tape echo that I was borrowing from the college. My stepbrother, Will, who goes by Jude Mauk on stage, played trombone and guitar, and gave the song a fantastically spaced-out solo.

**Aldora Britain Records:** When I listen to your recorded output, I definitely get the impression that you would put on an unforgettable live show. I am picturing a captivating, immersive, expansive performance. Is this something that you

do? If so, what do you aim to bring to the stage as an artist, and what can a fan expect from their very first Jacob LaRose live show? I would love to see this in person someday!

**Jacob LaRose:** I actually haven't played any of my solo material live yet. I've been pretty busy wrapping up *Geist* and performing in the Jude Mauk band and also Milk Man and the Big Band, but I plan to hit the stage early in 2026. I definitely plan to deliver an expansive, memorable experience live. There will be some loose theatrics, and I do liquid lights and analogue video projections for other local bands, so I plan on including that as a part of my sets as well.

**Aldora Britain Records:** I have always admired the culture and music of Tennessee from afar. What is the ‘scene’ like for you in Knoxville? A firsthand account! How would you say it has changed and shifted over time? What are some of the obstacles and challenges that you have faced as an independent artist and musician?

**Jacob LaRose:** Knoxville has a very unique position, being in the foothills of the Appalachians and also about two hours from Nashville. The scene is very heavy on the folk, metal, and punk scenes, but it does have small and tightknit indie, psych rock, electronic, and rap scenes. There's also a yearly four-day festival, Big Ears, that welcomes musicians of all genres from all over the world, and there are so many different venues all over the city as well. I haven't really been involved in the scene for very long, so I can't comment on much, but while some venues closed during or shortly after COVID, more have been opening up recently. And it seems like the niche of independent, psychedelic rock inspired musicians that I'm in has been growing as well. I'm always so blown away by the music that some of my friends are making. Whether it's the fuzzed and spaced-out riffing of



“Ambience and textural sounds are a mainstay of my style. I enjoy when I can close my eyes while listening to a song, a random recording, or even just the natural sounds all around us, and I can see scenes, vignettes, and full stories unfolding.”

Analog Kid, or the unbelievably talented folk outfit Redd and the Paper Flowers, or the mind splitting performances by Duck Butter or Peace Pursuers, there is no shortage of great music around.

My own experience though, as an independent musician involved in other bands, is that it's been hard to make an earning from performing. There is also not very much label attention in Knoxville, it seems like we are in the shadow of Nashville, so it's hard for bands to really make a break around here. But then again, my friends and I are still relatively green, and also, we are in unprecedented times with the music industry, so I recognise that our difficulties may not be just because of our location.

**Aldora Britain Records:** As you well know by now, I love that LaRose sound and your approach to making and creating music. That cosmic, alternative, psychedelic 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?

**Jacob LaRose:** I've always been enamoured by psychedelic and spacey music, but this style really came from listening to a lot of German underground music from the 70s. I love the cosmic and unique sounds that so many of the bands of that scene have. That was one of the main concepts that inspired *Geist*, which was to make an album influenced by and paying tribute to so many of those pioneering groups. NEU!, CAN, Amon Düül II, Klaus Schulze, Tangerine Dream, Ash Ra Tempel, Faust, Popol Vuh, and Kraftwerk, they are who I was listening to while working on the album. I love how they were inventing new sounds, new music even, using the new technology of the time, and some of it seems to sound like electricity itself at times, which is so intriguing to me. That's why the album goes through washes of static and ambience between songs, it's like listening to the 'ghost in the machine', if you will.

While *Geist* has a specific concept which drove me to using certain sounds, ambience and textural sounds are a mainstay of my style. I enjoy when I can close my eyes while listening to a song, a random recording, or even just the natural sounds all around us, and I can see scenes, vignettes, and full stories unfolding.



“While I may just be starting out, I do recognise that the industry has changed a lot in recent years and continues to change. I have no idea where we are heading, but I do know I'm going to keep making music no matter what happens.”

**Aldora Britain Records:** A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?

**Jacob LaRose:** You're right, so much has happened in the past few years. I've cycled through jobs, drifted apart from friends, and lost family members, all while it seemed like the world was plunging deeper into turmoil. That's why *Geist* has a very dark tone, because it's a reflection of all of the grief I was feeling. However, it hasn't been all bad. In that time, I graduated from college, taught myself how to play keys and bass, produced an album, joined a couple of bands, and made many friends along the way. While I may just be starting out, I do recognise that the industry has changed a lot in recent years and continues to change. I have no idea where we are heading, but I do know I'm going to keep making music no matter what happens.

## Quickfire Round

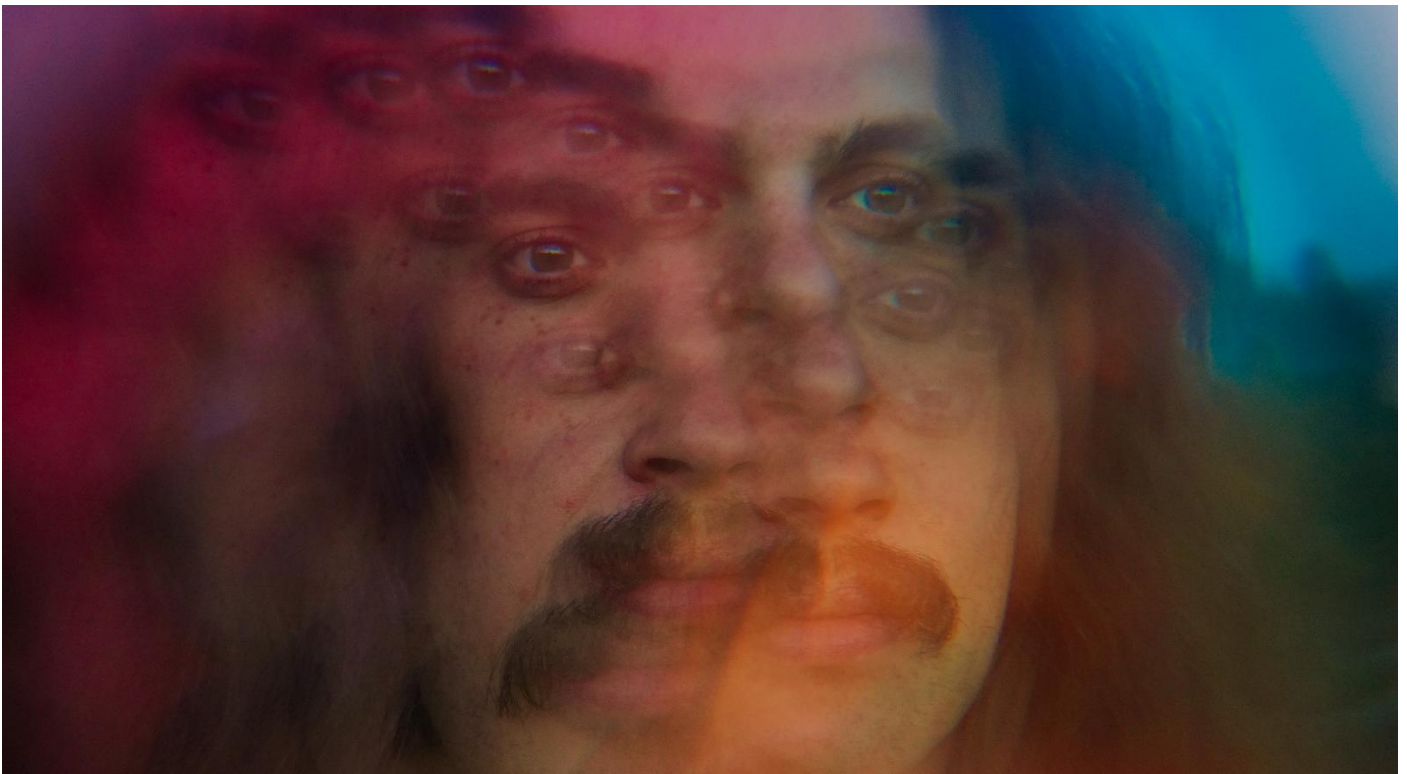
**AB Records:** Favorite artist or band? **Jacob:** King Gizzard and the Lizard Wizard.

**AB Records:** Favorite album? **Jacob:** *Days of Future Passed*, The Moody Blues. **AB Records:** First album you bought with your own money? **Jacob:** *In the Court of the Crimson King*, King Crimson. **AB Records:** Last album you listened to from start to finish? **Jacob:** *Divided We Stand*, Peace Pursuers.

**AB Records:** First gig as an audience member? **Jacob:** Phish in Knoxville, 2005, I think? **AB Records:** Loudest gig as an audience member? **Jacob:** Paul McCartney in Knoxville, but only because of the pyrotechnics.

**AB Records:** Style icon? **Jacob:** I'm not sure I have one. **AB Records:** Favourite film? **Jacob:** *The Holy Mountain*, that movie is so surreal. **AB Records:** Favourite TV show? **Jacob:** *Twin Peaks*.

**AB Records:** Favourite up and coming artist or band? **Jacob:** Being Dead.





# Two Bugs in a Rug

Bluesy influenced music holds sway all around the world. And this is certainly the case over in France, as **Vine Street Shuffle** testify to, breathing life into their electrifying and swampy take on old-time R&B music. This is certainly what has been captured throughout their impeccable recent album, the barnstorming *Zebedee*. This set touches on the joy of original blues music but also taps into the raw emotion and downtrodden minorities that gave birth to this timeless stylistic take. It is an album that is much needed as a tonic for the contemporary world's tumult. And as the momentum behind *Zebedee* continues to grow, bandmembers Marc and Aliocha took a brief respite to reflect with *Aldora Britain Records* on their creative adventures so far. We discussed the long-lasting impact of the COVID era, early musical memories from their youth, the beginnings and early days of the sensational Vine Street Shuffle, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Vine Street Shuffle [HERE](#). Listen to Vine Street Shuffle [HERE](#).

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

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

**Marc:** Thanks Tom, it is our pleasure to sit down and chat with you. I'm with Aliocha who plays the guitar on the record and who initiated this Earl Hooker tribute.

**Aliocha:** A big moment for me was seeing Luther Allison live in an outdoor summer free concert when I was twelve. I was already playing guitar, but things were not the same afterwards.

**Marc:** Your first question is quite interesting as it strikes me that both Aliocha and I were so impressed by Luther Allison. He was quite a character both on and offstage. He played his heart out every single time he was onstage.

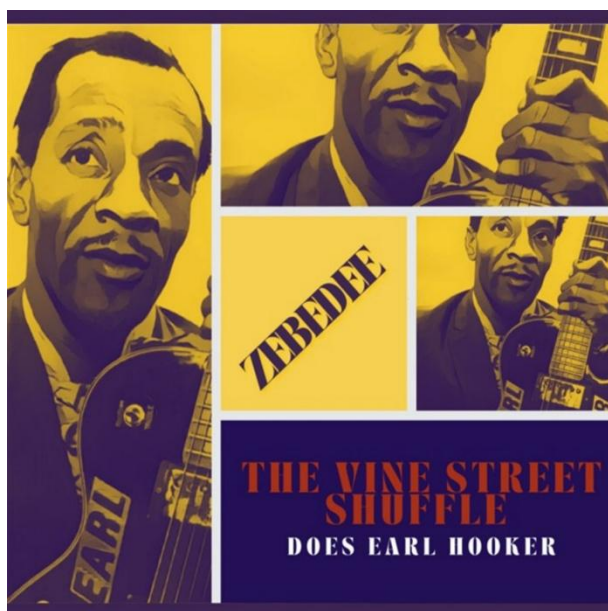




“All recordings were done live, playing all together in a single room. The end result is very special to me, as even people like Charlie Musselwhite have recognised that 'Chess' sound in our work.”

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours out of Grenoble. The beginnings of Vine Street Shuffle 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?

**Marc:** Aliocha and I met putting together a backing band for Cincinnati Slim, a former rhythm and blues glory, some thirty years ago in the States. He is now, as he puts it, in semi-retirement. Having found out that he was living not too far from me, I put together a team to bring him back to stage. Aliocha took the job and as rehearsals went on, we found ourselves in a very similar understanding of that music and its origins. We started recording instrumental blues rarities in a trio format, the *Deep Cuts EP* from 2023, and never stopped working since.



**Aldora Britain Records:** You are fresh from the release of an exciting new record called *Zebedee*. This was also my introduction to your music, so it already holds a special place in my record collection. What are your memories from arranging, recording and releasing it, and how would you say you grew and evolved as artists throughout this process?

**Aliocha:** The focus on a specific artist, Earl Hooker, was a journey that deepened my understanding of his specific style over months leading to the actual recording. We, as a band, had to let the lessons from Hooker's music inform our approach, while retaining our sensibility and style.

**Marc:** *Zebedee* was the result of many try-outs and recording sessions. By the way, 'Zebedee' is Earl Hooker's middle name, no weird invention on our part! That work involved finding the right people, and the right instruments and

microphones to play on. All recordings were done live, playing all together in a single room. The end result is very special to me, as even people like Charlie Musselwhite have recognised that 'Chess' sound in our work. Coming from him, who met Earl 'Zebedee' Hooker before he passed, was quite an achievement.

**Aldora Britain Records:** I am really drawn in by the band's dynamic songcraft. There are some timeless and classic moments throughout the album. I notice that you are not shy of a cover song! How do you pick out these compositions to record? How do you go about giving them the Vine Street Shuffle treatment? I find your retellings so exciting!

**Aliocha:** Thank you. Repertoire has an important role in keeping the lineage of the blues fresh in today's world. Those songs are stories that are timeless and retelling them is a privilege and an honour. And yes, the 'instrumentals' are songs to me, there's a specific vibe and mood to them, like a story. You can sometimes bend the meaning, and reframe a tune, the challenge is to not lose what makes a song great by diluting it too much.

**Marc:** Aliocha possesses that very special creative guitar playing and his inputs were key to that recording. Really, tagging onto him was easy. Well, not really! I still had to be in full rhythm support to his lines and that came out rather smoothly after years of playing together.

**Aldora Britain Records:** When I listen to the record, I definitely get the impression that you would put on an unforgettable, electrifying live show. I am picturing an immersive and captivating hard-hitting performance, for

“The ‘instrumentals’ are songs to me, there’s a specific vibe and mood to them, like a story. You can sometimes bend the meaning, and reframe a tune, the challenge is to not lose what makes a song great by diluting it too much.”

sure. Is this something that you do? If so, what do you aim to bring to the stage, and what can a fan expect from their very first Vine Street Shuffle live experience?

**Marc:** Live music is essential to me. It's by musically sharing our passion that we bring people together during our gigs. Blues is a very lively music. It also bears lots of different forms and harmonies. We play live as much as we can, and people are always stunned by the variety of tracks we put out. Blues is alive and well!

**Aliocha:** Well, I guess I'm old-school in the sense that my priority is to give everything I have to the music. It's more of a spiritual thing for me. But yes, you do have to put on a show! Move around, tilt your head when you play high notes, bells and whistles! When we play a show focusing around Earl Hooker, we like to tell the story of his life, his influence on other musicians. It's not a conference, but we'd like people to know more about the story of the blues at the end of the night. I've recently been asked to do a small monthly radio show for a French Radio, so I guess it can be said that I can be talkative about music at times!

**Aldora Britain Records:** I have noticed that there are so many exciting creative moments happening in France just now. What is the ‘scene’ like for you in Grenoble? A firsthand account! How would you say it has changed and shifted over time? What are some of the obstacles and challenges that you have faced as an independent, underground band?

**Aliocha:** Grenoble is not a blues town. At all. The ‘scene’ is quite small and focused more on ‘world’ music and electropop. At the moment, our main challenge is to get promoters to trust that an instrumental band can entertain their audience. They are scared of us! I guess instrumental music is okay if it's jazz, metal, soul, surf, classical, electro, but blues, mmm, not so much.

**Marc:** Yes, we have to convince people that instrumental blues is better than blues with a poor singer! This being said, and to be more serious, culture in general is being pounded on right now in France. You may have heard about our political mess over here, they seem to have only one way of thinking right now, save money at all cost, and the music industry is being heavily impacted.



“Having lived in Louisiana for a while really brought me to the roots of the blues. Down there, they don't play the blues, they live it, they breathe it ... Playing the blues was as essential as eating or drinking.”

**Aldora Britain Records:** As you well know by now, I love that Vine Street Shuffle sound and your approach to making and creating music. That soulful rhythm and blues punch. 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?

**Aliocha:** Thank you. I guess, for me, it's a lifelong love of African American music that led me to go beyond the obvious clichés of the blues. When you do, you discover such a wide range of style and repertoire that's so rich. It's a lifelong exploration. If I'd have to name names, I'll start with guitar players, Hollywood Fats, T-Bone Walker, Bill Jennings, Junior Watson, Freddie King, Lonnie Johnson, Duke Robillard, Jody Williams, Kenny Burrell, yep, it's blues to me! At the end of the day, for desert island, the recordings of Ray Charles would feed all my appetites, blues, soul, jazz, swing.

**Marc:** I'm glad you like it. As far as I can remember in my musical experiences, blues has always been there, I played in many different bands and regardless of the dominating style that was played, there was always that bluesy feeling. All musical styles are very linked to a specific culture and having lived in Louisiana for a while really brought me to the roots of the blues. Down there, they don't play the blues, they live it, they breathe it. I remember good old Tabby Thomas in his place – I don't think we could quite call it a pub! – selling light beer for a buck out of a cooler and playing the blues every single day, sometimes just by himself. Playing the blues was as essential as eating or drinking! As of today, I still really feel close to the Mississippi Delta musicians, R.L. Burnside and his legacy.

**Aldora Britain Records:** A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?





**Aliocha:** How long do you have? Haha! Well, it's a very difficult time for music. As musicians we tend to not want to complain, because that's not a good look. But things are tough. Streaming is a joke, the numbers are available, it takes between 600,000 and 800,000 to generate the equivalent of a month of minimum income. Who in the blues world has that many steady streams all year long, every year? In France, the world of culture has been traditionally helped by state funding. It's now gone, political choices. The number of venues and festivals is plummeting. So yes, looking at the facts, it's hard to paint a pretty, sunny picture. When we do get in front of the audience, and play, it's magical, the connection with the audience hasn't changed. People will never connect with an AI the way we do as human beings. We just need to find a place to play and convince people to get out. No small task!

**Marc:** Yes, Aliocha summed it up pretty well. The world is scary right now, the boundaries seem to have disappeared, geographically, politically, even international laws don't seem to apply anymore. Yet we have to move on and make the most of what we have. And there is nothing like good music and a pint of stout to reenergise!

## Quickfire Round

**AB Records:** Favourite artist or band? **Aliocha:** Ray Charles. **Marc:** Luther Allison.

**AB Records:** Favourite album? **Aliocha:** *Bricks in My Pillow*, Robert Nighthawk. **Marc:** So many! Eric Bibb's *Friends* is up there. **AB Records:** First album you bought with your own money? **Aliocha:** *Grace*, Jeff Buckley. **Marc:** Must have been a Jethro Tull album, *Aqualung* maybe. **AB Records:** Last album you listened to from start to finish? **Aliocha:** *Since Way Back*, Gerry Hundt, on the treadmill this morning. **Marc:** *Let Them Talk* by Hugh Laurie.

**AB Records:** First gig as an audience member? **Aliocha:** First that counts, Luther Allison. **Marc:** Status Quo in '78. **AB Records:** Loudest gig as an audience member? **Aliocha:** One I try to forget! **Marc:** Van Halen in the early 80s.

**AB Records:** Style icon? **Aliocha:** Ethan Hawke. **Marc:** I don't understand the question. I'd rather be myself! **AB Records:** Favourite film? **Aliocha:** *Elizabethtown* by Cameron Crowe. **Marc:** I'm not a movie person, *Happy Feet*? **AB Records:** Favourite TV show? **Aliocha:** *Twin Peaks*. **Marc:** I don't watch TV.

**AB Records:** Favourite up and coming artist or band? **Aliocha:** Parlor Greens and GA20. **Marc:** Cedric Burnside.



# Hello! I See You

Electric Six with Enjoyable Listens at O2 Academy 2, Leicester, Monday 2<sup>nd</sup> December 2024

(Electric Six photo credits: uncredited. Enjoyable Listens photo credits: uncredited.)

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From the hallowed musical grounds of Motor City, USA, the bombastic and world renowned **Electric Six** arrive in Midlands, England. Early in December, with the nights growing ever darker, this time-tested cocktail of glam leaning, disco dancing, funk grooving rock and roll is ready to party. The evening ahead is a celebration of the joy and alchemy of genre-bending, boundary-crossing creativity. With an eye on their current record, the emphatic heavy punch of 2023's *Turquoise*, the Electric Six offer up a career-spanning set that allows for glorious nostalgia, in-the-present revelry, and dancing futuristic predictions. It is an evening of theatrics, a laugh or two are never far away, but this band are a true, unquestionable powerhouse too.

To open proceedings, however, it is an altogether different proposition. With great regret, the reigning disco queen **Vanity Fairy** has had to drop out at the last minute due to ill-health, but her current single, the glitterball explosion 'Top of the Pops', remains well worth an overly loud spin. In her stead, London based avant pop maverick **Enjoyable Listens** takes to the stage. With the last-minute calamity, the main man Luke Duffett has had to take to the stage as a solo act, embracing the challenge in glorious isolation of converting the Electric Six faithful. Playing to an amped up rhythmic backing track, the Enjoyable Listens set is a storm of aforementioned theatrics, performed in a fantastically captivating manner. Duffett moves like a man possessed, bopping like a ventriloquist's puppet, lurching spontaneously and fitting in with each song with a seamless ease.

A special mention has to be given to the lyrical nature of Enjoyable Listens, centring around clever and witty wordplay, often representing more worldly messages and themes. It is intelligent and equally comedic in its delivery. The confidence with the audience and between song rapport is charming too, telling tales and giving insights, always humorous, like Duffett's first encounter with his future father-in-law, or a tongue-in-cheek metaphor of parents burning their children's photographs. There is never a dull moment. Specific highlights come in the form of 'That's Where the Blood Is', 'A Laugh and a Half' and 'International Space Station', and the current Enjoyable Listens record, the superbly titled *Trapped in the Cage of a Hateful Bird*, is an essential outing for any avid music fan's collection.

Following the conclusion, several familiar faces appear on stage, and this testifies to the often overlooked, relentless, hard-working nature of our headliners for the evening. Electric Six are a band of grit and determination, just shy of their thirtieth anniversary they tinker and complete last minute checks themselves on their own instruments, one roadie to support all, a roadie who spends the majority of the main set almost on the stage, sharing jokes and moments with his charges, paradiddling the side of the stage, the seventh, and perhaps it would not be too audacious to say, a key member and connecting force of 'the Six'. But the checks are complete and the lights go low once again. Your dance commander for the evening is approaching the stage.

The familiar figures and shapes of Dick Valentine, The White Wolf, Herb S. Flavourings, Rick Schaple, Doctor J, and Tait Nucleus? emerge to Leicester's acclaim and buzz, 'Who wants some? Who fucking wants some?', Valentine proclaims, opening with the rebel-rousing grooves of recent title track 'Turquoise', an anthem for



“The smell of me, the smell of meat are two sides of the same coin, boy, I’m an apple rotten to the core, you silly thing, why did you think we were meant to be something more than a butcher’s cut in a meat store?”

modern times and the widespread tumult of today’s world. Relentless, propulsive, endlessly catchy, a true earworm with an important underlying message. The band then waste no time in dipping into their back-catalogue, venturing back to the early 2010s for a primal, spirited couplet, the familiar sounds of ‘After Hours’ and ‘Hello! I See You’. Wild, heavier, that hard metallic rock that Electric Six love, highlighting the swirling and complementing lead guitars from The White Wolf and his accomplice, Herb S. Flavourings, and of course, a call to accept Satan as your master.

‘Please, I want to show you something, come,’ Valentine’s vampiric and flawless, deadpan stagecraft is certainly on point this evening. ‘Naked Pictures (Of Your Mother)’, ‘Down at McDonnelzzz’, and the ‘Gay Bar’ trilogy, rolling into ‘Gay Bar Part Two’ and ‘She’s White’, all make a welcome appearance in the first half of the set. It is perfectly persistent, unabated and unbroken, spectacular moments coming thick and fast. Crunching riffs, undeniably inappropriate tunes that you grow to love, weird and wonderful clashes between the realms of rap rock and heavy metal, Rick Schaple vigorously punching the air from his wide-point bass slapping stance, ‘Go!’ And then, The White Wolf’s timeless and iconic surf progression, Doctor J hitting like a lightning bolt, Valentine preaching at the altar about the wondrous ‘Gay Bar’, a round of applause and one more time, it’s back again, with a cowbell and a surf, ‘I’ve got something to put in you!’ Electrifying. Galvanising. Exhilarating. A whirlwind, for sure.





“Listening, learning, and feel the world turning, and tasting all the smells,  
as our flesh is burning, I wish I could see it from a dizzying height, I wish I  
could see you seeing me tonight.”

Doctor J cuts the figure of the timekeeping, driving and pounding crazed banshee for ‘I Don’t Like You’, as a solo is called upon from Valentine’s six-stringed friends. A newbie, the ‘Staten Island Ass Squad’, puts an invigorating emphasis on the electrocuted silhouette of the mad scientist at the back of stage, Tait Nucleus? unveiling a futuristic, sci-fi keyboard that punctuates this soulfully inclined alternative rocker. ‘The New Shampoo’ is a disco ball of a song, funk, groove, rhythm are to the fore, highlighting Electric Six’s never-ceasing diversity and versatility as a musical unit. The eclecticism continues, ‘Dirty Ball’, ‘Hot Numbers on the Telephone’, ‘Window of Time’, ‘When I Get to the Green Building’. Fuzzed-up aggression, grizzly vocals, further fantastic underpinning from Mister Nucleus’ otherworldly keys, Doctor J’s punchy venom behind the kit, and even something very close to a ballad, and a call to ‘experience the person next to you’, tapping into the catharsis at the centre of all timeless music. The light-hearted, having-a-good-time, belly-laugh, comrades-in-arms mentality continues to shine with the dad dancing robotics of Flavourings and his co-ordinated jumps alongside Schaple. A little tongue-in-cheek gimmick here and there never hurt.

And now, ladies and gentlemen, Electric Six are ready for the ‘night life’ material, and it takes a ‘huge emotional investment’ for the people to come out on a Monday night, so the band know exactly how to play it. ‘Future is in the Future’ leads the way with its disco punk tones and its extended, improvised section concerning Jamie Vardy’s elbows and Jesus Christ in the alley. ‘Improper Dancing’ has a spectacular abundance of hip shaking and thrusting, and ‘(Who the Hell Just) Call My Phone?’ hits like a sledgehammer of driving, pulsating intent. ‘Please, please, please, I want to show you something,’ Valentine urges as the group erupts into the piercing, dancefloor filling riff of ‘Danger! High Voltage’. Pure energy and adrenaline in the Taco Bell, taking the roof off, swirling, dancing guitars, an aptly understated vocal delivery, and an explosive climax to this groovy rumblor.





“The secret ingredient in the new shampoo, it’s good enough for me and it’s good enough for you, you’ve done Head and Shoulders and you’ve done Selsun Blue, now start washing your hair with the new shampoo.”

An unsurprising dedication to the synthesiser player follows, with the new wave brilliance of the *Fire* era classic, ‘Synthesizer’, and ‘Dance Epidemic’ and ‘I Buy the Drugs’ bring the main bulk of the set to a hard and heavy, grooving and shaking, slamming and head-banging conclusion. But ‘another wildly successful evening’ in Leicester cannot be completed just yet, after taking care of some unspecified ‘business’, Valentine reveals that Electric Six are not back for just one more song, but for two. Sophie Ellis-Bextor’s ‘Murder on the Dancefloor’ and ‘Dance Commander’ fulfil that role. Dance punk, disco rock hellraisers with funky beats meeting at the creatively fertile cross-section between good old rock and roll and glitterball euphoria with a prominent, heavy, underlying kick.

And just like that, the Electric Six round off an exceptional and much needed evening of musical festivities. It has been one to remember, a free-roaming and far-reaching exploration of disco, punk, metal, alternative rock, funk, and so much more. This outpouring of sound and emotion has an unrivalled quality, and the Electric Six very much know this. They know that this set has touched and has moved, and they played it and they meant it, interconnected and tightknit, displaying their unrivalled prowess over the last thirty years, connected and tuned in through innovation and creation. And because of this, their bond with their fanbase is huge, from the interaction between songs to the endless stream of guitar picks being frisbeed into the crowd, through fifteen albums and countless shows, this is and always will be the Electric Six.



# Setlists

## Enjoyable Listens

1. That's Where the Blood Is
2. Summer Hit
3. A Laugh and a Half
4. Tear Up the Picture of My Kids
5. International Space Station
6. Drowning in the Reef

## Electric Six

1. Turquoise
2. After Hours
3. Hello! I See You
4. I Don't Like You
5. Naked Pictures (Of Your Mother)
6. Staten Island Ass Squad
7. Down at McDonnelzzz
8. The New Shampoo
9. Gay Bar
10. Gay Bar Part Two
11. She's White
12. Dirty Ball
13. Hot Numbers on the Telephone
14. Window of Time
15. When I Get to the Green Building
16. Future is in the Future
17. Improper Dancing
18. (Who the Hell Just) Call My Phone?
19. Danger! High Voltage
20. Synthesizer
21. Dance Epidemic
22. I Buy the Drugs
23. Murder on the Dancefloor
24. Dance Commander





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