



# ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine  
Issue 534, Wednesday 25th March 2026  
Pictured artist: Micah McCaw

ABR'S TOP PICKS...

Micah McCaw, Ramona Marx,  
and Tomorrow's Lie!

Luna River and Teddy & The Rough  
Riders!

And the Top 10 Most Influential Records of  
1973 as voted for by our featured artists!

# Contents

The Top 10 Most Influential Records of 1973  
as voted for by our featured artists! (page 3)

**Micah McCaw** (page 4)

Oregon, United States

influences include Cat Stevens, Bob Dylan, The Beatles!

**Ramona Marx** (page 9)

Hemel Hempstead, England

influences include Turnstile, Limp Bizkit, Pain of Truth!

**Tomorrow's Lie** (page 13)

California, United States

influences include Queensryche, Fates Warning, Madly Dazed!

A Year in Review

with **Luna River** and **Teddy and the Rough Riders** (page 17)



*Pictured artist: The Bluetones*

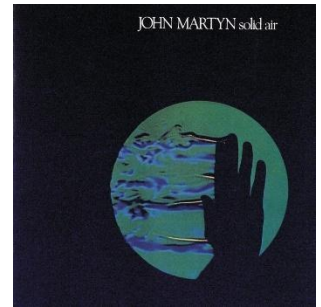
# The Top 10 Most Influential Records of 1973 as voted for by our featured artists!

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'. 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 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!

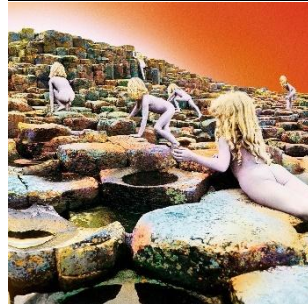
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Pink Floyd  
*The Dark Side of the Moon*  
1973



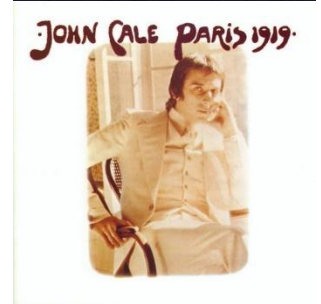
2  
John Martyn  
*Solid Air*  
1973



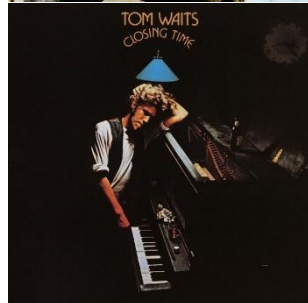
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Led Zeppelin  
*Houses of the Holy*  
1973



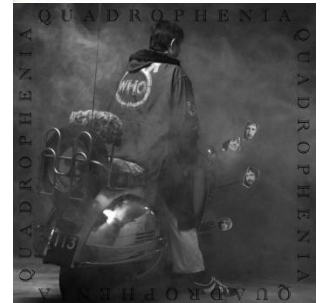
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John Cale  
*Paris 1919*  
1973



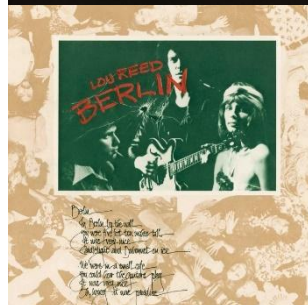
5  
Tom Waits  
*Closing Time*  
1973



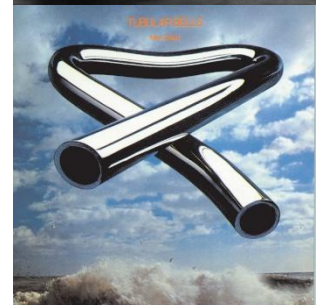
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The Who  
*Quadrophenia*  
1973



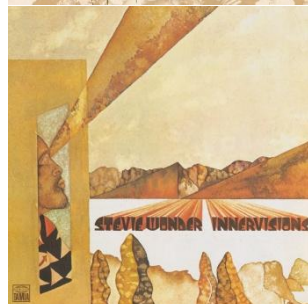
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Lou Reed  
*Berlin*  
1973



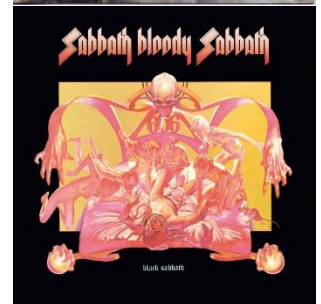
8  
Mike Oldfield  
*Tubular Bells*  
1973



9  
Stevie Wonder  
*Innervisions*  
1973



10  
Black Sabbath  
*Sabbath Bloody Sabbath*  
1973



# Happy Holly Home

**Micah McCaw** is a troubadouring singer-songwriter with a strong and unforgettable sense of melody. This captivating basis has certainly been captured throughout his most recent record, the fingerpicking and travelling sounds of *Holly Street*. It is the quintessential snapshot of his craft, delving into colourful compositions of rootsy music wonder, with folky storytelling and Americana longing. This nostalgic and relatable undercurrent is fantastic for listeners, with honesty brimming forth from each superbly imperfect, no-overdub, one-take track. And as the buzz and momentum surrounding *Holly Street* continues to gradually build, Micah took a brief respite to chat with *Aldora Britain Records* about his life in story and song so far. We discussed formative musical memories from his adolescence, his unique approach to songwriting and songcraft, a selection of his 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 Micah McCaw [HERE](#). Listen to Micah McCaw [HERE](#).

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

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

**Micah McCaw:** I'm doing awesome, Tom! I performed a bit with my dad in churches when I was a wee lad! I started playing guitar at seven, inspired by the king of rock and roll and never really looked back. I've been in and out of a few bands but always kept busy with solo songwriting as well. A really early songwriting memory for me was writing a song about school sucking, I know, I know, and looking up and using the word 'clout' in the song which in hindsight really didn't work.

**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 songcraft and songwriting. 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?



“I recorded each and every song as one full take, no overdubs, and certainly no AI. I wanted to create something purely human ... I was challenging myself to write the best songs I had ever written.”

**Micah McCaw:** I approach it all sorts of different ways, it's almost easier to go project by project to dig into specifics. Each album or release takes on a somewhat different approach. My newest album, *Holly Street*, I really wanted to record an album how they used to do it way back in the 60s and earlier. You used to have artists come in and record full live takes and just nail it! That is so foreign to modern recording. So, I recorded each and every song as one full take, no overdubs, and certainly no AI. I wanted to create something purely human. Taking this approach from the get-go informed my songwriting. I knew every song had to stand on its own without any fluff, no background, no nothing. So, I was challenging myself to write the best songs I had ever written.



## *Holly Street*

about the album is that I recorded it in one day at my parent's hours on 8/10/2025. In the lead up to recording, I would practice the album a couple times a week for I believe ten weeks, that way I could get to the 'studio' and just knock it out. In addition to all that, I also mixed the album which was a ton of work and you better believe I sent many a mix to my good buddy Evan Kunze to make sure I was on the right track.

**Aldora Britain Records:** I would now like to focus on two personal favourites of mine, 'Slipping Away' and 'Parent in My Parents' House'. 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?

**Micah McCaw:** 'Slipping Away' was the second song I wrote for the album. It comes from this feeling I've often struggled with, which is being content where I am and trusting I am where I need to be, but also not settling. I've always had the lifelong dream of being a fulltime musician and not having to worry about a day job, but in my adult life it just hasn't been possible. As a man of faith, I also believe that I am wherever God needs me to be. I mean the apostle Paul had to sell tents to get by, so it really can't be that bad if you have to have two jobs, right? Since writing the song and putting it out I think I've come to understand contentment in a new way and I'm feeling truly happy about this release in ways that I've never felt before. Not only do I believe 'I'm where I need to be', but now I know that I'm where I want to be. I'm certainly open to reaching a level where I can put all my focus on music, but I'm living the good life and I'm a happy man.

So excited that you responded to 'Parent'. This is definitely one of my favourites from the album and is one of the rare songs where I came up with the lyric, 'I'm a parent in my parents' house,' before any of the melody. I had that lyric months before those chords and melody came to me. It represents a feeling I was struck by when my first daughter was born, and we would all go to my parents' house. I would look around and see

“This album is also the first proper release since becoming a parent, which certainly changes a person. A lot of the songs are about my daughters and family and I'm now in a totally different world of songwriting than I ever have been.”

memories of when I was a kid and think about my parents being the age I am now raising me at the same age as my daughter. It's a very strange but beautiful thing when you graduate and find that in some ways you are peers with your parents.

This song also has the only portion of the album that was written maybe a decade earlier. I had written this concept album that never came to fruition all about how children are destined to become their parents. In the first song there was that Gmaj7 to Cmaj7 bridge section with the lyric ‘oh the parent's blessed curse, will their child grow up hurt’. Later in the album it was reprised. I always loved that idea and when I was writing this song it popped into my head, and I immediately knew that I had to use it. It took a decade, but it found its place finally.



**Aldora Britain Records:** When I listen to your recorded output, I definitely get the impression that you would put on an unforgettable live show. A captivating performance of story and song, 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 first Micah McCaw live experience?

**Micah McCaw:** Absolutely! I love playing live! I do a couple different set ups. Right now, I'm focusing on this new music and I'm hosting a show at a local theatre where I have another songwriter on and we trade songs, talk about the process, take requests of my music, and keep whatever set the theatre has on stage up. It's a really fun and intimate show and allows the audience to ask questions and dig a little deeper. It's called ‘Motifs & Patterns w/ Micah McCaw’. I also play with a four-piece and that's when we play music from my previous

albums, these shows are a ton of fun and very high energy. I love going bananas, ripping a few solos, and jumping all over. I think we put on a very well thought out show that is incredibly fun, hopefully you can catch us sometime! I also put out a concert film a couple years ago with a six-piece band, Go Fire Yourself!, where we revisited my first album for the ten-year anniversary. Listenable anywhere!

**Aldora Britain Records:** I have been doing some crate-digging over on Bandcamp, leading me back to 2025's *Patience and Failure*. This is another fantastic snapshot of you as an artist. Let's delve deeper with it. 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?

**Micah McCaw:** *Patience and Failure* is a fun one because it's actually an expanded release of my second album, *Imbalances*. *Imbalances* was my chance to write and record a ton of songs that would be fun to play live with a band and flex that rock and prog rock muscle. We recorded twenty songs in the initial session and later whittled it down to fourteen. Five years later, I was finally able to finish the remaining five songs – I never finished the twentieth because it's hilariously bad! – and I thought it would be cool to rearrange the track-listing mixing in the new songs. By then I had also worked on some alternate versions of a few songs, so I just recorded a few new versions, and bam, *Patience and Failure* now with twenty-four tracks. I wouldn't change anything in hindsight – except for this recording error I made that I'll never tell! – because this compilation was a project that came from hindsight.

**Aldora Britain Records:** As you well know by now, I love that McCaw sound and your approach to making and creating music. That strong indie folk meets indie pop 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 as an artist currently?

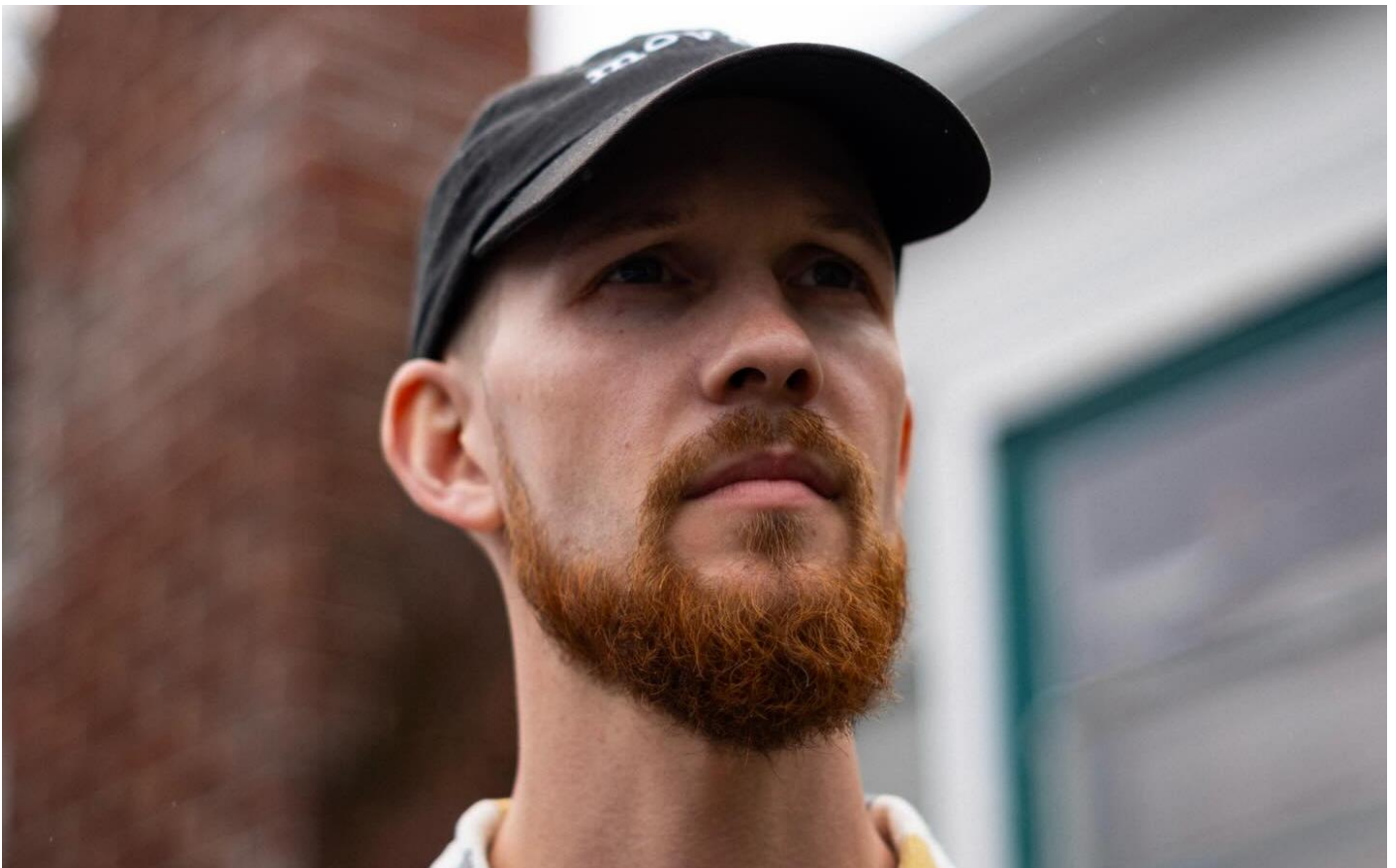
“The style has definitely just naturally evolved from touring, recording, playing in all sorts of bands and listening to all sorts of musicians ... I'm always writing the songs that I want to hear, so I'm not really putting out stuff unless I would throw it on and listen to it.”

**Micah McCaw:** The style has definitely just naturally evolved from touring, recording, playing in all sorts of bands and listening to all sorts of musicians. I will say that I'm always writing the songs that I want to hear, so I'm not really putting out stuff unless I would throw it on and listen to it.

Oh boy, I got some influences that really informed this release. A year and a half ago, I was working on this crazy, very involved concept album, still working on it, and I was the house band for a Cat Stevens showcase at a local theatre. I really love Yusef/Cat Stevens' approach to acoustic guitar and composition, it just makes sense to me. So that got the wheels turning to work on something simpler than the concept album. Around that time, I started listening to the whole Beatles and every member's solo discography in chronological order, like a hundred-ish albums total, and Bob Dylan's discography, and it just started dawning on me that I needed to make an album that was ten songs that could stand totally alone. Songs that could be recorded quickly and captured a live feel and were imperfect in performance, but near perfect in composition. So, then I started writing *Holly Street!* I wanted some of that magic you hear in those first three Dylan albums.

**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?

**Micah McCaw:** Well, I think I sort of answered that as this album is certainly a statement against the use of generative AI in music. AI couldn't have made *Holly Street*. It's certainly an odd time to be an artist when someone can download an app and just give a prompt and 'create' a song. I think and have already felt that live music is becoming much more sacred again, people want to be in a room with other people connecting over something. I'm hopeful that more artists will put a positive charge out there to counteract the negative charge of generative AI in music.



## Quickfire Round

**AB Records:** Favourite artist or band? **Micah:** It's lame to say The Beatles, but...

**AB Records:** Favourite album? **Micah:** I'm not sure anymore, it was always *Vice Verses* by Switchfoot, but I haven't listened in forever. I'm currently loving *The Mountain* by the Gorillaz.

**AB Records:** First album you bought with your own money? **Micah:** *Five Score and Seven Years Ago*, Relient K.

**AB Records:** Last album you listened to from start to finish? **Micah:** *Sunya*, The Dear Hunter.

**AB Records:** First gig as an audience member? **Micah:** Carmen at the Oregon State Fair.

**AB Records:** Loudest gig as an audience member? **Micah:** Maybe The Chariot farewell tour.

**AB Records:** Which artist or band have you seen most in concert? **Micah:** Switchfoot.

**AB Records:** Style icon? **Micah:** Bheem and Ram from the movie *RRR*.

**AB Records:** Favourite film? **Micah:** *Goodfellas*.

**AB Records:** Favourite TV show? **Micah:** Always and forever *Breaking Bad*.

**AB Records:** Favourite up and coming artist or band? **Micah:** Real Face, new album is just primo songwriting.



# Romance is Dead

An electrifying, hard-hitting, loud cacophony of sonic bliss. These are the creative realms of the unstoppable **Ramona Marx**, a band that play with ferocity and intent, crunching, heavy, and soaring in equal measure. Their style is a shapeshifting and zigzagging affair, tipping the hat to disparate yet complementing spaces, ranging brilliantly from nu-metal to punk rock and alternative to hardcore. It is an approach that perfectly reflects and combats the madness and calamity of the modern world, turning the dials up and letting loose, because after all, what more can we do? And taking a break from these unmissable creative activities, the band sat down for a chat with *Aldora Britain Records* about the Ramona Marx journey together to date. We discussed popular original compositions from their back-catalogue, their growth and evolution as a unit 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 Ramona Marx [HERE](#). Listen to Ramona Marx [HERE](#).

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



**Aldora Britain Records:** Hello Ramona Marx, how are you? I am excited to be talking with such a fantastic band from the UK. 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?

**Sam:** My earliest music memory is probably of my dad blasting Stevie Wonder or ABBA on the stereo and dancing around the living room like a maniac. That was pretty much the introduction. I started writing songs believe it or not in primary school and quickly realised performing was a great excuse to be the centre of attention. I'd jump at any chance to get on stage, assemblies, school talent shows, you name it. I just loved to perform, especially songs that I had created. By the time I got into secondary school I became a lot more

fascinated and wanted to learn guitar so I could actually turn my lyrics into proper songs. As it so happened my next-door neighbour was a guitar teacher and was teaching my older sister at the time. Once she gave it up, I hijacked her guitar, took her spot, and completely fell in love.

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours out of Hemel Hempstead. The beginnings of Ramona Marx 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?

**Sam:** Alex and I first met at a party when we were sixteen and at that very same party we decided to start a band. He was the first drummer I had ever met. Turns out he's the best I've met since. That was our first project, Lockjaw, which we did for a couple years until a very talented musician named Charlie Mincer got in touch with us looking to start a new punk project. It all went from there really. Joe joined shortly after and that was the band until 2021, when Charlie sadly left to move to Leeds. In 2022 we finally found Ernie who completed the puzzle. We are now tighter than we have ever been and pumping out new music like a well-oiled machine.

**Aldora Britain Records:** You are fresh from releasing a superb compilation album, aptly called *Greatest Hits*. 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 these songs, and how would you say you grew and evolved as artists throughout this process?

“With each song I feel like we’ve gotten more hands on with the process ... being open to new ideas and experimenting a bit more in the studio ... we’ve ended up making authentic stuff that we’re really proud of and we’re looking forward to this evolving further.”

**Ernie:** We’ve always had a great time with the recording process. Whether it’s at our local rehearsal space or in Tunbridge Wells at the Forum recording for the week, it’s always exciting to start bringing the tunes to life. With each song I feel like we’ve gotten more hands on with the process as a band, being open to new ideas and experimenting a bit more in the studio with things like sampling and effects. In turn, we’ve ended up making authentic stuff that we’re really proud of and we’re looking forward to this evolving further down the line.

**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?

**Alex:** The writing process itself varies song to song but usually starts off with a riff and drum combo that turns into a verse then an evolution of those to create a chorus. Then to make it more interesting we’ll structure it to make sure each song is constantly exciting throughout. After we have a more or less complete structure, we’ll then apply lyrics based off of certain feelings which are often driven by our political opinions or social experiences. Finally, we have the bones of a song, then it’s rinse and repeat in the practice rooms until it slowly but surely grows into its final form. When we are happy, we’ll test it live, and if the reaction appears positive, we’ll get in the studio and record them until polished.

**Aldora Britain Records:** Let’s get more specific with this now. I would like to focus on two personal favourites, ‘Fight Night’ and ‘Ketty Hopkins’. 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?

**Sam:** ‘Fight Night’ is an angst driven explosion of primal aggression. Life is hard, people reach boiling point, and everything turns to red. ‘Fight Night’s our depiction of this escapade. It originated from the guitar part in the intro as I liked how it sounded eerie and built tension. It was also one of the first songs where I used a drop tuning which definitely helped give the chorus some bite. I remember bringing it to the band and it didn’t take long for us to finish it from there, which is usually a good sign. It always goes off live as it’s a fan favourite, the room turns to chaos and a perfect way to end the show.



“After we have a more or less complete structure, we’ll then apply lyrics based off of certain feelings which are often driven by our political opinions or social experiences. Finally, we have the bones of a song, then it’s rinse and repeat in the practice rooms.”

**Joe:** ‘Ketty Hopkins’, for me personally, was inspired by the strange relationship people can have with escapism and excess and the idea that even loud, self-important public figures aren’t above the same chaos as everyone else.

**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 a high-octane, electrifying set, 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 Ramona Marx live experience?

**Joe:** A Ramona Marx show is nothing short of a fever dream. Loud, chaotic, sweaty, and unforgettable. As a collective, we’re committed to delivering a show that goes far beyond expectations and pulls the audience into our world from the moment we start. If you weren’t already in love with the idea of Ramona Marx before seeing us live, we’re confident you will be by the time you walk out the door.

**Aldora Britain Records:** As you well know by now, I love that Ramona Marx sound and your approach to making and creating music. That strong hardcore and punk 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?

**Ernie:** We’ve always branded ourselves as a punk band, but lately we’ve had fun experimenting with a much heavier, funkier sound when we practice, most likely inspired by nu-metal. Classics like Snot, Primer 55, Limp Bizkit, Incubus have inspired our recent jams at rehearsals, but we’re also heavily influenced by some of the bands on the emerging modern hardcore scene like Pain of Truth, Speed, and Turnstile. High energy, infectious grooves, and fat riffs.

**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?



“A song can reach a far bigger audience than a conversation with a few mates can and with so many heinous things going on in so many countries it is our obligation to shout to the hills about it.”

**Sam:** I think recent times have been crucial to birthing some of our songs and ideas. Obviously, there are many horrors and injustices happening every day in our clearly very primitive world, but it is all fuel for songwriting and spreading awareness. A song can reach a far bigger audience than a conversation with a few mates can and with so many heinous things going on in so many countries it is our obligation to shout to the hills about it. We will also take this opportunity to big up Zach Polanski and the Green Party and say a big fuck you to Nigel Farage and all the Reformist cavemen who stand with him.

## Quickfire Round

**AB Records:** Favourite artist or band? **Sam:** Marilyn Manson.

**AB Records:** Favourite album? **Sam:** *Ziggy Stardust and the Spiders from Mars*.

**AB Records:** First album you bought with your own money? **Sam:** Ed Sheeran, *Plus*.

**AB Records:** Last album you listened to from start to finish? **Sam:** Linkin Park, *From Zero*.

**AB Records:** First gig as an audience member? **Sam:** Bush, Kentish Town Forum.

**AB Records:** Loudest gig as an audience member? **Sam:** Prodigy, Alexander Palace.

**AB Records:** Which artist or band have you seen most in concert? **Sam:** Basement or Frank Carter.

**AB Records:** Style icon? **Sam:** Pete Doherty.

**AB Records:** Favourite film? **Sam:** *Rocky*.

**AB Records:** Favourite TV show? **Sam:** *Doctor Who*.

**AB Records:** Favourite up and coming artist or band? **Sam:** Pest.



# Rage

A hard rocking blend of alternative and progressive realms. This is what California's **Tomorrow's Lie** offers up in emphatic fashion. Their latest singles, namely 'Rage' and 'My Nothing', are anthemic odes, each snapshotting a differing side of the band, the crunching and the brilliantly relentless, alongside the reflective and stadium-ready balladry. Tomorrow's Lie certainly resurrects that 70s and 80s era where progressive and experimental forms of rock music dominated the world, but they do it with a refreshing and contemporary mindset, innovating and creating throughout. And taking a break from these hard-hitting musings, band members Todd and Lance sat down for a chat with *Aldora Britain Records* about their artistic adventures so far. We discussed the long-lasting impact of the post-COVID era, formative creative memories from their adolescence, the early days and beginnings of Tomorrow's Lie, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Tomorrow's Lie [HERE](#). Listen to Tomorrow's Lie [HERE](#).

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

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

**Todd:** I grew up around music. My dad was a musician in the 60s and a huge record collector, so there was always something playing in the house. That really shaped me early on. I started collecting records at a young age, and by the time I hit my teenage years, it had turned into a full-blown obsession. Around fifteen, I got heavily into the goth, post-punk, new wave, and electronic scene. That led to my first band, Red Assembly, a pop duo inspired by bands like Depeche Mode, New Order, and Camouflage. That was really the beginning of everything for me.

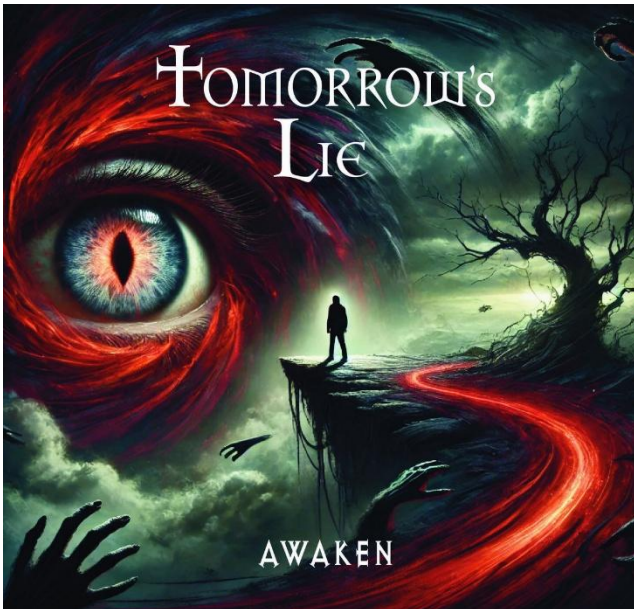
**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours out of Half Moon Bay. The beginnings of Tomorrow's Lie must have been an exciting, invigorating time. How did it all come to be? How did you first meet each other and what was the initial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



“What stood out to me was that even though it leaned heavier, there was a style there that I felt I could really write to. So, I gave it a shot, and that’s when the magic started.”

**Todd:** I joined Tomorrow’s Lie shortly after the band formed at the end of 2022. They were looking for a singer for a prog rock and metal band, which honestly wasn’t something I ever saw myself stepping into. I’ve always been more rooted in darkwave and synth-driven music with my other band, Of What Remains. I met with Lance, sat in on a rehearsal, and we hit it off right away. What stood out to me was that even though it leaned heavier, there was a style there that I felt I could really write to. So, I gave it a shot, and that’s when the magic started.

**Lance:** In 2020, during the COVID-19 pandemic, I relocated to Half Moon Bay to be closer to my business. Shortly after settling in, I met my neighbour, Gary Witherell, and we quickly discovered a shared passion for music. What began as casual conversations soon developed into regular jam sessions. As I built a collection of original material, we decided to form a band. Gary introduced a drummer, and I connected with a bassist through BandMix, establishing the core lineup. Recognizing the importance of a strong frontman, I took a deliberate approach in selecting the right vocalist. After discovering Todd on BandMix, it became immediately clear that his voice and style were an excellent fit. With Todd on board, we refined the lineup by adding Mark Nunez on bass and Sean Boomer on drums, solidifying the group’s sound and creative direction.



**Aldora Britain Records:** You are fresh from the release of a superb record in 2025 called *Awaken*. This was also my introduction to your music, so it already holds a special place in my record collection. What are your memories from writing, recording and releasing it, and how would you say you grew and evolved throughout this process?

**Todd:** Recording the *Awaken* EP was an incredible experience. We tracked most of it in a single day at Sloth Mountain Studios in La Honda, California, with Brian Sagrafena and Jason Cirimele. It’s this amazing studio tucked away in the woods, super peaceful, really inspiring. That environment definitely played a role in the energy of the record. It felt natural, focused, and creative from start to finish.

**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?

**Todd:** My songwriting process is very organic. Lance will usually come in with pieces of a song, maybe a verse and a chorus, and I’ll start building from there. For me, the music always comes first. Once I lock into a vocal melody, the words tend to follow naturally. It’s almost like the music tells me what the song needs to say.

**Aldora Britain Records:** Let’s get more specific with this one. I would like to focus on two personal favourites, ‘Rage’ and ‘My Nothing’. 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 of each?

**Todd:** ‘My Nothing’ came from a very real place. I lost two close friends and a family member in a short period of time, and writing that song was a way to process everything I was feeling. It was definitely part of the healing process, getting those emotions out and turning them into something meaningful. ‘Rage’ is a bit more straightforward. It’s about release. We all carry things, and you’ve got to let it out somehow. For me, that outlet is writing, singing, and creating.

“It’s this amazing studio tucked away in the woods, super peaceful, really inspiring. That environment definitely played a role in the energy of the record. It felt natural, focused, and creative from start to finish.”

**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 hard-hitting, electrifying rock and roll spectacle. 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 Tomorrow’s Lie live experience?

**Todd:** Our live shows are always a blast. We really aim to make them memorable. We like to take people on a bit of a journey. We’ll throw in some slower, more atmospheric songs in the middle of the set, and then build it back up. By the end, we’re going full energy, getting people moving, starting mosh-pits, and creating that raw, shared experience where everyone’s just letting loose and howling like wolves.

**Aldora Britain Records:** As you well know by now, I love that Tomorrow’s Lie sound and your approach to making and creating music. That metallic, cinematic, hard-hitting heavy 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?

**Todd:** Our style is constantly evolving. With the newer material we’re working on, we’re really pushing things further, more detail, more depth, and spending a lot of time in the studio trying to create something that feels fresh and unique. We want to make music that people haven’t heard before, while still keeping that core intensity and cinematic feel that defines us.

**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?

**Todd:** The past few years have really given me time to hone in on my craft. Life experiences, both good and bad, have given me a lot to say. At the end of the day, we just want to keep creating and putting out music that makes people feel something, because that’s exactly what it does for us when we make it.



## Quickfire Round

**AB Records:** Favourite artist or band? **Todd:** Depeche Mode, 80s era. **Lance:** Queensryche, original lineup.

**AB Records:** Favourite album? **Todd:** *Purple Rain*, Prince. **Lance:** Queensryche, *Operation: Mindcrime*.

**AB Records:** First album you bought with your own money? **Todd:** 1999, Prince. **Lance:** Ratt, *Invasion of Your Privacy*.

**AB Records:** Last album you listened to from start to finish? **Todd:** *Intruder*, Gary Numan. **Lance:** Fates Warning, *Long Day Good Night*.

**AB Records:** First gig as an audience member? **Todd:** The Beach Boys. **Lance:** Van Halen.

**AB Records:** Loudest gig as an audience member? **Todd:** Guns n' Roses. **Lance:** Metallica.

**AB Records:** Which artist have you seen the most live? **Todd:** Depeche Mode. **Lance:** Y&T.

**AB Records:** Style icon? **Todd:** David Bowie and Peter Murphy. **Lance:** David Beckham.

**AB Records:** Favourite film? **Todd:** *The Empire Strikes Back*. **Lance:** *National Lampoon's Vacation*.

**AB Records:** Favourite TV show? **Todd:** *Seinfeld*. **Lance:** *Big Bang Theory*.

**AB Records:** Favourite up-and-coming band? **Todd:** Madly Dazed. **Lance:** Madly Dazed, for sure.



# A Year in Review with **Luna River** and **Teddy and the Rough Riders!**

For this issue of the e-zine, *Aldora Britain Records* is immensely proud to bring together the contrasting yet complementing talents of **Luna River** and **Teddy and the Rough Riders**.

Luna River is an eclectic and alternative singer-songwriter, and the all-original purveyor of ‘farm emo’. This unique style and basis are captured gloriously throughout her recorded output, delving into colourful yet deeply emotive soundscapes and lyrical reflections. Their growth, evolution, and movement over recent years has truly been something to behold, and long may it continue.

Meanwhile, Teddy and the Rough Riders are a hotshot, timeless country group with troubadouring chops. Their output to date is built on catchy compositions with that folky, Americana storytelling backbone, allowing for superbly relatable and direct reflections of the human experience and the day-to-day. There are cosmic tones and textures also, allowing the band to continually expand and move onwards.

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 Luna River [HERE](#). Listen to Teddy and the Rough Riders [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?

**GB (Luna River):** My favourite record from the last year or so would have to be *Empty Hands* by **Poppy** [click [HERE](#)]. She is one of my favourite artists because you never really know exactly what to expect from her. She can be metal screaming one moment and unleashing the world's catchiest pop melody the next. Favorite track, ‘The Wait’.

**Ry (Teddy and the Rough Riders):** Best thing I've heard? **Los Thuthanaka**. Beyond genre Bolivian and Native Andean experimental electronic nature sound queer unique ceremonial art from the past and future.



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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