



ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine
Issue 512, Sunday 1st March 2026
Pictured artist: JOATA

ABR'S TOP PICKS...

Jessica Leia, JOATA, and
Nathan Fleet!

Arcurus and Mark Moldre!

And the Top 10 Most Influential Records of
1967 as voted for by our featured artists!

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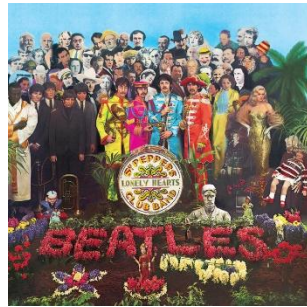
The Top 10 Most Influential Records of 1967

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 1967'. 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!

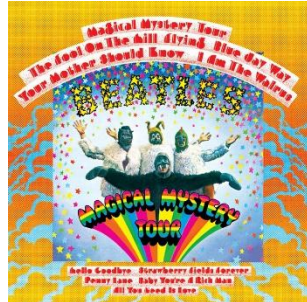
1

The Beatles
Sgt. Pepper's Lonely Hearts Club Band
1967



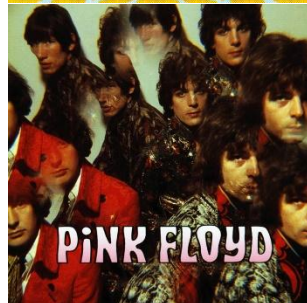
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The Beatles
Magical Mystery Tour
1967



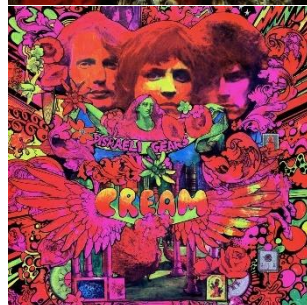
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Pink Floyd
The Piper at the Gates of Dawn
1967



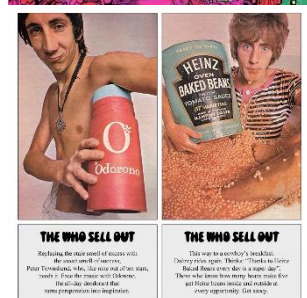
7

Cream
Disraeli Gears
1967



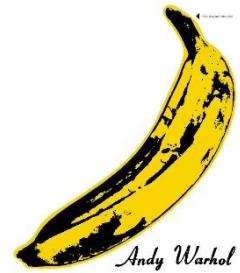
9

The Who
The Who Sell Out
1967



2

The Velvet Underground
and Nico
*The Velvet Underground
and Nico*
1967



4

Love
Forever Changes
1967



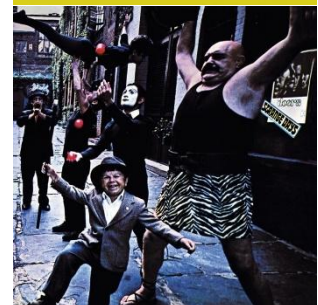
6

The Jimi Hendrix
Experience
Are You Experienced
1967



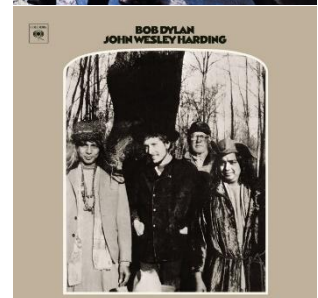
8

The Doors
Strange Days
1967



10

Bob Dylan
John Wesley Harding
1967



Why Didn't I Then?

Jessica Leia is a quirky and innovative songwriter, blending together emotive forms of piano pop music with a rich alternative undercurrent. This really comes alive throughout her *Me and My Song* series, a space that truly snapshots her prolific and inventive leanings, compositions with fun yet soulful hooks, lush melodies brimming with optimism, and an undeniable relatable foundation. These traits are hallmarks of Jessica's work, all-original pieces that invite listeners into a magical mystery world of catchiness and tenacity, music that combats the tumult of the modern-day. And taking a break from these captivating musings, Jessica sat down for a chat with *Aldora Britain Records* about her life in story and song so far. We discussed formative creative memories from her adolescence, her unique 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 Jessica Leia [HERE](#). Listen to Jessica Leia [HERE](#).

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



Aldora Britain Records: Hello Jessica, how are you? I am excited to be talking with such a fantastic artist 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?

Jessica Leia: Hey there! Thank you so much for the compliment and for your interest in my musical endeavours. I have to say that it isn't the passion I pursue. The passion, as it were, the sense of beingness through the act of creating art, in my case music, is the easy and natural part, if anything it pursues me. The thing that requires pursuing, is the ability to take those creations and to put them in a tangible form that can

then become a shared experience with others. And then, of course, to find a way to actually reach others with it, such that it might be shared at all. Were I 100% a hermit – Instead of only about 75%! – there would be no pursuing at all. I would simply make the music because it feels right and good to do so and I would not bother with trying to get the world to care about it, as it were.

The music, itself, has always been there. As far back as I can remember remembering, music was always the place I went to in a world which had no other places that provided refuge or comfort or that even made any sense to me at all. Whether a little girl atop a tree's branch singing about the world below, a teenager staying up all hours of the night composing on piano, or a young adult in college writing lyrics in class instead of paying attention to the professor, it has always been something that I do. Although now that I have my video series, which is all about the music, I, ironically, do far less music-making, as my time is always consumed with the production of the show and, of course, with working the day job which finances all of it. We'll see how long circumstances remain thus.

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?

Jessica Leia: Thank you again for your kind words. Although, the way a song technically manifests for me, i.e. whether the melody comes first, the words, or both at the same time, or simply the idea swells up inside

“The music, itself, has always been there. As far back as I can remember remembering, music was always the place I went to in a world which had no other places that provided refuge or comfort or that even made any sense to me at all.”

my space, is always different and the songs are always non-fiction, as it were. The stories of life and the experiences we have within it are so fascinating to me, I would really only ever want to write of such things. But also, it is not just literal, tangible experiences that inspire the music. It is the invisible energies that surround and permeate us continually that are ‘picked up on’ and transcribed into a melody. In some cases, I want nothing more than to take that energy I felt or feel and then to express it as a tune. In this way, that which is invisible becomes visible and I think that is more or less the job of us creatives, to bring into awareness the energies that exist in the more expansive reality that is life beyond the machine.



Aldora Britain Records: You are fresh from releasing a companion compilation to your *Me and My Song* video series. I am talking about your *Wonderful* album, of course. Let’s explore it in more depth. What are your memories from writing, recording and releasing these songs, and how would you say you grew and evolved as an artist throughout this process?

Jessica Leia: Yes, *Wonderful* is the latest and greatest! The songs were not written ‘for’ the album, as it were. They come from all different eras of my life. I have been writing lyrical songs since I was a teenager and so when I go to make another season of my video series, *Me and My Song*, I simply choose the songs that I will present during that particular season. The only rhyme or reason to the songs I chose for Season 3 was that they were a combination of relatively old

songs and relatively new songs. Also, a number of the songs had already been copyrighted. There is always so much to do in the creation of one season of *Me and My Song* that if there is already one or two things checked off the list of things to do, such as some of the songs have already been copyrighted, then I like to take advantage of that.

Through the video series *Me and My Song*, I tell the stories of all of the songs and the memories and circumstances surrounding them in the PART 1 segment of the show which I call ‘A Song is Born’. The stories behind the songs span across decades of living so it would be quite a feat to try and describe such things here. That is one of the many reasons why I created the video series. Likewise, the recording of the songs is PART 3 of each episode of the series, so if folks would like to enjoy any of the memories of the experiences that came with recording the songs, themselves, they can literally come in studio with me and watch the whole process. I cannot say that as an artist, any of this has helped me to evolve at all. Now, as a producer, editor, project manager, marketing analyst, graphic designer, copywriter, etcetera, etcetera, I have learned much, more than I ever wanted to, in fact! Haha!

Aldora Britain Records: It is a fantastic collection from start to finish, but I would like to focus on the opening tracks, two personal favourites, ‘Wonderful’ and ‘Trapped Inside’. 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?

Jessica Leia: Thank you again. Also, again, I would refer you to the video series if you would like to hear more thorough stories behind each of the songs you mention here. For ‘Wonderful’, click [HERE](#), and for ‘Trapped Inside’, click [HERE](#). As I mention, in the PART 1 monologues about these songs, ‘Wonderful’ was an energy that I finally recognised I held within me at all times in my life. And at having such an awareness, I also realised that I can then access that energy anytime I am in need of it. ‘Trapped Inside’ was a whole different beast. As I also

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mention in the monologue about the song, ‘Trapped Inside’ was more of a song that had been writing itself throughout my entire life and finally culminated during an intense time of ultimately realizing that I had spent my entire life running from a deep pain and fear that I also held inside of my being.

I placed these two tracks back-to-back deliberately. While ‘Wonderful’ is realizing the strength and liberation of drawing on an internal power to create a peace and happiness and enthusiasm within the perimeters of the Self, ‘Trapped Inside’ speaks of how the perimeters of the Self can be an absolute prison when, within that Self, are undealt with pains and fears. So, what is it to be a ‘Self’ and how is it inside of that ‘Selfhood’ and how do we empower ourselves to determine how that ‘Self’ is experienced in this world? Many songs on the album *Wonderful*, as well as other songs I write, are often an exploration of these concepts, among others.



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 display 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 very first Jessica Leia live experience?

Jessica Leia: Thank you again for your kind words. To answer your question, live performance is something I sort of do now. It is impossible to do on a regular basis because the combination of producing, financing, marketing, and starring in the video series, as well as working a day job to finance it all, makes it physically impossible to also perform live music with any sort of regularity. Making the video series and working my regular job is actually kind of impossible for one person to do also, but somehow, I pull it off! Haha! But when I

say I sort of perform live these days I mean that at the end of each season of the video series, *Me and My Song*, I have an album release party to showcase the album made during that particular season and, of course, to give folks a chance to come and connect in person.

Throughout the course of each season of the video series, I release an album’s worth of songs, in fact, that’s basically the whole premise of *Me and My Song*. So, it only stands to reason that at the end of each season, I would then have a live performance of that album in an album release party. In fact, I will be performing ACT II of the album release party for Season 3 of *Me and My Song* this upcoming May 2nd of 2026. And if folks would like to know what to expect, Act I was performed last December and can be viewed [HERE](#). Other, historical live performances can also be found on that same ‘Jessica Leia’ YouTube channel, if folks are wondering what they can expect. That link is [HERE](#). Not to be confused with my *Me and My Song* YouTube channel [HERE](#).

I used to perform live all of the time. But really, performing live all of the time was part of why I started the *Me and My Song* video series. I found that I was killing myself doing everything that is required to have an ongoing live show, band management, booking gigs, pitching, coordinating events, marketing, rehearsing, tailoring the brand, and on and on and on it goes. It was costing me everything, all my money to finance it, all of my time to execute it. And worse, it was preventing me from having much of a life. I even had to miss a cousin’s wedding once because of a nothing-burger gig and I sorely regret that. And ultimately, at the end of the day, I had nothing to show for all of this. I was losing, not earning money, and never accomplishing the intended goal of acquiring a fanbase. When it all boils down to it, I am a songwriter and I figured if I was going to kill myself doing music, I may as well have something to show for it at the end of the day, something archived like actual music albums of the songs I write and of course the videos from the video series.

“As I mentioned, I am, at heart, a songwriter. I want to write and record and then share my songs. Simple. I am no longer interested in being the pizzazz performer cavorting around a stage capturing the attention of an audience.”

So, now, I do most of my performances in front of the camera, no more regularly occurring live events. As I mentioned, that simply would not be possible. There is no personal support or sponsor and/or management team or crew or anything, I just don't have help from anyone. It is simply me doing all of it. Most people who don't do the things I do have no idea the amount of workload that creates, but it suffices to say, unless I quit the video series, regular live performances won't be in the cards anytime soon.

On a sidenote, I found that performing live all of the time, besides leaving me broke and exhausted, was ultimately disappointing. As you say, sure, I might put on an unforgettable show, but unfortunately people were usually drunk at the bars, festivals, and events I always performed at. So really, who knows who remembered what? Haha! Besides of which, as a live performer, I had to always be a performer, not a songwriter. As I mentioned, I am, at heart, a songwriter. I want to write and record and then share my songs. Simple. I am no longer interested in being the pizzazz performer cavorting around a stage capturing the attention of an audience who doesn't really care about the music and what it speaks to. Not that there is anything wrong with loud, raucous, live music and cavorting around a stage. I just did that long enough to no avail and really, I just want the music to be about the music, not about a performance. That is why I do *Me and My Song* these days, instead of live performance. It still makes me broke and exhausted! Haha! But I will have, at least, left something I think is valuable behind in the world when it comes time for me to leave it.



Aldora Britain Records: I have been doing some crate-digging over on Bandcamp, leading me to 2008's piano collection, *Baby Tears*. This is a great insight into your musicianship and its growth over time. 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?

Jessica Leia: Thank you for asking about my old piano stuffs. Many people don't know about these. *Baby Tears*, as well as *Dissention*, and a third piano album which I have yet to have the time and resources to record, are all instrumental piano music I composed very early on in life. I didn't start singing in front of people until my mid-teens. Before that, I strictly composed and performed piano pieces. The last piano piece I ever composed was a quarter century ago. There is, as I mentioned, still an entire album's worth of compositions from that earlier part of my life just

sitting in my brain waiting to be recorded. Until I have the time and money to do so, I guess they will continue to sit there. But there is nothing I would change. That music, as I mentioned, is from long ago. As such, it is what it is and was what it was and I will one day record the last set of songs from that earlier time in life, basically because if I do not, they will never stop bugging me about it! Haha!

Aldora Britain Records: As you well know by now, I love that Jessica Leia sound and your approach to making and creating music. It is an eclectic and alternative approach. It makes for a superb 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?

Jessica Leia: Music has always just happened for me. Not to say that I didn't or don't have to work at the craft of musicianship. But starting back as far as I can remember, it was a natural response for me to make music on the piano and to sing songs to myself about what I was experiencing in life. Naturally, other artists and music and styles of music all have had an effect over what I create. But there is no one artist or genre or style that 'influences' what I write, per se. If I am creating a song, the song chooses its own feeling. That's the point of

“If I am creating a song, the song chooses its own feeling. That’s the point of allowing creation to come through you ... That feeling can translate into any style or genre of music ... I let the songs be what they are.”

allowing creation to come through you, as far as I am concerned. That feeling can translate into any style or genre of music. That is why when you listen to my songs, you will hear many different styles and sounds coming from it. I let the songs be what they are. And I love all styles of music so even if I’ve never written a hip hop song, and indeed, I have not, if some song idea came to me that wanted to be dressed up in hip hop clothing, as it were, I wouldn’t hesitate to write it in that style.

As a consequence of this mindset, a lot of my songs actually are a mix of multiple genres, sometimes many combined just in one tune. I like to borrow from everything. I have always been that way. My brothers used to tease me when I was a little girl because I played with Rockman, He-Man, GI Joe, Barbie, and Hush Puppies all at the same time. They thought it was ridiculous to not play with the separate toys separately. But I liked to play with them all together. Rockman could have a giant puppy for a pet and Barbie and He-Man could date and G.I Joe could be my Cabbage Patch doll’s protector. Mixing stuff up makes things more fun, whether they’re ‘supposed’ to be connected or not.

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?

Jessica Leia: No more than any other years, really. Except to say, perhaps, that I do, at times, write about the world around me. So, the circumstances of life in this world at this time do definitely show up in the content of the music I presently write, if ever I get the chance to write. But you know, I actually say in one of my songs, that hasn’t been released yet, ‘Ever since my days as a child, I’ve heard endless tales that the world was ending,’ and that is true. There has never been a time in my life when, according to some narrative, the sky wasn’t falling. The world has always been undergoing drastic change at every level. What and how much of that reaches the awareness of ‘everyone’ has perhaps increased.



“But from our tiny pinprick of a conscious awareness, we tend to lack the ability to see how times have never been steady or stable in this reality. On the contrary, in my opinion, the machine that has hijacked this reality, ensures that it is never steady or stable.”

But from our tiny pinprick of a conscious awareness, we tend to lack the ability to see how times have never been steady or stable in this reality. On the contrary, in my opinion, the machine that has hijacked this reality, ensures that it is never steady or stable. This way, we will always forget ourselves and become consumed by the madness and chaos of the world instead of remembering that we actually don't have to have anything to do with this world, and the reality it provides, at all if we decide we do not want to anymore. We are eternal, whether or not some of us remember that.

Now, naturally I have preferences about what happens here, in this realm. Like so many other good-hearted homo-sapiens, I would love a world of peace and abundance and freedom for all. And I generally feel this is how this reality was originally designed to be before it was hijacked. But regardless of what comes of this reality or does not come of it, we will each of us still be eternal. And while our awareness is invested here, we will simply be playing our character inside of a game that is not eternal. Often, the world forces me into certain directions because it just does what it does, and/or I cannot find an alternative to what is happening, and naturally that does impact me. But as a general rule, I do not choose who I am, what my motivations are, or how I ultimately feel about reality based on a silly, hi-jacked, distorted, temporary reality that is only a flash in the pan of forever.



Spaceship (Fly Away)

Puerto Rican sonic maverick **JOATA** is currently preparing for the anticipated release of his brand-new studio album, *Qué Pasó?* This thoughtful and expansive take on worldly music themes has already been captured emphatically through the release of the first preview track, 'Pensamientos', a thoughtful and cosmically travelling offering. And this brilliant, questing foundation has also previously been captured in 2023's *Biny*, an outing that also references JOATA's love of indie pop realms and alternative leanings. With the April 23rd release date of *Qué Pasó?* drawing ever closer, this fantastic musician and innovator took a brief respite to reflect with *Aldora Britain Records* on his artistic adventures to date. We discussed popular original compositions from his back-catalogue, his growth and evolution as a creative innovator 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 **JOATA** [HERE](#). Listen to **JOATA** [HERE](#).

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



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

JOATA: I'm doing well, thank you for spending time with me. I come from a Puerto Rican family, so some of my earliest memories are of my mom cleaning the house, blasting salsa y merengue, dancing with the broom, and singing at the top of her lungs. Even thinking about it now almost brings a tear to my eyes. Music has always been something I have to do. It is part of my DNA, my spirit, my lifeline. I cannot imagine existing without creating in some way.

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, even when not in English! I suppose that is the power of music. 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?

JOATA: The approach is always different. That is what keeps me on my toes. I do not really see this as a solo output. There are so many people involved who helped shape what everyone is about to hear. I have always been drawn to astronomy and using celestial imagery to explain my human experience. A lot of my songs come from things I have lived through, some are imagined, and now that I am getting older and learning how to truly listen, I am also inspired by other people's emotional stories. Music lets me translate the chaos of being human into something expansive.

Aldora Britain Records: You are currently preparing for the release of an exciting new album called *Qué Pasó?* 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 have grown and evolved as an artist throughout this process?

JOATA: This album was hard. Really hard. I took a much more band-oriented approach this time. Drums and bass were recorded in New Haven, Connecticut. Guitars were tracked in Monterrey, Mexico and Austin, Texas. Vocals, synths, and production came together in Neuvic, France. It was intense and deeply collaborative.

“I have always been drawn to astronomy and using celestial imagery to explain my human experience. A lot of my songs come from things I have lived through, some are imagined ... Music lets me translate the chaos of being human into something expansive.”

There are so many memories I cherish, but one of the biggest shifts was how my producer Pablo pushed me vocally. He pulled something out of me that had been dormant. This is still JOATA, but it is a new chapter. More fearless. More demanding. More honest.

Aldora Britain Records: I would like to focus on your most recent offering now, the superb ‘Pensamientos’. This is such a captivating piece! For this outing, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire the tune and what does it mean to you as the writer and performer?

JOATA: ‘Pensamientos’ came from a moment of mental noise after returning from tour. When my thoughts wouldn’t slow down and I was stuck inside my own head, with complete uncertainty of my life. I remember sitting with this loop and feeling like my brain was racing faster than I could write. It all just poured out. It’s the calmest moment of the album, but at the same time when you experience it live, you’ll get it.



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 and energetic 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 JOATA live experience?

JOATA: I do this for the live shows. The shows are energetic, chaotic, and emotional because that is what life is. I want to create a space where people can forget the expectations, the social norms and the pressure, and just be who they are without judgment. If it is your first JOATA show, be ready to sing along. Be ready to feel something. Maybe even hug a stranger. That’s the point.

Aldora Britain Records: I have been doing some crate-digging over on Bandcamp, leading me back to 2023’s

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

JOATA: I think we could have taken more risks, but maybe that is exactly what gave birth to *Qué Pasó?* Looking back is important for learning, but I do not dwell. Pa’lante siempre.

Aldora Britain Records: As you well know by now, I love that JOATA sound and your approach to making and creating music. That worldly Puerto Rican undercurrent that comes through. 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?

JOATA: I do not think about style too much. I think about honesty. As I have grown older, I have realised that at some basic level we are all navigating the same struggles, joy, doubt, love and fear. My music reflects that. I am becoming more demanding in asking why things are the way they are. There was a time when people told me I was wasting time writing songs in Spanish. Look where we are now. The best style is being unapologetically yourself, and I am still learning how to do that every day. My biggest inspirations are my mom, my sister, my brother, my family, my friends, and everyone who believes in this dream. Without them, JOATA does not exist.

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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 increasingly 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?

JOATA: There is a lot out of my control. Wars, division, technology, and the music industry shifting constantly. What I can control is how I treat people. I make sure I tell the ones I love that I love them, even when we are fighting. I have lived with a lot of hate in the past and it is the most unfulfilling way to exist. Serve others. Help others. Protect others. Be wrong sometimes. Keep learning. That is how I navigate it.

Quickfire Round

AB Records: Favourite artist or band? **JOATA:** Too many to name.

AB Records: Favourite album? **JOATA:** *De Loused in the Comatorium* by The Mars Volta.

AB Records: First album you bought with your own money? **JOATA:** *No Strings Attached* by NSYNC.

AB Records: Last album you listened to from start to finish? **JOATA:** *DeBÍ TIRAR MÁS FOTOS* by Bad Bunny.

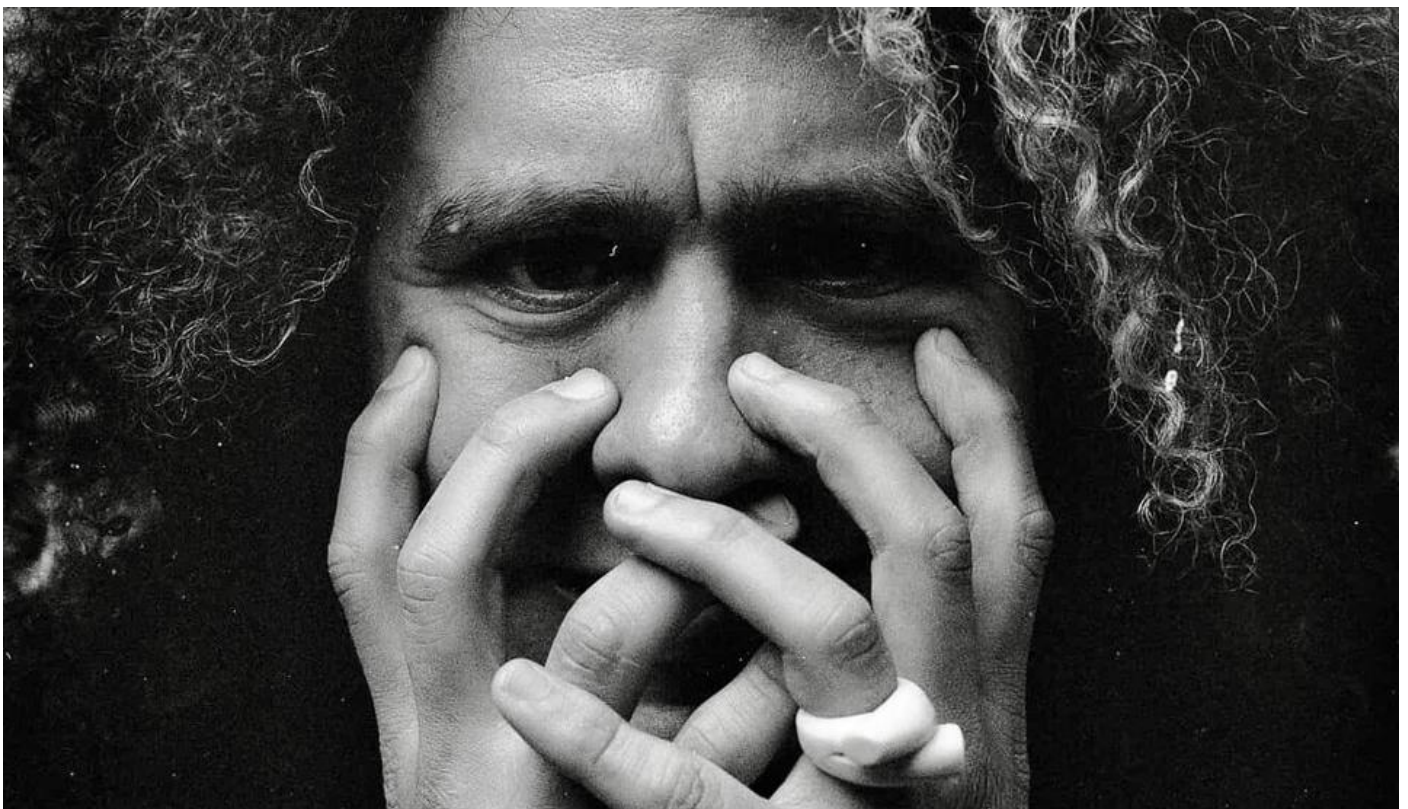
AB Records: First gig as an audience member? **JOATA:** Jurassic 5.

AB Records: Loudest gig as an audience member? **JOATA:** Lightning Bolt.

AB Records: Which artist have you seen most live? **JOATA:** Residente and The Mars Volta.

AB Records: Style icon? **JOATA:** David Byrne. **AB Records:** Favourite film? **JOATA:** *2001 A Space Odyssey*. **AB Records:** Favourite TV show? **JOATA:** *Six Feet Under*.

AB Records: Favourite up and coming artist? **JOATA:** Bat Lips, aLunarLanding, Boko Yout.



Please Don't Let Me Down

Nathan Fleet is a brilliant composer and artist with a forward-moving foundation. This is certainly captured through 'For Love', an exceptional pick from his upcoming micro-musical soundtrack, *Phone: The Musical Series*. Such innovative ideas are typical of Nathan's outlook, keeping a progressive core at the centre of all his work, moving and evolving with a seamless ease. And looking further back, he unveiled a more traditional-minded album, 2017's *Love Hate City*, a hard-hitting contemporary rock opus that travels along vast highways of sound and musicality. Taking a recent break from these exceptional creative endeavours, Nathan sat down for a chat with *Aldora Britain Records* about his musical journey so far. We discussed the long-lasting impact of the post-COVID era, early artistic memories from his youth, his unique and individual approach to songwriting and songcraft, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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

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



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

Nathan Fleet: My earliest memory would be the *Star Wars* 1977 soundtrack. Looking at the pictures and listening to the music inspired me to make music and movies. Huge influence.

Aldora Britain Records: And now, let's take a leap forward to the present day and your brilliant musical 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 a more personal, observational, or even fictional perspective?

Nathan Fleet: I'm never completely sure where the ideas come from, but they are all rooted in something personal. Musically I am drawn to the dark and the light, so a lot of my songs go from major to minor keys.

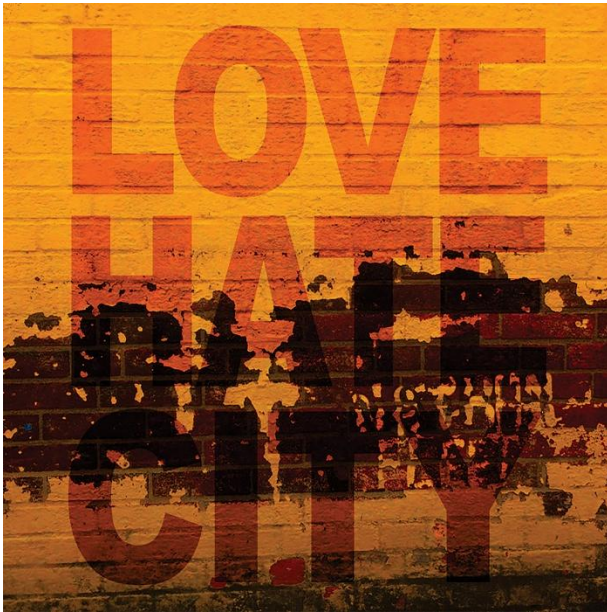
Aldora Britain Records: You are currently preparing for the release of an exciting micro-musical project called *Phone: The Musical Series*. I cannot wait to listen to this one from start to finish. Not long to wait now! What are your memories from writing and recording it, and how would you say you grew and evolved as an artist throughout this process?

Nathan Fleet: Interestingly enough, five of these songs were written twenty to thirty years ago and they never really went anywhere on a cassette or CD release, but I always liked them. Somewhere in there I thought of reimagining them with different people singing them – I was the original singer – and crafted that into a small story that is now a web series and a soundtrack. I did realise that your unused songs remain that way unless you do something with them and I think this is the refresh I needed!

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

“I’m never completely sure where the ideas come from, but they are all rooted in something personal. Musically I am drawn to the dark and the light, so a lot of my songs go from major to minor keys.”

Nathan Fleet: Originally written back in 1998, it was simply a song about following your dreams. At the time, it was also the first song I recorded that didn’t have any guitar in it. A rare thing for a rock guitarist, ha! When I was writing *Phone: The Musical Series*, I wanted to repurpose the song, but I totally added three guitar tracks to it! Even though there were thirty years between the original and this new version, the meaning stayed the same.



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 performance of story and song, for sure, maybe some theatrics. 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 Nathan Fleet live experience?

Nathan Fleet: Well, I consider myself mostly a desktop musician now, but when I do put on a show, I like to bring great musicians, and an energetic show. My last live show was 2018 and I packed it in and focused on my filmmaking journey and here I am eight years later right back releasing an album for a film project.

Aldora Britain Records: I have been doing some crate-digging over on Bandcamp, leading me back to 2017’s *Love*

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

Nathan Fleet: This album was the accumulation of ten years of recording. I was a stay-at-home-dad at the time, and I really only had late evenings to work on it, so it took a long time. Each tune has its own special place within that ten-year span, so I wouldn’t really change anything.

Aldora Britain Records: As you well know by now, I love that Fleet sound and your approach to making and creating music. That alternative foundation, eclectic and meeting somewhere in the expanse between rock and pop. 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?

Nathan Fleet: I think the style is a combination of my love for strong melodies, like a great film score theme, and the guitar riffs of 80s metal. Both of which have been a huge influence on my writing. My inspiration seems to always come from what I grew up listening to. Those early *Star Wars* soundtracks, the 80s Ozzy Osbourne albums, throw some Ramones in there and off we go!

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?

Nathan Fleet: Music is its own thing, and it will adapt, resist, soar, fail, emerge. For any artist, change brings expression that reflects, or rejects, any current state of things. I take it as it comes and I go with the creative flow of the moment. I rarely look back but I always look ahead and sometimes, I live in the moment.

Quickfire Round

AB Records: Favourite artist or band? **Nathan:** Iron Maiden.

AB Records: Favourite album? **Nathan:** *Blizzard of Oz*.

AB Records: First album you bought with your own money? **Nathan:** *Sports* by Huey Lewis and the News.

AB Records: Last album you listened to from start to finish? **Nathan:** The new album, *Megadeth*.

AB Records: First gig as an audience member? **Nathan:** Donny Osmond at Darien Lake.

AB Records: Loudest gig as an audience member? **Nathan:** Big Sugar.

AB Records: Which artist or band have you seen most in concert? **Nathan:** Iron Maiden

AB Records: Style icon? **Nathan:** Anyone with simple jeans, T-shirt, and ballcap.

AB Records: Favourite film? **Nathan:** *Star Wars IV: A New Hope*, 1977.

AB Records: Favourite TV show? **Nathan:** SCTV.

AB Records: Favourite up and coming artist or band? **Nathan:** Beyond the Black.



A Year in Review with **Arcurus** and **Mark Moldre**!

For this issue of the e-zine, *Aldora Britain Records* is immensely proud to bring together the contrasting yet complementing talents of **Arcurus** and **Mark Moldre**.

Canada's Arcurus is a juggernaut in the realms of progressive and storytelling stadium rock. These outings are technicolour and bustling with tones and textures, melodies and harmonies, travelling and expanding from within their tenure. *Say Yes* and *Rumi* capture this spirit emphatically. Meanwhile, over in Sydney, Australia, Mark Moldre is a singer-songwriter with a knack for composing musical odes with reflection at their core, true to his lived experiences. *Nambucca Fables* is the quintessential snapshot of this.

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 Arcurus [HERE](#). Listen to Mark Moldre [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?

Arcurus: The best new music I have heard, new to me anyways, was **Jacob Collier**. His music is so fresh and original, and he is such an amazing talent as a musician and writer. *Djesse* in particular really caught my ear. The way he juxtaposes extremely different styles effortlessly and seamlessly is very impressive.

Mark Moldre: Without a doubt the album I enjoyed and played the most last year was **Orcutt Shelley Miller**. I've always enjoyed Bill Orcutt's solo output. Here he joins Steve Shelley (Sonic Youth) and Ethan Miller (Howlin Rain) for a power trio racket that I found mesmerising. Shards of sonic, fuzzy mayhem. Spiky feedback, sheets of chords while funky basslines twist and intertwine around Orcutt's dismembering of the guitar with pure abandonment.



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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