



# ALDORA BRITAIN RECORDS

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

## ABR’S TOP PICKS...

Jack Goodall, Lüderitz, and  
The Suncharms!

Live Spotlight: JET with Tempesst at  
Rock City, Nottingham, England!

Also... The Top 10 Most Influential Records  
of 1971 as voted for by our featured artists!

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(Pictured artist: Jack Goodall)

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Jet picture credit: Jason Sheldon.



# The Top 10 Most Influential Records of 1971

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 1971'. 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!

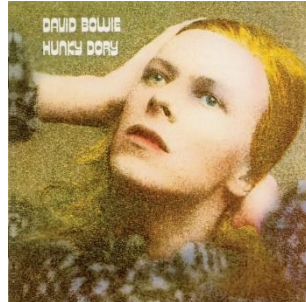
1  
Joni Mitchell  
*Blue*  
1971



2  
The Rolling Stones  
*Sticky Fingers*  
1971



3  
David Bowie  
*Hunky Dory*  
1971



4  
Led Zeppelin  
*Led Zeppelin IV*  
1971



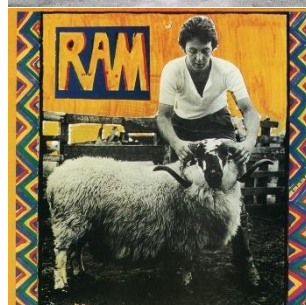
5  
The Allman Brothers  
Band  
*At Fillmore East*  
1971



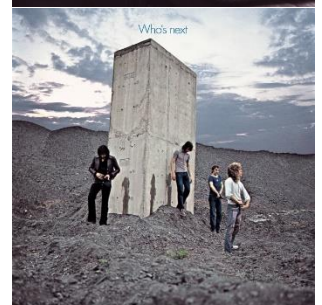
6  
Carole King  
*Tapestry*  
1971



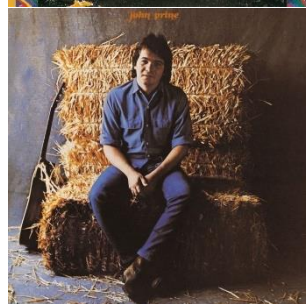
7  
Paul and Linda  
McCartney  
*Ram*  
1971



8  
The Who  
*Who's Next*  
1971



9  
John Prine  
*John Prine*  
1971



10  
Marvin Gaye  
*What's Going On*  
1971



# Fun Runners

**Jack Goodall** was a youth with an adoration for blues and boogie sounds and a leaning towards the bootlegged cassette LPs of his father. A love for acting eventually led to him combining the worlds of songwriting and storytelling into a brilliant and far-reaching melting pot. And it is this sonic homebrew that Jack still explores to this day. This has most recently materialised through his *Ort* LP, released in March of this year. Across eleven spirited compositions, Jack brings out his worldly foundations to backdrop his personal reflections and wider observations. It is an album that is both fun and introspective, a spellbinding listening experience for his audience. And with the buzz and excitement surrounding *Ort* continuing to gradually build, Jack took some time out to chat with *Aldora Britain Records* about his life in story and song so far. We discussed formative creative memories from his adolescence, his 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 Jack Goodall [HERE](#). Listen to Jack Goodall [HERE](#).**

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

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

**Jack Goodall:** Hi Tom, it's great to talk to you too. There weren't any musicians in my family around me when I was growing up but my friend Will was a piano virtuoso when he was little more than a toddler and he and I used to play songs together when we were children, with a blues and boogie influence. Fortunately my dad had recorded loads of LPs that he owned or borrowed onto cassette and I loved listening to anything with good lyrics. My parents put me in a drama class to try and overcome my shyness and I loved acting, still do, and decided when I was about eight to perform my own songs and tell stories with them. I expected to instantly become very famous.





“I like songs that come from a perspective I've not heard before or at least have a different take on familiar themes. I particularly like songs that aren't from my own perspective.”

**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 superb songwriting and songcraft. How do you approach this part of your 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?

**Jack Goodall:** Thanks, I like songs that come from a perspective I've not heard before or at least have a different take on familiar themes. I particularly like songs that aren't from my own perspective. There are a few songs on the new album that I didn't even want to write as they're quite superior and mocking but they stuck in my head and my fingers and made me laugh and I do love comedy.



**Aldora Britain Records:** You are fresh from releasing an exceptional new album, *Ort*. 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?

**Jack Goodall:** The album started off with The Kick who I made the previous record *Out of Here* with. We were democratic and it was a lot of fun to have everyone involved but the band broke up and I became more personally involved in everything again. Being a solo album ironically meant I was now working with a vast array of different people who I'd wanted to collaborate with for a while and it made me think of the Ort Cafe in Balsall Heath, where I met so many friends and artists

who I've worked with and many of whom are on the album. The Ort showed Birmingham in its very best light and I'm proud to have been there amongst all the other weirdos when so many projects were in their inception. I tried to make the album more of a concept piece to let people know about the café. Maybe I'll manage to properly write about it someday.

**Aldora Britain Records:** It is a gem of an LP from top to bottom, but I would now like to pick out two personal favourites, 'Victim' and 'Lost to the Night'. 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?

**Jack Goodall:** 'Lost to the Night' is partly about knowing you've got to do things that will alienate people. This was written when the band was breaking up. When business gets in the way of friendship. It's horrible.

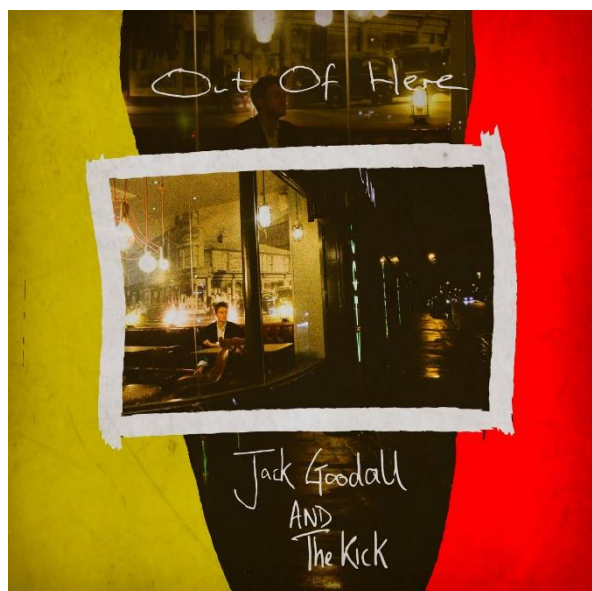
'Victim' was inspired by listening to the Top 10 charts and thinking that Billie Eilish was the only real voice on there. She's unapologetically herself and everyone else on there, male and female, sounds like 'a parody of femininity'. I said this to Rob Peters, who drums elsewhere on the album and he used it in one of his songs before I had chance.

**Aldora Britain Records:** When I listen to *Ort*, I definitely get the impression that you would put on a captivating live show. An immersive and memorable display of song and musicianship, I am sure! What do you aim to bring to the stage as an artist and what can a fan expect from their very first Jack Goodall live experience?

**Jack Goodall:** I like things to always be fresh and unpredictable and I like engaging with a crowd, looking right at them. That can be intense but it's a welcoming atmosphere. I feel comfortable onstage and I want the

“I like things to always be fresh and unpredictable and I like engaging with a crowd, looking right at them. That can be intense but it's a welcoming atmosphere. I feel comfortable onstage and I want the audience to feel comfortable too.”

audience to feel comfortable too. If they don't like it they can tell me or they can leave, it isn't music that can be in the background.



**Aldora Britain Records:** I have been doing some digging over on your Bandcamp page and this led me to 2021's *Out of Here*. This is another fine, fine snapshot. Thank you so much for the music! How do you reflect on this collection as a whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

**Jack Goodall:** The new album is mixed by Dr L who I contacted after hearing an amazing album he did with Congolese band Mbongwana Star. He really upped the sound quality. I wanted him to come over from Senegal and produce the thing but in the end we just had intense phone conversations in which he gave me ideas for recording, and a bunch of songs are the third or fourth recording and are in slightly different styles, rhythms, or tempos. When I realised what Dr L is capable of, I saw that I

could improve the tracks before he worked his magic on them. When I recorded *Out of Here*, I was closer to the old way of working, like when we used reel to reel and had less options to choose from. I was happy with that but it sounds less contemporary and it must have had an impact on how people thought of us because they'd, for example, compare us with The Cure and bands of the 80s.

**Aldora Britain Records:** As you well know by now, I love the Goodall sound and your approach to making and creating music. That bluesy, worldly, rootsy, funky 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?

**Jack Goodall:** I don't really know how the African influence came about. You can trace much of pop and rock back to Mali and Western Africa and when I play it feels natural when the blues and that kind of sound comes out. There's a lot of styles in my music but it's not deliberate. I just don't think about genre.

**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?

**Jack Goodall:** It feels like everything is changing at a rate that's beyond our comprehension. The internet has put us in a state where we sometimes don't know what's real and people are wary about expressing themselves and being misunderstood. It's hard to write about things if you don't know what's real but it's abundantly clear what both Netanyahu and Putin are doing and artists should feel an urgency to speak out. Sod the consequences. As Bob Dylan sang, 'If I just turn my back while you silently die, what good am I?' Sounds a bit dramatic, I know, but writers should connect people together and make people feel things.



## Quickfire Round

**AB Records:** Favourite artist or band? **Jack:** David Bowie.

**AB Records:** Favourite album? **Jack:** Neil Young, *After the Gold Rush*.

**AB Records:** First album you bought with your own money? **Jack:** David Bowie, *Low*.

**AB Records:** Last album you listened to from start to finish? **Jack:** St. Vincent, *St. Vincent*.

**AB Records:** First gig as an audience member? **Jack:** David Bowie, The Divine Comedy and co at Manchester Old Trafford.

**AB Records:** Loudest gig as an audience member? **Jack:** God Damn in Digbeth, Birmingham.

**AB Records:** Style icon? **Jack:** David Hockney.

**AB Records:** Favourite film? **Jack:** *Brazil*.

**AB Records:** Favourite TV show? **Jack:** *Monty Python*.

**AB Records:** Favourite up and coming artist or band? **Jack:** Jerron Paxton. He's a fabulous young multi-instrumentalist acoustic blues star in a similar vein to my friend Abi Budgen who sings on *Ort*, she has such a great original voice and like Jerron has amazing guitar skills. She writes songs and poetry and paints. She should really be the next big thing.

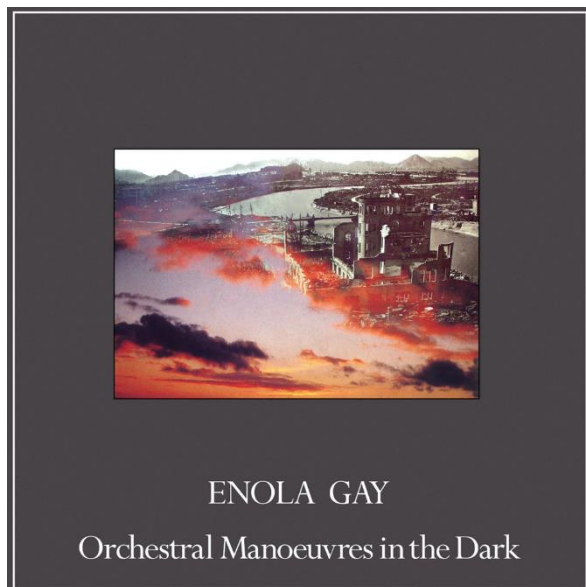


# No Point in Running Away

Vincent Fallacara has invested the last several years into bringing his **Lüderitz** project to life. Working alongside DoKtor Alexis Bowmann, the fictional character that embodies his vintage drum machines, Vincent has created an artistic world that travels in precise, gothic, and brooding sonic directions. *Pas la peine de fuir* is the most spellbinding offering of Lüderitz so far, a collection that tips the hat to new wave, post-punk, synthwave, and so much more. It acknowledges what has gone before, but these songs also allow Vincent to make an exciting and enduring mission statement of where he wants to take the project next. It is a futuristic and travelling sound that evolves with each passing listen. Taking a brief respite from these stellar musings, Vincent sat down for a chat with *Aldora Britain Records* about his Lüderitz journey to date. We discussed popular original compositions from his back-catalogue, his growth and evolution as an artist over time, current big influences and inspirations, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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

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

**Vincent Fallacara:** I think my first musical stirrings came when I was a child and heard the songs 'Enola Gay' by OMD, 'Heroes' by David Bowie, or 'Radioactivity' by Kraftwerk. Since that time, music has always been my passion. It is intimately linked to my life. I would even go so far as to say that it is the most important part of my life. Then came the discovery of The Cure, Bauhaus, and Joy Division when I was at secondary

school. And that's when I understood that things would never be the same again. I realised that it would be impossible for me to live without this type of music.

**Aldora Britain Records:** And now, let's take a leap forward to the present day and a brilliant project of yours. The beginnings of Lüderitz must have been an invigorating time. How did it all come to be? What was the initial spark? Is it an outlet for your solo musings or more of a collaborative kind of feel and approach?

**Vincent Fallacara:** I started the Lüderitz project in 2016 after ending Torso, my previous project. It took quite a few years, quite a few lineup changes, and three EPs to finally find my way in 2019 with my debut album *Retour à Barkhor*. For me, this album is the real founding act of Lüderitz. I ended up working on my own, assisted by DoKtor Alexis Boxmann, who is in fact a fictional character who embodies my old vintage drum machines, Roland TR 808, TR707, and Alesis HR16. The name DoKtor is a nod to the famous Doktor Avalanche from The Sisters of Mercy. Working on my own gives me total freedom to express exactly what I want, without having to make any compromises.

**Aldora Britain Records:** Despite being a native English speaker, I am definitely drawn in by your superb songwriting and songcraft. How do you approach this part of your creative process? Are you drawn to specific



“I only started singing because I was already writing poems and lyrics. Literature is the other very important part of my life. I read a lot of books and I try to observe the vanities of my contemporaries, and myself of course.”

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

**Vincent Fallacara:** Thank you! A lot of people who appreciate my work talk to me about the strength of the lyrics. And that makes me proud, because I've always admired great songwriters. I only started singing because I was already writing poems and lyrics. Literature is the other very important part of my life. I read a lot of books and I try to observe the vanities of my contemporaries, and myself of course. I also travel a lot and that helps to sharpen my view of the world.

I always try to take a clear eyed look at things and inject some poetry into it, and sometimes that works and makes good lyrics, or so I hope. Very often my lyrics start with a sentence that goes round and round in my mind. Then all that's left for me to do is unfold it. Sometimes, when I listen to my songs again, I'm surprised by the strength of certain lyrics. But I hope I don't sound too immodest in saying that.



**Aldora Britain Records:** Just recently, you have unveiled a stellar new record called *Pas la peine de fuir*. This was also my introduction to your music, so it already holds a special place in my 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?

**Vincent Fallacara:** I'm really proud of the work I've done on this album, and the initial feedback I've had confirms that I've made a really good record. This record was difficult to make and I worked on it for over a whole year. I wanted it to have a real impact and every time I had the slightest doubt I went back to the drawing board and started again. I spent days and days undoing what I'd done before. I wanted a different, more visceral approach. I changed the way I worked, the way I

played guitar and even the way I laid down my voice. I'm very satisfied with my two previous records, *Retour à Barkhor* and *Expansion du domaine de l'absurde*, but for this one I felt something stronger that I still can't explain to myself. When I finished mixing it, I knew I'd made the best album I've ever made. Now I hope it will find an audience.

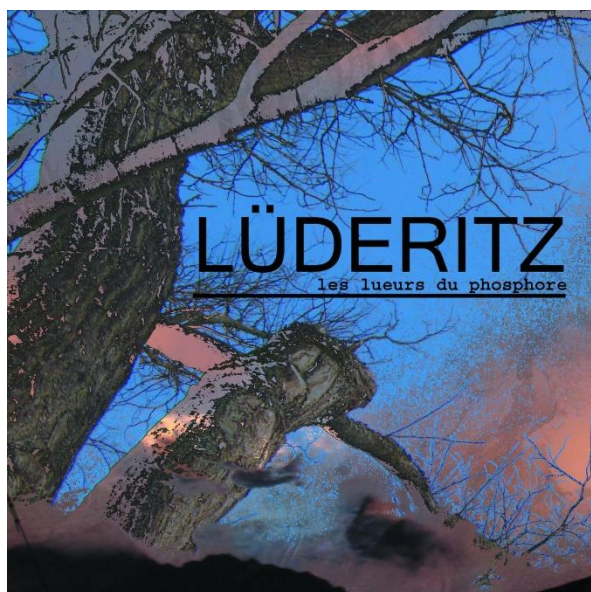
**Aldora Britain Records:** It is a gem of a record from start to finish, but I would now like to pick out two personal favourites, 'Black Life Matière' and 'Pas la peine de fuir'. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer?

**Vincent Fallacara:** 'Black Life Matière'. This song is a direct tribute to Norma Loy, one of my favourite French bands. The group's music has been a very important part of my life since I was a teenager. The lyrics are references to titles of Norma Loy songs. I was so happy with the result that I contacted Usher and Chelsea from Norma Loy. I sent them the song and asked them if they'd like to take part. They immediately agreed. I don't think they really realise how honoured I am.

'Pas la peine de fuir' is a rather political song in a way. Although Lüderitz is not politically committed, I try to observe the world with sharp eyes and accuracy. This song is inspired by the authoritarian drift of many

“Although Lüderitz is not politically committed, I try to observe the world with sharp eyes and accuracy. This song is inspired by the authoritarian drift of many democratic countries, which increases the pressure on citizens by using fear as a means.”

democratic countries, which increases the pressure on citizens by using fear as a means. ‘Pas la peine de fuir’, ‘no point in running away’ in English, can be interpreted in different ways. Pessimistically, there's no point in running away, because you'll be irrevocably caught up by the system and crushed without mercy. And optimistically, there's no point running away because you're strong enough to face it. Another possible interpretation is there's no point in running away because, in any case, the solution to changing the world lies within you and will never come from the outside, especially not from a politician. It's up to each person to interpret which one applies to them. For me, it depends a lot on my mood.



**Aldora Britain Records:** I have been doing some digging over on your Bandcamp page, leading me to 2015 and the release of *Les lueurs du phosphore*. Thank you so much for the music! Let's explore this one in more depth. 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?

**Vincent Fallacara:** As I was saying, I think I really found my voice with the album *Retour à Barkhor*. Looking back, without denying it, I see the previous EPs more as attempts or searches for the right direction. Each of them contains very good songs in my opinion but they perhaps lack a certain unity. That's why I'm planning to make a compilation of some of my favourite tracks from these EPs. Maybe I'll even re-record

them. I don't know yet. The release of *Pas la peine de fuir* has already given me a lot of work to do, because I'm a do-it-yourself artist.

**Aldora Britain Records:** As you well know by now, I love the Lüderitz sound and your approach to making and creating music. That synthwave, post-punk, new wave 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?

**Vincent Fallacara:** New wave and post-punk are the soundtrack of my life. Cure, Bauhaus, Joy Division, Sisters of Mercy, Suicide, and Virgin Prunes are my biggest influences. But I also like French bands and singers like Taxi Girl, Daniel Darc, Marquis de Sade, Marc Seberg, and Hubert-Felix Thiéfaine, that is for me the greatest French songwriter.

**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?

**Vincent Fallacara:** To tell the truth, I'm not very comfortable in this era. Beyond a world that takes refuge in extremes and no longer has much reason to hope, I hate the new ways of listening to music, I feel like no one is involved in their musical choices anymore and lets themselves be guided by soulless algorithms. I am still buying vinyls and CDs. I don't understand anymore the music industry. I miss the days when we bought



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records only because they were on labels that we liked. Producing a record takes so much time, work, and energy, but everyone doesn't care about that, and most people think there's no need to pay to listen to music. It's so unfair.

## Quickfire Round

**AB Records:** Favourite artist or band? **Vincent:** The Cure.

**AB Records:** Favourite album? **Vincent:** *Pornography*, The Cure.

**AB Records:** First album you bought with your own money? **Vincent:** *Unforgettable Fire* by U2.

**AB Records:** Last album you listened to from start to finish? **Vincent:** *Ecce Homo*, Gavin Friday. I always listen albums from start to finish!

**AB Records:** First gig as an audience member? **Vincent:** Litfiba, an Italian rock band.

**AB Records:** Loudest gig as an audience member? **Vincent:** Motorhead.

**AB Records:** Style icon? **Vincent:** Post-punk.

**AB Records:** Favourite film? **Vincent:** *Dead Man*, Jim Jarmush.

**AB Records:** Favourite TV show? **Vincent:** I don't watch TV anymore.

**AB Records:** Favourite up and coming artist or band? **Vincent:** Bruit Noir.



# Sparkle

Sheffield has always been a city overflowing with underground, indie spirit, and **The Suncharms** are certainly a band that capture and harness this anthemic energy. And it has been a long and winding journey for the group, having originally disbanded back in 1993, but recently releasing their acclaimed second album, *Things Lost*, a collection that proves there is unfinished business here. Their sound is one that taps into timeless, nostalgic themes but also retains a fresh and energised originality, seamlessly bringing together the worlds of shoegaze, psychedelia, and jangle pop in an enticing sonic homebrew of alternative brilliance. It screams honesty and soul and allows listeners a moment of euphoric escapism. In a recent break from these creative endeavours, bandmember Marcus Palmer sat down for a chat with *Aldora Britain Records* about his artistic adventures so far. We discussed the long lasting impact of the COVID era, formative musical memories from his adolescence, the beginnings and early days of The Suncharms, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

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

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

**Marcus Palmer:** Great to make contact over the universal language of music. My memories of making the leap of listening to music to making music is me and our bass player Richard playing records in his bedroom when we were teenagers at his parents' house and making compilation tapes for friends and first girlfriends. We just decided to form a band. Richard picked up an acoustic guitar with one string, found in his brother's room, and I said I'll be the singer.

Richard had just started art college and met Matt who could actually play guitar and had been in bands before with Chris, our drummer. John, also a friend, joined the line up later. We started rehearsals in my parents' garage and then started playing small venues in Sheffield before playing The Leadmill and putting on our own show at a nightclub, which we surprisingly sold out. A few early memorable gigs in the early days were playing with The Television Personalities, Brilliant Corners, The Orchids. Memorable as they were the bands in our record collection. Bands we put on those early compilation tapes.

**Aldora Britain Records:** And now, let's take a leap forward to The Suncharms. The band has actually had two lives, but you are going as strong as ever now. Let's explore this journey. How did it all come to be back in the 90s? And then, what brought you all back together so many years later? The power of music working its magic once again!

**Marcus Palmer:** The first phase saw us releasing two EPs, *Sparkle* and *Tranquil Day*, and a John Peel session that we nearly missed due to the van breaking down on the motorway as we travelled to the BBC. We went our separate ways on in 1993.



“None of us apart from Richard ... had done anything musical since 1993. At the rehearsal out came the guitars covered in 90s dust. We started writing new songs and this resulted in a single being released in 2018 on the wonderful Slumberland Records.”

It was, however, a blog from the owner of Cloudberry Records from the USA that lit the spark for the reunion. Around 2015 we got chatting to Roque from Cloudberry Records who asked if he could release our two EPs and any unreleased tracks on a CD with a booklet. This prompted the band to meet up after twenty years in a pub in Sheffield to discuss the project and collate photos for the booklet. It was at this meeting we decided to book a rehearsal room. None of us apart from Richard, our bass player, had done anything musical since 1993. At the rehearsal out came the guitars covered in 90s dust. We started writing new songs and this resulted in a single being released in 2018 on the wonderful Slumberland Records, ‘Red Dust’. They had actually approached us just before we split in the 90s asking if we were interested in releasing a single. So to finally release a song with Slumberland was amazing.



**Aldora Britain Records:** I have really been enjoying getting to know your 2023 album over the last couple of days. I am talking about the superb *Things Lost*, of course! Thank you for the music. What are your memories from writing, recording and releasing this LP, and how would you say you grew and evolved as a band throughout this process?

**Marcus Palmer:** To release our second album *Things Lost* was unbelievable as we split in 1993 without releasing an album. So to be writing album two and still be flowing with creative ideas has been great. I suppose we have evolved quite a lot from the 90s releases. The albums have trumpets, strings, synths, theremin, Hammond organ, a whole musical box of sounds. We definitely aren't afraid of experimenting.

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

**Marcus Palmer:** The writing process tends to be Matt coming up with an initial guitar riff and we then bring together all our ideas and the song transforms into a completely different sound. We jokingly call it 'charmadelic'. I write all the lyrics and the vocal melody. I always write from personal experience. Either a real life story or experience. Or feeling and emotions I'm going through at the time.

**Aldora Britain Records:** Let's get more specific with this now. I would like to focus on two personal favourites, 'Things Lost' and 'Satanic Rites'. 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?

**Marcus Palmer:** The song 'Things Lost' is a story of me wandering around Sheffield with my headphones on visiting all my old haunts. Closed down nightclubs and nostalgic memories. It's also about the passing of time and how sometimes it'd be nice to press pause but cruelly it's never possible.

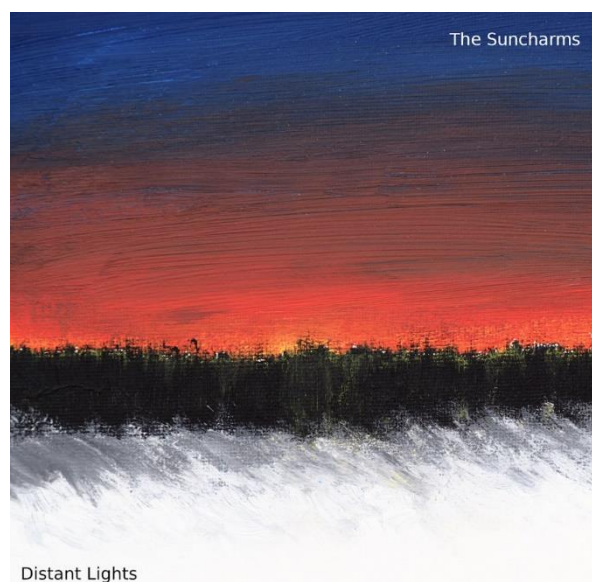
'Satanic Rites' is the story of regret at my actions and lack of empathy and not showing the right emotions in a past relationship. Learning from life's lessons in hindsight and only being thing left with a DVD from her of the *Satanic Rites of Dracula*.

**Aldora Britain Records:** I have been doing some digging over on Bandcamp and this has led me to a self-titled offering from the band from 2016. This is a stellar formative snapshot. 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?

**Marcus Palmer:** The 2016 record is a snapshot of our EPs and unreleased tracks from 1991 and '92. It's a time capsule so you shouldn't change it really. I might turn my vocals up a notch on a couple of tracks but again that was the 90s sound.

**Aldora Britain Records:** As you well know by now, I love The Suncharms sound and your approach to making and creating music. That jangly, shoegaze 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 a band currently?

**Marcus Palmer:** I think the sound more than ever with our new releases has not wanted to sound like anyone but The Suncharms. We aren't following any fashions. If our sound can touch the listeners' emotions and take them on a journey then we have creativity done what we hoped for. That jangly psychedelic shoegaze-y sound has always been there.



**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?

**Marcus Palmer:** COVID meant we had to embrace technology and send tracks via a digital format. Politically we are all left wing and discuss politics when we get together. Very much about freedom of speech and equality. Very against banning with full-on debate first. With regards to technology there's benefits that anyone can be creative from their own bedroom

but financially there's no money to be made unless you are selling millions. I do still like the physical release of vinyl and CD. Something to hold and artwork you can study. We have been lucky enough to have released our two albums and our next album on the label Sunday Records based in Chicago.

## Quickfire Round

**AB Records:** Favourite artist or band? **Marcus:** The Byrds.

**AB Records:** Favourite album? **Marcus:** *Notorious Byrd Brothers*. **AB Records:** First album you bought with your own money? **Marcus:** Adam and the Ants, *Prince Charming*. **AB Records:** Last album you listened to from start to finish? **Marcus:** The Buzzcocks, *Another Music in a Different Kitchen*.

**AB Records:** First gig as an audience member? **Marcus:** That Petrol Emotion. **AB Records:** Loudest gig as an audience member? **Marcus:** The Exploited.

**AB Records:** Style icon? **Marcus:** The Byrds in 1965 and Stephen Pastel in 1986.

**AB Records:** Favourite film? **Marcus:** *Saturday Night and Sunday Morning*. **AB Records:** Favourite TV show? **Marcus:** *Hammer House of Horror*.

**AB Records:** Favourite up and coming artist or band? **Marcus:** Silver Biplanes.



# Rip It Up

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

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

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

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

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

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

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

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

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





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

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

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



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

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

## Tempesst Setlist

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

## Jet Setlist

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





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