

Thomas Stonewell Answers AI Critics With Raw Vocal Performance, “But Atomm” Video and Lucy Stonewell’s Debut Single

After three decades of organic music production, Stonewell confronts criticism around hybrid technology by releasing a bare live-style cover performance, a futuristic Atomm video, and the first official single by 14-year-old Luciana Amunet Stonewell.



artificial intelligence, hybrid production and the future of independent artistry, Hungarian producer, writer and performer **Thomas Stonewell**, also known as **Atomm**, has chosen a response few producers would risk: he stepped away from the digital safety net and put his own voice under the microscope.

Best known in recent months for his human-led hybrid productions under **Stonewell Productions**, Stonewell has faced criticism from listeners who question why an artist with nearly 30 years of organic creative history would turn toward advanced digital production tools. Rather than answer the debate with another polished studio production, Stonewell grabbed the microphone and recorded a raw performance of “**I Will Always Love You**,” the iconic song written and originally recorded by **Dolly Parton** and later transformed into one of pop music’s most famous vocal landmarks by **Whitney Houston**.

The move is striking because the performance does not hide behind modern correction. According to Stonewell Productions, the take was recorded without the usual studio armour: no heavy pitch correction, no artificial vocal perfection, no glossy vocal disguise. That makes the release less of a conventional cover and more of a statement about what remains when technology is deliberately pulled back.

The context matters. Stonewell has spoken openly about the lasting effects of **Bell’s palsy**, a condition that can cause sudden weakness or paralysis on one side of the face. In Stonewell’s case, the episode reportedly struck with severe force during a difficult client call, leaving one side of his face dropped, one eye difficult to close and his hearing affected. Even after years of recovery, he has said he is not fully back to the performer he once was.

That is what makes the vocal performance compelling. “I Will Always Love You” is not a forgiving song. It exposes breath control, intonation, phrasing, emotional timing and vocal stamina. In a raw take, every early entry, held tone and recovery becomes visible. One moment where Stonewell enters slightly early but holds the note until the arrangement catches up plays less like a mistake than like a seasoned live performer refusing to panic. The final thirty seconds are arguably the most revealing part of the performance: where many singers would simply drift through the closing phrase, Stonewell leans into controlled sustain, restraint and emotional placement. The result is not sterile perfection; it is a live-feeling human performance with the pressure left in.

The story behind the recording is almost too human for the digital era. The motivation reportedly came after a blunt remark from a parent connected to Stonewell’s youth mentorship work, who suggested that a young student could outperform him vocally. Stonewell’s answer was not an argument. It was a take.

But if the raw cover pulls Stonewell back into the pre-digital world, his new music video “**But Atomm**” throws him directly into 2026 and beyond.

The official video, now available on YouTube, plays like a compact sci-fi opera built around cosmic scale and personal irony. Its cyberpunk-blue visual language moves through galaxies, energy fields, futuristic ruins, glowing symbolic diagrams and time-bending portrait sequences. After searching for a suitable teenage performer to represent Atomm’s younger self, Stonewell made a notably bold choice: he brought a version of his own 17-year-old self back onto the screen.

The concept is bigger than vanity. “But Atomm” imagines the performer as a witness moving through time, looking at creation, collapse, civilization and perhaps a new Big Bang from the outside. It is philosophical, slightly eerie and unexpectedly accessible to a younger 2026 audience because it wraps cosmic anxiety in a hook that came from ordinary household humour.

Asked where the phrase came from, Stonewell reportedly gave a disarmingly simple answer: everything becomes his fault at home. The bin, the washing-up, the dirty car, the unfinished task — and whenever he claims he is busy “saving the world,” the answer comes back: “**but Atomm.**” What began as domestic comedy became a futuristic music-video thesis.

The track is part of Atomm’s upcoming album “**Weekend Forever,**” a nine-track release that places electronic, alternative and dark-pop energy into the Stonewell Productions catalogue. The album includes titles such as “**We Own the Night,**” “**I Just Go,**” “**For the Ride,**” “**Cupid, Yo Punk!,**” “**Good Girl,**” “**Lustfeuer,**” “**Down This Road,**” “**But Atomm**” and “**Weekend Forever.**” It continues Stonewell’s recent pattern of combining human authorship, direct creative supervision and digital production tools without pretending the tools are the artist.

Yet the wider Stonewell story is not only about Thomas.

Stonewell Productions is also preparing the official debut of **Luciana Amunet Stonewell**, publicly released as **Lucy Stonewell**, with her first single “**Light in the Night.**” At just 14 years old, Lucy is stepping forward with a song she has already performed live for more than a year and a half. The globally released version is understood to be the third major form of the song, following earlier live interpretations closer to hyperpop and pop-rock. The final release leans into a psychedelic rock and pop fusion atmosphere, with Lucy singing her own lyrics and her father helping shape the musical setting around her original idea.

For a family that has historically kept the Stonewell daughters away from public exposure, the release represents a visible shift. Rather than a sudden push into celebrity culture, “**Light in the Night**” feels like a controlled, parent-supported artistic debut: a young songwriter and singer being allowed to release something personal under professional supervision.

The younger Stonewell daughter, Lily, has not yet released her first recording, though those close to the family describe her as a developing singer with a natural voice and a growing interest in guitar.

Taken together, the three moments — the raw “**I Will Always Love You**” performance, the futuristic “**But Atomm**” video and Lucy Stonewell’s debut single — form a clear answer to the current debate around digital creativity. Stonewell’s argument is not that technology should replace the artist. His argument appears to be that technology should amplify, frame and finish human intention, while the human voice, human story and human risk remain at the centre.

In that sense, Stonewell’s latest chapter is less a defence of AI than a defence of courage: the courage to use modern tools without hiding behind them, the courage to sing raw when critics demand proof, and the courage to let the next generation step into the light.

Media Links

Weekend Forever — But Atomm Official Music Video

<https://youtu.be/vjSFhUuJQGY>

Lucy Stonewell — Light in the Night

<https://ditto.fm/lucy-light-in-the-night>

Official Website

<https://www.stonewellart.com>

About Stonewell Productions

Stonewell Productions is the creative production and publishing platform connected with **Thomas Stonewell / Atomm** and **Stonewell Empire Limited**. Its work spans music production, digital releases, literature, visual identity, youth talent development and cross-media storytelling. Stonewell Productions focuses on human-led creative direction, independent publishing and hybrid production workflows that combine traditional artistic authorship with modern digital tools.

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