



# [THE] MUSIC OF SOUND

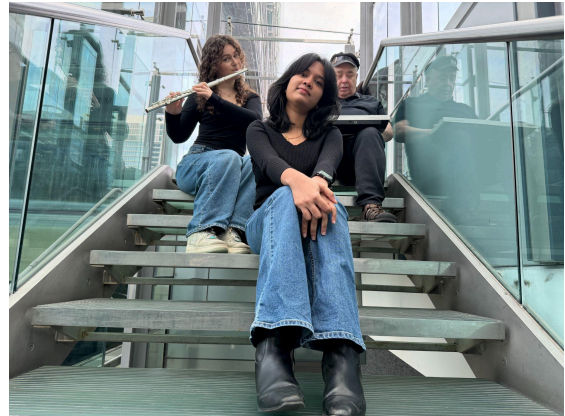
## Electronic Press Kit

***‘Like watching two sweet little girls performing with their dad’!!***

That was the potentially patronising observation of an audience member at the Woking leg of [The] Music Of Sound’s summer tour. But singer Sherin was very happy with the comment. ‘I love that’ she adds. ‘I’m definitely not ready to be a grown-up!’.

That unique aspect of two talented Gen Z female artists playing in a band with a veteran male composer means a lot to the band. But it is their music that is also hard to compare. ‘In one sense it’s a strength that we have such a distinctive sound’ explains Neil. ‘But, in the age of streaming and social media where platforms want easy comparisons, it is hard to point to anyone we sound like. We get compared to Saint Etienne and Chromatics and sometimes Chvrches. I guess Sherin’s very

pure voice has similarities with Sarah Cracknell and Ruth Radelet.



‘We really love Cocteau Twins but, because we have no guitars, it isn’t obvious. We’ve had some great advice from Simon Raymonde though’.

The band’s new single ***Paradigm*** is probably their most clearly Cocteau-influenced track to date though. It continues their lyrical focus on navigating the chaos and nastiness currently so prevalent in the political world. It is out on Monochrome Motif Records on 24th April.

***‘In a landscape often driven by immediacy, The Music Of Sound take a different route that values atmosphere, nuance, and emotional depth. - Flex Magazine***

[The] Music Of Sound’s current single ***Tyche*** is still amassing sales, over a month after its release by Monochrome Motif Records. According to Sherin, the song references the Greek Goddess of chance and uncertainty, a metaphor for how the band members are feeling about the current chaos in the world. It has had glowing reviews in ***Illustrate, Flex, Fifty3Fridays*** and various other media.

Meanwhile fans’ favourite ***Cold Weather Man*** has passed 56K streams and continues to grow.



[The] Music Of Sound’s story is like no other. The original band was formed by veteran Welsh composer Neil March when he was invited to play the BBC Introducing Stage at Latitude in 2017 as a solo artist but wanted to perform as a band. The name reflected the style of the band at that time. His current bandmates would still have been at

school! After initially recording for Demerara Records, they signed with Dimple Discs in 2022.

In 2022, a wide-eyed little girl from South India called Sherin, who had never been outside her home region and had never experienced a gig, faced her fears and anxieties to fly thousands of miles to the UK, determined to study and work in the music industry. Where Sherin was from, ‘girls’ were not allowed to go out without either a male chaperone or an adult! Coming to London was a ‘beautiful culture shock’ in Sherin’s own words.

There she met Neil (her first MA tutor at ICMP) and, after assisting with live events for a year and a half, she replaced the departing Florie Namir as the band’s singer.

Neil had already recruited a prodigiously talented teenage flautist called Elena Trent. Their style has evolved from what BBC Late Junction’s Max Reinhardt once described as ‘a combination of avant-garde tendencies and pop sensibilities’ from postclassical and industrial music to their current electro dream pop sound; what Indiefferent Magazine called ‘shimmering synth-driven dream pop’ in a recent edition.

As Neil said in the band’s interview with Fresh on the Net: ‘When Sherin

came in, the band's transformation was complete'. 2025 has seen them play a headline tour and pass 140K streams in a year.

Sherin says: 'It is super exciting to see how all our singles are continuing to grow and *Cold Weather Man* is having another big surge of support'.

Ellie adds: 'I'm excited to see how many people are streaming, saving and playlisting our tracks. We are building a base of active supporters which is so cool'.



[The] Music Of Sound are signed to the Leicester-based indie label

**Monochrome Motif Records** (since 2024). The line-up is:

Sherin - Vocals

Elena Trent - Flute

Neil March - Piano, Synthesizer, Programming & Backing Vocals

Their tracks are mastered by Mark L Beazley (Trace Recordings).

'Signing with Andrew Hartshorn's amazing Monochrome Motif label has allowed us to really push ahead and release so much new music' say the band who were previously signed to Brian O'Neill's equally wonderful Dimple Discs label.

For bookings, interviews etc. contact [The] Music Of Sound via [trustthedoc@demerararecords.com](mailto:trustthedoc@demerararecords.com)

## REVIEW OF TYCHE IN FLEX

# The Music Of Sound blur the lines between dream and design on new single 'Tyche'



There's something quietly magnetic about a band that refuses to be easily defined, and with 'Tyche', The Music Of Sound lean fully into that ambiguity, crafting a track that feels as elusive as the concept it's built around.

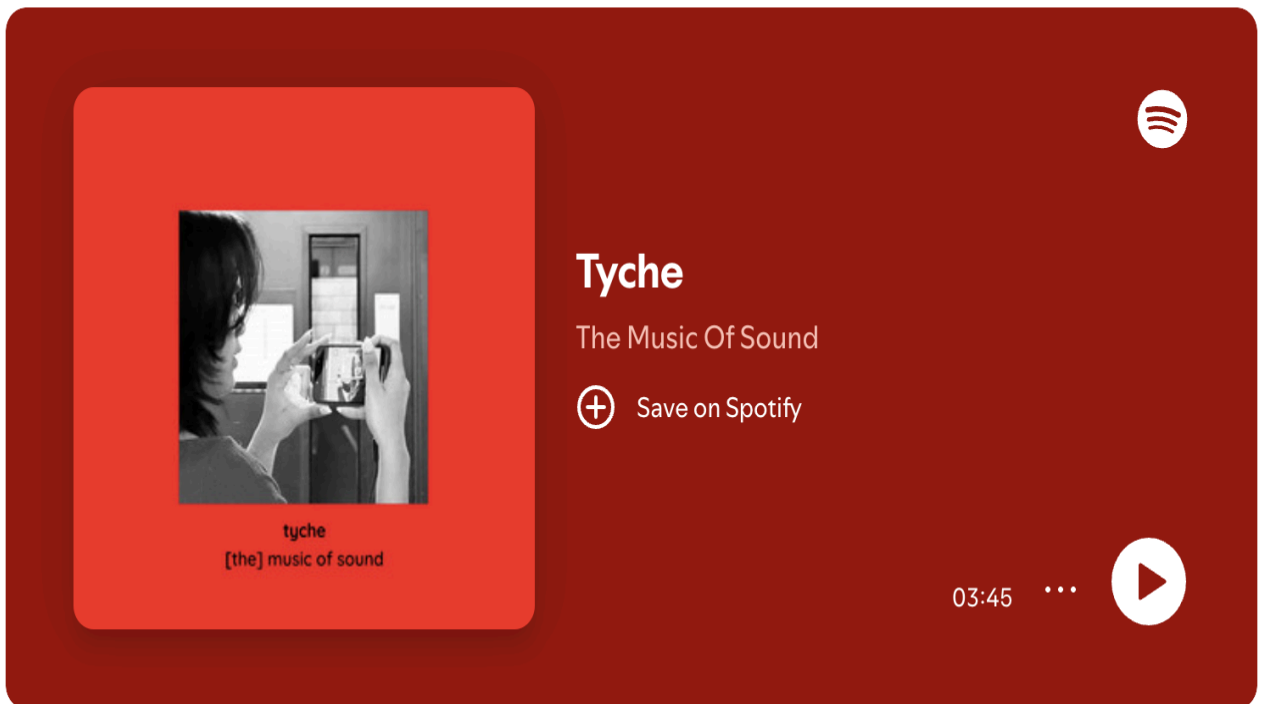
From the first few seconds, 'Tyche' unfolds with a sense of suspended motion. Synth textures shimmer and recede like distant lights through fog, while subtle rhythmic pulses keep everything gently tethered. There's a softness to the arrangement, but beneath it lies an awareness that things could shift at any moment.

At the centre is Sherin's voice, which feels almost weightless in its delivery. There's a youthful clarity to her tone, but also an emotional intelligence that carries the track beyond surface-level beauty. She glides through the instrumentation, becoming part of the song's atmosphere to give 'Tyche' its hypnotic pull.

What makes the track particularly compelling is how it reflects the band's unusual chemistry. The interplay between generations creates a sound that feels both meticulously crafted and instinctively free. Elena Trent's delicate flute lines weave through the electronic framework like fleeting thoughts, adding an organic fragility that contrasts beautifully with the synthetic backdrop.

For a band whose journey has been anything but conventional, 'Tyche' feels like a defining statement. It showcases their ability to merge experimental instincts with accessible songwriting, creating something that feels both intimate and expansive.

In a landscape often driven by immediacy, The Music Of Sound take a different route that values atmosphere, nuance, and emotional depth. And in doing so, they've created a track that leaves a long and lasting impression by its end.



**Tyche**  
The Music Of Sound

+ Save on Spotify

03:45 ...

## **REVIEW OF TYCHE BY FRANK DONOVAN IN ILLUSTRATE**



The Music Of Sound continue to define their own lane with “Tyche,” a shimmering electro dream pop release that feels both conceptually rich and emotionally grounded. Built around the Greek goddess of chance, the track frames uncertainty as both a thematic core and a lived reality for the trio, whose cross-generational dynamic – pairing vocalist Sherin and flautist Elena Trent with veteran composer Neil March – remains as compelling as their evolving sound. With past comparisons ranging from Saint Etienne to Chromatics and Chvrches, the group resists easy categorization, leaning instead into a fluid, identity-driven sonic approach.

“Tyche” opens with a soft, immersive synth bed, gradually unfolding into a steady, pulsing rhythm that feels both weightless and intentional. The production is clean and spacious, allowing each element room to breathe. Subtle electronic textures blend with melodic flourishes, while Elena Trent’s flute adds an organic, almost cinematic layer that elevates the arrangement beyond standard genre expectations.

Sherin’s vocal performance anchors the track with clarity and emotional restraint. Her tone is pure and controlled, gliding effortlessly across the instrumental while carrying the song’s underlying tension. Lyrically, “Tyche” explores unpredictability; not as chaos, but as a force to be navigated with quiet confidence. The delivery avoids excess, favoring precision and nuance over dramatic peaks.

As the track progresses, its strength lies in cohesion. Every sonic decision feels deliberate, reinforcing the band’s commitment to balance experimentation with accessibility. “Tyche” positions The Music Of Sound as a project driven by evolution rather than imitation – one that continues to refine its voice while embracing uncertainty as part of its identity.

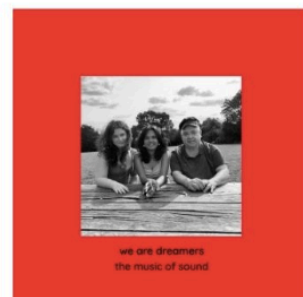
**F** or a band built on transformation, The Music Of Sound have found their most striking clarity yet with their new single *We Are Dreamers*. Released on September 19, 2025, the track feels like a culmination of the group's long evolution, brimming with optimism while still carrying the weight of the doubts and fears that shape it. Bright and buoyant, the song occupies the shimmering territory of synth-driven dream pop. Yet beneath its polished surface lies a thoughtful exploration of what it means to keep going when anxiety or fear threatens to stall progress. Lead singer Sherin frames the track as both personal statement and collective mantra: "In one sense, it's our anthem because we are dreamers. But it's also about facing anxiety and not allowing fear to stop you in your tracks." The music reflects that duality, pairing danceable rhythms with a lyrical thread that insists on courage in the face of uncertainty.

## *The Music Of Sound Step Boldly Into the Light With "We Are Dreamers"*

The trio's story is as compelling as their sound. When Sherin left her home in South India in 2022 to chase a career in music in London, she had never been to a gig, had little exposure to indie music, and was walking into the unknown. Within two years she was fronting The Music Of Sound, a band that had already cycled through lineups, three record deals, and even an appearance on the BBC *Introducing Stage at Latitude*. Her arrival did more than simply fill a role. It altered the trajectory of the group. What began

as Neil March's industrial post-classical project in 2017 became something brighter and more expansive, steeped in synthpop and dream pop but filtered through the diverse backgrounds of its members. Sherin's voice brings emotional immediacy, while flautist Elena Trent, who joined during her first year at university, adds texture and melodic color that connects the group's sound to both European and Asian classical traditions. March, a veteran composer and keyboardist, anchors the project with a knack for cinematic

arrangements and genre-bending vision. Together, they craft music that nods to synthpop, soundtracks, and disco, yet feels resolutely their own.



The Music Of Sound have not been strangers to momentum. Their single *Cold Weather Man* passed 25,000 streams, and their past four releases have each found an audience. They capped summer 2025 with a tour that solidified their reputation for live performances that blur intimacy and spectacle. Now, *We Are Dreamers* pushes that trajectory forward. The accompanying video arrives on YouTube on September 26, and the band will headline Brilliant Brent in London on October 5, their final chance to play the capital this year after a sold-out Camden date.

To hear *We Are Dreamers* is to understand why the band has struck a chord. There is an immediacy in its glossy production and dance-floor pulse, but there is also depth in its lyrical meditation on resilience. It's a track that belongs on playlists and in headphones alike, where its brightness can uplift and its message can linger.

For Sherin, whose journey began with a leap of faith across continents, and for a band that has reinvented itself more than once, *We Are Dreamers* feels like more than a single. It's a declaration that dreams are not fragile illusions but the very forces that keep us moving, even when fear insists we stand still.



Read a full report of the Summer Tour including all the support acts [here](#).

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**TOUR DIARIES: [THE] MUSIC OF SOUND**

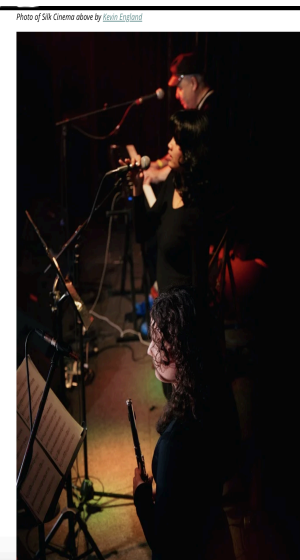


Photo of SR Cinema above by @sarah\_cox

## **LINKS TO REVIEWS AND INTERVIEWS**

Read the review of the single *Tyche* in [Flex](#). Read **Tony Hardy**'s eloquent review of it in [Fifty3Fridays](#). Read reviews of *Tyche* by [Radio Armazem](#) in Brazil, by **Frank Donovan** in [Illustrate](#) Magazine in the USA and by **Nami** in [Introvert Disco](#). See *Tyche* entering the **Euro Indie Network** chart [here](#).

Check out the official video for *We Are Dreamers* [here](#). Read reviews, including printed one, of *We Are Dreamers* in [Indiefferent Magazine](#); a review by legendary journalist **Fred Bambridge** in [It's All Indie](#). Also reviews in [Lost In The Manor](#); [Hot Rock Metal](#) and inclusion in the [European Indie Network Chart](#).

Read these amazing reviews of *Butterfly Heart* in [The Strive](#) magazine and [Songscope](#). Check out the video [here](#).

Read the reviews of *Never Let It Die* in [The Music Asylum](#); [Introvert Disco](#); [Red X Magazine](#) and [Tape Ranger](#). Also read this amazing review by the super talented **John Serrano** in Spanish journal [Rock The Best Music](#). Check out the official video [here](#).

Their previous single *When You're Near* was released by **Monochrome Motif Records** on Friday 18th April. #Stream it on Spotify [here](#). #Download it from Bandcamp [here](#). #Watch the video [here](#).

Read Del Owusu's amazing release day review in [Platinum Mind](#). Also these wonderful reviews by Nami in [Introvert Disco](#); Fred Bambridge in [It's All Indie](#); Naomi Joan in [Illustrate Magazine](#); Damian Riquelme in [Miusic En Palabras](#); Stefan in [Songscope](#) and the team at [Lost In The Manor](#).

The single *Love Me* was released by **Monochrome Motif Records** on all digital platforms on 7th March 2025. You can watch the [video](#) and [stream](#) the single. And you can download it from [Bandcamp](#).

Read the reviews in [Buzzy Band](#); [Rockstars HQ](#); [Music Evolution](#); [Iggy Magazine](#); [Indie O'Clock](#); [Hot New Songs](#); [End Sessions](#); [Biography Web](#); [Songscope](#); [Danel Records](#) and [Reverby](#).

## **REVIEWS OF COLD WEATHER MAN**

For the review (18th December 2024) of *Cold Weather Man* in **The Music Asylum** click [here](#) and in **Hot Rock Metal** (27th December 2024) [here](#). For the review, in Spanish, by Mexican journal **End Sessions** (2nd January 2025) click

[here](#) and for the review in **FV Music Blog** click [here](#). For the feature in the **Basingstoke Gazette** click [here](#).

## **INTERVIEWS**

For the latest interviews (July 2025) click [here](#) for **Fresh On The Net** and [here](#) for **Project Timbre**. For the interview (12th October 2024) in **Illustrate Magazine** click [here](#). For the interview (3rd January 2025) with **AudioKoradi Press** in India click [here](#). (or [here](#).). For the interview (11th January 2025) with **Apollo's Harp** in India click [here](#) or [here](#).

## **LIVE REVIEWS**

For the live review (8th August 2024) in **Fifty 3 Fridays** click [here](#) and live review (22nd October 2024) in **Fifty 3 Fridays** [here](#).



## **SPECIAL THANKS TO SERGE WENUS**

We are especially grateful to our talented Polish artist friend **Serge Wenus** whose continuous support and playlisting of our tracks has contributed so much to the exposure we enjoy and the levels of streams, saves, personalised

playlist additions and repeat listeners. We are grateful also to **YouGrow Promo** for the part they have played in this same process.

### **COPY OF REVIEW IN SONGSCOPE MAGAZINE**

I was absolutely surprised with Butterfly Heart by The Music Of Sound in the most good way possible. I wasn't anticipating much when I first pressed play but within a few seconds I was already glued to those gorgeous shimmering synths that in an instant transported me back to the golden age of 80s pop-except that it does not feel like a throwback at all.



The electronic drums struck with the perfect degree of force, forming this groove that I was nodding to before I even consciously noticed it. Something about the production itself is both refined and natural, as though the band knows what they are doing and do not make much of an effort to impress anyone.

What makes this track special however is Sherin and her vocals. There is a delicacy and strength in her voice at the same time—she can be vulnerable without seeming weak, which I guess is an attractive duality. Other lines such as: See the rain upon my window / Feel the pain, a heart in limbo are more striking since you can tell she means what she says. Her treatment of that conflict between lofty ambitions and mortal constraints is authentic, without the sense that she is attempting to speak in a profound way. The chorus is Incredibly catchy as well—I have been humming the chorus days on end.

## INTERVIEW WITH FRESH ON THE NET (DEL OWUSU)

# TEA BISCUITS AND A CHAT - THE MUSIC OF SOUND



03  
JUL  
2025



by Del

1 comments

On Thursdays Del Osei-Owusu sits down with an artist on the FOTN radar and gets them to tell their origin story over a cup of tea and biscuits. This week it's the turn of The Music Of Sound which features two members of the FOTN team Neil March and Sherry Sahayaraj and their friend Elena Trent, they brought chocolate digestives.

**Del: Hello Neil, Sherry and Elena how are you? Tell us about The Music Of Sound.**

**Sherry:** Hi! I'm doing great. I joined The Music of Sound in 2024, and honestly, it's been an incredible journey ever since. Being part of this band has been nothing short of transformative for me, not just musically, but personally too. I've always dreamt of singing on stage, and this band has turned that dream into a reality. The energy, the creativity, the shared passion among us; it's something really special. Every rehearsal, every gig, I feel like I'm growing and learning so much.

**Elena:** Hello! I joined the band in 2023, so I've been a member for several years now. I thoroughly enjoy the opportunities this band gets to perform with each other, and that we have such a unique sound! I understand over the years there's been a variety of musicians taking part in this band, but I am really enjoying where we are currently and that we all musically blend so well!

**Neil:** The band was originally formed when I was invited, as a solo artist, to play the BBC Introducing Stage at Latitude in 2017 and I wanted it to be a band thing. So I recruited two very long-time friends and one of them recruited his two young sons. Back then we were a contemporary classical/industrial project. The line-up changed numerous times after that but always with younger female musicians (which was not a deliberate thing, just who I was making music with at the time). We signed with Dimple Discs in early 2022 and released an EP and 2 singles but then moved to Monochrome Motif Records in 2024. Elena had joined the previous year when Anya (Hazy) Sofia had taken a step back to focus on A-Levels. When Florie Namir also stepped back after having a second baby, Sherry came in and the band's transformation was complete.

**Del:** Your sound melds classical, dream pop and cinematic elements, what's been the most surprising source of inspiration for you?

**Sherry:** Honestly, I believe Neil is the best person to answer this. His musical vision really shapes the core of our sound, and he draws inspiration from such a wide and unexpected range of places. But from my side, what surprised me most is how naturally everything blends together – classical, dream pop, cinematic it just works.

Being part of this band has opened me up to new ways of singing and feeling music. Sometimes inspiration comes from something as simple as a memory, and a shift in mood.

**Elena:** As a musician myself, I regularly listen to the performances of a variety of flute players. I am particularly inspired by performances of Valerie Coleman and Mimi Stillman. However, when playing the music for the Music of Sound, I like that I get to create my own sound that blends this classical background into a cinematic pop soundscape.

**Neil:** That's a tough one because we can hear that our influences come from all kinds of places that other people would probably find baffling but we can recognise little references and ideas. I feel like recently we have been taking some inspiration from the likes of Donna Summer in Giorgio Moroder period and a few people comparing us to Saint Etienne has inspired me to listen more to them again. The Cocteau Twins influence is always present but it's not obvious because we use piano instead of guitar and flute instead of synth. But also it's the individual members who shape what I write. Sherry's beautiful, pure voice and accent and Elena's unique, virtuosic flute playing.

**Del:** You're having a whirlwind of a year.... What's been the highlight so far?

**Sherry:** It has been a whirlwind in the best way! For me, the biggest highlight has been stepping onto the stage as part of this band for the first time. That feeling of singing live, connecting with a real audience, and just letting the music breathe in the room it's something I've dreamt about for so long. Also, seeing how people are responding to our songs has been emotional in ways I didn't expect. And being part of this creative family, where everyone brings something so different but so beautifully aligned; it's honestly a dream come true.

**Neil:** Oh wow thank you Del. I think Cold Weather Man initially passing 19K streams and then suddenly picking up a bunch of algorithmic playlist adds and passing 25K was pretty amazing. We have experienced such a good partnership approach with our label Monochrome Motif Records. Going on a short tour is definitely a highlight. It has been so hard to organise even though it's just 5 dates and 9 acts in total but we are so excited about it and it's given us a real focus. We love how Monochrome Motif Records came up with the idea of the UK Roadtrip EP which will only be available on CD at our live shows and has five singles on it. Andrew's support is inspirational.

**Elena:** So far I would agree with Neil in saying that I am so excited that Cold Weather Man has passed 25k streams. However, with the tour coming up, I am very excited for these performances as a way to celebrate our achievements!

**Del:** You released an album of 12 tracks plus a remix project, what was the story behind it?

**Sherry:** For me, since I joined after the album was made, it feels like I'm looking at it from the outside. I know things have moved on since then, and the sound is evolving, but I think the album still shows the roots of what The Music of Sound is about honest, heartfelt songs with real meaning behind them.

**Elena:** As Neil is the main composer, I will let him take the lead on this question. A key note is that all of our songs have such a great story behind them which I feel sets us apart from other music projects.

**Neil:** Technically it was 11, hence the title Eleven Short Stories. I may get lincbed for saying this but I kind of wish he hadn't released it. The album was originally our previous label, Dimple Discs' idea and it was recorded in 2023 but, because they were experiencing some temporary issues, the release kept getting put back. By the time it was released, we had moved labels and we didn't even have the same line-up plus our sound was rapidly changing. I feel bad for Andrew of Monochrome Motif that he spent money on putting it out. We should have shelved it even though it was a lot of work and cost (for me mainly) to make. Sometimes you just have to recognise that you've moved on and you want your debut album to be an exciting culmination of events, not a summary of your past and who you used to be.

**Del:** What are your favourite tracks from them?

**Sherry:** One of my favourite tracks from the album is definitely Second Light. Even though I didn't sing on it, there's something really special about that song. It feels emotional and cinematic.

**Elena:** I think a personal favourite song from the album would be Aanandi, just because of how beautifully Neil has written the music. However whilst not on the album, I really enjoy playing Cold Weather Man. I think all three of us have such high energy when we play this song, and I can see that our

**Neil:** I preferred the remix album to be honest. It was amazing to hear how other talented artists re-imagined our music. Every one of them did a fantastic job so I don't want to single one out but the remixers included Minimums, The Happy Somethings, Paul F Cook, Andrew Hartshorn, Alien Alarms, Poetical Nadz, Arpraxis, Sharon Katta and Hello Midlands. On the original version of the album, I guess my favourite track was probably Second Light because I felt it was the most imaginative representation of that postclassical period of the band with the Beatles-meets-Borodin instrumental break that appears twice and a soulful vocal. We don't play any of the tracks from the album in our set now though which tells you how quickly we have changed and moved on.

**Del: You're about to head out on a mini tour. How have preparations been going for that?**

**Sherry:** Preparations have been really exciting. This is my first tour with the band, so I'm taking it all in. I've been rehearsing a lot, especially working on vocals and stage presence, because I really want to give people a performance that feels honest and graceful. I'm just really looking forward to being out there with the team and connecting with people through the music.

**Elena:** I have found preparation going well. For me I have just been practising the music a lot and feel very confident for the performances. I have to mention how grateful I am that Neil has been able to organise the tour, as I understand that it has taken a lot of hard work and dedication from him.

**Neil:** I have a newfound respect for anyone who organises a grassroots music tour. It was such a lot of work sorting out just five gigs, each with different acts and different promotional relationships. We are grateful to Melita Dennett of BBC Introducing for helping us source the line-up for Redhill. Preparations are going well. We have been rehearsing hard, liaising with the venues and artists, getting posters done and working on promo. We have also been building a really good team around us. And we've had amazing artwork from Paul F Cook and Sherry's sister Sanuja (or Sanu).

**Del: Tell us about the acts that will be supporting you.**

**Neil:** We are so chuffed to have these amazing artists joining us. In Redhill, a gig promoted by a friend from ICMP and his local charitable organisation Redstart, we have phenomenal singer-songwriter Izzii Grace and exciting rap artist Twivee (who made the Listening Post recently); in Hemel we've got cool young Indie Rock band Red Shift and the Oddfellows' owner, landlord, sound engineer and singer-songwriter Brett Hulme playing a rare set of his original solo tracks. In Camden we're supporting FOTN faves Lost Chimes who we have previously put on at one of our gigs so we know they are amazing. It's also a Talentbanq gig and we've been friends with them for a long time too. Then we've got teenage sensation Sofia Gillani (who we last put on at one of our festival events when she was 15) supporting us in Woking. And, in Brighton, we have our lovely friend Adam Kidd (lead singer/guitarist with Fragile Creatures) and a talented teenage Alt Rock artist Linnie Snow and her band, sourced by my close friend Andy Maclure (of Sleeper) who has been her tutor at BIMM.

**Del: Sherry, being a relatively new member to the FOTN team, who are the top three acts that you're so glad you've discovered so far?**

**Sherry:** It's been such a joy being part of the FOTN family. I feel like I've been introduced to a whole new world of incredible music. If I had to pick just three acts that really stuck with me, I'd say Bloom de Wilde, Olivia Miceli, and Nicolas Lewis. Bloom de Wilde has this magical, otherworldly sound that just pulls you in. Olivia Miceli brings such amazing energy and motive to her songs. And Nicolas Lewis, one song that stuck in my mind is I saw a bloody rose. The chorus is still stuck in my head. I feel lucky to have discovered them through FOTN.

**Del: If you could add one dream venue to the tour where would it be?**

**Sherry:** Honestly, performing at any festival would be a dream for me. There's just something so magical about the energy of a festival crowd.

People really come for the music. For now though, just being on tour at all feels like a dream come true.

**Elena:** A dream for me would be performing in a festival, specifically Latitude as I used to go there a lot when I was younger!

**Neil:** Well if we are talking 'dream venue' it might be Clwb Ifor Bach in Cardiff. We tried to get Le Pub in Newport for the tour because I have family there and my niece reckoned she could bring a crowd but, even though I could see they had opened our emails, they never bothered replying to them which I thought was quite ignorant really. We did really want to play in Basingstoke because Sherry lives there but Woking is just down the road. We will try to play in Basingstoke later in 2025. I guess another 'dream' venue would be somewhere like Latitude (where it all began), Glastonbury or any of the big festivals. Elena's mum and dad told me we should play a festival called First Light on the beach in Lowestoft so that is a serious aim for 2026.

**Del: What are you looking forward to doing once the tour has wrapped?**

**Sherry:** I am really looking forward to enjoying every moment of the tour and reflecting on it after it's all over. Creatively, I'm already buzzing about what's next. There's so much new music we're working on, and I'm especially excited about Butterfly Heart. It feels like a step into something fresh and bold for us. And of course, the last day of our tour is Neil's birthday so celebrating Neil's birthday with the team in Brighton; that's going to be such a lovely way to wrap things up!

**Elena:** I love that Neil and Sherry are always creating new music, so I'm excited to see the new directions that they take us. I'm also excited that we get to celebrate Neil's birthday on the last day of the tour!

**Neil:** The last night is my birthday and we are staying over so I hope we will get to chill out on Brighton Beach the morning after! We have a new single called Butterfly Heart coming out shortly after the tour ends and we think it's

our most exciting one so far. We also have another two or three tracks possibly earmarked to be singles and we keep writing new ones. It will be good to keep writing and developing our sound. We will also be headlining at our own Brilliant Brent event upstairs at the lovely North London Tavern in Kilburn in October and Sofia Gillani is going to join us for that one too.

And our super talented label mate John Serrano has made an amazing remix/reimagining of our current single Never Let It Die so we can't wait to be able to share that with everyone too.