

A FREE & INDEPENDENT magazine
for the UK underground music scene

Gherwood

Issue 6

PUNK • METAL • HIP HOP • ALTERNATIVE • INDIE • ELECTRONIC • JAZZ



Queercore Trio Shooting Daggers don't want romance...

WE WANT REVENGE!

PLUS!

Clobber • Hot Wife • HONESTY

Welcome to Sherwood...

This is a free, independent magazine made for people who love live music. This issue brings you over 25 hand-picked album recommendations from the last few months, from furious punk to soulful jazz, indie, hip-hop, metal, and folk from all over the globe. Find something you already love, and we'll point you toward a new release that might just become your new obsession.

In this issue, we've also interviewed some of the most exciting underground artists in the UK right now, including three of South London's sweatiest live acts. As fascist ideology creeps ever further into mainstream politics, we've chosen a trio of queer immigrants to take the cover. Shooting Daggers are politically ferocious, and one of our favourite discoveries since Sherwood began, both brilliant and necessary. Clobber are a different kind of menace, sharpening Oi! punk into its most brutal and uncompromising form with no thrills and no subtlety, and they hold nothing back in this interview.

With just a few singles out, Hot Wife are already building a devoted fanbase thanks to their absurdly catchy, nostalgic sound, and we're proper excited to see where this early momentum takes them. Mysterious Leeds collective HONESTY's cinematic and soulful debut U R HERE stunned us earlier this year, and we had to find out more.

This magazine is a gift and a thank you to you for walking into a venue or record shop that's doing what they can to keep music alive. We believe grassroots music venues are just as important as the rivers and wildlife we all want to protect, rare and precious. All we're trying to sell you is great music and great live shows.

- R. Loxley (Editor-in-chief, Sherwood Magazine)

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Contents



4 Shooting Daggers



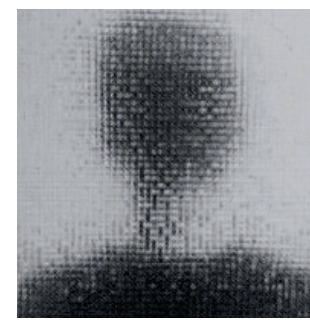
6 Clobber



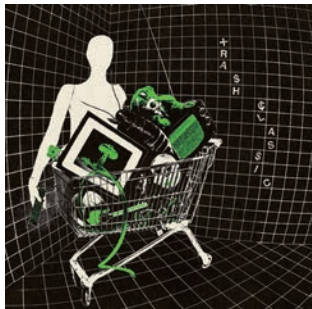
12 Hot Wife



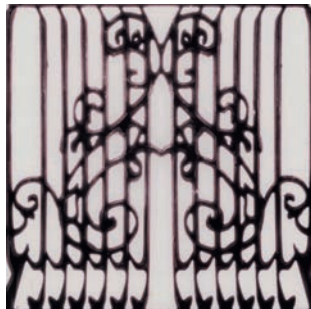
14 Where to find Sherwood



16 HONESTY



18 Punk & Metal



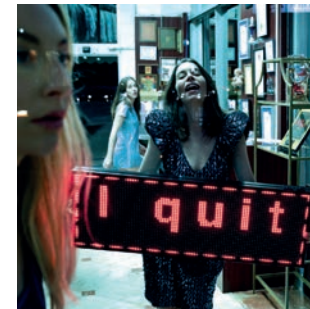
20 Alternative & Indie



22 Jazz, Dub & Hip-Hop



24 Folk



26 Electronic, Pop & Experimental

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NO MORE ROMANCE,

WE

WANT

REVENGE!

London punk trio Shooting Daggers are here to build their own resistance: By the queers, for the queers

Shooting Daggers are vocalist/guitarist Sal (France), bassist Bea (Italy), and drummer Raquel (Spain), a trio of queer feminists who've quickly gained a reputation for their uncompromising commitment to making heavy music more inclusive. Formed in 2019, Sal and Bea bonded over a love of punk and quickly started writing music addressing their experiences as women and LGBTQ+ people in the hardcore scene, self-releasing a demo EP in October 2019. By late 2020, Raquel joined on drums, and the trio started gaining underground attention for their fearless riot-grrrl rage and DIY ethos.

are tight, aggressive, and feral, making them a must-see act with real social impact, and turning their concerts into celebrations of unity, confidence and that "take no crap" attitude the punk community has always valued.

We caught up with the band to find out more:

Can you tell us about the interplay between the two emotions Love and Rage, and how they affect the record?

When we wrote the album, we noticed that our songs' moods fluctuated a lot. Some were angry, some very sad, some uplifting and some a mixture of many. They were the natural result of our emotions.

we don't feel like picking anything in particular because we like to let ourselves be inspired by everything we encounter. Also, we're 3 very different people who come from different backgrounds in music, we just let ourselves be who we want to be in that moment when we jam in the room.

A Guilty Conscience Needs An Accuser is one example of a song of yours which feels totally unlike traditional hardcore. Can you tell us about your decision to write and perform slower songs?

We were inspired by dreamcore and bands like Turnover and Title Fight

WE'VE FOUND SO MANY AMAZING WOMEN, QUEER PEOPLE AND REAL ALLIES ALONG THE WAY

Shooting Daggers' debut album Love and Rage was released in February 2024 through New Heavy Sounds, placing queer struggles boldly at the forefront. Rather than being confined to punk, the 9 tracks mix blistering hardcore with grunge and shoegaze elements switching from breakneck intensity to atmospheric piano-driven catharsis.

The band's mission to carve out space for marginalised voices in punk is deeply inspiring, proving that righteous anger can be transformed into solidarity and hope with every show they play. Their live performances

With Love & Rage, we wanted to encourage others to do it themselves as well, especially women and queer people, as we wish to find hope and power in a world that is so broken and that disregards us.

For a punk band you seem to experiment with wildly different genres. What drives that exploration?

We just don't like to repeat ourselves. We always try not to write songs that are too similar to one another because we think it's just boring. We, of course, have a style that unites everything we do, but in terms of genre,

for that song. We don't put strict limits on how our music should sound. The more we write music, the more we do whatever we like. Also, lyrics reflect emotions/a story, and in this case, we talk about how impossible it feels to recover from trauma. It's quite a despair song; I don't think a fast-paced rhythm would have had the same impact.

Can you talk about misogyny and queerphobia within the hardcore community? Was Shooting Daggers formed as a direct response to your experiences?

Yes, Shooting Daggers was formed with the direct intent

of having a non-men/queer hardcore band. We had clear political intentions so you could say that, since the beginning, there was a strong desire for taking space in a scene that is strongly male-centered.



We knew it wasn't going to be easy and there's so much work to do still to dismantle the macho mentality and the bro culture that pervades the hardcore scene. Abusers and their apologists are everywhere, and misogyny and queerphobia is rooted deeply in people and it shows.

However, we've found so many amazing women, queer people and real allies along the way during these years of playing. There are some great bands out there and new ones forming every day, so we are hopeful for the future of the scene.

What does the label 'queercore' mean to you?

'Queercore' for us is community, is political and is a movement. We use the label 'queercore' as it doesn't describe a specific genre of music. Queercore unites all the outcasts that exist and always existed in the scene. We believe that punk is queer by definition but people seem to forget it nowadays. A little bit like the riot grrrl movement did to bring feminism into music in the 90's, we think queercore

holds the same power of change, it helps with finding your identity and finding a community. Queer punks worldwide recognise each other, form strong bonds and have the gift of creating amazing things together.

Have there been any moments at gigs that have made you think "Yes, this is exactly why we do this"?

We can think of many moments, especially when the crowd is filled with queers at the front. Probably the best show we ever played in this sense was Paris in June 2024. The show was organised by this amazing queer collective called Les Murenes and the crowd was 90% girls and queers. The vibes were immaculate, everyone was so free to be themselves, people free to be topless like cis-men do all the time, girls were free to mosh without fear and everyone was having a good time. Plus we ended it by playing Rebel Girl on stage with Throlz (a great feminist band of friends from France) and we were all having anti-fascist chants. That for us was the peak of happiness.

Also, at any show we play, even if it's small, and the crowd is not particularly participating, if there is even one single girl that comes to us afterwards telling us that we inspired them, we can call it a success. Inspiring girls and



queers to play music is the reason we do what we do at the end of the day.

What have you learned from sharing stages with massive acts like Amyl & The Sniffers?

We learned that massive acts are people like everyone else. Amyl & The Sniffers, in particular, are actually nicer than many bands we met that are way less popular but think too highly of themselves.

We learned that dealing directly with the band is easier than dealing with agents and promoters because a lot of them don't know how to do their job properly and undermine support acts constantly, especially if you're women. Overcome your impostor syndrome and just enjoy the experience of playing on a big stage with your favourite bands because you deserved it and worked hard for it and to never forget to be grateful.

What's next for the band?

We're writing new music at the moment, so we hope to be able to release something soon.

What is the ultimate goal of Shooting Daggers?

To keep touring, to keep meeting amazing people in the DIY scene worldwide while also having the resources to spread our knowledge and passions to others through community projects aimed at girls and queers wanting to pursue alternative music.



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Our readers are gig-goers and culture lovers who are already supporting independent venues, underground bands, and local businesses.

If you're putting on gigs, running a label, running a shop, or doing anything else that deserves to be seen by the people who care, we'd love to include you in our next issue.



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CLOBBER MAY BE A NEW NAME, BUT THEY'RE ALREADY MAKING A BIG IMPACT WITH AN EXTREMELY AGGRESSIVE, NO-FRILLS REASSERTION OF PUNK'S ORIGINAL SPIRIT.

With a terrifying live presence, frontman Charlie Longman explodes onto the stage spitting beer over the pit whilst the band crank out short, fast, blunt-force anthems. Mixing old-school '77 punk attitude with modern hardcore brutality, their genuinely confrontational ethos makes Clobber feel like a blast of fresh air in today's punk landscape.

Clobber's new EP *God Loves, Man Kills* tears through three songs in just 6 minutes, trimming all the fat with sludge-thick riffs and breakneck drums taking aim at war crimes, mental health struggles, and the bleak institutions that justify mass violence in the name of faith. Clobber are here to leave you bruised, breathless, and gagging for more.

We caught up with the band to ask about the driving influences behind Clobber:

How did you lads come together, and what was the initial goal of Clobber?

Clobber came together as a result of the last lockdown in the UK. I'd kind of put my musical ambitions to bed after my last band ended. However, Clobber's original guitarist Joey Brazil and I had always flirted with the idea of starting a band. He sent me some riffs over WhatsApp and I had the

spark to write as the world around us gave me so much material.

Tribal Rites was written over WhatsApp voice notes from other sides of the city of London and was basically complete before we even recruited any other members of the band. It felt important writing it. I felt like other people could relate to the things I had to say. The goal beyond that was to put it out and play a few shows. When the band caught traction the goal changed from that to: okay we are all in our thirties. We got this far by just doing our thing. So let's see how far just doing our thing can really take us.

It may not be "punk" or "true to hardcore" to say it, but I want Clobber to be the biggest band in the fucking world. Clobber are massive is our mantra for a fucking reason. It's because we genuinely believe it.

Can you unpack the title of your latest EP *God Loves, Man Kills*?

One way I've always made sense of the world and events around me is to look to fiction. My escapism is a way for me to compartmentalise things. So recently I've turned to my love of comic books. As far as war stories goes the British series *Charley's War* was something I dove back into and at the time my

writing partner and guitarist Augo was reading Chris Claremont's classic *X-Men* run (where the phrase *god loves, man kills* come from). So we're both drawing from themes of religious and racist extremism, global war, famine, technological advancement for the use of genocidal governments and death like none

before it. Couple that with working class struggles and the work of Alexander Baron, especially his novel *From The City To The Plough* and you have the feel and energy of the title track of the EP. There's never been a more vital time for political bands to be talking about the world around them. This is just our take on things.

Be Someone is very personal rather than outwardly political, and it's extremely empowering and defiant. Can you talk about where the idea for the song came from?

Be Someone is a promise to myself. I've struggled with depression, anxiety and suicidal thoughts and tendencies quite a lot. 2024 my life as I knew it changed without my consent or

control and the structures and systems I put in place that I believed brought me happiness crumbled around me. I felt like Sisyphus watching the boulder roll back down the hill. I wanted to throw myself off an M25 overpass.

Then I met my future wife. Be Someone is for me to remember that no matter how bleak everything gets it's always worth waking up to another day. To be the best version of yourself for yourself so that you can also be the best for those around you. There's a passage by Jonathon Hickman I think about - "I used to believe in universal contraction. Entropy and the end of all things. Well, I changed my mind. I'm letting go. Because now I believe in expansion. I believe we endure. Don't you see? Everything lives."

What's your totally unfettered opinion on our political 'leaders'?

Fucking hell how long's your magazine?

Leaders implies that they actually fucking lead. I don't feel lead by these cretins do you? Fuck, so we finally beheaded all 19000 heads of the Tory Hydra party and what do we replace them with? The genetically engineered offspring of the Tory party and Tony fucking Blair. I'm tired of democracy being utterly fucking raped and kept in



a dungeon like the deadities from Evil Dead. There is no democracy only a poor lifeless husk of freedom that we trot out to keep gammons from burning down libraries and refugee hotels. Kier fucking Starmer is SO hellbent on being "center." I'm also tired of centrist meaning "defend the right while kick down the left." You have to defend the right because you know that they will respond like deformed Garbage Pail Kids and try literally murdering people if you tell them that feeding and housing everyone including brown people is just common fucking sense because somehow anything even slightly near the idea of

THERE IS NO DEMOCRACY, ONLY A POOR LIFELESS HUSK OF FREEDOM THAT WE TROT OUT TO KEEP GAMMONS FROM BURNING DOWN LIBRARIES AND REFUGEE HOTELS

feeding and paying people fairly is seen as fucking communism.

ANYWAY where was I? Oh yeah Sir Keir I-look-like-a-Thwomp-from-Mario Starmer.

He's hated by the right and the Left want him dead on the basis that he can't even stop spending my tax paying pound coins on murdering Palestinian children. CUNT. Shit cunt, grass, snide, flannel face shaped wanker. You'll be remembered for being the PM that banned porn and censored our access to information and handed England over to Reform so it

can be finally crushed under the weight of a generation of Tommy Robinson idolising, paedophiles and rapists who want to defend our statues. It's an embarrassing and sad end to a country I love more than anything.

Your live shows are known for being extremely chaotic. What's running through your mind whilst you're playing?

Most of the time it's me outrunning the crushing fear of my imposter syndrome being a reality. Most of the time it's hoping that people will get the jokes and know that this a place they are welcome in. Most of the time I'm thinking, I hope everyone

here is enjoying themselves as much as I am. And if they came here with any bullshit notion of Clobber being an "apolitical" band or anything right wing just because I'm a skinhead, that they leave disappointed or with a perception of themselves changed.

Who are some of the bands or artists that are most influential to your style? Are there any key albums, time periods, or scenes that particularly inspire you guys?
I think about this question a lot. I'm confronted by it all

the time. The obvious ones for me personally are Rancid, The Clash, Chas & Dave. But I also want to shout out my brother's old band Giants. They sound nothing like Clobber at all. But I toured with them as a merch man. I watched my brother run that band and write songs and plan video shoots all my formative years and I definitely wouldn't be here without growing up with his presence in my life.

I've given all the cool answers that people love "I HEARD COCK SPARRER AND KNEW I HAD TO START A BAND!" but deep down, my brother Jack Longman started a band and I felt inspired to do the same. I love him and the fact that he records everything we do and George Chitty from Giants is now in Clobber on bass feels like a perfect full circle moment for me. If you use Spotify I urge you to listen to that band.

What does the word 'punk' mean to you?

"We learned more from a three minute record baby than we ever learned in school."
- Bruce Springsteen - No Surrender

I have that tattooed on my arm. I'm not gonna entertain any corny mother fucker who will cry about me loving Bruce.

Who are some of the most punk public figures you can think of outside of music?

Jack King Kirby, a Jewish man who co-created Captain America and had his debut appearance be socking Adolf Hitler in the fucking face long before the states decided to enter the war. A lot of

American Nazi sympathisers threatened to come by the offices of Timely Comics and hang him. Jack responded to everyone by waiting outside his office for them only to never have a single one ever turn up. When America finally entered the war he racked up an actual Nazi body count.

Are there any well-known bands or artists who you would consider the absolute antithesis of what you stand for?

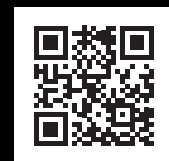
That bald fuck from the Disturbed, Morrissey, Thomas Yorke and I'd say Kid Rock, but Don't Tell Me How To Live is so unironically stupid and catchy that I just can't take him or his anti woke views seriously.



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STARTING AS A FEW PINTS AT A SOUTH LONDON PUB, ALT-ROCK QUARTET HOT WIFE ARE ON TRACK TO BE MORE POPULAR THAN PORN.

HOT WIFE

AND THE GREAT ESCAPE FROM THE LABORATORY OF THE MONKEY SCIENTIST

Based in South London, Hot Wife are a grunge band born out of a passion for 90s alternative rock and pop culture heroines. Their sound is a 90s slacker revival that wears its nostalgia proudly, drawing heavy from Riot Grrrl punk and 90s cult TV shows from Buffy the Vampire Slayer to Goosebumps, with big, fuzzy guitars and hilarious lyrics. Despite only having a couple of singles on Spotify so far, they've already defined a clear aesthetic worthy of The Bronze stage in Sunnydale: nostalgic, witty, and fierce.

Hot Wife are already building a buzzing local following on the London indie circuit, charmed by references to the band's offbeat obsessions, and they brought their slacker-punk anthems to the LOUD WOMEN Fest in London this September. With all the ingredients for breakout success, they've managed to tap into generational nostalgia with a cheeky, modern edge, perfect for anyone craving the spirit of '94 in 2025.

We spoke to Rachel Sneddon (guitar/vocals) about the past, present, and future of Hot Wife:

How and why did you settle on the name Hot Wife?

My amazing writer friend who was on Feeld at the time said to me - you should name your new band Hot Wife. And even though we had no music and only 2 members, we thought it was hilarious and perfect for the vibe we wanted to put out. And then I couldn't believe there were no other bands called Hot Wife, so it seemed like it was meant to be. I can't imagine us being called anything else.

When you first got together, what kind of band did you NOT want to be?

All white men. Or pretentious and too serious.

Your band is very clearly rooted in 90s alternative rock - which bands lit the fuse?

I'd say our combined favourites are the Breeders, Veruca Salt, Bikini Kill and the Cardigans. But we also love the 90s/early 2000s and are obsessed with fictional tv and movie bands like the Hex Girls and Josie and the Pussycats.

You've already built a reputation for your live shows, what's your mission when you step on stage?

Honestly I think we've always just wanted to make sure the crowd enjoy our shows. I think we have quite a varied set list and try to curate a vibe which is genuinely fun and unserious - and that hopefully surprises people too.

What have been some of your best shows so far?

It's so hard to choose! They've all been great. But I'd probably say supporting Hinds at the Boiler Room in Guilford happened pretty early on for us and that was insane. We were shitting ourselves. Then supporting The Pill at the Grace and I'd say playing the main stage at the O2 Academy Islington with Nirvana UK was mental too.

Let's give the boys their dues, what do Ethan and James bring to Hot Wife?

They are both excellent musicians. We love them. They have definitely leveled-up our

live sound - and knowing they are both great at what they do means we can relax and have fun!

Do you feel like part of a wider movement right now?

Oh definitely. It's amazing to play with so many women and hear so many women's voices in music right now. I think people are genuinely interested and invested in the scene - we've met so many incredibly supportive people along the way.

What's coming up over the next few months?

We just released our new single; No You No Problem on July 23rd and celebrated at the Old Blue Last with Jackie Sees Red and Cowboy Hunters! In October we're playing with Sister Ghost and Dogviolet at Dream Bags Jaguar Shoes, and then we're back at The Grace in on December 13th supporting Bugeye.

What is the ultimate goal of Hot Wife?

Escape the laboratory of the Monkey Scientist.

Where to find **Sherwood**

These are the treasured venues and record stores across London where you can currently find Sherwood:

West London

Next Door Records

Born in September 2020 from a humble lockdown pop-up, Next Door Records is now a buzzing record shop, café, wine bar, and live-music venue, all rolled into one on Uxbridge Road in Shepherd's Bush.

Rough Trade West

Serving crate-diggers since 1976, London's original Rough Trade shop remains one of the city's most cherished vinyl haunts.

Camden

The Fiddler's Elbow

This independent, Grade II-listed pub combines comfy sofas with supremely intimate gigs. Open most nights with bands spanning indie, punk, soul, jazz, metal and more.



The Lock Tavern

Opposite Camden Market, The Lock Tavern has hosted early shows by Adele, Franz Ferdinand and more, and remains the perfect place to discover new acts or to soak up the atmosphere with friends.

The Hawley Arms

Revived from the ashes of a devastating fire in 2008, The Hawley Arms is indelibly linked to Camden's story as a beloved haunt of Amy Winehouse, Noel Fielding and Pete Doherty, and remains a nucleus of Camden's live music landscape.

Dingwalls

A cornerstone of Camden's live music legacy, Dingwalls has hosted everyone from The Clash to Coldplay, and remains a go-to venue for loud, sweaty alternative acts.

The Elephant's Head

A rowdy corner pub that's one of Camden's most reliable spots for live music with gigs most nights of the week.

The Devonshire Arms

Camden's unwavering home to free-entry shows, you can wander into The Dev and catch five great bands without spending a penny. A whirlwind of punk, metal, and hardcore with barely enough room to breathe.



The Dublin Castle

Shaping music history since Madness's first gig there in January 1979, The Dublin Castle has hosted everyone from Blur to Coldplay to Arctic Monkeys in its iconic back room. Still family-run and hosting great new talent decades in.

The Camden Eye

A compact pub that hosts regular gigs upstairs with everything from indie and alt-rock to wild DIY punk nights, right across from Camden Town station.

Raven Records

Founded in 2023, Raven Records is London's premier heavy metal record shop stocking everything from black and death to glam, with band-signings and hang-outs, anchoring the metal community in Camden.



The Black Heart

Tucked behind Camden High Street, The Black Heart is the home of London's underground doom, punk, metal and hardcore scenes, fiercely loved by bands and fans alike.

All Ages Records

All Ages Records is London's best independent outlet for everything punk and hardcore shaped, with records, CDs, merch, zines, patches, books, and more, all curated by folks who live and breathe the culture.

North London

New River Studios

A DIY hub tucked behind an industrial estate, part venue, part rehearsal space, part café-bar, with wild lineups and real community.

Central

The Social

Just off Oxford Street, The Social has been championing new music for over 20 years in an intimate and expertly curated venue. One of the coolest spots in central London.

Sister Ray Records

Packed wall-to-wall with records you actually want to own, including punk, dub, electronica and everything in between. A refreshingly unpretentious record shop, find us in the basement.

Rough Trade Vintage

A goldmine for collectors and curious crate diggers, Rough Trade Vintage is full of first pressings, rarities, and obscurities all carefully chosen with no clutter and no nonsense.

Rough Trade Denmark Street

Just off Tottenham Court Road, the central Rough Trade outpost brings their legendary curation to London's most historic music street, with staff picks and live sessions.



The Lower Third

Carrying the spirit of Denmark Street's punk and indie history into a new era, with a crystal-clear sound system, The Lower Third is a go-to spot for killer rising acts. Through a maze of staircases, the beautifully lit venue downstairs is both intimate and iconic.

East London

Next Door Records Two

A record shop, café, bottle shop and live music venue all rolled into one vibrant corner space in Stoke Newington. By day it's a relaxed hub of vinyl browsing and coffee, by night its basement space hosts some of the best emerging underground acts.

The Shacklewell Arms

A rowdy pub and punk venue, The Shacklewell Arms is at the heart of Dalston's music scene, with a back-room gig space that's always packed, loud, and raucous, and an excellent courtyard outside for refuge when it gets too sweaty.



The Victoria

A sunlit pub with top-tier open-air seating, The Victoria always feels like home. Bohemian comfort sets the tone for a back-room venue hidden behind a bookcase where up-and-coming bands take the stage to a warmly welcoming crowd.

The Old Blue Last

A Shoreditch institution with a sweatbox venue upstairs that's launched countless bands into the big leagues. With plenty of free shows, this is one of the best places in London to see a band on the edge of something big.



Rough Trade East

More than a shop, Rough Trade East is a vital live venue, regularly hosting in-store gigs, signings, and one-off sessions from some of the best artists on the planet.

The Bath House

A once-abandoned building now reborn as a one-of-a-kind community space with a sauna, studios, and some of the best, most boundary-pushing live music nights in East London.

South London

The George Tavern

A classic, Grade II-listed East End public house, The George shines with history, with a warm, timeless interior in one of London's most threatened music venue districts. Despite repeated pushes from developers and noise complaints, The George still stands!



Hootananny Brixton

A riotous venue where the music listings read like a mini-festival with reggae, hip-hop, Latin, ska, jungle and more. With a sprawling beer garden and street-food stalls, Hootananny is one joyous, super chill party.

Fox & Firkin

Recently refurbished, this Lewisham gem has a gorgeous, expansive beer garden, on-site brewery and world-class reggae, jazz, rave music and more. Welcoming and warm, every night feels like a summer celebration.

The impeccable quality of HONESTY's debut album *U R HERE* marked the collective as one of the most intriguing new acts in the UK. They obscure their faces in photos, preferring to be portrayed as an anonymous unit. HONESTY have no singular frontperson, and their debut album veers from dusky trip-hop to garage beats and ambient textures, stacked with guest appearances. Drawing comparisons to projects like UNKLE's *Psyence Fiction*, the album maintains a remarkable cohesion from start to finish, unified by a distinctly melancholic, serious tone with huge emotional weight.

There's a clear lineage from Massive Attack's downtempo trip-hop to Burial's late-night urban eeriness, and HONESTY pick up that thread with an atmospheric and grainy sound that's as haunting as it is danceable. The collective plays concealed between two translucent mesh screens with an array of vivid visuals projected both in front of and behind the musicians, with the members appearing only as shadowy silhouettes.

HONESTY's live sets are captivating, like being trapped in a lucid dream in a performance that engages all the senses, with chest-rattling bass, a cascade of surreal images, and ghostly figures performing as shadows, this is a type of club music that you won't find anywhere else.

We caught up with George from HONESTY to find out more:

If we aren't calling HONESTY a 'band', what should we call you, and what are the benefits of being a 'non-band'?

We've always thought of HONESTY less as a band and more as a collective or a project. I feel that the word "band" comes with a lot of baggage—genre expectations, fixed line-ups, even a sense of hierarchy. Through HONESTY, it became a chance to free ourselves from that. Operating as a 'project' means the

roles can stay fluid: one day someone might be producing, the next day they might be contributing vocals or visuals. It keeps our process instinctive, collaborative, open-ended and most importantly fun!

How did you originally come together? Was the decision to perform as an anonymous collective born out of previous frustrations or expectations?

HONESTY came together at The Nave studio in Leeds. I had previously worked with Matt Peel in my old band EAGULLS. Meanwhile, Matt and Josh were frustrated with the limitations of their traditional band set-up—they wanted

a heavy bass-driven track, other times it's closer to shoegaze or ambient textures. Or, all 3 at once! We want the music to feel like it sits between two worlds: the intensity of club culture and the feeling of intimate solitary listening. That balance—euphoric but reflective, physical but inward—is where the essence of HONESTY lives.

Your work has drawn comparisons to big-league British electronica legends from Massive Attack to Burial. How do you feel about the history of British club music, and your place within it?

We feel lucky to be part of that lineage in

For me, it reflects the mood of the record: searching for meaning, truth, or connection in a world that feels overwhelming and full of misleading information.

How did the idea for the two mesh screens come about? Was the visual aspect always going to play a major part in the project?

From the beginning, I saw the music and the imagery as two parts of the same language. The visual element of HONESTY was very essential to me. The mesh screens, and the 3D audiovisual show is something I wanted to do in 2016 with my former band, but it never came into fruition. I guess I wanted to blur the boundary between performer and projection—so the audience isn't just watching us, they're immersed in a shared environment. You see fragments of us, fragments of visuals, and it all bleeds together. It's less about putting ourselves on display and more about creating a thoughtful space to experience the music.

Does the live experience feel different on stage as performers playing behind a screen?

Definitely. There's a strange liberation in not being directly visible. It allows us to focus on the music and the atmosphere rather than being your standard live "performing monkeys." At the same time, it changes how we connect with our live audience—it's not eye contact, it's something more collective, and immersive hopefully!

What's next for HONESTY?

Our next shows are not until November, when we play 2 dates with Protomartyr at Leeds Brudenell 10th and London ICA 13th.

Beyond that, we're steady away with new material—keeping things open, fluid, and collaborative. HONESTY has never been about staying in one lane, so whatever comes next will likely feel like some kind of continuation and a departure all at the same time.



to try something more open. They brought myself in as a writer / vocalist, at first, but I wanted to focus more on creating new sounds and overall ideas. From then on, we pulled in other collaborators, with Imi and myself becoming permanent voices in the project. The anonymity wasn't about hiding ourselves, but about shifting focus. In previous projects, the spotlight was always on a front person or one single identity. HONESTY deliberately resists that—it's not about individuals, it's about what we can create best together.

It's difficult to define the genre of your music, but it has an extremely clear and cohesive mood. How would you describe the essence of your sound?

We try not to chase genres—we focus on intent. HONESTY is about the emotional atmosphere first. Sometimes that means

any way shape or form. British club music has always blurred the lines between genres, between high and low culture, between community and solitude. Acts like Massive Attack or Burial didn't just make "club tracks"—they created atmospheres that held whole worlds inside them. That's something we aspire to emit through our music too. At the same time, we're rooted in Leeds, where there's a strong underground scene that keeps you grounded and reminds you to innovate rather than imitate.

Can you explain the choice of the title *U R HERE*?

U R HERE felt like the right title because it captures both presence and disorientation. It's the phrase you see on a map, but it doesn't tell you much—just that you're "here," wherever that may be.

Punk & Metal

If you like Devo, you'll love Trash Classic by Frankie and the Witch Fingers.

Full of twangy, frantic guitar lines and metronomic funk rhythms, every track on Trash Classic is a tightly wrapped little package, a 45-minute burst of hyperactive funk-punk urgency that somehow never exhausts itself. The riffs are sharp, fast, and disciplined, locking into grooves like James Brown's backing band, repeating intricate loops until they burn in your brain whilst the synths whirr, chirp, and spiral like a mad scientist's lab equipment. The band establishes its frenetic new wave funk-punk sound early, and keeps finding new ways to keep a fixed tempo thrilling, leaning harder and harder into their propulsive sound as the album continues. By the time Total Reset explodes late on in the tracklist, you realize they haven't let up for a second. Lyrically, Trash Classic riffs on decay, overconsumption, constant advertising, overstimulation, and brain-rot culture, but the music itself is too fun and gleefully maniacal to ever feel bleak. It's more Weird Al than Orwell, dystopia with a sense of humour. Sweaty dance-punk for people who want to get lost in the chaos, leaning fully into fun and groove, and feeling like a chaotic neon-lit theme park for the weird. Frankie and the Witch Fingers have revived a sound that many dearly love, and shown us what made that era so fun in the first place.



If you like Killswitch Engage, you'll love Heimat by Heaven Shall Burn.

Heimat is an album that lies between the iron discipline of metal and the cathartic chaos of punk. The thunderous double-kick runs of Lamb of God meets the sweeping scale of symphonic black and death metal without feeling meticulous or detached the way much extreme



modern metal does, crashing forward with punk-like recklessness. Heimat is a reminder of how emotionally potent extreme music can be when it trades clinical perfection for raw urgency. Marcus Bischoff sounds

like a man possessed, unleashing a colossal, vampiric roar that easily rivals the best vocalists in black metal, carried by arena-ready drums and soaring melodic guitar lines. It's exhausting, it's cathartic, and it proves that Heaven Shall Burn are one of metal's most passionate voices.

If you like Devin Townsend, you'll love The Regeneration Itinerary by ...And Oceans.

The Regeneration Itinerary is a progressive metal record with the gleeful genre-hopping audacity of a great DJ set. It's 54 minutes of intricate, unrepentantly grand metal that constantly mutates without ever losing its relentless throughline. The album evokes the fearless spirit of early The Mars Volta or Rush and the triumphant scale of late-80s arena metal. More than just riffs and brutality, this is an hour-long journey through the outer edges of black and progressive metal, techno, orchestral bombast, and sheer audacity. The orchestral and compositional ambition has the gravity of a full-blown film score. When it finally cuts to silence, it leaves you exhausted and disoriented, but endlessly entertained.



If you like Meshuggah, you'll love Tiles Whisper Dreams by Car Bomb.

Car Bomb have long been contenders for the title of world's most rhythmically baffling metal band, but on Tiles Whisper Dreams they refine that chaos into something punchier, tighter, and almost catchy. Almost. They haven't softened, this is still 12 minutes of dizzying time signature shifts, alien guitar tones, and vocals that rip the back of the throat, but there's a focus to this EP that makes it one of their most effective works to date. There are fleeting moments



of recognisable structure and headbangable grooves, but just when you lock into them, they vanish like hallucinations. This is music that wants to run you over, then reverse back over you whilst screaming "figure

it out!". A 12-minute blast of brain-scrambling noise that will wear you out but keep you grinning the whole time.

If you like Buzzcocks, you'll love Part Of The Problem, Baby by Fortitude Valley.

Fortitude Valley's new album Part Of The Problem, Baby seems to smile at you through the speakers. 10 joyful tracks of brightly sun-soaked guitar pop with the light sweetness of classic indie and the weight and bounce of pop-punk, this is the kind of blazing, soul-hugging power pop that's hard to come by. The drums crash and the guitars shimmer with a fuzz that bites around Laura Kovic's warm and charming vocal delivery. There's no nasally whine or bratty sneer that would make for an easy pop-punk comparison. Instead, the mood is more like jangle-pop, but with a sonic weight that could blow most indie bands off the stage. It feels instantly familiar, and yet quite difficult to compare to anything else in the current landscape. There's a contrast between the sheer happiness of the sound and the sadness running through the lyrics that hits hard. Rather than being saccharine, it's joyful despite everything. The subtle keyboard textures in Video (Right There With You) feel like the nostalgia of a coming-of-age movie montage, whilst Sunshine State radiates pure serotonin even as it wrestles with miscommunication and uncertainty. Part of the Problem, Baby is full of energy without aggression, and sadness without despair. Into The Wild leans into soft major chords and beautiful reverb, offering a moment of glistening calm before the album's final track, and the whole 35 minutes is universally appealing. Sonically, the guitars shimmer and jangle with a sweetness reminiscent of Johnny Marr while the rhythm section slams like Weezer or Green Day. Over the top the vocals float soft and unforced like Belle and Sebastian, and the emotional tone of this big-hearted combination is bittersweet and brimming with noisy, hopeful sadness.



If you like Gang Of Four, you'll love The Big E by Editrix.

With deceptively danceable grooves, the tracks unfold with the jagged precision of Gang of Four or Wire, maintaining the loose-limbed thrum of a band playing live in a sweaty room. Moments of tightly coiled energy give way to walls of fuzzed-out breakdowns, channeling a hardcore intensity with a coolly detached vocal delivery. The bassline on Real Fire could rival some of the most frenetic math rock, but the songs remain satisfyingly coherent, with undeniable momentum. Every song is satisfying, surprising, and just the right kind of difficult, treating punk not as a pose but as a framework for genuine musical exploration in the lineage of Television and Devo, twisting the formula in all sorts of unexpected ways.



Alternative & Indie

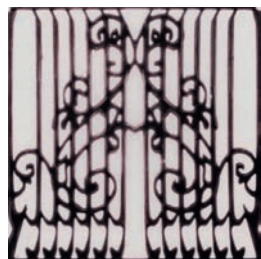
If you like Yo La Tengo, you'll love **The Beat Goes On** by Golomb.

The Ohio trio Golomb exude the magical, freewheeling energy that you associate with '90s slacker rock, where anything feels possible as long as it's made with heart. Their second record *The Beat Goes On* is a dazzling, fuzzy, weird and moving collection of songs that slides through garage rock, proto-punk, dream pop, country, lo-fi indie and even dub reggae with zero pretence and total joy. Opener *The Beat Goes On* kicks things off with the gritty simplicity of *The Stooges* with blown-out fuzz, trashy percussion, and effortlessly catchy vocals from Mickey and Xenia Shuman. Their chemistry shines throughout the record with real warmth in how their voices intersect. From there *The Beat Goes On* becomes an eclectic journey. *The Other Side of the Earth* is a reggae tune complete with one-drop rhythms and dub effects that ends with the band cracking up and laughing at themselves. *The Sad Song* is a hazy country ballad, *Be Here Now* channels the mellowest side of *Meat Puppets*, and the closing track *Sweet Release (Ain't No Devil)* veers into ramshackle country swing, complete with a fiddle. Golomb are pulling from a bag of extremely cool references to make their own house of sound, which is at once raucous, gentle, joyful, strange, and entirely their own.



If you like Placebo, you'll love **Pirouette** by Model/Actriz.

The opening throb of *Vespers* slams like the first track of a late-2000s *FabricLive* mix from Simian Mobile Disco or *Filthy Dukes*, pulling you into a shadowy world that's part Berlin dance floor, part confessional booth, and holds you there with your pulse racing. The beats are relentless



industrial kicks, clanging industrial textures, and high-speed Italo-disco rhythms with Cole Haden at the centre of the storm, a magnetic presence who delivers every lyric like it's life-or-death theatre.

The reference points are an eclectic collision of underground techno, industrial textures, and confessional songwriting, with the dark theatricality of *Scissor Sisters* and *Frankie Goes To Hollywood*, and the result is exhilarating.

If you like Pulp, you'll love **Boys These Days** by Sports Team.

Boys These Days is stuffed to the brim with ideas, with a richness in its production and an anything goes approach to its arrangements with brass sections, pianos, whistling, and offbeat in-character monologues that make you feel like you've been dropped into some half-inebriated pub theatre production. It's also a properly big-sounding rock record, full of disco-driven strut, and choruses that feel ready-made for a sunburnt festival crowd. You can feel the sweat, the silly dancing, and the mass singalongs. The whole record has a livewire feel, like the band are daring themselves to pull off increasingly ridiculous ideas.



If you like Liz Phair, you'll love **MILK POOL** by Merpire.

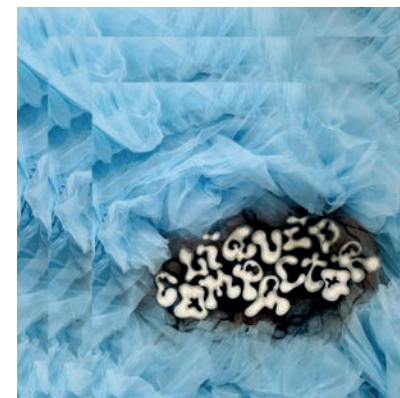
MILK POOL, the new record from Melbourne's Merpire, makes you feel like you're watching a friend perform from a barstool in the corner of a café with an intimate, heart-achingly honest batch of songs about modern loneliness in all its overlapping forms, and it hits harder than it first lets on. Opener *Leaving With You* sets the tone as a shimmering alt-pop track that evokes the mid-90s golden age of singer-songwriters like Liz Phair, and the whole album is nostalgic and emotional, like a 90s mixtape spliced through the lens of post-pandemic confusion. It feels groovy, relatable, and inviting from the jump but by the end, it's taken you somewhere much darker than you expected. *MILK*



POOL is a smart and painfully current record with something to say, blending grungy guitars, singer-songwriter warmth, and emotionally inventive production. On one song you're hearing delicate finger-picked guitar, on another a lush choir of layered vocals or unexpected drum textures all in service of mood and evocative texture, and by the time the record ends, you feel like you just want to cry and give her a hug.

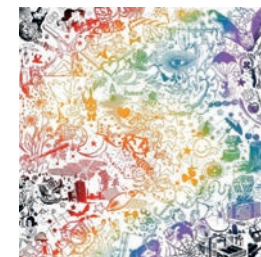
If you like Wet Leg, you'll love **Liquid Compactor** by Penny & The Pits.

There's not a dull second on *Liquid Compactor*, a debut that grooves, thrashes and seduces. Penelope Stevens' vocal delivery steers from whispered charm to full-bodied screams landing somewhere between slacker cool and femme fatale with surf guitars, psychedelic keys, and blown-out garage fuzz all swirling together across 10 unpredictable party tracks. The thrill of *Liquid Compactor* lies in just how wildly it zigs and zags. You never quite know where you'll land next, but despite the wild stylistic range, it never veers into novelty or incoherence. The seductive swagger stays consistent throughout the whole record as they stretch genre conventions but always land somewhere satisfying. *Liquid Compactor* feels like a crate-digger's gem with the feel of a true indie record. The stylistic leaps work because the band are genuinely having fun, with ease and chemistry between them.



If you like My Bloody Valentine, you'll love **For The Faint Of Heart** by Future Magics

This record's opener *Someday* is just 60 seconds, but it hits like a cinematic explosion in miniature, opening with widescreen shoegaze and then slamming you in the face with a screamo yell. For the *Faint of Heart* is a massive solo bedroom operation with a huge sound, raw distortion and sighing synths. It balances vast echoing soundscapes with moments of subtle intimacy, at once both soft and loud, thrashing and ethereal. Even at its most distorted and blown-out, there's an underlying gentleness to it all, like the feeling of being excited to witness a coming storm rather than afraid. The music surges and sways like massive clouds across the sky, but comforts even in the chaos, avoiding shoegaze cliché by remaining nimble and varied. It's a record made for those who love their walls of noise slow and spacious, and while it may be brief at just over 30 minutes, it leaves you feeling overwhelmed and soothed, like wandering through a sudden glorious cleansing rainstorm.



Jazz, Dub & Hip-Hop

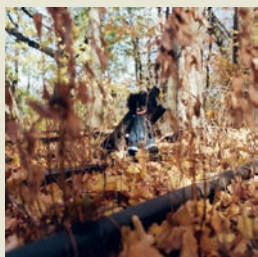
If you like Bebel Gilberto, you'll love Animaru by Mei Semones

The debut album from Mei Semones is whimsical, sweet, endearing, and astonishingly accomplished. Chamber jazz for sunny mornings, Animaru has warm double bass lines, elegant violin and viola embellishments, and drumming that's light on its feet but full of groove. Mei Semones is an astonishing guitarist, playing acoustic jazz lines with the speed and precision of a shred wizard, but in a way that never feels indulgent. Complex, music-school-level jazz writing is presented in neat, approachable three-to-four minute indie-pop packages, making the genre feel welcoming and playful without sanding off its intricacy, and the album doesn't sound like anything else. Listening to Animaru feels like watching a comforting little movie, and as a debut statement it's remarkable. Part Japanese, part Brazilian, part French chanson, the cultural fusion is magic, flitting mid-line between English and Japanese without warning. Semones draws from a New York jazz education, Brazilian bossa nova, Japanese lyrical sensibilities and North American indie rock, and these disparate traditions twirl together with a profound emotional effect. Pleasant without ever being dull, Animaru is an invitation to slow down, daydream, and smile.



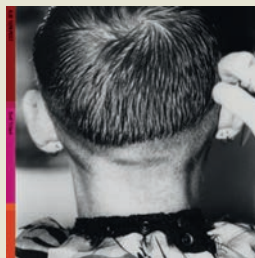
If you like Gil Scott-Heron, you'll love GOLLIWOG by billy woods.

billy woods' GOLLIWOG is one of the most unsettling and captivating rap albums we've ever heard. The instrumentals are rhythmically unmoored soundscapes that sound like the soundtrack from The Texas Chainsaw Massacre, with woods' voice tumbling in unpredictable cadences dictating a lyrical tapestry of smashed Black lives across continents and centuries. The album has collage-like production, with each track helmed by a different collaborator from St. Abdullah to The Alchemist, giving the record a constantly shifting palette that still feels coherent under woods' vision. Old phones ring in the background, strings creak like a horror score, dusty crooner samples evoke unease, and sluggish, half-drowned drums drag everything further down into the murk. Everything feels threatening.



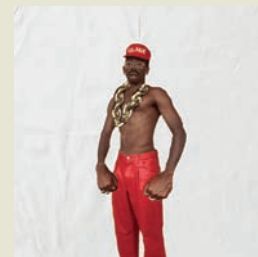
If you like The Streets, you'll love Self Titled by Kae Tempest.

Long celebrated for sharply-observed character studies of ordinary people, Tempest now turns that lens inward with an unflinching dissection of gender, identity, and the world's response to transition. Where previous albums used fictionalised characters as a canvas for empathy, Self Titled is pure confession, and the effect is devastating. The grime and hip-hop textures Tempest has long drawn on remain intact, but they're rendered with a groove-laden sheen that could sit on mainstream radio. Self Titled transforms the external scrutiny of Tempest's transition into art that's empathetic, confrontational, and deeply human. Where Kae Tempest once built worlds of fictional lives to explore big ideas, turning the lens inward has produced their most powerful statement to date.



If you like Outkast, you'll love Don't Tap The Glass by Tyler, The Creator

Don't Tap The Glass is a high-energy dance-floor hip-hop album full of Miami bass swagger. The opener Big Poe flips a massive Busta Rhymes hook into a rallying cry for more sweat, and more movement as we're treated to a sharp 30 minutes of booty-shaking electro joy, and funky lowrider struts, leaning into the tone and swagger of N*E*R*D's Lapdance and reviving an era when hip-hop was gloriously over the top but always grooved. Tyler's message is to be



prolific, messy, and embarrassing if you have to, just keep moving forward. It's friendlier than the rap of the era it often evokes, with more playfulness and less smutty provocation, because Tyler has nothing left

to prove, and has simply decided to make a joyous, groove-first dance-rap record.

If you like Kae Tempest, you'll love Carving The Stone by For Those I Love.

This is a furious record drenched in love for place, people, and memory. There's no singing, just a relentless flood of words, but it's not rooted in grime or trap. Technically it's rap, but it's also folk poetry, Irish techno, social commentary, grief, rage, hometown elegy, and an extremely moving redefinition of what political music can sound like in 2025. It's impossible to listen to this powerful record without thinking about the helplessness of the housing crisis, and the yawning gap between the working-class and the elite decision-makers reshaping their futures. Carving The Stone is packed with tension between belonging and betrayal, grounded in real stories about real people and real sorrow. Balfe is staring into the rot of the world and refusing to look away.



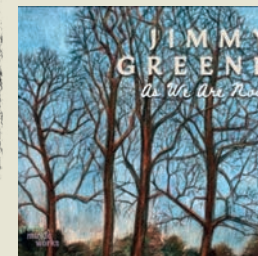
If you like Lee "Scratch" Perry, you'll love Dub Classics by The Slackers

Across nearly three decades, The Slackers have carved a unique lane for themselves, as a smooth jazz-and-soul inflected rocksteady group that has somehow become a beloved institution at punk festivals. This latest release takes that odd, wonderful alchemy and filters it through the echo chamber of Lee "Scratch" Perry and Mad Professor, re-recording old songs with the weight of experience and creating something that feels like both a reinterpretation and a celebration. The basslines are enormous whilst the drums are reduced to clicky, skeletal rhythms, everything awash with delay and echo. Tin Tin Dub is so authentically rootsy it could pass for a vintage Jamaican pressing rather than the work of a New York band.



If you like Herbie Hancock, you'll love As We Are Now by Jimmy Greene.

On As We Are Now, saxophonist Jimmy Greene and his ensemble deliver a jazz record that's rip-roaringly complex yet instantly accessible. Seasoned professionals at the top of their game locking into grooves that are endlessly intricate with a throughline of faith, community and warmth that glows through every arrangement. The balance between the head and the heart, between complexity and clarity, is what elevates the record, with every player being given space to shine as the drums slip into intricate polyrhythms and the bass bends the groove into unexpected pockets. Greene's compositions are intelligent without being impenetrable, and emotionally resonant without being saccharine. Joyful jazz with a rare combination of accessibility and artistic depth.





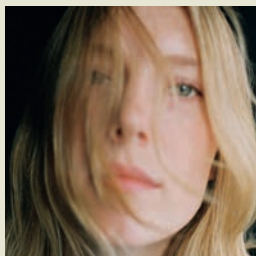
If you like Tracy Chapman, you'll love Tether by Annahstasia.

Opener Be Kind sets the tone for a debut record from Annahstasia built on finger-picked guitar arpeggios, understated keys, gentle percussion, and restrained strings, with emotional weight that lands like a hammer to the heart. Her voice has that rare quality of being completely commanding without ever needing to shout, quivering with the warmth of Tracy Chapman and the earthiness of Nina Simone. The emotional terrain of Tether is deep and tender throughout, covering heartbreak, betrayal, reconciliation, and self-interrogation. It's an album that makes you pause, feeling heavy without melodrama. Each word hits with a lived-in sincerity, and while most of these songs live in a quiet, meditative space, they never feel small. The themes of heartache, regret, and longing are those you'd expect to find in the biggest and most explosive power ballads, but Annahstasia delivers them like someone trying, with every conscious fibre, to be understood. After 10 tracks of quiet poise, the six-minute closer swells until Annahstasia is belting with the force of a Whitney Houston ballad in an astonishing payoff that proves her restraint wasn't about limitation but control. That Annahstasia has crafted a debut album this commanding is extraordinary.



If you like Iron & Wine, you'll love Eye of the Storm by Georgia Harmer.

Georgia Harmer's Eye of the Storm is a folk record of quiet wonder, rooted in memory, family, friendship, and gentle moments. There's a lullaby softness to her songwriting, and an intimacy to these performances that makes each track feel like a page from an old photo album you've been invited to look through. Other instruments join the acoustic guitar and voice, including subtle drums, bass, and gorgeously woven guitar lines, but everything is played with such restraint that the songs feel almost unadorned. The arrangements are so perfectly unintrusive that it's easy to miss how much is actually happening in the background. Harmer's vocal delivery never strains for effort, with no gymnastics or dramatic flourishes, just carefully phrased melodies.



If you like Fleet Foxes, you'll love Now Would Be A Good Time by Folk Bitch Trio.

From the opening moments of God's A Different Sword, you're drawn into a world of close harmonies and glowing acoustic instrumentation that recalls Helplessness Blues by Fleet Foxes, but filtered through the intimacy and softness of three female voices singing side by side like The Andrews Sisters. Their voices melt into one another, perfectly matched in tone and feel, classic folk harmony in its most honest form with no tricks or overdubbed studio smokescreens.



There's a lightness and a likability to Folk Bitch Trio's soft and beautiful sway, and you can imagine these songs being sung by candlelight, with a clear through-line to Laura Marling in the clarity and

vividness of the storytelling. We'd all be better off if more of the world sounded like this.

DIVINE SCHISM

LONDON SHOWS

Cassels - final show
+ Regal Cheer + Worry
19/09 @ Paper Dress
Vintage

Sassyhiya

+ Caleb Nichols
+ Lemonade Sin

14/10 @ Next Door Records

The Plan - Mountain
View album launch
+ Pozi + Mumbles
26/09 @ New River Studios

Oh, Community!

Life Aquatic Band + adults +
Felicette + Hans Pucket +
Wiiince + The Real Jobs + Jay
Cavalier & The Band + Self
Torque + Tomboy Grandpa +
Spaceman & the Space Band
18/10 @ New River Studios

Dear Laika
+ iiii
+ Toby Evans-Jesra Quartet
01/10 @ The Horse Hospital

haemoGOBLIN - CODA
EP launch
+ Drum Tower
03/10 @ The Horse Hospital

Chewy She Halloween

Special Round II
01/11 @ Moth Club

ebby

04/11 @ The George Tavern

wegottickets.com/divineschismlondon

Electronic, Pop & Experimental

If you like Caribou, you'll love Clay by Herbert & Momoko.

This is music for cool, intimate spaces rather than crowded, strobe-lit clubs, with twinkling piano notes and groove-laden warmth. Momoko Gill's voice is the angelic heart of Clay, flickering between soft, plaintive longing and airy, multi-layered harmonies, her high-register vocals forming an ethereal choir. It's at once groovy and murky, experimental and accessible, not shouting for attention but drawing you in quietly and inviting you to lean closer to catch the most delicate inflections.



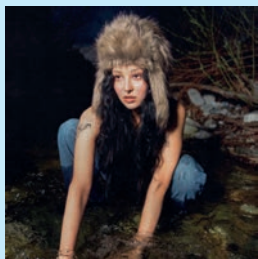
If you like Taylor Swift, you'll love I Quit by HAIM.

I Quit is a breakup album that manages to be confessional, celebratory, vulnerable, and fun all at once. It's a resolutely accessible record about letting go of relationships, expectations, and old versions of yourself, and the freedom that comes with it, wrapped in bright, catchy, pop-rock. The bedrock is soft rock, but the sisters pull liberally from '90s and 2000s R&B, alt-country, and shimmering club pop, and it all hangs together beautifully, feeling wide-reaching without sounding scattershot.



If you like Zero 7, you'll love When A Thought Grows Wings (Reimagined) by Luna Li

Luna Li's When A Thought Grows Wings (Reimagined) is a total transformation of her original record as the Toronto multi-instrumentalist invites a cast of cross-disciplinary collaborators to rework key moments from the album. With rappers, singers, jazz musicians, and other experimentalists, what could have felt jarring instead feels like one of the friendliest, most welcoming parties imaginable. The guest features expand the emotional and musical palette without cluttering it, and the result is soft, colourful, and lovingly made, with flavours that gently surprise you rather than shouting for your attention.



If you like DJ Hype, you'll love For Emergency Use Only by Conrad Subs

This isn't a big, glossy, genre-fusing DnB album, but a pure and loving tribute to an absolutely iconic handful of early jungle cuts that have never left the dancefloor. There are no sparkling pads or emotional vocal features, just old-school samples, and fat and filthy basslines. Conrad Subs has completely committed to a sound that's perfect for getting absolutely battered on the dancefloor. Vintage all but lifts the bassline from Super Sharp Shooter wholesale, and the final track 'Freestylin'' closes things out with a gloriously obnoxious synth that could've come straight from Twisted Individual's heyday. Whether you're driving, gaming, working out, or getting wrecked in the middle of a sticky club at 2am, these tunes have got you.



Grassroots Venue News

Music Venue Trust Secures Major Licensing Win!!!

After years and years of work and campaigning by Music Venue Trust and their partners the government has accepted the majority of their recommendations from the Licensing Task Force. At the forefront of this campaign lies the push to bring the Agent of Change principle to UK law, which would dictate that the person or business responsible for change is responsible for managing the impact of that change. In real terms, this means that an apartment block built next to an existing music venue can complain about noise being a nuisance and demand change, and the law will side with the new developer. Music venues and other noisemakers (even church bells) are automatically declared a 'nuisance' rather than the developers that threaten them.

Adopting Agent of Change in law would mean that developers would be responsible for soundproofing their new apartment blocks, and remove their right to complain about treasured music venues, forcing them out of business. MVT has been campaigning for Agent of Change since its inception in 2014, accounting for a huge number of cases that the team have to deal with. The organisation's Venue Support Team are constantly putting through planning objections with MVT's CEO Mark Davyd estimating that as much as 50% of their workload relates to threats from new developers.

Additionally, Manchester City Council commissioned a report recommending a number of ways in which the city could recognise the contribution of grassroots music venues. Manchester as a city is making a tremendous amount of money from large scale music events this summer, from Oasis to Sam Fender, and the council have decided to take some of that money and put it back into grassroots venues, and have asked MVT to be involved in the distribution.

The cause of many of the problems these venues face lies in the ownership of the properties. Currently 88% of music venues are tenants. Own Our Venues is a project which has just raised £1 million from 700 investors so that music lovers can own music venues themselves. Investors can buy shares for as little as £100 (or £50 if you're under 25) to become a co-owner of Music Venue Properties, who use your money to buy music venues. Their first fundraising effort raised over £2.8 million, off which they were able to buy 5 music venues which are now secure for life. Instead of landlords driving up rent, the buildings are safe for the next century.

Music Venue Trust are only able to do what they do because of their Supporters Circle. By amassing an army of supporters giving £10 a month, MVT are able to write planning objections when a development is built next door to a music venue, and give these businesses legal advice when they need it. You can sign up for as little as £5 a month to ensure that the grassroots music scene remains sustainable.

What MVT and Own Our Venues have achieved is proof that coordinated work in defence of culture can win in the long run. The venues that we champion at Sherwood are buildings held together by love, care, risk, intimacy, and a refusal to let the lights go out, and they're worth fighting for. Having tracked the fight around noise complaints from developers for decades, this feels like a breakthrough, and when so much of the news is overwhelmingly horrific, it's crucial to celebrate the real, tangible wins.

R. Loxley



MORE INFO

EVERY 1st FRIDAY

SEEN AT
DOWNLOAD SLAM DUNK
READING AND 2000 TREES

FACEDOWN

10-6am
@ KINGS CROSS
SCALA

emo. pop punk. metal. rock



METAL ROOM * EMO KARAOKE * CONFETTI CANNONS * BALLOONS
BEER MEN * 2 PINT CUPS * GIVEAWAYS * AFTERPARTY TIL 6am



3 ROOMS PLAYING MUSIC FROM...

FACEDOWNLONDON   

BLINK 182 * BRING ME THE HORIZON * 21 PILOTS * SLIPKNOT * DON BROCO * FALL OUT BOY
BEARTOOTH * ALL TIME LOW * GREEN DAY * SLEEPING WITH SIRENS * WATERPARKS * FEVER 333
PARAMORE * KORN * EVERY TIME I DIE * ROYAL BLOOD * BURY TOMORROW * MGK * AVRIL LAVIGNE
FOO FIGHTERS * PARKWAY DRIVE * MY CHEMICAL ROMANCE * YOU ME AT SIX * A DAY TO REMEMBER
LOATHE * BOWLING FOR SOUP * THE GHOST INSIDE * WHILE SHE SLEEPS * NEW FOUND GLORY
YUNGBLUD * PVRIS * FOUR YEAR STRONG * CREEPER * SUM 41 * THAT SHREK SONG

