

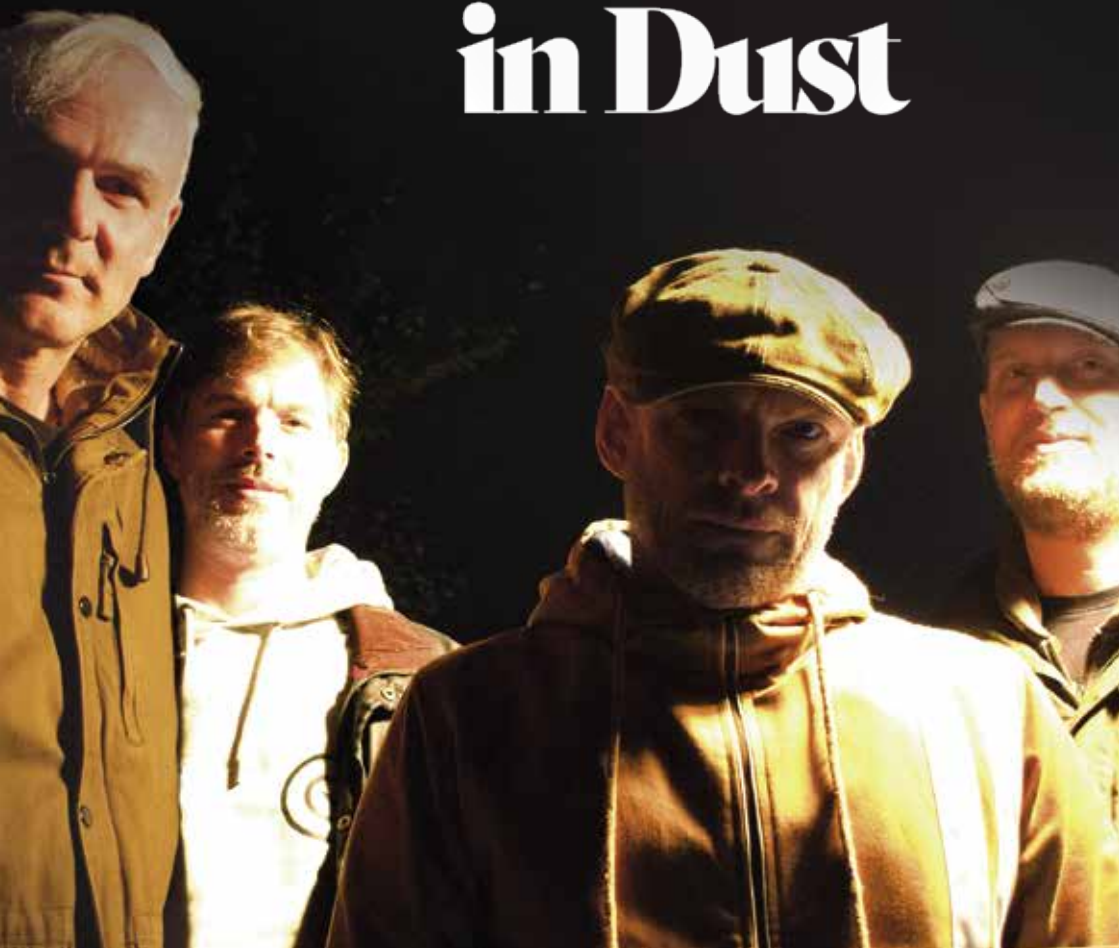
soundcheck

Issue 09 | Dec 2021/January 2022 | FREE

Free independent live music guide for Reading

This month's headliner:

Cities in Dust





26TH NOV - 23RD DEC 2021

HORSE MEAT DISCO DJ YODA* EAST 17 (LIVE)

DJ PAULETTE * RAW SILK
GUILTY PLEASURES

NATASHA KITTY KATT (GLITTERBOX)
ULTIMATE POWER * DISCO SHED
BINGO LINGO * ABBA MAGIC DUO (LIVE)
DJ LADY LLOYD + DREAM TEAM DANCERS
COUNT SKYLARKIN (TROJAN) * TWIN SUN
BRIXTON RADIO TAKEOVER
ONE AND ONLY ADELE (LIVE)

APOLLO MURPHY * ASH THE AUTHOR (LIVE) * BEN NARBATUS * D.A.N.C.E. DJS
DU'VAL (LIVE) * EAT AT JOE'S (LIVE) * MONIQUE (LIVE) * OSP (LIVE) * OTO
RYAN MACGREGOR * RUM N' DONUTS DJS * THE BIG JT B2B DJ CYPRESS PHIL
VOCAL NETWORKING * ZODIAC RADIO & MANY MORE

STAND-UP COMEDY WITH JOSH JAMES, EMMANUEL SONUBI,
CARL DONNELLY & TOM WARD

CINEMA CLUB WITH ELF, MAMMA MIA & THE GREATEST SHOWMAN
90S/00S, DISCO, JUKEBOX & CHRISTMAS BRUNCHES

WWW.MARKETYARD.CO.UK | PRINTHOUSE - 2-12 TESSA ROAD, READING

Evening all! Here we are with a two-month issue for December and January cos there's a big hole in the middle of the gig calendar where we all sort of stay in and forget what day it is for a bit, at the end of December.

After the downs and downs of the last 18 months, though, I've got to say, things are looking up round here! Yep, I reckon so.

Some good news kicking around, is that the Rising Sun Arts Centre appears on track, just in time for Independent Venue Week. If you didn't know, they've been crowd-funding to make essential improvements to the building so they can get back on track. As a completely independent arts centre and small gig venue, run by volunteers, not-for-profit, in a very old building, this stuff is really hard to do.

I was down there a couple of weeks ago and there's big ol' ventilation unit

in the main room. Looks like it fell off the Death Star but, never mind. It's a good thing.

As I write this, the crowd-funding is reaching 75% of the target. If you can help get them over the line, please do, at justgiving.com.

In the past few months we've gained the Reading Biscuit Factory cinema, Reading Rep Theatre if you're into that and the Market Yard. And, in case you had any doubts about the number and quality of bands round here, the 'post-poned' Are You Listening? festival was an absolute belter. You can re-live that particular glory somewhere in this rag.

I think it's gonna work out fine. See you out there. ■

- RiCH



Sound-check #9



Cities in Dust



in Dust Cities

Cities In Dust grew out of **Ady Baker** starting to knock some stuff around in Garageband and passing it around friends to see if they thought was actually any good. Turns out it was and some of it went out into the world under the name of **The Ady Baker Sound**. These days, though, it's proper team which means, for a start, they couldn't be called that any more...

Ady: We don't really all like the same stuff but one of the crossover points is **Siouxsie & the Banshees**. We went looking at song titles to use... it was just post-brexit, the UK was in a state... it seemed suitably dystopian. It was **Marks'** suggestion but then he left before the first **Cities In Dust** gig!

Tell us about this 'all having different tastes', then. Give me two bands each... the bands that make you want to bother.

Billy: The **Smiths** definitely, and then **MBV** would be up there but, overall, I'm gonna say **Goldfrapp** still.

Leo: I like **Toumani Diabaté**... **Seckou Keita**... a lot of West African stuff... particularly the stuff that's a little bit 'westernised' with full kit and horns mixed in. Other than that, **Led Zeppelin**.

Jim: I'm the pariah because I grew up on **Alice In Chains** and **Soundgarden**. But also **Talk Talk**, definitely.

That's a spread isn't it! Probably healthy.

Leo: We all like soul.

Apparently, Leo also has 'a secret love of Prog' and Jim has 'a very unsecret love of Prog'. And Ady?

The **Artwoods** and **Curtis Mayfield**.

I asked this because I know they get tarred with a bit of a '90s indie' brush and I know there's more than that going on, here. Ady mentioned it first...

Ady: It's frustrating when we get labelled with this kind of 90s/indie/Britpop-y pigeonhole when, it's vast, the amount of stuff that goes into it. There's Hip Hop kind of stuff that we do and some psych-y proggy bits to it. I might be the weak link – when I sing, in my head, it's kind of **Pete Shelley** but what comes out is **Tim Burgess**. Sorry lads, I think it's me!?!

So, how does Cities In Dust work now, then? Is it still Ady in charge?

Leo: "Well, he owns the Mac!"

Ady: I never wanted to be 'one man and his Mac', I wanted a band. I never tried to hide the fact that I wrote the stuff that was bounced down to a

backing track and then we played over the top of it but now, as a band, we strip all back a lot more.

Leo: The process has changed now. The **Vanishing Anarchist** was actually me and **Jim** jamming that in a shed. We used that and built the track on top of it. By the time it came back to me, there were three mid sections and a new chorus so I wrote more drums to fill in the gaps. For that one I stole a bunch of African ideas for the big middle drum part.

That second night in the studio, I could hear this thing in my head for the outro, like some kind of 'theme from **Moses**' with a big male voice choir rising!?! I messed around with it a bit and sent it to **Jim**...

Billy: It wasn't just to **Jim**, cos I got it. I put it on and this choir started coming out! It was about two seconds before I thought 'What the f@&k?' Switched that off and just left it. Next thing I know, **Jim's** posted it with this strings thing and I was very confused!

When they got in the studio with all this choirs and strings and stuff, they kick it around, fade it all in gently, take some care with it and, eventually, it all fits together.

Ady: I usually write by just pressing record and singing and seeing what comes out. Some of it actually stays! Whenever I try a new bit, though, I just start a new track because I'm technically inept so that's why there's always like seven vocal tracks to start with.

Leo: Everything's double-tracked. Every single instrument is double-tracked. Bass is split across eight tracks, typically!?!

We've got 60-70 unfinished tracks waiting at the moment. It's hard to put them together, though. It's hard to decide. It's a quite awkward process that we have to ram through, through stubbornness rather than design.

Jim: With '**Vanishing Anarchist**', we weren't really sure about what we were doing with it when we went into the studio. Is it going to turn out well? And I think it turned out to be one of the more commercial things we've done in contrast to something like '**Echoes**'.

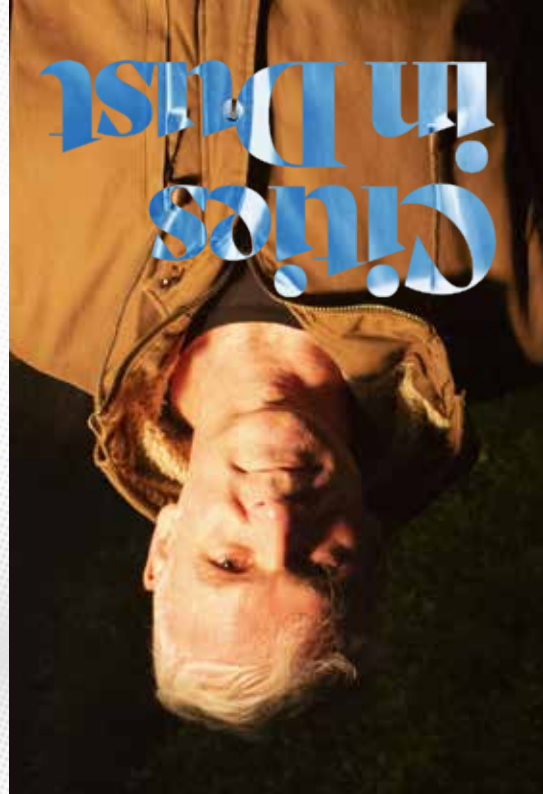
Leo: Which has a twelve bar intro before anything happens!?"

It's a proper team game then, this.

Leo: It's becoming more, yeah. There's a lot of stuff coming from all directions. There are no longer five guitar tracks on each song which are impossible to play all at once.



in Dust Cities



in Dust Cities



Ady: What's great about it now is that Billy gives a totally different dimension to this stuff as well.

Jim: Since Billy joined us it feels like a very relaxed unit.

Ady: What was a turn-up for us, even before we'd heard him play, was not just that we liked what he'd done before but he really liked us. Somebody likes us? I don't care if he's any good, get him in!

Billy: I did. When I heard O.N.E.... it goes from this weird Goth-y intro to this sort of drum n bass/dub-y sort of chorus and then, in the middle, there's this sort reggae thing and, when I heard that and the arrangements of the vocals and the production quality I thought 'This band's got its shit together'. At the same time, I was a bit scared thinking 'What have I got myself into, here? What sort of band plays music like this?'

How do you go about making this all work, live?

Leo: There's lot's of stuff to get right on the technical side so I'm always fretting but... the core stuff is now coming good and, playing-wise, we've taken some steps forward so now, the backing track's there but I don't notice it. We're playing more as a band rather than chasing on the click...

So, the backing track is like just having another musician who never gets it wrong?

Leo: Well... it does get it wrong. Regularly! Last gig, I was backstage 20mins before asking if I can get on the Wi-fi and on the stage, the Mac was still set up so that it was pushing into the cloud while I was playing... I normally have backups, and another backup on my phone but, this time, the download was the back up! It's a lot of work to stay on top of it.

Ady: The live bit has evolved. I did have a vision that it was going to be very much about the whole creative side with visuals, the single covers and projections and all of that. We had projections for quite a few of the early ones, and they may return, but right now it's more about 'the band' and the music.

Leo: Beat Connection felt like it was quite together.

That was the one comment I got from some guy afterwards, anyway!?! Apparently it was the tightest he'd ever seen us.

Ady: The London gigs are always kinda fun.

Leo: It's difficult cos, obviously, the sound we're going for doesn't always fit very easily into a venue so it's quite fun sometimes trying to do it 'guerrilla-style' in London, on the tube with the gear.

So, with this very digital way of working, building up ideas in pieces, does that mean you could still be busy during lockdown?

Jim: Yeah. Very much so.

Ady: We were very prolific at the beginning of lockdown and we released an e.p. Then, the second half, for me, I really struggled. I tend to be more creative when I'm not here, when I'm away for a weekend or I'm on a tube or something.

Leo: Whereas I just wrote drums every single day!

Jim: I wrote an insane amount of stuff during lockdown.

Ady: He did! He's got a secret solo project he'd hidden from us. It's good, though. *[Southpaw 77, on Bandcamp, if you're curious]*

I've been struggling with insomnia recently and it has helped with that. No, no, no... in a good way!

One of the reasons I wanted to talk to this lot is, they always seem to be busy. Instagram tells me they're back in the studio again now. The track they're working on right now, is...

Leo: ...a spooky, psychedelic, thing... a bit dark and jazzy... if we get it right!

Jim: It's actually one of the first things you sent me. The arrangement we're working off is from late 2017. *[For the record, yes, Jim is some kind of hardcore archivist.]*

All of this is working towards an album which is still labelled 'Top Secret'. In the meantime, you can catch up with the story so far in all the usual streaming places, YouTube and at musicalbearrecords.co.uk ■

THE NEW ALBUM



MADE
READING

Sounds awesome!

Excellent!

Sounds brilliant.

Great tunage!

Amazing!

Sweet!

Absolutely love this



OUT NOW

gonzoandtherazz.bandcamp.com

LIMITED EDITION, FIRST RELEASE CD: tomneill.ltd



Debut album available on CD, Bandcamp Spotify...

daughterofthewater.uk

"...a magical world weaved in reflections and gently rocking waves wrapped in banjo swells and ethereal vocals" (folksong.co.uk).

Sarah (Desdemona, Dolly & the Clothespegs, Retreat Singers, The Jettes,) sings sonic fairytales of melancholic love, from river to sea.

With Thom Richards on acoustic guitar. Produced by Paula Riordan.

#freakfolk #folknoir



Were you listening? We were

Reading's grand musical
day out's triumphant return.

by Rob Callaghan

I love Are You Listening, and I know many others reading this do too.

This year's festival returned after some downtime due to you-know-what, further cementing a growing reputation while raising awareness, and funds, for Reading Mencap.

Undoubtedly a 'Top 3' highlight of the independent music calendar in Reading, it's an event to really look forward to and the enthusiastic masses turned out to celebrate and meet up with faces old and new.

Expertly mixing the local with those from further afield and with over fifty performances across eight venues/nine stages, the dreaded clashes are inevitable – you can't be everywhere at once – so you just go with the flow, with a few must sees on your hit list.

This is one punter's unique meander through the day, with apologies to all those acts and venues that I didn't have the pleasure of this time round and huge thanks to all of those who work so damn hard to make it happen.

Being at Sub 89, home of the wristband exchange and with none of the other venues yet to start, first band of the day **Mellor** were guaranteed a decent turn out. Kicking off as they meant to go on, they were loud and heavy on the guitars which certainly blew the cobwebs from the rafters. Possibly hairier than I remembered, they were clearly hyped to be playing out again, frontman Sam confirming this as their first live action for 609 days!



Racing through the set, a mix of indie rock and power pop with hooks-a-plenty, left the crowd wanting more. Earlier performances are limited to 30 minutes, often finishing just as the band and audience are getting into the swing, but it's a necessary evil to schedule everything in.

I bumped into my mate, Ray, and we legged it to The Oakford to catch **Free House** whose sound is in cahoots with the clean sheen of certain 80s bands with slap bass, and most reminiscent of Prefab Sprout... which is no bad thing. This youthful Reading quartet are tight and accomplished musos and possibly spent much of their younger days trawling through their parents' record collections, picking up future influences as most kids who dream of success have done for generations... or maybe they just used Spotify and watched late night repeats of TOTP. Whichever, they went down very well and were lively, funky and sunny with plenty of crowd pleasers.



Next was a trip out west to The Face Bar to check **This**. I'd been intrigued to see the lo-fi post-punk combo having viewed a couple of clips from the band performing at Doubledotbash back in September. I am also fascinated by their impeccable WYSIWYG band name that says everything and nothing, while retaining a shroud of mystery; a moniker so good you have to wonder why it's never been used before. With an understated delivery that perfectly fits their woozy, occasional Syd-like dreamy creations, they charmed the gathered with their discordant minor chord melancholia, offset with between song banter and smiles. So, what is This.? I'm really none the wiser, but they put on a captivating performance to remember, plus I wasn't sure Ray would get into them but he did, so check 'em out next time they are in town.

A couple of bands from out of town who were high up on my list, English Teacher and Black Helium, pulled out of their back-to-back slots at The Turtle. **Adam & Elvis** and **Ocean Ruins** filled in admirably, I am sure, but the change sent my planned schedule somewhat haywire and I headed across town to South Street instead.

I arrived a little after the start of **Hatty Taylor** who many will know from sadly defunct duo, Vienna Ditto, who called it a day after the release of their "Flat Earth" album last year. Playing solo in the intimate Studio space, Hatty admitted to

being a bit nervous up there with just guitar and a looper pedal, suggesting the audience look the other way or pretend to be houseplants. But no need to worry, with a magnetic presence and amazing bluesy, folk-chanteuse vocals, once described in Oxford's Nightshift mag as "Beth Gibbons mentored by John Barry by way of Twin Peaks" it was mesmerising and everyone in that room was transfixed. Check out Hatty's Instagram for some splendid songs, I am particularly fond of "Hand Me Downs", one of many highlights from her performance.



After a quick chat with Ray and a few others, now with a pint of Double Barrel Ale in hand, it was into the busy Theatre to see **The Keep Cats**. This dirt-pop quartet have it all; looks, killer tunes and they're as tight as a feline poop exit. Already veterans of the local scene, they have been together since they were 12 years old and are still not yet out of their teens. The Cats were rocking, the room felt charged with much singing and dancing, the afternoon had truly taken off. Cranking out new tunes along with some old favourites, they were really happening



and with the cracking sound from the PA, it was a blast. Once this band break out and get around more widely, surely great things await them.

Back in the Studio, ace Newbury based band **Ocean Ruins** were also turning it up to 11. They've been active around these parts for a while, whenever the opportunity arises, and the eagle-eyed will note that they had two shows at AYL due to that last-minute replacement slot at the Turtle. Many will have also noted the expanded line up, with guitarist Caleb Paice further boosting their already stadium-sized ambition. Kate, leading from the front is a driving force to be reckoned with and the band were kicking up a storm. So, why did I leave after a couple of songs?



In hindsight I should have stayed, but I had **Katy J Pearson** on the must-see list, plus due to those pesky cancellations, this would be the first 'out of the area' act I would catch on the day. She's rising fast and her album "Return", chock-full of indie-friendly, country-tinged sugary sweet songs is getting exposure all over the airwaves and deservedly so. I did try and stay a while, but I just could not get into it. Maybe I needed something else, maybe some Psych or Punk. At that point I would have got on down to the Turtle to see **Eat Daddy Eat**, but I actually did need to eat (daddy) so, instead, took off to the Tasty Greek Souvlaki for a pit stop and some delicious treats (Kebab wrap and Mythos).

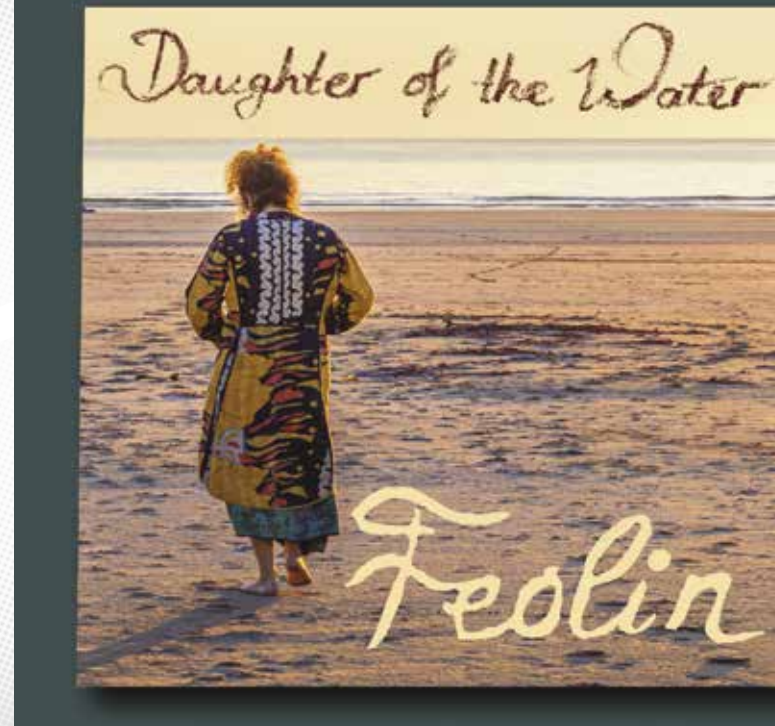


Sorted and back in the game, it was off to the Oakford for **Doops** who were right up my Cosmic Avenue. The place was busy and they were tremendous with a heady mix of sounds for body and soul. Mind expanding in a user-friendly way, they effortlessly meld psych to prog punk pop fuzz, even throwing in a dollop of surf-reggae, a genre as rare as chicken's molars. Doops should soon be playing bigger stages with their expansive tuneage, which will delight and excite in those settings. If their ambition matches their considerable talents, they could be on that stairway to the stars. I look forward to watching their rise.

Feeling sonically refreshed, I decided to hop into the teleportation machine for a journey back to the Face Bar to experience **TV Priest**. BUT! Wait - hold on to your psychedelic horses! This isn't yet possible and even though we were also promised Jet Packs, I've yet to have seen one round these parts. Oh well, never mind back to reality.

Really, I did want to see TV Priest but I also wanted to see **Grandma's House** next on at the Oakford. Suddenly noticing some familiar faces lurking about, I hung around discussing who'd been where, seen what, blah, blah, blah. Anyway, the Bristol queer-punk trio were returning to town after DJing at the Reading Festival and treated us to a ferocious surf-tinged half hour of quick-fire tunes that are instantly infectious and make you wanna jump up and down with great abandon. They were ace and for some reason also looked very familiar although I had never seen them before, so perhaps they'd played in my dreams. I could for a change reel off some song titles but I won't, as one mate managed to blag their setlist. I took a photo and here it is, apologies he's not in it!

Having been at it for eight hours, I needed to maintain the punked up momentum to keep it together a while



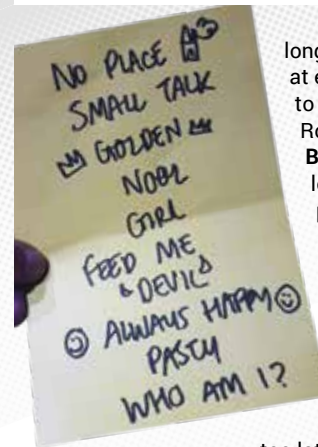
New E.P.
out on
21.1.2022

Three time-travelling
songs recorded
on the Isle of Jura

daughterofthewater.uk
and on bandcamp
spotify
instagram
facebook
youtube etc

#sonicfairytale
#freakfolk
#folknoir

photos by Kevin Standage



longer. And with sure fire liveliness at every venue, a final push back to the Face Bar with another mate Rob, to witness Tor Maries aka **Billy Nomates**, won out. As another legendary social observer once pointed out, anger is an energy and Billy was raging. She channels the exasperation of the nation, of those that feel modern life is actually rubbish, a state of affairs magnified through the lens of the pandemic with so many now in the world getting desperate for seismic change before it's all

too late. She performs with such positive vitality, it's an uplifting antidote to all the crap. Bouncing around the stage sometimes almost blurred, she takes her first short breather after the fourth song. Off again quickly with no real let up for the rest of her awesome performance. Next day local legend Club Velocity promoter 'Sid' Siddle summed it all up perfectly in a tweet "I have been going to gigs for 32 years and Billy Nomates last night really was up there with the best. Like Bikini Kill in their prime or Fugazi on a good day. Or Public Enemy. Or Madonna. Thanks for believing. I hope you become one of the biggest acts on earth".

That was it for Rob and me. Billy/Tor had finished the marathon that is AYL with real style. The action was continuing for another couple hours elsewhere, but off we went into the night. A fabulous time was had and, all things being equal, this fantastic festival will return in 2022 and we can do it all again. See you there! ■



gigguide

THU 2 DEC

THE BUTLER Jazz Singers' Night Christmas Special

Free | 8pm
A Christmas Special Jazz Singers' Night at The Butler. All welcome to enjoy a fun evening singing with a live jazz band.

THE FACE BAR Heavy Pop

Pozi + Speedboat

£8.50 adv (+bf) | 7:30pm | 14+
The very best weirdo British indie pop. "...nothing short of absolutely brilliant live" – Marc Riley, BBC 6Music
gigantic.com

FRI 3 DEC

RISING SUN ARTS CENTRE Club Velocity

Attila The Stockbroker Fundraiser for the Rising Sun

£10 (+bf) | 8pm |
Radical-force-of-nature performance poet/musician Attila the Stockbroker celebrates the 41st anniversary of his first gig this year.
wegottickets.com

SUN 5 DEC

SUB89 Slade

£24.50 (+bf) | 7pm | 14+
gigantic.com

WATLINGTON HOUSE Readifolk

Readifolk: Singers Night

£2 (otd) | 9pm
readifolk.org.uk

MON 6 DEC

SUB89 British Lion + AirForce

£17.50 (+bf) | 7pm | 14+
Hard rock and heavy metal band formed by Steve Harris, best known as the bassist for Iron Maiden.
premier.ticketek.co.uk

TUE 7 DEC

SUB89 Cats In Space

£20 (+bf) | 7:30pm | 14+
premier.ticketek.co.uk

WED 8 DEC

SUB89 The Wurzels

£16.50 (+bf) | 7:30pm | 14+
premier.ticketek.co.uk

FRI 10 DEC

FACE BAR NIGEFEST: The Pistols + Remones + Eat Daddy Eat + Head Drop + Rev John H

£5 otd | 7pm

SUN 12 DEC

SUB89 Primitai + Toledo Steel + Battle Born + Pirates of Metal

£10 (+bf) | 5:00pm | 14+
UK melodic metallers returning to Reading.
premier.ticketek.co.uk

To list your gig here, for free, just email all the info to copy@sound-check.co.uk before the 16th of each month.

Info is correct at time of going to press. (At least, I've tried very hard.)

Websites on these pages refer to where to get tickets.

bf = booking fee otd = on the door adv = advance

WATLINGTON HOUSE Readifolk

Magpie Lane

£6 (otd) | 8pm
readifolk.org.uk

MON 13 DEC

SUB89 The Wildhearts + Discharge

£25.20 (incl bf) | 7pm | 14+
premier.ticketek.co.uk

TUE 14 DEC

THE FACE BAR Heavy Pop

Beans on Toast

£15.00 adv (incl bf) | 7:30pm | 14+
Simple songs about complicated subjects, the accomplished songwriter will be offering some hope and light relief from this bizarre world we find ourselves in.
gigantic.com

WED 15 DEC

SUB89 Club Velocity A Christmas Knees Up with John Otway

£15 (+bf) | 7:30pm | 14+
John first achieved notoriety with his eye-watering performance on Old Grey Whistle Test and subsequent hit single 'Really Free' in 1977.

The Great Big **VENT** Event

Saturday 22 January 2022
South Street Arts Centre
Doors 6:00pm
£12

An evening to raise £1000 towards the Rising Sun Arts Centre's ventilation system appeal with any excess money going to the Berkshire Cancer Centre.

Theatre

The MkII

Dolly & the Clothespegs

The Pink Diamond Revue

Studio

Damien A Passmore

Daughter of the Water

Captain Batgirl

The Rising Sun Arts Centre has long been the place to go for originality, creativity and inclusivity, supporting local artists, musicians and the community as a whole. £10 of the ticket price for this event will be donated to the centre to help pay for the new ventilation system, sound equipment and lighting. Once our target is met, excess funds will go to the amazing Berkshire Cancer Centre based at the Royal Berkshire Hospital.

More info and tickets: whatsonreading.com

FRI 17 DEC

THE FACE BAR Heavy Pop

Will And The People + The Skangsters + Longy

£12.50 adv (+bf) | 7:30pm | 14+
gigantic.com

SAT 18 DEC

PURPLE TURTLE Marisa And The Moths

£12 (+bf) | 7pm | 14+
Marisa And The Moths' Metamorphosis Tour making a welcome stop at The Turtle.
skiddle.com

Having sold out London Astoria for his 2000th gig, filled the Royal Albert Hall in 1998, and charted at number 9 with his 2002 single 'Bunsen Burner', for John 'Two Hits' Otway, 'the future's bright; the future's Otway!'
wegottickets.com

THU 16 DEC

GROSVENOR CASINO SHOW BAR Ma Bessie Productions

TJ Johnson & the Preachers

£15 (incl bf) | 7pm | 18+
Think of Muddy Waters, then add a little more gospel, stir in equal quantities of Stevie Wonder and Funk and... you'll be close. But not quite.
tickettailor.com

SUN 19 DEC

MARKET YARD PRINTHOUSE East 17

£5 (+bf) | 7:30pm | 14+
Bookable by the table. Includes a free drink.
premier.ticketek.co.uk

SUB89 Bad Manners

£20 (+bf) | 7pm | 14+
premier.ticketek.co.uk

WATLINGTON HOUSE Readifolk Readifolk Christmas Party

£2 | 8pm
We want to hear your seasonal songs. Come and enjoy the music and the festive fare. All welcome.
readifolk.org.uk

Email listings info to copy@sound-check.co.uk before the 16th of each month

FRI DEC 10
FACEBAR
 Ambrose Place RG1 7JE
 Free NHS entry

REMONES
 The Pistols
 Sex Pistols Tribute

EST DADDY EST
HEAD DROP

Rev John H & The Revelations
 Doors 7PM / £5 OTD

WED 22 DEC

SUB89
John Coghlan's Quo
 £14.60 adv (incl bf) | 7pm | 14+
 gigantic.com

FRI 14 JAN

HEXAGON
 AGMP presents
From The Jam + The Selecter
 From £32 | 7pm | 14+
 Featuring original bassist with The Jam, Bruce Foxton, From the Jam are celebrating 'Sound Affects', The Jam's 5th studio album, by performing it in full, and more.
 whatsonreading.com

SUB89
The Smyths
 £16.80 (incl bf) | 7pm | 14+
 The Queen Is Dead 35th Anniversary Tour
 premier.ticketek.co.uk

Email listings to
copy@sound-check.co.uk

SAT 15 JAN

HEXAGON
Queen Extravaganza
 From £30.50 | 7:30pm
 The official Queen tribute band produced by Roger Taylor and Brian May.
 whatsonreading.com

TUE 18 JAN

THE FACE BAR
 Heavy Pop
Coach Party
 £9.50 adv (+ bf) | 7:30pm | 14+
 "Coach Party make light of the drabness of modern life" - Music Week
 gigantic.com

FRI 21 JAN

THE FACE BAR
 Heavy Pop
Porridge Radio
 £9 adv (+ bf) | 7:30pm | 14+
 gigantic.com

SUB89
Small Fakers + Who's Next

£16.80 (incl bf) | 7pm | 14+
 premier.ticketek.co.uk

FRI 28 JAN

THE FACE BAR
 Heavy Pop
Penelope Isles
 £12 adv (+ bf) | 7:30pm | 14+
 Brother and sister duo generating dream-pop, fuzz-noise waves, indie-psych currents and lustrous melodies.
 gigantic.com

FRI 4 FEB

FACE BAR
The Paradox Twin
+ Quantum Pig (acoustic)
+ John Mitchell (acoustic)
 £8.80 adv (incl bf) | 7:30pm

To mark the release of their second album, 'Silence From Signals', this one-off home-town show is the first chance to hear new tracks live.
 ticketsource.eu

SAT 5 FEB

FACE BAR
 Heavy Pop
The Rills + support
 £10 (+ bf) | 7:30pm | 14+
 Having spent the past 18 limbo months cultivating a fervent online following (their joke-filled TikTok currently stands at a not-too-shabby 4 million likes), The Rills can now bring their keen eye for wayward characters and hometown anti-heroes to the Face Bar.
 gigantic.com

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#IW22
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FRI 11 FEB

FACE BAR
 Club Velocity & New Mind Promotions
The Derellas + Rage DC + The Go Cult
 £8.80 (incl bf) | 8pm | 18+
 wegottickets.com

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 Heavy Pop
Feet
 £12 adv (+ bf) | 7:30pm | 14+
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 gigantic.com

SUB89
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UP THE JUNCTION

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Opening hours
 Sunday to Thursday - 5pm to 2.00am
 Friday and Saturday - 5pm to 3.00am

231 London Road, Reading RG1 3NY

sound-check

To advertise in Sound-check, there's a spec sheet at sound-check.co.uk and it's as cheap as I can possibly make it. Please email me at rich@sound-check.co.uk.

If you want to get involved, or you'd like to contribute something, please just send it: rich@sound-check.co.uk

Reasonable efforts are made to ensure that all info in Sound-check is correct at time of going to press. If you're worried, though, please check with the relevant venue.

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2022**

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**Doors
8.00 PM**

