

FOR THE RECORD

WHAT'S

NEXT?

ISSUE 2 : BATH

Situated in Somerset, Bath is a historical city, called the home of Austen and literary culture. Although it is known as a tourist hotspot for its Ancient Roman settlements, can this city reveal a secret music scene on the side? From closed venues like Moles, to the array of festivals, and the bustling Bell Inn, Bath has been hiding its history in the pop-rock scene for too long.

1. The Closing of Moles: inevitability or tragedy?
2. Is it festival season already? Party in the City kicks off this summer...
3. Who ever heard of the Bell Inn? Check out the secret sounds of this small pub
4. Les Mis and Pride and Prejudice- the locations that inspired the soundtracks
5. BIMM Music Institute, where first steps lead to success
6. We're head over heels for Bath natives, Tears for Fears
7. Community Ownership: The Hidden Patrons Behind Komedia's Success

CALENDAR:

- The Grapes Jazz Sessions: 18 September- 17 December
- Christmas Orchestra at Bath Abbey: 22 November
- The Bath Music Festival: 30 May- 7 June
- Tangled Roots Folk Festival: 7 June
- Valley Fest: 31 July- 2 August

AN ARTICLE BY LIBERTY REEVES

FOR THE RECORD

DISCOVER THE SECRET SOUNDS OF YOUR TOWN...

ALAN DOVE

THE VOICE BEHIND THE VISION

BRASS HAUS UNCOVERED

WHERE BEATS MEETS BRASS...

15 MINUTES OF GENIUS

WITH PANOS AMELIDIS

ON AIR

NERVE MEDIA'S SAFFRON STEVENS SPINS THE TRUTH & THE TUNES

BLACK BIRD TAKES

HOW THIS BREAKOUT BAND IS SOARING TO THE TOP.

LIVE, LOUD, LOCAL...

ISSUE 1: BOURNEMOUTH

Content

THE MAIN EVENTS

- 3 A Trip Down Musical Lane
- 5 Where the Beat Drops
- 6 Brass to Bass
- 7 Venues Unplugged
- 11 The Strokes
- 12 Musical Wordsearch
- 13 Pop Rock Through Time
- 14 When Music Heals
- 20 Music Festivals

FEATURES

- 9 Blackbird Takes Flight
- 15 Nerve Radio
- 17 In Conversation



MEET THE TEAM

Tamzin:
Magazine Art Director

Maia:
Editor In Chief
Magazine Editor

Min:
Photographer
Website Editor

James:
Website Art Director

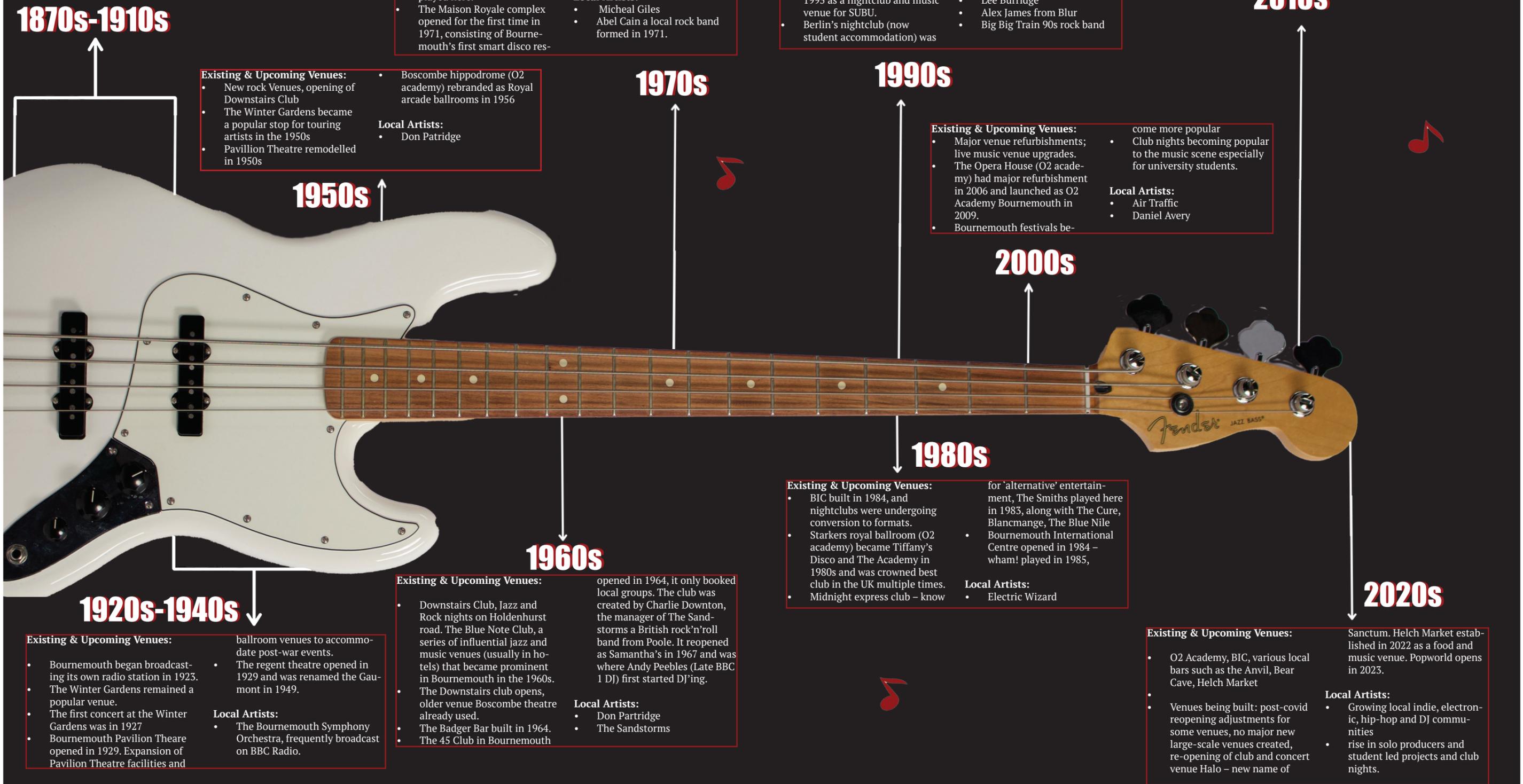
Liberty:
Editor In Chief
Journalist/Writer

Alex:
Social Media Manager

Meg:
Social Media
Content Creator

Jess:
Researcher

MEET THE TEAM:
The minds behind For the Record Mag.
Now sit back, turn it up and **press play**



Existing & Upcoming Venues:

- the Municipal Band became the Bournemouth Symphony Orchestra led by Sir Dan Godfrey.
- The Grand theatre and pavilion were built in 1894 and opened in 1895 (now O2 Academy) and became Boscombe Grand Theatre in 1899 known as a music hall, in 1905

it rebranded as Boscombe hippodrome.

- The council created a separate military band in 1911 that performed on outside venues
- The building and planning of upcoming venues began, as we entered the 1920s.

Local Artists:

- The Bournemouth Municipal Orchestra led by Sir Dan

1870s-1910s

Existing & Upcoming Venues:

- New rock Venues, opening of Downstairs Club
- The Winter Gardens became a popular stop for touring artists in the 1950s
- Pavillion Theatre remodelled in 1950s

- Boscombe hippodrome (O2 academy) rebranded as Royal arcade ballrooms in 1956

Local Artists:

- Don Patridge

1950s

1920s-1940s

Existing & Upcoming Venues:

- Bournemouth began broadcasting its own radio station in 1923. The Winter Gardens remained a popular venue.
- The first concert at the Winter Gardens was in 1927
- Bournemouth Pavilion Theatre opened in 1929. Expansion of Pavilion Theatre facilities and

- ballroom venues to accommodate post-war events.
- The regent theatre opened in 1929 and was renamed the Gaiety in 1949.

Local Artists:

- The Bournemouth Symphony Orchestra, frequently broadcast on BBC Radio.

Existing & Upcoming Venues:

- Downstairs Club, Jazz and Rock nights on Holdenhurst road. The Blue Note Club, a series of influential jazz and music venues (usually in hotels) that became prominent in Bournemouth in the 1960s.
- The Downstairs club opens, older venue Boscombe theatre already used.
- The Badger Bar built in 1964.
- The 45 Club in Bournemouth

opened in 1964, it only booked local groups. The club was created by Charlie Downton, the manager of The Sandstorms a British rock'n'roll band from Poole. It reopened as Samantha's in 1967 and was where Andy Peebles (Late BBC 1 DJ) first started DJ'ing.

Local Artists:

- Don Partridge
- The Sandstorms

1960s

Existing & Upcoming Venues:

- Venues continue to improve and evolve (for example the ballrooms and rock venues)
- Royal arcade ballroom (O2 academy) changed name to starkers royal ballroom – seeing shows from the biggest rock acts in the 1970s. David Bowie, Fleetwood Mac, Led Zeppelin and Thin Lizzy played here.
- The Maison Royale complex opened for the first time in 1971, consisting of Bournemouth's first smart disco restaurant and the Le Cardinale nightclub. It promoted pop and rock groups.

restaurant and the Le Cardinale nightclub. It promoted pop and rock groups.

- Winter Gardens – 2nd November 1979 Joy Division play, supporting The Buzzcocks.
- In the early 70's the cellar of The Badger Bar became an Austrian Bar featuring live music from local blues and rock bands.

Local Artists:

- Micheal Giles
- Abel Cain a local rock band formed in 1971.

1970s

Existing & Upcoming Venues:

- Many conversions and expansions in the 90s – club nights becoming major to the music scene.
- An extension built of the BIC 1990
- The Old Fire Station opened in 1995 as a nightclub and music venue for SUBU.
- Berlin's nightclub (now student accommodation) was

popular in the 1990s.

- Tiffany's Disco (O2 academy) became the Opera House putting Bournemouth on the map as a serious clubbing destination in 1997.

Local Artists:

- Lee Burridge
- Alex James from Blur
- Big Big Train 90s rock band

1990s

Existing & Upcoming Venues:

- Major venue refurbishments; live music venue upgrades.
- The Opera House (O2 academy) had major refurbishment in 2006 and launched as O2 Academy Bournemouth in 2009.
- Bournemouth festivals be-

come more popular
Club nights becoming popular to the music scene especially for university students.

Local Artists:

- Air Traffic
- Daniel Avery

2000s

Existing & Upcoming Venues:

- BIC built in 1984, and nightclubs were undergoing conversion to formats.
- Starkers royal ballroom (O2 academy) became Tiffany's Disco and The Academy in 1980s and was crowned best club in the UK multiple times.
- Midnight express club – know

for 'alternative' entertainment, The Smiths played here in 1983, along with The Cure, Blancmange, The Blue Nile

Bournemouth International Centre opened in 1984 – wham! played in 1985,

Local Artists:

- Electric Wizard

1980s

Existing & Upcoming Venues:

- O2 Academy, BIC, various local bars such as the Anvil, Bear Cave, Helch Market
- Venues being built: post-covid reopening adjustments for some venues, no major new large-scale venues created, re-opening of club and concert venue Halo – new name of

Sanctum. Helch Market established in 2022 as a food and music venue. Popworld opens in 2023.

Local Artists:

- Growing local indie, electronic, hip-hop and DJ communities
- rise in solo producers and student led projects and club nights.

2020s

Existing & Upcoming Venues:

- Fewer major new builds, but a focus on programme and venue maintenance
- Continued use of O2 academy, BIC, studios and local venues operating.
- After many rebranding The Badger Bar became Vinyl part

of the club Cameo in 2014. Venues established such as Aruba (2007) and Buffalo (2018),

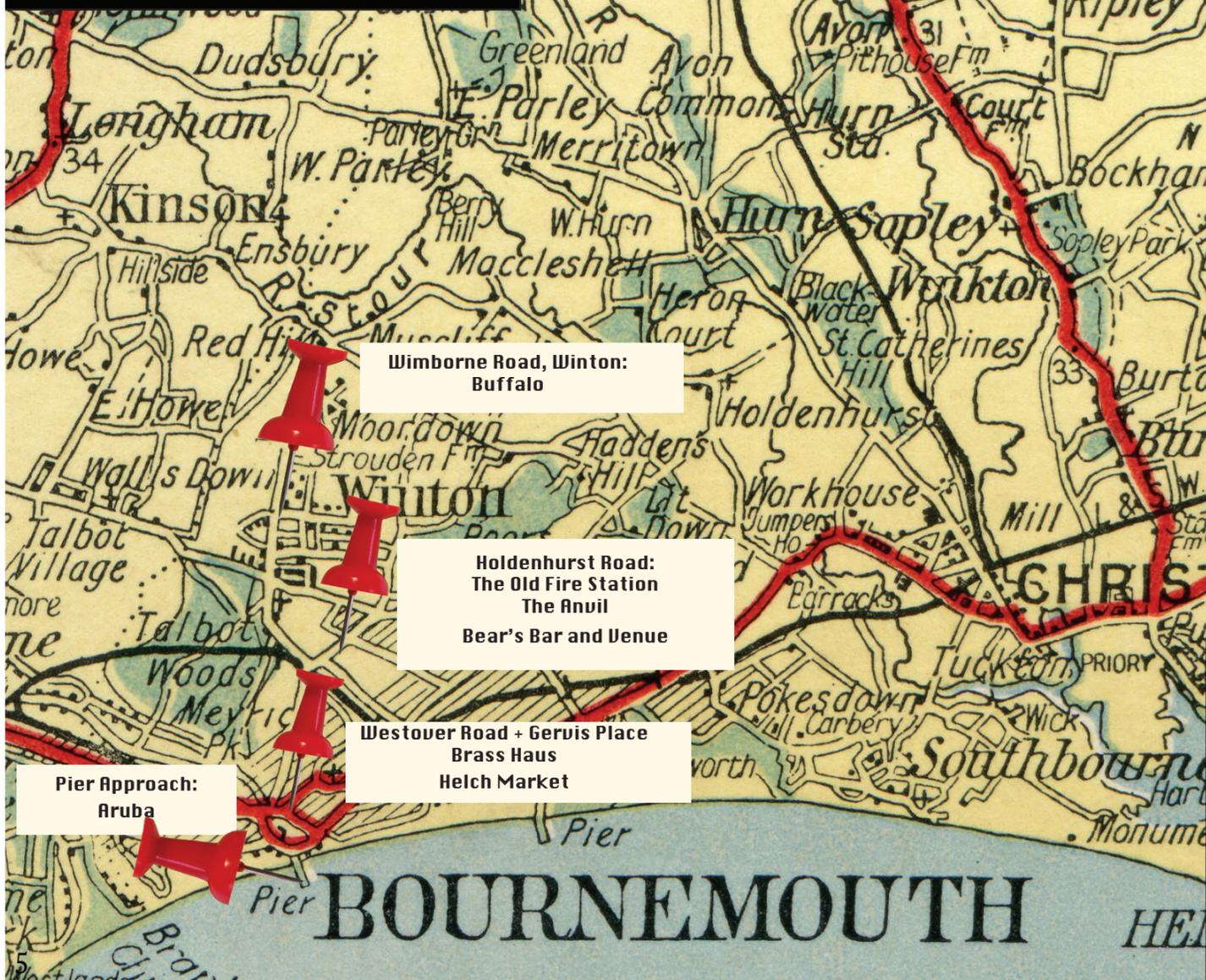
Local Artists:

- Daniel Avery
- Songer – a Bournemouth university alumni

2010s

Where the Beat Drops

A Map of Bournemouth's Venues



Wimborne Road, Winton:
Buffalo

Holdenhurst Road:
The Old Fire Station
The Anvil
Bear's Bar and Venue

Westover Road + Geruis Place
Brass Haus
Helch Market

Pier Approach:
Aruba



From Brass to Bass

Why Brass Haus is more than a venue AN ARTICLE BY JAMES HARFIELD

On Bournemouth's Westover Road stands Brasshaus with its looming, black sign dominating the rows of tightly packed shops. The interior of this town centre pub is packed with intrigue: on first impressions it doesn't look like a particularly large space.

However, if you follow the rows of chairs and head past the snugs packed with framed pictures and the echoes of old conversation you'll reach the curved bar which meanders into an epic music venue. Long tables with booths either side face a low-lying stage in this cavernous room. This is somewhere special.

Ali, one of Brasshaus' assistant managers, has been working at the pub for just over a year.

"Brasshaus has been going for years now" he explained. "We had a refurb back in 2020 and added Arrowsmith's, the digital darts a couple of years ago" Brasshaus prides itself on the diversity of its live music offerings.

"On Friday's we have a DJ and a live band, Saturday as well," he described "Our DJ plays a lot of smoother stuff before the bands come on, but he also plays a lot of fun stuff that gets people dancing".

But Ali's biggest passion is the

Brasshaus' Thursday night event.

"I was in a band when I was back in Uni and finding gigs is quite hard especially in Bournemouth cause there's not many places you can play so we wanted to give students a chance" he said. "They can bring photographers; we have a professional sound system and lights so it's a good chance to get nice pictures and experience playing to a crowd".

Thursdays at Brasshaus never shy away from variety; they rotate between gig nights and open mics, with Bournemouth University's DJ society having also previously taken over.

"One of our groups last week had a mosh pit!" Ali says

Small venues have been under pressure for years and COVID pressures alongside the cost-of-living crisis have only made this worse. If no one has money to go and see live music, then bands can't gain a following. However, Brasshaus is fighting against this with an open-door policy and discounted student drinks.

The atmosphere at Brasshaus is warm and friendly. People are relaxed as they laugh with friends, enjoy live sport or wait in anticipation for the upcoming music. It's a welcoming jux-

taposition to the sometimes cold and awkward vibe of other establishments.

"There's so many places that charge so much money for things and just puts you off going," he said, "It's a weekday night, people can have some cheap drinks and enjoy some live music!"

Offers like this are only helping Brasshaus grow and cement itself within the Bournemouth music scene as well as shaping the future of local music.

The stars of tomorrow need opportunities for today and Brasshaus acts as a gateway into the world of performing for young musicians.

However, Ali remains humble about the venue's role in the music scene.

"We're really proud to be part of the local music scene so I hope it keeps going and I hope the bands keep popping up and coming to play".

"We might have the next Beatles or Jimi Hendrix come to play at some point," he says with a laugh "But as long as we give a place for smaller bands to play then I'm happy to be a part of it".

So, if you find yourself near Westover Road, consider visiting Brasshaus. Within its cavernous space, you never know what talent you may find.



Venues

AN ARTICLE BY MAIA KINGSTON & TAMZIN AGUS

UNPLUGGED

Your guide to Bournemouth's stages



Located in the heart of Winton high-street since 2018, Buffalo Bar is a lively, independent venue and a popular spot for Bournemouth's student nightlife, due to its proximity to student housing. Managed by Matthew Waterman and owned by Tom Russel, Matt has been part of the local bar scene for years and Buffalo stars his wife as the resident DJ. By day, Buffalo is a relaxed; by night, it transforms into one of the Winton's busiest pubs, regularly hitting its 300-person capacity – “especially at the start of term when the student loan lands,” Waterman smiles. Quiz nights are back very soon alongside open mics. On Fridays, there's a DJ for “the girls and the gays”, as Matt fondly puts it. They promote a friendly and safe environment, especially for women. “It's all about having a good vibe – if someone's ruining that, I will throw you out,” Matt stresses. Buffalo loves to keep things fresh and has plans to re-vamp outside spaces.



Bear's Bar is an energetic independent venue and is the first pub after Bournemouth station, attracting a large crowd of commuters. Conveniently surrounded by student accommodation, it has become a popular with students. This venue aims to highlight indie and emerging artists with their 'battle of the bands' competitions. Since opening in July 2022, social media manger and bartender Kirsten Stevens has worked, welcomes, and serve guests there. Bear's Bar & Venue is a diverse three-floor venue that regularly hosts students 18+ and adults aged 35+. Despite hosting no student nights, students are still attracted with a 15% discount. The ground floor is for drinking and gaming, whereas the top floor is available for private hire. The Bear Cave is in the basement of the building and attracts high energy crowds for live music. Together they host around four events per week, showcasing smaller local bands and internationally touring bands.



Brass Haus is a vibrant bar and pub located on Westover Road near Bournemouth's town centre. It is known for having a wide range of music throughout the week, rotating between gig nights and open mic nights. There are DJs, cabaret, live bands, and Thursday as a designated night for students and local musicians. Ali, an assistant manager at Brass Haus, has worked there over a year. His passion for promoting small artists comes from his old uni band, where he struggled to find venues and good discounts for student nights. Brass Haus features a stage, digital darts, and karaoke booth. Brass Haus also offers a range of events, such as quiz nights, bottomless brunch, and live sport showings, as well as a large food menu.

Helch Market is one of Bournemouth's most distinctive independent music and social venues, founded by Jamal Benamor, who helped build the venue. It features house and jazz music, starring local independent artists. Although manager Benamor now lives in Winchester, developing a new Helch Market concept, he still oversees the venue's operations. Helch Market continues to thrive as a creative hub for students, attracting musicians and locals, and is known for creativity over commercialism. Located on St George's Street, Helch Market combines a bar, a live music space and a collection of independent food kitchens that operate separately in terms of menu and opening times. Jamal's favourite is the Mexican Kitchen, with spices and chargrilled fumes filling your nostrils as you enter. Jamal notes that the food hall attracts around 100 visitors a day, while live events downstairs draw around 50 guests per night. With a new owner, Jamal looks to expand the Helch Market brand with new kitchens.



Aruba is a stylish beachfront venue directly on Bournemouth Pier. The bar offers a unique combination of food, live entertainment and nightlife with a panoramic coastal view that manager Jess suggests is its best quality. Live acoustic music (like house, party, pop and soul music) is a core part of Aruba's identity, as well as supporting local talent, like DJ Chris Payne. Students are a huge part of Aruba's audience (especially during Freshers and summer), as well as guests 25+. Aruba's average visitors are seasonal, with up to 5000 weekly. With remixed cocktails on the menu of this independent bar, this venue offers a creative and personal experience. Coming soon are fun renovations and design updates, as well as exciting summer events including renown DJs!



The Anvil, located amid student nightlife on Holdenhurst Road, is a rock and heavy metal venue for 18+ audiences. Since February, Anvil is home to events manager Gordon Kimber, harbouring much experience supporting other venues, booking bands, and working on tours, giving audiences the quality nights that they deserve. The Anvil has been a staple venue for over 10 years and is a true grassroots music venue that offer the stage to small artists. The nostalgic venue gives audiences a throwback to old school aesthetics with low ceilings and a barrier free stage. The Anvil regularly opens its doors to around nine live music acts each week, and at least twice a month, hosts events with the Bournemouth University music society.





BLACKBIRD TAKES FLIGHT



AN ARTICLE BY LIBERTY REEVES

How to describe Blackbird? Toss The Strokes, The Kooks, early days Arctic Monkeys, and perhaps a sprinkling of Britpop into the mixing bowl of a university campus, and you'll be halfway to seeing the vision of this upcoming band. Built of four guitars, a drum kit, and five early twenty-somethings, you'll be taking a trip to the peak 2000s indie rock scene during one of their gigs.

THE BAND

Although the band has frequently swapped members during their early history (think Pete Best being swapped for Ringo Starr but without all the melodrama), the boys are confident that this lineup will be the best so far. Through a chance meeting at their university's music society, the final rendition had begun. "Even from the first jam session, it all clicked really well," recalled bassist, March Marcal Whittles, who was the final addition to the Blackbird lineup. "There was a chemistry there immediately."

Starting out at Helch Market, lead guitarist, David Clapp, admitted it was a "humble gig," with their lead vocalist Ewan MacBeath recalling that "it wasn't the biggest venue, but it was quite busy, absolutely packed." Not too shabby, considering that Oasis were third on the billing for their first gig, and not even mentioned on the local listing. But all the dreamers have to start somewhere, even if your city is less music-centric, like Bournemouth.

So, what would Blackbird advise? First port of call is to make connections with other local bands and like-minded musicians. "Going to the open mics is where we found a lot of them. If we want to do a gig, we'll tell our mates from another band to come support us, and vice versa," said Ewan, who covers lead vocals and rhythm guitar. Bournemouth also has the advantage of being a student town. "There's a lot more opportunities around uni. When uni ends there's less," said David, perhaps apprehensive of what's to come.

Or you could take a chance on an event manager. "To start out, they're good. They sort out everything. But when you're further along, you can contact the bar yourself, because then you get paid... sometimes. And, obviously, it's not all about the money. We go there to

have fun." Ewan said that with Bournemouth's size, there comes the benefit of the same event managers being connected to multiple venues, in turn, building your network and local links.

THE ISSUES

"The problem is there's no funding for live performances anymore," leans back Ewan, in his chair. "When pubs aren't making enough money, they're all having to close down, and we can't make any money by doing live gigs." This seems to be a running problem for Blackbird, and for many artists that they are connected with across Bournemouth city. It's not finding musicians, instruments, or even time to play: it's where to play. "Even 20 years ago, there was a lot more underground bands, because they were able to play in smaller venues." By erasing spaces for new artists to thrive, a barrier has been raised across the path to performance.

With 16% of grassroots venues closing post-COVID, the number of stages for musicians has shrunk significantly, having a huge impact on indie start-outs. With prices high for entry to live shows, the lack of guests isn't equalling a lack of interest, but instead a response to the price tag. "I don't blame people for not coming to venues, but the pubs are going to see that, and think: okay, we're not making any money. So, they've either closed down, or they'll change where they'll stop having bands there, full stop, and it's difficult." Ewan nodded, consolidated by the hums of his bandmates who remain optimistic for change. "Unless they make 10 times the profit in the pub that you're playing at, which they're not going to, there's no point to getting the band in."

Despite this, the boys remained hopeful, keeping faith that the charm of live music would continue to shine. "I think there's something about what you get from seeing a band live that's a whole other level," chimed in March.

At the rise of AI music, the band collectively frowned. Who can blame them? "The point of music is to share creativity. People make it together," shared David. "The songs people connect with are made with emotion, feelings. I don't think AI can make that." Creativity is a human activity, irreplicable, especially in the music industry, yet has been devalued with the cheap efficiency of AI. From album covers to virtual singers, AI has snuck into many aspects of the music industry - an industry built on the passions of young artists.

And it's not only small creators taking a hit recently, bigger stars are getting stung too. Ewan cited recent struggles by singer-songwriter Kate Nash, who turned a loss in 2024,

only to be financially revived by Glastonbury in summer 2025. "If people who already have chart songs - if they're struggling to make money doing gigs - how is everyone else gonna make any sort of money?" Hopping in, David shared the financial struggles of Spotify in recent years. Their low payments for artists have dropped to an industry guide estimation of \$3,000 per million streams (with caveats of yearly minimum listens, disqualifying smaller artists). Rory Neville, Blackbird's guitarist, suggested free online downloads as a reason for bands having monetary difficulties, and the decline in physical media, such as records, which have made a quiet comeback in 2025, signalling some hope for the future.



WHO WOULDN'T WANT TO BE PART OF THE STROKES?



It's summer 2001. The jeans are low waisted. The tank tops are tiny. And Romeo by Basement Jaxx and My Way by Limp Bizkit are endlessly taking turns on the radio, until a new contender breaks up the cycle. They're an upcoming band called The Strokes and have thrown *Is This It* (2001) into the mix. (Just don't let your mother see the album cover). It's undoubtedly cool, spirited and reminds you why you love rock from messy young bands in the first place. It rants on youth, NYC and how life can just be so damn odd- of course, it's a hit. But don't worry! They're already out on stage with promotional tours so you'll be sure to catch them while tickets last.

The hype train arrived while you blinked. Rolling Stone have already given the album four stars, *Billboard* call it the best album of the year, and *NME* won't stop raving. A little-known band called the Killers have gone and scrapped everything they were working on (minus *Mr Brightside*) because of how much it paled in comparison to *Is This It*. As of today, *Is This It* has gone platinum twice in the UK. No one could've predicted the influence that followed. Franz Ferdinand, Wet Leg, and now Blackbird, all cite them as lighting the spark of inspiration that grows into the flame of the band. But what is so special about these boys from NYC?

The answer is simple: the band itches that scratch you can't reach. Composition always comes first, with

catchiness following, portraying an understanding of technical enjoyment that leads into industry success. Epitomising the power of rock with the audacity of a youthful band, each element of a song aligns perfectly with the other, fitting together in a way that leaves the listener satisfied. Balancing a revival of garage rock in the frame of the 21st century ignites that nostalgia that is impossible to resist.

Yet, reactions haven't been all positive- with some claiming boredom at their repetitive sound or continuous press coverage, but no band is beyond criticism. Their influence is undeniable, and with six albums and twenty-four years as a band under their belt, we're certain to see more from The Strokes in the future... and looking forward to it too.

For the Record, here's the members of the band: Julian Casablancas - singer/songwriter, Nick Valensi and Albert Hammond Jr - guitarists, Nikolai Fraiture - bassist, Fabrizio Moretti - Drummer.

And to finish, the Strokes' Discography:

- *Is This It* (2008)
- *Room on Fire* (2003)
- *First Impressions of Earth* (2005)
- *Angles* (2011)
- *Comedown Machine* (2013)
- *The New Abnormal* (2020)

AN ARTICLE BY LBERTY REEVES

A MUSICAL WORD SEARCH HIDDEN HITS

V	E	N	U	E	S	U	B	B	D	V	M	T	N	M
E	A	V	X	S	R	B	F	R	H	E	U	E	A	I
G	U	I	T	A	R	C	U	A	Z	N	S	T	R	C
M	O	N	K	N	S	M	Z	S	Z	B	I	D	A	R
T	E	Y	B	V	K	M	E	S	U	E	C	O	M	O
H	M	L	D	I	E	B	S	H	S	T	X	F	T	P
O	E	N	T	L	B	B	E	A	R	C	A	V	E	H
M	O	L	E	Y	C	C	N	U	T	S	N	S	S	O
O	U	D	C	C	E	F	H	S	F	B	I	T	E	N
X	L	H	B	H	B	S	U	A	R	N	E	R	V	E
U	B	L	A	C	K	B	I	R	D	U	B	F	E	B
B	O	U	R	N	E	M	O	U	T	H	T	M	N	Y
N	I	V	B	R	K	N	F	B	M	Y	Z	X	S	T
D	F	B	E	B	U	F	F	A	L	O	K	D	V	R

VINYL

HELCH

BLACKBIRD

BEAR CAVE

MUSIC

NERVE

BUFFALO

VENUES

ANVIL

SEVENS

BRASS HAUS

MICROPHONE

POP ROCK THROUGH TIME

Do you really know Pop Rock?

Pop-rock was born in the 1950s, when music icons such as Elvis Presley combined the instruments and rhythms used to create rock and roll with the catchy melodies of pop in a range of different music styles, creating mainstream appeal.

One of Elvis' main hits 'Hound Dog' spread like wildfire across the globe, creating a new era for the music industry to step into, hooking audiences with its unforgettable rhythms. To this day, 'Hound Dog' has over 308 million streams on Spotify, one of the world's leading music streaming platforms. Elvis' music paved the way for popular artists, such as 'The Beach Boys', 'The Beatles', and even Olivia Rodrigo, a modern pop-rock sensation. These artists combined electric guitars and catchy melodies to create a chaotic and freeing feeling for the audience, charting highly across countries.

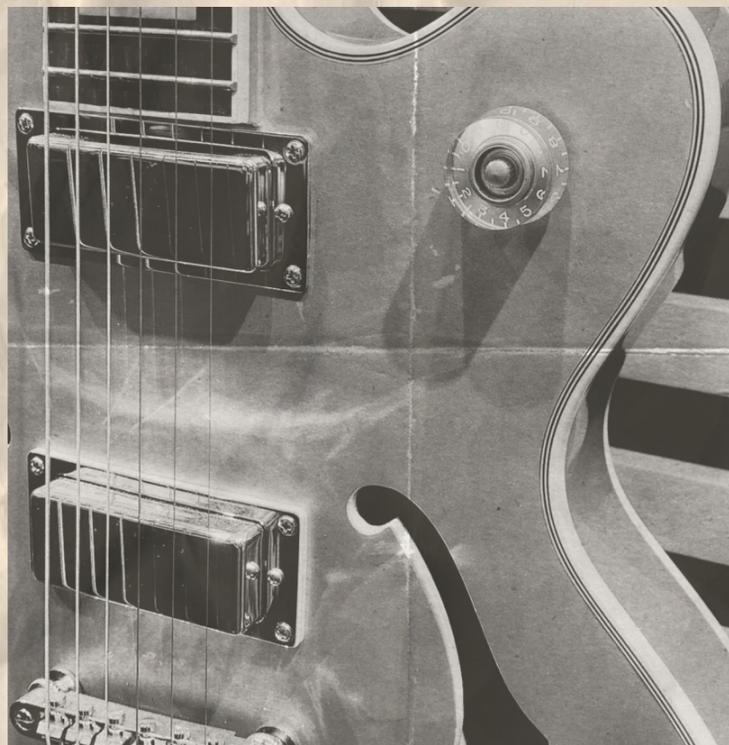
What is Pop Rock now?

Pop rock is a blend of multiple genres, making the music so addictive. By adding the nostalgic rock sound to modern pop production, artists have created music where the audience can shift to the past, whilst relating to the problems they are facing today. Through social media, people have been able to mix original rock and pop music together with other genres to create a new style of music. The digitalization in the music industry has evolved so much, that an artist can take a classic pop-rock song and put a modern spin on it. This is seen by top artists in today's music industry, such as Five Seconds of Summer. They took the song 'Killer Queen' by the iconic British group Queen and remixed it, keeping the appeal of vintage effects, and polishing them to make it more 21st century friendly. The Five Seconds of Summer version now contains tighter drums, a punchier bass, and with the help of digital devices, they have blended the two versions together, for a smooth transition to a modernised pop-rock version. The likelihood is low that pop rock will leave the music industry, but people today may not even know they're listening to pop-rock, as it's a genre that will constantly be evolving.

AN ARTICLE BY MEG CAREW

The evolution of Pop Rock

One of the main reasons for the success of pop-rock is its ability to be reinvented by musicians across the globe. It has become more digitalized, with new flexibility to incorporate modern sounds and mix it with the nostalgia of old pop and rock. Olivia Rodrigo became a modern pop-rock icon, as she mixed emotional lyrics with heavy rock instruments, creating a fast-paced dance-worthy beat. Pop-rock will continue to change throughout generations due to the ever-evolving music industry. Pop-rock icons of today incorporate aspects of their personal life into their lyricism, such as their relationships or finding their own identity and share on digital platforms like social media and music streaming services. Artists such as Elvis Presley and The Beatles sang about rebellion, whereas today's artists are making music based on relatability, which captivates their audience on an emotional level, as well as enlightening them with the new energy of music.



When Music HEALS



BY JESS SMITH

Music is a universal language, and its integration with therapy can be used to help many groups of people, including those with dementia and special educational needs. It can help people to feel and understand their emotions, such as those who are struggling to verbalise their feelings. Music can also become a safe space to express emotion and unlock memories for those with blocked traumatic memories. Music ignites and develops personal emotions and can be a very powerful tool in cognitive development.

The British Association for Music Therapy (BAMT) is a large organisation in the UK, working as a resource to provide information on music therapy training and opportunities. The association was established in 2011 with the aim to educate the public on the power of music therapy. Since its inception, BAMT has been instrumental in advocating for this alternate therapy type and advancing public understanding, as well as inspiring therapists to learn

the practice. BAMT promotes its use for children and adults with special needs, and to assist their education through the incorporation of music.

Locally in Bournemouth, you can find many help centres for music therapy. For example, CODA Music and Arts Trust, based in Dorset and Hampshire, offer services in local schools. They encourage the use of music for therapy and wellbeing. Their music therapy service is about making a difference to participants' emotional, physical, and mental wellbeing, through the medium of music.

Not only can music help people with neurological conditions but it is also great for mental health. It can ease emotional distress and those stuck in a place of worry. Playing an instrument can help with anxiety, and songwriting can help to externalise feelings. Music is a form of escapism: it's a way to connect and better mood, and an alternative form of communication. Music has been shown to lower stress levels,

reduce heart rates, and help concentration, which can make a huge impact on those living with ADHD and high anxiety conditions.

As awareness of music therapy grows, it has become more accepted as a powerful form of treatment that uses science and art to connect the mind and body.

For more information on the practice, please feel free to check out the below links if you think music therapy could be the right path for you:

British Association for Music Therapy: <https://www.bamt.org/>

American Music Therapy Association: <https://www.musictherapy.org/research/>

Allied Health Professionals: <https://www.nidirect.gov.uk/articles/allied-health-professionals-ahp>



Nerve Radio

“If you ask someone how often they listen to music and they say they don’t, then they’re lying. They do!” laughs Head of Music, Saffron, tucked into her chair at Nerve radio station. “You need it in your life. You’re going to the gym, you’re walking ‘round a shop- you are always listening to music somehow. I don’t think you can rely on it too much.”

After more than a century of music broadcasts, it’s time to acknowledge that radio is something easily taken for granted, and something ever-present in the background of our lives. With over 50 million listeners in the UK tuning in regularly, radio proves to be an industry still thriving. While we pay for digital downloads and the endlessly rising prices of streaming services, there is another option out there. “You always need music, need sound.” Said Saffron. And you need it to be accessible.

Nerve Radio is a hidden gem of Bournemouth University; a multi award-winning student radio broadcaster. With an eclectic mix of student-run shows 9-5 Monday to Friday, there’s something for everyone lined up. Since its conception in 1995, Nerve Studios have expanded exponentially- diversifying into podcasts, publishing, and TV. As a member of the Student Radio Association, Nerve has connections across

many student radio channels, making for great networking links for

those looking to build their career path. With OFCOM and technical training included, what’s not to love?

Even for those who aren’t radio-heads, Nerve could still be a great path for its development of soft skills opportunities. Teamwork, scheduling, and confidence boosting are great strengths for a range of careers. During a busy term time, creative expression is also invaluable; step away from the classroom for an hour, and into the peace of your radio station.

Outside of university, other opportunities can be found in local radio, built to connect people from all backgrounds by the power of music. Through this, communities can be brought together, united both in conversation and digital communication. The small-scale of these stations can build trust with listeners- all skills that can be developed under the guidance of other presenters at Nerve Studios.

“So many opportunities come along with being in student radio. It’s one of those industries where professionals get involved with us.” Saffron proudly referenced Kemi Rodgers, who started out on Nerve before joining up with Capital FM to be a presenter. With events like Round the Clock Radio and interview opportunities across the country, Nerve can be your springboard for access into the industry.

If you’re a student in Bournemouth with a passion for music, consider taking a trip down to Nerve Studios. Your presenter seat is waiting for you.

Song Recommendations

Champagne Supernove, Oasis

Californication, Red Hot Chilli Peppers

Irresistable, Cherryholt

Venue Recommendations

The Old Fire Station

Dylan’s Bar, Bournemouth University

Bar Buffalo

Festival Recommendations

BoomTown, Winchester

Two Thousand Trees, Cheltenham

Lollapalooza, Berlin

NERVEradio



ALAN

The Voice Behind the Vision

DOVE

AN ARTICLE BY MIN MADDISON

LET'S introduce Alan Dove. The director of commercial services for the Student Union at Bournemouth University for the last fifteen years. With decades of first-hand music experience, Alan can give us stories of the past, the troubles of the present, and what might be coming in the future for the Bournemouth music scene.

Since 1993, Alan has been part of Bournemouth University. A Middlesborough boy, Alan completed a degree at Bath University, spending time in London, before making Bournemouth his home. Alan had his first music moment in Brighton, watching a hot new rock band called Blue Aeroplanes. 'I can remember everything about the gig like it was yesterday, and that gig was thirty-five years ago,' said Alan, 'I can almost remember what the place smelled like, what the beer tasted like,' he added. This moment pushed Alan into a world of live music, festivals and venues; a world he has not left since. 'Music, travel, and relationships are the most important things that keep me alive,' said Alan. Music continues to shape who he is with some old Johnny Cash tunes still bringing him to tears. Music does not care who you are, the focus is only on the person who is creating something in front of you. Alan proudly states he is a gig person, always wanting

to lock into the moment, 'it provides release and a reminder that with everything that's going on in the world around you, there's still moments of pure beauty in music,' he said. 'I am absolutely convinced that there is a musical moment for everybody on the planet somewhere.' Have you had yours? Or is it waiting just around the corner?

In the 90s, Bournemouth was poorly regarded as a town for artists. Back then, cities were A list, B list and C list, and every artist wanted to play in the A list cities. Compared to A list cities Bristol, London and Manchester, Bournemouth was way down the line as a C list town. 'Bournemouth is a very young town. It's about a hundred years old: that's very young in the UK,' said Alan, compared to Poole and Christchurch, which are both 2,000 years old. Bournemouth appeared in the Victorian era with no music culture to go back on. As a result, the town was born of club culture, booming at the start of this new movement. Developing a



live music culture in Bournemouth was going to take work, as it was not there inherently. 'Bournemouth was born of discos and DJs That's its heart, and you can see that it's quite a clubby town,' said Alan.

The live music culture in Bournemouth continues to develop as the venues constantly change. 'You need a hierarchy of venues inside a town, that's how it works. You need small venues, midsize venues, and big venues,' said Alan. For Bournemouth, Bear Cave and Anvil are small venues; The Old Fire Station is midsize, and the O2 Academy and Bournemouth International Centre are big venues. 'If you've got that hierarchy working in a town, you'll have a scene start to develop. What you hope is that the local band scene feeds into that.' As bands play and links are made, audiences come together to support live music. But as the venues have changed, so have the audiences. Bear Cave remains one of the most popular venues, with around six gigs a week and a strong following. Scenes including heavy metal and hip-hop are popular, but grime has faded over the years with Bournemouth heading the scene ten years ago. 'I don't think Bournemouth has much of its own music scene; it has a gentle little indie scene,' said Alan. 'Live music venues are all unique. You can't see into them, but they are the most amazing spaces when they come to life.' These venues carry a mix of audience members, always focusing on the moment that the band is trying to create, so different from the club world. 'The people who are doing it are almost overwhelmingly good people who aren't in it for them, but in it for the bands and the music and that's really refreshing,' said Alan.

As the digitisation of music has grown rapidly, the number of young audiences coming to live music venues has dropped. 'It is nationally recognised amongst everybody that this is a problem, from the record company to the artist to the venue,' said Alan, 'there's not enough kids kicking off down the front of

the stage,' he added. In the 1980s, TV was the dominant media, but due to streaming and the complexity of consumption, music is now a completely different world to navigate. How pop stars are formed has become more about their whole being, with the theatrics of the show becoming more central than the music itself. In today's world, the tags of music have disappeared, and people travel across all genres of music. 'That's quite exciting but it's really difficult to engage with,' said Alan, as his makes it harder to cut through for artists. In this 21st century, we are in an attention economy: everybody wants your attention. Young people constantly want your attention. 'You need to find time to switch that attention grabbing off and go throw yourself into something you can just indulge in, and music is really good at that,' said Alan. 'I'm worried that the digital attention economy is eroding the connection to music,' he added. Perhaps we all know if we turned off our phones and absorbed ourselves in the music, we would have a much more exciting time. But maybe young people are realising staying at home is doing them harm, and we are opening our eyes to the corrosiveness of social media. Everything around us is controlled but expression cannot be. 'Music has got to be one of the ways that breaks through and breaks out.'

All music drops you back into the moment briefly, and that is something that is hugely missing from a young modern society. Young audiences find it hard to live in the moment when the world of social media is at their fingertips. 'I put my house on live music venues being the safest and most exciting. We need to get people back into these spaces, out of all the late-night spaces,' said Alan. When you are so attached to your phone, it can be difficult to find the real world. But it is waiting for you. And Bournemouth could be the perfect place to find it again. 'Take a leap of faith and dive in.'



IN CONVERSATION WITH

PANOS AMELIDIS

15 Minutes of Genius



Allow us to introduce Panos Amelidis, the Senior Lecturer in Music and Audio Technology and Programme Leader for the BA (Hons) Music and Sound Production at Bournemouth University for the last eight years.

Panos' music journey all began in his childhood after watching a TV advert featuring the notes of Johann Sebastian Bach, a composer that Panos still holds a deep love for. 'I think he's the most beautiful composer ever made,' says Panos lovingly - and that one moment took Panos into music. Since he was seven, Panos has played piano, and now as a Music Lecturer, he can fully embrace the world of sound. 'I think it's very important to ask people to find something that when they're doing it, they're happy, whatever it is. If you can do that as your profession, that's paradise.'

Born in Athens, Panos came to the UK in 2009 to complete his Master's degree at Manchester. Although the city had horrible weather (as England typically does), he described it as a vibrant place,

thoroughly enjoying his time there. In 2010, Panos moved to Leicester for his PHD in Music Psychology. He then turned to London for four years, before making Bournemouth home.

Living in a culture where visual stimuli have significant omnipresence, Panos expresses that music provides a break from everything - an escape from the overload of information. 'It has to do with emotion; it has the ability to make you travel back to happy experiences or to sad experiences.' Music allows us to experience the world in other ways, through other senses. The kind of magic music brings to everyday experiences is why music remains important, 'what I like about music is that it has this magic because it's invisible, that's what made me go towards this mystery we call music.' Panos smiles affectionately.

'So, we have the BIC with all these live concerts happening throughout the year, we have the Bournemouth Symphony Orchestra and there's The Old Fire Station. Almost every night there's a live

performance happening,' Panos nods leaning forward in his chair. 'There will always be this need for a connection with others in the physical manner and music is an amazing medium to achieve that.'

Music comes with a huge social aspect, as the dancing so many of us love connects us with our bodies, the ground, and with others. 'Going into a club or a party is connecting with the others in this extra dimension,' Panos exclaims excitedly, as a club lover himself. 'We listen to music all together; we vibrate all together. This is what makes it relevant to the youngsters,' he added. Musicians in particular get to co-exist musically with others, being part of a band or playing in a group. This is what makes us feel like a social person and deeply helps wellbeing. Live music allows us to connect with others away from this digital wall, 'it's one of the few things that still remains and reconnects us socially, I think,' Panos smiles gently, and in this digital era the need for physicality and social connection remains.

AN ARTICLE BY MIN MADDISON

TUNE IN TUNE IN TUNE IN TUNE IN

MUSIC

FESTIVAL FESTIVALS

VOL: B7s

Min Maddison
Website Editor

My experience of Bournemouth 7s was incredible! Filled with music, drinks, and dancing. The weekend event is one I will not be forgetting any time soon. Be sure to take your essentials and have an incredible time at the famous Bournemouth 7s festival.

Meg Carew
Social Media Content Creator

The festival was full of excitement and great entertainment! The energy was high and people from different universities across the UK got the chance to meet and play against each other in different sports. Bournemouth 7s is such an unforgettable festival, which I would highly recommend to students as it's the best way to celebrate the end of your university year.

Tamzin Agus
Magazine Art Director

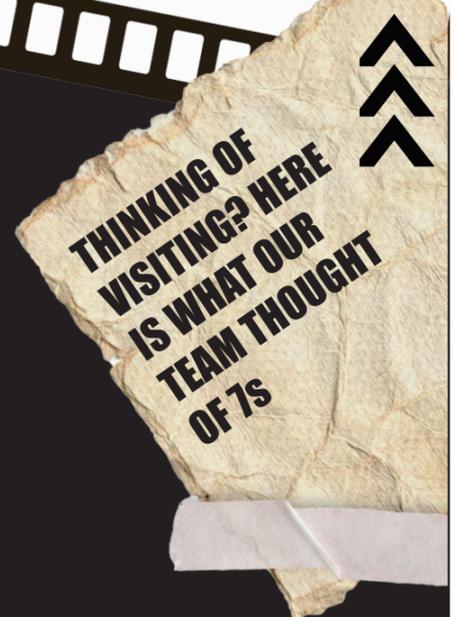
My experience was jam-packed with so much fun, music, and unforgettable memories. My weekend began on the Saturday afternoon, as I took part in the women's football tournament. The sun was beaming as we played our vicious opponents, alongside the speakers blaring music as we played. This really kept me going during the matches, keeping spirits high!

Jess Smith
Researcher

Bournemouth 7s is one of the best music events Bournemouth has to offer! If you love music, sports, partying and having fun, it's the perfect place to be. There is a range of music on offer: from house music, to old school classics.

VOL: B7s

Bournemouth 7s is a unique festival, full of music and sport. With this original hybrid concept, 7s credits itself to be the iconic and memorable event that our team knows and loves. The festival celebrates rugby, netball, and hockey, among others, creating an inclusive and exciting sports environment for teams from all over the country. 7s has attracted many famous names, like Harry Redknapp (a football legend), Jonathan Joseph (an England Rugby star), and Montana Brown, from Love Island. Not only does the festival offer music, sports, and food and drink, there are funfair rides, a silent disco, stunt displays, and foam parties. The festival is sponsored by Jubel, Grenade, Budgy Smuggler and many more. What's better than a pint of peach Jubel whilst partying in the funky forest!



AN ARTICLE BY JESS SMITH & CO.