

October 2005
Mon 24 Nine Black Alps
Mon 24 Robert Post
Tue 25 Tom Vek plus Jamie T
Tue 25 Amusement Parks On Fire
Thu 27 Happy Mondays plus Stereo MCs "over 18s only"
Thu 27 Lady Rain plus Box Room, Desert Rain & Dog Tired "over 18s only"
Fri 28 Rooster
Fri 28 Rise featuring Curzon Circle plus Second Sun Rising & Page 44 "over 18s only"
Sat 29 Music Fair
Sat 29 Ordinary Boys plus Bedouin Soundclash
Sun 30 Echo & The Bunnymen
Mon 31 El Presidente
November 2005
Tue 01 The Big Cheese 10th Anniversary Tour with Spunge plus Fastlane, Route 215 & Sadies Doll
Wed 02 Mylo plus Hot Chip, Who Made Who & Filthy Dukes (DJ set) "over 18s only"
Thu 03 Long-View plus Fell City Girl
Fri 04 Eastpak Antidote Tour featuring Milencolin & Flogging Molly plus Randy & The Unseen
Sun 06 Bloodbound Gang plus Electric Eel Shock & Lucky Nine
Sun 06 BlackBud
Mon 07 Voodoo Glow Skulls plus No Comply, The Kloeps & Templeton Pek
Tue 08 Starsailor
Tue 08 The Warlocks
Wed 09 The Tubes
Thu 10 The 30th Anniversary Tour - Motorhead plus In Flames & Girlschool
Sat 12 Teenculture "12-17's Rock Disco"
Sat 12 Zebrahead plus Over It, Fastlane & The Tommys
Sun 13 Karl Bartos - The Robot Returns
Mon 14 Sigur Ros plus Amina
Tue 15 Elbow
Tue 15 Acoustic Ladyland
Wed 16 Alter Bridge
Thu 17 The Bluetones plus The Conway Story & Skyparade
Fri 18 Skin
Sat 19 The Bravery
Sat 19 Kid Carpet
Sun 20 Nick Harper plus Leeroy Stagger
Mon 21 Dirty Three
Mon 21 Arab Strap
Tue 22 Kubk
Wed 23 The Coral "rescheduled from 26.10.05"
Wed 23 Forward Russia
Thu 24 Uriah Heep & Asia
Fri 25 The Haunted plus God Forbid
Sat 26 Alkaline Trio
Mon 28 The Dead 60's
Tue 29 Roots Manuva
Tue 29 Gogol Bordello
Wed 30 The Mars Volta
Wed 30 Spear Of Destiny & Gene Loves Jezebel
December 2005
Thu 01 The Complete Stone Roses
Fri 02 The Bleed
Sat 03 Neurotic Fish "rescheduled from 25.08.05"
Sun 04 Chimaira
Mon 05 My Ruin plus Scissorfight & GU Medicine
Tue 06 Cradle of Filth plus Cathedral & Octavia
Thu 08 Armor For Sleep
Fri 09 Seether
Sun 11 Martha Wainwright "rescheduled from 05.11.05"
Tue 13 Nigel Clarke (Dodgy)
Wed 14 Ball X1
Thu 15 Delirious?
Sat 17 The Levellers
Sun 18 P1ayers featuring Mick Talbot (The Style Council) & Steve White & Damon Minchella (Ocean Colour Scene)
Tue 20 Ocean Colour Scene
Thu 22 GBH plus Drogos for Europe
Fri 23 Ramshackle Vs Subculture Christmas Party "over 18s only"
Sat 31 Ramshackle Vs Subculture New Year's Eve Party "over 18s only"
January 2006
Sun 15 Suzy Hope
Fri 20 Fear Factory
Wed 25 HIM
Tue 31 Thunder
February 2006
Thu 09 Simple Minds

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10PM - 3AM £3NUS B4 11:30pm

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"Seeing is believing" - A rare interview with Karl Bartos

The music video has now been around for years and has become a standard part of any musical artist's output. For most acts out there however, it seems that since Sting sang "I want my MTV" on Dire Straits' Money For Nothing, little has changed in the field and the music video is generally an extra selling tool to make money for record companies.

Conversely, throughout his musical career Karl Bartos, once part of the German electro pop group Kraftwerk, has put as much thoughtful consideration into the visual element of his work as the sound. Today his new three man team Audiovision create a multimedia experience marrying groundbreaking electronic music with visuals to create a cohesive unit for the audience. Just before his one-off UK gig in November I got a rare chance to talk with him about his work.

While techies fiddled with the three projection screens and multiple TV sets arranged on stage I asked him about the importance of image in his music. "I think we have moved from a word-centred to an image-centred culture and I am interested in how music and image are getting along together; the conveyance of image and sound,"

"You have eyes to look with and ears to listen. We see the world with our eyes in an intellectual way but we don't listen intellectually. In films you watch the screen with intellect but we are conditioned to let the sound set a mood for the scene and that's what we want to work with."

Even in Karl's early days on tour the band would perform with projectors showing album sleeves and specially shot footage as a backdrop to the music. Though ironically, when MTV started at the height of his success Karl disliked it. "You could sense and feel the music and visuals but music television and video just became a whole service industry for record companies" Since the 80s this has escalated and it seems that for some artists the balance has tipped in favour of the visuals. "Look at Madonna now; you can't hear the music as it's all visuals and a stage show."

Karl tells me his next project is not just a record with visuals but an 'Audio-Visual product' and thinks that in future more artists will turn to visuals to express themselves. "In the 1980s you could tell certain producers such as Trevor Horn (the man behind Frankie Goes To Hollywood, Lisa Stansfield and Seal) by the instrument presets and sounds they tended to use. Now you can change every element of the sound from a simple laptop; you become bored with freedom of choice." The idea of a Video Jockey, a VJ, is an exciting concept for Karl; one of the areas on his stage is

dedicated to just that; visuals are manipulated live, working with what the audience are hearing. "Seeing is believing."

Despite spending so much time considering what is being seen, the sound has not been neglected and is still something Karl is enthusiastic about; the Berlin University of Arts recently made him a professor and in April 2006 will open its "Sound Studies" program, the first course of its kind in Europe. Much of his time has gone into assisting them in building a high tech electronic recording studio in Berlin.

The influence of electronic music and Karl's work on the music of today is very clear and it is hard to imagine what the musical landscape would be like without him. With many musicians today making subtle nods to the past is Karl worried that some people reuse his and other people's ideas too much?

"In order to create something new you have to look back and eventually more of yourself comes through. You have to turn your personality into creative output. Some people can do it and some people can't."

<http://www.karlbartos.de>

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WIN TICKETS!

In the summer of 1990, Anthony Swofford, a 20-year-old third-generation enlistee, got sent to the deserts of Saudi Arabia to fight in the first Gulf War.

In 2003, his memories of that time in that place became the best-selling book Jarhead. Swofford wrote with the urgency, immediacy, honesty and humour that could only come from someone who had lived through the experience itself. Here was the unvarnished story straight from the mouth of the then 20-year-old kid, who told of a very different war from the one delivered in print or over the air. Here was the war from the ground up with images of burning oil wells shooting flames into the night sky, exhilarated and terrified that at any moment, over the next hill,

the war might begin. But out of this hellish situation ultimately arose unlikely friendships, fierce loyalty and do-or-die camaraderie—a brotherhood of jarheads sworn to be always faithful.

We have two pairs of tickets for the advance screening on December 6th.

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