

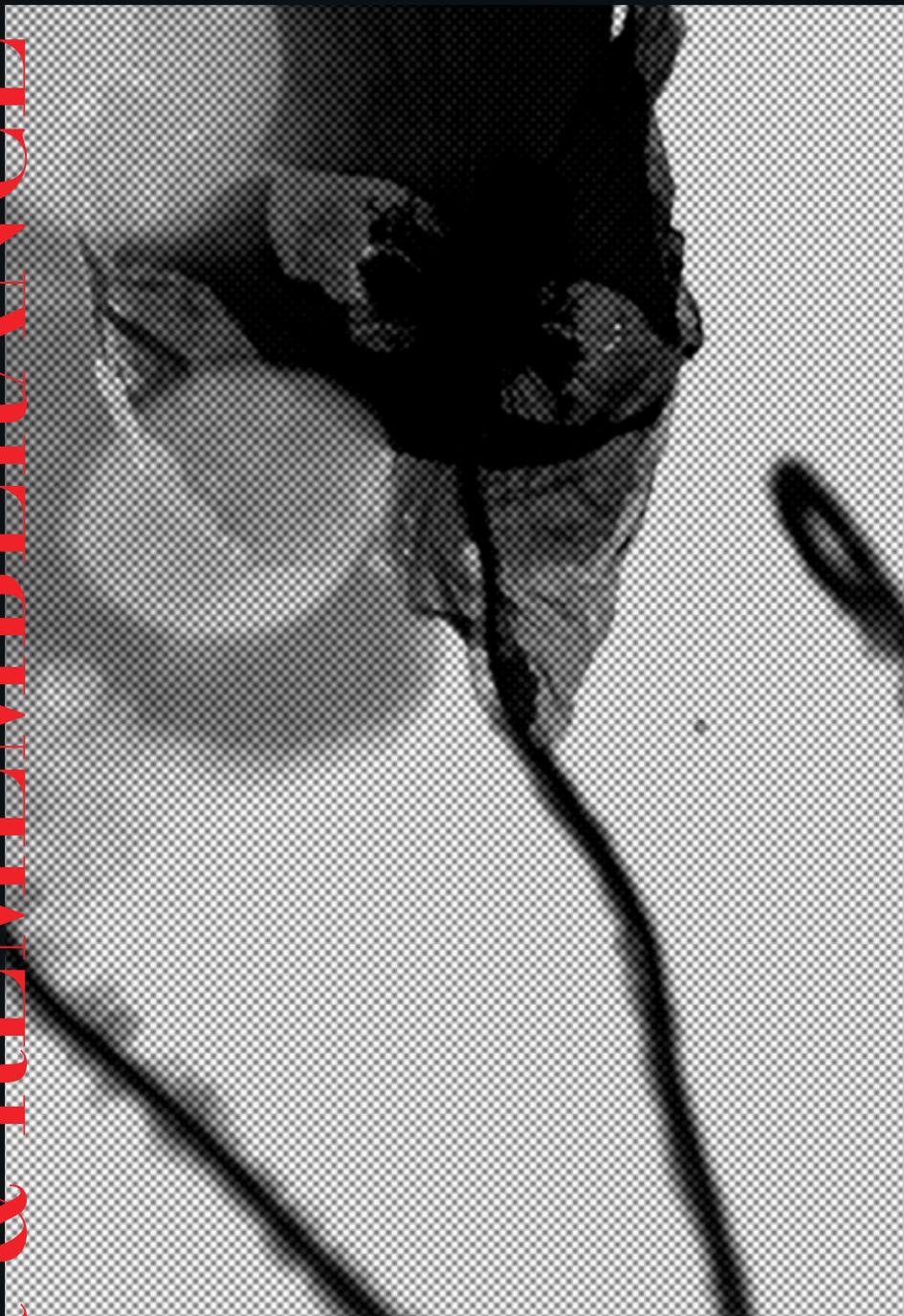
THE EDGE AND WESSEX SCENE PRESENT

WAR & REMEMBRANCE

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WAR & REMEMBRANCE

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EDITORS' NOTE

2019 has been a year of milestones - 100 years since the Treaty of Versailles was signed, 80 years since the beginning of World War II and 75 years since the D-Day landings in Normandy. It's important in this day and age; an age of celebrity culture, social media and pumpkin spiced lattes that we take time to reflect back on those that gave up so much so that we can live our lives on our terms.

However, since the world wars, there has still been global conflict. The Northern Irish conflict, The Vietnam war (p.21), the wars in the Middle East - Civil unrest continues all over the world to this very day. Undoubtedly, war in one way or another has shaped the attitudes and perceptions of countless generations, influencing our political views. Yet do we, as a society, distance ourselves from the impact by viewing conflict through social media platforms (p.19), or through mainstream media in general, at the risk of censorship (p.22) and does this desensitise us in any way to the harsh reality of war?

Remembrance, in fact, is an intrinsic part of the history of the University of Southampton. The Rothenstein Mural (painted in 1916) was unveiled in our very own Senate room in 2014, and depicts and represents students, young academics and chancellors who were conscripted to fight in the First World War and, tragically, were never able to return home. They were exactly the same stage of their lives that we are at now, and they were plunged into battle, with many of them losing their lives in the process.

The entertainment we watch, read and listen to, also helps us to realise the truths of war - films like Dunkirk and Saving Private Ryan (p.11) give us insights and place us right on the front line. Fiction can sometimes romanticise war (p.30), but TV documentaries and autobiographies often bypass the glamour of war to give the most accurate representation of the lives of men and women (p.5), young and old, from all backgrounds and ethnicities, and their struggles with conflict throughout the ages. And although we may much rather watch a series on Netflix or go to the cinema than pick up a book, we must never forget the sacrifices that were made for our freedom. We will remember them.

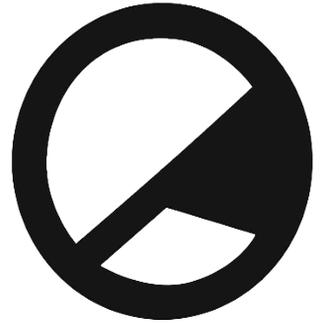
Thank you for picking up our Edge and Wessex Scene collaboration magazine - and on behalf of us, the editors and the rest of the team, we hope you enjoy the content.

Editors Jack Nash and Charlotte Colombo

Disclaimer: The opinions expressed by writers are their own and do not represent those of The Edge and Wessex Scene

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NOSTALGIC NEWS

5 YEARS AGO

Our Girl Series 1 was released

Words by Otilie Young



Five years ago saw the release of the first series of the epic war-based BBC show *Our Girl*.

Initially starring Lacey Turner as soldier Molly Dawes, the drama follows her journey as a medic in the British Army, working under Captain Charles James – portrayed by Ben Aldridge – the leader of 2 Section. Series 2 saw a major cast change as the drama instead followed Lance Corporal Georgie Lane, played by Michelle Keegan, as 2 Section's new medic. The subsequent series see her visit places such as Kenya, Nepal and Bangladesh and deal with a variety of war-related issues such as trafficking, terrorism and humanitarian missions. *Our Girl* is a dramatized version of what war is like in the present day, setting it apart from the period dramas that usually dominate the broadcasting schedule.

The fourth series is set to air within the next 12 months.



Rowan Atkinson is perhaps best known for his role as *Blackadder*, in a franchise that goes through multiple periods of history, from Tudor England to a Christmas special surrounding Y2K. But the fourth of the show, entitled *Blackadder Goes Forth*, is set during the First World War.

Here, *Blackadder* is a Captain on the Western Front and viewers are shown a much darker setting than in previous series, and with its usual panache and black comedy, *Blackadder Goes Forth* covers the First World War with flair and humour, which makes the final episode that much more heartbreaking to watch as the main characters are sent “over the top” at the Somme.

From well-known aspects of the war, to the use of messenger pigeons and executions by the British army during the conflict, *Blackadder Goes Forth* provides a look at the First World War with satire and an anti-war message.

25 YEARS AGO

‘Zombie’ by The Cranberries was released

Words by Vicky Geer



Irish rock band The Cranberries released their iconic protest song ‘Zombie’ 25 years ago on the 19th September 1994. It was written during The Troubles in Northern Ireland, specifically in protest against the 1993 IRA bombing in Warrington.

Dolores O’Riordan’s politically-charged single was met with resistance from the band’s record label, but the singer persevered with her wish to sing about what was really happening in Ireland during this time of conflict. The music video for ‘Zombie’ was later banned by the BBC, as it featured footage of the troubles and paramilitary murals around Belfast.

The song has remained an important piece of music, both in Ireland and around the world, for treating the serious issue of conflict with such strong emotion. Over the years the song has become almost a piece of history as a reminder of the violence in Ireland that took so many lives. unabashed - a no-strings-attached message that still resonates today.

30 YEARS AGO

Blackadder Goes Forth was released

Words by Louise Chase

50 YEARS AGO

'Give Peace a Chance' by John Lennon was released

Words by Bailey Williams



John Lennon belongs to a select group of musicians whose image and character have transcended their art. Like Elvis before him and Kurt Cobain afterwards, the idea behind Lennon's music is often just as enduring as the songs themselves. His biggest artistic contributions, in contrast to the stylistic flair of his writing partner Paul McCartney, rest heavily on this principle.

'Give Peace a Chance' is a prime example of this. Musically, the song is a raucous mess of hand-claps, foot thumps, and liberal tamborine shaking. John's prose-like lyrics glide above the cacophony and, at first glance, don't say much of anything beyond the title refrain. But herein lies the conceit. By the time you've arrived at these conclusions, some of them harsh, you have already absorbed the central message of the track. 'Give Peace a Chance' is John Lennon at his most unabashed - a no-strings-attached message that still resonates today.



Erich Maria Remarque's *All Quiet on the Western Front* seems to be the butterfly that we left on the shelf of secondary school history. Following the story of seven schoolmates who enlist in the German war effort with the encouragement of their teacher, we see the central character, Paul Bäumer, suffer the true consequences of war, shedding the enthusiastic boyhood that lured him into the grim reality of World War I.

Remarque not only conveys the simultaneous brutality and futility of war, but also the devastating effects of losing loved ones, body parts, and innocence, commemorating a generation that 'has been destroyed by war, even though it might have escaped its shells.' Let us remember the side of war that we often do not see or endure, that Remarque describes to us with brutal yet beautiful frankness.

Images courtesy of BBC Productions, Universal, Apple, Rolling Stone Records and Universal Studios

50 YEARS AGO

'Gimme Shelter' by The Rolling Stones was released

Words by Alice Fortt



An 'end-of-world song', as coined by Mick Jagger, 'Gimme Shelter' voices the hopelessness felt by the world as one of the most devastating wars in history, the Vietnam War, unfolded before their very eyes. Guest singer Merry Clayton's desperate cries of 'Rape! Murder! It's just a shot away! War! Children! It's just a shot away!' on the chorus embody such horror, with the lyrics implying the fragility of peace; society is just one shot away from falling into chaos.

The anti-violence sentiment of the song was pushed further by the bands playing at the infamous Altamont Free Concert only a day after its release, wherein Meredith Hunter was murdered during their set.

50 years on, the anti-war message of 'Gimme Shelter' is still as deeply felt now as it was back then, and it stands as one of the best protest songs ever written.

90 YEARS AGO

All Quiet on the Western Front was released

Words by Elizabeth Sorrell

WOMEN IN WARTIME: IS THERE ENOUGH REPRESENTATION?

Words By Maddie Lock Image By Alivia Osborn

Within the genre of war cinema, it is very rare that you will find prominent roles for women. These films depict conflict on the frontline, in the war room or through political intrigue – spheres of influence where women were rarely present, at least in the past. To recall a war film with a female focus, the only avenue seems to be explicitly searching ‘women war films’ into Google - the BFI Top 10 list gives suggestions that few mainstream audiences would be familiar with. This illustrates the point that, until relatively recently, very few popular war narratives have featured active female characters or told women’s stories.

Women’s roles in war films typically tell of how they helped at home, demonstrating the ways in which they supported their absent husbands and sons on the domestic front. The television series *Land Girls* and *Call the Midwife* feature such narratives, the latter including a relationship between two women, making it quite a progressive portrayal of the time. As a 50s-set series, it is a post-WWII story where the ramifications of conflict still run deep. It is important to represent the efforts of women during turbulent times as to not forget the part they played in history. Particularly during the Second World War, women assisted the soldiers and their country massively, taking over at factories to produce and

supply weaponry whilst only receiving 60% of the standard male wage. The lack of female representation in the genre only serves to further a disregard for women’s labour in moments of historical conflict.

One great example of a female-led war film is *Their Finest*, released in the UK in 2017. Directed by Lone Scherfig, the movie acts as a twofold statement for female empowerment, tackling both the lack of female presence in the film industry and war films focusing on women. Following screenwriters Catrin Cole (Gemma Arterton) and

Tom Buckley (Sam Claflin), *Their Finest* depicts the work within the British Ministry of Information during WWII. Catrin and Tom create scripts for propaganda films to boost morale in the UK during the Blitz. Though treated as the unimportant ‘spare hand’ initially, writing only the uninteresting female ‘chitter’, Catrin eventually gains extra duties in investigation and scriptwriting. Sharing the story of two young women who claim to have piloted a boat during the evacuation at Dunkirk, Catrin faces workplace sexism as bombs fall on the streets of London.



TONY BLAIR: HERO OR VILLAIN?



Words By Ben Dolbear Image By Emily Kilmartin

On the 2nd of May 1997, Britain woke up to its first Labour Prime Minister in nearly twenty years. Tony Blair, known to supporters as Captain Charisma for his Cheshire Cat smile and youthful energy, had overseen the largest national vote swing since 1945. Britain had a new 'rock and roll' Prime Minister who established the most diverse cabinet in history and promised sweeping social justice reforms. That September, Blair was hailed as the most popular party leader in the UK's democratic history after gaining the approval of 93% of Labour members. Today, however, in a stark shift in fortune, he is regularly dubbed 'the Most Hated Man in Britain' and suffers a disapproval rating of over 70%. But why has the public turned so resoundingly on the most electorally successful Labour politician in history, and how has his legacy of investment in public services and constitutional reform been soiled so mercilessly by his foreign policy agenda?

For social mobility, Blair's Third Way politics improved the lives of millions of working-class Britons. One of his greatest achievements was to vastly increase in real terms the amount of money spent on welfare targeted at lower-income families with children. A single parent looking for work in 2010 could expect 20% more income than when Labour entered office, and a

single parent working part-time, 36%. According to the Institute of Fiscal Studies, had welfare risen only in accordance with inflation during this time, child poverty would have risen by one million. In reality, the number fell by one million. Other highlights of Blair's legacy include lifting almost a million pensioners out of poverty by investing £11 billion per year extra in older people's welfare, his peace-brokering role in the ratification of the Good Friday Agreement, and his near-eradication of rough sleeping on England's streets. No wonder Blair left Downing Street willingly after ten years to a cross-party standing ovation from the Commons.

But in the years since his resignation, the public's relationship with Tony Blair has soured, not least because of his involvement in the scandalous Iraq War, an invasion which Kofi Annan, UN Secretary-General during the conflict, maintained was illegal. In the eyes of many critics, President George Bush and his 'poodle', our 'war-monger-in-chief' Prime Minister, entered into an untested war zone, waging a conflict which ended the lives of half a million people. Their intentions were revealed in 2003, when Bush and Blair held a two-hour meeting during which they, after having agreed to go to war no matter what, pondered over how best to provoke Saddam Hussein into a confrontation. They even considered flying a falsely-UN attributed plane in

Iraqi airspace in the hope that it would be shot down, allowing war to be seen as justified. The regional instability that ensued served as a fertile hunting ground for ISIS, and heralded more than a decade of global terrorist atrocities.

In the same vein, during his tenure Blair oversaw record debt levels which contributed towards the financial crash of 2008, causing a self-inflicted reversal of much of his progress on employment for working families. Arguably, Tony Blair's unequivocal support of EU free movement led to the Brexit vote. Furthermore, Blair's tax credit policies and their unintended consequence of allowing employers to hire workers on the cheap as well as his outsourcing of public sector contracts led to costs for the taxpayer and rewards for the ultra-rich. This resulted in public weariness and facilitated the rise of Jeremy Corbyn.

Blair's complicated legacy of peace-brokering, war-mongering, social mobility-championing, and economy-crashing will remain a point of contention for generations. Whether you see him as a hero or a villain, he has undoubtedly changed the face of Britain forever.

FLASHBACK REVIEW: WAR HORSE

Words By Louise Chase

Rleased in 2011, Steven Spielberg's *War Horse* is an adaptation of the Michael Morpurgo novel of the same name, following the story of Albert and horse Joey as they are split apart by the First World War. *War Horse* will have you in tears by its conclusion: the emotional connection forged with Joey, as he is sent across the battlefields and beyond, proves overwhelming. From the stirring soundtrack, provided by the always fantastic John Williams, to the stunning scenery (the vast majority filmed in the UK), *War Horse* moulds beauty with barbarity and creates something essentially captivating. CGI is used in moments of action which would place the animals in too much danger, but you can't notice it. Joey's sprint through No Man's Land, evading certain death, mixes real staging with a computer-generated equine. All you see, though, is a horse trying to escape - that's what your emotions latch onto.

It's clear that care and attention has been placed into every aspect of the film. Even minor details, such as the changes in military clothing as the war continues, are appreciated. In comparison to other films that use World War I as their historical setting, *War Horse* tries to emphasise the love that shines through all the fear and desecration. German brothers try to protect one another, whilst the men who serve alongside Albert come to care about Joey just as much as his owner.



Image courtesy of Dreamworks Pictures

The celebrated cast is filled out by big name stars, including Benedict Cumberbatch and Tom Hiddleston, but also a number of terrific character actors like Peter Mullan, Toby Kebbell and Liam Cunningham (Davos in *Game of Thrones*) in a minor role. Hiddleston's performance as Captain Nicholls, leading the cavalry on an ultimately fatal charge, is heartbreaking. In a single shot Nicholls goes from confident captain to fear-stricken boy, de-aged and laid bare in an instant. The war isn't what these men were anticipating; his face says everything it needs to say. In the trenches, we are witness to the true mayhem of the Great War. The fear of an unknown enemy is potent, death from above a constant threat, with close camera angles really pulling us into the sense of tension amongst the despairing group of Tommies.

Not everything in *War Horse* is doom-laden. There are some wonderful moments of optimism. The interactions of the French girl Emilie and her grandfather with Joey are gentle and wholesome. All the grandfather wants is to make Emilie happy. When he can no longer do that, he does the next best thing - honouring her legacy, the grandfather returns the horse to its original owner. Humanity prevails in this film. The scene in No Man's Land sees Joey become a shining beacon of hope during a war that makes little sense; with Joey trapped in barbed wire, men from both sides of the trenches move forward to set him free. There's even a brief moment of levity as the men call for wire cutters, and at least seven pairs suddenly come flying over to them.

WHEN THE TIGERS BROKE FREE PINK FLOYD AND THE WAR

Pink Floyd have long been hailed one of the most influential bands ever, with their experimental psychedelic sound paving the way in the progressive rock genre. They are perhaps best remembered for their classic albums *The Wall* (and its accompanying film), *Wish You Were Here* and *The Dark Side of the Moon*. However, as the band evolved over time, they became known for their increasingly political stance, which was largely inspired by bassist and songwriter Roger Waters' connections to World War Two.

Eric Fletcher Waters, Roger's father, was killed whilst serving as a second lieutenant in the 8th Battalion Royal Fusiliers in Italy during the Battle of Anzio in 1944, when Roger was just five months old. This had a significant impact not only on his life, but his music. His anti-war stance is explicitly illustrated throughout Pink Floyd's 1983 album *The Final Cut*, a concept album exploring what he perceived as the betrayal of fallen British servicemen like his father. It was heavily influenced by the political climate at the time, directly addressing then Prime Minister Margaret Thatcher and the onset of the Falklands War of 1982.

One of the most poignant songs of this era in their discography is the 1982 single 'When The Tigers Broke

Free', which commemorates the death of his father, with the 'Tigers' referring to the German tanks which were used in the Anzio campaign. It depicts a sense of injustice, suggesting that when the commander tried to withdraw his troops he was refused and subsequently 'the Anzio bridgehead was held for the price of a few hundred ordinary lives'.

There is a palpable sense of the loss that families felt - the King sent his mother 'a scroll/ with gold leaf and all [...] and my eyes still grow damp to remember/ His Majesty signed with his own rubber stamp'. The comments on the YouTube audio of this song contain personal stories of other servicemen lost in this battle, and many listeners appear grateful for the representation Waters offers for the other tragic victims of war - those left behind. The heightened emotion of this song culminates in the bitterness of the final lines: 'and that's how the High Command took my daddy from me'.

On the seventieth anniversary, he unveiled a memorial on the spot his father died as an act of remembrance of the battalion.

Whilst Pink Floyd always played with quite political ideas, the more controversial aspects of some of their later work eventually led to divisions within the band, and *The Final Cut* became their final album with Roger Waters. Of the album's legacy, in an interview, Waters once said: 'I was in a greengrocer's shop, and this woman of about forty in a fur coat came up to me. She said she thought it was the most moving record she had ever heard. Her father had also been killed in World War II, she explained. And I got back into my car with my three pounds of potatoes and drove home and thought, good enough.'



Image courtesy of Harvest Records

FLASHBACK REVIEW: SAVING PRIVATE RYAN

Words By Conor O'Hanlon

Since its release in 1998, *Saving Private Ryan* has retained its status as a truly great war film - despite recent competition from Christopher Nolan's *Dunkirk* and Joe Wright's take on Churchill in *Darkest Hour*. The film follows Tom Hanks as Captain John H. Miller in a struggle through the battlefields of France during World War II, as his squad attempt to find and save the titular Private Ryan (Matt Damon) - the only remaining living son of four, the others all killed in action. Perhaps the defining segment of the film is the gruelling opening stretch, which features Captain Miller among the soldiers landing on Omaha Beach on D-Day.

Saving Private Ryan is a very visceral depiction of war, unlike some more modern films the real bodily injury that took place is shown directly. This uncompromising approach, paired with a behemoth 169-minute runtime, makes the film deserving of the reputation it has gained as a wartime epic. Miller's personal battle to find Ryan, the hardships that accompany this mission, and the conflicts that arise between Miller and his squad help create a fully-fledged ensemble of believable characters with clear motivations and personalities. There are some lapses: the sniper Jackson

(Barry Pepper), quietly whispering Bible verses as he fires shots, comes off as kitschy to this day. Though it makes a crucial point, the cowardice of Upham (Jeremy Davies) becomes so obnoxious that it's hard to find him sympathetic in the end. Overall, however, the characters make for a compelling group dynamic. Hanks, as the near-infallible leader, gives another of his many career-defining performances.

Naturally, with *Saving Private Ryan* being a Spielberg production, the veracity of setting and design is impressive. The landing at Omaha provides a close replica of the real beach, and the scene cost twelve million dollars in itself. Of course, there are going to be some inaccuracies but nothing sticks out as recognisably off. The very beginning and end of the film are set at the real Normandy American Cemetery and Memorial, adding an extra layer of emotional weight to some of the most poignant scenes in the film.

One of the main themes raised by *Saving Private Ryan* is that of patriotism in war, though it is not entirely clear where the film stands on some of the acts committed by US soldiers. The apparent promotion of patriotism feels out of place in scenes where prisoners

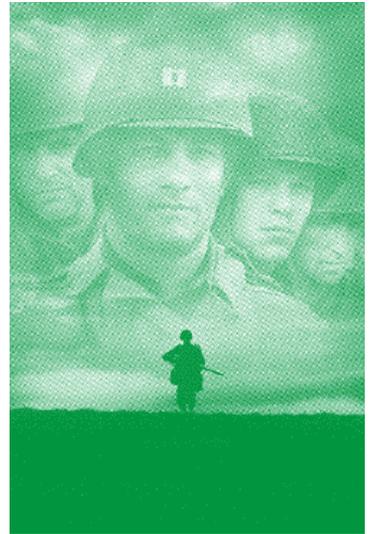


Image courtesy of Dreamworks Pictures

of war are mocked and murdered, actively going against international law. This adds a sense of ambiguity to the representation of conflict - it is rarely, if ever, a plain 'Good vs. Evil' affair. Building on the canon of Spielberg's interest in matters of war, *Saving Private Ryan* proves a violent but affecting piece of cinema. The opening scene on the beach is perhaps the greatest fictional realisation of war history to be produced. As a whole, it remains one of the most astonishingly crafted war epics ever made.

FROM THE TRENCHES TO THE TV: AN ANALYSIS OF WAR IN MODERN MEDIA

Words By Beth Ablett

When examining presentations of war in various medias, it becomes clear that the same books, films and poems are in perpetual circulation, mainly depicting the World Wars of the twentieth century. Prominent examples include films such as *The Boy in The Striped Pyjamas*, poets such as Wilfred Owen and books like *Goodnight Mister Tom*. Although these are undeniably masterpieces that have served their purpose well, they only represent a microcosm of the bigger picture. Furthermore, the repetitive consumption of the same adaptations renders a seemingly stagnant concept, trapped in a fictionalised past.

As a result of this, modern adaptations of war are becoming crucially important when seeking to spread awareness of the atrocities of war and alert the public to the sacrifices made both in the past and on a daily basis.

The hit BBC show *Our Girl* embodies the characteristics of a modern adaptation of war, as it provides a fresh and modern perspective, laced with relatable characters and relationships that hammer home the tragedy and barbaric nature of war. Personally, I haven't seen one episode that hasn't made me cry. It sustained a balance between ruthlessly killing off likable characters in order to

depict gritty realism, and securing the viewer's emotional investment with the heart-warming albeit wholly romanticised presentation of the army as a surrogate family of sorts. In general, the show had a good response and succeeded in offering a modern expression of war.

Streaming platforms such as Netflix have brought various war documentaries to the forefront of public recognition, educating post-war generations about the plight of their ancestors. These programmes

include *The Accountant of Auschwitz*, which shows the trial of a former SS officer, and *World War II in Colour*, which details the progression of the war with unseen and rare footage. *The Accountant of Auschwitz* details an individual case within the wider context of the holocaust, putting a more personal spin on the vast atrocity. In contrast, *World War II in Colour* addresses the war in a more general sense; the use of colour footage increases the impact of the content and makes it more watchable. These streaming platforms have contributed to the sustainment of public interest, particularly among younger generations, ensuring that the tragic events are not forgotten. War as a concept must be addressed, and the actions of others whether heroic or the opposite must be acknowledged.

That said, there is a danger that modern media is liable to glorify or romanticise war, presenting it as exciting to the point where it becomes appealing. If conducted carefully, TV shows can be used to combat the desensitisation of war and ensure that it is rightfully regarded as undesirable and something to be avoided at all costs. The number of war stories worthy of dramatisation is limitless, and it is important to ensure that such a pressing issue does not slip beneath the radar or become 'irrelevant'.



Image courtesy of BBC Productions

POPPIES: SALUTE OR SLAP?

Words By Lisa Stimson Images By Sophie Percy

With Remembrance Day quickly approaching, poppies are starting to appear pinned to coats, decorating wreaths outside residencies and on crosses near memorials. But why is there so much controversy linked to this bright herbaceous flora?

After the First World War the poppy bloomed across blood-soaked battlefields, leading to its adoption in 1921 as a memorial to soldiers and those who sacrificed their lives for their respective countries. It is a symbol widely recognised in various countries including the US, Canada and of course, the UK. The profits made from poppy merchandise is handled by the Royal British Legion and is donated to both current and former military service people and their families who are in need.

There remain people today that ostracise the poppy for personal reasons. These include individuals who claim that the poppy glorifies war. Many pacifists, for example, abstain from wearing the poppy as they are against any, and all, violence. Some pacifists instead wear a white poppy - representing that while they wish to pay respect to those who sadly lost their lives during wars, they also advocate the need for peace. It should be noted that funds raised from white poppies do not go to the Armed Forces, but instead

towards the Peace Pledge Union - an organisation promoting peace. Groups such as Northern Irish Republicans see the poppy as a part of the British establishment. Others wish to commemorate thousands of defenceless animals who were unknowingly forced into war zones and tragically lost their lives, these people wear purple poppies or purple paw print emblems.

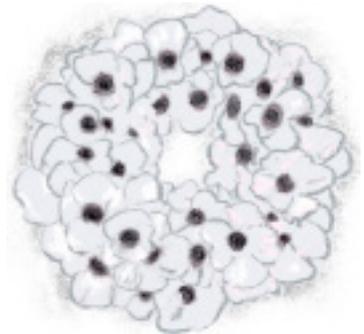
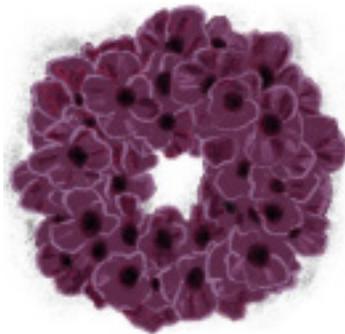
A few objectors feel that it is no longer relevant today but others respond that the monumental 2018 Tower of London Poppy display, which drew thousands of admirers proves that the poppy is just as relevant today as it was almost 100 years ago. The poppy not only shows respect for World War I soldiers but also those who have fought in more recent and current wars - such as the ongoing conflict in Afghanistan. The British Legion website even states: *'We acknowledge innocent civilians who have lost their lives in conflict and acts of terrorism'* - if anything, terrorism is one of the most ongoing prominent issues of today.

Other individuals refuse to support the poppy because they feel 'bullied' into it. These people believe a stigma exists and there is public disdain against those who do not wear a poppy. Therefore, in protest, they do not wear one themselves, even if their beliefs coincide with the symbol's significance. This raises the

question: Is this a just reason not to wear the poppy or is it simply pettiness?

Albeit hard to believe, there is a small percentage of the population that do not wear a poppy because they do not want to pay the minuscule cost. This is despite the fact that there is no set donation fee for the traditional paper poppy, you just pay as much or as little as you wish. However, I would recommend donating at least £1 for it, which is a more than reasonable cost which certainly the majority of individuals can afford, particularly as it goes toward such a worthy cause.

Should you wear a poppy? That is completely up to personal preference. However, if you support and admire those currently fighting for our country and those who fought for our freedom and paid the ultimate sacrifice, the poppy is the perfect way to show your gratitude and give back to our armed forces. There are many alternative ways to signify your support, from pins to hair bands, all the way to car accessories. If you hold alternative views about the poppy dignifying war or unjustly sacrificing animals why not wear the white or purple poppy? Whatever your choice, I urge you to find your own way to pay respect to our brave service people/animals and the victims of conflict on the 11th of November, Armistice day.



WHY WAR MEDALS DON'T GO FAR ENOUGH

Words By Gabrielle Puleston-Vaudrey

Image By Nina Pannone



Our armed forces work tirelessly in service of the country, and those who go above and beyond in their service are rewarded with medals signifying their bravery. These medals bring great pride to those who wear them, and are inspiring to those around them.

However, the issuing of medals doesn't go far enough, as they do not reward the everyday bravery shown by those dealing with the real and current problems faced by many veterans today. The Royal British Legion estimates that 6,000 veterans are homeless in the UK, and between 3%-8% (according to figures from the MoD and Napo respectively) of those in prison, on probation or on parole have a services background. 25,000 veterans received mental health treatment in 2016-2017, with the number of untreated cases estimated to take the total number of veterans with mental illnesses to 50,000. In particular, the percentage of veterans suffering from PTSD is on the rise, with a third of the 71 military personnel and veterans who in 2018 sadly took their own lives struggling with the disorder.

These issues arise as those with a military background not only have to contend with coming to terms with the horrors and tragedies of war they have witnessed, but they must also deal with many stressful situations upon their return. Many struggle with financial issues, and can often face huge amounts of debt long-term due to difficulties with adapting to civilian work roles whilst facing the loss of the job many of them have had their whole working lives. They may also need to move house or face homelessness because of these financial issues, as well as changes in their relationships and the fact that military housing is too often required by current personnel to allow veterans to remain in their previous homes.

A further key issue is pride - many veterans are too proud to ask for help, or are concerned about how they would be perceived if their families and friends knew what they were experiencing. There is often a great pressure on soldiers to be strong and in no way sensitive or susceptible to what wrongly may be considered as inconsequential in comparison to what they have witnessed in conflict.

Rather than solely issuing medals to reward military personnel for outstanding acts of bravery, we need to reward the smaller, but often just as challenging, acts of bravery they face in day-to-day civilian life by helping to remove the stigma around sharing their experiences and support them in coming forward and speaking out, rather than leaving them to suffer in silence. The bravery required to seek help must be rewarded with a greater availability and range of services providing the support necessary for equipping them to deal with the new set of difficulties they are confronted with at home and to help them transition into civilian life. After all, having the bravery to be your own hero is often most challenging of all.

If you or someone you know is affected by these issues, whether directly or indirectly, help and support is available from Veterans UK, SSAFA, the Royal British Legion and Combat Stress.

#DISRESPECT

Words By Otilie Young

Four years ago, I visited Berlin as part of my History and Politics studies. I was taken aback by the beauty of the country and the incredible architecture everywhere you looked. A city so rich in history; every corner has a memorial, a site or a view of war-torn German history. Yet, what struck me the most was the behaviour of tourists at the Memorial to the Murdered Jews of Europe, otherwise known as the Holocaust Memorial.

Designed by Peter Eisenmann, the memorial stretches across 19,000 square feet and is simply, yet poignantly, made up of 2711 concrete slabs of varying heights. The concrete blocks are ordered into a grid-like pattern, supposedly intending for visitors to feel uneasy in an organised system; chaos amongst order, if you like.

The memorial, which was inaugurated in 2005, has often been the centre of various debates, including its lack of acknowledgement of other victims of the Holocaust, and its lack of visible memorialisation. Nevertheless, perhaps the greatest debate here is the blatant lack of respect displayed by those who choose to visit the memorial.

People from across the globe flock to the site daily to take pictures of themselves at the memorial. Ranging from selfies, to jugglers, from yoga poses to prancing atop the blocks, visitors continuously miss the point of the memorial, and continue to plague the honour of those who lost their lives all those years ago.

A place of reflection for so many, it has been argued that sitting on, or between the blocks, allows people to truly feel as though they can remember those of whom are memorialised. However, it is difficult to justify the behaviour of so many who simply see the memorial as an aesthetically pleasing, Instagram-able location.

So shocked by this behaviour, one member of the public even decided to take matters into his own hands by photoshopping these social media posts into real images from the Holocaust and publishing them on his website, 'Yolocaust'. Suddenly the juggler is amongst dead bodies and the selfie taker is in the foreground of starving prisoners. Whilst this is a dramatic approach, it succeeds in shedding light on the possible insensitivity of this latest social media craze. A craze which encourages forgetting history in favour of likes and popularity.

Of course, this movement is not limited to the Holocaust memorial in Berlin. Similar behaviours have been seen at concentration camps, the 9/11 memorial and museums dedicated to awful periods of history. Whatever happened to looking with your eyes and not through the camera lens? Why must people behave in such a way that dishonours the courageous people who we, in fact, should be remembering, and praising?

My words won't be enough to change this habit; a habit I find so ugly and unworthy. However, I hope this prompts you, the reader, to think again before posing at places of huge historic worth and instead remember where you are, and how lucky you to be alive.

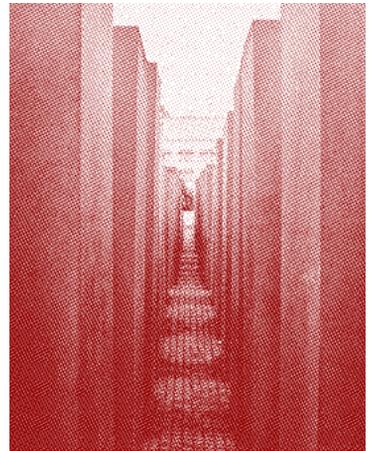


Image courtesy of Jace & Afsoon on Unsplash

LANDMINE FREE 2025

Words By Nathaniel Ogunniyi

Landmines are lethal. According to a UN report, they kill 15,000 to 20,000 people every year. The worst affected countries, Afghanistan and Syria, lack effective national monitoring systems, and many deaths go unrecorded.

Landmine free 2025 is a campaign led by the HALO trust and MAG (Mines Advisory Group), to implement the 1997 Ottawa Mine Ban Treaty. The Mine Ban treaty has three main requirements. Signatories must:

- Destroy their stockpile of antipersonnel (AP) mines within four years.
- Identify and clear mined areas under their jurisdiction or control within 10 years.
- Aid mine victims and support mine risk education.

In 1997, 122 countries united to sign the Mine Ban Treaty, with a further 42 countries joining since. Some countries, notably China, the United States, and Russia, have not signed it. The Mine Ban treaty only applies to AP mines, targeting people, but not to antivehicle mines, which target vehicles such as cars and trucks.

China has attended all the Mine Ban Treaty's Review Conferences, and voted in favour of a UN Resolution calling for the universalization and full implementation of the Mine Ban Treaty. It stopped exporting them in 1996, and stopped producing them in 2008. However, China maintains a small number of minefields 'for national defence'.

The 2014 US ban of the production, acquisition and use of AP mines was immaterial, as the US last used AP mines in 1991, bar a single antipersonnel

mine in Afghanistan in 2002. This ban excepted the Korean Peninsula, where a minefield lies between the two Koreas. This is allegedly 'the responsibility of South Korea'. The US, like China, has committed to, and is, reducing its landmine stockpile.

Russia, the final major non-signatory to the agreement, have used AP mines in Chechnya, but also at times in Dagestan, Tajikistan, and on the border with Georgia. Russian-made AP mines have been recently found in 30 countries, including Afghanistan, Egypt, Syria, Ukraine and Vietnam.

We know they're widespread; why is this such a problem? Landmines kill people. Indiscriminately. Men and Women, Boys and Girls, all lives blighted by the threat of landmines. In over 60 countries, landmines remain, and they stop children from going safely to school, stop adults from farming their land and stop citizens from travelling.

Landmines force a dilemma on many; farm dangerous land or face starvation. In agri-business, which dominates these economies, land is a major asset, and the inability to farm leaves families vulnerable to starvation.

Landmines also put the environment at risk, as grazing animals can trigger explosions. Many of these animals are already threatened, due to ongoing conflict damaging their source of water and food. They are often used as a source of food themselves, so face risks from all sides.

When injured, poor standards of healthcare often lead to infection for the newly disabled, and an inability to work makes them dependent on government and charity support.

Fortunately, the UK government supports the Mine Ban Treaty. The government will give Zimbabwe up to £2 million to remove landmines from the country after Prince Harry's raised awareness on his recent tour of southern Africa. This is in addition to the 2017 £100m plan to rid the world of landmines by 2025. The UK is a world leader, and our neighbours need to do the same.

How you can help:

1. Support the #LandmineFree2025 campaign online.
2. Donate to the HALO trust, and MAG (Mines Advisory Group).
3. Share this article with other who may be interested.



Image courtesy of Raphen, via Wikimedia Commons

TOLKIEN AND WORLD WAR ONE: INFLUENCES BEHIND THE WORLD OF MIDDLE-EARTH

Words By Louise Chase

It's no secret that fantasy author and Oxford Professor J.R.R. Tolkien fought during the conflict we now know as the First World War, which lasted from 1914 to 1918. The 2019 biopic starring Nicholas Holt as the titular author looked at Tolkien's earlier life and his interaction with the war, but Tolkien also wrote about his experiences and relations to the world of *Lord of the Rings* in his (now published) letters.



Image courtesy of BBC Productions

Stationed at the Somme with the Lancaster Fusiliers, he experienced the calamity of war, as well as technological advancements such as the tank. And when you look at his writings, it's clear that the Great War had an effect on the lessons and lives of his characters. Meaning and significance lies everywhere if you know where to look - from the names of heroes, to the flowers that cover the graves of the fallen. Even though Tolkien himself disagreed that there was no direct allegory in his novels, there was a strong influence from his experiences at the Somme in 1916.

There, Tolkien was faced with new advancements in technology such as the tank, being used in conflict with older techniques such as the cavalry. The dark armour and the high-pitch screeches from incoming shells brought to mind the Nazgul as the "Black Riders"; and the terrain of muddy No Man's Land with shell holes full of water where men actually drowned is the inspiration to the Dead Marshes seen during *The Two Towers*.

Hobbit Samwise Gamgee (portrayed by Sean Astin in Peter Jackson's award-winning trilogy) can find his personality and attitudes from the trenches. The ordinary Tommies on the Western Front showed great amounts of courage during harsh conditions, and ruthless determinism; officers like Tolkien were also given "batmen" who were essentially a form of servant. Like Frodo and Sam. These batmen were typically a lower class than their officers, such as Samwise is a working-class gardener back in the Shire.

Frodo, in particular, shows something that the war leaves on its veterans: PTSD. While the other three Hobbits are able to return to their lives back home, Frodo is too scarred by what he's seen to move on, knowing "in [his] heart, that there is no going back" to how he was before. And many soldiers found themselves in the same position suffering from Shell Shock and being unwilling to talk about their experiences to their family back at

home. Tolkien knew all too well about the consequences and casualties of war, with "all but one" of his closest friends dead by 1918.

One of the most notable aspects of the First World War and its remembrance is the poppies; first used as a sign of remembrance in 1919 and inspired by the John McCrae poem 'In Flanders Fields' which describes the red petalled flowers blooming across the battlefields of the Western Front. In Rohan, the white flowers Simbelmynë line the barrows of the dead kings and hold similar significance.

One of the central themes of *Lord of the Rings* is friendship; that love and fellowship can make all the difference in a world threatened by darkness. It comes across strongly in his works, in the lives and deaths of Middle-Earth's heroes and villains, with the grounding in the reality of the First World War and the author's own experiences is one of the many reasons why Middle-Earth and its sagas are so popular.



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WAR, PEACE & THE FEMINIST MOVEMENT

Words By Charlotte Colombo

If you're asked to think about women in war, your mind will probably be cast back to the infamous poster of 'Rosie the Riveter' - sleeves rolled up, hair tied back and ready to get really stuck in to helping the war effort by working the jobs men left behind.

The poster has a rallying cry of 'We Can Do It!' as Rosie flexes her muscles. The reality is, however, that this 1943 poster was scarcely seen during the war period and, in fact, only came to the public's attention in the 1980s when it was rediscovered.

It's interesting, because the fate of such an iconic image of feminist culture arguably mimics the treatment of 'empowered' women during the war: unseen, forgotten and lost at the very moment they were deemed to not be useful anymore.

However, once given a taste of freedom and independence, women were unwilling to give up and go back to their designated stations. Despite there being positive steps forward in terms of their rights and freedoms, it was made clear that they still had a long way to go if they were to expect absolute equality. Prior to WWI, the small amount of women who worked (the rest were

devoted housewives and mothers) were limited to the domestic field, with roles including teaching and textiles. These professions were all considered menial and unimportant 'women's work', with lower rates of pay reflecting this. Most women were also expected to stop working once married, a stark contrast to the 40% of married women who were later employed as part of the war effort.

This, however, all changed two years into WWI. Men were conscripted to fight in the military, leaving a manpower crisis on the Home Front. Women in turn had to work to fill that gap, with them working in typically 'male' industries like engineering, transport, agriculture and even law enforcement and the civil service.

These women mobilised to work were often sent far away to do so. With no husbands, children or any other responsibilities, women were free to do as they wished with their wages and led fully independent life. A lot of the women came from middle class families and were married off at a young age, meaning that they had never experienced manual work or the independence this lifestyle had to offer.

They contributed widely not only to the Home Front, but also to the munitions industry - by 1917, 80% of all weaponry used by the British Army was produced in munitions factories, who primarily employed women. The National Union of Women's Suffrage even stopped campaigning during WWI and fully co-operated with the government to ensure women were able to contribute to the war effort. It is widely argued that the role of women in WWI contributed to our victory; Germany's inability to completely mobilise women in the same way that Britain did during this period is one of the most widely-cited reasons for their defeat.

However, they didn't get a lot of thanks for it. They were paid significantly less than men despite them doing the same job, and actively campaigned in an attempt to get the pay they deserved. A committee addressing this issue was made by the War Cabinet in 1917, but they ultimately ruled that women couldn't possibly do an equal amount of work to men because they had '*lesser strength and special health problems*'.

Indeed, men were concerned that due to the fact women cost less, they would be kept on in the roles previously occupied by men after the war. They

also argued the case for 'dilution', which is where unskilled women were taking on skilled employment, which led to men feeling threatened and undermined. As a result of these concerns, the 'dilution agreement' was reached. As part of this agreement, women were only trained to a semi-skilled level and had to be supervised at all times.

In addition to this, the majority of working women lost their jobs after WWI ended to make room for the men. A law was put in place - The Restoration of Pre-War Practices Act - which meant that returning soldiers could walk right back into their old job whilst women were meant to 'restore' their 'pre-war' position as a loving wife and mother. Within a few years of the end of WWI, 25% of all women were back in domestic service.

Furthermore, a lot of women working in munition factories worked with hazardous chemicals without any adequate protection. In the years that followed, women who worked in these factories faced a vast range of health problems including spleen enlargement, anaemia, a weakened immune system and infertility. These women also experienced liver failure, which led to them being dubbed the 'canary girls' due to the associated jaundice. They were often deformed as a result of working with these chemicals - with a common side effect being the enlargement of breasts and other regions. There were also reports of babies born to munition workers being severely deformed, but there

was very little press coverage of this issue and few attempts were made to resolve it, meaning that munition workers in WWII faced similar conditions.

The good thing about women in war, however, is that it ignited a passion for a different way of life. In the decade following the end of WWI, women's suffrage groups were campaigning harder than ever, with significant results. 8.4 million women gained the right to vote in 1918, with the Representation of the People's Act allowing suitably qualified women over thirty to vote. Later that same year, the Parliament (Qualification of Women) Act enabled

women to be elected as members of Parliament - with a woman being subsequently elected as a MP in the 1918 General Election. Total suffrage equality was then granted with the passing of the extended Representation of the People's Act in 1928, which extended women's right to vote on the same terms men had had in the last decade.

Ultimately, although institutional sexism wasn't solved in its entirety during WWI, it did give women a taste of life above their designated 'stations' and, in turn, inspired them to fight for equality for the years to come.



Image courtesy of National Museum of American History, via Wikimedia Commons

THE IMPORTANCE OF SOCIAL MEDIA IN WARTIME COVERAGE

Words By Megan Crossman

In the age of social media, everything seems to be accessible on platforms such as Facebook and Twitter. With this ease print media is unfortunately slowly dying out and we have seen the rise of news accessibility online.

Reuters Institute found that for 69% of under-35s, their main way of accessing news is through their smartphones. Given this, social media is one of the key ways that we access information about current war events. Not only this, but social media often has a less filtered, less biased output than news outlets tend to do making it an incredibly important component in wartime coverage.

Western news often doesn't report on a lot of what is going on elsewhere in the world, and when they do it is usually brief and rarely demonstrates the true extent of the situation. In this case, social media becomes incredibly useful in finding out what is going on in the world. It can be through following specific news accounts on Twitter or using the news apps to look at specific places. Through online media, you can access news stations and papers from anywhere in the world that give a view we don't see in the Western world.

Even Instagram can serve as an important way of seeing real-time updates. By following the accounts of people who are based in places with current conflicts, like Hong-Kong, you can see the events as they happen through Instagram stories. And as I

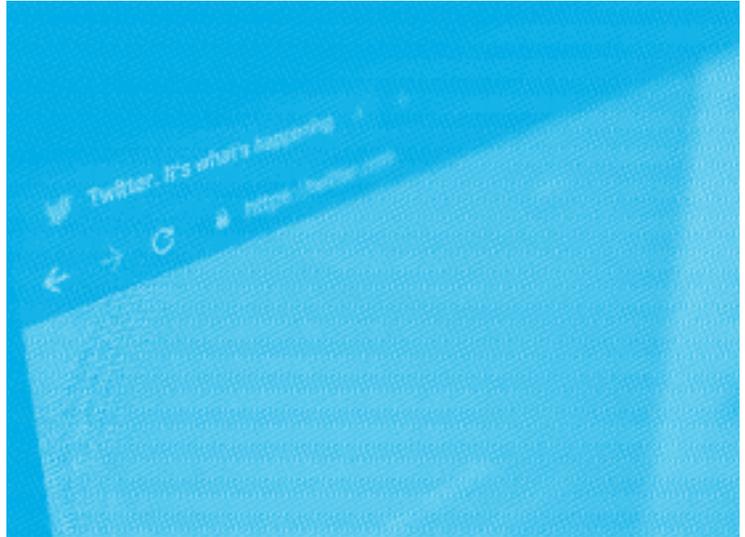


Image courtesy of Kon Karampelas on Unsplash

found out by following one account of someone who is in Hong Kong, the situation is even worse than I thought.

Not only is social media used by members of the public to access news, but for journalists it can also be a vital way for them to find out key information. In a New York Times interview, Hwaida Saad said that she has previously joined ISIS Whatsapp groups that were vital in providing her with details to report on. Although Whatsapp eventually blocked her account for joining these groups, having been a part of them was key for her reporting.

Social media is even used by military groups to promote their aims. The Israel Defence Forces (IDF, or Tzahal as they're known in Israel) use Twitter as propaganda. They

give real-time information as well as using their social media platform to shape perceptions, give a legitimacy to their actions and make people more sympathetic towards them. By using social media in this way, it gives a new ease for war-time propaganda to be spread across the world.

With social media so widely used, it is understandable why and how it can be utilised in so many ways. Social media has completely reshaped the way we consume news. Where we once relied solely on newspapers, and later TV and radio broadcasts, we are now able to see what the news outlets leave out and where their biases lie. Simply from scrolling through Twitter, you can find out more about what is going on in war-torn countries than we see news outlets reporting on.

MAKE DO AND MEND

FABRIC, FASHION AND FEMINISM

Words By Marco Pretara

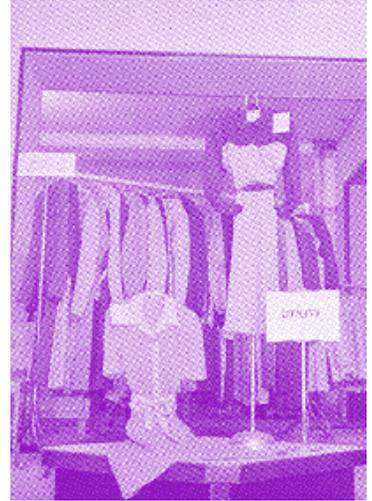
In many ways, war did disrupt the fashion scene in Britain. Resources and raw materials needed for making civilian clothing was limited, prices rose and fashion staples such as silk were no longer available. It therefore became harder for people to express themselves in the way that they had been able to in, say, the glamorous 'Roaring Twenties'. The government urged people to 'Make Do and Mend' in such times, with The Ministry of Information publishing a pamphlet encouraging people to do whatever they could to extend the life of their clothes, from darning socks to washing nylons more carefully. Do-it-yourself home fashions were encouraged and clothing rations were introduced in the UK from 1st June 1941 to also help with the situation. However, fashion did in fact manage to survive and flourish in some ways.

High streets adapted in response to wartime conditions, as it was not necessarily style but more practicality that was on the public's minds. We can look at the case of the iconic character 'Rosie the Riveter', who is known from the famous World War Two poster that states 'We Can Do It' as she flexes her bicep. In the poster, Rosie seems to be in dark blue overalls and her hair is tied up in a red, polka-dot bandana, out of the way of her face. This is a great example of how fashion developed in the wartime period, as women had to take up the factory and munitions jobs left behind by conscripted men, and so needed more

practical and comfortable clothing. It was subsequently less of a taboo for women to be wearing trousers instead of a skirt, showing how society's harsh restrictions and attitudes on the lives of women were gradually changing. Rosie the Riveter was and is still used as a symbol of feminism and women's economic advantages, as she encapsulates the fact that women could do the work of men and do it just as well. Millions challenged the prejudices and conventions of the time by going into industries such as munitions and transport, often leaving the age-old domestic sphere. This is a great example of how fashion and history are so symbiotic, as the war called for the vital help of women to replace 'men's jobs', and the typical female-fashion of the time developed to fit these demands.

Luxury design was not as prevalent in this period, however there were some revolutionary changes in the fashion world towards the end of the 1940s and in to the 1950s. On February 12, 1947, designer Christian Dior presented his debut haute couture collection in Paris, which was immediately dubbed as the "New Look". Its most prominent features included rounded shoulders, a cinched waist and a full, A-line skirt, creating a very feminine silhouette that became an instantly recognisable ensemble in the late 40s and early 50s. As a result, post-World War II, change was yet again upon the horizon in the world of fashion.

Utility clothing was a style the



Ministry of Information Photo Division Photographer, via Wikimedia Commons

government introduced in a 1942 scheme, synonymous with simple lines and minimal trimmings. Utility clothing could easily be worn today without looking dated, and it has managed to stand the test of time, with such items such as utility-style boiler suits/overalls becoming incredibly popular from high street stores like Urban Outfitters to ASOS online. Today, a boiler suit seems cool and evocative of an urban, street-style look, so it's interesting to explore the history of such an item, and understand how something that may now be considered a great 'vintage' find was once solely designed for practicality and ease-of-wear in times of hardship. This exacerbates how dependent fashion is on context.

THE COMMERCIALISATION OF REMEMBRANCE IN VIETNAM

Words By Linnea Lagerstedt Image By Chloe Withers

Vietnam has a long history with war and occupation. The French colonial era began in 1861, and the country did not become free until 1945. A mere 10 years later, in 1955, the Vietnam War began, and lasted for a whole 20 years. Often seen as a proxy of the Cold War, the Vietnam War remains one of the most significant in history. The war, while officially between the pro-communist north, and the anti-communist south, also featured heavy involvement from the US Army. Today, that same war is fuelling Vietnamese tourism.

Tourism is a huge part of Vietnam. In 2018, the South-East Asian country received 15.5 million international visitors, and the tourism industry contributes a whole 6.6% to the country's GDP. People often come to Vietnam not only for their beautiful beaches and amazing food, but also for military tourism (alternatively known as dark tourism). One popular attraction is the Cu Chi Tunnels built by the Viet Cong Guerrilla Forces during the War. While some may find it sinister, I believe military tourism can be an important part of maintaining a country's history, much like visits to concentration

camp and Ground Zero can serve an educational purpose. However, what did shock me during my recent trip to Hanoi was the military memorabilia sold on every street corner.

Alongside the bog-standard local beer merchandise and the t-shirts saying 'made Pho each other', there were Vietnamese military hats and other war memorabilia sold all over. Throughout the Vietnam War, it is believed that anywhere from 1-3.8 million Vietnamese soldiers and civilians were killed, which is not something that should be celebrated as a souvenir or a funny slogan. Not only were there Vietnamese military costumes - sold besides the Halloween masks may I add - but t-shirts with the slogan 'Good Morning Vietnam!' could also be found throughout the city of Hanoi. The acclaimed movie of the same name is hugely pro-American, and focuses on the suffering of the American troops, with little attention to that of the Vietnamese. Every movie has its own angle, and the US fought alongside South Vietnam, but the American troops were nonetheless responsible for mass-bombings in the country.

As I strolled down the streets

of Hanoi, it made me sad seeing the heavy influence of Western culture on the way the war was remembered. Obviously, these t-shirts and caps were marketed to tourists, but it does make you wonder what importance is placed on remembrance when there are t-shirts sold all over the country, spouting the words of their former adversary. Rather than blaming the Vietnamese for trying to make a buck in a struggling economy, we need to re-think the way we think about the commercialisation of remembrance. Yes, you might have to pay for entry to a museum or historical site, or even buy a poppy, but when we make memorabilia out of real suffering, that is when we have a real problem on our hands. In capitalism, everything can be monetised, but sometimes we need to stop ourselves and ask who this is really benefiting.

Remembrance for the US soldiers who passed away during the Vietnam War is incredibly important, but it is just as important for the Vietnamese. Ask any Vietnamese veteran, and I'm sure they'll tell you they don't want you to remember their country by looking at those who played a huge part in its darkest hour.



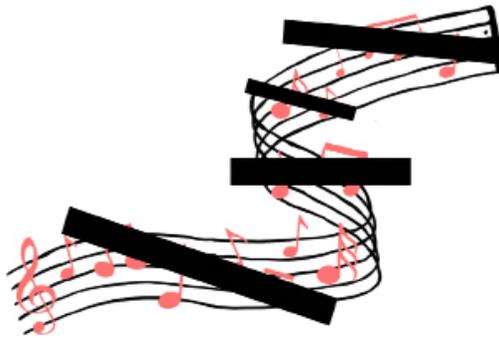
‘SAFE’ SONGS AND CENSORSHIP IN TIMES OF CONFLICT

Words By Morgan McMillan Image By Nina Pannone

Throughout many conflicts – social and warfare – songs and music videos have been censored to stop the exposure of content that may be too “dangerous” for certain audiences. Sometimes these bans can be ridiculous, which is particularly true of the 1990s ban on ABBA’s ‘Waterloo’. Due to its connotations with armies and fighting, amidst the ongoing Gulf War, BBC deemed it inappropriate to play, despite few actually connecting this song to literal war.

The 1980s saw the beginning of the war on drugs campaign which seemed to attack minority groups, specifically in America. The “race wars” as it is often referred to, is most stressed through hip-hop and rap, causing the banning of multiple rap songs. A key example of this censorship can be seen in the music created by N.W.A. Their hit tracks ‘Fuck Da Police’ and ‘Straight Outta Compton’ were both banned from radio and MTV, labelling them “The World’s Most Dangerous Group”. These were protest songs about the mistreatment of black Americans by law enforcement and society, and though the songs

have dark content and violent lyrics, it only portrays the realities for black Americans. The banning of N.W.A’s music shows the controversial ways in which music is banned, as we are told we have the right of free speech, yet we are restricted in our portrayal of it.



This same theme of censorship is displayed throughout rock music as well, with music video for The Cranberries ‘Zombie’ (dir. Samuel Bayer) as a prime example. The BBC banned this video due to its troubling footage which included images of children holding guns. ‘Zombie’ was a response to an IRA bombing causing the death of two young children – The Cranberries were condemning the IRA. The music video showed real life footage of the

struggles going on in Northern Ireland and the censorship of the video only takes away the message of the song. This opens up the question of whether we should be protected by such scenes because of the hurt they may cause, or if we should be able to see the brutal realities of real life.

Music censorship acts in many ways and its usual purpose is to protect listeners from language and/or visuals that could potentially be harmful. Though many negatives towards censorship have been mentioned there are some positives, as it can protect vulnerable people from accessing content that could influence their behaviours. However, as shown through The Cranberries ‘Zombie’, the uncensored version of music is still accessible for users, making censorship seem more of a way for radio stations and TV to control what we listen to. With a majority of political songs being censored/banned it creates an idea that maybe censorship is to stop our political thinking. Do you think music should be censored even during times of conflict, or is this simply a way of controlling what we see and hear during such times?

FROM MUNITIONETTES TO LIONESSES: THE HISTORY OF WOMEN'S FOOTBALL IN BRITAIN

Words By Emma Critchley Image By Zhen Zhong

2019 has seen a massive surge in the popularity of women's football in Britain off the back of the Lionesses fourth place finish at this year's FIFA Women's World Cup. However, men's football is still infinitely more popular and praised.

Sexism in football stems back to gender inequality in 20th century Britain. Though women were playing football before the war, their participation was largely disregarded by the male football community. It was only during the First World War, in which there was a hiatus of male football caused by men being drafted to fight, that women's football was first popularised.

The uncertainty of wartime Britain broke down gender barriers and crafted a new position for women in society. No longer trapped in the domestic sphere, women were recruited to fill working roles in the traditionally 'male' industrial sectors. An estimated 700,000 women took up work as "munitionettes", producing the bulk of the weaponry used by the British Army during the war, yet were paid on average less than half of a man's wage for the work.

This new working environment for women created camaraderie, and the female factory workers began to play informal football games in their lunch-breaks, just as the male workers had done before them. Although at first this was met with unease from the male factory owners, it was gradually accepted as a way to boost

morale and increase productivity.

Charity-matches and 'friendlies' soon developed into competitive games that drew crowds of thousands, and provided a much needed escape from the horrors of war. By 1917, the Munionettes Cup had been established and was won by Blyth Spartans. Perhaps it was the lack of men's football that drove its burgeoning popularity, but even so, women's football began to gain approval in its own right.

The rise of women's football during the war should have been a pivotal moment for sexual equality and the reshaping of women's rights. However, the return of British soldiers saw many women lose their jobs, and had a detrimental effect on the progression of women's football. In an effort to 're-domesticate' women, and in a ploy to retain money in the male sport, the Football Association imposed a ban on women's football in 1921 that prevented women from playing on FA affiliated grounds. Perhaps women's football would be as popular as men's football today if it wasn't for this sudden ban.

After the war, men deemed football to be unsuitable and unhealthy for women. With no female representation on the FA, the ban is just one example of 20th century men asserting their power over women, and male prejudice in the footballing world. The backwards decision effectively suspended the progression of women's football overnight by reducing it to a recreational level.

The lifting of the ban in 1971 initiated the revival of women's football. However, it is only now, nearly 100 years since the FA ban, that women's football gaining the support and recognition that it deserves.

In their upcoming game against Germany at Wembley on 9 November, the Lionesses are set to break the attendance record for a women's match in England, with over 75,000 tickets sold. History is being made.

The rise of women's football seems a long time coming, and though there is still much progress to be made in overcoming football's misogynistic tendencies, women's football is now widely recognised and supported.

The Lionesses and female British football stars of today are indebted to the munitionettes, whose own footballing careers were so unfairly cut short, that it set in motion the fight for acceptance and equality in the sport.





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TOURING THE WWI BATTLEFIELDS: HOW DO WE PRESERVE THEM?

Words By Louise Chase

The centenary celebrations of the First World War brought attention to the history of the conflict that spanned four years between 1914 and 1918, whilst national Remembrance Days have been observed ever since the end of then so-called ‘Great War’.

Tours of infamous battle sites aren’t a recent development; sites following the American Civil War and the French Revolution experienced an influx of people wanting to explore significant historical or socially important sites. In the 21st Century, there are battlefield tours to sites such as Verdun or Ypres, as well as possibilities to visit sites such as Auschwitz. Tours to these sites have received criticism due to the behaviour of tourists being deemed disrespectful, such as people being scolded for playing Pokemon Go at Auschwitz.

But while it seems that these tours are unnecessary, they have many benefits. The main one is that they allow the conflict to remain in popular memory. By remembering the conflict and the consequences of it, we remember the people who fought and died across the world. Every Thursday since its opening in 1927, the Menin Gate in Ypres holds a public ceremony where people from all across the world can come to pay their respects to the fallen.

When I attended the memorial in 2012, I stood shoulder to shoulder with people from Australia, Canada and further afield, all of us paying our respects. Some of these tours also allow the public to visit sites that might mean something to their



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families, such as a monument to the missing, or the grave of a fallen ancestor. Being able to pay respects right at their graveside can mean a lot to families of those deceased.

During the later months of 2017, historians and famous figures such as Dan Snow and Al Murray joined an international campaign to help preserve a battlefield site from building development. The “Dig Hill 80” campaign invited people to help crowdfund the required amount needed to allow archaeologists to visit the site and excavate an untouched battleground from almost a century ago. Primarily taking donations on Kickstarter, the campaign offered rewards such as invitations to the findings evening in November 2018, guided tours of the excavation site, or even the opportunity to spend up to a week as part of the excavation.

Within the thirty days that the Kickstarter lasted, the campaign was successfully funded, and excavations of the site occurred from April to June

2018. As a previously untouched site, the excavation unearthed artefacts and trench remains that have since been preserved. But it also allowed historians to recover the remains of over a hundred British, French, and German soldiers, many of which have been identified and begun to be reburied by CWGC (Commonwealth War Graves Commission) with full military honours.

Impacts of the First World War don’t just stay on the battlefield. Learning about the conflict where it happened can unlock avenues of information that you might not have originally associated with it, such as authors or painters. As the archaeological techniques develop, we can learn more from these locations and more accurately identify the remains of those rediscovered from the land. In remembrance, these sites can spark an interest in history. Learning about the human side of the conflict allows us to relate to the affected individuals far more than simply reading statistics on a page.

ISRAELI EUROVISION: THE CONTROVERSY OF PERFORMANCES AND THE ISSUES OF BOYCOTTING

Words By Megan Crossman

Israel hosting the 2019 Eurovision Song Contest caused controversy due to the Israel/Palestine conflict. Although the conflict dates back to the 19th Century and Israel has hosted Eurovision twice in Eurovision's history (1979 and 1999) boycotts have never been seen on such a level as this year. Many groups urged viewers to boycott, but how did the conflict affect the performances and audience this year?

Eurovision argue that politics has nothing to do with the show, but it is hard to deny that politics is interwoven with it. Iceland, in particular, were notable for bringing politics into the show. Palestinian flags were banned from the show, yet while the Iceland vote was announced the trip held up banners the colour of the Palestinian flag with the word 'Palestine'. Eurovision organisers said that they would be discussing the "consequences of this action" as it "is

a non-political event and this directly contradicts the contest rule". It was later announced that they would be fined for this display, and they stuck by this fine even following an appeal. Hatari, Iceland's performing group, are known to be supporters of the Israel boycott movement (BDS) and were warned in advance they would be disqualified if they brought the conflict into the show. Despite their politically involved performance, they still placed 10th.

Madonna's infamous performance at the end of the night also came under severe scrutiny. Not only was her political statement not approved by the Eurovision organisers, it also appeared to many that her statement missed the mark. The Israeli and Palestinian flags on the back of her dancers' backs, designed to show unity between the two, were discrete and only on the backs of two

dancers at the end of the show, and was also not approved or performed in the rehearsal. The dancers were also wearing gas masks which certainly at first seemed like a step too far. Madonna said she is grateful 'for the opportunity to spread the message of peace and unity with the world'. But if Madonna had wanted to make a real statement she would have listened to pro-Palestinian activists and boycotted the performance altogether.

It seems that boycotts had some, but only minimal effect on viewing statistics. 182 million people tuned in to watch in 2019, compared to 186 million in 2018 and 204 million in 2016. But when performers are not even boycotting the performance, which is a greater statement than showing solidarity with Palestine at the show, it can't also be placed on audiences to boycott too.



Image courtesy of EBU



GRAVE OF THE FIREFLIES: 30 YEARS OF RENDING HEARTS

Words By Jordan Truong Image By Chloe Withers

It's hard to find a single dry eye in the room when the credits roll on one of the great masterpieces produced by Studio Ghibli, and one of the most powerful war films in cinema history. Although its seemingly anti-war message has been denied repeatedly by the film's director, Isao Takahata (himself a survivor of the Okayama bombing during the Second World War), there can be little doubting the graphic, extremely emotional depiction of the horrors of war that *Grave of the Fireflies* manages to convey in its 89 meticulously crafted minutes.

The film actually begins with its ending. Protagonist Seita dies of starvation in a Kobe train station shortly after Japan's surrender, having lost the will to live after the death of his sister Setsuko - the only family he had left. From the get-go it is revealed that the war has completely wiped out a whole family, just one of many erased across the country.

The rest of *Grave of the Fireflies* takes place in flashback, beginning with the first firebombing of Kobe. The siblings lose their mother in the attack, and are then sent to live with a distant aunt. Their father never actually appears in the film. It is mentioned that he is a captain in the Imperial Japanese Navy, later implied that he too has died in one of the many engagements with the US.

Seita and Setsuko's aunt proves to be cruel and abusive to the young orphans. They are forced to leave

her house and take refuge in a bomb shelter, where every passing day becomes a more desperate battle for survival. Setsuko's only respite seems to come from playing with a group of fireflies, producing a calming source of light when released at night. Their situation grows dire as she and her brother slowly succumb to malnutrition. In a panic Seita manages to withdraw the last of his mother's bank savings, but his help comes too late for Setsuko who, in her brother's words, "never woke up" one rainy evening. After Seita's own death, their spirits are shown, happy and healthy, playing on a hill overlooking the present-day city of Kobe - surrounded by the fireflies Setsuko adored so much.

Grave of the Fireflies made 1.7 billion Japanese Yen at its homeland box office, which may sound like a lot of money, but its performance was actually rather modest compared to other popular anime films. Perhaps this is a sign of the film's strength: the raw and hopeless depiction of the realities of war, one that turned away audiences on release, continues - even three decades later - to serve as an essential reminder of what conflict wreaks upon the innocent and most vulnerable members of society.

The experiences of Seita and Setsuko are still a reality for millions of people across the globe today, those not lucky enough to live in places that have only ever known peace.

THE CREEPING THREAT OF MODERN DAY MILITARISM

Words By Kendall Field

This month we celebrate Remembrance, as we do every year... 'Lest We Forget'. This summer, the UK held another Defence and Security Equipment International (DSEI) Arms Fair. The British public harbour the former, yet for the most part abhor the latter. I see this as a massive contradiction. I think that the way we enshrine the World Wars and conflict in a general sense today is tied to our country's ongoing inability to resist exasperating conflict and suffering across the globe.

The UK exports arms and military equipment to Saudi Arabia, a country that is close to starting a war with Iran and drawing the UK into it; Israel, a country known for its grotesque record of human rights abuses and attacks on Palestinian people, and both India and Pakistan: two countries that threatened a potentially-devastating conflict over the disputed territories of Kashmir, to list a few.

Yet, our government officials cry a blatant untruth that apparently *'the UK operates one of the most robust export control regimes in the world. Licensing decisions are based on the most up-to-date information and analysis available at the time, including advice from those with diplomatic and military expertise and reports from our overseas network and NGOs.'*

Not only this, but we are told that arms will be bought from someone, so if anyone will benefit from war profiteering, it might as well be us. Again, another morally bankrupt untruth. But what does the arms trade have to do with normalcy commemoration and

admiration of war both past and present? As children, we are taught that war is tragic, conflict is devastating and that violence is never the answer. At least, that's the case when we're not being sold Call of Duty and Battlefield video games or being taken to the Imperial War Museum. In school, I remember being taught about World War II when I was as young as 8 years old, and I likely was informally taught about it at an even younger age. Alas, it is one of the most influential events in contemporary history and we cannot allow ourselves to forget it's significance. This continues throughout life, from primary school to secondary school, and even to universities and the workplace. What an amazing society we must have created! With so much education of the horrors of the Axis, there's no way we could ever tolerate any such injustice today... Except for the rise of the far right sweeping across Europe, Brazil and other countries... And except for the fact that political discourse has become a shouting match which consists mostly of comparing

people to Hitler... And of course, you must also overlook the fact that the West's value of human rights has all but evaporated in the face of pretty much every genocide since the second world war. We are not taught about the Cambodian or Rwandan genocides (which were scarily more recent than we'd like to think). We do not bat an eyelid when countries today casually kill or abuse our fellow humans, all the while we simultaneously tell ourselves that we must never forget and ostracise anyone who doesn't wear a red poppy every year.

How do we turn ourselves around from this point of isolated indifference and detachment that we have concealed ourselves in? I say we begin by combating the different forms of militarism that have silently entrenched themselves in our society like a grim mould invading our homes. We must start at university.



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ROMANTICISING WAR IN TEENAGE FICTION

Words By Vicky Geer

If there's one thing that so many children's Fantasy and Young Adult (YA) fiction series have in common, it's the build up to an epic final battle, the good fight led by the young protagonist. Almost every essential piece of YA fiction in recent years follows this theme of young people taking the lead in a fictional war – but is this an inspiration for young readers to do great things, or a dangerous romanticised image of violence, sending the wrong message to an uninformed audience?

Harry Potter has magic. *Divergent* and *The Hunger Games* warn us of a dystopian future. The *Mortal Instruments* series introduces us to a world of demons, warlocks and vampires. The details change, but there's one thing that always stays the same: the battle between good and evil, culminating in a final battle and telling us that young people can be a part of the fight. This narrative has been an integral part of so many childhoods, but what are the real life effects?

Of course, teenage heroes are not confined to the pages of our favourite books. More and more young people are taking control in society and fighting for what they believe in. Sixteen-year-old Greta Thunberg has been taking the world by storm with her fight against climate change, encouraging us to change our ways and stand up for the world we live in. Malala Yousafzai was just eleven years old when she started campaigning for women's education rights; fifteen

when she was shot for these beliefs. This shocking aspect of fantasy novels can be a reality. Considering war itself, army recruitment often begins in secondary school, and here in the UK 30% of those who enlisted last year were under 18. The issue with these narratives and the attraction of enlisting is that young people rarely see the true impact that combat can have on those who fight in them.

Having fictional role models gives young people a glimpse of the things they could achieve. It encourages children to think about what needs to change in our society. But this biased image of fictional combat feeds into a romanticised view of the real-life military. In many of these novels, the triumphant end to the battle marks

the end of the book. A happy ending is of course important, but often it ignores the physical and emotional aftermath of war – trauma, loss and injury are much more common in reality. This creates a flawed image of war, doesn't allow young people to make an informed decision at an age when enlisting is an option for them.

YA fiction is a powerful tool. Empowering young people and teaching them that they can make a difference in even the most overwhelming situations. But war is not confined to the pages of a book, and with so many young people drawn towards the army, YA literature has a responsibility to these young people to give them a more balanced depiction of conflict.



Image courtesy of Lionsgate Films

PROTEST SONGS THROUGH THE YEARS

Words By Maddie Lock Image By Shannon Whitelock



Throughout the ages, music has always been a heavy means of expressing discontent and protesting issues, especially in times of conflict. As Morrissey and The Smiths put it in ‘Shakespeare’s Sister’, “I thought that if you had an acoustic guitar, it meant that you were a protest singer”. From the Vietnam War, to race relations, right up to modern day politics, music has been the method of sharing thoughts and aiming to influence the world to create change.

Marvin Gaye’s ‘What’s Going On’, along with John Lennon’s ‘Imagine’, were produced during 1971 in the midst of the Vietnam War – a conflict which inspired many youths and artists to protest America’s participation. Gaye’s ‘What’s Going On’ begins by addressing mothers and brothers, stating that too many of them were “crying” and “dying”, going on to tell the fathers that “war is not the answer”. This allows the message to strike a chord, making his plea not to “punish me with brutality” meant for all to hear, take

on board, and hopefully agree and promote as well. Lennon’s ‘Imagine’ takes a similar stance as it challenges capitalism, war and religion to put into perspective that “all the people” should strive for “living life in peace”. Though he claims he may be seen as a “dreamer”, highlighting that war will lead to there being “nothing to kill or die for” - opening eyes and stressing that war won’t end positively.

Alternatively, Billie Holiday’s ‘Strange Fruit’ tackles a different kind of conflict; race relations in 1939 America. Explicitly disapproving and protesting against lynching, the strange fruit Holiday refers to is the “black bodies swingin’ in the Southern breeze”. Though this isn’t your typical type of conflict, such as war, she is protesting the longstanding racism and race wars prominent in America during this period. Considering the time in which this song was released, it is quite explicit and visually gruesome in its lyrics, through phrases such as “bulgin’ eyes”, “twisted mouth” and the bodies, or ‘fruit’, being left “for the

crows to pluck”. Holiday’s song was coined by Atlantic Records producer Ahmet Ertegun as “a declaration of war... the beginning of the Civil Rights movement” highlighting its success as a protest song.

Even in 2019, Lana Del Rey’s recent single ‘Looking For America’ is a protest song critiquing the current political climate of America, particularly the war on banning guns. Explicit through the lyrics that she is searching for her “own version of America, one without the gun”, and again when she wishes there to be “no bombs in the sky”. This expresses the power of protest songs, and how they are used to speak to and for the people in times of conflict, even those not as large as war. They often do help create the change they are asking for, or at least open people’s eyes to the ways in which the world needs to change, and as Morrissey stated above, anyone with a guitar is capable of creating their own form of musical protest.



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LIVE AID AND HUMANITARIANISM: DO WE NEED ANOTHER “GLOBAL JUKEBOX”?

Words By Charlotte Colombo

Bob Geldof and Midge Ure are known for not only their musical talent but also for the way in which they utilised music - which Geldof called “the lingua franca of the planet” - in order to force the world to pay attention to some of the humanitarian crises and atrocities going on in the world. Live Aid came not long after the 1984 collaborative hit ‘Do They Know It’s Christmas’ which, as with Live Aid, was organised by Geldof and Ure with the aim of raising awareness of the Ethiopian famine, which occurred a decade into the Ethiopian Civil War.

Although the cause of the famine is often attributed to droughts and climatic phenomena, humanitarian organisation Oxfam UK have argued that one of the chief causes of the famines - specifically the one between 1983-1985 - was actually created via government policies they called ‘counter-insurgency strategies’ against rebel factions like the Tigray People’s Liberation Front. Starvation was not only the consequence of climate issues and droughts - it was used as a weapon of war.

With an estimated 1.9 billion people watching the live broadcast, it’s evident that one of the major successes of Live Aid was bringing the devastating consequences of the Ethiopian civil war into the public eye with such ferocity, no world leader could ignore it; one aid relief worker argued that as a result of Live Aid, “humanitarian concern [was] now at the centre of foreign policy” for these Western leaders. Geldof also asserted

that Live Aid not only played an active role in helping the Ethiopian crisis, but that through its concept he had “created something permanent and self-sustaining” when it comes to campaigning for humanitarian aid.

However, despite Live Aid’s undisputed outreach, the money raised for the Ethiopian famine reportedly didn’t get very far. The majority of money raised in aid of those affected by famine ended up in the hands of the leader of Ethiopia’s military government who, as we have seen, played a role in creating the famine in the first place. The money was siphoned off to purchase weaponry from the Soviet Union.

According to a 1986 expose by Spin, humanitarian organisation Doctors Without Borders warned Geldof in advance of the Ethiopian government’s role in the war and the likelihood of where the money would go, but he deliberately ignored these warnings

and pushed on with his original plans, claiming that he’ll “shake hands with the Devil on my left and on my right to get to the people we are meant to help.”

Did Geldof’s deal with the devil pay off? Ultimately, by refusing to acknowledge the idea that starvation could be used as a weapon of war, Live Aid perpetuated the toxic cycle of combat, inadvertently giving the Ethiopian dictatorship means to further their campaign of destruction.

Approximately 40% of the population tuned in to Live Aid, and it was a humbling example of people all over the world coming together for the greater good. Grave mistakes were made in its development, but I believe that provided we learn from them in the future, and focus on growing the positive aspects and outcomes of the project, another Live Aid might be exactly what we need right now - especially in a world that is both more connected and more divided than ever.



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