

Issue Four
March 2020
Free

THE ED

UNIVERSITY OF SOUTHAMPTON

**ICONICALLY
BRITISH
PULLOUT**

FUTURE NOSTALGIA

A throwback to tomorrow

ISSUE FOUR

ICONICALLY BRITISH
MARCH 2020

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Editor's Note

Welcome one and all to our fourth issue, looking at some of this nation's finest entertainment. What do we think of when we think of the UK? Fish and Chips? The rain? Queuing? At The Edge, we think about the incredible talent that makes Britain Great. So let's celebrate the best that the United Kingdom has to bring to the global stage.

Our Iconically British pullout provides our picks of some of the greatest entertainment the United Kingdom has to offer. From must-listen albums (p. 15-16), to our favourite British TV shows (p. 19-20). We also have some brilliant directors that were born and bred in the UK (p. 17-18) and a look at what makes the UK's festival scene of mud-soaked clothes and tributes to David Attenborough so different from the likes of US festivals like Coachella (p. 21).

Elsewhere in the issue, we look at some other upcoming releases, such as the much anticipated *Animal Crossing: New Horizons* (p. 24) and the upcoming album from one of the biggest pop icons of 2020, Dua Lipa (p. 11), while throwing back to some classic entertainment picks. These include the legendary *Bend It Like Beckham* (p. 12) and admiring the 50th Anniversary of Glasto (p. 29).

On the theme of nostalgia, thanks to the new Dua Lipa album, we have some beautiful throwbacks to 80s pop (p. 8) featuring the likes of Bowie, Whitney and Bananarama! In nostalgic news this issue, we're looking back at 10 years of Gorillaz's underated album *Plastic Beach*, and 30 years of the 1990 rom-com classic *Pretty Woman* (p. 5-6).

Although the nation was split on the verdict of the 2016 Brexit vote, there is no denying that this tiny island floating at the edge of the Atlantic Ocean has got some of the most talented individuals in regards to the entertainment industry, so join us in celebrating the Best of British entertainment.

Jack Nash, Editor

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THE NEWS BOX

NEWS IN BRIEF

Our very own Showstoppers' production of *Spring Awakening* is going to the National Student Drama Festival in April

Lin-Manuel Miranda has announced that *Hamilton* will be released by Disney in 2021

Friends will be coming back for a reunion special with all the original cast members

Sam Smith has announced his third album *To Die For* will be released on 1st May 2020

A sequel to the 2007 rom-com *P.S. I Love You* has been announced, based on Cecilia Aherm's novel *Postscript*

THE EDGE'S ENTERTAINMENT PICKS

EDITOR

Doom Eternal on PC, PS4, Xbox One and Nintendo Switch - 20/03/2020

The original sci-fi monster hunting shooter returns, with the best graphics to date to make your experience as gory as possible. And while we wait for Bethesda to release *Elder Scrolls VI*, *Doom Eternal* will have to do. After all, who doesn't love cutting down hoards of demons with space age weaponry?

RECORDS EDITOR

Dua Lipa - Future Nostalgia - 03/04/20

Although the singles haven't pleased everyone so far, *Future Nostalgia* boldly promises to take us back to the days of 80s pop, which is always a win in my book. Taking inspiration from artists of that decade, *Future Nostalgia* could make Dua Lipa stand out as a unique artist in the pop industry.

FILM EDITOR

Antlers, dir. Scott Cooper - 17/04/2020

With *No Time to Die* now off the slate, the next few months look quite sparse in terms of big film releases. This mythological horror could fly under the radar, but for those who dig their scary films with creepy monsters it'll likely do the trick. And it's got Jesse Plemons in it, which is always a win

CULTURE EDITOR

Pokemon Mystery Dungeon: Rescue Team DX on Nintendo Switch - 06/03/20

The original *Pokemon Mystery Dungeon: Rescue Team Red/Blue* released in 2006 was a staple of my childhood. So with the remake for the Nintendo Switch, redesigned with a storybook aesthetic, I cannot wait to jump back in - and more importantly take the quiz and find out which pokemon I am!

LIVE EDITOR

Bon Iver @ SSE Wembley Arena - 26/04/20

Being my favourite artist of all time, I cannot wait to see what they deliver this time around. I'm hoping for some impressive light shows!

NOTES ON NEWS: THE RESURGENCE OF OUR NOUGHTIES FAVOURITES

Becky Davies

In recent months we have seen the resurgence of some of the biggest artists of the 2000's - particularly boy bands and girl bands. After a decade apart, The Pussycat Dolls reunited for a performance on *The X Factor* back in November. They recently released their single 'React', announced a huge tour and were revealed as the headliners of Brighton Pride this August (alongside Mariah Carey, no less!). Speaking of *The X Factor*, JLS have also stayed true to their 'Beat Again' lyrics ("we should get back together, we should have never broke up") and will be touring all over the UK, including Brighton and Bournemouth, this November. They announced their separation in 2013, as did the final line-up of the Sugababes. The original Sugababes line-up of Mutya, Keisha and Siobhan have got back together recently to cover 'Flowers' in collaboration with DJ Spooky, and rumours are rife about a new tour or album to mark the 20th anniversary of their debut later this year. With My Chemical Romance's UK tour dates looming ever closer as well, it's hard to tell whether we've stepped into a new decade or back into an old one. What a time to be alive!



Quiz & Curry

Every Sunday
in The Bridge
from 19:00

Curry from 19:00, quiz starts 20:00
2 to enter, winning teams split the pot!



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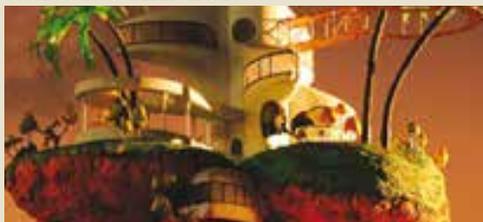
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NOSTALGIC NEWS

10 YEARS AGO

GORILLAZ, *PLASTIC BEACH*
CONOR O'HANLON



As is normal for Gorillaz, *Plastic Beach* is a confident mix of genres, ranging from Rap to Orchestral, which even combine together on the track 'White Flag'. A complete departure from the grunge and weight of predecessor *Demon Days*, *Plastic Beach* is airy and calm with its darkness hidden in its thematics and quieter moments. It also features some more obvious references to this fictional plastic beach with seagull noises and brass reminiscent of a boat horn. The album also makes confident use of different musical talents; Snoop Dog features, as does Kano, Bobby Womack, and Lou Reed among others. Perhaps the most unexpectedly impressive collaboration is the Lebanese National Orchestra, which helps make 'White Flag' one of the best songs on the album. It represents the serenity of the ocean around this plastic beach, and contrasts the rapping from Bashy and Kano about life on the island and if it's better than back home.

15 YEARS AGO

50 CENT - *THE MASSACRE*
JED WAREHAM



The number 1 album of 2005 was this crucially influential sophomore record from hip-hop royalty 50 Cent. Huge hits like 'Piggy Bank' and 'Just A Lil Bit' came from this very album and it was the successor to the monolithic *Get Rich Or Die Tryin'* which featured anthems like 'In Da Club', 'P.I.M.P.' and 'Many Men'. *The Massacre* gave production credits to legends such as Dr Dre, Sha Money XL and even Eminem. The *Massacre* was pivotal to 50's career, despite being arguably less successful in the long run to albums such as his debut. The same year a video game was released which had the player control 50 himself, and the album achieved over 10 million sales - certifying *The Massacre* as 5x Platinum in the US and 2x Platinum in the UK. The album was also nominated for a Grammy, only narrowly losing out to Kanye's *Late Registration*.

10 YEARS AGO

ALICE IN WONDERLAND
SAM PEGG

Arguably starting Disney's craze of revisiting or remaking everything, Tim Burton's *Alice in Wonderland* defied all expectations and critical odds as it marked itself as an innovative and genuinely charming romp through Lewis Carroll's world. A new spin on a classic tale combined with the auteurship of Tim Burton created a beautifully imagined and surrealistic landscape that became the backdrop to the loveable and recognisable characters that households had been familiar with for over 150 years. It was somehow new and exciting, accentuated by captivating performances from Johnny Depp, Helena Bonham Carter, and Anne Hathaway; helping to bring the darker and more nuanced imagining to life while never compromising on the family-fun aesthetic that was so vital. It was a film that made up my childhood as well as many other children at the time and one that only increases as the years tick by and the nostalgia steadily grows.

NOSTALGIC NEWS



5 YEARS AGO

UNBREAKABLE KIMMY SCHMIDT
EMILY DENNIS



This year marks five years since *Unbreakable Kimmy Schmidt* made its way onto screens. After its debut on Netflix, it quickly became a favourite amongst many people with its short, witty and bingeable episodes. Written by Tina Fey and Robert Carlock, the unbeatable and light-hearted nature of their humour was shown through excellently casted characters and peculiar storylines. The plot followed the life of the titular Kimmy Schmidt, who is thrown into the bustling New York lifestyle after spending 15 years trapped in a bunker. Those who were trapped with her have their own quirks, but none like her new associates and best friends, Titus, Jacqueline, and Lillian. This is perhaps the only series that ended in a completely satisfying way that felt quite unsatisfying because it was hard to accept it was over. While covering a huge range of topics, the show approached all with decorum and was truly special.

5 YEARS AGO

KENDRICK LAMAR - TO PIMP A BUTTERFLY - BAILEY WILLIAMS



Kendrick Lamar will certainly be remembered as one of the decade's most important artists of any genre, barely putting a foot wrong since achieving mainstream success with 2012's *Good Kid, M.A.A.D City*. The crown jewel in King Kendrick's career is indisputably *To Pimp a Butterfly*. A jazz-infused odyssey on race and fame in America, Lamar uses this as a prism through which to explore topics usually the preserve of classic literature - marginalisation, self-determinism, and materialism. Carefully curating samples and feature spots, *Butterfly's* central strength is its production. Wearing its jazz influence on its sleeve, the album's engrossing soundscapes build with momentum until resolving into Lamar's title poem, continually adding new stanzas. This is undoubtedly genius as a method of structure, culminating with the stunning epilogue where Kendrick seemingly converses with the late Tupac Shakur. *Butterfly* is quite simply a masterwork, worthy of every plaudit and it's almost mythic status.

30 YEARS AGO

PRETTY WOMAN
MORGAN MCMILLAN

Pretty Woman sees a millionaire Edward Lewis (Richard Gere) fall for prostitute Vivian Ward (Julia Roberts). Despite being from two completely different worlds they fall in love as they realise they have more in common than what society would have let them think. The movie itself is shockingly innocent, sweet and romantic and is arguably the adult version of the Cinderella story. Though the theme of prostitution plays a huge role in the film, it does this in a sensible manner and portrays Vivian as loveable and someone who is more than her profession. This makes *Pretty Woman* the pinnacle of the rom-com genre - it tells a beautiful love story that no other Hollywood film can truly master. This movie will go down in history, and although some themes may be outdated, it's hard not to fall in love with this heartfelt comedy - it would be a "Big mistake. Big. Huge".

ARTIST IN FOCUS: **STORMZY**

Stormzy has become a national treasure and though his career has only just started, he has already made history. His 2019 Glastonbury performance marked a historic moment for grime artists and people of colour across Britain, as he was the first black British male solo artist to headline the Pyramid Stage. This moment marks an important point for UK music; finally, there was someone who was speaking the harsh realities of growing up black in Britain. His set was a celebration of black lives and a key moment of the set was his discussion of knife crime and the disproportionate number of minorities within the criminal justice system. Stormzy made it known he is standing up for the unfair treatment of the justice system and the treatment of black Britons across the country.

He is not only an amazing musician that gives hope to thousands of Britons; Stormzy's songs also speak the truth, especially in songs such as 'Wicked Skengman Part 4' which divulges into the stereotypes surrounding young black males, "Everybody calm down, it's a tracksuit / What the fuck, man? I ain't gonna stab you." Stormzy is incredibly vocal on the issues towards minority men like himself, which is needed in this day and age due to the rise of knife crime and gang culture, which British society has associated with young black men.

Stormzy completely destroys this stereotype, proving young minorities of all genders can be successful. Grime is a genre that is incredibly popular in the UK and he is one of the individuals that brought grime to the mainstream - he had the first ever grime album at number one, which proves that Britain is willing to transform its culture. Stormzy works to reduce the stigma surrounding mental health and encourages more people to seek help – this is seen throughout his new album *Heavy Is The Head*, which goes deep into the issues of depression and anxiety. Even in his debut album this played a heavy theme; in 'Lay Me Bare' Stormzy outlines the pain of depression "Like man'a get low sometimes, so low sometimes [...]

Sitting in my house with tears in my face, can't answer the door to my bro sometimes". This display of self-isolation and depression gives strength to those listening; no matter how successful you may be, it is normal and okay to feel down sometimes.

Stormzy is a true icon and is only in the beginning of his long career ahead. The music he produces and the way in which he motivates and represents minorities is the main reason he is a true legend.

MORGAN MCMILLAN



GENRE IN FOCUS: 80S POP

The 1980s encapsulates a decade of unforgettable tunes that many of us often wish we could've grooved to in the club. It also tends to be a popular party or night club theme, due to its iconic fashion choices and musical hits, which is why 80s music deserves to be a genre in focus. From Madonna and Cher, to Wham! and Bananarama, this will take you through some of the best hits of the 80s, and a mini-playlist of 80s songs that are sure to get you wanting to "dance with somebody"!

Many of the bands and songs that are labelled 'classics' nowadays originated from the 80s, which comes as no shock considering this decade was blessed with ABBA, Prince, Diana Ross, Elton John, David Bowie, Queen - the iconic list is endless. To begin the decade, ABBA released their unforgettable album *Super Trooper* (1980), with many of these songs featuring in the Mamma Mia film franchise. I'm talking absolute bangers like 'Super Trooper', 'Our Last Summer', 'Lay All Your Love On Me', 'The Winner Takes It All' and many more. Madonna was also in her prime in this decade. Labelled the 'Queen of Pop', we have the 80s to thank for the tunes 'Like A Virgin', 'Material Girl', 'Papa Don't Preach', and 'Express Yourself', which all lead up to the bisexual pop queen's 1990 release of 'Vogue'. A few more iconic anthems the 80s gifted us include Diana Ross' 'I'm Coming Out', Whitney Houston's 'I Wanna Dance With Somebody', Dolly Parton's '9 to 5', and Blondie's 'Call Me'.

Whether you love or hate it, Wham! released 'Last Christmas' in 1986, however they also gave us 'Wake Me Up Before You Go-Go' which you are sure to love. Even if you don't know their name, you're sure to have heard of Bananarama's catchy tune 'Venus', which showcases this British three-piece's 80s talent. Their song 'Love in the First Degree' also sounds reminiscent of 2000s girl groups like Girls Aloud, so all you millennials are sure to love this one too. Both Wham! and Bananarama showcase just some of the great British bands of the 80s.

The 80s gave way to various genres and themes. From the 'gay anthems' mentioned above, to political bands like The Smiths and N.W.A, and even a rise in movie soundtrack hits such as 'Footloose' by Kenny Loggins, and Simple Minds with 'Don't You (Forget About Me)'. One thing that's for sure is that we won't be forgetting about 80s music anytime soon! Along with the tunes already mentioned, here are some essential songs to add to any 80s playlist:

- 'If I Could Turn Back Time' - Cher (and any other 80s Cher song)
- 'Kiss' - Prince
- 'Sweet Dreams (Are Made of This)' - Eurythmics
- 'I'm Still Standing' - Elton John
- 'You Can't Hurry Love' - Phill Collins
- 'House of Fun' - Madness
- 'Let's Dance' - David Bowie
- 'Girls On Film' - Duran Duran
- 'Radio Ga Ga' - Queen
- 'Back To Life' - Soul II Soul
- 'Faith' - George Michael
- 'Billie Jean' - Michael Jackson
- 'I Should Be So Lucky' - Kylie Minogue
- 'Karma Chameleon' - Culture Club.

Though there are many more 80s hits you should hear, these classics will point you in the right direction to re-discovering this amazing decade of music.

MADDIE LOCK

HIDDEN GEM: JAMES BLAKE - ASSUME FORM

EBONY BOLTER

James Blake has undergone a stylistic evolution: originating from the U.K. underground dubstep scene to 'sad boy' music and now has more evidently found emotional solace in his most recent album, *Assume Form*. Now over a year old, it is a thought-provoking sentiment in itself: a testament to the constant commitment that is personal progress. It is also Blake's record that is more profoundly happy and uplifting when it comes to love.

Exciting features as ever, there are collaborations with moguls in the hip-hop sphere: Travis Scott and Andre 3000 embellish the album. Spanish pop-princess Rosalía provides a romantic rawness to their duet in 'Barefoot in the Park', daring Blake to sing in Spanish. Moses Sumney prompts vulnerability and directness when speaking of a one night stand in 'Tell Them', contrasting with Metro Boomin's trap-ish production.

Unlike prior releases, Blake confessed, "I do think that this is kind of album I can play for my mum". The album is rife with love songs such as 'The Way We Flow' and 'I'll Come Too' are enough to make the profoundly alone swoon. James Blake is fearless in the telling of his feelings: "I'm going to say what I need / If it's the last thing I do", this is a conscious effort to acknowledge what makes you happy, opening the door to self-preservation.

Luckily for fans, the album stays true to James Blake's unique style of production. Differently, this album has been critically-acclaimed within the pop-genre and seems to focus more on lyrical presence as opposed to weighted production, spouting lines such as "You are my fear of death / You wave my fear of self". What makes *Assume Form* exciting is the confrontation of existentialism, acceptance and relief of finding one's place in the world. It adds instrumental layers and new colours to Blake's sometimes dauntingly spacious production.

Poetically, the album finishes with 'Don't Miss It', an ego-centric promise to himself to not miss out on life. It also feels as though in this final message, Blake is telling fans his revelations of what it means to metamorphose. While overly saccharine love songs are typically met with resistance, the sweetness of these lyrics lulls you into a romantic frenzy. There is a vital void of despair in *Assume Form*, choosing love and betterment over digression and sorrow.

Ultimately, *Assume Form* is a generous display of the capabilities of James Blake that have come a long way since the infancy of career-defining extended-play CMYK. Although it lacks Blake's classic fogginess, it brings something as new and undeniably luscious to the table. The album is a breath of fresh air for one of the U.K.'s most interesting and diverse artists and is so tantalizing that fans and critics are left wondering what is next for Blake.



IF YOU ENJOYED: JOAN JETT'S *BAD REPUTATION*

After revolutionary rock band The Runaways disbanded, the legendary Joan Jett went forward with her band Joan Jett & the Blackhearts, and their debut album *Bad Reputation* secured her title as a rock and roll icon. Built with a typical collection of originals and covers with influences from punk and glam rock, Joan Jett & The Blackhearts created one of the best-known hard rock albums of all time. She changed the game for female rock musicians and was a key influence in the underground riot-grrrl movement that continues to create iconic feminist punk. Here are some

of the albums that were inspired by Joan Jett's badass rock.

VICKY GREER

The Distillers – *Sing Sing Death House*

No doubt the heaviest record on the list, Australia's Brody Dalle changed the face of hardcore in the early 2000s with *Sing Sing Death House*. Following a line up change after their self-titled debut in 2000, the Distillers went all out on this album with its razor-sharp punk and authentic lyrics. 'Sick of It All' is a screaming start to a chaotic album, and the 5-star tracks just keep on coming. 'Bullet and Bullseye' and 'I Am A Revenant' are bold and aggressive, while Brody Dalle's rough vocals are more accessible on songs like 'Seneca Falls' and 'City of Angels'. If hardcore punk rock is your thing, there's no better album than *Sing Sing Death House*. And the best news of all is that The Distillers recently reunited, and with a few singles released already and a number of festival slots, we can probably expect more hard rock any day now.



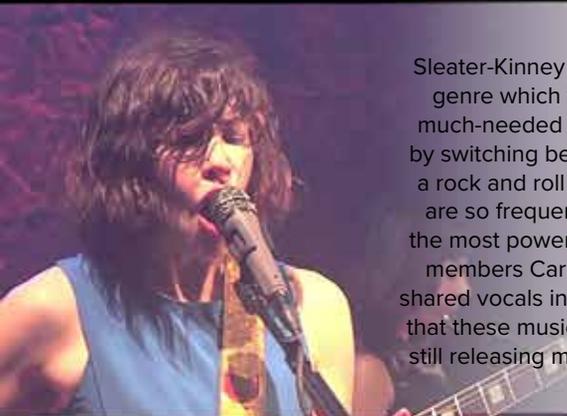
Bad Cop, Bad Cop – *Warrior*

Released in 2017 in the wake of the US election, Bad Cop, Bad Cop's *Warrior* is an unwavering feminist punk dream. Each song is fast-paced and unrelenting in its rage against social inequality and its celebration of the people who fight against it. Tracks like 'Victoria' and 'Kids' are a brutal listen, but are among the most powerful and authoritative punk songs in recent years. Every single song will get stuck in your head and the band's high energy is always infectious. What highlights the band as formidable musicians are their flawless three-part harmonies and big melodies, injecting punk with new life in the fantastic *Warriors*.



Sleater-Kinney – *Dig Me Out*

Sleater-Kinney were one of the original bands at the forefront of the riot-grrrl genre which was inspired by musicians like Joan Jett. Giving punk some much-needed raw emotion, *Dig Me Out* is an alternative take on heartbreak by switching between personal and political themes. Most of all, the album is a rock and roll rebellion against the gender roles and heteronormativity that are so frequently found in the alternative scene. 'One More Hour' is by far the most powerful track on the album, recounting the breakup between band members Carrie Brownstein and Corin Tucker. The balance between their shared vocals in the belting chorus speak a thousand words about the emotion that these musicians are feeling as they sing. Lucky for us, Sleater-Kinney are still releasing music, and deliver as much of their trademark alternative sound as they ever did.



ON EDGE: ANTICIPATING

DUA LIPA - FUTURE NOSTALGIA

Ever since her massive 2017 hit 'New Rules', Dua Lipa has been known as the queen of break-up pop, which is sure to shine through in her second album *Future Nostalgia*, coming April 3rd. Lipa describes this upcoming album as a "dancercise class", citing icons such as Madonna, Gwen Stefani and Blondie as influences for this 80s-feeling nostalgic pop project.

Of this 11-track album, Lipa has already released three tunes. The first, 'Don't Start Now', released last November, is still being heavily played on the radio. This song fits her break-up anthem track record, as she mocks "Aren't you the guy who tried to /

Hurt me with the word "goodbye" in her true bad-bitch fashion. Title track 'Future Nostalgia' followed, a banger that certainly gives off the nostalgic 80s-vibes Lipa has promised from the record. In this song, she again mocks the patriarchy, stating iconic lines such as "I know you ain't used to a female alpha" and "I can't teach a man how to wear his pants, haha", all whilst grooving to synths and a distorted Daft Punk style voice. Her most recent single, 'Physical' is, quite frankly, rather hot. In between being an absolute banger that will undoubtedly be adored, Lipa speaking in her authentically London accent is sure to melt a lot of hearts. Since release, 'Physical' has also inspired Lipa to create a hilarious '(Let's Get) Physical' workout video, which you definitely don't want to miss.

Outside of drip-feeding us singles from what is set to be the album of the year, Lipa has been sharing her love of the fashion world. In a 90s sitcom style video for Vogue, Lipa modelled some breathtaking looks from designers such as Oscar de la Renta, Tom Ford, Michael Kors, and Marc Jacobs. Vogue said it best when they stated "the people love her. The paparazzi are obsessed with her" and it's no different here at The Edge. Lipa also recently announced her Dua For Pepe SS20 clothing range, which is described as recreating the "most iconic looks from the 80s and 90s" with a pastel infused "fresh take on retro fashion". Showing that even outside of the album, Lipa is clearly a lover of all things retro. Her 80s/90s obsession is something I'm sure most of us can relate to, which makes the release of *Future Nostalgia* even more exciting.

Having released three catchy tunes already, I can't wait to see what's in store for fans with the eight unreleased tracks. If you fancy seeing Lipa and grooving to these dance tunes with her live, then you can catch her on her 24 date tour around UK and Europe. Beginning in Madrid on 26th April, and ending in Dublin on 19th June, *Future Nostalgia* and this spring-summer tour will certainly set off your summer right. Anyone who hasn't listened to Lipa's newest tracks, you're missing out, as *Future Nostalgia* is definitely going to blow up the charts and make Dua Lipa an even bigger pop-sensation than she already is.



MADDIE LOCK

FLASHBACK REVIEW:

BEND IT LIKE BECKHAM

EBONY BOLTER

Turning 18 years old in April, *Bend It Like Beckham* was ahead of its time when it was released back in the early noughties. Addressing cultural differences, sexuality and gender issues, social problems are brought to the forefront in this London-based rom-com. Achieving both critical and commercial success in 2002, *Bend It Like Beckham* has gone undervalued in recent assessments of great British cinema, despite Gurinder Chadha's film being the highest-grossing movie ever to revolve around football. It was eventually adapted into a musical production in 2015.

Produced, co-written and directed by Gurinder Chadha, the plot follows the 18-year-old Jess (Parminder Nagra), a British Indian Sikh as she tries to pursue a love for football despite her parents forbidding her from playing for the simple fact that she is a girl. The film also stars Keira Knightley as Jess' best friend Jules, who is allowed to play football despite discouragement from her mother. Indeed, it is a strong passion for football that binds the two characters.

Jess, short for Jesminder, is constantly torn between football and her family obligations, living a double life to appease her strict parents, with her mum baffled by her interest in "this football shootball rubbish". The humour and camaraderie between characters in *Bend It Like Beckham* are what carry the eccentric sub-plots, with cultural differences scoffed at by some of the ensemble. Its complexities make for a difficult marriage between love and home life, acknowledging that the UK may be lagging behind in its progressiveness. Yet, the overcoming of these problems with laughter is what makes this film so feel-good.

It is equal parts realistic and optimistic in its exploration of racial tensions for a new generation of Punjabis in multicultural Britain. The film resonated with Indian critics, who praised *Bend It Like Beckham's* address of the difficulties in navigating modern Britain as a football-loving girl - which stretches across different backgrounds, as Jules' (white) mother instructs her daughter: "Remember, Sporty Spice is the only one without a fella."

The soundtrack is a glorious melting pot of popular 90s artists as filming began at the turn of the century. Scottish band Texas, Victoria Beckham and Basement Jaxx's 'Do Your Thing' provide a familiar counterpart to bhangra music. Both styles are sufficiently vibrant to match the tone of the film.

Fortunately, Chadha's film has had a positive effect on the development of women's football. David Beckham himself has a cameo role and donated his royalties for the film to charity. Seeing an iconic British footballer support women's soccer was a big deal; *Bend It Like Beckham* proved a surprise success in both the UK and India. This success can be attributed to its honest portrayal of what it means to possess a dual identity: frustrating, sometimes contradictory, yet often rewarding. This leverage of not belonging to a single place is what allows Jess to form her own identity and act as an influential role model for other girls that may be in a similar position.

If you are craving some Brit nostalgia, *Bend It Like Beckham* is the one for you. You don't need to enjoy football to enjoy this film; Chadha shows that being open-minded and challenging tradition tends to help when it comes to innovative thinking.



HIDDEN GEM: **READY OR NOT**

LUCY MAGGS

2019 was certainly a year full of excellent films destined to be classics: *Once Upon a Time in Hollywood*, *Marriage Story* and *Little Women*, to name just a few. In a year of such high-quality standalones, it is unfortunate that *Ready or Not* is not receiving the love that it deserves.

The movie centres around Grace, a woman who has always wanted a family of her own. What a shame she marries into the Le Domases, arguably the most evil, privileged family in recent horror cinema. She happens to choose the one life-or-death card in the family's ritualistic board game - played every time a new member joins the circle - sparking the movie's thrilling cat-and-mouse chase. While this satisfying female revenge fantasy can be compared to Quentin Tarantino's *Kill Bill Vol 1 and 2*, with Grace forced into violent independence overnight, *Ready or Not* expertly weaves in hilarious moments of comedy without burdening its action-packed stakes. Gore is most definitely a core element of *Ready or Not*, yet is unexpectedly used for both laughs and groans from the audience as they digest Grace's horrific and bizarre ordeal.

Made under the production banner of filmmaking trio Radio Silence, *Ready or Not* skilfully uses its low budget to depict the Le Domases as the worst imaginable case of elitism, their *Shining*-esque estate almost seeming to gain a life of its own as Grace realises the gravity of her situation. The disturbing nature of the Le Domases privilege is beautifully expressed through excessive animal heads mounted on the walls and intimidating hunting gear ornamenting the dreaded Games Room. These visuals prove integral to the deeper problems hiding underneath the movie's ostensibly simple plot: how far can we stay loyal to our families and heritage? The alarming number of candles as part of an intentionally garish set design successfully reinforces the cult-like nature of the family and foreshadows a deeper malevolence behind their traditions.

It goes without saying that Samara Weaving excels as Grace; Weaving's range from absolute terror to uncontrollable rage dodges any signs of the tired 'damsel in distress' trope. With a short run time, it may have been beneficial for the film to delve further into the psyche of the family members. Certain character shifts provide an effective shock tactic but feel a tad sudden given their drastically different set-ups. However, this does not negate the cast's incredibly entertaining and unique comedic traits - from a husband-in-law constantly unsatisfied with his allocated weapon to his coked-up wife, who responds to her anxiety of not completing the ritual by shooting absolutely anything that moves. This play between exaggerated acting and more nerve-wracking moments, with Grace navigating dark hallways and a series of adversities, provides the basis for what is an incredibly entertaining black comedy as well as thriller.

Despite some slight frustration at undeveloped strands, *Ready or Not* is a complete thrill ride from beginning to end. Jam-packed with laughs, gore and nail-biting sequences, this film is most certainly worth the watch.

ICONICALLY BRITISH



THE ESSENTIAL LIST OF GREAT BRITISH RECORDS

For years the music industry has been dominated by British Icons, from the Beatles taking America to the UK stars making their name all over the world today. Our writers had a look at some of the best albums to come from the UK, and why we should all be listening to them.

The Beatles - *Revolver*

Somewhat overshadowed by the industrious period of creativity immediately succeeding it, the years 1965-66 were nonetheless some of the Beatles' most fruitful. Having cast off any pretention towards making inoffensive pop music, the band drew influence from the introspection of Bob Dylan, the multi-layering of the Beach Boys, and the jangling guitar tone of the Byrds, compounded with their own talents. What emerged in 1966 was one of the decade's most influential albums: *Revolver*.

Acting as the Beatles' first foray into psychedelia, *Revolver* set the gold standard for albums in the genre. Songs like 'Taxman' and 'She Said She Said' need no introduction. What makes the album legendary, however, is its experimental tracks that stretched even further from the norm - the unofficial UK national anthem 'Yellow Submarine', the violin-driven 'Eleanor Rigby', the haunting 'Tomorrow Never Knows', and the Indian-inspired raga track 'Love You To'. The Beatles could simply do no wrong.

BAILEY WILLIAMS

Wham! - *Make It Big*

There is no such thing as a list dedicated to the greatness of British music without Wham! Their 1984 *Make it Big* album really did make it big featuring classics such as 'Wake Me up Before You Go-Go', 'Freedom', 'Careless Whisper' and my personal favourite 'Everything She Wants'. This astonishing album is one that could easily be mistaken for a greatest hits record, and its success in the UK and America proved this as it went straight to number one. It's a flawless record and introduces a new genre to the mainstream, a new wave of pop-soul, which was only truly made by the amazing vocals of George Michael. Wham! were one of the most commercially successful pop acts of the 1980s and this album put them in the music history books as they were amongst other British artists who took part in the 'second British invasion' of music in America.

MORGAN MCMILLAN



Lily Allen - *It's Not Me, It's You*

No list of great British albums would be complete without the quintessentially British icon, Lily Allen. Her album *It's Not Me, It's You* follows the major popularity of her song 'Smile', and features British classics such as 'Fuck You', 'Not Fair', and 'The Fear' amongst others. Everyone loved a bit of Lily Allen when they were growing up, from her thick London accent to her outrageously candid lyrics. Lines like "you're just some racist who can't tie my laces" in 'Fuck You', and 'Not Fair' being about her partners self-focussed pleasure during sex being selfish and never making her "scream", showcase her politically focussed, comically-inclined lyrics. All of this aside, with a title like *It's Not Me, It's You*, how can anyone not love Lily Allen and this great British album?

MADDIE LOCK

Motörhead - *Ace of Spades*

Iconic rock 'n' roll band Motörhead have released an unruly 22 studio albums (amongst numerous live albums and compilations) but *Ace Of Spades* stands out as a significant release for the band and for British heavy music. With two prior successful releases under their belts, Motörhead were one of the bands laying down the foundations for the 1980's insurgence of the "New Wave of British Heavy Metal" which included the likes of Iron Maiden and eventually influenced a movement of thrash metal that divulged with bands like Metallica and Megadeth. The title track of *Ace Of Spades* is still a resounding song 40 years on since its release in 1980. Other tracks like 'Live To Win' and 'Love Me Like A Reptile' still find themselves regarded as some of the best Motörhead tracks released. For the sheer influence the band had on heavy music around the time of *Ace Of Spades*, the album is truly iconic.

JED WAREHAM

Radiohead - *In Rainbows*

Radiohead is a cornerstone in music culture, innovating rock since their formation in 1985 as they constantly evolve and surpass those that came before them. *In Rainbows* is a British rock classic, and a first stylistically. *In Rainbows* is the band's seventh studio album, released in 2007, their first since 2003's *Hail to The Thief* to become less heavy-handed and more palatable. It was initially released as a 'pay-what-you-want' on their website, a response to prior piracy of their music.

Yet, what changed the game was the ability to access the record for audiences. Tracks such as 'All I Need' and 'House of Cards' gives more breathing space while addressing romantic interest: "I'm in the middle of your picture, lying in the reeds." Yet, there are tracks likes 'Weird Fishes/Arpeggi', the by-product of a (rare) resistance of anxieties and arpeggios. Ultimately, *In Rainbows* is fun yet tender. Subdued in its nature, it's an instant classic.
EBONY BOLTER





CLOSER TO THE EDGE: OUR FAVOURITE BRITISH DIRECTORS

Andrea Arnold

Women in film are frequently underrepresented and not fully appreciated for their works, especially female directors - as showcased by a lack of nominations at the Oscars earlier this year. A leading woman in the industry, Andrea Arnold should be noted as one of Britain's best film directors. In her career so far, Arnold has directed four feature-length films: *Red Road* (2006), *Fish Tank* (2009), *Wuthering Heights* (2011) and *American Honey* (2016). *Red Road*, *Fish Tank* and *American Honey* all won Arnold the Jury Prize at the Cannes Film Festival. She has also directed three short films including *Wasp* which picked up the Oscar for Best Live Action Short in 2004. Arnold tends to direct social realist films that comment on the ills of society, but has recently moved into directing on the small screen with her work on *Transparent* and the second series of hit US drama *Big Little Lies* - illustrating her diversity as a creative. Andrea Arnold should be widely celebrated as an important figure amongst both British and female directors, for her unique portrayal of impoverished lives on the edges of society, her signature intimacy of camera, and the variety of her career to date.

MADDIE LOCK

Edgar Wright

Who hasn't thought of heading to The Winchester to wait for the zombie apocalypse to blow over? Or considered a late-night marathon of *Point Break* and then *Bad Boys II*? Well, we have comedy genius Edgar Wright to thank for that, as well for many, many other hilarious and iconic moments from his films over the past 20 odd years. There's no end to his stylistic inventions: whether that is *Baby Driver's* slick matching of action to the beats of its funky soundtrack, having nearly everything in the first act of *Hot Fuzz* working to foreshadow the reveal of Sandford's sinister secret society, or *Scott Pilgrim vs. the World* drawing heavily on the style of its comic book source, Wright brings something original and offbeat to each new film. True, his works might not be the big award-winners, but that doesn't mean everything and Wright has accrued plenty of praise in other places. *Shaun of the Dead* and *Hot Fuzz*, especially, are firm fan favourites and quintessential examples of British comedy. From the seven deadly exes to a bite at the King's Head, each of Wright's films develop a different narrative and varied themes, and he's even had the chance to work with bigger budgets in his last few. However, the differences don't matter as Wright manages to make each movie something particularly memorable, often referencing great tales and sometimes even himself!

LOUISE CHASE

The UK has produced a number of celebrated visionary directors since the early days of cinema, Charlie Chaplin, Alfred Hitchcock and David Lean are some of the most iconic names in film history. As a hub of quality filmmaking talent, the UK is still going strong in the present day. The landscape has become more democratic with changing times; female directors such as Amma Asante, Joanna Hogg and Lynne Ramsay have provided a much-needed fresh voice. Our writers have considered their options, so read on to see who they've chosen as their favourite British directors...

Mike Leigh

As a well-established, award-winning British director, Mike Leigh is known for his work in the realm of social realism, is often compared to the likes of Ken Loach for his 'slice of life' movies and a continuation of the kitchen sink drama. One of my personal favourite of Leigh's films *Life Is Sweet* (1990) depicts the everyday life of a working-class family, based in North London during the years of Margaret Thatcher's government. Nicola (Jane Horrocks) is a point of focus in the film, a character that realistically portrays the realities of having an eating disorder and refuses to work on ideological grounds, furiously critiquing everything from politics to the men in her life. Most recently, Leigh directed the historical drama *Peterloo* (2018). It depicts the brutality of the Peterloo Massacre in 1819, when British forces attacked the peaceful, pro-democracy rally-goers in Manchester to much bloodshed. In addition to his many accolades Mike Leigh has even received an OBE for his contributions to the film industry. These are just a few of the many reasons why he is an important British director to honour and remember.

MADDIE LOCK

Richard Curtis

Richard Curtis is a director, producer and screenwriter whose work spans many genres. He is almost a genre in and of himself. As a writer, Curtis has been behind classic British TV comedies such as *Blackadder*, *Mr. Bean*, and *The Vicar of Dibley*, household favourites across the nation. However, Curtis' career in film may be what he is best known for: writing 13 films, eight of which he also produced, and directing three of those. Though he has been involved in raucous comedy *The Boat That Rocked* (2009), WWI epic *War Horse* (2011) and recent Beatles tribute *Yesterday* (2019), Curtis, for me, represents the British rom-com genre, working on classic titles such as *Four Weddings and a Funeral* (1994), *Bridget Jones's Diary* (2001) and *Love Actually* (2003). As a director his work on *Love Actually* and *About Time* (2013) is beautiful to watch for very different reasons. The former is a classic Christmas film that elicits all those warm feelings integral to great rom-coms and is watched, without fail, every year come December. *About Time* is more of a nuanced tale that blends elements of tragedy and comedy in equal measure to produce that same heartwarming feeling with a bit more of an edge that definitely cuts deep. Richard Curtis' creative talent has impressed itself on many who cherish his films, whether they want a romantic comedy or something more.

ZARAH AKHAVAN-MOOSAVI

SMALL SCREEN, BIG IMPACT: OUR FAVOURITE BRITISH TV SHOWS

There's no denying that British television has set a few trends; from *Doctor Who* being the longest-running sci-fi show, to *Downton Abbey* proving so popular that it received a cameo appearance in *Iron Man 3*. But everyone has their favourites, whether it's *Bake Off* talking all about to avoid soggy-bottomed cakes or *Blackadder's* most genius and cunning plans. Several writers for The Edge talk about their show of choice:



OUTNUMBERED

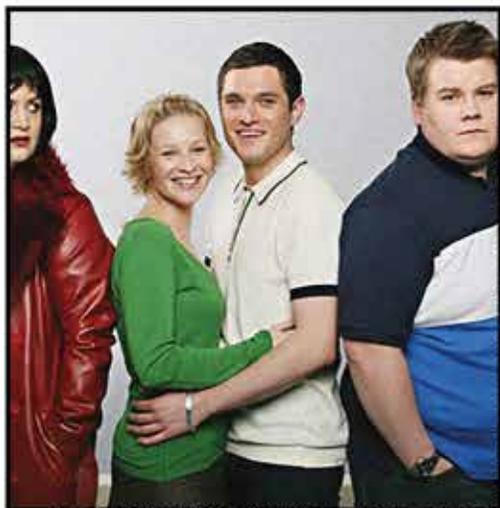
Outnumbered seems a no brainer to include on a Best of British list as it entirely epitomises the stereotypical middle-class British family. With two working parents and three rather unruly children, *Outnumbered* showcases the funniest side of family life.

Spanning over five series from 2007 to 2014, with a few Christmas specials in more recent years, the Brockman family provided British families across the country entertainment concerning their daily lives and trivialities. Watching Karen, Ben and Jake grow across these years was so memorable as the show presented the family in such a personable nature that we as the audience became completely attached to their existence. The relatable nature of the family whose close bonds shine through is definitely what makes *Outnumbered* so iconic in British TV. May all women aspire to be hexagons and all Auntie Angela's out there bring regular annoyance.

GEORGIE HOLMES

In 2019, *Gavin and Stacey* broke records, becoming the most watched Christmas Day Special of the decade. The show had been off air for almost a decade and yet its cultural significance endured. Despite the simple concept, the show thrives off its iconic ensemble of characters, genius writing, and it's impeccable casting - able to turn simple phrases, like Nessa's 'what's occurring?' into distinctive catchphrases. It retains the perfect balance of relatable and outlandish, simple yet layered. It knows that the devil is in the details, whilst also being a master of leaving the audience guessing - seriously, what happened on that fishing trip? *Gavin and Stacey* is a masterpiece in character and comedy, a show that 10 years later is just as funny as when it first aired. There's a reason this rare gem of iconic British television holds the title for most watched scripted show of the decade. Pure comedy gold.

JESS WOODLEY-STEWART



GAVIN AND STACEY

One of the best and most realistic depictions of quotidian British life is the 2001 sitcom, *The Office*. Ricky Gervais and Stephen Merchant create a relatively boring sitcom where nothing really happens, but works perfectly as a mockumentary that is centred around David Brent and depicting how mundane life in a cookie-cutter office is. The original *Office* is always the subject of comparison to the US version, with many favouring the later remake rather than the original, but that seems down to your expectations of the show. *The Office* doesn't serve to entertain in the overt way that the US version does, but successfully presents a run-of-the-mill office that we enjoy to watch for its closeness to our everyday lives, and becomes entertaining by following David Brent, someone trying a bit too hard and never really succeeding.

Gervais and Merchant deliver a hilarious sitcom that works to represent that quintessential Britishness we know and love (or love to hate).

ZARAH AKHAVAN-MOOSAVI



THE OFFICE UK



DOWNTON ABBEY

With its first series premiering in 2010 and telling the story of a British Earl in the aftermath of an inheritance crisis, *Downton Abbey* is perhaps the reason why the British public love period dramas to this day. Spanning across a period of time beginning with the sinking of the Titanic in 1912, through World War One and into the heart of the Roaring 20s, *Downton Abbey* follows the Earl of Grantham and his family, as well as the household maids and waiters downstairs as they navigate this changing world.

The acting was superb, and I think everyone's favourite character was Dowager Countess Violet (Maggie Smith) and her sass, but everyone has their favourites to root for. Everyone gets their happy ending in one form or another by the end, but the twists, turns, and sheer heartbreak that audiences go through to get there keep you captivated as you press on (I still miss Michael Gregson).

With an array of Emmys and other awards beneath its belt, *Downton Abbey* is a show that was highly praised both by critics and fans, even receiving a cameo during *Iron Man 3*!

LOUISE CHASE

Blackadder is, to me anyway, peak British TV. A comedic period sitcom, that changes eras every new season, but with the iconic characters staying the same, without getting boring? AND it stars Rowan Atkinson, Hugh Laurie, and Tony Robinson? With Stephen Fry, Tim McInnerny and Miranda Richardson in supporting roles? Honestly, what's there not to like? It's overflowing with 'Britishness', from its dry deadpan humour to its surprisingly near accurate history, and it somehow balances hard-hitting drama with utter ridiculousness. Take the acclaimed final episode of the fourth season, for instance. Most of the episode is funny, with Atkinson's claims of madness in order to avoid the 'big push' (the image of Blackadder with underwear on his head and pencils in his nose will always be close to my heart). The final few moments, however, are heartbreakingly poignant, speaking of the horrors faced by all soldiers in the Great War, leaving the audience pondering and teary. The show is legendary, and in my eyes unbeatable; definitely worth a watch if you haven't caught it already!

ALICE FORTT



BLACKADDER

BRITISH VS INTERNATIONAL FESTIVALS

MADDIE LOCK

British festivals are very much weather-focussed, as with British conversations and life in general. Asking someone whether or not they enjoyed Reading Festival 2018, they'll probably tell you about the torrential rain and swampy conditions before they mention any acts. Whereas, asking about Reading Festival 2016, you might hear about the odd sunburn, but are more likely to hear about the performances of Fall Out Boy, Twenty One Pilots and Red Hot Chilli Peppers. Despite our unpredictable weather, Britain still manages to host some great festivals, with Glastonbury taking the ultimate crown. With the likes of Dolly Parton, Beyoncé, David Bowie, Stormzy, The Smiths, and many more performing throughout the years, and Diana Ross and Taylor Swift set to play this year, it comes as no surprise that this is the Coachella of the UK.

But do Glastonbury and other British festivals really compare to their international competitors? Impressively, we offer a wide range of genre-festivals, from the dance-focussed Boomtown, to jazz festival Love Supreme, right up to a relaxing weekend away at Lost Village. Whatever music or scene you are into, you will find a music festival for you across the UK. However, international festivals have the advantage of better weather, and often crazier set ups. Obviously Coachella comes to mind whenever festivals are mentioned, boasting impressive line ups throughout the years including Prince, Dr Dre & Snoop Dogg, Billie Eilish, Ariana Grande - the list is full of pretty much every big name you can think of. This Californian musical weekend away is notorious for its glitter make-up and summer-chic fashion, but does this really compare to the muddy welly-boots camping that UK festivals offer?

If you're after a festival that submerges you in all-things-jazz, the UK can offer your Love Supreme, as mentioned above. Set in the South Coast of England, Love Supreme 2020 has so far announced the likes of TLC, The Isley Brothers and Sergio Mendes. In previous years, Lauren Hill, Earth, Wind and Fire, Grace Jones, Elvis Costello and many more big names have performed, making it a must for British jazz fans to attend. Though, with festivals such as the New Orleans Jazz & Heritage Festival, can Love Supreme really compare? Naturally, any jazz lover would jump at the chance to be surrounded by jazz in the heart of where it's known to have originated, regardless of line up. Yet, it does still boast big names this year like Lenny Kravitz, Lionel Richie, Stevie Nicks and even Lizzo, stating that although it's a jazz fest they celebrate R&B, Cajun, Rock, Blues and Gospel music, making this sunny fest in the heart of jazz even more appealing.

So, if the 'festival experience' is what you're after, and you're keen to whip out the wellies, sneak in some bevies, and go to sleep to the sounds of tent passers screaming "oh Jeremy Corbyn", then British festivals will certainly be your cup of tea. However, if you're more interested in getting a tan all whilst listening to big names, than an international festival may be more your style.

THE EDGETIVAL

The University of Southampton

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ACTOR IN FOCUS: RAMI MALEK

ALICE FORTT

Rami Malek's fame may have been initially confined to the small screen, with a few odd Hollywood roles here and there - remember his brief stint as a vampire in the last *Twilight*? - but, in recent years, he has skyrocketed to the top of the A-list. With the new Bond film *No Time to Die* looming later this year, Malek starring alongside Daniel Craig's Bond as mysterious supervillain Safin, it is the perfect time to look back at the actor's career.

Born to Egyptian immigrants in 1981, Malek started acting in high school. Despite initially striving to be a lawyer, he graduated with a degree in theatre in 2003. In true 'broke actor' fashion, Malek worked odd jobs for a year and a half before finally getting his first gig with a short stint on *Gilmore Girls*. It was only one episode, but it was enough to get the ball rolling. Malek made his feature film debut two years later, as Pharaoh Ahkmenrah in *Night at the Museum*. Despite not being a major character in the *ahem* questionable-yet-successful film, Malek's charming boyishness made him a standout.

The big roles finally started coming with *The Pacific* and *Mr. Robot*. Tom Hanks, producer on both *The Pacific* and its predecessor *Band of Brothers*, wrote to Malek personally praising him for his work as soldier Snafu. Such acclaim was shared amongst critics and audiences alike. As is his way, Malek became massively invested in his character during the preparation process and this complete, utter dedication to the craft paid off, but led to Malek taking a brief break from acting following production.

Mr. Robot, a now cult classic TV show, was arguably what cemented Malek's fame and proved his talent to a wider audience. Alienated anti-hero Elliot

Alderson is a complex character and Malek captured his troubled nature perfectly over the show's four-season run. His quiet energy is unnervingly compelling, with the viewer forced to track each of Elliot's small movements and mannerisms as to have some inclination of what will happen next. His big eyes are a haunting window to the soul, his reserved disposition a source of consistent anxiety. *Mr. Robot* has been lauded far and wide and a good show is only as good as its lead actor, with Malek rightfully winning an Emmy for his performance back in 2016.

Queen Biopic *Bohemian Rhapsody* may have divided audiences, but the brilliance of Malek's performance as rock legend Freddie Mercury is undeniable. Underneath the false teeth and moustache, Malek embodies the singer's energy down to the tiniest of details, such as his strut, uneasy confidence, and even the angle at which he holds the microphone. The actor reportedly watched Queen's iconic Live Aid performance over 1500 times, and such a dedication can be seen in the performance. It's captivating, impeccably mirroring Freddie's untouched skills as a showman. His Oscar win for Best Actor was well-deserved, with said win making him the first Egyptian actor to ever score the award.

To say that Rami Malek's work has proven him to be a versatile actor is an understatement. From antisocial hackers and traumatised soldiers to iconic rock stars, Malek wins across the board, bringing mesmerising scene-stealing performances with each new character. As the latest Bond villain, he has a lot to live up to. He's following a long legacy of classic antagonists, from Dr. No and Le Chiffre to Blofeld. Judging from his backlog of superb acting though, it's safe to say that the role is in good hands.

ON EDGE - ANTICIPATING ANIMAL CROSSING NEW HORIZONS

CONNIE WILLIAMS

Animal Crossing has always been the same game at its core; a life simulator with the ability to create friendships with the NPCs in the game and work your way up from where you are when you get to your new home. *Animal Crossing: New Horizons* seems to have stuck to this core concept whilst adding many different features in order for you to be able to personalise your town completely. This takes place right from the start of the game; “Residents” will be able to pick their town map from the beginning; Nintendo seems to have shaped the game in order to create more of a feel of this island being your island right from the start. Players also now have the opportunity to place their bridges and ramps wherever they want when they have the money, which means you no longer need to walk the length of your town just to come all the way back to where you were on a different side of the river. This, paired with the new ability to cut into mountains and shape your own island the way you want, means that despite the standard map layouts offered at the start of the game, no two islands will be the same once the player change the landscaping.

Another exciting new feature is the introduction of Nook Miles, a new in-game currency you can gain from completing objectives. These points can be used to claim items or visit another island in-game where you can gather flowers and fruit and supplies for your own crafting. Crafting itself is yet another new feature; in previous games you could ask another character to craft things for you, but this time you do it yourself, giving greater opportunity for a completely unique island.

As a bit of a night owl myself, I’m hoping for more 24 hour gameplay possibilities. In previous mainline games, NPCs went to bed before 11pm and shops shut around the same time, so when you load up the game after then there is a very limited set of things to do. I always resorted to adjusting the date and time for my town within the game before, but it is uncertain right now as to whether this “time travel” will be a possibility in *New Horizons* or if the game itself/different technology has prevented this. However, it has been stated in the most recent Nintendo Direct that some shops are 24 hours, so hopefully there are some villagers to interact with if you’re hanging around on the island late at night. The Direct broadcast also showed some night gameplay, so at least we know there are some options for things to do.

Nintendo have already confirmed that as of release day there will be no cloud saves for the game. Understandably, many fans were troubled by the possibility of losing a lot of hard work due to a broken console or game. Nintendo have said that if this was to happen, they would arrange for your game file to be restored from their own servers. This is definitely a solution that works but seems like it drags the process out a lot more. It works, it’s fine, and it is a fix, but I do wonder how long waiting times would be if you did have to access these recovery channels. There are also the terms and conditions which make this more difficult to access; you have to have Nintendo Switch Online in order to restore your data and can only do it once. This means that this feature is entirely inaccessible to anyone who doesn’t fit these criteria, and creates more problems for the fans who will play this game for a long time.

Animal Crossing: New Horizons will be released on Nintendo Switch on March 20th

THAT'S WHAT I'M TOLKIEN ABOUT: OUR FAVOURITE MIDDLE EARTH CHARACTERS

LOUISE CHASE, ZARAH AKHAVAN-MOOSSAVI AND EBONY BOLTER

March 25th marks the day in which the One Ring was finally destroyed in Return of the King, and around the world fans of Tolkien's work celebrate Tolkien reading day with festivities and a toast to the Professor.

For a world that began solely as a setting for his invented languages, the heroes and villains that inhabit Middle-Earth have left their mark with readers far and wide. Three writers look to their favourite characters and just what they mean to them.

Boromir:

Perhaps the member of the Fellowship of the Ring who gets the hardest time by fans, Boromir is perhaps my favourite of the nine walkers. There is just something so human about his character; true, he falls at times and is blind-sided by the desire to keep Gondor safe, but there is an undeniable adoration for his younger brother Faramir, for his people and for Gondor. As an older sibling myself I can relate to his motives and desire to keep his brother safe. He holds insane loyalty to the Rohirrim, and after his death, the legacy of his bravery continues to bring respect from them.

He argues with the fellowship, but when he insists he saves their life, from the failed ascent of Caradhras, to his fall beside the Anduin during the breaking of the Fellowship, each action always brings something along with it. And it could be argued, that without Boromir, the Ring may not have been destroyed. Boromir had lived nearly forty years beneath the influence of Mordor by the time of The Lord of the Rings, and yet he still sees the strength of his people.

Truly, like the meaning of his name, Boromir is a steadfast jewel of the Fellowship.

Aragorn:

The Lord of the Rings is something I remember being introduced to at a very young age and became one of the fictional worlds that raised me. Aragorn was a character that intrigued me and I felt an admiration for that, which has grown and developed as I have. When I was a kid, it was more about how cool he looked and his amazing fighting ability that of course made childhood me swoon with how good he looked, but as I've grown up I admire his narrative arc in a different way. It is no longer about security but uniting to face the common enemy and putting the safety of the many above your own, leaving Aragorn bloodied and bruised. What I take away from his story is selflessness, determination, and togetherness above all else and learning from history rather than letting it consume you. Although these are very heroic qualities in the narrative of Lord of the Rings, they are applicable to everyday life and something everyone can incorporate to their being.

Pippin Took:

Lord of The Rings has a wealth of complex characters, yet Peregrin Took (exceptionally hairy, even for a hobbit) a character favourite that injects youth and whimsicality into Middle-Earth. It's impossible to not love Pippin, gaining status by joining the fellowship and remaining loyal: "We may stand, if only on one leg, or at least be left still upon our knees." Indeed, Pippin's kind nature is a breath of fresh air in the strained power dynamics across the Shire-reckoning.

Starting a pilgrim and buried a hero, Pippin ends up more famed than Frodo. Yet, fame is not what is admired here. It is the underdog trope which makes us strive for our less tall counterpart. Courage is the value manifest in Pippin, becoming a knight and remaining noble in spirit. A great friend and fighter, Pippin is more than "Fool of a Took!".



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PRINT VS E-BOOK

We've all heard the long-debated question: which is better? Print or electronic books? Does the lightweight accessibility of an ebook appeal to you, or would you much rather have the distinct smell of old tomes draw you in? Two Edge writers show why they would choose one over the other, and why you should too.

Print is Perfect:

In a world where technology seems to be advancing daily, there is a move towards a paperless way of life where previous pleasures are given a new home in the tech world. One major example is the transition of physical literature, be that novels, newspapers, or magazines, to the internet and various ebook sites with many now favouring the e-option. Despite the domination of technology, my preference is always the print.

For me, growing up reading meant growing up with print books, whether that meant being read to and flicking through the pages of *We're Going on a Bear Hunt* or holding my own Jacqueline Wilson books when I could read independently. Now that I'm much older, there is something comforting when you put away your phone, laptop, or turn off the TV in favour of opening up an old classic or new title to read and enjoy. In doing that, it feels like you're rejecting the world around you to instead be consumed by a world only available in the literature. The feel of the dog-eared pages, the smell of newly purchased books, and the blurred ink old and well-loved titles is something that a kindle can never be compared to. There is a pleasure in physically picking up a title and wading through its contents, being able to fold down the corners to come back to, rather than spend even more time in front of a screen. I will always choose to escape with a print book.

eBooks for the e-Win:

Despite not having the defining charm that its printed counterpart embodies, eBooks are an effective way to engage with literature while being easier and more accessible. Having many different texts available on one device means that you don't have to carry loads of heavy paperbacks in order to read as much as desired.

Depending on the device, eBooks have many features that just aren't possible with a book. Firstly, there is the option of changing the text size, making eBooks more ability friendly. In addition to this, some devices have a 'speak aloud' option. This is useful for those who struggle with reading but enjoy books, as it also leaves the opportunity to read along with narration. According to statistics from Forbes, up to one million books are published each year in the USA alone, and every single one of those books will need to be printed a number of times. That equates to a lot of paper usage and, following from the current environmental crisis, may not be the most appropriate way to use resources, especially with a suitable alternative.

While you may have to spend a large lump sum in order to get a device, the cost for each individual text is usually cheaper when it is downloaded compared to when it is bought in physical form. This, combined with the reduced impact eBooks will have on the environment, means that the overall cost in eBooks is a lot less, in every sense of the word.

ZARAH AKHAVAN-MOOSSAVI AND EMILY DENNIS

PRINT VS E-BOOK

HIDDEN GEM: SH*TFACED SHAKESPEARE

There's no nice way of saying that Shakespeare can be really boring, it's just a fact. With all those words that kind of make sense in an oldy-woldy way - however, the Sh*tfaced Shakespeare Company puts a modern spin on this with one simple, slightly boozy addition; alcohol. Unfortunately, it is not you, the audience who has had one too many. It is, in fact, one of the cast of talented thespians portraying the classic works.

Born out of the Edinburgh Fringe Festival, the show has become a hit theatrical performance, brought to life by Magnificent Bastard Productions. The concept is genius, and it is understandable why it was such a hit at The Fringe, as the shows are stripped back, with minimal production and a small cast, yet this just enhances the magic of the comedy. The shows are dirty, raunchy and rude, but encourage an amazing response from the audience, demanding more participation than a large majority of theatre production which works beautifully. You had better hope you aren't sat in the front row, otherwise, you will be immersed in the NSFW action, or covered in vomit from the drunk thespian.

Previous shows have included Hamlet, The Taming of the Shrew and, most recently, A Midsummer Night's Dream, which was beautifully chaotic.

JACK NASH

Having previously seen a professional, non-intoxicated version of A Midsummer Nights Dream performed, there is no true comparison that can be drawn between that and the performance by The Sh*tfaced Shakespeare company. It's essentially a completely new show, apart from a loose Shakespearian storyline. The fact that there is a mediator to make sure that the show doesn't completely fall apart is genius. The mediator takes the comedic helm, and is responsible for the intoxication of the tipsy thespian, along with volunteers from the audience who decide when they should have another beverage. Without them, the show would not be the same.

Due to the successes that have happened with the previous performances, Magnificent Bastard Productions have expanded to another theatrical genre; musicals. Sh*tfaced Showtime was born, and has taken on Dickens in A P*ssedmas Carol and Oliver with a twist.

However, if you want to see first hand the chaotic tendencies of the Sh*tfaced Shakespeare cast, they have a residency this summer performing Macbeth at the Leicester Square Theatre, London and are touring the UK this autumn with their rendition of Romeo and Juliet.



50 YEARS OF GLASTONBURY

Glastonbury has earned the legendary title of the best festival in the world. We are slowly approaching its 50th birthday and in celebration we will be taking a look at the history of the festival, from the tiny festival that only cost £1 in 1970 to the full-blown super scale event it is today. 1970 marked the year for the foundations of many festivals across the UK, including Isle of Wight, but Glastonbury holds a special place in our hearts. It resembles the 1969 Woodstock festival portraying the same message of 'peace and love' even during a time of political discontent, people wanted to be apart of a community and Glastonbury provided this. It was a place for all music lovers and in 1979 it turned into the three-day festival which we know it today.

Glastonbury has transformed immensely throughout its 50 years, the biggest change came in 1984, marking the year Glastonbury moved away from basing itself around the hippie movement to instead veering towards mainstream culture. The Smith's headline performance verified this, when fans began jumping onstage to embrace the lead singer Morrissey. Another pinnacle moment of the festival was the 1994 performance by Orbital introducing dance music to the predominately rock festival, there is now a whole section dedicated to showcasing the UK rave scene. In recent years Glastonbury has begun introducing various different genres into its festival and this did not come without controversy. In 2008, Jay-Z was announced as a headliner and this was the only Glastonbury that did not sell out

within minutes as many, including Noel Gallagher, felt rap did not belong at a festival. And how they couldn't be more wrong, as Jay-Z silenced his critics immediately with his stand-out performance. Not only was the performance fantastic, but he enraged Oasis fans by covering Oasis's song 'Wonderwall', this moment is something that is worth watching by giving the middle finger to Noel Gallagher and all rock fans who couldn't understand how hip-hop could perform at a festival.

In 2011 Beyoncé became the first woman in 20 years to headline Glastonbury and her set, like many others, will go down in history. She combined modern pop with the festival's past, singing hippie chants and producing a dynamic intense performance. History was also made when grime artist Stormzy headlined the Pyramid Stage last year marking the first time a grime artist had ever headlined the festival. Stormzy who is often cited as the "godfather of grime" put on an amazing set featuring a political and iconic performance, which will go down in our country's history and only goes to show that Glastonbury is keeping up with the times. It's constantly evolving and bringing communities together; this evolution goes to show Glastonbury's cultural impact, and all hail another 50 years of this iconic festival. Be sure to catch Glastonbury this year as Taylor Swift, Diana Ross and Paul McCartney are to headline. If you can't attend the festival, then be sure to catch the event on telly.

MORGAN MCMILLAN



HIDDEN GEMS: BOUTIQUE FESTIVALS

Every year we are bombarded with the deliberation of which festivals go to. Often these are the stalwarts like Reading, Boomtown and Creamfields. Yet, it is often worth exploring smaller (and less expensive!) festivals that will provide the same experience, just in a more caring and concise way. Another thing that sets these festivals apart is their location: more isolation works in the favour of escapism those crave when partying for a weekend. Moreover, acts are finely-tuned to their audience with an invitation of less mainstream artists.

Most inviting of all is **Wilderness Festival** in Oxfordshire: a celebration of all things laid-back and whimsical. Appropriate for both families and 19-year-olds, Wilderness offers an array of music, food and activities tailored to keep you busy day and night. During the day you can find spectacles such as 'Hip-hop Karaoke', a glorious cringe of middle-aged men rapping to Notorious B.I.G. Musically, previous line-ups include creative icons such as Björk, Grace Jones and Goldie. Come night, the music can be taken to 'The Valleys' which is (shockingly) a valley that provides predominantly the electronic music to take you through to the little hours of the morning. Often the issue with festivals can be waiting around for your favourite artists, killing the time with a lukewarm cider. However, with Wilderness, you have an abundance of things to do throughout, including mass yoga and naked cricket matches.

Gottwood Festival is a diverse (mostly electronic) music venture in the tranquil and isolated Anglesey, Wales. Never has such a festival existed where it feels like a giant house party on a monumental estate. An intimate 5000 person capacity, its a party for those who have come to see their favourite DJ's (think The Black Madonna). Another option, of course, is Gottwood's younger sibling **Houghton**, made by the same producers but on a larger scale. Indeed, this secret is best kept-well as to avoid the demise of other boutique festivals such as Farr and Secret Garden Party.

Lincolnshire's **Lost Village** encompasses mini-worlds into woodland. The line-ups never disappoint with something for the electronic music fans, combined with talks from artists and intimate performances from comedians. Anticipate ~wavy garms~ and a sanctuary to boogie in a rainbow dystopia.

A small, boutique festival is a great way to enjoy a less intense, but equally as fun festival experience this summer. More intimate crowds make for a community-like feel, something we can all appreciate if only for a weekend. Be sure to check out and support smaller festivals this summer.

EBONY BOLTER

CLOSER TO THE EDGE: OUR FAVOURITE INDEPENDENT VENUES

In an era where bands and artists can charge up to £100 per ticket, I cannot stress how important it is to support independent venues across the UK, local and afar. In Southampton we are lucky enough to have a variety to choose from, a couple featuring on this list, which really gives you no excuse to not get down and give them a visit. Independent venues are undoubtedly the best and most effective way to discover some incredible up-and-coming artists, and with tickets often as cheap as £5 each along with the opportunity to witness amazing (local and international) talent, what is there not to love?

The Joiners, Southampton

At the very core of Southampton's music scene is The Joiners. The venue has stood in its place since the late 60's seeing the likes of Oasis, Arctic Monkeys, Ed Sheeran, The 1975, Green Day, Coldplay and Radiohead play on its coveted stage. The venue is routinely recognised by industry professionals and artists as being one of the best independent/small venues in the UK. The diversity of the venue is a commonplace acceptance by locals, who know that in the same week a small local band could sell out their gig followed by a show the next evening by a band like Enter Shikari. Despite financial scares in recent years, the brand is still thriving with numerous gigs every single week. The venue is a staple in the wider South Coast music scene in the UK and the venue is even responsible for putting on some of the biggest alternative gigs in Southampton.

JED WAREHAM

The 1865, Southampton

The music scene in Southampton is one which continues to amaze me and showcases the great independent venues that we have here in the UK. One of these venues, The 1865, has quickly become my favourite place to spend an evening, and it's a venue where I've been to some of my favourite concerts of all time. Gigs like Yungblud's acoustic album launch stand among the best I've ever seen, and the venue itself plays a huge part in that. It's the perfect size for any gig, where you'll have a great time whether you're chilling at the back or right in the middle of the pit. The 1865 also hosts a massive variety of artists – from classics like New Model Army to electric newcomers like Fontaines D.C, it's been home to some of my best memories here, and I can't wait to see what they have in store for us.

VICKY GREER



The Dome, London

Situated a very short walk from Tufnell Park tube station, The Dome is as convenient as it is excellent. Hosting a similar array of acts to Southampton's The Joiners, The Dome is the perfect size in its intimate but not cramped nature. Even at sold-out shows, there are places to gain some respite from the busy crowd if needed. Alongside this, the sound is also impeccable, and the view is perfect from wherever you stand. Unlike other smaller venues, The Dome has no awkward pillars in the room which may restrict views, and this is probably due to the fact that it's considerably larger than other independent venues on this list. This hall has hosted a range of talents, and with London being an obvious hot-spot for many artists to visit, there is no doubt this is one of the most perfect places to discover up-and-coming talent.

GEORGIE HOLMES

The Windmill, London

The Windmill is centred in the backstreets of Brixton that brings a new quality to live music. Its candlelit and friendly atmosphere mean that you are sure to make a few new mates, whether if that's from the garden area or the bar. The venue owners explain the "most important is the quality of music – it's no good telling us that you'll ram the place with your mates. If your music sucks, we aren't interested", proving it's all about the music and no commercial profit, meaning no matter what night you go to the venue, you shall expect incredible music from a wide variety of artists. Its emphasis on new artists means you're most likely to see artists perform before they go big - bands such as Goat Girl have performed here and have gone off to bigger venues. Not only that but The Windmill provides reasonably priced drinks which is unlike most music events across the UK.

MORGAN MCMILLAN

The Anvil, Bournemouth

With an intimate stage, impeccable sound quality, and friendly staff, Bournemouth's The Anvil is undoubtedly one of the best independent venues out there. Unlike others, The Anvil does not feel incredibly cramped, even when sold out, which is perfect for those of us out there that are not fans of crowds. Its nature as a basement means that it does have a little bit of a dark and dingy feel, but this definitely does not impact on the incredible talent to be witnessed live. If anything, it simply increases the authenticity of the live performance, and also contributes to its somewhat edgy vibe. If you're interested in visiting any small, independent venues that have a similar feel to Southampton's The Joiners, The Anvil is definitely one that should be on the top of your list. Hosting a variety of acts many nights of the week, there is always something to enjoy.

GEORGIE HOLMES



LISTINGS

LIVE MUSIC

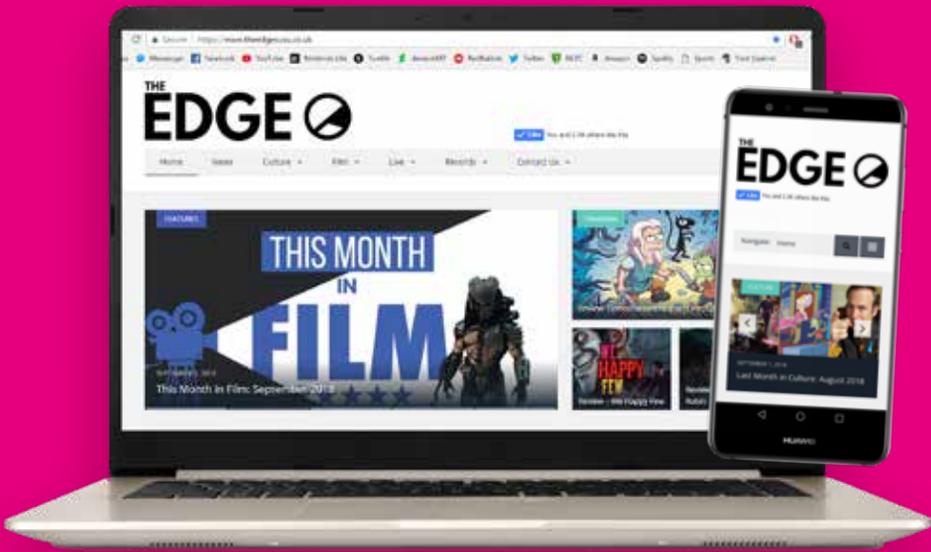
- 13th March – **Pioneers** @ The 1865
13th March – **Arcade Hearts** @ The Loft
13th March – **Jax Jones** @ O2 Academy Bournemouth
14th March – **Chase & Status** @ Switch Southampton
15th March – **Palace** @ Engine Rooms
16th March – **David Keenan** @ The Joiners
17th March – **Twin Atlantic** @ The Old Fire Station, Bournemouth
17th March – **Plain White T's** @ The Joiners
19th March – **IDLES** @ The 1865
20th March – **The Rambling Club** @ The Joiners
21st March – **Talk Show** @ The Loft
24th March – **David Gray** @ Bournemouth International Centre (BIC)
26th March – **Stiff Little Fingers** @ Portsmouth Pyramids
27th March – **Jo Whiley's 90s Anthems** @ Engine Rooms
29th March – **Elles Bailey** @ The 1865
30th March – **Squid** @ The Joiners
3rd April – **Magnum** @ Engine Rooms
2nd April – **Broken Witt Rebels** @ The Joiners

THEATRE

- 17th March - 4th April - **Pride and Prejudice (Sort Of)** @ NST City
18th - 21st March - **No Quarter** @ The Annex
19th - 21st March - **Jane Eyre** @ Theatre Royal Winchester
5th April - 11th April - **The Slightly Annoying Elephant** @ NST City
6th April - **Jack and the Beanstalk** @ Theatre Royal Winchester
7th April - **Puss in Boots** @ Theatre Royal
15th April - 25th April - **The War of the Worlds** @ NST City

COMEDY

- 25th March - **Ed Byrne** @ O2 Guildhall Southampton
2nd April - **Milton Jones** @ Bournemouth Pavillions



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