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Free

THE EDGE

UNIVER

MAGAZINE



ENTER
SHIKARI
INTERVIEW!

Lockdown ain't gonna stop us from getting Schwifty!

ISSUE FIVE

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THE FUTURE
APRIL 2020

Editor's Note

Wubba lubba dub dub! Welcome to the fifth issue of The Edge, and what an issue it is. While we're all fairly isolated from each other, it is entertainment that helps keep us sane.

We all have a lot of time to look forward to what the future holds after lockdown - be it going to the pub for the first time or to the gig that was postponed three times due to coronavirus; we all have something to look forward to.

In our future pullout, we look at the direction music is going and the record revival (p. 15), our favourite dystopian novels (p. 19-20) and the future of live entertainment (p.21). Elsewhere in the magazine we also have a futuristic feel, with a look back at The Hitchiker's Guide to the Galaxy (p. 13) and a look at our favourite Rick and Morty episodes (p.24).

This issue is special as we have an exclusive interview with British rock giants Enter Shikari, as we speak to them about their most recent album Nothing is True and Everything is Possible (p. 7-8). We also look at accessibility (p. 32) and good gig etiquette (p. 29) in our live section this month, even without gigs we can still be kind.

We also have some amazing recommendations from our editorial team and our writers on entertainment picks to keep you sane during lockdown, such as our Lockdown Netflix Watchlist (p. 12) and some amazing hidden gems to enjoy while isolating (p. 9)

Even in the current situation, we're still here to deliver the latest entertainment news and recommendations online on our website (www.theedgesusu.co.uk), on issue (@theedgesusu) or over our social media below this editorial. Until all this gets back to normal, stay safe and be kind to each other.

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THE NEWS BOX

NEWS IN BRIEF

Last month, the world mourned country music legend Kenny Rogers, who passed away at the age of 81.

Paramore star Hayley Williams is releasing her debut solo album *Petals for Armour* on 8th May.

Animal Crossing: New Horizons has become the fastest-selling Nintendo Switch game in the UK to date

This year's Eurovision Song Contest has been cancelled due to the Coronavirus outbreak - this is the first time it has been cancelled in 64 years

Biffy Clyro have announced that their ninth album, *A Celebration of Endings*, will be released on 15th May.

Notes on News: Imagine all the people!

Becky Davies

Gal Gadot tried, bless her. These are dark times, and she simply wanted to bring some of her famous friends together to sing an iconic song which dreams about the world becoming a better place. And in some ways, she did bring people together - just not in the way she intended. The chastisement of the 'Imagine' celebrities, who include Kristen Wiig, Labrinth and Will Ferrell, managed to distract the world from the strange sense of impending doom hovering over us, even if just for a few glorious minutes. Social media was flooded with all kinds of comments, largely seeing this video as both literally and figuratively tone-deaf, with the rich and famous imagining no possessions, no need for greed or hunger, and total equality. Yes, it didn't go exactly as planned, but it still managed to bring people some form of joy - not least because of Joe Lycett (or Hugo Boss, as he is now called) and friends' subsequent parody - so in many ways, it was a success. Gadot's message from the beginning of the video is the main thing we should take away from this: 'it doesn't matter who you are, where you're from - we're all in this together'.

THE EDGE'S ENTERTAINMENT PICKS

EDITOR

Enter Shikari - Nothing is True and Everything is Possible (17/04/2020)

The St. Albans boys are back with their next album (which absolutely slaps - see pages 7 and 8) and it is honestly some of their best work. If you like rock/electronica/pop/classical, go listen to it, you won't be disappointed!

RECORDS EDITOR

Charli XCX - How I'm Feeling Now (15/05/2020)

We've only heard one single from the upcoming pop album, and thought it didn't stand out at first there's something intriguing about its sound and the influences that you can hear that bodes well for the full album

FILM EDITOR

All Day and a Night dir. Joe Robert Cole (01/05/2020)

Exciting new releases are hard to come by at the moment, so *All Day and a Night* gets points for simply being a movie that we haven't seen yet. Directed by the co-writer of *Black Panther*, it has an exciting cast headlined by Ashton Sanders of *Moonlight* fame. We should be watching *Black Widow* right now, but this will do!

CULTURE EDITOR

Killing Eve Season Three via BBC Three (13/04/2020)

With the cliffhanger of series two, Villanelle and Eve are back and sure to present some more twists and turns with our two main characters. I can't wait to see how it adapts now that the pair are no longer on the same paths.

LIVE EDITOR

Lewis Watson - The Love That You Want (29/05/2020)

After waiting for what seems like forever, I am so excited to see what Lewis Watson delivers this year

COVID-19 ENTERTAINMENT CANCELLATIONS

BECKY DAVIES

This time of year, our calendar is jam-packed with all kinds of new releases, gigs, festivals, awards ceremonies - there is so much to look forward to. However, as we face a global pandemic, such events have been put on hold for the time being.

The Coronavirus outbreak has had a huge impact across the entertainment industry. Awards ceremonies such as the Daytime Emmy Awards and the Olivier Awards have had to be postponed. So many cinema releases have been pushed back; the first major postponement was the long-awaited 25th Bond film, *No Time To Die*, and since then we have seen many others follow. *Peter Rabbit 2*, *A Quiet Place 2*, *Fast & Furious 9*, and *Mulan* are just some of this year's big releases that have been pushed back to later this year or early 2021.

The first big live music event to be postponed was Coachella Festival. It usually takes place in California in April, but has been pushed back to October. This side of the pond, Radio 1's Big Weekend became the first UK festival to be cancelled; it was due to take place in Dundee in May, with artists such as Harry Styles, Dua Lipa and AJ Tracey due to perform. The UK's biggest festival has also succumbed to the outbreak: Glastonbury Festival, which would have been celebrating its 50th anniversary this year with headliners Sir Paul McCartney, Taylor Swift, Kendrick Lamar and Diana Ross. Although not scheduled until June, organisers felt it put too many people at risk, as around 200,000 were set to descend on Worthy Farm in Somerset. Our very own Edgetival has also had to be postponed until later

this year, but we promise it will be worth waiting for.

However, it isn't just the big festivals that are having to close - small concert venues have also been hugely impacted by COVID-19. Even before their enforced closure, gigs were being cancelled up and down the country - and across the world - as it became more and more apparent that we must adhere to social distancing rules with no exceptions. For some of these venues, this could be catastrophic - in recent years we have already seen a large proportion of small venues across the country collapsing under financial strain.

One such venue which has been put at risk is The Joiners, which lies at the very heart of Southampton's live music scene. It has been running for over fifty years, and in 2013 was crowned Britain's Best Small Music Venue by NME. It has hosted a huge variety of acts in the early stages of their career: Green Day played their second ever UK show here, and other icons such as Oasis, Muse and Arctic Monkeys also played here early in their career. Today, it is a great place to see up and coming artists - you only have to take a look at our magazine to see how many wonderful evenings our writers have been spent here. They have launched a crowdfunding campaign to help save their business, and to allow them to continue their legacy of giving incredible artists a platform for starting their careers.

If you are interested in helping The Joiners, head to their GoFundMe page, which can be found at <https://www.gofundme.com/f/help-us-survive-corona-virus>.



NOSTALGIC NEWS

10 YEARS AGO

Red Dead Redemption was released

Jack Nash



Rockstar Games are one of the biggest game studios out there. However, before the release of *Red Dead Redemption*, they were only really known for *Grand Theft Auto*, their ultra-violent shooter. Yet their relaunch into the western adventure genre was a success. The spiritual successor to the 2004 title *Red Dead Revolver*, it followed the story of John Marston, a former outlaw at the decline of the American frontier. Its core gameplay is a third-person open-world adventure and was released for the PS3/ Xbox 360 generation of consoles. Since its release in 2010, it has sold over 15 million copies. It not only sold well, but it also was critically acclaimed, with an average of 9.4 / 10 on its reviews and winning multiple game of the year awards. It was succeeded by its sequel *Red Dead Redemption 2* in 2018, bringing the series onto the current generation consoles.

10 YEARS AGO

Luther was Released

Conor Farrell



A deeply disturbed detective teetering on the edge of sanity. A city full of depraved killers. A look back at the BBC's groundbreaking crime drama.

A decade ago, Idris Elba donned his iconic coat and tie for the first time, taking to the streets as DCI John Luther. Looking back, *Luther* can be credited with leading the charge in the fight for on screen diversity. Elba's casting represented a watershed moment in British television and it is a testament to the show's success that programmes like *Line of Duty* and *Killing Eve* exist today. It could be argued that Luther acted as a blueprint for the latter in more ways than one, with the character's twisted cat and mouse dynamic with criminal genius Alice Morgan (Ruth Wilson) clearly inspiring the warped relationship between the two women in *Killing Eve*. Holmes and Moriarty. Batman and the Joker. Elba and Wilson's chemistry helped breathe new life into an old trope and catapulted the duo into superstardom. *Luther* itself remains a staple of British pop culture 10 years later.

15 YEARS AGO

Kazuo Ishiguro - Never Let Me Go was released

Hazel Jonckers

Published in 2005, Kazuo Ishiguro's novel takes place in a plausible alternate reality to our own, and uses it to explore the nature of humanity. Ishiguro is fond of playing with narrative style and voice, (as demonstrated in the equally excellent *The Remains of the Day*) and *Never Let Me Go* is no exception. Told in first person, the story carefully and slowly reveals withheld information to devastating effect, but all the tragic twists appear inevitable through the sadly matter-of-fact narrative voice. However, it's Ishiguro's phenomenal writing that really makes this novel stand out. It's engaging from the beginning, never cloying even when everything seems to be going wrong and filled with vivid descriptions. The tone is so pensive that it takes a second for the gut punch to register, and then that same wistfulness only seems to emphasise the sense of serene grief that is behind every line.

NOSTALGIC NEWS

50 YEARS AGO

Let It Be was released
Bailey Williams



The Beatles would always have struggled to release an album to conclude the worldwide phenomenon they had started in the early 1960s. It is understandable, then, that *Let It Be*, released after the band's 1970 split, is potentially the band's most unassuming project. An idiosyncratic rock album that marries the simplicity of *Please Please Me* with the self-indulgence of *The White Album*, it was met by an anticlimactic shrug from critics on release. Envisaged as a rootsy return to the band's original sound, outside factors conspired to pull *Let It Be* away from this brief. Though 'Dig A Pony', 'For You Blue', and the aptly-named 'Get Back' reflect this concept, the album's most enduring tracks showcased for the last time the Beatles' skills as soft-rock balladeers. 'The Long and Winding Road' and the title track demonstrate that, to the end, the Beatles could surprise even themselves.

95 YEARS AGO

Mrs Dalloway was released
Georgie Holmes



Influential modernist writer Virginia Woolf released her 1925 work *Mrs Dalloway* 95 years ago today, when she was 43 years old. *Mrs Dalloway* was her fourth novel, and followed the release of *Jacob's Room* just three years earlier. *Mrs Dalloway* is notable for its interweaved internal monologues, generating unique narrative perspectives, and its memorable characters. Its focus on London emphasised city living post-WWI, and the characters tackle issues ranging from homosexuality to mental illness. Its notoriety is clearly demonstrated in the fact that it was developed into a film in 1997, starring Vanessa Redgrave. *Mrs Dalloway* is a flawless depiction of all the greatness which modernism held, and there's no doubt its influence will continue into the future, with undergraduate students still studying the book to this day.

40 YEARS AGO

The Cure - Seventeen Seconds was released
Vicky Greer

On the 22nd of April 1980, post-punk giants The Cure took their first steps into the world of goth-rock with the release of their second studio album, *Seventeen Seconds*. Although their later album *Disintegration* is renowned as their magnum opus, *Seventeen Seconds* is a personal favourite for many fans. It was a much more sombre approach to the experimental sound established in *Three Imaginary Boys*, establishing them as a gloomy phenomenon in the British music industry. *Seventeen Seconds* switches between instrumental soundscapes and Robert Smith's typically haunting vocals. What makes *Seventeen Seconds* such a brilliant piece of music is its grandeur as a whole – songs like 'A Forest' of course have stood the test of time as singles, but listening to the album in one go is a whole other experience. Highlights like 'The Final Sound' and 'A Reflection' are perfectly discordant, and *Seventeen Seconds* will forever stand out as a masterpiece of the post-punk genre.

Nothing is TRUE

& everything is possible

An interview with Enter Shikari's Rou Reynolds

Over the past 13 years, Enter Shikari has been dominating the UK rock scene, with a wide variety of sounds that are constantly pushing the genre to its limits. They're back with their seventh studio album titled *Nothing is True and Everything is Possible*, a commentary on modern life and an amalgamation of all their previous work. I spoke to Enter Shikari frontman, Rou Reynolds, about the album production, classical composition, mental health, and their live music reputation.

What was the inspiration for *Nothing is True and Everything is Possible*?

Rou: Life, the madness of the last five years I suppose. If our last album was about vulnerability, this one is about possibility and normally when people hear that word, it's usually a very positive thing, you know, anything is possible if we put our minds to it. The album offers realism I suppose, there's every possible human emotion completed on this album, it's very varied.

What track did you enjoy working on the most and why?

"Ugh, it's so difficult. If I could increase I can give a fairly honest answer. I suppose these two are kind of dichotomies really, the complete opposite ends from each other. 'Elegy for Extinction', which is the orchestral track on the record, that was so enjoyable 'cos it was so surreal. It was different from anything I'd ever done before; working with 70 musicians, like a whole orchestra. It was something else, it was mad. On the opposite end of the scale, 'Apocaholics Anonymous', which is essentially just interlude. That was just me sat at my computer for hours, for days, for months on end; it was very solitary.

So what actually influenced 'Elegy for Extinction' as it is such an interesting piece?

I've dabbled with classical writing for a long time and I guess I built up enough confidence to be able to say "I think we should have an orchestral track on this album really". I think we should try and make a Shikari track which is purely orchestral. It's something that was quite bold but that's where we find our excitement, it's pushing ourselves forward. It's something that I've wanted to do for a while and we'd also met people who could help us achieve it. George Fenton, one of my favorite composers. He was heavily involved in the orchestration and the arrangement of the track so having these people to be able to help us; who spend their lives in these areas was incredible, and it enabled us to achieve the might and the mad depth of this track.

So you've managed to create a clear album narrative. How was that possible?

That's always the most difficult thing at the start, and possibly all the way through. At the start, you do really feel that you're at the foot of a mountain, like how the fuck am I gonna do this. You have these desperate ideas and try to piece everything together and make it have some kind of flow, some kind of narrative, that's absolutely the most difficult thing. At the start I'll usually be full of anxiety I suppose, not knowing, you start to have imposter syndrome, like "ah god can we really do this again? Have I lost it? Can I still write music?" All those thoughts go around your head but you just have to stay focused and take it day by day, then before you know it a few weeks down the line you've got a few solid ideas and things start coming together. It's just about remaining calm and letting yourself go with the music creation and finally the routes, narratives and ideas will all start to form.

Are there any tracks on the album that are a throwback to your previous work?

I think there's nods to previous stuff throughout. That was probably one of the only conscious decisions that we made right at the beginning is that we wanted this album to feel quite definitive. Throughout our career we've been so adamantly looking forward; we're all about progress and experimentation and keeping things moving forward. Over the last few years, I wrote a lyric book, with accompanying essays, for each track explaining what they were about so that sort of forced me to look back again. It was only then because we'd never done it, we began to realise how far we'd come and all the work we'd done in our careers.

What would you say has changed between *The Spark* and *Nothing is True and Everything is Possible*?

They were very different experiences. It was almost like I was forced into writing that album [*The Spark*] because of my situation. The years we were in when writing *The Spark* were some of the most difficult of my life, there was a lot of hardship there. When you're going through those periods in your life, when you have the opportunity to create it's very difficult not to create something that is about your experiences. You feel completely driven to do it. I think with this album [*Nothing is True and Everything is Possible*], because I'm in a much better place that I felt a bit more freedom to choose what I write about. It's not like I have to write about something. That enabled a feeling of experimentation and a feeling of calm, like let's go with this. There's a lot

more diversity, a lot more instrumentation.

After your massive UK tour back in early 2019, you're known as a strong live band. What track off the album are you most looking forward to playing live?

I think all of it really. We're gonna be using most of this summer to basically work out how to play it live. We decided not to do any UK festivals this year because it's gonna be such a lot of work to get everything ready for the tour that we're doing at the end of this year. We're actually going to be getting some practice in at the studio next week for the first time to bosh 'em out. So it's going to be interesting and a lot of work but I suppose the obvious one is '[The Dreamers' Hotel]'. It's going to be such a nice vibe, so energetic and it's a real passionate one for the gang to sing back at us. That's got to be top of the list at the moment. But honestly I can't wait to play any of them."

Check out the full interview on www.theedgesusu.co.uk

JACK NASH



HIDDEN GEM: KEATON HENSON – *SIX LETHARGIES*

GEORGIE HOLMES

Keaton Henson gained notable attention for his debut album *Dear* (2012), where singles such as 'You Don't Know How Lucky You Are' featured on many Spotify indie playlists, however his most recent release *Six Lethargies* (2019) certainly hasn't gained the attention and love that it deserves.

Being labelled as 'Classical Crossover' on Apple Music genres, perhaps this may put listeners off who are not familiar with or who do not appreciate classical music they have heard previously, as many listeners may brush it off as dull. However, Henson's album is far from uninteresting, and includes some of the most gorgeous melodies and harmonies.

Consisting of just 7 pieces, each piece is rather lengthy compared to his previous material, with some songs reaching around 10 minutes each. This length truly makes for a memorable experience for

listeners, and I would suggest this album is best heard outside, in the open air, to fully appreciate the hauntingly beautiful timbres created.

'Initium', the album's first track, is a gorgeous 9-minute song developed from strings, whose repetitive melodies build up to create a beautifully dramatic 'bridge' section, which I imagine would play the perfect role in the background of an emotional scene of a film. The strings build up from quiet and soothing to, near the end, becoming an amalgamation of different layers and the volume notably rises, and then drops. This first track gives the perfect impression of what to expect from the rest of the album.

'Trauma / In Chao' develops themes heard in 'Initium', and its melodies become rather haunting. The strings generate harsher sounds, and this is arguably more experimental than the first track. Played arco almost entirely throughout, the strings are enabled to produce haunting melodies and timbres which would likely be heard behind a horror film (one that comes to mind particularly for me is Jordan Peele's *Us*). The music heard in this song truly lives up to its title, where a chaotic and clashing bout of strings is heard at about 6 minutes in, as the melodies erratically rise and fall underneath violent timbres. It ends suddenly and dramatically, and leaves listeners questioning what they just heard. This, I feel, is extremely important for this album - listeners require time to reflect on what they have heard to truly appreciate it.

Perhaps the most beautiful track of all is the final one on the album, 'Breathing Out'. Reminiscent of Clara Schumann's pieces that are heard in *The Duchess* soundtrack, this piece is less haunting than others, but equally as memorable. There are gorgeous cadences heard throughout, and it's as if the tension built up in the other songs from the album are finally released here, living up to its title. 'Breathing Out' is 12 minutes of loveliness, and makes the perfect track to fall asleep or relax to. In the panic of the news and world occurrences right now, 'Breathing Out' can be a single to help soothe listeners who are feeling anxious or struggling to relax or sleep.



INTRODUCING FLOWVERS

CHARLOTTE BRENNAN

Hailing from Portsmouth, FLOWVERS are a four-piece who have been making waves in the indie scene this year. The indie dream-pop outfit is made up of Matisse Moretti (vocals), Henry Wood (bass and backing vocals), Stanley Powell (guitar), and Connor Griffiths (drums). Taking inspiration from bands like Swim Deep and The Cure, FLOWVERS are able to create catchy indie dream-pop songs with infectious choruses that are guaranteed to get stuck in your head, and guitar riffs that will get you up and dancing.

The band formed in 2016 and after writing and playing together for a few years the band finally released their highly anticipated debut single in April 2018 titled 'Fresh Air'. The single now has over 300k streams on Spotify. After this release, the band performed in the Wedgewood Rooms 2018 Unsigned Showcase and finished runners up. In the same year, they also sold out their first headline show at The Edge of the Wedge in Portsmouth, which put them on the map as a band to be taken seriously.

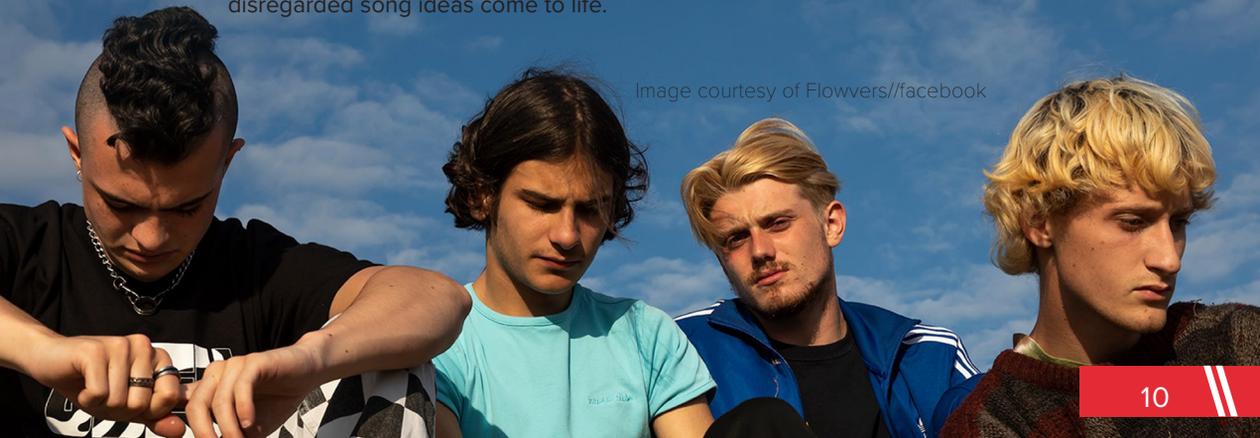
In February of this year, FLOWVERS released their debut EP titled *Throwaway Generation* which features a single of the same name and two of their popular singles 'She Don't Talk About It' and 'Nosebleed', as well as acoustic versions of 'Fresh Air' and 'Long Way Home' which were released in 2018. 'She Don't Talk About It' shows off the band's ability to create unforgettable riffs and catchy sing-a-long choruses that have an indie-pop flare. The *Throwaway Generation* EP was produced by JAWS and Crystal Fighters producer Gethin Pearson and his input on the project has allowed the band to explore their sound and make disregarded song ideas come to life.

The band has been making a lot of noise in the indie scene this year and multiple publications have tipped FLOWVERS to be "Big In 2020". They were one of the 54 new acts they decided to showcase across various shows around the country in January. The band played at The Monarch in London alongside some other upcoming names to keep an eye on, HOURGLVSS and The Clause. They have recently had their latest single, 'Throwaway Generation', played on BBC Radio 1 for the first time during the BBC Introducing segment hosted by Huw Stephens. Being backed by Radio 1 should hopefully mean in the future, you will see FLOWVERS on more festival lineups.

As well as working hard together to create new music, FLOWVERS have also curated their own club night called FLOWFOREVER in Portsmouth. The band wanted to develop a platform for their favourite upcoming bands and DJs from around the UK to perform to an audience and to sample any new material. The FLOWFOREVER debut was a success and the event was a sell-out. To stay up to date with any other events they put on you should follow @flowforeverclub on Instagram.

So, where are FLOWVERS heading? Hopefully, you'll start to see them on more festival line ups as their danceable and catchy music is perfect for that kind of atmosphere. Although it seems unlikely that an album will be released any time soon, a few more singles and potentially another EP could be in the works. The band is currently on a headline tour across the UK in support of *This Feeling*. 2020 looks to be a big year for FLOWVERS, they are a young band full of potential and are definitely an act you need to keep your eye on.

Image courtesy of Flowvers//facebook



ACTOR IN FOCUS: FLORENCE PUGH

MOLLY ADAMS

An unhappily married aristocrat with a penchant for pathological lying and murder. One of the first female pro-wrestlers in the WWE. A vulnerable orphan seduced by a Swedish cult. And the third, often unbearable March sister from Louisa May Alcott's *Little Women*. In a short space of time, Florence Pugh has proved above all that she has incredible range, taking roles as varied as one could imagine for an actress only the age of 24. Pugh has been described as both an incredible 'under-the-skin' performer and one who 'uses her face as though she's not saving it for later'. With some of the most engaging performances of the past few years, she's sure to be one to watch.

One of the most exciting newcomers of recent times, Pugh consistently chooses incredible projects - perhaps the only exception being dating Zach Braff. Her breakout role in 2016's *Lady Macbeth* demonstrated the near-painful subtlety of her talents, combining lust, rage, and deceit, yet still being largely sympathetic right up until the point of no return. Her character is a young woman isolated in an English manor with only her servants, a husband she hates, and a father-in-law who hates her, to keep her company. She embarks on a dangerous affair... with deadly consequences. Even through all her increasingly repulsive behaviour, Pugh manages to find room for pity, compassion, and horror in what could be a standard femme fatale role.

2019 was certainly Pugh's year, with lead roles in WWE biopic *Fighting with My Family* and unsettling cult horror *Midsommar*, as well as a stunning supporting role in the Oscar-nominated period drama *Little Women*. Pugh made a name for herself with her subtle, restrained performances as characters who combine sadness,

strength and a unique vein of dark comedy. Even in *Midsommar*, Ari Aster's horror opening with a prologue depicting the worst thing that could possibly happen to a person, Pugh finds room for nuance and an individuality that a lesser actress might have lacked. In what could have been a depressing marathon, her grounded portrayal of a woman at the end of her tether avoids being one-note and, instead, is a sincere, once-in-a-lifetime depiction of trauma, grief, and recovery.

Anybody familiar with the multiple adaptations of *Little Women* will know that the role of Amy March is not easily likeable. Vindictive, childish, narcissistic, Amy is an antagonist in a story without villains, especially when pitted against her spirited sister Jo. However, in Greta Gerwig's 2019 adaptation, Amy is equal parts funny, ambitious, and relatable. Refusing to be relegated to the 'damsel in distress' role, and aided by a stellar script from Gerwig, Pugh's Amy is a worthy foil to Jo as opposed to an antagonist. Half the most quotable lines of *Little Women* come from her, as well as some of its more comic moments. Pugh's work in the role makes Amy not only likeable, but indispensable.

Pugh has already been nominated for an Oscar, Best Supporting Actress for *Little Women*, though I'm sure this won't be true for much longer - she'll add more. Her next project sees her starring alongside Scarlett Johansson and David Harbour in Marvel's *Black Widow*. Hollywood is starting to pay attention, but Pugh has not hit her peak just yet.



THE LOCKDOWN WATCHLIST: NETFLIX'S BEST ORIGINAL MOVIES

In the midst of the world's current struggle against coronavirus, one begins to ask themselves what will happen to cinemas around the globe, and how will this crisis affect streaming giants like Netflix? With a growing number of people having to self-isolate and stay at home all day, government measures closing all non-essential sites across Britain, cinemas have shut their doors for now - and could this be for the last time? Will coronavirus be the final blow to the theatrical release, and how will Netflix profit from the surge of consumers turning to streaming? These are all important questions to consider, but for the moment there's another matter at hand: what do you watch while on lockdown?

While production on all Netflix originals has been put on halt for the time being, that doesn't mean that the vast library of content they have accumulated over the past decade will grow stale. Where many may have seen plenty of these films before during cinematic release or through other streaming sites, Netflix's big push for original movies means that they now have a number of fresh and varied feature films on their service that no other site will ever have available. From Oscar-nominated prestige pictures like *The Irishman*, *Roma* and *Marriage Story*, to crowd-pleasing entertainers such as *Bird Box*, *Murder Mystery* and *To All the Boys I've Loved Before*, Netflix's extensive list of original films has continuously grown year on year. So, while all cinema trips might be cancelled for the foreseeable future, here are my own recommendations of Netflix original movies to help you pass the time.

Apocalyptic Thriller: *Annihilation* (2018), *Cargo* (2017), *How It Ends* (2018), *The Wandering Earth* (2019)

Though this genre is perhaps a little too close to home right now, these films provide top entertainment that will leave you feeling stiflingly uncomfortable for a few hours - but in a good way.

Romantic Comedy: *Always Be My Maybe* (2019), *The Kissing Booth* (2018), *To All the Boys I've Loved Before* (2018), *When We First Met* (2018)

Are you single? Aware of the fact you probably won't meet Mr or Mrs Right while in self-isolation? Well, these films are the ones to fill that hole in your heart, ready to make you laugh and cry in equal measure.

Action: *Shaft* (2019), *Spenser Confidential* (2020), *Triple Frontier* (2019)

With the power to give you adrenaline-fueled confidence, you'll embrace a new lifestyle as the lonesome warrior after watching these explosive flicks.

Horror: *Eli* (2019), *Gerald's Game* (2017), *Little Evil* (2017)

While this is a genre that most prefer not to watch alone, you can sleep soundly knowing that even the demons are too scared to leave the house tonight.

Drama: *Okja* (2017), *Tallulah* (2016), *The Two Popes* (2019)

These are the ones to really get you thinking. Remember, not all entertainment is mindless entertainment.

Sci-Fi: *See You Yesterday* (2019), *Spectral* (2016), *The Cloverfield Paradox* (2018)

Just the right films to take you completely out of reality, ones to help you forget about the current state of the world.

STAND-OUT PICK: *Beasts of No Nation* (2015)

Why not return to the film that arguably signalled Netflix's move towards supporting new and exciting material? Cary Fukunaga's child soldier drama, starring Idris Elba in a sinister supporting role, packs a punch.

SAM PEGG

HIDDEN GEM: THE HITCHHIKER'S GUIDE TO THE GALAXY

ALICE FORTT

Douglas Adams' classic science fiction *The Hitchhiker's Guide to the Galaxy* has been adapted numerous times, into a radio drama, a stage show, a TV series, and a pretty funny film adaptation released in 2005, starring Martin Freeman, Sam Rockwell, Mos Def, and Zoëy Deschanel. Said film, in my opinion, is majorly underrated. It features a depressed robot called Marvin voiced by Alan Rickman, for goodness sake. What is there not to love about that?

As many sci-fi geeks will already know, Hitchhiker's follows the story of Arthur Dent (Freeman), a man unceremoniously rescued by an unknown-to-him alien friend, Ford Prefect, after the Earth is abruptly destroyed to make way for a hyperspace bypass - a space motorway, if you will. Armed with only his dressing gown, tea-making abilities, and a rather battered copy of the *The Hitchhiker's Guide to the Galaxy*, which serves as a handbook to all things weird and wacky that one might encounter in space (the aptly chosen Stephen Fry provides the voice of the Guide), Dent begrudgingly travels through the universe as part of a ragtag band of misfits searching for 'the Answer to the Ultimate Question of Life, the Universe, and Everything'. Garth Jennings' adaptation of Adams' series is crazy, hilarious, and packs in everything sci-fi that one could possibly hope for.

The film captures the typical dry and sarcastic British humour to a tee, spearheaded by leading (every) man Freeman. Arthur fumbles

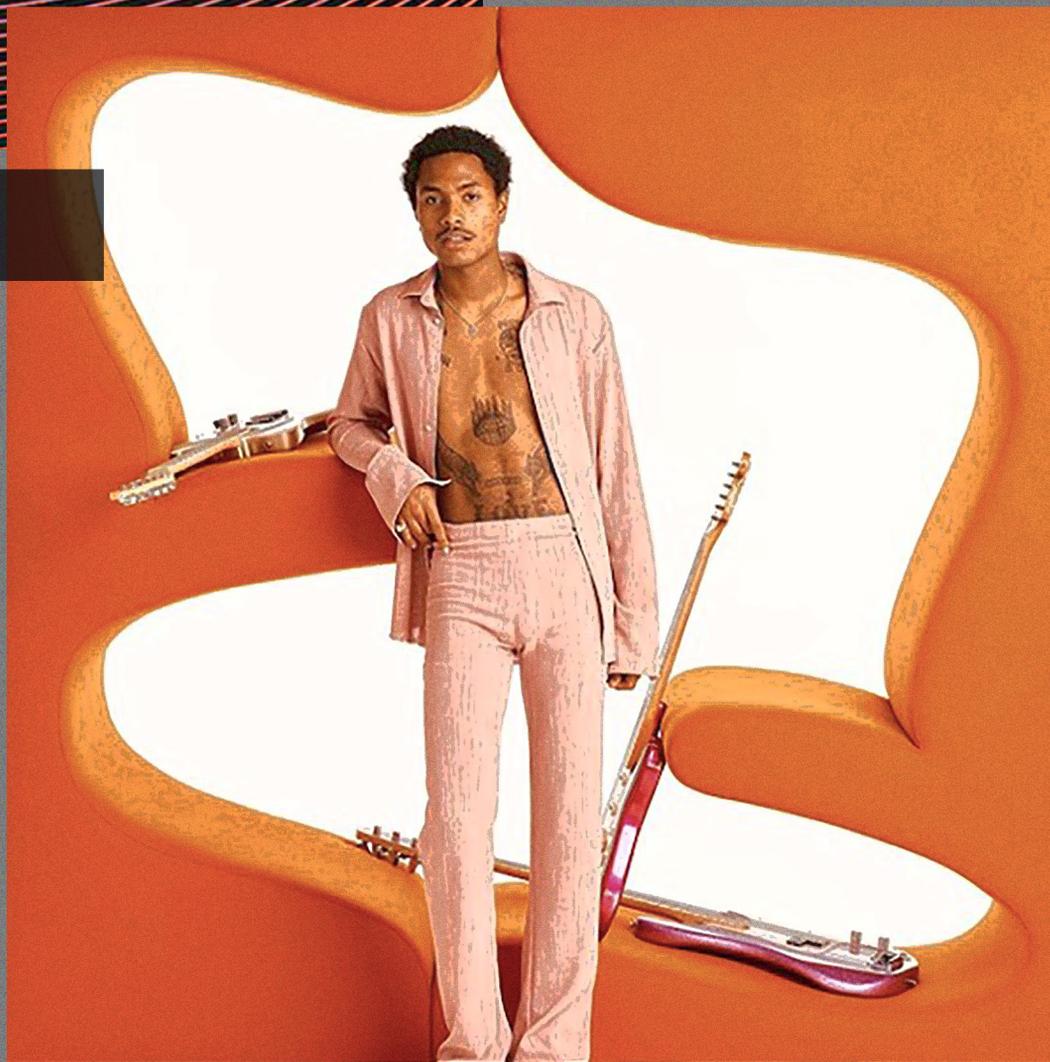
and stumbles his way through a fledgling romance with Tricia, or 'Trillian' (played by Deschanel), nearly always overshadowed by the suave and charming Zaphod Beeblebrox (Rockwell), the two-headed captain of the ship Arthur finds himself on. Arthur and the audience are made one and the same as we are both bewildered by all manner of alien lifeforms, from spiders with a hundred legs to the order-obsessed Vogons, with Freeman giving an honest and sincere performance as he continuously freaks out at each new encounter. It is as funny as it is strangely relatable.

The best part of the adaptation for me is in its combination of utter ridiculousness and mundane normalcy. *The Hitchhiker's Guide to the Galaxy* is absurd, yet it somehow makes complete sense at the same time. The film opens on a Broadway musical-esque sequence of dolphins fleeing the earth before its aforementioned destruction, all the while praising and thanking the humans 'for all the fish' they've gifted them over the years. Also, there's a whole scene dedicated to how Arthur just really wants some toast. This juxtaposition makes the film (and its source material) wholly relatable and heartfelt, despite the literal otherworldliness of its context. In sum it is an overwhelmingly heart-warming and entertaining experience. If you haven't caught Hitchhiker's yet, or read the book, now is the time! Plus, the amazing Bill Nighy's in it!

Image courtesy of TOUCHSTONE
PICTURES



THE FUTURE



THE FUTURE

VINYL, CASSETTES AND THE FUTURE OF MUSIC

MADDIE LOCK

The 2010s saw the rise and revival of the vinyl, with 2019 being the first time in 40 years that vinyls have out-sold CDs. As streaming services continue to grow and improve what's on offer, why is it that such a retro form of music has seen a resurgence? Some argue the sound quality is better, others just enjoy the antique feel of it all, and most will post all about their vinyl collection on Instagram. But as we've seen with the release of the CD destroying vinyl sales (until now), and streaming services considered to be the killer of CDs, there will always be a future form of collecting and playing music. The question is, which will take this crown in the future?

As we enter a new decade, it seems the perfect time to ponder on questions such as these. Culture and trends seem to have an extremely repetitive and cyclical narrative, in which new trends tend to be a replication of a previous decade - seen explicitly in the rise of the vinyl. Considering the recent resurgence of 80s/90s culture, seen in the numerous 'vintage clothing' fairs, and musical genres (including Dua Lipa's new album, *Future Nostalgia*), it seems logical that the future of collections is set to revert back to these decades too. Though this could point to both cassette tapes and CDs, due to many of us growing up alongside the rise of CDs, it seems unlikely this would give us that same nostalgic, 'retro' feeling that vinyls do. Meaning, our future collections are most likely to take the form of cassettes.

Though this is a bold statement to make, artists are already opting to sell vinyls and cassettes above CDs. For instance, smaller band Buds. (based in Basingstoke) only sold cassettes at their Southampton show at Surburbia. But interestingly, many artists are selling their albums on all three physical platforms. Artists such as Harry Styles, Billie Eilish and Dua Lipa are taking this approach with their new albums. It's making it harder to

distinguish a favourite for the future of music. Some artists are also retracting cassette sales, seen in Pvriss who released their 2017 album *All We Know of Heaven, All We Need of Hell* in all three forms, but have removed cassettes as an option for their upcoming album *Use Me*. That said, the vinyl of Pvriss' 2017 was the only physical format to sell-out - suggesting little difference in popularity between CD and cassette, meaning cassette could still be on the rise.

So, what could a future cassette collection look like in the 2020s? With new inventions such as AirPods, it is unlikely a modern-day cassette collection would be identical to its 1980s popularity, but rather face a reinvention. This could mean keeping the same portable cassette player style, with belt clips and so on, but merging it with modern technologies and allowing for wireless connection through AirPods or similar. Alternatively, with smart watches on the rise, a completely new re-invention of the cassette player could take the form of a Power Rangers looking smart watch, with a cassette slot and Bluetooth earphone connect-ability. Although this is all hypothetical, it's very plausible considering the shock that the resurgence of vinyl collections took us all by.

Despite these theories seeming believable, it's also very probable that the future collections could turn fully digital. As technology continuously evolves, it could even be a smart chip in the head (we're talking Black Mirror style) that allows for music to be played at the blink of an eye, and completely headphone free, making physical music seemingly obsolete. However, everyone loves to read a physical book, just as much as they love to see their music physically in front of them, so it seems unlikely that physical music will ever fully come to an end. The question is, are cassettes the next big physical collection to come?

PSYCHEDELIC FUNK: THE NEXT BIG THING?

MORGAN MCMILLAN

The musical landscape is constantly evolving, each decade has its own genre that signifies the cultural and social developments of that era. For example; the 1940s saw the rise of swing and jazz which made legends out of Frank Sinatra and Ella Fitzgerald, the seventies saw the revolutionary genre of punk transform social politics and become a whole new subculture at the same time. The nineties saw the rise in political rap through the controversial genre of hip-hop which gave a voice to minorities during a time of racial conflict, most evident in bands such as N.W.A. This same theme is featured in the ground-breaking genre of grime which has become the genre to embody the 2010s. All these genres are different in nature, but all hold one similarity and that is their experimental and controversial nature. It is always hard to predict which genre will define a decade, especially considering the ever-growing music industry, however through its intense experimentalism and rising popularity, I believe psychedelic funk could be the genre of the 2020s.

Psychedelic funk is one of the most experimental genres, it was birthed from the iconic Jimi Hendrix and features an intense blend of funk, soul, jazz whilst taking inspiration from the old hippie and drug movement. It usually holds an amazing bass line accompanied by a smooth percussion and can at times feature instruments from other genres such as a Latina brass – which is seen in Steve Lacy's album *Apollo XXI*. Its experimentation is evident as each artist that takes this genre on puts their own feel to it, for example Thundercat puts emphasis on the bass line which makes for the perfect tune to listen to on a lovely summer night. Whilst artists like Blood Orange focus on funk sounding synths section and incorporating woodwind instruments,

this pure experimentalism and use of a wide variety of instruments is extremely prevalent throughout psychedelic funk. This bold experimentalism is rare to find in this era, many critics have even said there is no scope for innovation left in music, but psychedelic funk proves the critics that there is plenty of innovation left by blending musical instruments that don't usually belong together to create a rare and new sound.

Popular music has even taken elements of psychedelic funk and has proven a huge success, for example 'Uptown Funk' by Mark Ronson ft. Bruno Mars which become the longest leading number one single of the 2010s. Critics praised its use of instrumental stylings and influences on the track, all key themes in the development of psychedelic funk. Musical legends such as Prince gave psychedelic funk its global platform and allowed him to experiment with a wide variety of vocals and express his more feminine side. The experimentalism of the genre also enables artist to experiment with their gender and sexuality seen in Steve Lacy's song 'Like Me' where he openly discusses his relationship with bisexuality. The genre is so diverse in nature and has no language barrier as shown in Omar Apollo's 2018 EP *Stereo* which features a few songs in Spanish which appeals to a non-Spanish speaking audience as the amazing musicality of the tracks are universal. It's a genre that allows artist to express themselves freely without judgement there is no reoccurring theme that is prevalent throughout the genre except individualism. The amazing artists that are currently developing the genre of psychedelic funk are Thundercat, Steve Lacy, Blood Orange, The Internet, bLack pARty, Cosmo Pyke, Matt Martians, Phony Ppl, Omar Apollo and Syd.

CLOSER TO THE EDGE: OUR FAVOURITE SCIENCE-FICTION FILMS

You know what they say, there's no time like... the future! Our writers have been thinking just that, and have put together a list of their favourite sci-fi flicks.

***Blade Runner* (1982), dir. Ridley Scott**

The cult classic *Blade Runner*, set in a dystopian future, has served as an influence for countless other sci-fi films, as well as video games, anime and TV shows due to its postmodern style and dynamic visuals. Ridley Scott's movie resonated with fears surrounding the growing ubiquity of technology, delving into the implications of its multifarious uses whilst presenting a paranoid landscape of unchecked corporate power and genetic programming - where replicants live uneasily alongside humans. At first look this may seem like a standard sci-fi tale but it also portrays the clash between American and Japanese cultures. *Blade Runner*'s polyglot future has a strong Japanese presence, linking to contemporary US fears of a 'Japanese takeover'. Its trendsetting nature and many underlying messages prove just why Scott's film is an all-time great.

-MORGAN MCMILLAN

***Blade Runner 2049* (2017), dir. Denis Villeneuve**

Blade Runner was certainly a hard act to follow, especially given the reputation sequels and remakes of classic films have. Point Break, the last few Terminator movies, pretty much every *Die Hard* sequel, to name just a few, have failed miserably. Any scepticism over a *Blade Runner* sequel was thus understandable. Fortunately, Denis Villeneuve knocked it out of the park. *Blade Runner 2049* is not a love letter to the original. Instead, it builds on it, deepening our knowledge of the world with an

interesting central character that doesn't simply copy Harrison Ford's Rick Deckard. Ryan Gosling as replicant K is empathetic with a strong character arc. While it continues the story of the original, this isn't used as a crutch or for cheap nostalgia. *Blade Runner 2049* is perhaps the most intelligent film of the 2010s. What a shame that it didn't make much money in cinemas, much like the original.

- CONOR O'HANLON

***Close Encounters of the Third Kind* (1977), dir. Steven Spielberg**

Close Encounters of the Third Kind is one of the greatest, if not the greatest, sci-fi films ever. Spielberg's director's cut could even give *Blade Runner* a run for its money (controversial, I know). It follows Richard Dreyfuss as Roy Neary, a man whose life drastically changes after an encounter with a UFO. Visions of the spacecraft slowly take over his life and the lives of others who have also seen it, culminating in a beautiful, orchestrally rich finale. A passion project for Spielberg, the film combines ideas of extraterrestrial contact and government conspiracy with more personal themes of masculine shame, family and mental health struggles. The five-note sequence played in the final scene is legendary, arguably the most iconic musical theme in sci-fi history (and the scene itself is absolutely mesmerising). If you haven't seen this landmark film, credited with revitalising the genre, it should definitely be the next movie on your watchlist.

- ALICE FORTT



***Ex Machina* (2014), dir. Alex Garland**

Although it's categorised as a science-fiction movie, Alex Garland's masterpiece *Ex Machina* reveals just as much about the human condition as it does about AI technology - and just as much about the present as it does the future. The film follows Domhnall Gleeson's Caleb, a programmer who wins an office competition to visit the luxurious home of CEO Nathan (played by Oscar Isaac), who reveals to him a humanoid robot that he has built named Ava. Nathan tasks Caleb with helping determine whether or not Ava is capable of intelligent and independent thought. *Ex Machina* shares the twisted creativity of *Black Mirror*, also portraying human behaviour with a warranted pessimism. More than just a sci-fi, *Ex Machina* poses interesting questions about AI ethics and what it means to be human. It is sharp, dark and refreshingly honest - not one to watch unless you don't mind feeling uncomfortable.

- JOANNA MAGILL

***Her* (2013), dir. Spike Jonze**

Spike Jonze's *Her* is a tender love story set in the near future, focusing on the moustached Theodore Twombly (Joaquin Phoenix) - whose job involves handwriting personal letters for people who can't compose letters themselves. Theodore falls in love with his Operating System Samantha (voiced by Scarlett Johansson) while he begrudgingly proceeds with the self-reflexive process of finalizing a divorce. *Her* is an emotional rollercoaster, taking you through the highs of honeymoon-phase romance and the lows of lonely heartbreak in a relatable sci-fi setting. Science-fiction films usually have vivid or bleak colour palettes, and *Her* manages to juggle both with a muted Los Angeles contrasted by pastel costuming that feels more past than future. Arcade Fire fill the soundscape with softly orchestrated,

melancholic piano ballads and the whirring buzz of synths. Criminally, the Oscar-nominated soundtrack is unavailable physically or digitally. By juxtaposing humanity's inherent desire for love and sociability with our increasing reliance on technology for social means, the film sparks poignant realisations and a gratitude for connectivity. Watching *Her* for the first time hit me hard; it reduced me to tears, reminding me how important the connections we share in life are.

- JAMIE HOWATSON

***Metropolis* (1927), dir. Fritz Lang**

What would a list of sci-fi films be without Fritz Lang's *Metropolis*? Set in the year 2026, this classic of German expressionism depicts a dystopian society, with elaborate sets serving as the backdrop to a mad scientist and his autonomous robot. This tale of class struggle is played out to an essential tension-building musical score - one of the elements needed for a truly great sci-fi film. As Freder (Gustav Fröhlich) struggles to establish what is real amongst his hallucinations, the society around him begins to collapse. Streets are flooded, a robot takes control, and the class divide between the overground rich and underground poor becomes clearer and clearer as the protagonist continues to spiral. One thing to note about *Metropolis* is its impressive set design, able to create skyscrapers, high-rise monorails, and futuristic technology ahead of its time. With *Metropolis* set just six years in our future, and considering the current end-of-the-world narrative we are tackling, perhaps this futuristic sci-fi classic has more truth in its story than even Lang could have predicted!

- MADDIE LOCK

CLOSER TO THE EDGE: OUR FAVOURITE DYSTOPIAN LITERATURE

With the future as unknown as it is, it makes the perfect opportunity for fiction and literature to ponder about what could be. Whether its the dystopia novels talking about uncertain futures and where our current actions could take us.

***The Hunger Games* by Suzanne Collins**

Science Fiction was one of my personal favourite genres growing up. Being a teenager, I needed something accessible as 11 year old me struggled to comprehend the complexity of *The Handmaids Tale* or the works of Philip Dick. I turned to the Hunger Games, and what a read. Full of action, violence and political plot twists - it follows the story of Katniss Everdeen in a dystopian America known as Panem. Children from working families across Panem are called upon to fight to the death to show loyalty to the upper classes in the Capitol. *The Hunger Games* is the start of an amazing trilogy which we will be getting another installment this year in the form of a prequel, plus all the films are on Netflix so if you don't have the time to digest the saga on paper, sit back and enjoy the bloodshed on film.

- JACK NASH

1984 by George Orwell

George Orwell's *Nineteen Eighty-Four: A Novel* (now known as 1984) is an extremely progressive dystopian novel declaring the dangers of totalitarianism and technology. It was published in 1949 and depicts a world 35 years from that point, it sees totalitarianism takeover the political structure and the negative impacts allowing these ideologies to flourish in society. The book was written in a time of uncertainty surrounding the ideology of communism as it was a new political belief that was beginning to flourish after the Second World War.

1984 is the most famous dystopian novel and has been an inspiration for musicians, artists and authors the heavy themes surrounding totalitarianism, technology and manipulation have played key themes in modern literature and art. Also, many of the phrases used in this book have become part of modern-day language.

The novel is set in Oceania – United States and Britain – and depicts an extreme version of a totalitarian government shown through 'The Party', a government that monitors and controls every aspect of human life from history and language to even our thoughts. The Party does this by watching over every individual through the telescreens and has hidden microphones across the city, this scares every individual into following The Party rules and not questioning its authority. Throughout the book we see The Party attempt to force a new language called Newspeak amongst its citizens in attempts to prevent any form of political rebellion by eliminating all words, because of this, Newspeak contains no negative terms. For example, there is no word to express the meaning of "bad" instead it is "ungood", something extremely bad is called "doubleplus ungood". It's direct connotation to something not good takes away the power of the word bad but it also makes it virtually impossible to translate back to English (oldspeak) meaning anything negative on The Party before newspeak cannot be properly understood. The most futuristic element of 1984 is the discussion of technology, when the book was published technology was easing its way into modern day life and though caused much excitement it also created fear. This is explored throughout 1984 as it sees technology being used for evil, evident as The Party watch over Oceania through telescreens and have hidden microphones across the city this means The Party can control every single aspect of Oceania, even inside the home.

The Party asserts its power over thought by rewriting history, Winston works for the Ministry of Truth which is an ironic name considering the point of the ministry is to rewrite history. For example, Winston remembers a time when Oceania was at war with Eurasia and allies with Eastasia, however this changed and now Eurasia were Oceania's allies and they were at war with Eastasia they rewrote the books to proclaim that Oceania has always been allies with Eurasia and Eastasia were always the enemy. This would consistently change due to foreign relations and everyone would go along with it as there is no document saying otherwise. When they edit the history books, they also recall back every single newspaper and rewrite it to fit the new narrative The Party want to promote to society. The Party also does not allow individuals to keep records of their past, such as photographs or documents, this makes it even harder for anyone to go against The Party's narrative as there is no proof of anything being different. By controlling the present The Party are able to manipulate the past therefore granting them more power in the present world.

This is the best futuristic novel of all-time as it almost accurately depicts a dystopia some of us are living in. There are countries across the globe that live in a totalitarian society and many of their experience are similar to that linked in the book. It also links today's current climate of the growing 'conspiracy theory' generation and this book can be argued to have generated many of the theories people share on the government now.

- MORGAN MCMILLAN

Futurism Poetry

Amongst modern dystopian novels that imagine a bleak future, there is a literary genre from the early 20th century that has passed us by. Futurism was an artistic and literary movement that emphasised the dynamism of modern technology, youth, and violence throughout Italy, Russia, Spain, and many Slavic countries. The British response to this was known as Vorticism, which rejected the advancement of industrialisation which was welcomed by Futurism.

Although principally a movement in the realm of visual art, the poetry that arose from Futurism/Vorticism rejected antiquated lyric poetry, experimenting with different forms, fonts, and even characters to reflect the rapid industrial development that surrounded the modern world. A prime example of these movements would be Vladimir Mayakovsky's *Atlantic Ocean* (1925) which explores the similarities between the formidable sea and the violence of the industrialised warfare.

As we examine futuristic literature, it is worth exploring how artists before us anticipated modernity.

- ELIZABETH SORRELL

The Handmaid's Tale by Margaret Atwood

When we read about the future in literature, quite a lot falls under the umbrella of dystopia; a harsher world view of the future and its implications on the world we live in now. Many also take inspiration from this world and use it in theirs.

Atwood's 1985 novel *The Handmaid's Tale* looks at exactly that. Inspired by world events, protagonist Offred (literally Of Fred) who is one of the titular Handmaids, takes readers around Gilead where dystopia is the name of the game. The series has captivated fans for years, winning awards, and even receiving a sequel novel in 2019 titled *The Testaments*, along with the popular HBO series and a film in 1990. If the novel was a negative look at the future, people have become captivated and learn from the fictionalised look at modern life, which is regularly updated in its adaptations.

-LOUISE CHASE



THE FUTURE OF GIGS: WHAT TO EXPECT

The COVID-19 outbreak has had a huge impact on the live music scene. With several countries banning large crowds, and new advice coming in daily telling us to avoid public places, artists are cancelling their shows left right and centre. Of course, a global pandemic is an extreme circumstance, but it has undoubtedly heightened our awareness of how disease can spread through large social gatherings. Thus, it begs the question, will this change the future of gigs?

Many artists have chosen to tackle social distancing measures by allowing fans to experience live music over Instagram Live. First we had Coldplay's Chris Martin, who took song requests from the comments of his livestream. Then, we had John Legend, whose wife Chrissy Teigan adorned his piano in a bathrobe with a glass of wine. Pink posted a cover of 'Make You Feel My Love', Hozier covered Britney Spears, Gary Lightbody sang the top ten most-requested Snow Patrol songs, Easy Life invited fans for a karaoke session - and that is just a few examples from the first week of isolation alone.

The level of intimacy involved in inviting fans into their homes brings everyone that bit closer together, and allows artists to reach a much wider audience than they would otherwise. Lightbody commented that his stream had reached over 30,000 people, thus making it Snow Patrol's biggest show in months. By taking away travel constraints, allowing fans to have control over things like volume, letting them take breaks as they please and giving them the ability to rewatch at a later date, the format arguably makes concerts accessible to many more fans than an ordinary concert would. Artists have been doing the occasional livestream show for a long time, but this outbreak does beg the question whether they will become a more regular thing, or even whether they will evolve into a money-making avenue when artists aren't touring.

However, livestreams are not the only way technology is changing how close we can get to

artists. The rising trend of holograms is another way in which artists can perform for fans without having to be in their physical presence. Back in 2012, a 'hologram' of Tupac performed with Snoop Dogg and Dr Dre at Coachella festival. It caused great controversy, as although it was a technology that had been used before by artists such as The Black Eyed Peas and Gorillaz, the fact that Tupac had died fifteen years previously added a new dimension. He did not give any kind of consent to perform at the festival - would he have wanted to? Would he have wanted to be brought back as a hologram? It is a market that has since increased, as Whitney Houston is the latest artist to 'go on tour', despite having passed away in 2012. The hologram tours allow fans to see artists 'live' in a way that would not have otherwise been possible, and yet it is something we haven't quite gotten comfortable with yet.

There's no doubt that the way we consume music has changed considerably over the years - perhaps it was only a matter of time until our live music scene transformed too. Will these be permanent changes? We will have to wait and see.

BECKY DAVIES

HIDDEN GEM: *ALL IS TRUE*

There initially seems a contradiction in the title of Kenneth Branagh's *All is True*. Very little is known about the later life of William Shakespeare - whose work is so often the focal point of the actor-director's career - and the film is openly aware of this with its constant questioning of what is real, foregoing fact for fiction.

The aim is not to fruitlessly interpret a history almost entirely unknown, however. Instead, the film opts to strip away the mysticism that has enshrouded the playwright and his quixotic legacy for so long, depicting a Shakespeare more down to earth and honest than ever: a complex, grieving man with his own regrets, triumphs and hardships - a human. *All is True* movingly captures the humanity of the icon in a way which feels timeless and ubiquitous, for as invented as the story here and those of the Bard's writings may be, their innermost contents are indeed what is most 'true'. The early 'contradiction' thus fades - truth is almost always honest and internal, and it is proven here: all is true.

This interiority is where the contemplative, tragic narrative of *All is True* develops, following Shakespeare (Branagh) in his inescapable anguish following the death of his son, Hamnet. Having retired after the burning of the Globe Theatre, the playwright returns home to Stratford, where his grief haunts him and further strains familial relations. Ben Elton's screenplay opens up a vulnerability to Shakespeare never truly explored previously, navigating his soul with a sympathetic lens while shining a rare critical light on his flaws. Elton and Branagh are careful not to overstep into indulgence, with intermittent humour bringing levity at the right time and dedication paid to examining the turmoil amongst the rest of the Shakespeare family. The drama that simmers and unfolds over the course of

the film is staggeringly powerful, though also often subtle - mixing grief, anger, and love in a manner that is difficult to watch yet enthralling at every turn. This is augmented by Branagh's outstanding performance; his life-long obsession with the Bard reaches its apotheosis in a portrayal that is altogether heart-wrenching and utterly convincing, aided by excellent make-up work and costume design. The relative obscurity of *All is True* meant Branagh was not nominated for an Oscar for his performance here, but he most definitely deserved recognition. Other actors put in arguably career-best performances as well, including Sir Ian McKellen's brief but captivating appearance as the Earl of Southampton, Dame Judi Dench as Anne Hathaway and a surprisingly poignant performance from Lydia Wilson.

Shot impressively by DoP Zac Nicholson, the naturalistic cinematography is at once dynamic and spectacular in its use of warm autumnal lighting, distinctive chiaroscuro and matte paintings. Sound is critical too, with Patrick Doyle's violin-laden score used just the right amount to let the atmosphere and performances tell the story. There is even a gorgeous rendition of the Shakespeare sonnet 'Fear no more', which in the context of the narrative compounds the heavy emotional toll.

While a soulful, deeply affecting ode to Shakespeare that hits thoughtfully at the enduring spirit of his work, *All is True* is an endearing and poetic meditation on life and legacy. Branagh's film is infinitely striking in every frame, stirring at every narrative beat, and exceptionally written with top-tier performances. Its serene embrace of life is done with such compelling contemplation and craft that the film succeeds as a profound and poignant work.

CALLUM NELMES



DIRECTOR IN FOCUS: BONG JOON HO

KATIE EVANS

South Korean director Bong Joon-ho recently became a record-breaking, industry-shattering filmmaker after picking up an incredible four Oscars at the 92nd Academy Awards back in February. Bong sparked the eager attention of audiences and critics worldwide after the release of his film *Parasite*, the recipient of the Oscars (for Best Director, Best International Feature Film, Best Original Screenplay and a history-making Best Picture win) and many other film awards. In winning Best Picture, *Parasite* became the first foreign-language film ever to claim the most prestigious of prizes, which will hopefully mean that the director has paved the way for a greater appreciation of South Korean cinema going forward.

Parasite, which is now the highest-grossing film not in the English language on British shores, allowed an off-Hollywood style embraced by many international filmmakers to be appreciated by wider audiences. The biting social satire follows a lower-class family in the heart of South Korea who infiltrate the home of an upper-class family, taking over their lives bit by bit. With its historic wins, *Parasite* signals a shift in the potentially stagnating landscape of the Academy Awards, allowing the uninitiated to open their eyes to the beauty of international cinema. Bong has long been admired in arthouse and critical circles, his films gaining him an auteur status due to their use of stylistic tropes such as black comedy, sudden tonal shifts, genre-mixing, and political themes. Born to a large family, the director's early life

surrounded him in the world of art and film, pushing him down a creative path that would eventually lead to widespread acclaim.

Although Bong's first film *Barking Dogs Never Bite* (2000) achieved a small amount of success in his home nation, it was second feature *Memories of Murder* (2003) that breached foreign markets and saw people begin to take interest. He then solidified his position in the industry and gained great commercial success with blockbuster hit *The Host* (2006), scaling down for contemplative drama *Mother* (2009), then moving into the realm of Hollywood with sci-fi *Snowpiercer* (2013). Unlike Bong's previous works, *Snowpiercer* had an international cast with actors from both the US and UK, including Chris Evans and Tilda Swinton, as well as Korean performers such as frequent collaborator Song Kang-ho (who has starred in four of the director's seven features).

Bong's films are amongst the highest-grossing in South Korea's history, and *Parasite* was the first South Korean film to win the coveted Palme d'Or at the Cannes Film Festival (the first in a series of many firsts). He has stated in interviews that he has been inspired by many illustrious filmmakers, including Guillermo del Toro and Nagisa Oshima, but soon enough it will be Bong providing inspiration for the next generation of budding directors. We can't wait to see what he does next.

Image courtesy of BARUNSON E&A



CLOSER TO THE EDGE: OUR FAVOURITE RICK AND MORTY EPISODES

With the comedy giant Adult Swim being the brains behind this bizarre and baffling adult comedy series, it's no surprise that the show has made it to series 4, which began last year. After a short mid-series hiatus the show returns this summer with more outrageous adventures for the duo. At The Edge, we love the escapades of *Rick and Morty* and our writers look back fondly on their favourite episodes.

'Anatomy Park' - Series 1, Episode 3

Rick and Morty don't really do Christmas specials, however this *Jurassic Park* inspired adventure takes part in the festive period. Rick sends Morty inside a homeless drunk to check up on one of his projects, Anatomy Park. The adventure sees Morty team up with a crack team of characters to discover who has sabotaged the theme park and let all the pathogens lose. Will Morty survive the dangers that lurk in the human body and escape from Anatomy Park in time for the Smith Christmas Dinner?

- Jack Nash

'Total Rickall' - Series 2, Episode 4

The fourth episode of the second season, 'Total Rickall' is pure, unadulterated *Rick and Morty* goodness. With the premise that the Smith home has been invaded by alien parasites that implant fake memories into the family's brains, 'Total Rickall' has plenty of fun playing with audience expectations. It introduces and swiftly dispatches a whole host of absurd characters, including the British butler Mr. Beauregard and Pencilvester, in a glorious sequence of cartoon action. As usual,

Jerry is most emotionally affected by the violent bonanza as his affair with the pyjama-loving Sleepy Gary is exposed as a lie. Again, Jerry's feebleness is a top source of comedy. Elsewhere, there's a cracking final twist when it is revealed that Mr. Poopybutthole, seemingly a prime candidate to be one of the parasites, is actually real - and Beth messes everything else up assuming otherwise. Poopybutthole has become a surprise recurring character in the show, and a fan favourite. 'Total Rickall' does everything that *Rick and Morty* does best: sharp, inventive sci-fi plotting with a ridiculously silly but effective sense of humour.

- Joe Williams

'The Ricklantis Mixup' - Series 3, Episode 7

'The Ricklantis Mixup' is the pinnacle of Season 3, and possibly one of the greatest episodes of not just the season, but ever. With the title of the episode being a massive red herring, the premise is not of an undersea adventure, it is instead a return to the citadel (a government-controlled by various different Ricks and Mortys). It follows multiple different yet loosely connected stories, including the rise of Evil Morty to political power, a cop Rick with a corrupt Morty partner and an interpretation of the 80s classic film *Stand By Me*. It may not directly follow the protagonists but really builds a multiverse of backstory to the society they live in.

- Jack Nash

***Rick and Morty* Series 4 Part 2 will air E4 in May 2020**

ACTOR IN FOCUS:

TROY BAKER

If you have played any popular video game in the last decade there's a decent chance you've heard the voice of Troy Baker. Perhaps a testament to his talent many of us may have heard him countless times without connecting the dots. I have played games where he voices the protagonist and not recognised his voice. One of the things that still amazes me about voice acting is how one person can have such a wide array of voices. In many ways, he is the perfect example of how video game voice acting is often underappreciated, nowadays many voice actors are even expected to provide acting for motion capture as well as voice acting. Currently, he is quoted as appearing in 429 roles; could you imagine a TV or movie actor that prolific not being widely known?

Despite being best known for working on popular video games his start was dubbing anime for American company Funimation, before moving onto other cartoons and anime video games. What is interesting is that Baker seemingly had no breakthrough moment, his work was solid and consistent and he worked his way up to be one of the premier voice actors. The year that cemented his popularity best of all, however, was 2013, where he voiced both Booker DeWitt, in *Bioshock Infinite*, and Joel, in the even more hugely popular game *The Last of Us*.

Joel is, by and large, his most popular role. Developed by Naughty Dog, *The Last of Us* is well known as an exceptionally well-written game that demanded a wide range of emotion from its characters, and most of all from its central character Joel. Added onto this the fact that the game m-capped its actors meant that the role was not merely voice acting, but full-blown acting that was performed in real life and put into the game. In terms of what it demanded from its actors, it was

far greater than many other games at that time, and perhaps even today. But, nowadays such techniques are far more common. Troy Baker, along with many of his contemporaries, managed to establish voice acting as an integral part of video games. That voice acting was not just a throwaway job, where you would hire whoever was cheapest to read out a threadbare script, but a vital part of a well-crafted story.

In many ways from then on, he was a household name in the gaming community. What has cemented his popularity is his attitude to his work and the fans. While many actors tend to have a bad reputation for being condescending and preachy, voice actors tend to maintain quite the opposite reputation. Troy Baker, often alongside his close friend and seasoned voice actor Nolan North, spend a lot of time attending conventions and meeting fans. If you read interviews with Troy Baker or any other popular voice actor, you do see the genuine enthusiasm many of these people have towards their work. He has even talked of getting involved in games that interest him, but would not normally be able to afford him, similar to film actors working in indie films. Troy Baker has also talked of his interest in the *Uncharted* franchise before he had properly gotten into video game voice acting, he was a fan of Nolan North before he became friends with him. He would later go on to play North's brother in *Uncharted 4*. I would suggest anyone reading this to go out and find a game you've played that Troy Baker has appeared in that you were completely unaware of. There'll definitely be at least a few, and you'll appreciate the hard work that voice actors put into the games they work on.

Troy Baker reprises his role as Joel in *The Last of Us Part II* release date TBC
CONOR O'HANLON



BALLAD OF SONGBIRDS AND SNAKES - DO WE STILL NEED PREQUEL NOVELS?

MORGAN MCMILLAN

Ballad of Songbirds and Snakes is the prequel for *The Hunger Games* trilogy, set 64 years prior to the original book. It is set in the world of Panem, 10 years after the reconstruction period 10 years after the war, known as the 'Dark Days', following the life of a young Coriolanus Snow at the 10th Hunger Games. This story will flip the antagonist of the original series into the protagonist, which could be a true hit or miss and it may possibly bring some humanity to his icy character. In the original series, Snow is an evil president who kills those who go against his wishes, by seeing his past it may change the way we view his character. It could make us sympathise or hate him even more, but it is hard to tell if this is good or a bad thing. The release of this prequel opens the debate to if we really need prequels. Do we need this extra context into the life of Coriolanus Snow?

Every fictional world has a backstory, but sometimes it isn't always worth knowing. Sometimes it's better not knowing the full picture as it allows your imagination to run wild with ideas surrounding what happened before the series. The issue with prequels is they are usually a way to milk more money out of an already successful franchise, therefore the plot lacks any importance or relevance to the original story and then ruins it. This could be a possibility for *The Hunger Games*, theoretically if there is prequel on the 10th Hunger Games will there be one for all the other games? We have missed a total of 73 games, would we need to know the context of every game? Why is the 10th game more important than the 1st? Will there be a prequel to the prequel to get a backstory for the prequel? It seems like an ever-ending cycle of a fictional world becoming overly looked into. Another issue with the prequel is the fact Katniss Everdeen – the star of the book – will not be featured. She is the reason the first book was so popular, people read to see the story of a strong powerful woman, but now that will be overlooked by the backstory of the stories main villain. A prequel is almost like when a TV series decides to do a spin-off show, the spin-off is usually a flop and ruins the character, just the way a prequel can ruin the story for a book.

Despite this, *The Hobbit* has shown to be a successful prequel to the *Lord of the Rings* series, the series is absolutely adored by *Lord of the Rings* fans as supporting character Bilbo Baggins in *Lord of the Rings* becomes the main protagonist in *The Hobbit*. Bilbo is the author of *The Hobbit* and translator of various works from the elvish, *The Hobbit* allows fans to understand how he came to be and what he did to end up back in Bag End. Bilbo displays true heroism in his quest and his discovery for courage and bravery, this discovery and determination kept him going forward to confront trolls, escape from Gollum, prevent war between Dwarves and Men and much more. *The Hobbit* was the perfect prequel to the original series proving not all prequels are bad (just most are). When comparing this to *The Hunger Games* prequel it questions whether Coriolanus Snow is the best character to base the prequel upon, he is not well loved. The different between *The Hunger Games* prequel and *The Hobbit* is that learning about the life of Bilbo Baggins added a greater understanding to the Middle Earth world whilst what will *The Ballad of Songbirds and Snakes* add to the original trilogy?

The Ballad of Songbirds and Snakes by Suzanne Collins will be published on May 19th, 2020.

THE LIGHTNING THIEF

HIDDEN GEM: MUSICAL

THE LIGHTNING THIEF MUSICAL

Rick Riordan's *Percy Jackson and the Olympians* series was one of my absolute favourites aged thirteen, and even though I'm now unfortunately now all grown up, I still look back at those books fondly. They're fun and engaging with intricate plotting, well-developed characters, and a fascinating take on Greek mythology. They also seem like they would be the perfect stories to adapt, and this is where the trouble starts.

Like a lot of people my age, I remember vividly coming out of *The Lightning Thief* film adaptation disappointed. The film ignored the plot of the books, aged up the characters, rewrote key parts of the mythology and mostly was just... bad. I even went to see the second one, I was so desperate for them to be good! (It wasn't). I resigned myself to accept that there was never going to be a good adaptation of this series, and that new kids discovering the books would have to settle for Rick Riordan's (seemingly endless) spin-off novels and new mythology-based books.

Until, one fateful day early last year, I saw someone tweeting about *The Lightning Thief* musical. My initial reaction was suspicion, after all, I had been scorned before and I've never been able to watch a Logan Lerman film the same way. Plus, it kind of feels like there's a musical about everything these days, and not all are as good as others. At first, the opening number confirmed my doubts, it has a little too much exposition for my taste, but soon started to pick up and prove itself to be an absolute delight. Obviously it's a very different experience watching a musical to simply listening to the soundtrack, and it is possible that the staging or the acting might be a complete deal-breaker. This is worth bearing in mind especially because the production is rumoured to be pretty sparse, with only six actors, most playing multiple roles, and minimal sets. Even if visually it doesn't work, I'd recommend closing

your eyes and jamming along to the music.

Massive credit is deserved for the inclusion of different musical styles, from more soulful songs to more alt-rock numbers, Rob Rokicki expertly incorporates reoccurring themes as well as managing harmonies between the three main characters. There's also a pretty good balance between speaking and singing in the songs - especially considering how a fair few songs need to cover a lot of plot. If the lyrics get a bit overly simplistic, it's worth remembering that it is based on a children's book and obviously meant to be a family-friendly musical.

Where the musical really shines is its commitment to its characters. Sally and Annabeth both get solo songs, fleshing out their motivations and backgrounds, whilst keeping you invested in the plot. Percy is given the defiant yet heroic character arc he deserves. Percy's solo song "Good Kid" is one of my favourites, as it does a masterful job at summing up Percy's resentment with how adults perceive him and the way children feel out of control of their own lives. When you hear the theme from this song in *Son of Poseidon*, the climactic number, it genuinely makes me a little emotional, and when it's echoed and twisted by the villain it gives me chills.

Some of the highlights are the songs where all three main characters chime in, perfectly illustrating their friendship, complete with bickering, backing each other up and providing most of the humour in the musical. Most of all, they make convincing kids, brave enough to be protagonists of a quest narrative, realistically rebellious against their absent parents and often just really, really funny.

HAZEL JONCKERS

Image Courtesy Of Theaterworks USA



Disney+: A New Streaming Frontier

Like many other forms of media, Disney+ thrives on nostalgia and childhood memories, making it a great service for rediscovering old programmes and films from your past. However, with a surprisingly limited library and a family-friendly title slapped to it, the streaming service can't manage to hold itself up and compete with Netflix or Amazon Prime, at least... not yet.

You can bet then that the first thing I did was start to relive my childhood through Disney+. Without hesitation, I jumped into the first episode of *That's So Raven* and *Wizards of Waverly Place* and worked my way through the episodes unlike how I did as a child. No longer was I restricted to watching the episodes in a seemingly incoherent and random order, but as functioning linear narrative the flowed from episode to episode. The shows I had watched for years when I was young suddenly became new, striking gold when I stumbled upon many episodes that I had missed along the way. It felt like discovering a mini horde of treasure, and every time my younger self did a leap of joy as memories and nostalgia hit with delightful force. And yet, it also became a chance for my younger siblings to discover shows that Disney Channel no longer air, finding a wealth of content from a time when Disney was in its prime for TV. Granted, some of the programmes show their age to the now-adult eye, but to children they are the same enjoyable shows with the same loveable characters that older generations fell in love with, and I found myself sinking into the living room to watch the TV with my siblings once again as they stumble upon a favourite episode of mine. It excelled at bringing me into the room with them and laughing at the onscreen shenanigans once again, highlighting the key focus of family that Disney is built upon.

However, Disney+ doesn't just have TV shows but films as well, a barrage of original content nearly 100 years in the making. From the true classics like *Snow White* and *Sleeping Beauty* to modern successes like *Frozen* and *Moana*, the Disney Princess library has never been as accessible as it is now. Although, Disney benefits from much more

than their princess selection, but to a substantial chunk of all their output, surmounting to a library of original content much bigger than any other streaming service currently available. With the addition of Disney owned companies like Pixar, Marvel, Lucasfilm and the recently acquired 20th Century Fox, the available streaming library is by no means small, and there's plenty of opportunities to stream films that haven't usually been associated with Disney until now. Disney has even gone one step further to also begin to produce content exclusive to their service like *The Mandalorian* and the live-action remake of *Lady and the Tramp* in a further bid to draw in those subscriptions. Whereas this content remains sparse for now and the quality fluctuates, it still becomes a landmark in making Disney+ a good service with a childish simplicity that is undeniably alluring.

Yet, despite all this praise, Disney+ still fumbles far too often to make it a truly great service. The biggest drawback is the limitations that family-friendly streaming service would understandably have - the lack of mature content. Nothing with an age-rating above 12 makes it onto the streaming service's site, which sadly limits much of the 21st Century Fox content that could have made a meaningful contribution to the current library. While a total of 500 films and over 100 series sounds like a phenomenal amount, it still pales in comparison to what other streaming sites currently offer.

However, Disney+ is by no means a good service in its current state. Offering a sizeable library that is ready for all the family to watch, it will serve faithfully the Disney ethos of bringing families together. Treading childhood memories and nostalgia, it's great to be carried away with content you remember from years ago, somehow seeming new along the way. Although with the potential to stale far too quickly that I would like to admit, and the fact the Disney's services are not fully optimised for any country outside of the Americas, holds it back a little too much.

SAM PEGG



OUR GUIDE TO GIG ETIQUETTE

Gig etiquette ranges from individual to individual, and with the development of technology and the increased spread of global tours, there are certainly many traits which could be considered unlikeable. We at The Edge have put together a list of traits which are probably best avoided if you do not want to upset anyone at a gig.

Today, gig etiquette is filming songs, livestreaming shows and posting throwbacks. I am partially guilty of this, but I believe it is ruining the gig experience. At my first concert, I forgot my phone. I didn't even know the band, but it was one of the best gigs I've been to because I lived in the moment. I find that after posting a video on my story, I never watch it again. So why do we film gigs? Whole concerts are uploaded to YouTube to watch for free, maybe discouraging people from buying tickets? Should this be a form of piracy? If you uploaded a recorded film, people would watch it for free instead of buying a ticket, so surely uploading a concert to YouTube is the same thing? I think that gig etiquette should mean not going on your phone and living in the moment. How often do you watch those videos?
- DAISY GAZZARD

Gigs should be great fun for everyone involved, and most of the time, they are. However, it only takes one particularly bad person to sometimes spoil the whole experience. This is DEFINITELY the case for heavier shows, namely mosh pits, wall of death, you name it. Don't get me wrong, moshing can be great fun! Usually everyone looks out for one another, if someone falls down they get picked back up, and most of the time, people aren't in it to hurt you, they're just in it to have a good time. The real issue with moshing, from my experience, is when you don't want to get involved. There's no obligation to get into the pit at a heavier show, especially if that's not really your scene, but to those people out there who pull you in, or shove into you on purpose when you've deliberately stood away from the crowd; quit it. Enjoy yourselves, be safe, have fun, and let other

people do the same!
- ALICE FORTT

Why, I ask myself at every single gig I attend, do some individuals feel the need to talk during the entire set? My ultimate rule for proper, respectable gig etiquette is to limit the amount of chatter during the performance, as much as you can. Shows like Amber Run and Fleet Foxes, where quieter songs are a major part of the set, can be entirely ruined by those selfish enough to think this is the perfect time to have a conversation. Let me make this clear - gigs are not places to have a little catch up with your friends. They are a place to listen to live music, discover new favourite artists and appreciate the power that live music has over a crowd. This also links to the issue of drunkenness at gigs - having one or two drinks is perfectly fine, but when your drinking inspires drunken disruption and loud shouting, maybe it's time you left.
- GEORGIE HOLMES

Don't get me wrong, going to a gig with your significant other is a perfectly lovely thing to do - but I am asking from the bottom of my heart, if you choose this kind of date please do not spend the whole set making out with your partner. Call me bitter all you want, no one likes standing behind that sight when their favourite artist is killing it on stage. There's always a strange solidarity between music fans who are witnessing this kind of behaviour, as if everyone is united in their collective discomfort. Dance together all you wish, that's totally fine. There's plenty of ways to have fun at a gig. But the only thing worse than a PDA is a PDA in the most crowded space you can imagine. Believe me, no one wants to get that involved with your relationship. So let's all just have a nice time in the crowd, without making each other deeply uncomfortable!
-VICKY GREER

Better Heard Live or On Record? - **NOTHING BUT THIEVES**

JED WAREHAM

One of my all time favourite acts, Nothing But Thieves, are an incredible British band. They have had a remarkably successful career so far, spanning two albums and two EPs, headlining numerous different festivals and embarking on extensive world tours. Their sound is unique - perhaps credit to vocalist Conor Mason whose striking personality mixes with his phenomenal vocal abilities. Early songs such as 'Lover, Please Stay' and 'Emergency' from their *Graveyard Whistling* EP showcase the frontman's capabilities. Mason's vocals were highlighted significantly in their debut *Nothing But Thieves* especially in tracks like 'If I Get High', 'Neon Brother' and 'Wake Up Call'. As is the case for many bands who exceed expectations with their debut album, it was a concern that the 5-piece wouldn't be able to produce another album so extraordinary. Their 2017 release *Broken Machine* was in my opinion, the weaker of the two but that is not to discredit the album at all. Mason's voice was somewhat less significant to the album, instead the talent from the rest of the band was more prominent across the board.

The band have a knack of producing perfect rock music, taking obvious influences from the likes of Muse or more so Radiohead, and every release has been gobsmackingly beautiful. But with that being said, I've seen the band live upwards of 10 times and I will be the first to admit, they're better

live. Perhaps it's because I like aggressive, heavier music usually or maybe I just appreciate a band who can perform excellently live, but with Nothing But Thieves I find their live appeal is even more appealing to me than their records. Their live sound is far grittier, and whilst perfectly executed, their sound is tremendously raw. James Price's drums are far more prominent, with leads and riffs courtesy of guitarist Joe Langridge-Brown equate to a much more obnoxiously upbeat and energetic feel. Listening to the band on Spotify is one thing but when I go to see them perform I just want to be in the middle of the action, songs like 'Itch' and 'I'm Not Made by Design' ignite moshes and frenzy whilst the audience are also eagerly awaiting more of Mason's superb vocals. The beauty of their live shows is that yes, there can and will be a lot of energy especially with newer material like 'Live Like Animals', 'Amsterdam' and 'I Was Just a Kid' from *Broken Machine* but fans are also just as excited for the band to tone it down with songs likes of 'Six Billion', 'If I Get High' and 'Lover, Please Stay'. The band pull off one hell of a show, their insane talent as a band alongside impressive light-shows and crowd interaction make them one of my top 3 best live acts and whilst I am always excited for their new material, I'm even more so looking forward to hearing it live.



LIVE TOURS AND BREAK-UPS

MORGAN MCMILLAN

Touring seems like the ultimate dream to any musical outsider; you get to feel the intensity of a live show each night for a living whilst being transported to multiple cities or even countries. From the outside it looks like any traveller's dream, being able to go to new places for free, however there is an incredibly dark side to touring that is rarely discussed. This goes from testing relationships, the lack of sleep and in some cases the promotion of drug use. It is a testing atmosphere for any artist or band which could potentially make or break a person. In recent years artists or bands regularly tour then the band has split and the idea of a tour occurs years later for their 'come back show' or 'reunion tour'. This is most certainly evident for band One Direction, who for over 5 years straight were touring across the globe and barely had any time off. This resulted in band member Zayn Malik to leave the fivesome as he had "enough" of touring, and a year or so after Zayn's departure One Direction shared the same sentiment and had enough of "life on the road" which led to their hiatus. However, for those who follow any of the One Direction members lives can see that Harry Styles and Liam Payne are still regularly touring across the globe with Harry Styles even doing an American and United Kingdom and Ireland tour in the same year. This begs the question, did the constant touring lead to the demise of One Direction? This could be true, as much as you may love your friends/bandmates, spending a 10-hour drive can truly test your friendship, and you will be bound to see all their annoying habits and will barely get any time alone. For those suffering with

mental health issues not being able to have some time to breathe on their own can lead to a potential breakdown, and being stuck in a metal tube (also known as a plane) throughout the year can become draining. This tests friendships and relationships which with bands is essential to any success.

It's not only relationships that are tested throughout touring but your own mental well-being, as there is no freedom on tour, you are separated from normality and home which can result in some pretty self-destructive behaviour. This is evident in not just bands but also artists suffering with drug addiction and mental health problems. Demi Lovato has openly spoken about her battle with drug addiction and has discussed that the touring life makes it so easy to fall back into the pattern of addiction, the sleepless nights or the lack of time to sleep make it almost impossible for any person to function. Singer Alanna McArde announced her departure from Cardiff punk band Joanna Gruesome citing she left for mental health purposes proving that live tours can lead to the break-up of bands.

There are many reasons for the dissolution of a band, however touring can play a major role. A UK charity called Help Musicians found that over 60% of musicians suffered from depression or other psychological issues, with 71% claiming touring was an issue. This only further proves that touring though can be exciting for any musician also has a dark side.

HOW ACCESSIBLE ARE CONCERTS?

MORGAN MCMILLAN

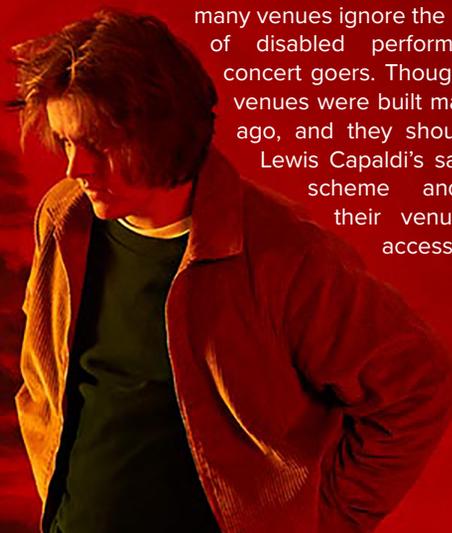
Lewis Capaldi has recently introduced safe spaces at his concerts to offer support for fans that have anxiety. His organisation Liveline provides fans with safe quiet spaces to go if they need them, people can email the helpline before the show to find out what facilities are available. It also includes a buddy system where fans (particularly those who are attending the show alone) can meet other concert goers before doors open to connect with other fans and so they can safely enjoy the show. There will also be a trained medical and mental health professional on-site to ensure all fans are safe and have somewhere to go if they start to feel anxious. Capaldi introduced this to ensure no fans are unable to see him perform due to their mental health. This is a step towards more accessibility, especially to those who may suffer from anxiety. All tickets for Capaldi's March 2020 UK Arena Tour included a 60p charge which funds the team to help with mental health support, it has already been a successful scheme and is one many hope other musicians will take up.

Though the safe space scheme is a huge step towards accessibility, there are other major issues currently with concerts that consistently seem to be ignored and that is the accessibility of both physically disabled concert goers and performers. This is more prevalent across smaller venues and has a major impact on disabled musicians and fans, venues like The Joiners and Heartbreakers in Southampton are completely inaccessible, there is no area for disabled fans and instead they have to be part of the crowd – which for wheelchair users can become incredibly disheartening as they are regularly in the midst of mosh pits, especially at The Joiners. Another issue is the stage itself is inaccessible this means that musicians who are wheelchair users find it virtually impossible to get onstage without some assistance. For example, Ruth Patterson from Holy Moly & The Crackers, who is a wheelchair user, must have her bandmates lift her onto the stage as she is unable to get her wheelchair onto the stage. Though she makes jokes about this, she shouldn't have to be lifted for her to be able to perform. Ruth has discussed this issue immensely and has raised the issue towards the

lack of accessibility in the music industry in terms of both attitude and access. Most of the venues Holy Moly & The Crackers play are inaccessible or are only accessible for the audience – as they are a smaller band they do not have the luxury of choosing the venues and instead would rather have to cancel a show due to the lack of support from music venues.

There are many ways in which venues could improve accessibility, this is not just for wheelchair users, but those who are visually impaired or are hearing-impaired they are also neglected when it comes to accessibility. Venues need to begin to provide easy access on their website especially on how to get to the venue and if the venue itself has disabled meeting points. They could also train their staff to make the venue more accessible – this could be by helping them with communication strategies and providing them with disabilities and visual awareness training. Many of the greatest musicians are disabled such as Stevie Wonder, Ray Charles and even Ludwig van Beethoven, but with the growing music scene it seems disabled musicians have been left behind due to the lack of support for musicians.

Accessibility is a broad spectrum and can be defined as something different for each person. There is currently little support for disabled musicians and concert goers, and the safe spaces provided at Lewis Capaldi's concerts is a small step towards increasing accessibility. However, there is currently only a handful of venues that have wheelchair access onto the stage or staff that are trained in disabilities and visual awareness, at the moment many venues ignore the existence of disabled performers and concert goers. Though a lot of venues were built many years ago, and they should follow Lewis Capaldi's safe space scheme and make their venues more accessible.



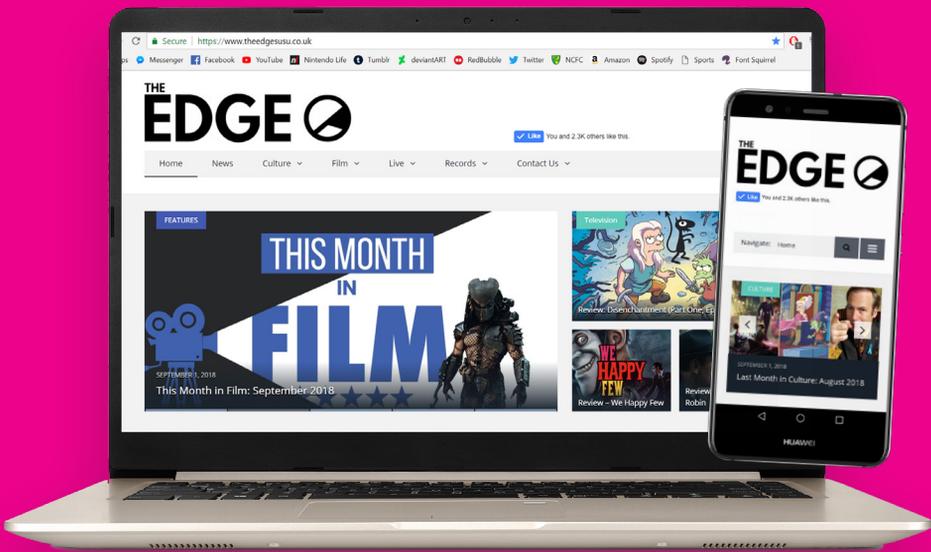
L I V E S T R E A M L I S T I N G S

LIVE MUSIC

13th April - Miley Cyrus via Instagram Live
Every day at 6pm - Christine and the Queens via Instagram live
Every Monday - The National via Youtube
Every Monday - H.E.R via Instagram Live
Every Monday - Metallica via Youtube
Every Thursday - Radiohead via Instagram Live
18th April - The Killers via Instagram Live
18th April - Lady Gaga's One World Together At Home Festival
18th April - 19th April - BTS via youtube (BANGTANTV)
22nd April - Courtney Barnett via The Grammy Museum
24th April - The Struts via Twitch

THEATRE

National Theatre - New Show Every Thursday via Youtube
9th April - 16th April - Jane Eyre
16th - 23rd April - Treasure Island
23rd April - 30th April - Twelfth Night
The Shows Must Go On! - Every Friday will be showing an iconic Andrew Lloyd Webber Musical
The Globe - Showing 40 shows over the next six months via Globe Player



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