

THE

EDGE

Issue One

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Free

UNIVERSITY OF SOUTHAMPTON

MAGAZINE

FRESHERS'
GUIDE

DRAG RACE UK

University can be such a drag



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SEPTEMBER 2019

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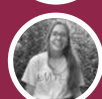
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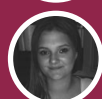
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Editor's Note

The summer of 2019 was scorching, but there was still plenty of hot entertainment to enjoy! From *Stranger Things* Season 3 to the much anticipated Lana Del Rey album *Norman F***** Rockwell!*, there was enough for us entertainment buffs to savour indoors. Meanwhile here at The Edge, we've had a makeover and a new committee has shashayed into the magazine, ready to let you have it (and by it, I mean your entertainment news fix!).

If you don't know who we are, we're *The Edge* - The University of Southampton's magazine that is solely dedicated to entertainment. From the latest albums, films and video games, to live gigs and local theatre production reviews, we cover it all! This is the first magazine of seven - including a collaborative issue with our friends over at *Wessex Scene*, but if you can't wait for our next issue, just visit our website for all the latest entertainment news.

As Freshers' Week is upon us, it's pretty appropriate that our first issue of the year is about change. In the Werk Room, Queens on *Drag Race* change from men to Glamazons; however, you're all probably more familiar with the change (and challenge) of moving from home to university. That's where our Freshers' Guide is here to help you out. Whether it's making friends or staying organised, our Freshers' TV Planner on pages 19 and 20 will give you the heads up with what to watch. On the other hand, if you are more of a 'live music' person, our Genre Guide on page 21 will help you decide where to go and enjoy your new favourite artists.

There's so much change elsewhere in this issue too. On page 11 we look at the new *Joker*, which is looking to be worlds apart from Jared Leto's lighthearted gangster we grew to love (or hate) in *Suicide Squad*. Also, there's a preview of Docklands; a brand new house, bass and techno festival taking place in sunny Southampton and there are more details on this exciting local live music event on page 32.

So all that's left to say is enjoy Freshers' Week, and take all the opportunities you can because change isn't scary, it's exciting! Lastly, if you do fancy another change from reading about all the latest entertainment news and top picks to actually writing about them, then why not join us? Details about how to write for us are on page 3.

Good luck and don't f*** it up!

Jack Nash, Editor

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THE EDGE

Do you like writing about your favourite movies, video games, music? Maybe you like graphic design or photography? Or how about a combination of both along with the chance to attend free gigs and interview famous people? Then *The Edge* society is for you!

We are University of Southampton's entertainment magazine (and the only University magazine in the UK dedicated to entertainment) - providing the essential latest in pop/indie culture whenever you need it. We publish daily content on our website -and in seven print issues each academic year - on the latest live theatre, gigs, music, film, TV, and video game releases. In addition to the chance of getting your words published, joining the team can also get you awards at regional and national ceremonies, as well as at the SUSU Media Ball.

However, that's not all! Apart from having something rather awesome to show on your CV (some of our alumni have gone on to work at MTV, BBC,

and NME). Our writers have been lucky enough to interview the likes of Bastille, Nina Nesbitt, and Tom Grennan, as well as attend some of the biggest film and music festivals in the country FOR FREE!

We also host a variety of our own events throughout the year - from liveblogging Eurovision and The Oscars to marathoning *Brooklyn Nine-Nine* and *The IT Crowd* (and many a karaoke night at Stag's), who says that you need celebrities in order to have a good time?

If you have hopefully made it this far, then what are you waiting for? Join our main hub 'The Edge Writers 2019-20' on Facebook, go to www.theedgesusu.co.uk, hit the 'Register' button at the bottom of the page, and start writing! With no commitment necessary, you can write as much or as little as you like for as many sections as you want. For more information, simply email editor@theedgesusu.co.uk or message us on Facebook - we're always up for a chat!

THE NEWS BOX

NEWS IN BRIEF

Pete Tong and Patrick Topping among DJs on the line-up of Docklands Festival, hitting Southampton on 28th September.

The first glimpses of Olivia Colman have been released ahead of her November debut in *The Crown*.

Strictly contestants such as Michelle Visage and Chris Ramsey are preparing for the new season starting this month.

The trailer for the George Michael-themed *Last Christmas* has been unveiled ahead of its 8th November release.

'Grace Kelly' singer MIKA has announced his fifth album *My Name is Michael Holbrook* will be released 4th October.

THE EDGE'S ENTERTAINMENT PICKS

EDITOR

ZOMBIELAND: DOUBLE TAP, DIR. BY RUBEN FLEISCHER 18/10/19

"A decade later, we get to continue our journey into the chaotic and frankly bizarre world of *Zombieland*, complete with an all star cast (Jesse Eisenberg, Woody Harrelson, Emma Stone). It's been 10 years since the original, so just give us the next chapter already!"

RECORDS EDITOR

FOALS - EVERYTHING NOT SAVED WILL BE LOST PART 2 - 18/10/19

"After the success of Part 1, I'm really looking forward to the darker sound we've been promised with this album."

FILM EDITOR

JOKER, DIR. BY TODD PHILLIPS - 04/10/2019

"Several high-profile actors have played the Joker over the years. Perhaps none have been as exciting in prospect as Joaquin Phoenix, a master of compelling and idiosyncratic performances. Hey, at least it can't be any worse than Jared Leto!"

CULTURE EDITOR

THE GOOD PLACE SERIES 4. NETFLIX - 27/09/19

"The last series of this philosophical series starring Kristen Bell and Jameela Jamil is likely to be the dynamic culmination of four years of plot twists, with some final surprises left to be uncovered."

LIVE EDITOR

HOZIER @ O2 GUILDHALL 28/09/2019

"After travelling to various places to see Hozier in the past, I just cannot pass up the opportunity to see him in our city!"

NEW STREAMING SITES: DO WE REALLY NEED THEM?

BECKY DAVIES

Recently, we've seen the announcement of several new streaming services, including Apple TV+ (which is coming this Autumn), Disney+ (which is hitting the US in November) and BritBox (a fusion of BBC and ITV expected next year). Let's face it - we're students, we don't have the money to spend on several subscriptions when most of us are already likely to have access to Netflix or Prime; not unless it's really worth it. Are these new services really relevant to us? Do we really need remakes of old classics like *Home Alone* or *High School Musical*, or does the promise of new Marvel content make up for it? Should the BBC be spending our license fee developing this new service when we can watch cult shows like *Line of Duty* on Netflix already? Or could these new competitors eventually bring down Netflix by taking away its unoriginal content?

NOSTALGIC NEWS

10 YEARS AGO

Paramore's Brand New Eyes was released
Louise Chase



Paramore's third studio album *Brand New Eyes* was released 10 years ago on September 29th 2009.

Following the heavy punk album that was *Riot!* which shot the band to fame with singles such as 'Misery Business', this album continues some of that hard-hitting punk in tracks such as 'Careful' and 'Ignorance', while also bringing more of a pop-punk element to their sound in tracks such as 'Playing God' and 'Brick By Boring Brick'.

Despite initial worries of living up to *Riot!*'s expectations, the album was a success both in the US and internationally. 'The Only Exception', the album's third single, was even nominated for a Grammy, and the album itself reached Platinum certification in the UK.

The album was the last to feature the Farro brothers Josh and Zac before their departure from the band in 2010, although Zac would rejoin the band in 2017.

50 YEARS AGO

The Beatles' Abbey Road was released
Bailey Williams

How do you adequately summarise *Abbey Road* in 150 words? It's a monolithic achievement in pop music and remains an instantly recognizable piece of cultural history. The final album recorded by the Beatles, and their best.

Of all their albums, *Abbey Road* gives the best account of the band's talents. Ringo Starr's best drumming is on *Abbey Road*, as is his delightful 'Octopus's Garden'. John Lennon brought 'Come Together', which proved to be amongst the most enduring Beatles songs. Out of nowhere, George Harrison contributed two of the greatest songs ever written - 'Here Comes the Sun' and 'Something'. And Paul McCartney masterminded the sublime medley that ends the Beatles' discography on a fitting high.

The best compliment you can give *Abbey Road* is that it sounds as scintillating as it did on 26th September 1969, a monument to a band at the height of its powers pulled apart by its own gravity.

25 YEARS AGO

The Shawshank Redemption was released
Elizabeth Sorrell



Andy Dufresne sees the truth but waits in Frank Darabont's *The Shawshank Redemption*, which is celebrating its 25th anniversary. Darabont cuts through the 'tough on crime' status quo of 1990s USA, with Tim Robbins and Morgan Freeman's performances of Andy Dufresne and 'Red' giving us a refreshing and strangely appropriate humanisation of male prisoners, basing their journey through the prison on camaraderie and a moving strife for individuality.

Recently we have seen a wave of exploration into women's prisons in shows like *Orange Is the New Black* and *Locked Up*, but Darabont displays a diverse range of male characters, from the unwavering perseverance of Andy, to the tragic story of Brooks who is unable to reintegrate into society after spending 50 years in prison. We, as an audience, are accustomed to male prisoners being inherently predatory, showing brutal masculinity to survive, but Andy Dufresne and Red survive on altruism, cooperation, and undying hope.

ARTIST IN FOCUS

FOALS

THEA HARTMAN

2019 isn't the year of the Pig; it's the year of (the) Foals. After a four-year absence, British indie-rockers Yannis Philippakis, Jack Bevan, Jimmy Smith and Edwin Congreave returned this March with the first album of a hotly anticipated two-parter, *Everything Not Saved Will Be Lost Part 1*, which explored a new stage of the band's sonic journey and got them a Mercury Prize nomination as a result. With *Everything Not Saved Will Be Lost Part 2* set for release on 18th October, it's the right time to take a look at how the creative and prolific peak of Foals' career came to be.

Released in 2008, three years after the band's formation, debut album *Antidotes* features a typical 'math rock' sound - abstract, weird, and dizzying. Eleven years later, Foals still pay tribute to their roots, with songs such as 'Two Steps, Twice', 'Olympic Airways', and 'Red Socks Pugie' still featuring on their setlists. Next was *Total Life Forever*, which boasts some of the all-time Foals classics ('Black Gold' and 'Spanish Sahara' are masterpieces and I will never hear otherwise), introducing their audience to a more fluid, subtle, yet surprisingly haunting side of their music.

But it wasn't until *Holy Fire* that Foals truly became stallions on the UK indie scene, having explored and found their trademark sound. Hits 'My Number', 'Inhaler', and 'Out of the Woods' encapsulate a fantastic energy that still gets the crowds reeling six years after the album's release, while quieter 'Moon' hints at the apocalyptic turn Foals' music was to take

a few years down the line. Until then, however, their fourth album *What Went Down* shook the walls with the most 'muscly' songs Foals had written thus far. Despite being their most predictable release, *What Went Down* really drove home the band's riff-heavy identity with tracks such as 'Mountain at My Gates', 'What Went Down', and 'Birch Tree', which remain some of their most popular releases to date.

In writing both parts of *ENSWBL*, the band underwent a "creative renewal", as frontman Yannis Philippakis described it. Part 1 is an exploration; unpredictable from beginning to end, it replaces the riffs with grooves and flickers of innovation. However, it is not just this sonic diversity that gives *ENSWBL* its complexity: it's also paying tribute to Foals' beginnings with tunes like 'White Onions', maintaining the quintessential Foals vibe with riff-based epics such as 'Exits', as well as bringing together completely different styles with 'Sunday' and 'In Degrees'.

Foals' decade-long journey has been nothing short of thrilling, with Philippakis & co. grappling with their identity through music: they find it, they cement it, they move away from it without losing it. However, where are they to go from here? If first single 'Black Bull' is anything to go by, *Everything Not Saved Will Be Lost Part 2* will be a return to the coveted bangers and riffs. Whilst die-hard fans such as myself are here for going back to basics, how can this follow the creative triumph of its predecessor?

SPOTIFY VS APPLE MUSIC

THE SHOWDOWN

Let's be honest, when it comes to the war between Apple Music and Spotify, none of us are indifferent. As soon as one of them gets a mention on Twitter chaos reigns and people get defensive. So here at *The Edge* we're here to help - our writers are here to (calmly) convince you of the merits of each app, so you can (calmly) decide which one works for you.

Spotify has owned the hearts of many for a long time now - the banging student discount and daily personalised playlists make it the ideal streaming service. No matter how chaotic your library gets, Spotify sees you, accepts you, and lovingly offers 6 daily mixes for whatever mood hits that day. Even better are the new releases, every single Friday, covering all corners of the music industry.

But best of all are the Spotify statistics that appear every December, proudly telling me that I listened to The Cure for a *shocking* 84 hours in the space of a year. There's something really special about seeing exactly what music captured your heart in a year.

Playlists are a breeze to make, so users can have a playlist for literally any situation (in some cases, this might be a 4-hour playlist of just Green Day songs). But even better, Spotify understands your guilty pleasures, and allows you to make some playlists private - don't lie, we all use this feature.

So this is a thank you to the treasure that is Spotify, for knowing us better than anyone else in the world, and never judging even the disastrous music libraries.

VICKY GREER

The debate between which music streaming service is better, Spotify or Apple Music, isn't necessarily one of superiority (in regards to quality) but of convenience. They both offer discounted student prices. They both provide personalised playlists, new music suggestions and podcast/radio services. Apart from differences in layout and design, there's little to separate the two services. So why opt for Apple Music? Well, if you have an iPhone, Apple Music is the obvious choice. In terms of functionality, Apple products are built so that their streaming brand works more efficiently on their devices than any of their competitors' services. If you want to ask Siri to play your favourite track or for a song suggestion, it can only do so through an Apple Music subscription - sorry Spotify users.

In all seriousness, there's no need for genuine fracas between the two. They're both miles ahead of everyone else in the game (*cough* Tidal *cough*) and hopefully their competition will help to push each company to provide the best service possible. If you have an Android, it probably makes sense to go for Spotify. Likewise, if you have an iPhone, Apple Music is your best bet. As long as they both keep providing a way to listen to the same R.E.M., David Bowie and Kanye West tracks over and over again, there's no need just yet for a streaming service war.

JOE WILLIAMS

HIDDEN GEM

FREDDIE GIBBS & MADLIB

BANDANA

Hard-hitting bars, stylish production, jazzy samples and infectious hooks make *Bandana* an unmissable release for any fans of hip-hop; casual or critical. Legends of the rap underground Freddie Gibbs and Otis 'Madlib' Jackson Jr. have teamed up once again for a much-anticipated follow up to their stellar 2014 project *Piñata* and did not disappoint one bit.

Such a unique and powerful collection of tracks was a tough act to follow and fans found themselves fearful of disappointment - fear that was quickly dispelled when lead single 'Flat Tummy Tea' dropped. More than just a cheeky, click-bait title: it's an immediate and exhilarating banger that packs a dizzying amount of musical detail and lyrical prowess into its tight two and a half minute run-time.

Thankfully the rest of the album packs a punch too. Acclaimed crate digger Madlib has once again put in a great shift crafting eclectic beats with mind-blowing depth and flavour using his talents to obtain and manipulate samples spanning fifty years and five continents. With total creative freedom Otis pays homage to the genres that made him such as soul, jazz and dancehall by picking and choosing only the very best drum and piano loops as well as dreamy female vocal lines to imbue the album with heart and personality. A stand-out sample for me is the lead melody and guitar sound from the first phase of the previously mentioned track, 'Flat Tummy Tea' which 'The Beat Konducta' pinched

from an obscure funk cover of *The Godfather* theme, funnily enough.

I would maintain that the finest Madlib produced tracks are still found on either his debut as the cartoon villain Quasimoto on his 1999 record *The Unseen*, or his historic collaboration with hip-hop heavyweight MF DOOM on 2004's *Madvillainy*. However, Front-man MC and Gary, Indiana native Freddie Gibbs shines brighter than ever on *Bandana*. His technical skill as a rapper would trounce almost any of his much younger contemporaries and he uses this in service of some very compelling storytelling. Between showy triplets and aggressive rhymes, Gibbs paints a picture of his entire life story, warts and all. A prevailing theme is of course the relationship Freddie has had with drugs and crime growing up and the ways he managed to stay afloat before he ever had a chance to make a living rapping, but there is far more to the 37 year old's tale. From losing old friends, being abandoned by major record labels and facing major depression, to gaining a baby daughter in 2015, there are more relatable aspects of Freddie Gibbs than most 'trap rappers' out there today. The strange juxtaposition of both thug and fatherly life styles is best exemplified on the stonking great banger 'Giannis' featuring Madlib's fellow Oxnardian Anderson Paak: "You's a cartoon like Flip on the cover of Lucky Charms/Every mornin' I wake up with my daughter, Dora Explorer/Then I get right back to the pot/Kitchen stankin', that's potty trainin". Cooking crack and changing nappies, this album has it all.

BRANDON JAMES



BIG NAME COLLABORATIONS: ARE WE STILL EXCITED?

OTTILIE YOUNG

In recent years there has been a huge surge in the number of big-name musical collaborations being produced. It seems every successful star wants to jump on the bandwagon and get involved in the trend, arguably started by Lady Gaga and Beyoncé when they released the iconic single 'Telephone' back in 2009.

However, recently the "big-name collaboration" has received even more attention due to the release of Ed Sheeran's hotly anticipated fourth studio album, *No. 6 Collaborations Project*. This album sees Sheeran work with some of the hottest names in music including Stormzy, Justin Bieber, Chance the Rapper and Bruno Mars, offering a little something for everyone. This album release has, therefore, opened up a huge debate in the music industry about the existence of these collabs. Some argue that it represents the next big shift in the music industry, as it starts to modernise itself and allow one artist to appeal to a larger variety of interests. On the other hand, it can be argued that it's all gone a bit too far, and the announcement of each new big name collab gets less exciting every time.

Whilst Sheeran is not the first artist to head down this new route within the industry, his drastic take on the concept of big name collaborations has fuelled the argument that it's not exciting to hear of artists working together anymore. The fans want what the fans want, and it seems this would actually be for artists to head back to what made them famous in the first place: their authentic style that filled a gap in the industry.

This brings us back to Ed Sheeran's recent work, calling into question whether he went too far by releasing an entire album of collaborations. Whilst on first reflection many thought this album was a very smart move, by combining the vocals of some of the best artists across the world, others dove deeper into the actual content. It's not wrong to say some of the collaborations are great listens, however on the backdrop of being the main work of Ed Sheeran, fans were left feeling like the best of his work is, perhaps, behind him.

Whether you think that this shift in the music industry is a good thing, or a damaging move, it is worth having a listen to some of the great collabs mentioned, if not for any reason but the pure nostalgia you will feel when you hear those earlier partnerships. Yes, Sheeran may have taken this too far, but that is so up to whatever you like to listen to. Hip hop fans are likely to be adding Sheeran to their favourite artists in this area after the release of his latest album, whilst us old romantics may wish he returned to his roots. Nevertheless, it is probably true to say that the excitement that big name collabs used to bring us is dwindling even further every time a new one gets announced, and that is a real, real shame.

ON EDGE: ANTICIPATING JOKER

Heath Ledger's Joker was one of the best versions of the character precisely because he has no backstory. He is an idea, a manifestation of chaos that the Dark Knight doesn't fight but rather has to prove wrong in order to defeat. A backstory for such a recognisable villain is risky – giving Hannibal Lecter a reason behind his cannibalism in *Hannibal Rising* removes something that made Lecter chill audiences to the bone, as the sense of mystery is stripped away from the character.

But, with everything that we've seen from the upcoming *Joker*, this new take on the iconic DC character's origin looks very promising and somewhat unique compared to other recent comic-book films, potentially making it worth the risk.

Set in the 1980s, *Joker* appears to be more of a dark character study than your average superhero plot, following Arthur Fleck, an aspiring stand-up comedian, as he descends into madness and a world of crime in Gotham City. This latest reworking of the Joker, played by Joaquin Phoenix, is a radical one with a trailer showcasing much darker content than we're used to seeing in these films. The tone is bleak, the mood grim, with clear inspiration from Martin Scorsese and '70s cinema. Just as *Guardians of the Galaxy* was a breath of fresh air for the genre, *Joker* will be too, allowing audiences to see another aspect of what DC can offer, especially with the disappointing *Justice League* still fresh in the memory.

Warner Bros. unexpectedly brought on Todd Phillips as director, producer and co-writer for the film. Known for his raunchy comedies, most prominently *The Hangover* trilogy, this feels like a departure from his usual works. Then again, Phillips was the one to pitch the project to the studio. Nothing that we've seen from *Joker* so far suggests that he won't be able to deliver on high expectations.

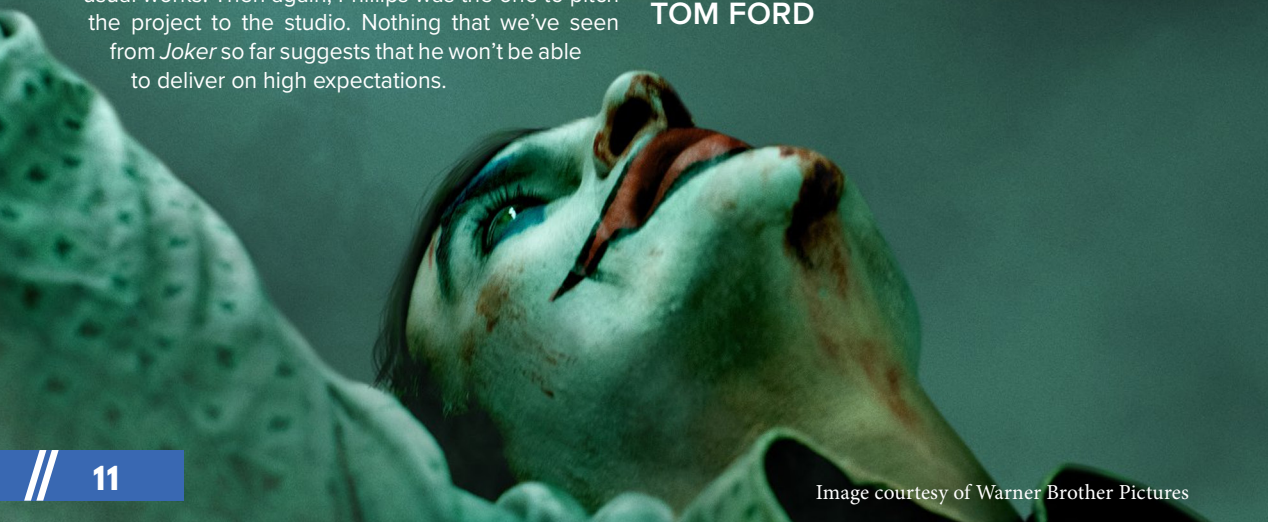
Of course, Joaquin Phoenix's casting is a major reason to be excited. The character has been portrayed on-screen several times, with Ledger's portrayal of the Clown Prince of Crime standing out. After Jared Leto's lacklustre take in *Suicide Squad*, the very selective and methodical Phoenix seems ideal for the role and surely won't disappoint.

Despite speculation that the narrative will borrow from one of the Joker's most famous comic-book storylines, *The Killing Joke*, Phillips has stated *Joker* will be its own creation. In an interview with *Empire*, the director said "we didn't follow anything from the comic-books, which people are gonna be mad about...We just wrote our own version of where a guy like Joker might come from. That's what was interesting to me. We're not even doing Joker, but the story of becoming Joker."

Phoenix isn't the only big name in front of the cameras. Robert De Niro will play a talk show host with a pivotal role in setting Fleck down a road of insanity. Zazie Beetz, who played Domino in *Deadpool 2*, plays a single mother that Fleck becomes infatuated with. Despite being marketed as a low-budget film, the studio has managed to bring in a variety of talents old and new to fill out the cast. What's perhaps most exciting is that *Joker* will be a standalone movie with no ties to the DCEU, giving the film plenty of room to manoeuvre in its own style with limited constraints. This small-scale crime drama could completely revolutionise the DC cinematic brand.

Joker, directed by Todd Phillips, will be released in the UK via Warner Bros. on the 4th October 2019.

TOM FORD



EBONY BOLTER

HIDDEN GEM

YOU WERE NEVER REALLY HERE

Lynne Ramsay's *You Were Never Really Here* is the ultimate feel-bad, must-see film, based on Jonathan Ames' novella of the same name. Joaquin Phoenix plays Joe, an ex-officer and troubled vigilante that takes on a high-profile paedophilia ring to rescue a city senator's daughter. Phoenix's character suffers from assumed PTSD and depression because of childhood trauma, his past career and crushing present. The film is harrowing in nature due to the full-frontal emotional turmoil experienced by Joe, so immersive and convincing that it becomes the focal point.

Stylistically, we are dropped into an exceedingly seedy urban landscape decorated with neon. Joe lives with his fragile, dementia-stricken mother. Freud would have a field day on our protagonist, the term 'mummy issues' coming to mind, emphasised with explicit reference to Hitchcock's *Psycho*. Can you hear Bernard Herrmann's 'The Murder' ringing in your ears? The inclusion of this iconic track offers a clever medium through which to analyse Joe's emotional fragility by proxy.

Radiohead's Jonny Greenwood provides the kind of cutting score that may make you wince every now and then. Strong synths and bass carry the film's moody tone. There are harmonious, slightly joyous moments of score which, though still uncomfortably jolty, imbue an occasional sunshiny atmosphere. It's punchy, but not in an arrogant fashion as it allows Thomas Townend's cinematography to speak for itself.

The film's frequent fight scenes are an assault on the senses, with extreme violence and gore punctuated by shattering glass. Sketchy CCTV footage captures

Joe as he moves through security men mindlessly like the Terminator. Yet the scenes that really make an impression are quietly unsettling, rather than action-packed. From the nemesis sinisterly playing with a dollhouse to an attempted suicide, Townend's camerawork is simply captivating in its fluidity and cool-toned colours.

The narrative feels extremely topical with more and more stories coming out of accusations towards powerful men involved in sexual abuse scandals. The coalescence of one of society's darkest taboos with Joe's emotional turbulence teeters on the edge of overwhelming the audience as we struggle to accept the grim possibilities of human nature. Phoenix's performance is a far cry from past endeavours such as *Gladiator*. His ability to flesh out the depths of self-loathing and trauma demands the viewer's attention. Likewise, Ekaterina Samsonov's performance as Nina is impressive in terms of placidity and numbness. The two together make a morbidly adorable murderous duo, weathered by their horrific ordeals.

Deviating from the source material, the film is let down slightly by its ending. The original is twistier, leaning further into Joe's deviant persona. Ramsay takes an ambiguous, phantasmagorical route and, for the first time, the viewer is left feeling detached from Joe's psyche. Considering the weight previously placed in the pathology of the protagonist, the ending leaves us uncertain how we are supposed to feel. Nonetheless, *You Were Never Really Here* remains an essential watch. This film is an overbearing, suffocating and generally unpleasant experience, blurring the lines between real time, paranoia and delusion. It will stay with you for days on end.



LOUISE CHASE

THE BIOPIC GONE MAD: HAS IT GONE TOO FAR?

Human lives are one of the most interesting and diverse narratives available to us; each and every life presents its own unique storyline, providing filmmakers countless opportunities to explore. When it comes to the lives of the rich and famous, there is an incentive for fans of their work to find out more: this includes the lives of historical figures from ancient civilisations, to musicians who have risen to fame in the recent past, to the everymen who end up doing something extraordinary. Biopics are a genre of cinema that try to focus on facts rather than fiction like, for example, telling the story behind *Tolkien* before he was inspired to write *Lord of the Rings*.

Films set in a historical setting aren't a recent phenomenon. It has been happening since the earliest days of cinema. A film depicting the sinking of the *Titanic* (*Saved from the Titanic*) was released less than 30 days after the demise of the infamous cruise ship. It proved rather popular, drawing interest from all corners. The historical picture allows audiences to engage in a period of time and culture that they might not know much about, a way for large numbers of people to be presented with what is - to them - new information.

Without some of these representations, the contributions of many would be less well-known to the public. Even some of the lives of the historically famous, from J.R.R. Tolkien to Queen Anne, would have aspects of their story missing. Biopics help to educate people on events and our collective history. There is also an increasing variety in what biopics tend to focus their narratives on, with several recent films portraying typically underrepresented groups including the LGBT+ community and people

of colour. A growing demand for more diverse representation has drove the film industry to change and explore new avenues.

The vagueness of the genre allows for events to be presented in different ways. *The Greatest Showman*, *Bohemian Rhapsody* and *Rocketman* all showed how musical lives can be portrayed along musical lines, with biopics often taking dramatic licence to offer a more entertaining spin on history. And just because they're not dressed up in CGI doesn't mean they can't be beautiful. While the biopic might not have the most explosions, the way in which other factors come into play - whether an image or line of dialogue strikes resonant with an element of the subject's life - can mean so much to a passionate fan and show that extreme care has been taken in the portrayal of the real figure. These films often reap rewards for the filmmakers and studio, shown by the array of Oscars received by biopics, most recently the four Academy Awards won by *Bohemian Rhapsody*.

However, with the 21st century's potential for burgeoning online toxicity, there is a fresh concern about the reception of biopics centred on unsavoury characters. Zac Efron's recent depiction of serial killer Ted Bundy in *Extremely Wicked, Shockingly Evil and Vile* was criticised pre-release mainly for responses to the trailer, with some showing a propensity to romanticise the criminal because of the charming actor playing him. This highlights the different standards we hold of these films, depending on the general opinion the public has on the subject. We must separate the actor from the real-life figure, and not form our judgements on the latter just because they are portrayed by the former.

THE EDGE'S FRESHERS' GUIDE



FILMS FOR FRESHERS

OR: HOW I LEARNED TO STOP BICKERING AND GET ON WITH MY NEW FLATMATES

Ah, freshers' week. It's a time for meeting different people and making new friends, whether that's enabled by a few pints down at The Stag's or an endless tally of card games around the kitchen table. A good film can also help create lasting bonds, despite the precondition of near silence for two or more hours. Our writers are on hand to provide their top recommendations.



PULP FICTION, DIR. BY QUENTIN TARANTINO

Whether you love or loathe a big night out, at some point during freshers you're bound to need a chilled night in. What better way to spend it than a film night with your new flatmates? Although all of Quentin Tarantino's films are dialogue-heavy and can take time to unpack, *Pulp Fiction* makes for a brilliant first flat movie. Despite its disordered narrative, interlaced with frequent scenes of violence, the satisfaction in the final sequence as all the pieces click together cannot be beaten. So, crack open a cold one with the lads, get comfy in your new kitchen-turned-cinema, and follow philosophical hitmen Vincent Vega (John Travolta) and Jules Winnfield (Samuel L. Jackson) on their absurd, murderous adventures, even catching a glimpse of Uma Thurman as Mia Wallace in one of her first big hits.

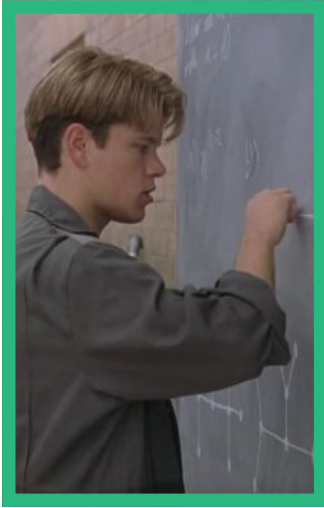
MADDIE LOCK



TRAINSPOTTING, DIR. BY DANNY BOYLE

When moving into your flat, there is going to come an inevitable comparison between each of your flatmate's personalities and those of famous pop culture characters. Of course, *The Breakfast Club*, *Friends*, even *Harry Potter* spring to mind for providing imaginary counterparts. A darker alternative would be Danny Boyle's *Trainspotting*, the British classic based on the novel by Irvine Welsh. Following a group of heroin addicts in mid-90s Edinburgh, it may not sound at all cheerful but does its job as the perfect freshers' icebreaker. Like any great comedy-drama, there is a bit of everyone in the film's characters: the cockiness of Sick Boy (Jonny Lee Miller), clean-cut innocence of Tommy (Kevin McKidd), or recklessness of Renton (Ewan McGregor), whose outlook on living life rather than choosing it is declared in the opening monologue - though living your life on heroin probably isn't the best advice. *Trainspotting* is full of wickedly funny moments to provide a bit of much-needed levity from some genuinely bleak passages. A truly iconic film, just be sure that your fellow flatmates are well-prepared beforehand!

THEO SMITH



GOOD WILL HUNTING,

DIR. BY GUS VAN SANT

The first few weeks of university are likely to be a whirlwind of emotions, made possible by a series of potentially woeful hangovers, plenty of fresh new faces, and spontaneous questioning of whether you've made the right choice. If cinema is a form of therapy, *Good Will Hunting* is a prime aid for young people struggling in unfamiliar surroundings. Matt Damon's Will may be a natural genius, yet he still feels a relatable sense of uncertainty and confusion when faced with getting out there into the big, wide world. The Oscars speak for themselves: a fresh-faced Damon and Ben Affleck picked up the award for Best Original Screenplay, whilst the late, great Robin Williams was recognised as Best Supporting Actor for one of his most heartfelt performances. Let it bring you closer together.

JOE WILLIAMS



MISS CONGENIALITY,

DIR. BY DONALD PERTIE

Miss Congeniality shows that all it takes to be beautiful is to take your glasses off and straighten your hair. Featuring the one and only Sandra Bullock as tomboy FBI agent Gracie Hart, who goes undercover as a beauty pageant contestant to stop a terrorist threat. The film is fully-loaded with classic scenes, such as the Starbucks sequence where Hart uses her FBI credentials to get a headstart on her coffee fix. The most famous quote from the movie comes when Miss Rhode Island announces her perfect date as April 25th, "because it's not too hot, not too cold, all you need is a light jacket" - allowing us to laugh at the stereotypical 'dumb blonde' caricature that Hollywood truly loves. *Miss Congeniality* is the perfect recipe for a flat bonding sesh as it is dumb, funny and doesn't require too much attention to the storyline, meaning you can talk and exchange memes throughout. Though it may not be the most challenging watch, it's light-hearted fun.

MORGAN MCMILLAN



MAMMA MIA!,

DIR. BY PHYLLIDA LLOYD

An adaptation of the jukebox musical, *Mamma Mia!* The Movie is an absolute classic to watch during freshers' week with your new flatmates! Within a matter of seconds you should all be up singing and dancing along around the kitchen to the sound of the classic ABBA tunes - an experience every fresher must get out of the way sooner rather than later. Even if you don't have the vocal talents of Adele or Beyoncé, you shouldn't be afraid to sing your heart out! The film follows Sophie's (Amanda Seyfried) journey, trying to discover who her real father is as she prepares to walk down the aisle. Whilst the adventure of university isn't exactly the same, Sophie's experience sees her take on the fear of the unknown. This is something you'll definitely come up against during these first few weeks of uni, so let *Mamma Mia!* allay those worries - it's going to be alright in the end. With ABBA night at Switch set to be one of the biggest of the week, it'll definitely be worth a watch...if only to reminisce about the night before!

OTILIE YOUNG

A SONG FOR EVERY (FRESHERS) MOOD

Freshers' Week may be a real roller coaster of emotions, but music is there for you every step of the way. We've put together a playlist of songs that our writers guarantee will get you through the week, in the good times and the bad.

NOSTALGIA:

NECK DEEP - 'CAN'T KICK UP THE ROOTS'

Pop-Punk, that hometown pizza fanatic emo genre. Neck Deep are arguably the UK's figurehead in the ever expanding alt genre and have an eclectic spew of pop-punk anthems dating back to 2013. In their sophomore album, *Life's Not Out To Get You* the huge single 'Can't Kick Up The Roots' rocketed the Welsh boys into popularity. The song brings out the patriotism towards your hometown - even if it is a bit of a dump. Lyrics like "It can be grim and send you West from time to time, yeah, this place is such a shipwreck, but this shipwreck, it is mine" make you reminisce about even the grotty and distasteful parts of your hometown and longing for a visit back home.

The song continues with "The sound of my youth echoes out through these empty streets" bringing pure nostalgia of your childhood, pranking neighbours, riding £50 Argos BMX's down empty cul-de-sacs and running home when you hear your mum shout "Dinner!" leaving you feeling pretty bummed that those days are far behind us now.

'Can't Kick Up The Roots' is the perfect companion for when you feel like you need to reminisce about the place we call home and wouldn't mind feeling a lil bit nostalgic about our childhood dumps.

JED WAREHAM

HEARTBREAK:

THE FRONT BOTTOMS - 'WOLFMAN'

This one is for those suffering from a broken heart or who just want a cheeky crying sesh. Wolfman by The Front Bottoms is a song that makes me cry even on a good day. With lyrics like "I misspelled every word perfectly, every mistake made was purposely" alluding to drunk texting which, let's be honest, we have all done from time to time (and will most likely do during freshers).

The second verse perfectly captures heartbreak, especially as university is a time for discovering yourself and sometimes that means letting go of the people you love, which is expressed in the quote "I was a birdcage and you were meant to fly". The final lines of the song "nothing matters, the importance of nothing" is almost uplifting for this track, you will go on an emotional roller coaster and hopefully come out the other side feeling a little refreshed.

MORGAN MCMILLAN

FREEDOM:

GREEN DAY - 'JESUS OF SUBURBIA'

Calling all former emos! University is the time to prove once and for all that it isn't just a phase and to live your best life with new found independence. Living alone can be daunting to a lot of people, especially if you aren't from a city, but it's also an opportunity to start a new life in a new place. This is the ultimate throwback to remind you of your angsty teenage years and how much you wished you had the freedom and individuality you do now. Even if you weren't the edgiest of teenagers, this song will still have you celebrating your escape from small towns and school uniforms.

VICKY GREER

CONFIDENCE:

LIZZO - 'GOOD AS HELL'

Freshers can be a daunting time - a new city, new friends, a new way of life - everything has changed. Sometimes you need that little self-confidence pick-me-up to get you through the day. Lizzo, the queen of self empowerment and positivity, gives such a well-needed reminder of how to do so. If you ever feel like you've gained so much weight from ordering McDelivery to halls every night for the past week and need reminding that you are good enough no matter how big you feel. Or even a little boost to keep you going through the 9am start. The best song to do this though is 'Good As Hell', as it stays with you all day (and not in an annoying can't get it out of your head way either) and perks you up even through the toughest of times.

JACK NASH

SAD TIMES:

PARAMORE - 'WE ARE BROKEN'

The move to uni can bring about a vast range of emotions; sadness and tears being a prominent one post-freshers-fever. As deadlines begin to pile up, home finally crosses your mind and you've spent the past three days crying over the absolute state of your kitchen, why not tune those tears to the sound of Paramore? 'We Are Broken' from their 2007 album *RIOT!* being the perfect track.

With classic Paramore pop rock/emo heavy instrumental, and a chorus begging "give us life again" to return to being "whole", it's hard not to let the tears flow. The song also strikes a chord with life pre-uni and adulthood when asking to "return our innocence". Alternatively, 'When It Rains', 'Now', 'Pressure' and of course 'Misery Business' also make for great sad-bops.

MADDIE LOCK

SHOWS TO HELP OUT DURING FRESHERS' WEEK

Here at *The Edge* if there's one thing we like it's good television, and a great boxset to binge. Fresher's week is the best time to catch up on the newest series of a long time favourite, or introduce your flatmates to something new. And many of the shows out there have a lesson that we can all take away and apply to our university lives. Whether it's learning how to properly sort out all of the freebies you picked up from the fresher's fayre, or just to show you that you're not alone, here are picks from our writers for shows to help you out during fresher's week.



AMY PENN

TIDYING UP WITH MARIE KONDO

The Netflix Original series *Tidying Up With Marie Kondo* shows Marie Kondo helping families and couples tidy their living spaces to create a space that suits their ideal self. Marie uses her five step system, discarding of objects by category first (clothes first, then books, followed by papers, then komono and lastly mementos), breaking everything into sub-categories if necessary, keep only things that spark joy, organise your space, and complete this whole process in one go. *Tidying Up with Marie Kondo* is the perfect programme to binge-watch during fresher's week as not only does it encourage you to keep your space clean and tidy but it's an easy watch that provides some heartwarming breakthrough moments that are perfect for those lazy days.



MORGAN MCMILLAN

PEEP SHOW

Peep Show is one of the greatest shows of all time and with all nine seasons it is perfect to binge-watch. For those who do not know *Peep Show*, it is a cynical (and sometimes offensive) British sitcom providing us with important valuable life lessons like "People like Coldplay and voted for the Nazis, you can't trust people, Jez". *Peep Show* is a show you can watch again and again and each time will be a little different depending on your mental state or where you are in life. Jeremy, Mark and Super Hans are all characters we can all find aspects of ourselves in. If you ever feel a mess after a Freshers night out just watch an episode of *Peep Show* and you'll (hopefully) feel a little bit better.



GREAT BRITISH BAKE OFF

Picture this... It's Freshers' Week. Your new flatmates are dying inside from all of the cheap Jagerbombs they bought at SUSU the night before. You could just leave them, hungover and alone... or you could make them those lovely American style pancakes that you saw on Mary Berry whip up on *The Great British Bake Off* when you were binge-watching it yesterday afternoon. Free food, along with the ability to sleep for 12 hrs straight without being judged, are some of the best things about university, and knowledge gained from *Bake Off* will, unquestionably, help you make friends. Whether you're baking boozy gin and tonic cupcakes for pre-drinks, or crusty bread to make the good old student staple of beans on toast; everyone loves baked goods. Taking inspiration from the tent, and applying it to uni gives you a showstopping introduction to your new uni mates.



GILMORE GIRLS

Gilmore Girls can help you out during so many stages of your life, but there's something really special about watching (or rewatching) it at this time of year. Follow Rory Gilmore's journey from high school to college as she deals with, well, everything that you are right now.

There's no fictional character more qualified to inspire you to study. She makes you want to be a better student and her enthusiasm is contagious. Of course, it's a journey. Her difficulties settling in at college really stuck with me when I was going through the same thing, and although I had already watched *Gilmore Girls* once I learned more when I watched it at uni.

This is one of the most real, feel-good shows around that has the power to change how you look at families, relationships and education. So follow Rory's lead and make the best of university!

WHICH VENUES ARE BEST FOR YOUR FAVOURITE GENRE?

PUNK & ALTERNATIVE

If you like your music on the heavier side of things, it won't be hard to find the hottest up-and-coming alternative bands playing here in Southampton. The Joiners is the obvious (historical) choice, having hosted bands like Green Day and NOFX in the early days of their careers.

But one venue that's really making a name for itself is The Loft, a 300-capacity space that opened just a few years ago. Coming up here are some unmissable shows, including modern punk band The Regrettes straight from the US and a sold-out show from PUP.

The 1865 has also welcomed some newer punk bands like Fontaines D.C. If you are DIY-or-die when it comes to all things alternative, visit The Art House for the best local bands in a friendly community atmosphere. Southampton really is the perfect city to find your new favourite band.

VICKY GREER

DANCE

When it comes to dance, it's easy. Each club generally gets a rep so read carefully and you'll soon find the venue for you! If you fancy the drum and bass vibes and want to dance it out to those heavy musical tunes, you'll most likely fit right in at Switch, especially on Fridays. If you want to dance the night away to your classic mix of The Greatest Showman tunes, with a lil' bit of Westlife and, of course, the Baywatch theme tune, head to Jesters - especially on a Monday, where you'll require your own pair of shoes reserved specifically for the club. Oceana will offer you a magical mix of cheese and current hits, so head there for a good dance on a Wednesday. Finally, The Stag's on a Thursday is always good. The karaoke night means you can shimmy your troubles away to students singing their hearts out on stage!

OTTILIE YOUNG

INDIE

Southampton is home to multiple small music venues which are usually the starting point for most bands in the indie scene. One nationally acclaimed venue perfect for indie music is Heartbreakers (capacity 100), which strives to support local bands in Southampton. This venue is perfect for smaller bands to introduce themselves to a new audience with most tickets costing less than £20.

The O2 Guildhall (capacity 1700) hosts a range of events, varying in genre, but is particularly good at hosting indie artists. Due to its rather large size, in comparison to smaller venues like Heartbreakers, it tends to attract the bigger names in music, for example Kodaline (performing Tuesday 5th November 2019) and past performers like Catfish and The Bottlemen. It's certainly one of the better venues, due to it being the main source of the bigger indie names visiting Southampton.

There are also other venues like The 1865 and Engine Rooms which tend to host well-known names within the indie scene such as The Magic Gang and Basement. Be sure to check them out!

MORGAN MCMILLAN



MORGAN MCMILLAN

IN DEFENCE OF

THE FAST AND THE FURIOUS FRANCHISE

Over the past 18 years the *Fast & Furious* franchise has taken over the big screen, evolving from a relatively small-scale series of movies focused on street racing into a full-blown explosive action franchise. The storylines are outrageous and totally unrealistic, but this is largely what makes the *Fast & Furious* films such an amazing experience to behold at the cinema. Consistently, the *Fast & Furious* series has provided crowd-pleasing box office hits and, movie after movie, proven that cars can literally do anything - including falling out of a plane with a parachute to land perfectly onto a mountain, or smashing through two skyscrapers in sequence. Though these scenes may seem ridiculous, it's the franchise's bread and butter at this point.

The diversity of the *Fast & Furious* series is unquestionable, from strong female leads to the inclusive portrayal of racial minorities. Many of the female characters are not only as strong and inexorable as the male characters but also tend to outperform them. This can be considered a rarity for Hollywood, even in 2019. Letty (Michelle Rodriguez), one of the franchise's strongest female characters, is able to do everything the male characters can do in half the time. Meanwhile, Cipher (Charlize Theron), the villain of the latest instalment, has great wit and intelligence. She uses cutting-edge technology to threaten Dominic Toretto (Vin Diesel) and make him turn against the thing he cares about most - family. *Wonder Woman* actress Gal Gadot plays Gisele, who started out as a villain but later joined the ride-or-die crew. Throughout her stint she proved to be one of the most courageous characters in the series, eventually sacrificing herself to save Han (Sung Kang) - then going on to shake the world with her portrayal of Diana Prince in the DC universe.

Comprised of African-American, Brazilian, Israeli and Korean actors, the ensemble casts in the *Fast & Furious* films have produced a diverse range of characters throughout the series. In the first four movies the primary hero was all-American white male Brian O'Conner (Paul Walker). With *Fast Five*, characters that were previously considered sidekicks to Brian were becoming more central and treated more as his equal. The best example of this being Han, who became an essential part of the gang. He was no longer just the 'wise Asian mentor' archetype that he functioned as in earlier instalment *Tokyo Drift*.

Despite its macho title, the franchise has provided us with several poignant moments that tug at the heartstrings. The most affecting of these sequences has to be the farewell to Paul Walker in *Furious 7*. Huge news at the time, Walker had passed away during the making of the film with the writers deciding that simply killing off his character would be a poor way of honouring his memory. Instead, they opted for Brian to step away from the heist life to focus on settling down and being a new parent. *Furious 7* ended with Dom and Brian having one last drive together before gliding away down their separate paths. Due to the tragic real-life circumstance, it was one of the standout scenes of that cinematic year and the series' most heartbreaking moment.

While *Fast & Furious* is a franchise that many find easy to make fun of, it's hard to deny its persistent ability to shock audiences with WTF moments. It has real staying power, still providing mega box office hits even after nearly 20 years since the first film was released. With recent spin-off *Hobbs & Shaw* not looking to buck the trend, the series only seems to be getting stronger and stronger.



With *RuPaul's Drag Race* now in its tenth year, it's finally 'crossing the pond' for its first ever UK season, set to air this October on BBC Three.

Staple-judges RuPaul and beloved Michelle Visage travel with the show and are joined by new judges and gay icons Graham Norton and Alan Carr. Alongside the season's set panel, a gag-worthy list of special guest judges brings further hype for the show's release, including Cheryl Cole, Maisie Williams, Sharon Osbourne, and rumours that even Khloe Kardashian may join the exciting lineup. Staying ever-relevant with current trends, AJ and Curtis Pritchard (3rd place in this year's of *Love Island*) will be sashaying onto our screens to choreograph the UK queens - fingers crossed for yet another iconic Rusal.

Despite recent seasons of *Drag Race* lacking its earlier flair and unpredictability, with the long-standing UK north-south divide, Scottish fireceness, Irish charm, and Welsh softness, some classic workroom drama is sure to erupt. Plus Michelle and RuPaul will be shocked to learn that not all Brits speak with a dodgy cockney accent, whilst struggling to translate and comprehend the numerous accents and slang words which is sure to add some entertainment value. Judges and guests will certainly be put to good use attempting to bridge this language barrier! Even if the show keeps its stagnant layout, the new setting, fairly unheard of queens and British banter should make it more enjoyable than the recent season eleven of *Drag Race USA*.

Typical challenges/mini-challenges set in *Drag Race* tradition include multiple acting challenges (a few too many in recent seasons), reading challenge (which may end in tears with British banter far harsher than American), a Rusal, lip-sync/singing challenge (either in groups or to a new RuPaul single), design challenge and of course Snatch Game, to name a few. This long list alone shows how predictable the show has become, but hopefully the BBC will inspire *World of Wonder* more so than VH1 have been doing in late. Although *Drag Race* challenges have been similar throughout its 10 year history, as time has moved on the more obscure challenges have become near-extinct. Think season two's infamous bride episode where Tyra faces a near-death experience from Tatiana's glares, the stripper and rocker chick challenges. Season three's 'Queens in Space', and four's 'RuPocalypse'. These are some of the weird classics that *Drag Race UK* will hopefully ru-vive.

Challenges and judges aside, with Michelle Visage now announced as a contestant on this year's *Strictly Come Dancing*, the best treat fans could receive would be seeing Michelle join Curtis and AJ in the choreo challenge, whatever that may be. If the prospect of this happening isn't an exciting enough reason to watch, then think how a variety of potentially incomprehensible languages, fresh challenges and a host of new queens sure to explode in the workroom. After all, us Brits can only stay polite for so long before we say it how it is. If nothing else, then at least tune in to see Michelle and Sharon Osbourne have some classic nutty convos.

MADDIE LOCK

HIDDEN GEM

HANYA YANAGIHARA



VICKY GREER

It's hard to call *A Little Life* a hidden gem, because it was a bestseller. However, no matter how much I tell people to read it no one believes me about how incredible it is, so here I am writing an article. The novel follows the lives of four college students into adulthood, particularly the mysterious Jude, who is troubled by years of trauma that is gradually revealed throughout the story. My one warning about this book – it deals with some incredibly heavy subjects, so definitely read up on the themes before reading and proceed with caution.

Yanagihara explores the limits of the human mind in *A Little Life*, forcing us to really come face to face with the best and worst of humanity. It's a new and devastating take on tragedy in fiction, an unbearably dark tale that will stay on your mind long after you finish the last page. Although it's well over 700 pages, you can fly through this book in just a few days, with an irresistible writing style and the kind of characters you can't take your eyes off for even a second.

Even if you've never cried at a book before, *A Little Life* will make you shed a tear, or in my case, full on weep for several days. As you learn more and more about Jude, the novel's protagonist, the more

protective you will become over this character, and the more horrified you will become that someone could write a book so sad. It's conflicting: you don't want your friends to be sad, but you need someone else to read the book and offer the emotional support you need after reading.

Yanagihara's intention is to push the reader to the limits of their imagination, to force them to deal with the most harrowing subjects out there. The characters are complex and reflect very real relationships. Despite some criticisms over the relentless and perhaps unrealistic level of tragedy, the love between the characters is true to life and uplifting.

This is not a light read. In fact, few readers will actually relate to the issues endured by the characters throughout the novel – but it forces us to confront the real trauma that people face, and the representation of friendship in *A Little Life* is one that we can all learn from.

Again, I issue a final warning: make sure this book is right for you – the trigger warnings are very real. But if you want a look at the darker side of fiction, then *A Little Life* is the best recommendation you'll get.

PRESS X TO TALK: LESSONS LEARNED FROM VIDEO GAMES

A far move from simple point and click adventures, the storylines of video games present their players with choices and decisions that have effects that can last long after the controller has been put away. From diplomacy to taking responsibility for actions, we can learn skills for our own lives from those of our video game characters. Two writers for *The Edge* talk us through some of the lessons they've learned from video games:

CIVILIZATION VI - JACK NASH

University involves a lot of juggling responsibilities until it all kinda works and in that aspect it's pretty damn similar to the *Civilisation* franchise, in particular, the 6th. You have to be able to not just manage yourself, but also your entire empire. Finding a balance between a strong military, a leading scientific outlook, and dominant religion, all while making sure everything runs smoothly within cities. This mirrors the need to carefully manage a healthy work-life balance (and not spend all your time dancing the night away in Jesters).

The same can be said about other games in the simulation genre - such as *The Sims* or *Zoo Tycoon*; they all need careful balancing to succeed - however Civ requires much more consideration due to the sheer number of things that can go wrong. Another thing that the Civ franchise can teach us is that, no matter what, the smallest thing can trigger a catastrophe - much like just "borrowing" that pint of milk can cause World War 3 to break out in your flat. Another thing that may trigger conflict in your flat is crossing boundaries, be it leaving dirty dishes in the kitchen (aka no-mans' land), or invading other's

rooms uninvited. There is a diplomatic challenge in shared living; one that can be finessed using skills learned from *Civilization 6*.

ASSASSIN'S CREED SYNDICATE - LOUISE CHASE

As a history student, it's important that I think critically about the information presented, that I don't always take the evidence at face value. The Assassin's Creed commands its followers "to be wise" and throughout the games we are taught how to do that. In *Assassin's Creed Syndicate* this is shown through Jacob's brash actions. Action solely based on instinct can be dangerous to people around us, and like Jacob's partnership with Maxwell Roth shows, can have serious consequences. We have to take responsibility for our actions, as well as being mindful of how others are affected by what we do.

But on the other side of the spectrum is Evie, who plans and has contingencies for the slightest upset. There is no room for error and that can cause stress and is frankly something that I as a perfectionist and student can relate to. We have to learn that not everything goes to plan and we don't always get a perfect outcome; we just have to roll with it and carry on. Sometimes it's better to let events out of your control happen, as after all, they can lead you to opportunities that are better than the ones you had planned for.

Evie's lesson is one that I find myself still learning, but that's okay; both Evie and Jacob don't learn their lessons overnight, so why should we be expected to?



MODERN THEATRE: HOW CLASSIC PLAYS CAN BE REDESIGNED FOR THE 21ST CENTURY

Theatre has been a staple of our entertainment since the Ancient Greeks, so we are bound to see the same plays performed over and over again. But sometimes there are performance which really reinvent those older narratives to make them once again relevant to the modern day, a phenomenon more widely seen in adaptations of Shakespeare plays.

A MIDSUMMER'S NIGHT DREAM - CAMILLA CASSIDY

This summer's production of *A Midsummer Night's Dream* at London's Bridge Theatre was an astonishing experience for several reasons which, as I begin to list them, will stretch its concept from 'creative' to 'rather innovative' to 'wait, surely not' to '???'. The production was performed partly in the round; half the audience seated, but the other half standing on the ground, eye-level at the actors' feet. Said staging would move - four interlocking jigsaw pieces with stairs that rotate around to form new scenery, necessitating in-costume ushers to gently part the crowd. The actors would get on and off this scenery, moving through the audience on foot as if they're trying to navigate through the crowd at the front of a gig and not, you know, Gwendoline Christie in a ballgown with a six-foot train. The roles of Oberon and Titania were switched, making Puck into Titania's knave, who enchants Oberon to fall in love with Bottom instead. Speaking of, Bottom and the other mechanicals are presented as amateur dramatists by way of a *Britain's Got Talent* presentation, complete with matching team t-shirts with the name printed on the back in that one font - you know the one. When an enchanted Oberon attempts to woo a sleeping Bottom, the latter

replies, "nah babe not tonight, I'm tired". All the fairies are just casually doing aerial silk gymnastics while delivering their lines. At one point they blast a full Beyoncé song. I've never seen anything else like it. It was loud, chaotic, immersive, and transportive. It was glorious and, I believe, exactly what Shakespeare would have wanted.

KING LEAR - LOUISE CHASE

The recent adaptation of Shakespeare's tragedy *King Lear* proved to be something special. After an initial short run at the Chichester Festival, the play was transferred to London's West End, completing its run in November 2018. Headed by Sir Ian McKellen, this retelling follows a more modern setting, with the pagan tales of the King and his three daughters still holding significance in the 21st century.

Swords are replaced with guns, the Duke of Kent is the Duchess in this adaptation, and for Lear's three daughters their roles are simply more than the innocent and the guilty parties. The Duke of York's theatre, in which the show held its West End run sits fewer than 650 people, giving the play's witnesses a more intimate view of events. You can almost reach out and feel every emotion with them. Lear's breakdown towards the latter half of the play is painful to watch, the raw emotions on McKellen's face making you feel everything that he is.

I found myself moved to tears in its final act, and the plea to "See better" could be moved from the historic politics into the modern. *King Lear* is one of the plays that everyone should see to learn something from.

FESTIVAL ROUND-UP: SUMMER 2019

ALL POINTS EAST

FRIDAY, 24TH MAY — SUNDAY, 2ND JUNE

All Points East is a relatively new festival, however this did not stop them from smashing it with amazing acts and awesome entertainment this year. The line-up, which included Bring Me the Horizon, IDLES and Run The Jewels, definitely satisfied the festival attendees, as our editor highlighted how it had 'something for everyone' to enjoy. Among the big names were up-and-coming bands such as YONAKA, who are one of our favourites here at *The Edge*. The organisation and security at All Points East was impressive for such a large event, as the streets were lined with volunteers pointing avid festival-goers to the venue. Definitely one to consider next year, as there will be artists you've heard of and love, and also opportunities to discover your next favourite band.

Jack Nash

LOVE SUPREME

FRIDAY, 5TH JULY — SUNDAY, 7TH JULY

As a festival that has slowly built its way up to become arguably the UK's biggest Jazz festival, Love Supreme is now on its seventh successive year and 2019 provided us with another stellar line-up. This year also happened to break a record on the festival's attendance, with more than 50,000 jazz enthusiasts descending into the village of Glynde. The sunny weather this weekend was further improved by the memorable line-up, including GoGo Penguin, Jamie Cullum, Mahalia and the legendary Ms. Lauryn Hill. With this rather diverse line-up, there is something for everyone to enjoy here, especially if you love discovering up-and-coming artists.

Theo Smith

CAMDEN ROCKS

SATURDAY, 1ST JUNE — SUNDAY, 2ND JUNE

What better way to welcome the month of June, and ultimately the start of summer, than with a cluster of metal and punk bands performing in the fabulous English sunshine... Camden Rocks offered a range of different venues to catch up-and-coming bands, as well as the big stars like Wheatus and Deaf Havana. With such good value tickets, and the opportunity to discover bands and artists that you may have never heard of, this is definitely a festival to consider for next year!

Jo Lisney

2000TREES

THURSDAY, 12TH JULY — SATURDAY, 14TH JULY

Voted as Britain's Coolest Festival by *Kerrang!* in 2018, and as the UK's coolest independent festival by *Total Guitar*, this multi-award-winning festival based in the Cotswold Hills was definitely a memorable one. With music from some of the best bands and artists around right now, 2000trees had a little something for anyone who loves to rock. Among the line-up were Deaf Havana, Pulled Apart by Horses, You Me at Six and Frank Turner, who all offered the perfect opportunity to mosh in the many circle pits that were formed. Alongside this wonderful line-up, 2000trees is also well-known for its friendly, welcoming and rather unique environment, where you can ride on the Waltzer at 3am or, if that's not your thing, join in on an Extinction Rebellion talk.

Kate Briggs-Price

MUST-SEE BANDS PERFORMING IN SOUTHAMPTON THIS TERM

EASY LIFE @ THE 1865

23RD OCTOBER - THEO SMITH

One of the fastest growing bands in the UK, releasing new music on a consistent basis with a busy touring schedule in 2019, Easy Life are on the fast track for greater things in the coming years. Like many of the great upcoming bands, the young quintet from Leicester have a distinctive style fusing elements of RnB, Jazz and Rap with the British indie that has become accustomed in this past decade (Wolf Alice, Blossoms etc). You might have heard some of their tracks without even realising; the chill vibe 'Pockets' on the Fifa 19 soundtrack is a prime example, while 'Nightmares' was played on *Later...with Jools Holland* and is now their most streamed song on Spotify and Apple Music to date.

Having already played at Southampton in March of this year, if you missed out that time then this is your second chance to seek them out again. Trust me, this band are going places!



JAWS @ ENGINE ROOMS

16TH NOVEMBER - MORGAN MCMILIAN

Jaws are known for their daydream-worthy sound making for a trippy show full of beautiful sounds and thousands of moments to cry, especially during their song 'Fear' from their newly released album *The Ceiling*. Although many of their songs can be described as slow and chill, there are many head-banging tracks to get down to like 'Do You Remember?', making them a band definitely worth seeing. I have never seen them live myself but, after watching many concert videos and hearing about how 'sick' they are from my mates, I can guarantee that you will have a great time. Their fans seem to mosh to anything and everything, as the band always rock out and put on a show. With tickets costing only £12, it is definitely worthwhile going to see this Brummie trio.



THE REGRETTES @ THE 1865

4TH NOVEMBER - VICKY GEER

With a lead singer who is just 18 years old, LA's The Regrettes have been making their name in the California punk scene since 2016. Now with two albums under their belt, they're bringing their fresh alternative sound to the UK this autumn.

Their latest release *How Do You Love?* combines poetic lyrics with their trademark rougher sound and their live performances are highly anticipated. Join them at The Loft in Southampton this November for an unmissable show in an intimate venue. This is the show I'm most excited for in Southampton this semester, and I highly recommend that everyone gets their hands on tickets. So if you want to see one of the most exciting bands in alternative music, they'll be right on your doorstep!



LIVE ACT IN FOCUS

HOZIER

BECKY DAVIES

Few mainstream chart artists could turn up to a subway station and just *sing* with nothing to hide behind: no backing track, no autotune, no gimmicks. Perhaps even fewer would be able to livestream this performance and see it go completely viral simply for how *good* it is - for Hozier, however, this is a reality.

Irish singer-songwriter Andrew Hozier-Byrne and his band are truly a powerhouse when it comes to live performances. One can scroll through innumerable YouTube videos from any of his concerts and find that each of them is packed with an infectious energy and enthusiasm, and stunning harmonies from a ridiculously talented group of multi-instrumentalists.

It is this group that make the spectacle of seeing Hozier live so special. This is a sentiment that he himself seems to agree with, considering the efforts he makes not only to introduce each individual member to the audience but also in how each song he performs is tailored to showcase different band members, such as having organ, bass and violin solos in 'Almost (Sweet Music)'. The seven other musicians on stage seem to bring a new dimension to these songs, which is no mean feat considering how successful his first two albums have been.

Despite his discography being brilliant alone, it would seem criminal not to acknowledge his talent at adapting songs for covers, whether for the BBC Radio One Live Lounge (where he has covered songs such as 'Do I Wanna Know?' and

'Lay Me Down'), or for his tour (which has previously included 'Say My Name'). He puts his own unique spin on each one so effortlessly that sometimes it becomes difficult to believe that his versions weren't the originals.

When artists rework their own most famous songs at live shows, it can have a mixed reception - whilst regular concert-goers might like to hear things mixed up a bit, for some people it may be disappointing to hear a different version of something that means so much to them. Hozier, however, navigates this line very well. The stripped back acoustic version of 'From Eden' seems to emphasise the beauty of the lyrics and, in videos of these performances, the crowds seem utterly enthralled by it as they have similarly been by a 'Jazz' version of 'Someone New'.

One song that, understandably, has not been altered is his breakthrough single 'Take Me To Church' - the joy with which crowds sing along to this song is unparalleled, particularly when the man himself comes down to join the audience. It demonstrates not only Hozier's immense vocal ability, but also how truly gifted he is as a songwriter; there certainly isn't a dull moment. The personal highlight of any show for me, however, has to be 'Work Song'. Whilst the studio version is stunning, the acapella harmonies that end this song are nothing short of angelic.

There are few performers as utterly wonderful as Hozier, and anyone ending their Freshers' Week with a trip to his show at the O2 Guildhall on Saturday 28th September will be in for a real treat.

Docklands FESTIVAL PREVIEW

Ever wondered what Switch in the park would look like? Well, now's your chance to find out... with Ryan Keary's Dirty Box Promotions bringing us Docklands Festival 2019, who also recently delivered the sell-out ELROW Southampton (a Switch event) last October and ABODE in the Park (held at Hoglands Park) this spring. Featuring a 40-act line up, including Patrick Topping, Andy C, Wilkinson, Pete Tong, Alan Fitzpatrick and Jaguar Skills – many of whom are well-known DJs, boasting impressive Spotify follow counts and previous appearances at Switch in Southampton.

Docklands Fest will cater for a range of musical types, with Switch covering the main stage, Foreverland on the Bass and Garage stage and, finally, the Drum and Bass stage delivered by On a Mission. Still unsure whether this impressive ten-hour event is the one for you? Think confetti explosions, impressive light displays, giant speaker stacks and all the things you love about Switch without the need to leave every five minutes for the smoking area, considering you'll be out in the open air the whole time. There will even be other things to keep you entertained throughout the event, such as a range of food stalls and even a funfair that'll no doubt add to the unforgettable memories (that is, if you manage to remember much after partying for so long).

With pre-release and first release tickets already sold out, you best purchase tickets soon before losing out on your chance to experience Southampton's biggest inner-city festival! Despite all the desirable qualities that Docklands Festival has to offer you this autumn, some aspects of it may be slightly more questionable and even attempted to be avoided. Let's face it, ten hours in the middle of a park ran by Switch, surrounded by 10,000 other likely sesh-heads, you may face some sights that the darkness often masks from your eyes... people out of their faces, puddles of vom, couples getting intimate. Possibly not the fun event you were looking forward to after all?

However, I'm sure with it being a Switch-run event, their club security usually fairly impressive, you'll be able to enjoy you and your mates' party in the park without encountering too much of the horrific, hidden sights of nightclubs. As long as you don't end up with too many drinks sprayed over your head in the crowd (as per festival tradition), and come out with vom-free clothes, then it sounds like a successful day to me. So, grab your second phase tickets quick, encourage as many of your new or old friends to come along, and end your freshers' (or refreshers') experience with a bang this year at Docklands Festival 2019.

MADDIE LOCK

LISTINGS

FRESHERS WEEK - UNION EVENTS

- Saturday, 21st September - **Welcome Party #1** @ The Cube
 Sunday, 22nd September - **Welcome Party #2** @ The Cube
 Monday, 23rd September - **Bingo Lingo** @ The Cube
 Wednesday, 25th September - **Student Therapy Takeover** @ Oceana
 Thursday, 26th September - **Stag's Karaoke**
 Friday, 27th September - **Foam Party** @ The Cube
 Saturday, 28th September - **Zero** @ The Cube
 Sunday, 29th September - **Quiz and Curry** @ The Bridge
 Thursday, 3rd October - **Stag's Karaoke**
 Saturday, 5th October - **Freshers' Ball** @ SUSU

LIVE MUSIC

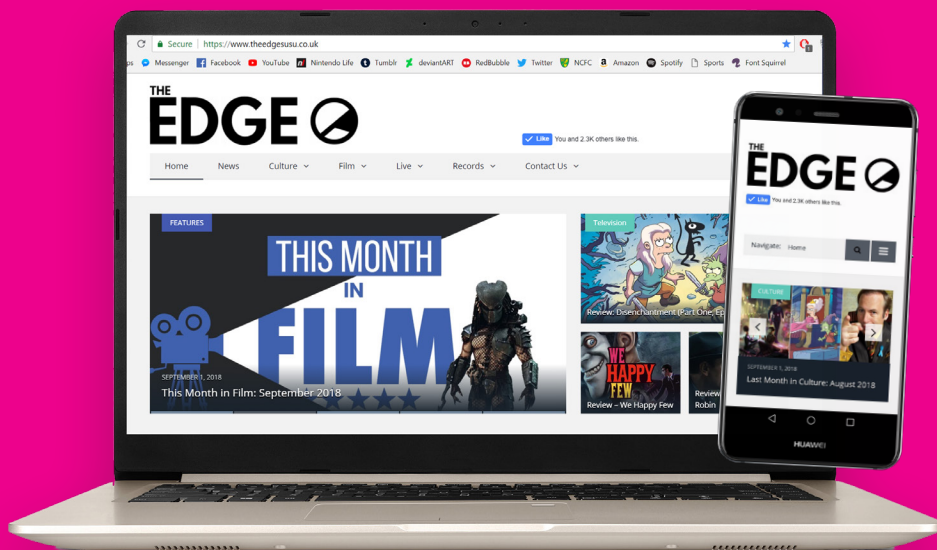
- September 29th – **Camp Cope** @ Heartbreakers
 October 3rd – **The Night Café** @ The 1865
 October 5th – **Oddity Road** @ Heartbreakers
 October 12th - **Skream** @ Switch
 October 20th – **James Arthur** @ BIC Windsor Hall
 October 23rd – **Easy Life** @ The 1865
 October 24th – **Lucy Spraggan** @ Engine Rooms
 October 28th – **The Sherlocks** @ Engine Rooms
 October 30th – **Jack Savoretti** @ O2 Guildhall

THEATRE

- September 23rd – 28th – **The Woman in Black** @ NST Campus
 September 24th – 28th – **Romeo and Juliet** @ Mayflower Theatre
 September 26th – 28th – **Bleak House** @ New Theatre Royal, Portsmouth
 September 30th – **Amelie** @ NST City
 October 13th – **Sh*t-Faced Shakespeare: A Midsummer Night's Dream** @ NST Campus
 October 15th – 19th – **Skylight** @ New Theatre Royal, Portsmouth
 October 17th – **A Midsummer Night's Dream** @ NST City
 October 17th – 19th – **Fledglings** @ NST City
 October 21st – 26th – **Rocky Horror** @ Bournemouth Pavilion Theatre

COMEDY

- September 24th – 27th – **John Bishop** @ NST City
 September 29th – **Russell Howard** @ BIC Windsor Hall
 September 29th – **Romesh Ranganathan** @ Mayflower Theatre
 October 4th – **Roy Chubby Brown** @ O2 Guildhall
 October 13th – **Rob Beckett** @ Mayflower Theatre
 October 19th – **Basil Brush: Unleashed** @ NST City
 October 19th – **Noel Brodie** @ Bournemouth Pavilion Theatre
 October 20th - **Rhod Gilbert** @ Portsmouth Guildhall
 October 26th – **Ed Gamble** @ NST City



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