

THE JEDIT

FOR GCU STUDENTS, BY GCU STUDENTS

Inside meet the new team of editors for the 25/26 academic year!

'Weapons', 'Jaws', and the Horror of Losing a Child

The Skye Is the Limit - Triumphant over online bullying

My Perfect Match(a)



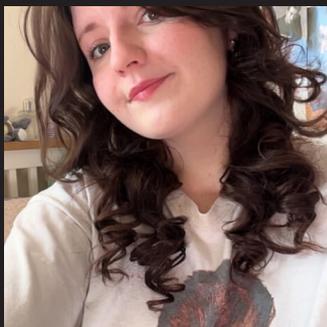
FRESHERS EDITION

THE LATEST NEWS, TECH, MUSIC, SPORT, FASHION AND ENTERTAINMENT



SEPTEMBER 2025

THE TEAM



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CONTENTS

SEPTEMBER 2025

Entertainment & Arts

8 / 'Weapons', 'Jaws', and the Horror of Losing a Child

10 / True Crime's Oversaturation is Killing the Genre.

11 / The 2025 Fleadh Cheoil na hÉireann

12 / My Perfect Match (a)

13 / Glasgow's Film Scene Shines with Spiderman 4 and JJ Abrams Latest Project

Music

14 / Back to the graft again

15 / Five Scottish Artists you NEED to Listen to Before They
Blow Up

16 / Ego by Hayley Williams

Fashion

18 / Style Without Limits - What Do I Wear? Using University as an Opportunity for
Self-Expression

Sport

20 / The Skye Is the Limit – Triumphant over online bullying

GCU FILM SOCIETY

22 / Summer of Film – A Recap by Aiden Davitt

EDITORS NOTE

Hi everyone!!! Welcome to the 25/26 Freshers Edition of The Edit.

This Edition is an introduction to the direction we are trying to take the magazine this year. We love what the last year's editors did, but we want this year's magazine to be even bigger and better. With our extremely talented designer, Lucy Wilson, putting so much time and effort into this year's editions, as well as our fantastic, hardworking committee, we will be working hard to bring more detailed editions.

As a Media student myself, I am so extremely excited to get started. Our committee members have so many ideas, and are all so strong, that this year's editions will be extremely developed (that's a promise!) We are hoping to have many events this year for you to meet our lovely committee members face to face. We also want everyone to get their chance to be published.

I hope to hear from you all. I cannot wait to read your articles and get them out – in the magazine or online – Good luck for the new year

- Abbey Paterson

Editor In Chief

WE WANT YOU!

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GET TO KNOW



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Favourite album: Metalica (1991)

Favourite artist: Fontaines D.C.

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4 Favorite films: Knives Out (2019), Captain America: Civil War (2016), Back to the Future (1985), A Real Pain (2024)

Favourite society: The EDIT

Favourite album: Folklore

Favourite artist: Taylor Swift



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4 Favorite films: The Internship (2013), She's The Man (2006), Barbie (2023), Coraline (2009)

Favourite society: The EDIT

Favourite album: Fearless (Taylor's Version)

Favourite artist: The 1975

MEGAN LINDSAY
FASHION EDITOR

4 Favorite films: Lost Boys (1987), The Devils Wears Prada (2006), Dirty Dancing (1987), The Crow (1994)

Favourite society: Fashion society

Favourite album: (What's the Story) Morning Glory?

Favourite artist: Fontaines D.C./oasis



EVE SMITH
MUSIC EDITOR

4 Favorite films: The Dead Poets Society (1989), Perks of Being a Walflower (2012), The Notebook (2004), Call Me by Your Name (2017)

Favourite society: The EDIT

Favourite album: Skinty Fia

Favourite artist: Fontaines D.C.

THE TEAM



CAMERON MURRAY
SPORTS EDITOR

4 Favorite Films: Night At The Museum (2006), Forrest Gump (1994), Shawshank Redemption (1994), Batman v Superman:Dawn of Justice (2016)

Favourite society: GCU Christian Union

Favourite album: Swedish House Mafia

Favourite artist: Chris Tomlin

MARVIN ALLAN
BUSINESS & TECHNOLOGY EDITOR

4 Favorite films: Pitch Perfect (2012), Dawn of the Planet of the Apes (2014), Whiplash (2015), Parasite (2019)

Favourite society: Palestine Solidarity Society

Favourite album: American Idiot (2004)

Favourite artist: BROCKHAMPTON



KATIE MCKENZIE
ONLINE MANAGER

4 Favorite films: Avengers Infinity War (2018), Ratatouille (2007), Mean Girls (2004), Legally Blonde (2001)

Favourite society: The EDIT

Favourite album: Voyeur

Favourite artist: Alessi Rose

THOMAS MONDAY IJOYAH
HEAD OF PHOTOGRAPHY

4 Favorite films: Game of Thrones, American Sniper (2014), Mile 22 (2018), The Equaliser (2014)

Favourite society: The EDIT

Favourite album: Hillsong United - Live in Miami

Favourite artist: M.I.Abaga



LUCY WILSON
HEAD OF DESIGN

4 Favorite films: While you were sleeping (1995), SUPERMAN (2025), Father of the Bride (1991), Singin' in the Rain (1952)

Favourite society: The EDIT

Favourite album: The Fame Monster

Favourite artist: Lady Gaga/Mk.gee

'Weapons', 'Jaws', and the Horror of Losing a Child

By Marvin Allan

"... the night before at 2:17 in the morning, every other kid in Mrs Gandy's third-grade class woke up... Got out of bed... Walked downstairs, opened the front door... walked across the front yard and into the dark... And they never came back," reads the opening narration of Zach Cregger's 2025 horror flick *Weapons*. "All the parents and people at the school were really sad and upset."

The monologue, attributed in the screenplay to 11-year-old "Maddie", occurs two years after the events of the film. Maddie's relationship to the mass disappearance remains distant, beyond living in the same fictional town where occurs, Maybrook, Pennsylvania. Using Georgia as a stand-in, Cregger and his crew aimed to keep the setting and most of the narrative grounded. Speaking to the Georgia Film Office, production designer Tom Hammock said, "The key with this film is that it's very normal. Everything about it visually is something you would see wherever you would go in the US." Josh Brolin, who plays Archer and whose son is one of the missing 17, echoed this, saying, "It creates a vibe that allows more people to go, 'What if that happened to me?'"

The relative normality of the comparatively bizarre events speaks to why *Weapons* is so effective and has been frequently used in the genre, dating back exactly fifty years to *Jaws*...



In his 1976 book *An Orphan's Tale*, Jay Neugeboren writes:

"A wife who loses a husband is called a widow.

A husband who loses a wife is called a widower.

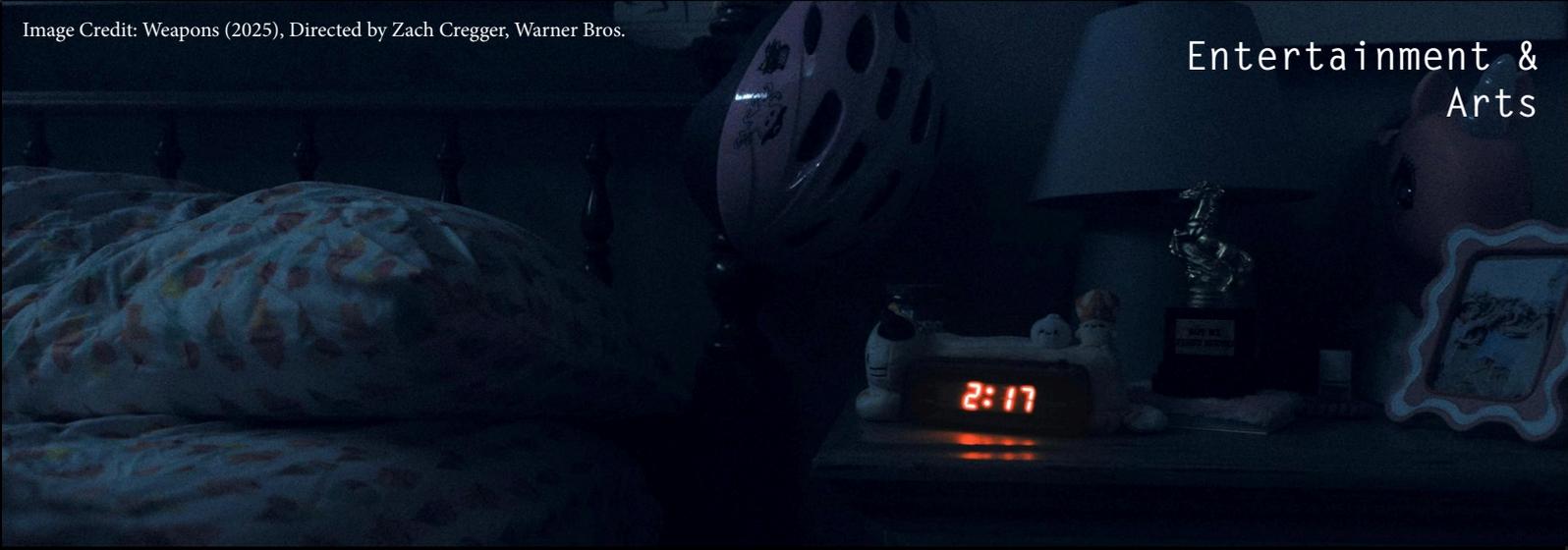
A child who loses his parents is called an orphan.

There is no word for a parent who loses a child. That's how awful the loss is."

One year earlier, Steven Spielberg explored that indescribable pain in what is now considered the first modern blockbuster, *Jaws*. The story follows the path of big city cop Martin Brody as he is tasked with protecting his beach town of Amity Island, as well as his wife and son, from a great white shark that kills a teenager at the start of the film. Among its many iconic scenes is the tension and heartbreak of Alex Kint-

ner's death, who coincidentally shares the same first name as the child protagonist in *Weapons*. The scene not only exemplifies the brutality of the film's titular shark but also the consequences of Brody's ineffectuality. It is directly his fault for not standing up to the town's Mayor and its corrupt top brass, which leaves the

Image Credit: *Weapons* (2025), Directed by Zach Cregger, Warner Bros.



beach open and Alex vulnerable. Shortly after, Alex’s mother, grieving and adorned in black, slaps Brody, blaming him for the death of his son. The interaction is powerful because Spielberg lets it sit with us – Brody must stand there, surrounded by the residents of Amity, as the sting of the slap lingers on his face and contemplates the very plausible potential loss of his own son (whose near death later in the film serves as the impetus for Brody to hunt the shark himself).

It’s the anger, an outward expression of the parents’ agony, that harkens forward to one of the first scenes in *Weapons*, set during a town hall in the school that the 17 children who disappeared attend. The teacher of the mostly missing class, Justine Gandy, expresses the pain she feels in front of the audience of grieving and concerned parents and is chased out by a mob of them to her car, which is vandalised by Archer shortly thereafter. It’s a similar type of mass trauma that David Gordon Green explored in his much-maligned Halloween sequel trilogy, which depicts the residents of Haddonfield still reeling from Michael Myers’ killing spree 40 years earlier, a shared pain that the town inflicts back onto Myers in a cathartic, yet horrifying lynching in the series’ finale.

Beyond fiction, the real horror of *Weapons* has roots in allegory and real-world parallels. The third page of Cregger’s screenplay describes the initial disappearance of the 17 children, mentioning how they “run like the naked Vietnamese girl covered in napalm from that iconic photo”. Cregger here references *The Terror of War*, a 1972 photograph depicting 9-year-old Phan Thi Kim Phúc fleeing from a temple, mistakenly struck with napalm intended

for “enemy soldiers” by an American bomber. Using one of the most iconic images from the Vietnam War, the director recalls the loss of innocence that defined

the War for many in the 1960s.

Furthermore, it’s not the supernatural cause of the mass disappearance in the film that Cregger wants to draw his audience’s attention to, but rather the real-life savagery haunting schoolchildren in America: school shootings. Guns have consistently been the leading cause of death among children ages one to 17 since 2020, according to the Johns Hopkins Centre for Gun Violence Solutions. Mass shootings very clearly inspired the development of the film, from its seemingly innocuous title to a dream sequence midway through, in which one of the parents of a missing child sees a massive floating assault rifle above his home. The connections go deeper: the time at which the children go missing, 02:17, not only serves as the ratio of survivors (Alex and Mrs Gandy) to disappeared, but the number of missing children is the same as the death toll of the deadliest mass shooting at a high school in US history, that of Parkland in February 2018. The director wants his audience to be scared. By tapping into images of flower-laden memorials outside schools, missing posters with scores of children’s portraits, and the sight of blood-soaked kids’ clothes, Zach Cregger cements the film as a post-Parkland allegorical horror that remains as haunting as mass shootings are common.

Coming up...

More Art &
Entertainment
News!



Credit: Mairi Campbell

True Crime's Oversaturation is Killing the Genre.

By Sebastian Wilkes

The unhealthy obsession pop culture has with True Crime is butchering the genre.

True crime is one of the largest genres of the twenty-tens.

A cultural phenomenon which has led to reams of podcasts and bookshelves bending under the weight of countless novels. Our screens are being blasted with a new documentary or docu-series every month. The dramatic change in the production of true crime media is something extraordinary.

The sheer amount of content being created is frightening. Because by my count, this year alone, there have been ten new true crime documentaries published on sites like Netflix. As of writing in October, this is one a month. One blood-curdling story a month.

True crime documentaries and docuseries are the fast food of the entertainment industry. Unlike thoughtfully crafted dramas and heartfelt nature-docs, true crime shows can be thrown together and pushed into the mass media ecosystem. Netflix's hit 2021 docuseries 'Crime Scene: The Vanishing at the Cecil Hotel' is a very good example of this. The show is a series of unrelated interviews of people who frequent the named Cecil Hotel in Downtown LA, interspaced with some archival footage from a crime or two. A captivating story wrapped up in just enough content to seem like it is as reputable as the few police officers they interview.

This cheap approach to true crime is not just contained to huge shows funded by Netflix, but also individual content creators. One main avenue that the everyday Joe takes advantage of is the murder-buzz podcasts. And a lot of them.

Lindsey A. Sherrill, assistant professor at the University of Alabama, documented the rise in the number of true crime podcasts since 2006. Her research found that by late 2022, there were just under five thousand separate true crime podcasts. If we assume that each podcast lasts for one hundred episodes minimum, with each episode being an hour long, that would be around fifty-two straight years of content through podcasting alone. Most of these shows last longer than one hundred episodes.

Each documentary is the story of victims. Each documentary is about the constant suffering of families. All rolled up neatly into three hours of film plastered behind an ever-increasing paywall. And so, you would be led to believe that the producers behind the documentaries would approach the victims or victims' families for consent to portray their story. Right?

This was not the case with Netflix's hit 'Monster: The Jeffrey Dahmer Story'. Produced by Glee creator Ryan Murphy, this dramatised view into the story of the Milwaukee Ripper and his victims did not contact any of the victims. Rita Isbell (sister of Errol Lindsey, a victim of Dahmer) told Insider that "They didn't ask me anything. They just did it." She went on to say, "I could even understand it if they gave some of the money to the victims' children. ... It's sad that they're just making money off of this tragedy. That's just greed." And I wholeheartedly agree with Isbell. Netflix's neglect to even get in touch with the victims' relatives, especially those used in the show, is downright diabolical.

The Hollywood Reporter approached Netflix and Ryan Murphy Productions for comment, which they declined to make. As of October twenty, twenty-four, I cannot find a comment from either party.

And Netflix have decided to release yet another limited series covering the case of the Menendez brothers, labelled "Monsters: The Lyle and Erik Menendez Story". Who in their right mind at Netflix thought this was a good idea? The fact that this was another series directly profiting off the suffering of another group of people was bad enough. But naming it in the same manner is blatantly insensitive. No one needs – or wants – an MCU-style cinematic universe of serial killers.

This leech-like business model Netflix (and other companies) employ is a symptom of our desensitised view of true crime.

The advent of the internet gave birth to shock sites like 'Rotten.com'. These displays of morbid human curiosity paved the way for our blind acceptance of these shows and their exploitative nature.



Credit: Photo by Thom Masat on Unsplash

When sites like these became defunct as YouTube became the popular mode of watching videos on the internet, our consumption of graphic content shifted. We went from cannibal's advertising for victims to people 'muk-banging' while discussing Albert Fish. Society enforced a taboo on itself, which it directly goes against and promotes. YouTube influencers exploit the suffering of various families while looking into their eyes as they lather the newest Sephora makeup palette onto their faces or feast on five KFC zinger meals. Why do we sit and watch these bastardisations of real people's deaths?

As artificial intelligence becomes more available, another level of fast-food-style crime content begins to emerge. YouTube is slowly being infiltrated by AI-voiced fake 'true crime'. This is most likely going to grow into an industry out of control, as more and more fabricated stories plastered as true take away from what the focus of this genre should be. Remembering the victims is no longer the aim but a novelty tagged on at the end of a biopic, book, or blog. Our apathy is a symptom of our desensitisation to crime. And big corporations are realising and profiting. And some of the worst people are being sympathised with because we want to understand them and not the countless innocents they took from mothers, fathers, daughters, and sons.

As viewers, we need to begin to look at programs like 'Monsters' and social media stars who abuse sensitive stories with disdain. To hold the people accountable for the exploitation. And remember the victims of the horrific acts committed. Our fascination with understanding evil is killing their memories. To me, that's inhuman. To me, that's immoral.

By Aoife Deveney

The sounds of reels and mighty crowds came to an end at this year's Fleadh Cheol na hÉireann on August tenth. An estimated 800,000 visitors were recorded to have attended the Fleadh which took place in Co. Wexford, Ireland for a second year. Musicians and even a few celebrities fled to the festival, those appearances included singer Ed Sheeran and popular Irish band Kingfishr.

The Fleadh is an annual traditional Irish music festival that has been celebrating Irish music and culture since its inception in the 1950s, making it one of Ireland's biggest music festivals. The festival doubles as the finale to several rounds of regional competitions, which is why thousands of visitors arrive to the country every year to compete against the best of the best! Some participating countries include Ireland, America, Dubai and our very own Scotland. The fleadh has attracted many celebrities to its host cities, in previous years former One Direction member Niall Horan and Scottish singer Lewis Capaldi were spotted at the Fleadh in 2022, the year Co. Mullingar hosted, hometown to the Irish singer. However, this year it was famous ginger Ed Sheeran's turn to make a visit. The singer was caught enjoying tunes and singing for fans in a local pub which went viral on X, his Grandparents were from the town to which their story was told in his 2017 song Nancy Mulligan.

Fleadh 2025 was literally one for the record books! Last year the Fleadh council set to beat the world record for most tin whistles played at the one time over a five-minute period, the total tin whistle count was 2,516. The sky was the limit for the Fleadh team, determined to break another world record in 2025. This year's attempt at the largest Ceili band performance was a success and hit a record 1,018 participants, the previous number was set in 2024 at Croke Park and totalled 384 musicians.



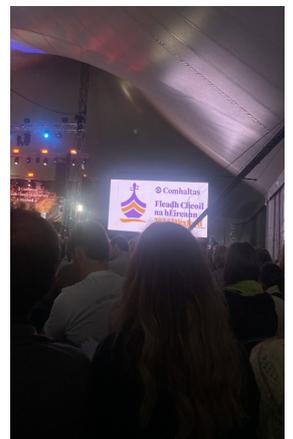
Credit: Patrick Browne

The whole Fleadh experience lasts from Sunday to Sunday, events run for the entire week with something on every minute of every day! From the second day on the Monday until Friday, all competitors are welcomed to take part in day long classes taught by professional musicians. The kids get to develop their proficiency on their instruments, learning new tunes and playing together in a class like environment, forming forever friends and fond memories. When asked what his favourite part was, Finn McDonnell (16) said: "it has to be the social experience with loads of

people from different backgrounds, or the level of skill that all of the tutors have."

Throughout the week tunes can be heard from every corner of the town and roaring sessions in every pub. Most event performances appear on the Gig Rig the itinerary jam packed with talent no matter the age, this gives local and not so local musicians or bands a chance to perform in front of thousands. Irish culture is so important to the country as a whole, and real efforts are taken into the sharing and celebration of it. An event like this gives trad musicians that platform to share their talent and meet new people from all backgrounds, whilst also experiencing what it's like to compete on global stages at the highest of standards.

This year, thousands of visitors and volunteers arrived in Wexford including myself, and other competitors of all ages as part of Glasgow music branch St James the Great CCE. The branch qualified 37 solo competitors, as well as a Ceili band from every age group, that's Under 12 all the way to Senior! I got the opportunity to compete with the Under 18 St James the Great Ceili band on the Friday, representing Scotland with nine others on stage, our other bands in different age groups also performed and played through the nerves like stone cold professionals! The respective Senior Ceili band competition was televised nationally on TG4, St James the Great CCE came through yet again to put on one of their best performances, but not without the screams from their loyal supporters in the crowd as seen photographed below.



Credit: Aoife Deveney

The branch also came away with a handful of fleadh winners! To win an All-Ireland fleadh means to become best in the world for that age group and the category which that competition falls under. St James the Great CCE came away with six Medals two of which being gold. Our winners from this year were sibling duo Alexandra and Dominic Smith, the former winning Under 15 whistle and the latter in Under 12 mandolins. To even make it to the Fleadh was an enormous achievement for all the medal winners and qualifiers in the branch, participation like this really puts Scotland on the trad scene as a whole. Traditional music in Glasgow is huge, St James the Great CCE welcomes all who want to take part and offer a range of classes from kids to adults on instruments like the harp, fiddle and accordion. The club's ultimate aim is to share Irish culture in its local community in Pollok, whilst creating a fun environment for people to learn and make life long Fleadh friends.

My Perfect Match(a)

By Morag White

Blank Street Coffee is a new addition to Glasgow, located on Gordon Street, with a second store on Byres Road in the West End. It's great for matcha newcomers and offers a variety of iced coffees and sweet treats. Overall, it's a nice place, especially for a study session.

Bird & Blend Tea Co is located on Byres Road in the west end, it's a shop that sells tea, matcha and chai. You can also get drinks made to take away. They have many different flavours of matcha and lots of different milks, meaning you can get your perfect matcha combination. This place is great for being able to try lots of new flavours of matcha and experiment with different combinations.

Black Sheep Coffee has multiple locations in and around the city centre. They offer a wide variety of food and drinks, including extensive matcha options. Students get deals on UNIDAYS, such as £2 drinks on Mondays and 20% off the menu. It's a comfortable place to relax, study, or meet friends.

Titch Coffee House is located on Titchfield Street in Kilmarnock; this coffee place is a bit further out of the city. It serves the most amazing matcha with handmade syrups and lovely coffees, teas and cakes, which are all locally sourced. It's a very homey environment within the coffee shop, and all the staff are lovely.

They have a free loyalty card where, if you buy nine drinks, you can get the tenth drink free.

These are just a few of the many different places that serve matcha. As it grows in popularity, matcha has become more accessible and easier to get a hold of, but how long will this drink stay popular?



Credit: Morag White

Glasgow's Film Scene Shines with Spiderman 4 and JJ Abrams Latest Project

By Rowan Stewart

This summer, a few film productions have swapped out the sunshine and Hollywood hills of Los Angeles for the streets of Glasgow. In June, we saw the city's familiar streets transformed into a futuristic fantasy world for JJ Abrams upcoming film Ghostwriter, and shortly after, the city was draped in stars, stripes and yellow cars as it doubled down as downtown New York for Spiderman: Brand New Day.

In recent years, Glasgow has become an increasingly popular location for film and television production due to its architectural resemblance to New York City and lower production costs. Both cities have similar grid-like street layout and the buildings of Glasgow's city centre echo the grandeur of Manhattan's iconic facades.

One of the most striking transformations was when the upcoming project from JJ Abrams, Ghostwriter, was in production in the city centre earlier this year. The fantasy film marks Abrams' first directorial project since Star Wars: The Rise of Skywalker, and it is clear that he is going all-out with this film as we witnessed areas of the city becoming unrecognisable with neon lights and futuristic set pieces turning it into a science-fiction landscape.

The film is starring Twisters and Top Gun: Maverick actor Glen Powell, who was spotted on several occasions filming different scenes and stunts throughout the city which included a scene where he was spotted jumping from a moving bus to chase down a character dressed in orange. Samuel L Jackson and Jenna Ortega are also part of the cast.

However, the production that really got the



city's

attention this summer was the upcoming and very heavily anticipated Marvel film, Spiderman: Brand New Day. This movie marks the fourth instalment in Tom Holland's Spiderman franchise, and the first time that any Spiderman film has ever been filmed in Glasgow. Streets were transformed into NYC with various yellow cabs, NYPD vehicles and construction sites, but the most striking set piece was the military tank, which sped down the streets as part of a large-scale action sequence. For the duration of filming, large crowds gathered along the film set to try and catch a glimpse of the scenes unfolding, with several clips and photographs going viral online of Spiderman swinging over the streets of Glasgow.

Tom Holland took to social media recently with a promotional video, talking about how exciting it is to have fans on set to watch the production for the first time ever, and even met with some fans after his filming day was over.

This production was by far the most visible reminder yet that Glasgow has become a true stand in for New York, and not just because of the architecture. The energy of the city itself played the part with locals turned up to watch and cheer on their favourite superhero, some even dressed in full Spiderman costumes, and there was a level of enthusiasm that rivalled, and in some cases surpassed, what you might expect from the real big apple.

While the sets are now packed up on Spiderman, the cameras aren't stopping there.

Glasgow is already preparing to host its next production titled Jack of Spades. The Crown and Challengers star Josh O'Connor is set to lead the new production with Oscar winner Joel Coen directing.

This summer's productions have shown how far Glasgow has come in its journey to becoming the film capital of Scotland, and there's no doubt that the city's creative scene will only grow as more major companies choose to film their next major blockbusters here.



Credit: Rowan Stewart

Back to the graft again

Catfish and the Bottlemen: Gig Review

By Eve Smith

After the release of Catfish and the Bottlemen's third album, "The Balance", in 2019, Jordan Bassett from NME stated many had referred to the band as "the Big Mac of indie rock", reliable, repetitive and overall enjoyable, and for the band? This works for them.

Six years later and this statement can still be held accountable to the band and their music. Despite many disputes within the band, with original members such as Johnny Bond (lead guitarist) and Bob Hall (drums) departing the band in 2021 and 2022 leading to the bands break-up. However, Catfish and the Bottlemen still returned in 2024 with their announcement to heading Reading and Leeds, with new members Kai Smith and James Compton. This announcement was closely followed by a new song, as well as a UK, US and Australia tour, which ended only months into the tour with all dates out with the UK cancelled, as well as Dublin which the band failed to show up for. Was this the end of the bands long awaited reunion?

It was not.

They returned in 2025, headlining stadium shows with incredible enthusiasm, as well as a pre-transmit show in Glasgow Green, labelled "Glasgow and the Bottlemen." From the beginning of the concert, it was clear the original energy had returned as the concert was full of enthusiasm from the band, and for many it was a reunion of the band and their fans and celebrating their music, which is loved by many.

The setlist remained predominantly the same, opening with "Longshot" – a well-known fan favourite, which broke the tension and anticipation in the crowd with fans waiting for the band to take the stage. From the opening song, the crowd went wild and not once did they calm down or stop moving. However, they also incorporated much loved songs such as "Hourglass" and "Glasgow" into the setlist for the first time in years, sending the crowd into shock, with thousands of people coming together and singing an almost a capella version of a song about their hometown.

The band played hit after hit and the crowd took it all in, with the energy being emphasised by flashing lights, smoke machines and inflatable alligators being thrown amongst the crowd.

And lead singer, Van McCann sounded incredible after a rough few years for the band, his voice was truly back, and it was clear he was ready to showcase his talent again. For the duration of the concert, he gave it his all, and the crowd returned this and gave their all back, it was truly a beautiful reunion for the band and their fans.

Ego by Hayley Williams

By El McCairn

Hayley Williams of the band Paramore releases her latest music following her solo debut in 2020.

Fans of the singer were greeted with a website on August 1st, 2025, via a nostalgic audio player, accessible through codes with a purchase from her hair dye company, Good Dye Young, before being released on streaming services.

Ego, which fans are titling this release, musically walks through a diverse sonic landscape: alternative pop forms the core, infused with elements of alternative rock, trip-hop, indie rock, folk, and synth-pop. Think mood-shifting textures paired with her distinct tenor voice, heartfelt narratives, and organic experimentation.

The first thing that stands out about Ego is not much the music itself, but the way it was released. Williams has long been interested in disrupting norms - whether in fashion, personal expression, or now music distribution. By removing the rigid framework of an album and opting instead for 17 freestanding singles, she places more control in the hands of listeners. There is no "correct" order, no obvious narrative arc. Instead, the project exists as a set of puzzle pieces, encouraging fans to shuffle, reassemble, and curate their own story.

Some might argue that the lack of structure undermines the cohesion of the work. After all, part of what has historically elevated albums is the deliberate sequencing of tracks - journeys crafted by artists to lead us through highs, lows, and conclusions. Yet Williams' decision can also be read as a commentary on how people consume music in 2025. In the age of shuffle playlists, algorithm-driven discovery, and infinite streaming catalogues, perhaps this is the album format of the future: fluid, nonlinear, and endlessly reinterpretable.

Fans of her previous release *Petals for Armour* (2020) and *Flowers for Vases/Descansos* (2021) will recognise her penchant for vulnerable lyricism and textured arrangements. But Ego feels less like a careful studio project and more like a scrapbook - raw, eclectic, even messy at times.

Songs like *Negative Self Talk* drift towards the meditative, with sparse guitar lines and confessional lyrics

that reveal her ongoing battles with identity and mental health. On the other hand, *Ego death* at a bachelorette Party injects biting wit into the mix, skewering societal expectations with both humour and melancholy. Meanwhile, *Mirtazapine* offers a subdued, nocturnal mood, pairing delicate instrumentation with the themes of medication and survival.

What ties these seemingly disparate tracks together is Williams' voice. Her tenor remains one of the most distinctive in modern music: equal parts grit, clarity, and vulnerability. Even as the instrumentation shifts genres, her delivery serves as the connective tissue grounding the project in authenticity.

Ultimately, Ego is less about creating a perfect album and more about documenting a moment in Williams' life. It's a mosaic - sometimes jarring, often beautiful, always human. While not every track will resonate with every listener, the project is an ambitious testament to artistic freedom.

For longtime fans, it may not replace the thrill of a tightly structured Paramore record or the cohesion of *Petals for Armour*. But it doesn't need to. What it offers is something rarer: a raw, unfiltered snapshot of an artist still pushing herself after two decades in music.

Whether you see Ego as a groundbreaking new form of release or simply a scattered collection of songs, it undeniably sparks conversation. And in today's oversaturated industry, that alone is a victory. Hayley Williams continues to evolve, not by chasing trends, but by refusing to be boxed in.



Credit: Lucy Wilson

Five Scottish Artists you NEED to Listen to Before They Blow Up

By Katie McKenzie

Scotland is home to a variety of insanely talented musicians, singers, songwriters, bands and even DJs - you name it, we have it. Our portfolio of worldwide stars in the industry includes the inspirational Lewis Capaldi, outstanding Calvin Harris, and sensational Annie Lennox. Despite their seemingly instant success, these people had to start somewhere before hitting the mainstream. Here is a list, in no particular order, of my five favourite Scottish artists you should add to your playlist before they make it big.

Bottle Rockets

Four-piece alternative rock band Bottle Rockets were crowned winners of BBC Introducing's Scottish Act of the Year 2024 for good reason. Their distinctive yet familiar sound sets them apart from other bands on the scene, along with their compelling stage presence. The band have been playing their music across the country and even across the border in the past couple of months. They currently have six singles released so it will not take long to catch up before their long-awaited EP drops - although, there are no hints as to when that may be...

My favourite song: Community Service

Indoor Foxes

Despite the band-sounding name, Indoor Foxes is a solo artist. She released her first EP 'Sadolescence' in October last year and has been growing ever since. Following her appearance at this year's BBC Introducing's Scottish Act of the Year final, she was given a spot at Glasgow's own TRNSMT Festival and later announced she will be playing a set at this year's Reading and Leeds Festival. As she says herself, a thing to note with Indoor Foxes is that she is verrrrrry loud - especially in her most recent cover of 'Daft Punk is Playing at my House'. This only makes her music more interesting, unique and, her as a person, more intriguing.

My favourite song: Maggot Brains (and many other names)

Credit: Katie McKenzie

Neave Marr

Neave Marr is a pop princess in the making. She started as one of the King Tut's Wah Wah Hut's stars, then upgraded to her very own headlining shows due to her high demand. Her fanbase is primarily young men and girls since her music explores themes of self-acceptance. Her lyrics are captivating and her skills, which will only help her solidify her position in the industry.

My favourite song: Make U Cry

Eve Berry

Glasgow's own, Eve Berry, is the smallest of the acts with only 300 monthly listeners on Spotify. Eve has been making music for a decade now, having only made her debut single 'Back To You'. There is a lot of potential as she continues with the synth-pop sound she has established compared to the likes of Taylor Swift and Dua Lipa.

My favourite song: Somebody New

The Rooks

One thing about The Rooks is that they are incredibly talented. They performed at this year's TRNSMT Festival and were the winners at the BBC Introducing stage. They released their first single last year and have been rapidly gaining popularity due to their distinct anthemic sound which attracts a wide range of listeners. The band has even been supported by world-class acts like Kelly Jones of Stereophonics!

My favourite song: Right About Now

...king. Neave was set to perform at Summer Nights shows in July but was unable to attend the venue later in the month due to the venue being predominantly made up of young women - memes of struggling to find love and dating because of her insane songwriting earned her spot in the industry.

...st artist on this list, barely cracking the top 100 but has been an aspiring musician for years. She debuted in February this year with her single 'Dancing Queen' and the potential for Eve to become a star if she continues to release music she currently has - she has even been compared to artists like Sabrina Carpenter!

...y know how to get a crowd going. They performed at the T Festival and drew in record numbers. The five-piece rock band debuted their single 'Dancing Queen' and have been growing ever since. They have a dedicated fanbase of listeners from across the UK - the band has become a worldwide sensation like Lewis Capaldi.



STYLE WITHOUT LIMITS



Credit: Ron Lach

What Do I Wear? Using University as an Opportunity for Self-Expression

By Megan Lindsey

Freshers, whether you love it or hate it, it's time has come around once again. For many, it is the start of an entirely new chapter: moving away from home, meeting new people, and stepping into the wonders of university life. Among all the excitement (and the nerves), one big important question that crosses every student's mind is, "What do I wear?" As cliché as it sounds, whether you are into fashion or not, the pressure to fit in is something that crosses all our minds, even if only for a moment.

University is one of the few places that allows you the opportunity to truly express yourself, where what you wear can help express who you are, or even who you are becoming. I have loved the diversity at Glasgow Caledonian, where every student is made to feel welcomed and supported. University campuses are one of the very few places in which you will be granted the opportunity to see such a rich mix of fashion

cultural and religious clothing, like hijabs, turbans, or saris, sit side by side with vintage denim or the latest TikTok trend. As Glasgow Caledonian fosters a student culture focused on belonging, equality, diversity, and inclusion within a supportive and friendly atmosphere, the university states.

What if everyone dressed the same? We would be carbon copies of one another, and how boring would that be? At home or school, choices felt limited, but at university, especially in the city, there is an overwhelming sense of diversity. It is a place where individuality is celebrated and everyone, regardless of culture, background, or identity, can feel seen through their style. Although my sense of style has not drastically changed during time at university, my mindset shift most certainly has. I care far less about what people think and dress for myself, not for anyone else. That shift towards happiness has been the most important change. Therefore, to this year's freshers, my advice is simple:

give yourself time.

Ultimately, university is not about being just another sheep in the herd; it is about finding our confidence and celebrating our unique identities. One piece of advice I would like to give to both new and continuing students of GCU is to embrace your style, whether that is to be bold and vibrant, understated and simple, cultural, or experimental. Have fun experimenting with different looks. As well, do not be afraid to tell someone you like the outfit they are wearing.

Even the simplest of compliments can lift their mood and, especially during Freshers, it is a simple way to connect and make someone's day, and potentially even make a new friend. Clothes are more than just what we put on; they are a connection, a way to celebrate diversity, and a reflection of who we are. Most importantly, do not let anyone define what you wear; your style is yours alone. It is our time to shine, before we step into the 'big bad world' of reality, to utilise our time at university as a stepping stone a time of finding out who we are to experiment and grow into the individuals we are meant to become. Particularly with so much happening around the world currently, we are very fortunate to have a university that offers a safe, diverse space where we are free to be proud of who we are as individuals and to express it through fashion.



The Skye Is the Limit – Triumphant over online bullying

Kilmarnock Football Club revealed its new women's team signing, Skye Stout, without knowing the teenager would be subject to vile online abuse.

By Cameron Murray

On Thursday, 14 August 2025, what should have been one of the best days of the 16-year-old footballer's life was turned to misery.

The rising football star had just penned her first professional contract with Kilmarnock FC. The Ayrshire club proudly took to their social media channels to unveil their new signing.

In their post, Kilmarnock FC Women said: "We are delighted to announce the signing of Skye Stout. The midfielder joins the club from Celtic as she heads into her first season of senior football. Welcome to Killie, Skye."

However, what happened next shocked not only Kilmarnock FC but also the entire football world. Skye received a barrage of online verbal abuse as her photograph was posted.

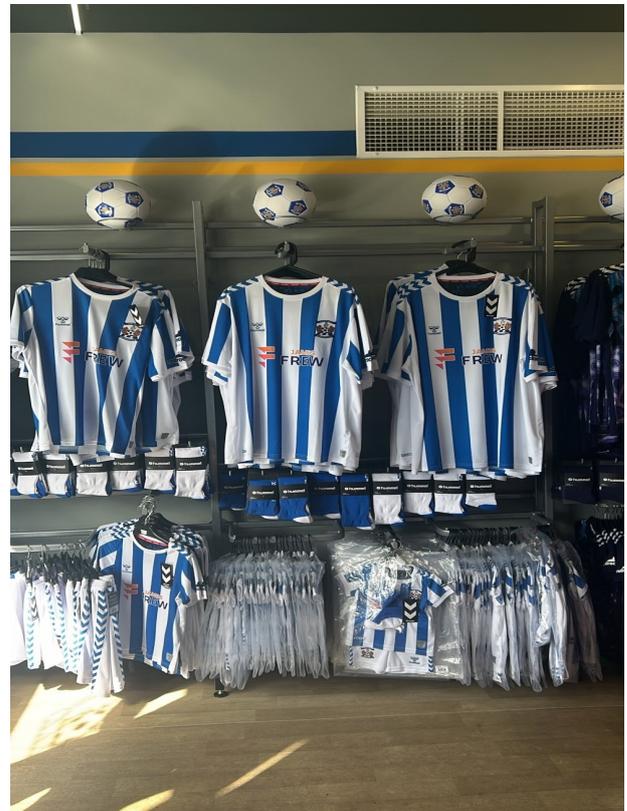
Laurie Finlayson, Kilmarnock FC supporter and podcast co-host of Killie View, said: "When you are a footballer, or any public figure, you expect social media exposure, but nothing prepares you for abuse."

The club had to make the painful decision to remove the post from Facebook, Instagram, and all its social media channels.

Laurie said: "I was gutted for Skye. That should have been one of the best days of her life, signing a professional contract at 16. When things quickly turned sour, my first thought was for Skye's well-being."

Skye was targeted due to her skin condition, and ensuring the teenager's safety was critical for this challenging but necessary decision.

Kevin McGregor, Kilmarnock FC supporter and women's game regular, said: "What should have been a celebration of a talented new signing was ruined by vile online misogyny and put the club in a position where they felt they had to remove the post. It's unacceptable and an embarrassment that so-called men can stoop to such a level in getting their kicks from trolling a young footballer."



Credit: Cameron Murray

According to the National Union of Students (NUS), research shows that 87 per cent of UK university students frequently use social media – leading to low self-esteem, anxiety and depression.

Lois Smilie, a journalism student at Glasgow Caledonian University, said, “I think that social media affects students directly. There is such pressure when you see others doing well to do well yourself, that it’s incredibly easy to spiral and try to become that person, especially when it comes to grades.”



A direct result of the overuse of apps such as Facebook, Instagram and X among Gen Z is on-line cyberbullying, and many have experienced the negatives and dangers that social media can bring.

Laurie Finlayson, Killie fan and UWS journalism student, added: “This incident highlights the many dangers of social media and reinforces some harmful stereotypes. People should not focus on someone’s appearance or strive for perceived perfection. It also shows that online bullies and trolls can outweigh the well-wishers, which is particularly tough when these posts about Skye’s signing were only ever intended to be positive.”

Christopher Harvey, a Strathclyde University student, said: “Social media isn’t great at all, it’s simply a platform to ‘compare’ yourself to other people and their achievements, turning life into

a competition in my opinion.”

In a recent study, statistics showed that 25 per cent of university students were victims of on-line bullying, and 15 per cent were the perpetrators. This emphasises the prevalent epidemic of online bullying among young people.

Lucy Wilson, a student at Glasgow Caledonian University, said: “I think young people are presumed to have a higher tolerance of what they can face on social media, considering they grew up with it – but this is simply not the case.”

After experiencing the dangers of social media firsthand, Skye did not hide away; she bravely silenced her haters.

Laurie Finalyson said: “The support Skye was shown at the match by her teammates was exceptional – a real show of solidarity.”

The young football star definitely ‘let her football do the talking’, as she netted a sublime free kick, with her first senior goal for Kilmarnock Football Club.

Kevin McGregor said: “Get along to women’s games. Killie is a great family club, and the support that fans give across all the squads is immense, but at the end of the day, football is football. I go along to watch the women’s team because I love football and I’m a Killie fan. I’d encourage anybody to support their local women’s football team.”



Credit: Cameron Murray

By Aiden Davitt

It has been a busy summer for the film industry both locally and internationally, with a packed summer of releases, a huge blockbuster being filmed in Glasgow and a local cinema being shut down.

I would be remiss if I were not to begin this by mentioning the changes coming to Renfrew Street Cineworld cinema, more commonly and lovingly known as 'Big Cineworld.' The local cinema is set to be closed on the 28th of September, as the owner of the building is looking to get it back. This would seem to indicate potential intentions of closing the building; however, the Irish cinema company Omniplex is seemingly planning on taking over after purchasing the site earlier this year. Regardless, this still serves as a loss for cinemagoers across the country. The world's tallest cinema in Glasgow could serve as a point of pride for those living in Scotland. Many will be sad to see a potential closure, even if it is short-lived.

While there is some sadness regarding cinema in Glasgow, there is also reason for celebration. Continuing from the past couple of years another major Hollywood blockbuster has been filming in Glasgow. Spider-Man: Brand New Day kicked off filming on Bothwell Street at the end of July and continued well into August. This has brought a great deal of excitement to the city as during filming many could be seen wearing Spider-Man costumes and cheering on. This follows from The Batman, The Flash and Indiana Jones and the Dial of Destiny all being filmed within the past few years.

What has been on in the cinema?

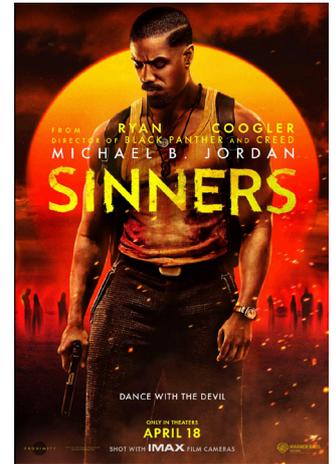
SUPERMAN– James Gunn attempts to kick off his new DC cinematic universe with his newest release Superman. Gunn is most known for his work in Marvels Guardians of the Galaxy and continues his foray into the superhero genre. Performances all around are excellent with David Corenswet, Rachel Brosnahan and Nicholas Hoult all putting in great work. Superman's message is very simple in that we should all be kind. A very simple and basic message, but one that



Credit: Warner Bros. Pictures DC Studios

seems increasingly needed in an hostile world and should be made clear and understandable to the massive audiences that this film will bring in.

Sinners – For my money, the best film I was able to see this summer. Just an incredibly well-made film, both the horror and action of the film is terrific. With Michael B. Jordan managing to make playing 2 characters at once feel like the most natural thing in the world. My only real issue is that Sinners does have a fairly frantic pace, but for my tastes I would have liked a scene or two where things can slow down a little bit. I am aware I am probably in the minority, and it absolutely does not detract from this great film.



Credit: Warner Bros. Pictures

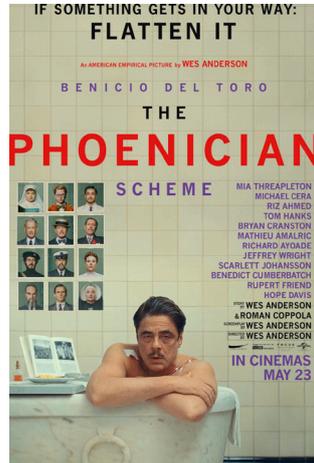
The Naked Gun – This film absolutely should not work on paper. Liam Neeson is a strange choice as in the original Naked Gun series Leslie Nielsen was a comedy actor in contrast to Neeson's more dramatic and action-based filmography. This film is also a legacy sequel to a classic comedy, where you would expect mostly rehashes of the same old jokes from the old films. This was far from that. Ultimately, The Naked Gun's greatest strength is being committed to the bit. This film is fully set on being a new Naked Gun film and riffs on the original film's sense of humor and makes it its own version. Liam Neeson is terrific in this film delivering a perfect bumbling idiot performance. Put simply, The Naked Gun is a very fun comedy that there should absolutely be more of.



Credit: Paramount Pictures

The Phoenician Scheme – I enjoyed Wes

Andersons latest, but I didn't love it. I went into this after watching the rest of Wes Andersons filmography and with that backdrop this doesn't really stand out. Asteroid City was his last film before this and even if I did struggle with that one upon first viewing, it felt a lot more ambitious than this. Phoenician Scheme instead feels like a reset of sorts for Anderson as he returns to a somewhat more baseline Wes Anderson flick. Wes Andersons baseline is still higher than most and irregardless of my issues with Phoenician Scheme, it is still a great film with Michael Cera blending in seamlessly with Wes Andersons wacky world.



Credit: Focus Features, Universal Pictures

Fantastic Four: First Steps, Thunderbolts and the future of the MCU – I consider these two films a package deal of sorts. Both films must try and find their place in an ageing Marvel Cinematic Universe and buck the trend of recent Marvel movies quality. Thunderbolts does this by taking a step back and looking at some side characters within the MCU. Thunderbolts is thematically a movie about depression. Florence Pugh delivers is mostly the reason for this, as she delivers a terrifically human performance, especially during the “Im so alone” scene. Lewis Pullman is also great, pulling off a sense of a great sense of vulnerability. Not all performances are great in this however, as there are a few who have clearly seen Marvels latest output and expected Thunderbolts to be the same. Thunderbolts doesn't necessarily go super in depth with its discussion of depression, but even having that sort of theme, like Superman, is majorly important to have in a major blockbuster.

Fantastic Four: First Steps on the other hand feels like a movie that just wants to be able to be the first “good” Fantastic Four film. I'd say it does manage to pull this off, even if it does feel somewhat safe and inoffensive at times. This film has some standout moments, especially when the characters go to space. Ultimately Fantastic Four: First Steps is a good film, but it could have been great if it was able to expand upon some characters, as well as take some more risks thematically.

Now both films are serving as build up to Avengers: Doomsday, but is there anyone excited? It feels weird to say but almost everyone I ask the strongest emotion they can muster is apathy. Fantastic Four and Thunderbolts both feel like an early set up for an Avengers movie coming in 5 years, but without any delays it is set to release next year. With Spider-Man: Brand New Day is set to be a more grounded film as well it really does seem as if Marvel may be heading for a disaster with its next Avengers film. Hopefully I'm wrong, but it remains to be seen.

GCU Film Society

I appreciate you taking the time to read this piece and if you have done so, the GCU Film Society may be of interest to you. It is focused on creating a community of people who are passionate about film and making sure everyone is made to feel as welcome as possible. The first film shown will be Fantastic Mr Fox and I encourage anyone to go along to any screening that may interest you.

Further information can be found at www.gcustudents.co.uk and the Instagram page @gcufilmsociety



Credit: GCU FILM SOCIETY



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