



THE EDIT

FOR GCU STUDENTS, BY GCU STUDENTS.

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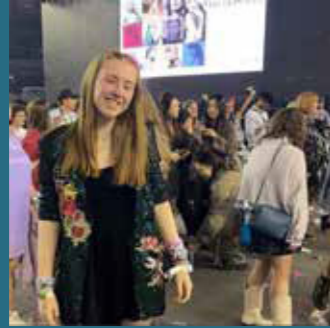
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APRIL 2026

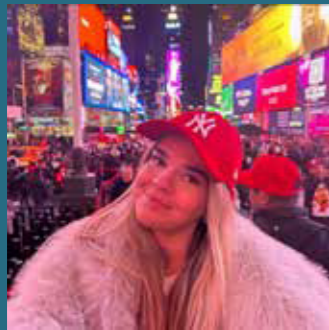
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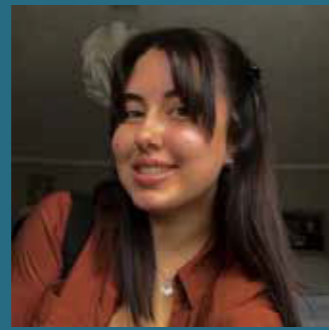
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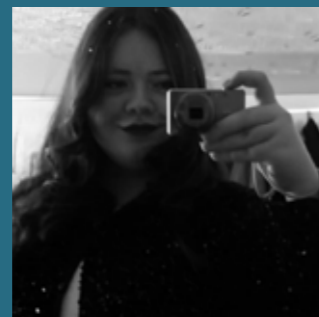
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Heated Rivalry: Why This Hockey Romance Endures

By E1

There are romance novels people enjoy, and then there are romance novels people carry around inside them.

Rachel Reid's *Heated Rivalry* belongs firmly in the second category. Years after its publication, it continues to circulate through TikTok recommendations, dog-eared paperbacks, and whispered "have you read it?" conversations. That persistence isn't accidental. *Heated Rivalry* isn't just a hockey romance - it's a study in longing, power, timing, and the strange intimacy of being known by your enemy.

At its surface, the premise is almost aggressively tropey: two rival NHL superstars, Ilya Rosanov and Shane Hollander, meet as teenagers, hate each other on sight, and begin a secret sexual relationship that stretches over a decade. Enemies to lovers. Grumpy/sunshine. Secret relationship. Slow burn. If that were all the book offered, it would be fun but forgettable. What makes *Heated Rivalry* linger is how seriously it takes desire - especially the desire to be chosen.

Rivalry as Intimacy

Reid understands something crucial: rivalry is already a form of intimacy. Shane and Ilya know each other's games, bodies, weaknesses, and tells long before they admit to knowing each other's hearts. Every meeting between them carries history - years of resentment layered over years of wanting. Their rivalry isn't just professional; it's personal, ego-driven, and deeply emotional.

What's compelling is that neither man is confused about his attraction. The conflict doesn't come from denial of queerness, but from fear of vulnerability and loss. In a genre where coming-out narratives often dominate queer romance, *Heated Rivalry* instead asks a quieter but sharper question: what happens when you know exactly who you want, but you don't believe you're allowed to want them openly?

Photo by Saad Ullah Mahbub

Shane, Ilya, and the Ache of Asymmetry.

For much of the novel, the emotional balance between Shane and Ilya is uneven - and deliberately so. Shane falls first, harder, and more honestly. He wants not just Ilya's body but his life, his time, his public acknowledgment. Ilya, meanwhile, keeps everything compartmentalized: sex here, career there, feelings locked somewhere deep and unnamed.

This imbalance is where the book risks reader frustration - and where it earns its depth. Reid allows Shane to be hurt, angry, and resentful without turning him into a martyr. She allows Ilya to be emotionally withholding without making him irredeemable. Their dynamic reflects something painfully real: love doesn't arrive symmetrically, and wanting more doesn't mean you're weak.

The payoff works because the book never pretends this asymmetry isn't damaging. Growth isn't cosmetic. Ilya's eventual shift doesn't come from a grand speech or sudden enlightenment, but from accumulated loss - the realization that protecting himself has cost him the person he loves most.

Sex as Language

It's impossible to talk about *Heated Rivalry* without talking about sex, because sex is the novel's primary language. Reid writes explicit scenes that are hot, yes, but also communicative. Sex becomes the place where Shane and Ilya are most honest, most present, and most equal. It's where they negotiate power, affection, and control when they can't yet do so with words.

What stands out is how little shame the book attaches to desire itself. The secrecy is contextual - rooted in professional risk and emotional fear - not moral judgment. That distinction matters. It allows the eroticism to feel celebratory rather than defensive, and it gives the novel a confidence that many romances lack.

Why It Still Resonates

So why does *Heated Rivalry* continue to inspire essays, rereads, and emotional devotion? Because it trusts its readers. It doesn't rush emotional resolution. It doesn't flatten conflict for comfort. It believes that longing can be sustaining, that frustration can be meaningful, and that love stories don't need to be tidy to be satisfying.

More than that, it understands fantasy not as escapism, but as permission - the permission to want fiercely, to demand more, and to believe that even deeply flawed people can grow toward each other.

Spoilers Ahead: The Choice to Stay

To talk honestly about why *Heated Rivalry* works, you have to talk about its ending - and about the many almost-endings that precede it. For years, Shane gives Ilya chances to choose him openly. And for years, Ilya does not. He chooses contracts, teams, and silence. He chooses safety. Each time Shane accepts less than he wants, the cost accumulates, until love starts to feel like self-erasure.

The emotional breaking point comes not with a dramatic betrayal, but with exhaustion. Shane doesn't stop loving Ilya; he stops being willing to disappear for him. When he finally walks away, it's devastating precisely because it's quiet. No villain, no explosion - just the realization that love without courage isn't enough.

Ilya's arc only works because Reid lets him fail repeatedly. His growth is slow, painful, and reactive. He doesn't change because Shane persuades him; he changes because he loses him. He was prepared to walk away and then Shane got hurt and suddenly he was scared to lose him.

The final commitment - choosing Shane openly, permanently, and without conditions - feels earned. Not perfect, not magically healed, but real. It reframes the entire novel: all those years of secrecy weren't romantic destiny; they were a problem that had to be overcome.

Heated Rivalry endures because it isn't just about hockey or sex or rivals. It's about time. About what it costs to wait.

The Most Anticipated Game This Spring

By Erin Blackburn



Photo by Polina Tankilevitch

For years now, the *Nintendo* direct live streams have been filled with people pleading, begging, crying, offering their souls, their first-borns, all for a new *Tomodachi Life* game. So now that the game - *Tomodachi Life: Living the dream* has been given an April release date, do we think it was worth the price of a soul?

The original game was released to the UK in 2014 and was made for the *Nintendo DS*. The game still holds up to this day, with several playthroughs and clips appearing on platforms like *YouTube* and *Instagram*. It's a simple concept; make silly characters and watch them do silly things, but people ate it up.

The original idea was that you would simply make your friends and family, but people took it so much further than that and added a variety of wacky characters such as fictional people, celebrities, politicians, and even their own unique (and sometimes horrifying) characters. The results were hilarious; Taylor Swift could be best friends with Shaggy from *Scooby Doo*; Joe Biden could be in love with Ellen DeGeneres or maybe even you!

However, the game wasn't perfect. Things eventually got repetitive, and even the mini games got boring after a while but by far the biggest criticism was that you couldn't have same gendered couples. People did work around this; making Mii's look like the opposite gender of what they were but still, it wasn't the same.

This has all changed with the new game though. *Nintendo* actually took the criticism on board. From the trailer alone *Tomodachi life: Living the Dream* looks bigger and better with it being clear that the company saw how creative people were being and wants to give them the tools to be even more so. The island that holds your Mii's is larger and more customisable and so are the characters, with you even being able to draw on their faces! It's a relief that the company saw what the biggest fans wanted and has now given people the option to choose the gender identity of their Mii and the gender they are attracted to instead of being too scared to offend people.

I personally can't wait to play this game, having owned the original as a child and am looking forward to seeing the different and creative ways other people choose to play it. I personally am going to enjoy annoying my friends by threatening to pair their Miis with characters they hate.

Still, I don't think I'd sell my soul for it.

Ilan Eshkeri on Scoring the Unearthly, from 'Space Station Earth' to 'Super/Man'

By Business & Technology
Editor: Marvin Allan



If you want to understand *Space Station Earth*, Ilan Eshkeri's 2022 album made in collaboration with the European Space Agency (ESA) which is back on tour, you must go back to the beginning. "Growing up, synth pop was a big influence", he explained. "Synthesizers felt like the sound of the future", and he enjoyed what he described as a "marriage between human and machine", à la Daft Punk and Kraftwerk. His earliest memories are of his mother playing Frédéric Chopin on the piano, but at 13 he "picked up an electric guitar and fell in love with grunge". His musical upbringing was as diverse as his career has been and thus would be a good indicator of the range of genres he'd go on to work in – "a mixture of these elements shaped the music I make today". Ilan, who has synaesthesia, said he'd see colours and "connect them with timbre and emotion": "that relationship between sound, colour, and feeling is the foundation of my practice."

So, *Space Station Earth*, existing "somewhere between a concert and a cinematic installation", was a thematically appropriate project for him. "I'm more interested in expressing human experience through emotional narrative rather than focussing on individuals", he said. It was his conversations with astronauts, including Tim Peake (the first British ESA astronaut was a fan of Ilan's work on *Layer Cake* (2004)), about "what it feels like to see Earth from orbit, not the science, but the emotional experience" that launched the project. Ilan was most intrigued by and wanted to examine how that "shift in perception" and our understanding of our place in the universe translated into music. Following a tour of the Lyndon B. Johnson Space Centre by NASA, Ilan began crafting his synth pop album.

And, of course, we discussed *The Sims 4* (2014). The fourth release of the sandbox game franchise notably introduced emotions to the series, using an AI technology known as "Smart Sims" through which the game's characters will react to the world around them by falling in love or getting angry. While he told *The Guardian* before the game's release it was a "big gear shift", the new technologies suit his approach to writing perfectly. "We were reinventing it", Ilan told me, and "The work becomes interesting when it pushes beyond what's already known". He doesn't like being restricted to preestablished "creative output", so when he joins a project, he prefers to "bring an idea so we can share a journey of discovery" ("If someone wants execution of a fixed idea, I'm not the right person"). That process is ultimately what Ilan sees the difference between craft and art: craft "answers a function", while art is about "asking questions, challenging assumptions, and allowing something unexpected to emerge". For him, pushing "beyond what's already known" is when the work becomes interesting.

As with *Space Station Earth*, the focus of an individual's experience was core to *Super/Man: The Christopher Reeve Story*, for which Ilan was nominated for his first Emmy. As Ilan eloquently put, "Stories become relevant when society needs to understand something it's going through". Using John William's score for *Superman* (1978), which starred Reeve in the titular role, as a starting point, Ilan shifted his focus to reflecting Reeve's personal and professional struggles. That focus was at the heart of the documentary:

"There's a scene where people described the moment he first flew during filming. Initially, it used the Superman theme, but we couldn't use that, and I had to replace music I'd grown up with. When I introduced my theme, the meaning shifted. It became about Christopher, not Superman, and the scene became more powerful."

"Documentary is demanding", Ilan said. "You have to capture emotion honestly to maintain trust". But with an emotional struggle can come a catharsis. At the doc's premiere in Salt Lake City, Utah for the 2024 Sundance Film Festival, Ilan met Reeve's children, who also star, and they relayed that he "reflected their emotional journey truthfully"; Ilan said it was the "greatest compliment I could have got".

What first drew me to Ilan was the sheer scale and scope of his discography. He's collaborated with the Louvre, but also Pink Floyd's David Gilmour and KT Tunstall. He's written music for *Kick-Ass* (2010) and *Ghost of Tsushima* (2020), as well the 2024 Audible Original adaptation of George Orwell's *Nineteen Eighty-Four* (1949) (narrated by talents including Andrew Garfield and Cynthia Erivo). A consistent throughline for each project is "finding the sounds that express the emotional narrative", but what changes are the "demands of each medium" (i.e. film "follows the edit", games respond to the player, "dance to movement", etc). To Ilan, these aren't restrictions, but rather "frameworks, spaces where ideas emerge by pushing against the edges of the medium":

"Working across forms and bringing my practice into them is what interests me, particularly in [...] *Space Station Earth*, where those boundaries are deliberately blurred into a single large-scale experience."

But where does someone who's done so much go from here? It turns out, there's plenty space yet unexplored for Ilan. First, he has his upcoming UK tour of *Space Station Earth*, and he's looking forward to taking it to certain venues. "Performing it live, in a space like Glasgow Royal Concert Hall, allows that sense of scale to fully exist both musically and with the supporting visuals", said Ilan. It's an experience that while not "easily replicated outside that environment", often changes "how audiences perceive their relationship to the planet". Interested more so in different media, as opposed to genres, Ilan wants to further explore the realm of how audiences "experience the work and their sense of perspective". How would he examine that? One possibility is an opera, which Ilan told me he's considering writing. Despite it being uncharted territory, you can be sure the project's emotional odyssey will be front and centre.

Tickets for the UK tour of *Space Station Earth* are now available, and it will stop at Glasgow Royal Concert Hall on May 28, 2026.

John Galliano's Return to Fast Fashion?

By Head of Design: Lucy Wilson



Photo by Manu Gvzman

Yes, that's right: John Galliano has made his move to Zara, signing a two-year creative partnership with the fast-fashion giant.

Zara, the much-loved high street retailer, is best known for its neutral-toned branding and refined garments that reach the shelves in a matter of weeks, paving the way for modern celebrity "influencers" to push the latest micro-trends and keep the cycle alive.

Galliano, the British-born former Creative Director of Maison Margiela, has had an impressive career spanning over three decades, working for major fashion houses such as Givenchy and Christian Dior in the 1990s, and crafting some of the most prolific pieces in modern fashion history.

From the Dior Saddle Bag to the iconic bias-cut newspaper dress worn by the icon herself, Carrie Bradshaw (Sarah Jessica Parker) in *Sex and the City*, Galliano's influence on fashion culture is undeniable.

Following his departure from Maison Margiela in 2024, he now returns to "re-author," as British Vogue describes Zara's archival pieces.

Archival pieces, from Zara? That is the plan according to Galliano himself, a project constructed after talks with the Chair of Inditex, Marta Ortega Pérez, whom he met at exhibitions for her foundation, MOP (The Marta Ortega Pérez Foundation).

Why Zara?

Zara, one of the biggest names within the Inditex group, has excelled in the industry. Founded over 50 years ago by Amancio Ortega and Rosalía Mera, the brand now spans almost 3,000 stores worldwide, including Zara Kids, Zara Home and most recently Zara pre-owned, which was launched in 2022.



Photo by Ron Lach

It is a powerful high-street presence that offers insight into the modern era of fashion, creating refined, affordable luxury for the everyday consumer.

In a Harvard Business Review article (2004), Zara could take a design from an idea to a garment in just over 2 weeks. If they adopted the vertical business model in the early 2000's, by keeping production in-house. No wonder the brand has become a behemoth of the fashion world.

Tight turnarounds like that may deter designers and creatives, given that brands are now prioritising the 'conscious consumer' in their branding and positioning.

Apps like Depop and Vinted, the C2C (Consumer-to-Consumer) thrifting apps, have seen a spike in usage. According to Forbes, the recommerce market was valued at \$12.7 billion during the pandemic and was set to double by 2025.

However, creatives such as fashion designer Stefano Pilati, photographer Steven Meisel, and the iconic Annie Leibovitz have been notable figures who have collaborated with Zara. Those who have previously worked with big names such as Yves Saint Laurent, Vogue and Rolling Stone.

If Zara is already collaborating with the biggest names in the industry, with John Galliano to follow, will they soon become a fashion week regular? We can only wait and see.

Method Dressing is More Than *Just* Red Carpet Style

By Shannon McClafferty

Zendaya recently attended the red carpet for her latest film, *The Drama*, co-starring ex-Twilight A-lister and current Batman, Robert Pattinson. She wore a floor-length, ivory satin bridal gown with an off-shoulder draping neckline by Vivienne Westwood. The gown is notable, not only as it is from her own archive, first worn to the Oscars in 2015, but also because it fits the film's titular wedding theme, working doubly as "something old, something new, something borrowed, something blue". The outfit was an instant social media hit, quickly generating online buzz, with fans speculating about Zendaya's personal life.

Zendaya is a pro on red carpets, working closely with longtime stylist and collaborator Law Roach. Zendaya's outfits, regardless of style or fashion house designer, are bound to be shared often seen in her Met Gala looks. By blending elements of her personal image with her on-screen character, Zendaya creates a form of promotion which is gorgeous and a call back to herself is not only smart but also sophisticated and fashionable. This is a technique we are seeing more often on the red carpet: stars wearing themed outfits that tie into their character and the film they're promoting, dubbed 'Method Dressing'. Several articles have been written on the phenomenon, with countless social media posts have been written on the subject for likes and shares, as a modern marketing tool. Method Dressing is ruling celebrity red-carpet wardrobes, but is it a fad or here to stay?

Some critics argue that it cheapens red carpet style. Reducing once-fashionable, high-profile film premieres showcasing luxurious designer gowns and suits to an elaborate costume party, going so far as to say it is performative and does not add to the substance of high-fashion events or the films promoted. For example, Margot Robbie's *Barbie* method dressing had a massive pay-off, Robbie's outfits were recreations of archival *Barbie* outfits, ranging from custom Schiaparelli to Vivienne Westwood dresses.

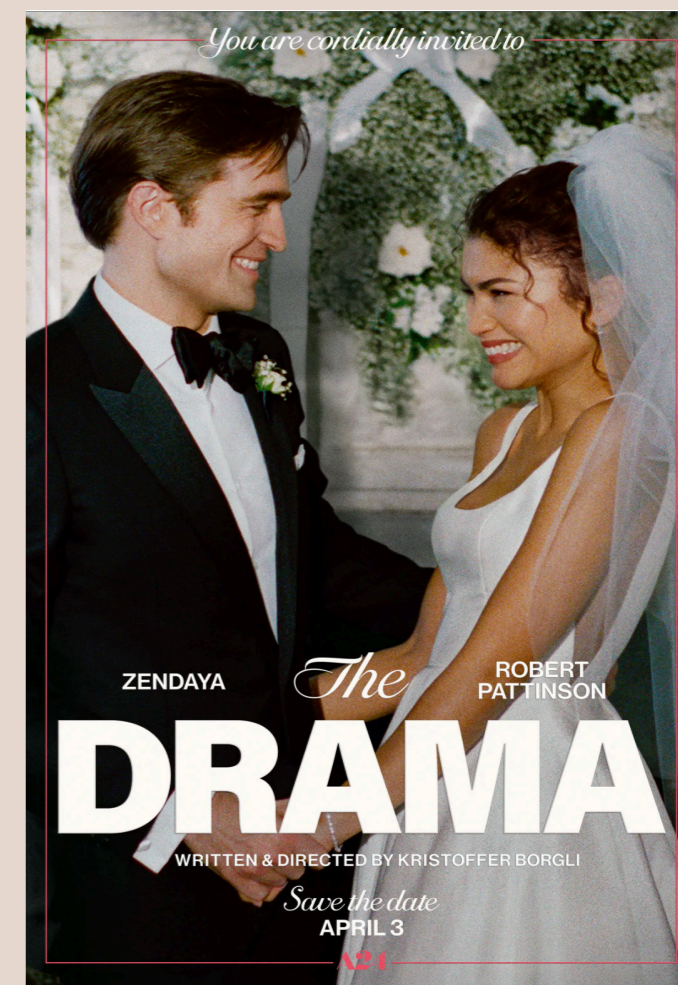
Whilst they could be flamboyant and over-the-top, they set the film's overall tone, and subsequently, fans were seen sporting *Barbie* pink to see the film, creating buzz and traction reminiscent of an event; the film was a blockbuster success and a hit with audiences. However, Margot Robbie and stylist Andrew Mukamal sought to recreate this for the *Wuthering Heights* press tour but did not achieve the same success. At times, Robbie's outfits appeared inconsistent with the film; it appeared as though they wanted to recreate period drama dressing and were unsure what they were aiming for, cinched waist outfits and corsets, attempting to channel the dark romanticism of *Wuthering Heights*, but appearing incoherently put together.

Overall, red carpet method dressing has played a key role in the marketing of films in recent years, promoting them through buzz and aligning their themes to set a tone for the audience, as seen with *Dune* and *Marty Supreme*. When done well, this has a massive payoff for the film, uniting fans to create shareable moments across social media. However, when done poorly, it can leave a feeling of inconsistency, for example, the *Wicked* press tour; do we need to see Ariana Grande in baby pink and Cynthia Erivo in witchy green to know who plays which character?

The question remains, though: should we use red carpets to promote and market films through method dressing, or is this a gimmick that cheapens red carpet fashion? In the age of social media, this is hard to say. When we see film promotion going well through the press tour method dressing, it can be exciting for audiences and drum up shares and social media likes. Even when it's done poorly, like in the Bob Dylan biopic, we still share and talk about Timothee Chalamet's outfit. Regardless of opinion, method dressing is a powerful tool to market films and something we will see more of in the future.



Credit: Warner Bros. Pictures



Credit: A24



Credit: Searchlight Pictures



Credit: Warner Bros. Pictures

The Return of the Scarf and the Rise of Individuality

Photo By Anastasia Ilina-Makarova

By Fashion Editor:
Megan Lindsay

What started as a simple accessory, often used to symbolise status throughout the years, has been making a slow comeback. Over the last year, moving with us into 2026, the simple yet iconic piece, the scarf, is back, better and bigger than ever, allowing women to express their inner beliefs and attitudes towards life. It is important to note that 2026 marks 10 years since 2016, often described as the year of nostalgia, with many old favourites returning across industries.

Scarves are no longer limited to being worn simply around the neck. They can often be seen styled in a variety of ways, such as draped off the shoulder or tied to handbags. Giving them that little edge, with the most popular and iconic of them all being wrapped around the waist, typically worn over a pair of trousers or skirts.

This adaptability has made the scarf one of the defining accessories of 2026, bringing a renewed sense of self-expression into our wardrobes.

Fashion is moving further towards individuality, and the girls are here for it. The once simple accessory of the scarf is no more. Instead, it is seen as an easy way to experiment with different looks, allowing you to bring a sense of playfulness back into the world with the simplest things without completely changing your wardrobe.

Once a basic additional piece to spruce up an outfit, the scarf has evolved over the years into a versatile accessory that symbolises personal expression, allowing wearers to experiment with bold prints, textures, and colours that reflect their style. This shift reflects not only a fresh change in the industry but also new beginnings in fashion, like that of the early 2000s, when layering and creative styling defined the industry.



Photo by cottonbro studio



Photo by Liz Finnegan

In today's society, the evolving empowerment of girlhood also serves as a powerful tool, highlighting the importance of self-identity, reminiscent of the iconic song "Sisters Are Doin' It for Themselves" by the Eurythmics. No longer do we dress to conform to societal standards set out for us; instead, we choose to dress for ourselves. This shift also highlights the overdue shift away from the male gaze, emphasising the importance of healing our inner child and allowing her to come alive once more. Women are now being encouraged to step outside traditional styling norms, favouring pieces that offer authenticity and self-expression.

The return of the scarf symbolises not just an aesthetic appeal but also a movement towards individuality and creative freedom in fashion we are shifting from greys and beiges for loud patterns and playful colours once again. Whether it is being used to add a bit of colour, to a plain outfit the scarf stands out as a key accessory, poised to be one of the key pieces to watch for in 2026.



Beyond Nashville: How American Country Music is Taking Over The UK

By Editor-In-Chief: Rowan Stewart

For decades, American country music has been exclusively an American phenomenon. It's something your mind would go to when you think about cowboy boots, cowboy hats and the state of Tennessee. Until recently, most people in the UK would only be able to count off the amount of country songs they know on one hand, and the majority of them were probably sang by Dolly Parton or early Taylor Swift.

But now, the genre has taken off in Britain in a way no one anticipated it to and is currently the fastest growing genre of music in the UK. Between Zach Bryan being one of only six people ever to sell out Hyde Park two nights in a row and Luke Combs announcing a UK stadium tour that sold out in a matter of minutes, it is clear that the genre has taken the country by storm.

Country music might have only become increasingly popular in the last two years or so, but really the boom began in the mid 2010's with the arrival of C2C: Country to Country festival. This started as a niche event in the o2 Arena in London but has grown to be wildly popular throughout the country and draws in tens of thousands of fans a year after expanding to both Glasgow and Belfast. This festival has brought some of the world's biggest country stars to the UK stage, bringing in headliners such as Luke Combs, Carrie Underwood and Kacey Musgraves. The positive reception of this festival since its start in 2013 has shown that there is as much a place for country music in the UK as there is in the southern states of America.

I personally first noticed the country music boom with the release of the movie *Twisters* in 2024. The film's soundtrack was made up entirely of original songs from popular country artists, and the album itself created a cultural storm of its own.

Featuring songs from country superstars like Luke Combs, Shania Twain and Meghan Moroney, the soundtrack helped to introduce a new wave of listeners, most notably a new wave of international listeners, to the genre. I have also noticed the rise of country music in the UK's live music scene. For the first time the Grand Ole Opry, a famous Nashville institution, played a show in London for the first time last September, and as previously mentioned, Zach Bryan headlined two massive shows at Hyde Park, and is set to play eight shows across the UK and Ireland this year as part of his "*With Heaven On Tour*".

The grand scale of these performances reflects the growing demand for country music among British audiences, with fans filling stadiums and festival grounds for artists who, not so long ago, rarely toured outside of the United States. As more American country stars bring their tours overseas, the UK is quickly becoming one of the genres most enthusiastic international markets.

And it's not just the music that is catching on in the UK, but the whole culture surrounding it. How many of you have worn a cowboy hat or bought a pair of cowboy boots to wear to a concert recently? This is something that would have rarely been seen in the UK music scene a decade ago, and now it is completely normal to head to the o2 in Glasgow and see someone dressed as if they'd just come out of a bar on Broadway in Nashville.

Country music is no longer confined to the American south and has become a far larger part of British culture than people may realise. From sold out stadium shows and the growing presence of Nashville traditions like the Grand Ole Opry overseas, it's clear that this genre has found a brand new passionate audience across the Atlantic. What was once considered distinctly American is now resonating with millions of fans around the world, proving that this genre can travel far beyond Nashville.



Have Soft Cell Lost Their Tainted Touch?

By Sebastian Wilkes

It's been five months since the music world learnt that the creative figurehead of the eighty's synth-pop duo *Soft Cell*, David Ball, had passed away. I remember being sat in my Friday lecture reading tributes swarm in on social media. One thing I recall reading was that Dave had passed just after the completion of their sixth studio album *Dance-terria*. Marc Almond, *Soft Cell's* lead vocalist, confirmed that this project is the final album under the *Soft Cell* brand as "recording without Dave just wouldn't be *Soft Cell*."

Back in August, before Ball's passing, Marc spoke about the inspiration for the album and the experience of returning to the studio with his long-time friend.

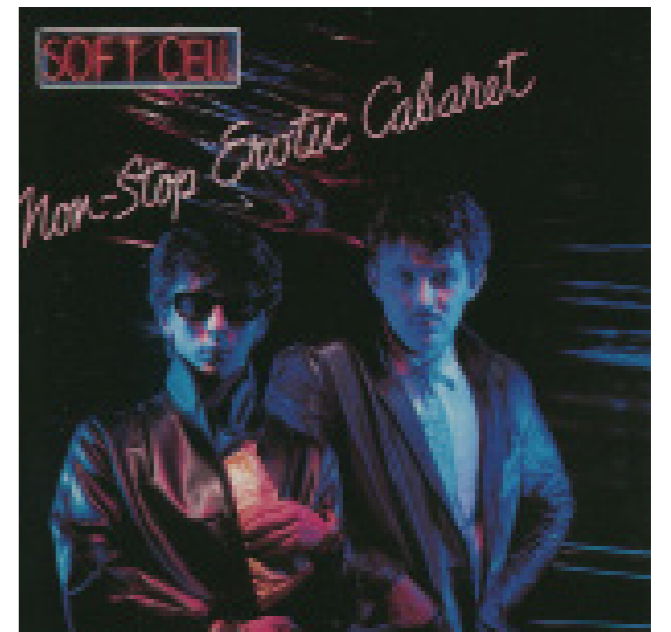
"I have loved working on this album. Dave's music has once again inspired me to write a set of lyrics that this time reflect a time in my life in New York in the early 80s, at a particular creative and pivotal time of changes in my personal life and the city itself. Some of the songs are very personal. *Soft Cell* have always had a strong connection to New York, recording our first three albums there, and taking inspiration from its' underground and culture, my *Soft Cell* lyrics have often looked at America through British eyes."

March 24th marked the release of the album's lead single a cover of *Was (Was Not)*'s *Out Comes The Freaks* featuring Nona Hendryx. The ecstatic dance track certainly stands out. On first listen it seems to be so departed from the original chemistry of *Tainted Love* or *Say Hello, Wave Goodbye*. Sitting on the track made me realise that's what made it special.

When the original track is so *Soft Cell*-esque anyway there was nowhere to go but to stand out. The track has lingered in my head ever since it's second listen.

The thumping dance drums mixed with the bass synthesiser in providing this funky backing to the whole experience. Marc's voice complements that of Nona Hendryx adding a unique texture to the track.

I wouldn't expect this song to garner much mainstream attention but for fans of *Soft Cell* this is an enjoyable listen. It'll be disappointing when we Wave Goodbye to Dave Ball one last time when the full album releases. Thank you, Dave and Marc, *Soft Cell* truly has been the voice of a nation.



Credit: Mercury Records, Soft Cell



‘The Mountain’ Rises In Glasgow’s OVO Hydro - Gorillaz Live Review

By Music Editor: Eve Smith

Following the release of Gorillaz ninth studio album, ‘*The Mountain*,’ the virtual band, fronted by Damon Albarn and illustrated by Jamie Hewlett, embarked on a supporting tour, and on the 24th of March, it was Glasgow’s turn. ‘*The Mountain*,’ is an emotionally heavy album, shaped by real grief and loss, as it explores life, death and everything that comes in between, as the mountain itself is a reflection of grief and the journey through it. The album builds a rich, and almost spiritual atmosphere, as it blends global sounds with deeply personal themes, and the artwork reinforces the album’s core idea, that people, just like art, do not truly disappear.

And the new album was welcomed to Glasgow’s OVO Hydro, as fans awaited to witness the highly praised tour. The band were supported by the vibrant hip-hop artist Trueno, from Argentina, who has received praise for their high-energy, freestyle performances, and they did not disappoint. The audience responded with enthusiasm, as they were left with a memorable performance, leading up to a night they would remember for years.

Then the moment finally came to welcome the virtual band on stage, as excitement rippled through the crowd as the side-screens were illuminated by dazzling letters stating “Gorillaz,” promising the audience an unforgettable night. As suspense built up in the audience, the band burst into tune with the title track from the new album, ‘*The Mountain*,’ as the opening instrumentals gradually built up, introducing new instruments and sounds, setting the atmosphere with an introduction that pulls the audience in, and prepares them for a journey.

Meanwhile, the screen behind the band flickered to life with vibrant animations, introducing the band’s signature visuals and merging them into the band’s performance, but these aren’t just background visuals – but interactive throughout the show.

Photos by Kyle McLoughlin

As physical visuals of the mountain and the animated characters journey towards it were immediately introduced to the audience, allowing them a preview of the journey they’re about to be taken on.

Despite the setlist being predominantly based off their new album, they curated the setlist to include several fan favourites from their other albums, including ‘*Tomorrow Comes Today*,’ ‘*On Melancholy Hill*,’ and ‘*Stylo*,’ which had the audience erupting into song alongside the band, all the while impressive visuals continued telling a story in the background.

All the songs, despite being from separate albums, blended perfectly, engaging the audience with a surreal performance that captivated the audience through the visuals and audio. As the evening continued, the energy continued to climb upwards, as the band continued to share a few older songs, including ‘*Kids with Guns*,’ and ‘*Dirty Harry*.’ As the audience continued to sing along, the band performed ‘*The Sad God*,’ from their new album, which closed the set perfectly as they exited the stage.

But not really – as they were welcomed back to the stage for the encore, which they kicked off with another single from their new album, ‘*The Hardest Thing*,’ as the visuals erupted back to life, leaving the audience in awe. However, the energy only travelled upwards from there, as the audience erupted into cheers from the first beat of the band’s iconic, ‘*Feel Good Inc*.’ which saw everyone up on their feet dancing, before welcoming the final and most anticipated song of the evening, ‘*Clint Eastwood*,’ which left Glasgow vitalised as the band exited the stage for good this time, despite attempts for yet again, “one last song.”

The evening was an incredible experience blending live music and mesmerising visuals into one. It displayed plenty of the new, heartfelt album, while also sharing highlights from the band’s past through their previous albums, and it left the audience with a truly unforgettable night.





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Photo By Sedanur Kunuk

RADIO CALEY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

11AM - AFF THE POST

1PM - ON TAP

11AM - FIGHTING DOGS FOR SANDWICHES

2PM - FEMINOMENON

1PM - RNR

12PM - IT'S NOT THAT DEEP... OR IS IT?

2PM - JOIN THE CHAT WITH JAY

3PM - JIGGERY POKERY

4PM - THE FEEL GOOD HOUR

2PM - TIME WARP

6PM - ALL GIGS SCOTLAND

4PM - RADIO RADIATION

7PM - SYNTH AT SEVEN

5PM - THE MEGA SHOW

5PM - POLAR OPPOSITES

6PM - RNS

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Editors Note

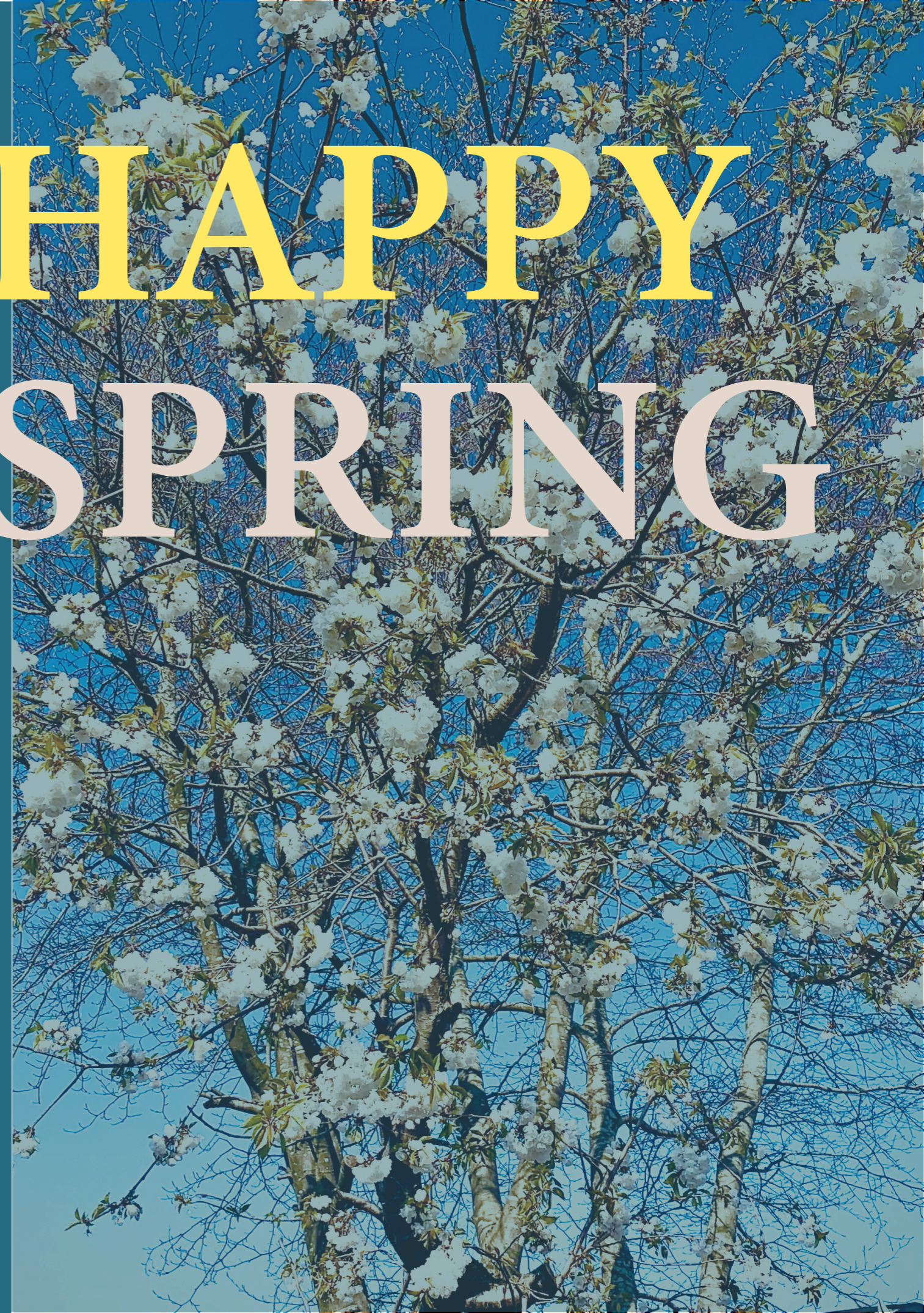
Hey everyone! Thank you for picking up the final edition of THE EDIT for this academic year. It's an edition I'm very excited for you all to read. We've had a great committee this year and this magazine genuinely wouldn't be what it is without everyone involved.

Congratulations to everyone on another year complete, good luck with exam season and have a great summer! We hope to see you involved with THE EDIT next year, we're always looking for new writers.

— Rowan Stewart, Editor-In-Chief

THE
EDIT

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