THE EDIT

Inside find stories like: Hard To Explain: 25 Years - The Conception and Legacy of Indie Sleaze

The People Yearn for Community

And The "Death" of Slipknot

FRESHERS EDITION

THE LATEST NEWS, TECH, MUSIC, SPORT, FASHION AND ENTERTAINMENT FOR GCU STUDENTS, BY GCU STUDENTS.

GCU Students' Association

September 2026

THE TEAM

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Editor's Note

Welcome to the 2026 Freshers Edition!

As we head into another year, i'm excited to be part of the committee as Editor in Chief, alonngside a great team of editors. We have a lot planned for the year ahead, and I hope you enjoy what we have to offer.

We're always looking for more contributors to The EDIT, so if you're interested in writing an article, your work could be included in the next edition. If you have an idea you'd like to see in the magazine, we'd love to hear from you.

For now, enjoy our magzine, and good luck for the year ahead!

Rowan Stewart,
Editor-in-Chief

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ROWAN STEWART
EDITOR-IN-CHIEF

4 favourite TV Shows: Gilmore Girls, Modern Family, Outer Banks, The OC

Favourite society: The EDIT

Favourite album of the year: The Great Divide by Noah Kahan

MARVIN ALLAN
DEPUTY EDITOR + ENTERTAINMENT & ARTS EDITOR

4 favourite TV Shows: It's Always Sunny in Philadelphia, The Pitt, SNL UK, PLUR1BUS

Favourite society: Palestine Solidarity Society

Favourite album of the year: Cry Baby by Vince Staples

MORGAN HERMISTON
NEWS & FEATURES EDITOR

4 favourite TV Shows: NCIS, Bones, Elementary, Pride and Prejudice (1995)

Favourite society: The EDIT

Favourite album of the year: DMA'S (Self Titled)

DANIEL BARCLAY
FASHION EDITOR

4 favourite TV Shows: Twin Peaks, Mindhunter, The Sopranos, Mad Men

Favourite society: The EDIT

Favourite album of the year: POPPSTAR by Ikkimel

EVE SMITH
MUSIC EDITOR

4 favourite TV Shows: The Society, Gilmore Girls, Gossip Girl, Normal People

Favourite society: The EDIT

Favourite album of the year: The Great Divide by Noah Kahan

HE TEAM

CAMERON MURRAY
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4 favourite TV Shows: Match of the Day, Gogglebox, The Chase, Grand Designs

Favourite society: GCU Christian Union

Favourite album of the year: When You're In The Room by Tiffany Hudson

MAISA HERSI
BUSINESS & TECHNOLOGY EDITOR

4 favourite TV Shows: Severance, Gilmore Girls, The Haunting of Bly Manor, Interview with the Vampire

Favourite society: The Palestine Solidarity Society

Favourite album of the year: The Great Divide by Noah Kahan and You Seem Pretty Sad for a Girl So in Love by Olivia Rodrigo

KATIE MCKENZIE
ONLINE MANAGER

4 favourite TV Shows: WandaVision, The End of The F***ing World, The Good Place, Agatha All Along

Favourite society: The EDIT

Favourite album of the year: Petal by Ariana Grande

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HEAD OF PHOTOGRAPHY

4 favourite TV Shows: Only Fools and Horses, Breaking Bad, Jessica Jones, Doctor Who (2005-2010)

Favourite society: The EDIT

Favourite album of the year: The Boys of Dungeon Lane by Paul McCartney

LUCY WILSON
HEAD OF DESIGN

4 favourite TV Shows: Schitt's Creek, Abbott Elementary, Cake Boss, Suits

Favourite society: The EDIT

Favourite album of the year: Music, Fashion, Film by Charli XCX

“The People Yearn for Community”

By Editor-In-Chief
Rowan Stewart

Why are people gathering for the weirdest things?

There is something sort of comforting about knowing that, in the right circumstances, hundreds of people will abandon whatever they're doing to join others for the most random reasons. Due to our online world, people have never been more connected, yet we find ourselves gathering in crowds for simple, basic events that have a viral impact online.

Just a few weeks ago in Edinburgh, for the second year in a row hundreds of people gathered to watch a man fold a fitted bedsheet. It wasn't anything exciting. It was simply one man and a fitted bedsheet. Comedian Dan Boerman put flyers around the city that read "hey come watch me fold a fitted bedsheet up the top of Calton Hill on the grass." He advertised it exactly as it was; he didn't make it sound exciting, yet it attracted a crowd of hundreds. It sounds ridiculous... because it is. However, it also shows a lot about the way that we live now. If you give people a reason to gather, no matter how simple or strange it may seem, they will show up.

I think the first time I noticed the rise in these simple community events, specifically within Gen Z, was when the celebrity lookalike contests went viral on TikTok. In 2024, a crowd of thousands gathered in Washington Square Park in New York City for a Timothée Chalamet lookalike contest. People loved the concept so much, and it gained so much online attention that Timothée Chalamet himself showed up to the event.

However, even two years later this lookalike trend is still going, with the most recent event to go viral being the Belmont Cameli lookalike contest, the star of the Amazon Prime show *Off Campus*, that went viral online for his costar Antonio Cipriano showing up to the event and entering the competition.

People might claim that these events are popular because the premise is surrounding a celebrity, but when you look at the broader picture, the celebrity aspect feels secondary. The real appeal seems to be the opportunity to just show up and experience it. There is no deeper purpose- these are not professionally planned events with a guaranteed outcome; people just want to be there because they know that it is something they get to share with other people. You just turn up, stand alongside hundreds of strangers, and collectively participate in something that, on paper, is completely ridiculous.

And perhaps that is why we like it.

In a world where so much of our social lives take place through a screen, it is refreshing to see people want to be someplace simply because other people are there too. The internet may have made us more connected than we ever have been, but it also gives us endless opportunities to experience everything alone.

We can watch concerts from our bedrooms, order food without speaking to anyone, and maintain friendships without ever physically seeing each other. Yet, you show people a TikTok sharing that a bunch of guys are meeting in a park to see who looks the most like Timothée Chalamet, and suddenly we're desperate to leave the house.

The event itself doesn't really matter. The random man folding a fitted sheet, a lookalike contest, a niche pop-up or a random challenge are just the excuses for people to gather. What we really show up for is the feeling of being part of something, however small or stupid that might be.

I guess that is what makes the phrase "the people yearn for community" so accurate. It might be a phrase that's posted ironically underneath videos of crowds gathering for absurd reasons. However, underneath the joke is something sincere. We want to be part of something bigger than ourselves. At the root of it, people really do just want to be around other people.

Premium Car Parks

By News & Features Editor
Morgan Hermiston

To coincide with the beginning of a new university year, Premium Car Parks have offered GCU Students the perfect opportunity if you happen to drive to campus. There's nothing worse than running slightly late and then panicking because you can't find any parking.

If you've fallen into this scenario before, then look no further than Premium Car Parks. Their Buchanan Galleries parking scheme is just a seven-minute walk to campus, so it is a very convenient option.

For just £5.90, students can benefit from a secure site, with 24/7 CCTV and on-site security, so you're not worrying while in lectures or seminars. Their sites also have automatic number plate recognition, or ANPR, systems for both entry and exit so you're not stressing about the need for tickets.

With unlimited access to the site throughout the day, there is a simple billing system in place for this parking. This can be set up via direct debit in their simple three-step process. After setting up your account with contact details, registering your car, and signing their electronic contract, you can choose from their daily rate, monthly, or yearly option.

Photo Credit: Premium Car Parks

The daily rate is paid in arrears, with both monthly and yearly being paid in advance.

If you want to trial this parking option before committing to it, Premium Car Parks have offered an exclusive first day free for GCU Students. In addition to this, GCU students can claim one day of parking completely free with an exclusive promotional code

Code: GCUONEFREEPARK

How to claim your free day:

Sign up as a new Premium Car Parks client using the details above, then email info@premiumcarparks.co.uk with the code GCUONEFREEPARK. Your credit will be applied to your first invoice.

You can find more information on Premium Car Parks and their various parking schemes on their website at www.premiumcarparks.co.uk

The "Death" of Slipknot

By Darcy Mitchell

As reported on in media this week, founding member of Slipknot, Sid Wilson has departed from the band, making him the fifth member of the original lineup to part ways.

The DJ, who proposed to Ozzy Osbourne's daughter, Kelly, earlier in the year, and has now had a very public split from her, has broken his silence on his departure, updating his Instagram profile bio to read: "Slipknot 1997-2026."

Credit: Slipknot (1999)

Rumours had been swirling about him leaving for weeks, however, on August 14th, the band made a brutal departure statement on their social media that read;

"Effective immediately, Slipknot will no longer be associated with Sid Wilson. We wish him the best in his future endeavours."

The post was removed almost as quickly as it was put up, but it had already been screenshotted and reshared amongst countless profiles.He served as the bands DJ and turntablist for more than 25 years.The only remaining members from the original lineup are now Shawn Crahan – Clown, Mick Thomson and Corey Taylor.

The statement differs from other exit statements the band has put out about other founding members, with no acknowledgement about his contribution to the early years of the band.

Credit: Slipknot (2008)

Memes have now been circulating on various social media platforms about the "revolving door" band. Making jokes such as "All Band is Gone" - a play on words from their 2008 studio album *All Hope is Gone*.

There is much speculation from fans online, pointing out his recent split from his ex-fiancé, a split that has become extremely messy, with "call-out" posts from Kelly towards Sid, or perhaps internal tensions from within the band, however, there has been no explanation from Sid or the band about the reasons for the split.

Slipknot

As many students begin to move into the lively city of Glasgow, many of you may be looking to get into the local music scene! So, I've compiled a short list of what us locals would consider the "best" music venues in our lovely city.

Whether you've just moved here, or have been here all your life, be prepared to indulge yourself into the wonderful and crazy world that is the live music scene

1. Saint Luke's

No venue has a cult following quite like Saint Lukes, with a warm atmosphere and incredible sound quality, you're always guaranteed to have a good time here.

2. King Tut's

Glasgow's most "iconic" venue, the multi award-winning venue might not look like much from the outside, but on the inside is a venue full of music history. Making your way through the lively bar and up those legendary stairs, you enter the cozy but bustling venue.

3. Barrowland

Another iconic Glasgow venue, Barrowlands has been a host to some major names in the music scene and is a bucket list venue for a lot of artists. The iconic starry ceiling makes for a great photo on your insta feed, and it's a venue you can feel the rich history in from the moment you walk under that neon sign.

4. SWG3

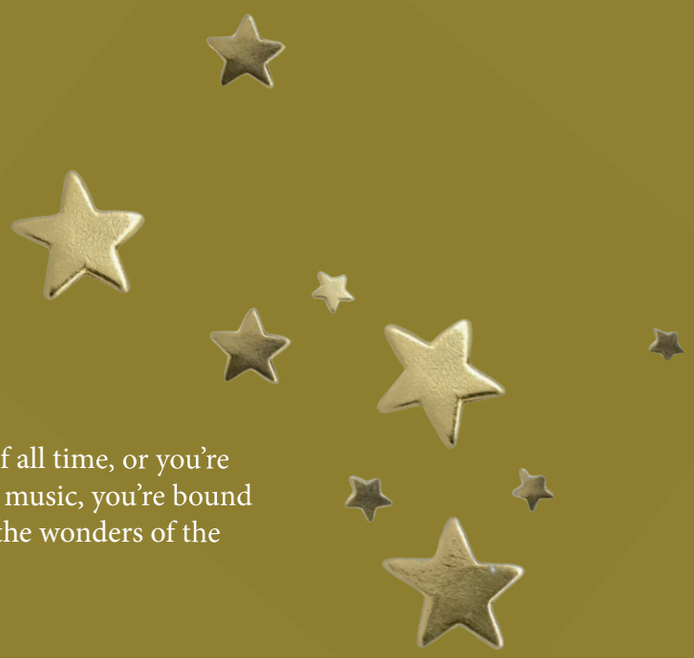
Hosting multiple rooms for shows, SWG3 welcomes gigs of all shapes and sizes, from DJ sets, metal gigs and Bongos Bingo, you'll find something for everyone within the walls of this venue. The cozy "poetry club" room has great acoustics and is wonderfully close to the bar, but for bigger moshing events, the Warehouse is excellent.

5. The Old Fruitmarket

A "hidden gem" as some may describe it, the Old Fruitmarket has a certain charm to it. Hosting a wide range of events from folk bands, comedy shows and club nights, it's a gorgeous, renovated space you're guaranteed to have a good night in.

The Best Glasgow Music Venues as of 2026!

By Darcy Mitchell



Whether it's your favourite band of all time, or you're just looking to discover some new music, you're bound to have a great time experiencing the wonders of the Glasgow live music scene.

Hard to Explain: 25 Years - The Conception and Legacy of Indie Sleaze

On July 30th, 2001, in the wake of post-punk, the tail-end of Britpop, and the final death throes of the Seattle sound, a new champion arrived to carry the torch: *Is This It* by The Strokes. If anyone needed reassurance on where this post-millennium world was headed, The Strokes had an answer in the form of a question. How fittingly evasive for a rag-tag outfit of five twenty-something Manhattanites. Evasive enough to even stagger the album's release. Australia had it by late July, Glasgow by late August, and the US not fully until October. And altered twice on its way, the cover swapped for modesty, a track pulled in the wake of 9/11. When it did land, it opened to critical acclaim, with John Robinson of NME fame giving it full marks.

Hidden somewhere between the music, The Strokes had caught more than just attention. They had captured a genuine feeling, a rejection. Whether the movement it turned into existed yet is beside the point. Scenes are always retrofitted. The Strokes stood at ground zero of an era of amateur flash photography, hedonistic partying, city lights, and deliberate messiness that would peak in the mid-to-late 2000s. And we'd retrospectively coin Indie Sleaze in 2021. Strokes vocalist and main lyricist Julian Casablancas said the goal was for the record to sound like the band "just walked into a room, recorded it and didn't care" even though, he's admitted, "there was always work behind it."

But in 2001, this wasn't exactly the status quo. The mainstream pop consciousness focused itself on the unattainable wealth broadcast by reality TV and paparazzi photos, designer bags, rhinestones, logomania, and unattainable body standards. It was escapism disguised as aspiration. And no wonder. 2001 was a time of much turbulence, intense global fear, a looming economic recession, growing division, all helped and shaped by the age of the 24-hour news cycle. And this was before 9/11. Indie Sleaze wasn't the opposite of that anxiety; it was aware of it, and indifferent to the commodification of it. The Strokes' success forced an alternative into the charts. It was the indifference to being sold to. The mainstream's golden crown had been stolen. You no longer had to dress for runways; you could dress for a packed room of support acts, sticky floors and disposable camera flash.

Indie Sleaze is, however, not entirely unique in that way; you don't need to look far to see anti-consumerism sub-culture fused into the 20th century.

These are influences present in the music, the fashion, and the attitude. The Beatniks, famous for their rejection and dejection of post-war expectations, were inseparable from jazz in the 1950s. The Warhol-era avant-garde, known for giving space to queer and trans identity in a time of intense opposition, was inseparable from the Velvet Underground. Grunge, with all its angst and intense anti-consumerism, was inseparable from Nirvana. Ultimately, it's clear that the ideas these movements carry are more than any one aspect, more than just the music, more than just the fashion when you reduce it to its physical form.

Music may build a scene, but fashion has an important distinction. Music is broadcast from an artist, as is the fashion in a lot of cases, but in fashion an audience is also given the freedom of expression. It can take all that introspection and face it outwards. In the case of Indie Sleaze, it made it accessible. The fashion could be worn by anyone as it wasn't premium but thrifted and curated, contrary to the usual designer brand chasing of the 2000s.

It would, however, be a mistake to call this a class war, and an even bigger mistake to pretend it wasn't one. The Strokes came from wealthy Manhattanite stock: musician and modelling parents, private education, a world away from the working-class Sheffield of bands like The Arctic Monkeys. And yet in the photo flash they were one and the same. Whatever elite status The Strokes or anyone else carried, they dragged it through the gutter of the Lower East Side first until it looked exactly like everyone else's. It wasn't that class disappeared. It's just that for a while we got to dress like it had.

Let's, however, not pretend this was model-bad, indie-good. Trading rhinestones for leather jackets and skinny jeans isn't an escape from fashion; it's still fashion. The rejection only worked because it was still legible as style, as it still makes a statement.

Photo Credit: Colin Lane

By Fashion Editor
Daniel Barclay

In no other scenario could £5 charity-shop finds hold their own with Dior. That's the whole point. You may look at this as rich kids cosplaying poor, and to an extent you may have a real argument. But the distinction is that where Hedi Slimane tried to make money off selling the style, The Strokes sold the statement.

Now, 25 years in, where do we find ourselves? Instagram, Snapchat, and camera phones: the whole world went online in a way that 2001 never did. The instinct didn't die. It just moved. The scene was never about leather jackets or eyeliner. It was about refusing to look like you'd tried or cared. That refusal didn't die when the blogs did, when Vice photographers stopped coming round, or when MySpace faded. It forever just found a new place to live, because what it was refusing found a new place too: face filters, Photoshop, and impossibly photographed lives. It is the modern paradox of hating social media but participating anyway, posting imperfect photo dumps of gigs and nights out because you're indifferent to what these apps are designed to do.

It's not just contained to social media either; you can still see it on any given Saturday night in any of Glasgow's institutions. Cut down the lane towards Buff Club, down the stairs into Firewater, or stumble into Nice N Sleazy, and you'll see the same blueprint. The same thrown-on band tees. The sudden glare of camera flash, and the same eyeliner melting off by the end of the night. A lot of the leather jackets may come from Depop or Vinted now, but the uniform is still the same.

Go to any of the same places and you'll still hear it in the music too: Fontaines D.C. bassist Conor Deegan III put it bluntly in a 2023 interview: it "took us a couple years to stop ripping off The Strokes." Charli XCX and Wet Leg have made similar admissions. And Julian Casablancas himself even turned up on the remix re-release of *Brat*.

But why talk about Indie Sleaze specifically, 25 years later? It's had a resurgence. Haven't all movements had a resurgence? Yes, maybe. But there is something that sets it apart. This one never left, and it's hard to say if it ever will.

You can still feel it exactly as it was. Thrifted, imperfect, curated instead of just bought. God, most of the cameras are still from the 2000s.

It never needed reviving because it never went anywhere to begin with. And that is unique. Look at Grunge: all that power, all that soul reduced to a £6 Primark t-shirt. All that rebellion stripped away and sold back to us like they're doing us a favour.

Kurt Cobain wouldn't wear a Nirvana shirt. Indie Sleaze was never really a look, or at least that's to say it was never just a look, as no fashion movement solely is. It was a way of not caring what you looked like, or more aptly put, a way of not caring about how you were meant to look. And not being told about what you had to care about. And in 2026, in a world of even more turbulence, intense global fear, looming economic recession, growing division, all helped and shaped by the age of the 24-hour news cycle we really need that. 25 years later, that's why I still love it.

Is This It never answered its own question, but it was never supposed to. Twenty-five years on, the mess it left behind, the sound, the clothes, the photos, and the memories, made or to be made, have answered it for us.

Is Hating Children Becoming Chic?

By Business & Technology Editor
Maisa Hersi

I don't want children. And if you're anything like me, you may have noticed that sharing this sentiment has become significantly easier in the last few years. What was once treated as a phase or rebellion against our so-called "biological function" has now become, at least online, a personality trait. Not wanting children is no longer simply a decision you make for your life but an entire aesthetic in online spaces.

A childfree woman is well rested, has disposable income, with spontaneous weekends and PTOs spent jetting off to faraway places. She has the handbags we all dream of and save up for, and she fills them with lip gloss, designer shades and mini perfumes. And honestly, doesn't that sound perfect?

There is something very appealing about a life that is organised around your specific wants and needs, especially as women who, growing up, have been taught that motherhood and caring for others is the natural conclusion to femininity. And as a woman in the same boat of wanting to keep my life as something strictly mine and not shared with the responsibility of raising a human being, I can see how finding others of the same mindset can feel liberating and empowering. But somewhere along the line of celebrating women who don't want children, we seemed to have taken a turn and that's what I want to base our conversation today on.

When did "I don't want kids" become "I hate kids"? Spend a few minutes scrolling on the hashtag #childfreebychoice and you're bound to run into endless jokes about screaming children in aeroplanes, restaurants, running around hotel lobbies and the most offensive of all a child being a child within a few metres of someone's holiday. Now, don't get me wrong, some of these jokes are funny and that's mostly because they're relatable.

Which one of us hasn't held in a sigh when seated on the same row as a family with a small child? God knows I did. But there is a difference between finding something annoying and turning an entire group of people into a punchline.

Now, where does fashion come into this? Well, fashion isn't just about clothes, or shoes. For pieces to sell, you need a story. The woman in the ad you see isn't just wearing a £3000 jacket or holding a £500 bag. She has an important job that allows her to afford these pieces. She's independent, mysterious and she has places to dress up for and be at. People buy things for the fantasy or reputation that a brand gives more than the actual function of the piece.

Over the last few years, that fantasy has increasingly aligned more and more with the "childfree" lifestyle online. The perfect apartment, the expensive coffee, the weekend in Paris, the tiny designer handbag and the unmistakable message of: my life belongs to me. And again, there is absolutely nothing wrong with that, I myself, aspire to have that kind of life. But I think I'm just confused about when having children became this sort of moral failing in certain online spaces.

When did motherhood become associated with mess, noise, exhaustion and losing yourself, while childlessness become associated with freedom, beauty and having your life together? Maybe it's because motherhood has historically demanded so much from women for so long that the backlash was inevitable. And you could argue the point that women are exhausted by being told they should have children. They're tired of being asked when they're having babies. They're tired of being told they'll regret it. They're tired of watching women disappear into the role of "mum" while everyone congratulates them for sacrificing themselves. So of course, women are pushing back.

But why does the notion of being childfree and being in charge of your own life have to include disliking children to this degree or being cruel to mothers to the point of pregnant women being shamed for using public transport because "I won't give up my seat for you because baby daddy should've bought you a car."

And sure, we can't blame this all on motherhood going out of style. This is an intersectional issue that encompasses things from the spreading lack of empathy to the epidemic of hyperindividuality.

So, here's my final contribution to this conversation. Children at the end of the day are just that, children. They haven't had time to gain the social skills and etiquette that we have; they cry, shout, and ask things they shouldn't. Are they annoying? Sometimes. Should we hate them? Absolutely not.

And perhaps what bothers me most isn't even the jokes about children. It's how fashionable contempt for them has become.

You can choose a childfree life without making children unfashionable, love your independence without romanticising motherhood as misery, and want silence without treating noise as a personal offence.

And you can absolutely build a beautiful life around yourself without needing to make someone else's life look ugly.

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