



A Note from the Editor Nodyn gan y Golygydd

Edward Sutton - Editor in Chief | Prif Olygydd



Welcome to Issue 1198 Croeso i Rifyn 1198

Easter isn't much of a holiday for many of us at university. There always seems to be something going on whether it be exams, dissertations, coursework or just catch up. I've always found it hard to focus in between the mini eggs and the big dinners and so putting this edition together has been a bit of a struggle. I hope you enjoy the new look of the online editions with a more traditional newspaper feel. Our cover this week is a collage of old editions from

2002 onwards. I thought, as this is the final online edition of the year, to have a look back at some of the older prints of Gair Rhydd. This newspaper has come a long way in the 50 years it has been published in Cardiff with these online versions being a newer edition to our publication. It's always good to have a look back and we're lucky enough to have a lot of the papers on Issuu for you to read whenever you like. Whether you're alumni or just have a curiosity for student

newspapers, it's fascinating seeing the headlines from the past. The introduction of student loans is something we were all still grappling with today and the resentment for the system doesn't seem to have dissipated much since its introduction – if we look at the newspapers. I tried to find some editions from around the time I was born but as some of you will know it's a pain being born out of term time. I'll never get my birthday edition of Gair Rhydd but I'll always have

the editions from my time with the newspaper with my articles in them. As always, feel free to email me with any ideas or feedback you have for the newspaper. We are your student newspaper, so we always welcome feedback from the students we're writing for.

Enjoy the rest of your Easter holidays and see you back in print in the new term!

Edward

Knockout Night for CUABC Fight Night

On 18th March, Cardiff Boxing Society hosted their annual fight night. Held in Circuit, this night showcased the best amateur boxing had to offer across a range of weight classes. It's always a good atmosphere when it's Cardiff vs Met. This classic rivalry provided an electric backdrop for some incredible match ups with both clubs selecting their best for a cracking competition. There were a

few exhibition matchups at the beginning in some inter-club fights for CUABC with other clubs from around Cardiff participating with teams from Tiger Bay and further afield. A fight night is never complete without an after party which was at Heidi's. A cherry on the top of a great evening celebrating all the fighters who put themselves into the ring.



Bonnie and Clyde – The Musical

On 18th March, Cardiff Boxl recently got to interview Alex James-Hatton who is playing Clyde in the musical. We spoke about rehearsals, what aspiring actors should keep in mind and why us as students should even see this play. There's some clips of the interview over on Instagram so go and check it out. We're in the process of making a YouTube to put the whole thing up soon. I go to go and see the musical myself and it's brilliant. I didn't know much

of the story going in, so it was a real treat to learn about the origins of this iconic duo. All the performances were incredible with some absolute belter notes dished out between the gunfights and romance. This isn't America, so it's refreshing to have a musical about something I've only heard about on the periphery. Bonnie and Clyde – The Music is going on tour around the country, so go and check it out if you have the chance!



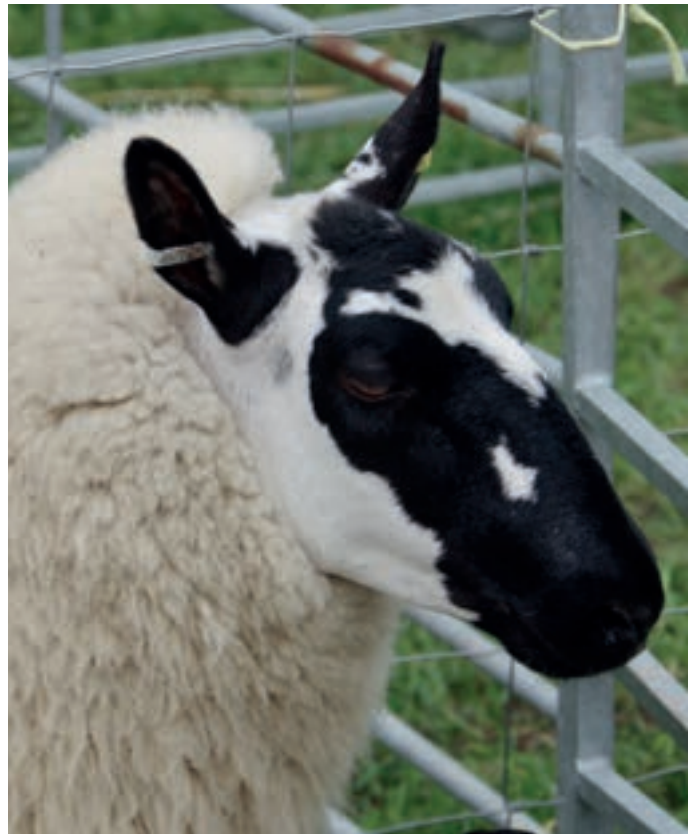
Welsh Agricultural Reforms Sparks Protests

Thomas Wilson - Politics Editor

On the 24th February, over three thousand farmers and their sympathisers amongst the Welsh public arrived on the steps of the Senedd to protest at the controversial agricultural reforms being pushed through by the Welsh Government. The catalyst for the backlash was the aspect of the bill which would see farmers have to allocate a tenth of their land to habitat preservation and the planting of trees, whilst simultaneously cutting the monetary grants available to farmers who do not comply with the instruction to allocate land in the way the Government wish them to do. This has resulted in the largest protest in Senedd history on the 24th February and has been further protests engulf Wales; from the symbolic laying of Wellington boots on the 6th of March on the steps occupied a mere few weeks prior or the flag-waving activists who took to a bridge in Swansea to voice their displeasure at the agricultural reforms. The key organisational force behind the recent protests are

entitled No Farmers No Food, who found themselves propelled into the spotlight following their appearance outside the recent Welsh Conservative Conference in Llandudno where Prime Minister Rishi Sunak greeted and expresses his sympathies with the group, with Sunak going on to robustly defend the group in Prime Minister's Questions. To their detractors, No Farmers No Food are nothing more than a tin-foil-hat-clad crackpot group of conspirators; yet to their supporters and sympathisers they are a credible group spearheading the campaign to oppose the Welsh Government's controversial reforms. What can be said for certain is that so long as the Welsh Agricultural Bill continues to go through the Senedd, farmers and their unions will continue to oppose in their droves the reforms. Only time will tell as to what effect, if any, the activism of No Farmers No Food will have upon Cardiff Bay policy makers.

Source David Merrett (Via Flickr)



New Northern Irish First Minister and Deputy First Minister mark St Patrick's Day with President Biden at the White House

Adam Dunstan - Politics Editor

St Patrick's Day has passed and a weekend full of celebrations marked the occasion for Cardiff Students: Bingo Lingo, Chepstow Races and £2.50 pints of Guinness at Misfits.

But for Northern Ireland's newly appointed First Minister Michelle O'Neill and Deputy First Minister Emma Little-Pengelly, the day was politically important. They were visiting President Biden in Washington DC, marking their first outing together on the international stage since power-sharing was restored in Northern Ireland.

From the late 1960s to the late 1990s, violent conflict broke out in Northern Ireland and in various parts of the British Isles in what is known as The Troubles, in which Irish Republicans (those who believed Northern Ireland should be part of Ireland) and

Protestant Unionists (those who believed Northern Ireland belonged in the United Kingdom) fought over Northern Ireland's place in the two countries. This led to the introduction of consociationalism to government in Northern Ireland, a form of government that involves a power-sharing agreement between all parties, in a bid to end the violence. This is why the First Minister and Deputy are from different parties. O'Neill from Sinn Féin and Little-Pengelly from the DUP. Through the agreement, if one party chooses not to be part of the government, then the government collapses until a new power-sharing agreement is reached.

The agreement between the DUP and Sinn Féin, the two largest parties in Northern Ireland, broke down in 2020 when the DUP protested the changing trading relationship between

Great Britain and Northern Ireland because of Brexit. Furthermore, in the 2022 Northern Irish Assembly elections, Sinn Féin won the most seats, marking the first time the biggest party in Northern Ireland was nationalist. This was significant, but the DUP still refused to restore power-sharing meaning Michelle O'Neill had to wait until February 2024 to become the first nationalist First Minister in Northern Ireland. This was when the DUP agreed to return to power, having reached a new agreement with Westminster about Northern Ireland's place in the United Kingdom called 'Safeguarding the Union'.

When the Assembly met again at Stormont in February, the new First Minister heralded it as a "historic day" which represented "a new dawn." A few days later, Sinn Féin leader said to Sky News that Irish unification was

within "touching distances" and that there could be an Irish unification referendum by 2030.

This was the backdrop of the pairs' visit to the White House, where they met the President for a "supportive" conversation for fifteen minutes. The visit showed how politics in Northern Ireland is changing. Just five years ago, Sinn Féin leader Mary Lou McDonald posed in New York with an "England get out of Ireland" banner. All leaders heralded the meeting as positive, with leaders discussing Northern Ireland's relationship with the United States and potential American investment. The BBC reported that they brought a feel-good factor to Washington DC and managed to "upstage the President in his own home." The visit marked a new era for Northern Irish politics, after years of hiatus, Stormont is back.

The Politics of Story-Telling

Squirrel Nutkin - Contributor

When you think of political fiction, authors that spring to mind might include George Orwell (*Animal Farm*, 1984), or maybe John Steinbeck (*The Grapes of Wrath*); or perhaps those 19th Century pioneers of social realism, Charles Dickens or Emile Zola, whose work condemned poverty and social injustice. Alternatively, feminists among us might cite Angela Carter or Fay Weldon's eviscerations of patriarchy, or Zadie Smith's exploration of the shifting landscape of modern multi-cultural London. But I'm guessing that Beatrix Potter would not be at the top of anyone's list.

Take her *Tale of Squirrel Nutkin* (1903). The plot is pretty simple. Nutkin is one of a band of red squirrels who regularly visit an island on a nearby lake to forage for nuts. The island is home to an owl named Old Brown, to whom the squirrels bring dead mice and honey. Old Brown receives their tributes in aloof silence and the squirrels are duly deferential, with the exception of Nutkin, who bobs around hyperactively, chanting riddles. Old Brown ignores him, but this merely emboldens Nutkin to step up his impertinence, tickling the owl with a nettle and continuing to bombard him with his infuriating riddles. Eventually, Nutkin crosses a line by jumping onto Old Brown's head, whereupon the owl grabs the squirrel by his tail and holds him upside down intending to skin him, a fate Nutkin only eludes by pulling free, snapping his tail in two in the process.

'And to this day', concludes the story, 'if you meet Nutkin up a tree and ask him a riddle, he will throw sticks at you, and stamp his feet and scold, and shout—"Cuck-cuck-cuck-cur-r-r cuck-k-k!"'

Like many stories written for small children this one contains a moral: respect your elders and betters, or else ... But it can also be read as a political allegory, a kind of miniature *Animal Farm*. Old Brown becomes the feudal overlord demanding submission and tribute from the squirrels, whose gifts are a form of tithe. Old Brown does nothing to earn these gifts, and brutally punishes transgressors, like a feathered and taloned mafia boss. Nutkin is the rebel spirit who rejects the meek subservience of his bro-

ther squirrels, ending up mutilated and embittered. But even leaving aside allegorical readings, it is not hard to see political dynamics at work in the story, and the listening child will absorb their unspoken message: know your place and behave yourself!

Of course, the real power lies not with Old Brown but with Beatrix Potter. The author of any story dictates the narrative and how the story is told. The author can manipulate the reader's sympathies, withhold information, and play on our emotions. The very word, author, with its

roots in authority, denotes power. To write is to exercise power, therefore, to write is a political act. Marxist critics argue quite plausibly that all literature is political, from the mildest nursery rhyme to the angriest dystopian novel. All literature reflects the assumptions and opinions of the author's particular worldview: in the case of the Western canon, an overwhelmingly white, male, Judao-Christian worldview. It reflects the socio-political climate from which it is born. Class hierarchy, social rules and power systems are baked into stories, whether we notice it or not. There are no neutral stories or storytellers. Even squirrels are political when they are given fictional identities and quasi-human nature.

Twelfth Night

Let's raise our literary sights a little. William Shakespeare cut his teeth writing history plays exploring the political machinations of the Wars of the Roses. They delve deep into the intricacies of statecraft and kingship and acknowledge a debt to Shakespeare's near contemporary, Machiavelli, whose name has become synonymous with political skulduggery. Shakespeare also explores political violence through tragedies such as *Macbeth* and *Julius Caesar*. But even the crowd-pleasing romantic comedies he was knocking out in the 1590s were deeply political works despite their light and laughter.

Take *Twelfth Night*, one of Shakespeare's latest and greatest comedies, written and staged shortly before the death of Elizabeth I in 1603 against a febrile backdrop of courtiers jostling for power, Catholic plots and brewing social unrest. Shakespeare by this time was a court favourite but he had to tread carefully in

his work to avoid official censure and even imprisonment. This is one reason why his plays tend to have far-away settings, either in time or geography, even though the issues they explore are topical and indeed timeless.

Twelfth Night is set in Illyria, an obscure Mediterranean state that acts as a proxy for Elizabethan England. Its ruler is the Count Orsino, who at the play's start is seeking to marry the wealthy and beautiful Countess Olivia. Had Shakespeare's story followed the conventions of his time, the union would have taken place as the natural and proper way of things: wealth marries wealth, power is extended, an heir is produced to continue the ruling dynasty. This would have been expected, and accepted, even if the couple involved were not in love, especially among the social elite. But this would have made a very short play.

As it is, there's a snag ... Olivia refuses not only to marry but even to meet Orsino. She is in mourning for her recently deceased brother and has shut herself away for seven years. Orsino, hamstrung by unrequited love, and not a little irked that his romantic overtures are being flatly denied, falls into a state of melancholy, incapable of doing anything but flop about listening to soppy songs ("If music be the food of love, play on ..."). With the country's two most powerful figures temporarily out of action, rival parties jockey for power. In Olivia's household, the ambitious steward Malvolio plans to marry his mistress, defying social convention, and leapfrog into the aristocracy, while her drunken uncle, Sir Toby Belch,

plots Malvolio's downfall and the marriage of his wealthy friend Sir Andrew to his niece. Meanwhile in Orsino's court the androgynous figure of Viola, who is masquerading as a boy, secretly longs to marry Orsino whilst paying court to Olivia on his behalf. Feste, Olivia's Fool, offers sardonic commentary throughout, like a kind of Renaissance Squirrel Nutkin, channelling anarchic energy and the spirit of misrule into the drama.

A complex plot develops involving many comic misunderstandings, role-reversal and gender-bending, before finally resolving into a conventional happy ending that marries off the lovers but leaves behind a

host of questions about the role of money, social ranks, gender, sexuality and – oh yes – love, in human relationships.

It is not difficult to read Shakespeare's history plays politically since their subject is politics. But in fact, all of Shakespeare's work invites political readings since all his work poses fundamental questions about human nature and the social order. And while his plays generally end on a conservative note, with the status quo of social power structures restored, the journeys to that politically safe resolution explore genuinely radical alternatives. Alternatives that in *Twelfth Night* reflect a startling number of society's most urgent concerns: gender instability, LGBT and identity politics, class barriers and feminism. As Olivia observes at the end of the play: "Most wonderful!"

Exit from the UK recession is in hopes for the near future

Natalie Kenny - Finance Editor

According to The Office for National Statistics (ONS), the British economy saw a welcomed 0.2% increase in gross domestic product (GPD) this January 2024. This increase was largely driven by a surge in high street and online spending according to a recent article by The Guardian. GDP refers to the measure of all products and services within a nation and is an indicator of how well an economy is doing. This news of growth offers hope that the recession as of 2023 might not last long; however, the overall picture is still not great. According to The Guardian, retail sales increased by 3.4% whilst there were falls in other areas such as film production, TV, legal services and pharmaceuticals. In addition, construction also saw a rise as a result of a surge in housebuilding but there remains a decrease in areas such as energy and manufacturing.

Despite the hopes for the

growth of the UK economy, it remains turbulent impacting those across society including students. UK recessions can have a large impact on the graduate job market as there may be fewer job opportunities as companies may decide to make job cuts or put a pause on recruitment making employment a more competitive space. Furthermore, lower starting salaries may be offered by companies to recent graduates as they attempt to reduce costs and maximise savings compared to times of a healthier economy. Individual industry sectors are impacted differently during recessions, and some may be affected more than others. Industries that are increasingly affected by economic downturns including finance, construction and manufacturing may face larger consequences and graduates seeking employment in these industries may face challenges with employment.

Despite the recent economic

instability, hopes for a healthier economy continue as consumer spending remains stable which is vital for economic recovery. According to The Wall Street Journal, the UK is on track for a consumer-led rebound in the first half of 2024 which refers to an economic recovery driven largely by growth in consumer spending. The Guardian reported that Chancellor Jeremy Hunt voiced optimism about the economy's progress; however, despite the signs of improvement economists still caution about an uncertain outlook ahead.

Source George Rex (Via Flickr)



Thousands to lose their jobs as Port Talbot blast furnaces prepare to close

Lucy Treloar - Finance Editor

South Wales is heading towards a massive economic shock as they prepare for the consequences of closing the blast furnaces as Port Talbot steelworks. The company, Tata, announced in January that it would be shutting down two blast furnaces in the home of transitioning to greener and cheaper steelmaking operations. They are planning to replace both the blast furnaces with an electric arc furnace, that will significantly reduce Carbon Dioxide emissions whilst requiring fewer workers. This decision came after the plant claimed to be losing £1m a day, and without these closures the entire company, employing 8,000 people, was at risk. However, it has come at a huge cost for the South Wales community, directly causing the redundancy of 2,800 jobs within the next 18 months. There is also a very proud history of steelmaking attached to Port Talbot, and the Welsh locals are concerned about the loss of identity in the

area as a consequence of the closures.

Tata has said that it will be seeking voluntary redundancies where possible and is committed to helping reduce the consequences of this closure by providing severance payments alongside training programmes for those effected. The government has also launched a £100m Port Talbot transition board as a supportive measure for those affected by the steelworks' closure. However, despite these initiatives, the plans are likely to have devastating effects on the town, and the full extent of the economic damage will only be evident once the damage is done.

Source Clint Budd (Via Flickr)



Music Society

Victoria Agg - Contributor

Hello, we are Music Society and we just wanted to give you a little update on what our society involves and how everyone, both performers and non-performers can get involved with our weekly activities!

We are coming to the end of our lunchtime concert series for this year, which is held bi-weekly on Thursdays between 12-1 pm. The lunchtime concerts allow society members to perform repertoire of their choice on the School of Music's Concert Hall stage. Our next lunchtime concert is celebrating International Women's Day, and this is followed by Movies and Musicals

and then finally Recital Practice concert – which are both hugely popular concerts that are sure to have some fantastic performances on offer. Even if you don't fancy performing, all of our concerts are open to members who just want to come and listen!

Our ensembles have planned some fantastic upcoming concerts over the next few weeks as part of our Spring Concert Series. The first concert of the series has been organised by our wind ensembles – flute choir, clarinet choir and sax choir – and is taking place on Saturday 23rd of March at 2 pm. Following this is the Strings Concert on

the 25th of April at 12.30 pm and our Orchestras Concert on the 29th of April at 6 pm. Our final concert of the season is an opportunity to see our two choirs, Cardiff Male Voice Choir and Cardiff University Singers, at 2 pm on the 4th of May. We are offering a Concert Series Ticket for £7, which gives access to all four concerts for a discount! Tickets for the four individual concerts, as well as the season ticket, are available to purchase via the Student Union website.

Tickets for our annual Summer Ball are currently available for purchase via the Student's Union website. This year's Ball

is being held at the Marriott Hotel on the 24th May and is the highlight of our yearly calendar. It's sure to be an amazing night full of laughs, celebration and of course, fantastic live music! Tickets are £40 for members and include a three-course meal and more! Plus, one ticket is available for society members, so please take advantage of this if you have friends or a partner who would love to join in the fun!

We look forward to seeing you over the next few months and are always excited to welcome new members to the society!

Source Phin Hall (Via Flickr)



Chance and Counters – The Best Way to Spend an Afternoon

Olivia Eveleigh - Contributor

Whether you're looking for a nice place to eat, drink, or just hang out, Chance and Counters is the perfect fit. A board game cafe bar, boasting over 650 games, Chance and Counters, is truly one of Cardiff's hidden gems.

It lies nestled between Penryroyal and Prego Wine Bar (High Street) and is especially easy to miss although once you have tracked it down you won't

be forgetting it in a hurry! With some of the loveliest staff team and a seemingly infinite number of games at your disposal, it's easy to lose an entire day to this place. Kick off the afternoon fun with a relaxing cup of coffee, and if you simply do not want to leave you can turn that quick coffee into a delicious meal and after-dinner drinks.

The menu offers everything from ice cream floats, to craft

beers and cocktails, burgers and loaded fries. With a charge of only £2 per person per hour for access to the games, it's an easy and affordable afternoon outing, perfect for all occasions. Though the game selection may at first seem overwhelming, the staff are knowledgeable and eager to help in find the one for you. Their matchmaking abilities take the stress out of decision-making, although

you're likely to need a second trip, even if just to tackle the menu!

Chance and Counters' fun, friendly atmosphere provides the perfect spot for some much-needed quality time with friends and loved ones. Make sure to check it out! Heads up... they have four more locations across the UK and two of them are only in Bristol!

Is Ballie Ballerson Worth the Hype?

Kira Sutton - Contributor

Ballie Ballerson is one of the most recent unique venues to open in Cardiff and has been on everyone's radar for planning a night out or a little cocktail date since it opened last September! With all the excitement surrounding the venue on social media, I had to go and see for myself if it was worth the hype. Here's what I thought...

After seeing so many vibrant posts all over social media, I had high hopes for the decoration of the venue and was not disappointed. As soon as you enter Ballie Ballerson, you are instantly immersed in a mosaic of vibrant colour and a somewhat nostalgic feel, as if walking into a child's dream birthday party. With neon lights and extravagant decorations all around, there are plenty of opportunities for a photo opp. There is also a Big Brother-themed photo booth which was so much fun - especially when tipsy!

One of the occasions I vis-

ited was for their Taylor Swift-themed bottomless brunch events. For a two-hour brunch, we received unlimited pizzas (vegan options available!), unlimited pornstar martinis and prosecco, endless Taylor Swift music, and access to the ball pit, all for £34. However, prices do vary depending on what kind of ticket you purchase. For the price, I consider this to be a reasonable price! For the table of 3, we had around 7 pizzas and lost count of how many times we had our pornstars refilled. The staff were not stingy when it came to topping up our drinks and food, which I believe is usually the worst part of bottomless brunch as you feel as though you have to beg to order more drinks. Some of the workers were also dressed up as Taylor and Travis Kelce which was amusing to watch for the brunch. I would say the events at Ballie Ballerson are good value, such a fun time and a unique experience.

However, the only thing I

believe the venue lacks is the drinks. There is no denying that the cocktails are very aesthetically pleasing and worthy of an Instagram post, however, the taste is just something I could not look past. The cocktails are based on classic childhood sweets such as dip-dab, skittles, and rocket lollies, and even come with said sweet! However, as a group, we all agreed that the drinks were extremely difficult due to drinking due to the usual taste. Despite being based on a sweet, they lacked serious flavour and did not resealable the sweet at all. They were also extremely strong tasting, which is usually not an issue but even when completely drunk, we all struggled to force ourselves to drink the cocktails. This is so disappointing as in every other way, the venue is an amazing addition to Cardiff and a memorable night out, however, the dire taste of the drinks just let it down.

Moving on from the drinks, the ball pit in Ballie Ballerson

is one of my favour places ever! The bottomless brunch included ball pit entry, however, if going in separately it ranges from £7-£10 depending on the day. Although it is more on the expensive side, I would say it is worth doing, even once! Its something about being drunk with your friends in a massive ball pit surrounded by lights and mirrors that is just one of the most entertaining experiences ever!

Overall, I do believe Ballie Ballerson is worth the hype, there could just be some improvements in the taste of the cocktails, and it would be perfect!

Mental Health in Sport

Grace D'Souza - Sports Editor

As the new Mental Health Officer at Cardiff University one of my points on my manifesto was to look into Mental Health in Sport.

On the 9th of March I went to Ninian Park to watch Cardiff City v Ipswich Town. The Head of Communications invited me to do Work Experience in the press gantry and it truly was a day that I will never forget. Ipswich opened the scoring at 79 minutes when Wales International Kieffer Moore fired the ball in the back of the net. 8 minutes of added time were put on the board and Cardiff City took advantage of an Ipswich Town poor defensive back line. Ryan Wintle scored the equaliser in the 90+5 minute and Callum O'Dowda scored the second goal in the 90+10 minute. Ipswich fans complained that the whistle should have been blown sooner but nevertheless the goal stood and Cardiff City won the match 2-1. The bluebirds got the victory they deserved and the all important 3 points.

When speaking to Callum

O'Dowda in the post-match press conference I asked him what pushed him to have a more positive mental health throughout his injury. He said that his "family and friends played a key part supporting the recovery process" he went on to say that the "tough days were really bad especially when accepting how long I'd be out for the season" As a football player he said it is important to be "open and honest and express your feelings and working with a life coach 24 hours a day really helped".

Gymnast and Footballer Abby stated that she wanted to "inspire young girls, be a role model and do something she found fun as you can't be good at something you don't enjoy!" When I asked Abby what sport meant to her she said that it was a "stress release and escape" so it was "good for mental health and wellbeing but there is high intensity and pressure in sport" Abby went on to say that she did "60 hours of training a week alongside studying and was severely sleep deprived" As mental health of-

ficer I want to meet with sports societies wellbeing officers to discuss the importance of balancing playing matches and completing university work in order to maintain good mental health and reduce student stress. Abby said that in order to keep positive mental health in sport "you should not put too much pressure on yourself". As an athlete Abby had severe injuries and her "teammates and aspirations to win" helped her come back from injury. She was motivated to prove she could come back from injury. To conclude Abby went on to say that "Athletes are human beings, they are not perfect and failure in sports impacts your mental health as athletes are perfectionists".

Source Cardiff University Students Union (Via Facebook)



Myfyrwyr Caerdydd yn ethol Catrin Edith fel Is-lywydd y Gymraeg

Efa Ceiri – Pennaeth Taf-Od

Mae myfyrwyr Prifysgol Caerdydd wedi ethol Catrin Edith Parry sydd fel Is-lywydd y Gymraeg yn y flwyddyn academaidd nesaf. Yn wreiddiol o Fôn, mae Catrin bellach yn ei blwyddyn olaf yn astudio Cymraeg a Newyddiaduraeth yma ym Mhrifysgol Caerdydd. Daeth Catrin i'r brif mis Mawrth eleni ar ôl derbyn dros 5,300 o bleidleisiau.

Teimlo fel 'cam naturiol'

Wrth drafod pam ei bod hi wedi ceisio am y swydd, dywedodd Catrin, 'oni mewn chydig o benbleth i ddweud y gwir, ddim yn siŵr pa lwybr i fynd lawr ar ôl gorffen fy ngradd.'

"Dwi wedi bod yn eistedd ar bwyllgorau'r Gym Gym ac Undeb Myfyrwyr Cymraeg Caerdydd ers dwy flynedd erbyn hyn, felly mae'r swydd yma yn teimlo

fel y cam nesaf yn naturiol", meddai Catrin.

Yn ôl Undeb Myfyrwyr Caerdydd, mae'r rôl Is-Lywydd y Gymraeg yn 'cyfrannu at gynrychiolaeth poblogaeth myfyrwyr Prifysgol Caerdydd ym mhob mater sy'n ymwneud â'u profiadau prifysgol, yn 'hyrwyddo'r iaith, diwylliant a'r Gymuned o fewn pob ardal o ddarpariaeth y Brifysgol' ac yn 'cynrychioli'r gymuned o fyfyrwyr Cymraeg a bod yn weithgar wrth hyrwyddo UMCC'.

@ethol_edith / @catrinedith ar Instagram

Tegwch i'r Gymdeithas Gymraeg o fewn yr Undeb

Dywedodd Catrin ei bod hi 'wir yn edrych ymlaen i fod yn cynrychioli myfyrwyr Cymraeg Caerdydd unwaith eto, mae criw

gwyb o siaradwyr Cymraeg yng Nghaerdydd, a dwi'n edrych ymlaen i roi croeso Cymraeg i bawb sy'n cyrraedd y brifddinas yn 2024'.

Daeth y rôl Is-lywydd y Gymraeg i rym am y tro cyntaf ar gyfer 2022-23 a Deio Owen sydd wrth y llyw ar hyn o'r bryd. O ran yr hyn yr hoffai Catrin ei wneud yn wahanol, dywedodd ei bod eisiau 'cryfhau'r berthynas rhwng yr Undeb a'r Gymdeithas Gymraeg'.

"Mae perthynas eithaf anodd wedi bod rhwng y ddau mewn blynyddoedd diweddar, felly byddai'n wych i gael uno'r ddau beth unwaith eto, a gwneud yn siŵr fod y Gymdeithas Gymraeg yn cael yr un cyfleoedd a chymdeithasau eraill yn yr undeb", meddai Catrin.

Mae Catrin yn cydnabod pwysigrwydd cael Is-lywydd Gymraeg yn yr undeb a phan mor allweddol yw rhoi platfform uchel i lais myfyrwyr Cymraeg o fewn y brifysgol.

Roedd cefnogaeth y Gymdeithas Gymraeg i'w weld yn amlwg yn yr adeg yn arwain at yr etholiad ac mae'n amlwg fod gwaith caled Catrin wedi talu ar ei ganfed.

Bydd Catrin yn cymryd yr awenau fel Is-Lywydd y Gymraeg ym mis Gorffennaf, ond mae croeso i unrhyw un gysylltu os oes unrhywbeth yn codi. @ethol_edith / @catrinedith ar Instagram.



Charlotte Church yn cael ei bygwth yn dilyn protestiadau dros Balesteina.

Llyr Eirug - Golygydd Taf-Od

Dywed Charlotte Church ei bod hi wedi ei bygwth ers cymryd rhan mewn digwyddiad o blaid Palestina. Yn ôl y gantores, roedd yn rhaid i'r heddlu gwirio ei bod hi'n ddiogel ar ol iddi fynychu ac arwain côr oedd wedi canu cân ddadleuol.

Canodd y côr y gân 'From The River to Sea' agyfeirio at y diriogaeth rhwng Afon Iorddonen, sy'n ffinio ac Israel. Cred rhai

bod y gân yn galw am ddinistrio gwladwriaeth Israel.

Denodd y digwyddiad ymateb negyddol gan rhai pobl yn y gymuned Iddewig. O ganlyniad i'r digwyddiad dywed un grŵp, Ymgyrch yn Erbyn Gwrth-semi-tiaeth bod Charlotte Church wedi defnyddio ei 'statws fel seren i ddysgu plant i ganu geiriau eithafol'

Mynychodd Charlotte

Church gorymdaith o blaid Palestina ddydd sadwrn (10fed o Fawrth) yn Llundain. Yn dilyn y penwythnos dywedodd ei bod hi wedi wynebu ton o 'drais a chasineb'.

Mewn datganiad ar ei gwefan dywedodd Charlotte Church 'Mae'r bygythiadau wedi arwain at yr heddlu yn gorfod dod draw i gadw llygad arnom ni. Mae fy niogelwch a diogelwch fy nheulu

wedi cael ei fygwth'. Ychwanegodd drwy ddweud bod 'rheteg gwleidyddion' a "sylw anghyfrifol yn y cyfryngau" hefyd wedi ychwanegu at y broblem.

Er iddi dderbyn ymateb chwyrn gan nifer yn ei datganiad fe wnaeth Charlotte Church rhannu ei barn drwy ddweud nad oedd hi'n cefnogi Hamas ac yn condemnio eu hymysodiad ar 7 Hydref.

Plannu coed: yr amgychledd ac amaethyddiaeth

Beca Dalis - Golygydd Taf-Od

Un o swyddogaethau coed ydy amsugno carbon o'r aer a glanhau'r aer cyn i bobl fewnanadlu.

Mae gofyniad Llywodraeth Cymru yn rhan o Gynllun Ffermio Cynaliadwy yn datgan fod angen i ffermydd sicrhau fod 10% o'u tir wedi'i blannu â choed.

Mae'r rheol newydd yma wedi creu bwlwm ym maes amaethyddol Cymru.

Erbyn 2030 mae disgwyl i ffermwyr gydymffurfio os ydyw yn berthnasol lle mae amodau'r tir yn caniatáu plannu coed.

Dyweddodd Caryl Price, ffarmwraig o Myddfai yn Sir Gaerfyrddin, bod rhai ffermydd Cymru yn gallu fforddio plannu ar 10% o dir oherwydd bod ganddyn nhw dir heb ei thrin.

Ychwanegodd 'realiti'r sefyllfa' yw bod llawer o ffermwyr o dan y rheol newydd yn mynd i orfod plannu coed ar ddaear sydd yn cael ei ddefnyddio i gynhyrchu bwyd neu fwyd anifeiliaid am bris annigonol.

Mae llawer o ffermwyr yn gwrthwynebu'r cynllun ac agwedd y Llywodraeth tuag at amaethyddiaeth, ac yn honni eu bod nhw am golli llawer o arian ar ôl gweithio'n galed.

Mi wnaeth dros 3,000 o ffermwyr Cymru ddod at ei gilydd mewn cyfarfod angerddol ar faes y sioe yng Nghaerfyrddin ar yr 8fed o Fawrth, ac roedd Caryl Price a'i theulu ymysg y dorf.

Nododd Caryl Price 'mae'n bwysig i ffermwyr Cymru i dynnu at ei gilydd dim ots beth yw eu sefyllfa bersonol nhw a gwneud y gorau i'r mudiad sef diddymu'r rheoliadau byrbwyll'.

Bellter o gefn-gwlad Sir Gâr, cynhaliwyd COP28 ym mis Tachwedd a Rhagfyr 2023 yn Dubai lle ddaeth gweinidogion, gweithredwyr hinsawdd, prif weithredwyr o sawl gwlad yn dod at ei gilydd i drafod gweithredu newid hinsawdd yn rhan o'r cyfarfod blynyddol mwyaf.

Roeddent yn edrych ar wahanol agweddau sy'n effeithio ar yr amgylchedd wrth geisio darganfod ffyrdd o leihau eu heffaith ar gyfer dyfodol gwyrddach.

Roedd Mudiad Coed Rhynwladol yn gobeithio y byddai'r Gynhadledd yn trafod plannu coed.

Cydnabyddodd Llywodraeth San Steffan fod plannu coed am helpu'r blaned yn sgil cynhesu byd-eang.

Y prif ganfyddiadau oedd

cynhyrchu mwy o dechnolegau sy'n rhyddhau dim a sero o allyriannau carbon.

Nodwyd fod perygl o green rush pan fydd cwmnïau a llywodraethau yn cael eu gwrthio i blannu coed ond yn rhan o gynlluniau nad oedd yn fuddiol i'r amgylchedd na'r bobl. Cafodd cymuned yn Kenya eu gwrthio allan o'u cynefin oherwydd bod ffermio coedwigoedd carbon yn digwydd dan ofal y Llywodraeth.

Yn 2023 mi wnaeth Llywodraeth Cymru rhoi'r gorau i gynllun Plant! a oedd yn sicrhau fod coeden yn cael ei phlannu bob tro fyddai plentyn yn cael ei fabwysiadu ers 2008.

Cafodd dros 540,000 o goed eu plannu ac mae bellach dros 240 hectar o goetir newydd wedi'i greu ar draws 15 o goedwigoedd.

Ar y 28ain o Chwefror, ymgasglodd miloedd o ffermwyr Cymru tu allan i'r Senedd ym Mae Caerdydd er mwyn protestio i ddangos ei gwrthwynebiad yn erbyn cynlluniau cymhorthdal arfaethedig Llywodraeth Cymru.

Roedd Hafwen Davies, un o fyfyrwyr Prifysgol Caerdydd sydd yn wreiddiol o fferm yn Llanwenog, Ceredigion yno. Dywedodd "er nad oes bwriad gen-

nyf i ddilyn gyrfa o fewn y sector Amaeth, fel merch fferm, rwy'n teimlo cyfrifoldeb i fod yn rhan o'r protestiadau".

Nododd hefyd fod "teimlad eitha' emosiynol i weld ystod mor eang o oeddrannau yno. O'r hen i'r ifanc. Mae'n dangos bod gymaint yn ofni effaith y polisïau hurt ar ddyfodol ffermio".

Bydd yr ymgynghoriad ar gyfer y Cynllun Ffermio cynaliadwy yn dod i derfyn ar y 7fed o Fawrth.

Dyweddodd llefarydd ar ran Llywodraeth Cymru eu bod nhw'n "disgwyl i newidiadau gael eu gwneud yn dilyn yr ymgynghoriad, a byddwn yn parhau i wrando."

Ceisio am Interniaethau a Swyddi dros yr Haf

Ffion Wyn Jones – Golygydd Tafod

Wrth i'r cyfnod olaf yn y Brifysgol agosáu, rhaid meddwl am y cyfleoedd sydd ar gael yn ystod yr haf. Gall manteisio ar swyddi perthnasol ac interniaethau cryfhau eich CV sydd yn apelgar at gwmnïoedd a chyflogwyr y dyfodol. Gall hyn fod yn dasg anodd, ac mae gwybod le i ddechrau yn heriol. Ond mae yna ddigon o opsiynau ar gael! Y lle orau i gychwyn byddai diweddarau eich CV, cyn ceisio am unrhyw swydd.

Wrth adeiladu neu ddiweddarau eich CV, rhaid ichi gofio am y profiadau perthnasol fydd yn gwneud i chi sefyll allan yn y pentwr o'r ceisiadau. Byddai teilwra eich CV, a rhoi'r profiadau

mwyaf perthnasol a hanfodol ar frig y dudalen yn denu sylw'r cyflogwr.

Mae Cyflogwyr yn treulio 6-8 eiliad yn sganio CV cyn penderfynu os yw'r ymgeisydd yn addas ar gyfer y swydd neu beidio. Mae 80% o CV's ddim yn pasio'r pwynt yma! Felly rhaid i chi sicrhau fod gennych bwynt gwerthu unigol fel cydweithiwr da!

Gwefan 'Dyfodol Myfyrwyr' y Brifysgol

Darparai'r Brifysgol wefan 'Dyfodol Myfyrwyr' sydd yn rhoi'r cyfle i fyfyrwyr adeiladu eu profiadau trwy amryw o ddulliau. Mae'r cymorth ar y dudalen yn cael i'w categorioedd o dan yr adrannau canlynol:

- Digwyddiadau
- Apwyntiadau
- Bwrdd Swyddi
- Profiad Gwaith
- Ffurflenni
- Llwybrau

Fel rhan o'r adran apwyntiadau gellir ymweld â chynghorydd gyrfaedd i drafod y camau nesaf a'r opsiynau sydd ar gael. Yn ogystal mae yna adnodd 'gwiriwr CV' sydd yn gymorth cyflym ar gyfer gwirio strwythur a chynnwys.

'Job Shop'

Y cam nesaf ar ôl diweddarau eich CV fyddai ymweld â gwefannau i chwilota am swyddi/interniaethau perthnasol. Mae

hefyd gan y brifysgol wefan 'Job Shop' sydd yn rhannu cyfleoedd mewnol i'r Brifysgol. Mae'r rhain yn amrywio o swyddi a thâl, interniaethau hyd at gyfleoedd gwirfoddol.

LinkedIn

Byddai creu proffil 'LinkedIn' yn cynyddu'r cyfle o greu cysylltiadau proffesiynol bydd yn creu cyfleoedd o fewn y diwydiant o ddiddordeb i chi. Mae LinkedIn yn ffordd dda o gofnodi profiadau a llwyddiannau o fewn y byd gwaith. Gall cyflogwyr hefyd cysylltu â phroffil yn uniongyrchol, yn ogystal â rhannu swyddi a digwyddiadau o fewn eu cwmni.

Your Guide to the 2024 Oscars Best Picture

Tamsin Fraser - Head of Review

The 96th Academy Awards took place earlier this month in Hollywood, with 10 wildly different films battling for its coveted Best Picture award. This year's nominations were punctuated with some of the best films of the century - let alone the year - with one of the most neck-a-neck Best Leading Actress categories of all time. Despite being the most prestigious filmmaking award ceremony in the world, The Oscars are no stranger to controversy, namely for their continuous lack of diversity amongst female and POC industry professionals. The Academy has decided to combat these claims by nominating 3 entire female-directed films for Best Picture - which, before you turn your nose up at it, is a record-breaking amount. Before *Parasite*'s Best Picture win in 2019, a foreign-language film had never won the award. In 2024, however, there are three international films nominated. Whilst it's clear we have far to go when it comes to celebrating minorities within filmmaking, the baby steps taken by the Academy are hopefully indicative of change.

Without any further ado, here is your guide to the 96th Academy Award nominations for Best Picture:

Poor Things, dir. Yorgos Lanthimos: My personal favourite of the year, indie darling Lanthimos' adaptation of the Alasdair Gray novel will undoubtedly be looked back on as a classic. Its brutal portrayal of sex and womanhood is shockingly graphic, yet depicted with a thoughtfulness that is often hard to find from a male director. A career-best from Emma Stone, it is impossible to tear your gaze from the enigmatic Bella Baxter, whose chaotic dialogue and physical acting are extremely worthy of her Best Leading Actress Oscar win. Mark Ruffalo gives surprisingly fantastic comic relief as Duncan Wedderburn: his scenes with Stone were the highlights of the film, with the pair creating a dance sequence

so impeccable that I can't think of a better-directed scene in recent years. In many ways, *Poor Things* has elements of *Fight Club* (1999) in its irreverence and controversial nature; whilst not perfect in every sense, it is a generation-defining film that will be remembered for decades to come.

Killers of the Flower Moon, dir. Martin Scorsese: As mentioned in my previous review, this is Scorsese at his best. After honing his craft for over 60 years, this 200-minute Western epic is a filmmaking triumph. Lily Gladstone shines as Mollie Burkhart, navigating rage and grief in a way that even manages to outshine Leonardo DiCaprio's acting ability. It is a real shame that this film left the Oscars empty-handed, despite an impressive 10 nominations. The passion put into this film is tangible - even featuring a cameo from Scorsese in its closing scene - making it an unmissable film that is, in my opinion, the magnum opus of one of the greatest filmmakers of all time.

Anatomy of a Fall, dir. Justine Triet: Winner of the Cannes Palme d'Or and the Oscar for Best Original Screenplay, this tri-lingual courtroom drama impressively manages to keep its intensity throughout its 150-minute runtime. Sandra Hüller is incredible as its morally ambiguous protagonist, with equally fantastic performances from Swann Arlaud, Antoine

Reinartz and newcomer Milo Machado Graner - who shows throughout an acting prowess well beyond his years. *Anatomy of a Fall* is a clean-cut, effortlessly engaging piece, propelled by an extremely talented cast and acerbic dialogue that transcends its language barrier. Although up against a selection of excellently written films (*Past Lives* and *May*

December are masterclasses in screenwriting), its Best Original Screenplay win was extremely justified: it is one of the best-written films of this decade.

The Zone of Interest, dir. Jonathon Glazer: Unfortunately most famous for its controversial acceptance speech for the Best International Feature Oscar, *The Zone of Interest* is a subdued, impressionistic take on the Holocaust, showcasing the banality of evil in a series of drawn-out, aesthetically beautiful shots. A far cry from his previous work on lad-core thriller *Sexy Beast* (2000) and some of the most iconic music videos of all time (Jamiroquai's 'Virtual Insanity', Blur's 'The Universal' and Radiohead's 'Karma Police' immediately spring to mind), Jonathan Glazer proves his ability as a genre-defying auteur. Sandra Hüller once again steals the show with her acidic portrayal of a housewife desperate to keep up appearances whilst adjacent to Auschwitz-Birkenau. Thermal imaging is used to great unnerving effect, combined with a nightmarish score that encapsulates horror without overtly depicting it.

Past Lives, dir. Celine Song: An exploration of diaspora, lost love and regret, *Past Lives* spans the 24-year relationship between two childhood friends. It's a yearning, heartfelt piece with expertly authentic dialogue from Song that instantly reminded me of Richard Linklater's *Before* trilogy. Greta Lee plays the role of Nora perfectly: her chemistry with both Teo Yoo and John Magaro is palpable. Despite its limited cast, *Past Lives* never fails to enthrall its audience due to its incredibly impressive screenplay, which shows a maturity that is quite unexpected for a debut film. Simply put, Song is a writer and a director who is on the path to becoming one of the greats.

Barbie, dir. Greta Gerwig: A landmark of female-directed cinema as the first film directed by a woman to make over a billion dollars at the box office, it's interesting to note that Gerwig did not receive a Best Director nomination for *Barbie*, with Margot Robbie's performance as the titular lead also going

unnoticed. This film is a testament to the ability women have to create meaningful, funny, well-made cinema; it's incredibly cast, with a standout performance from Ryan Gosling, it's aesthetically perfect, with impeccable set design and campy editing that makes the film a joy to watch. It's also hilarious, with a surprisingly sardonic humour that captivates both the children and the adults in the audience. Billie Eilish's now Oscar-winning contribution to the already iconic soundtrack makes for a thoughtful, necessary sequence on the importance of showcasing girlhood in cinema - it's another modern classic and one of the most satisfying pieces of feminist cinema around.

Oppenheimer, dir. Christopher Nolan: Winning an astounding 7 Academy Awards, including Best Picture, Best Director and Best Actor, *Oppenheimer* is a 3-hour historical epic-turned-character-study that never wavers in its ability to engage. Nolan is at this point a seasoned professional, and everything about *Oppenheimer* exudes professionalism; it's masterfully edited, meticulously shot and well-acted in a way that can only be achieved by someone like Nolan. Although the writing is at best lacking and at worst cringe-worthy, its acting makes up for it - which of course it does, it contains one of the most impressive ensembles of all time. Cillian Murphy is a perfect fit for the titular role, with Robert Downey Jr. also offering a first-rate, Oscar-winning supporting performance.

American Fiction, dir. Cord Jefferson: The inclusion of this laugh-out-loud satire - and its Best Adapted Screenplay win - is a welcome one by the Academy, famed for its dismissal of black filmmakers. American Fiction is cynical and macabre in its humour, with an almost barely contained rage in its writing. It perfectly encapsulates the struggle of working within the media as a person of colour, with an intelligent and witty critique of a white-dominated

industry through a variety of one-liners and cutaway gags (the "celebrating black voices" montage is one of the funniest sequences in recent memory). With standout performances from Jeffrey Wright and Sterling K. Brown, American Fiction manages to maintain its comedy whilst being an excellent portrayal of grief and strained family relations.

The Holdovers, dir. Alexander Payne: A simple but sweet Christmas dramedy, The Holdovers is a warmhearted romp with clear inspiration from John Hughes. Its cosy, ambient soundtrack propels the audience towards holiday feel-good, with a cast of intensely endearing characters that feel intensely

genuine - mainly due to the great acting across the board. The most charming aspect of The Holdovers is its meticulously nostalgic cinematography and editing. With its brown-toned colour grading, Kubrick-style zooms and wipe transitions, the film easily absorbs you into vintage New England to the point it genuinely feels like it was made in the 70s. This film is at its best when it leans into drama; the emotional third act far outweighed the more lighthearted ones prior, but there's a definite magic to The Holdovers that is hard to find in modern cinema.

Maestro, dir. Bradley Cooper: The most controversial choice by the Academy, this Spielberg-endorsed biopic documents the life of composer Leonard Bernstein and the turbulent relationship between him and his wife Kitty, played excellently by Carey Mulligan. Cooper has very publicly attempted to show his ability as an auteur with his sophomore film, utilising extreme method acting that comes across more as an obvious attempt at Oscar-baiting, as opposed to a necessary aspect of the film. Embarrassingly, despite the amount of press surrounding Cooper's acting in Maestro, Mulligan man-

ages to out-act Cooper in every scene they're in together. For reasons like this, I'm thankful it left the Oscars empty-handed. Don't get me wrong, Maestro is not by any means a bad film - it's just unfortunate that its release has coincided with some of the greatest films of the century. However, its inclusion in the Best Picture category does beg the question as to why it was chosen over a variety of stronger films; All of Us Strangers and Saltburn were some of my personal favourites from last year that have been all but ignored by the Academy, despite their wide critical acclaim.

This has been a truly magnificent year in filmmaking, and I can't say I'd be disappointed at any of these films winning Best Picture (except maybe one). After several years of lacklustre box office success due to the pandemic, 2023 is a year of film that is indicative of cinema being back in full force, and better than ever.

Source Davidlohr Bueso (Via Flickr)



Open Water Review

Emily Jo Cottle - Review Editor

Open Water by Calab Azumah Nelson is an undeniably touching contemporary novel about the dynamics of a raw, unadulterated human connection. A story set in and around South East London follows two young people trying to live as artists: our focaliser, a photographer and his best friend and later lover, a dancer. Not only is this text a beautiful love story but a comment on the experience of being black in London, black culture and mental health.

The novel begins in a pub, in South East London. The two characters meet and their immediate connection is obvious despite the woman being the girlfriend of a friend of his. The two characters are introduced by the boyfriend, because she needs a photographer for a project she is working on. In their various meetings for this project the pair fall tenderly and desperately in love. Despite the beginning, when the lovers were concerned about hurting their mutual friend in their relationship, the

couple seem to be each others source of total joy and comfortability. What is most impressive about this debut novel is not a unique or elaborate plot but the lyrical way it

is written. Nelson excels in turning the seemingly mundane into the beautiful and the tragic. The Novel title 'Open Water' comes from a metaphor used throughout the text. Nelson describes falling in love as going into the open water- the vulnerability, lack of control and ability to get hurt when thrust into dangerous waters. Together they battle the peaks and troughs of life, especially the troubles of being young and black in London. Nelson's portrayal of love, unlike others in recent media, is understated and real, resembling a quiet and dignified connection.

This novel is written in the second person, which admittedly took some getting used to as most fiction is written in the first or third. I found myself before the first ten pages engrossed in the writing and how Nelson

crafted the voice of 'you'. Which added an immediacy to the action as you as a reader are right there with the focaliser, not like a spectator but privy to the mind and the feeling of the protagonist. The perspective also allows for the reader to understand the collective experience of the black community. When the speaker uses 'You' and narrates incidents of hate crime or micro aggression it not only addresses the isolated case of the protagonist but more widely the expansiveness of these actions. Especially when Nelson comments on the focaliser getting pulled over because he looks like someone who committed an offence, an incident that sadly many young black people face daily. Nelson through his protagonist's comments on the struggle as a black man, to be understood, believed and most importantly seen. This metaphor of 'open water' later shifts, I believe, to be about the vulnerability to open yourself up for people to love you after being misunderstood and misread your whole life as a black man.

This incredibly provocative novel is Nelson's debut, his second novel 'Small Worlds' came out recently. I will be reading this novel with high expectations and looking out for Nelson's name as no doubt he will not stop there.

The Gentlemen Review

Amelia DiCuffa - Review Editor

A former soldier inherits a Dukedom and his family's estate but finds himself immersed in a criminal underworld when his brother reveals some shocking debts to a Liverpool gang. New Duke, Eddie (Theo James), must navigate his way through the drugs business and protect himself and his family from threats, by allies and enemies alike.

There's no doubt that Guy Ritchie knows his way around a gangster film, so adapting his 2019 film *The Gentlemen* into an 8-episode TV series shouldn't be too much of a leap, or so you'd think. The show stays true to Ritchie's reliable formula of criminality and comedy, albeit with the addition of some questionable writing decisions, but is overall sustained by the skills and efforts of a remarkable and stacked cast, with talents such as Theo James, Kaya Scodelario, Giancarlo Esposito, Daniel

Ings and Vinnie Jones.

With a pre-established setting of drug farms hidden amongst the estates of England's elite, the series is a prime example of 'if it ain't broke, why fix it?' The *Gentlemen* series is jam-packed with heists, gunfire, fistfights, and mobsters in tracksuits. Displaying a similar talent for action scenes, an ear-worming soundtrack, and a running gag of vibrant yellow onscreen text to tie it all together.

Ritchie displays a clear skill with wordplay and snappy banter, which serves to drive much of the unresolved tension between Eddie and his new-found business partner Susie Glass (Kaya Scodelario), a fact which is only strengthened by the chemistry between the two actors. Scodelario takes advantage of her increased screen time as the show goes on to steal the show with her line

delivery and portrayal of the no-nonsense, resourceful Susie Glass, a brilliant counterpart to the resourceful but out of his depth Eddie Halstead.

The main pitfall I believe is that without the 2-hour time constraint of the original film, Ritchie must resort to some ridiculous scenarios to meet his 8-episode threshold. The Duke's brother, Freddie (Daniel Ings), proves to be a serious liability at every opportunity which at first appears amusing quickly morphs into frustration. His impulsivity and gambling addiction leads to a whole web of problems for Eddie, which does create terrific friction between the two, it also appears to drive much of the plot, with most episodes revolving around cleaning up Freddie's messes. This in combination with a gratuitous use of miscommunication to drive tension between Eddie and other characters leads to dwin-

dling effects. The show would have probably benefitted from a smaller number of episodes to keep its pace up.

This frustration is only amplified by the predictability of the show's 'villain', Stanley Johnson (Giancarlo Esposito), a rival American drug lord seeking to buy Eddie's family estate to gain control of the marijuana farm operating there. Giancarlo Esposito is given little screen time to demonstrate his capabilities and the attempts to hide Johnson's part in the challenges faced by Eddie and Glass is almost insulting to the intelligence of the audience.

Despite its pitfalls this show is still very much worth the watch, a binge-worthy series featuring drugs, murder, betrayal and the irresistible tension between Theo James and Kaya Scodelario.

A Review of "One Day"

Lottie Baston - Contributor

One Day is a 2024 Netflix miniseries, which is based on David Nicholl's bestselling 2009 novel. The series follows the lives of Emma Morley (Amika Mod) and Dexter Mayhew (Leo Woodall), who meet on their graduation night, and continue to intersect on the same day of each year for the next twenty years.

After their graduation ball, Emma and Dexter end up spending the night together. At first glance, there are unlikely couple and they shouldn't work; she is a working-class girl from Leeds, and he is a privileged, charming boy from Oxfordshire. The two hit it off in the early hours of the morning of 15 July 1988: St Swithin's Day, both liking each other more than they wish to admit. After spending the day together, they must go their separate ways, but resolve to stay in touch. The audience revisits them on the same day of each

year, for the next twenty years, and follow the ups and downs of their lives.

As they move through their 20s, the relationship they want to maintain becomes strained. In the early years, Emma has big dreams; she can't change the world, but she can change some of it. She has an aspirational but rigid plan for her life, and when things don't go seemingly, she begins to struggle. Dexter, on the other hand, lacks drive, but he has an affluent upbringing which allows him to effortlessly breeze through life with his charm and good looks. Emma is aware that he has the 'playboy' reputation and has no illusions about his true intentions. The brilliance of this series lies in the ability to weave a narrative that allows us to see the evolution of their relationship in such depth. We witness their personal struggles, career aspirations, triumphs, and their heartaches.

The chemistry between Amika Mod and Leo Woodall is effortless, and they both deliver captivating performances, portraying the growth and development of their characters with great authenticity.

One Day is not a typical romantic comedy; it features themes of regret and redemption, where the characters grapple over missed opportunities and wasted time, but it also involves loyalty, acceptance, friendship, and growth. Through the nonlinear narrative, a unique perspective on the passage of time is given, which allows viewers to witness the transformations of each character over the years. The story unfolds across multiple timelines which allows viewers to be immersed in their lives, and they can also reflect on their own relationships and experiences. This passage of time proves that even the best people are capable of doing terrible

things. However, the show does not villainise Emma or Dexter when they are at their worst, instead, the series unpacks their decisions, and explains the reasons behind them. The series is accompanied by an evocative soundtrack, featuring nostalgic tunes of the late 1980s, to contemporary music of the 2000s. The music evolves alongside Emma and Dexter, and captures each period with precision.

Lately, there has been discussions surrounding whether the age of high-quality television is coming to an end, but One Day is here to prove that wrong. Some may find the series predictable or slow paced, but others may value it for the emotional depth and realism; but overall, in my opinion, this heartfelt and bittersweet portrayal of love and friendship will captivate you from start to finish.

BBC's New Series 'Boarders' - Pertinent, authentic and incredibly funny

Emily Jo Cottle - Review Editor

When a group of elite private school boys go viral for mocking a homeless man, spraying champagne in his face and filming it; St Gilberts is disgraced and must find a way to redeem their reputation. To do this they bring in five talented young black scholarship students offering them a place at the school. Attempting to assimilate them into a world vastly different from their own. The students all take up this opportunity being encouraged by Gus the leader of the outreach programme they are a part of. Gus (played by Daniel Lawrence Taylor the show's creator and writer) picks these students for their independent excellences: the hot headed but passionate- Jaheim, the political activist - Leah, the artistic and geeky- Omar, the incredibly intelligent - Toby and finally Femi - the smiley proud Nigerian attempting to meet his parents standards. When the students first step foot on St Gilberts soil they are appalled, intrigued and excited by the institution they are now a part of. The group differ in how they take to St Gilberts and the

strange rituals of the privileged posh students. Femi, Toby and Omar seem to be excited by the prospect and opportunity afforded to them. Femi falls into a group that unironically call themselves the 'rah-scal's'. Toby sees the school as an ample opportunity to meet women as well as meet his intellectual quality. Omar, having heard rumours of a secret society, does everything in his power to become a member. Whereas Leah and Jaheim seem to find the transition process a lot more challenging. Leah starts an activist campaign getting herself into hot water with the headmaster after exposing the institutionalised racism alive in St Gilberts- especially in regard to a painting of their founder. Whilst Jaheim is angered by posh boy Rupert (who was the instigator of the viral video) and cannot prevent contention with him leading him to run-ins with the headmaster. The six part series tracks how each of the characters finds their place at the school in an attempt to turn this PR stunt into an opportunity of a lifetime.

I was lucky enough to be invited to an early screening of the first episode of 'Boarders' which included an interview with writer Daniel Lawrence Taylor, executive producer Maddie Sinclair, production designer Stephen Nicholas and actor Myles Kamwendo. From this I got to see the incredible work that went into the show from everything to making St Gilberts (the fictional school set in an actual boarding school) look like an established institution to Daniel's refined art for writing both the poignant and the hilarious. At this event I was able to talk to Daniel directly and I really got to see first hand how this has been a passion project for him. Daniel, having worked on getting this show on television for years, really pushed for these stories to be told so we can see more characters like Jaheim, Leah, Omar, Toby and Femi on our screens. One thing I really took from 'Boarders' as a show and from Daniel at the screening is the importance of representation. Daniel did not see black representation so he had to write it himself and make space in an

industry that has long ignored the presence of black creators. This show does not shy away from the reality of racism including microaggressions, prejudice and violence. The depiction of these realities is done with tenderness and also humour when appropriate. When the Radio-Times interviewed the cast what was astounding amongst them was how proud they were of the authenticity of their depiction in the show. Jodie Campbell who plays Leah spoke about the palatability of the show. Racism is spoken about in a way that makes those who haven't experienced it understand its presence without feeling like 'its preaching to you'. 'Boarders' is exactly that a palatable but authentic series, exposing institutionalised racism but at its core it is a show about five young black people and their reality. I definitely recommend this show as it encompasses the pertinent, the authentic and the incredibly funny.

Mother Mother at Cardiff Great Hall

Tamsin Fraser - Head of Review

The Canadian five-piece are welcomed to their first performance in Wales by a sold-out crowd at the Great Hall at Cardiff Student's Union. But there's no time for self-adulation: "This isn't about us, this is about you" says lead vocalist Ryan Guldemon, "We aim to serve". And serve they did, with a virtuosic two-hour set that left the entire audience spellbound.

By this point, Mother Mother are a well-oiled machine; eye-watering guitar licks are played with impeccable ease and each member of the band are absolute masters of their craft with no room for mistakes. Formed in British Columbia in 2005 by siblings Ryan and Molly Guldemon, the band shot to worldwide fame in 2020 after tracks from their first two albums *Touch Up* (2007) and *O My Heart* (2008) went viral. And for good reason, too: these albums, in my

opinion, feature some of the most consistently great track lists of all time. Folk-rock-indie-alternative instrumentals are combined with razor-sharp lyrics and clashing harmonies from the Guldemon siblings and Jasmin Parkin, creating a sound that is so unique and instantly catchy that there is no reason for the band to not find viral fame.

Opening with the popular "Arms Tonite", a darkly jaunty love song, and "Hayloft II", the unexpected sequel to their most popular track "Hayloft", the energy in the crowd was unlike anything I'd seen before in the Great Hall. This was propelled by the excellent use of lighting throughout, which complimented each song to no end. A standout in this regard was during the folk-rock nightmare "Problems", in which its manic guitar and screaming vocals were matched perfectly to a blaring light show.

The band quickly proved that a stripped-back, minimalist performance could provide just as much vivacity, however, with a medley of acoustic tracks that called attention to both their vocal ability and Guldemon's technical prowess on guitar.

Other highlights included a dynamic performance of "The Stand", a sarcastic ode to misanthropy contrasted by stunning backing vocals from Molly Guldemon and Jasmine Parkin - the latter giving an absolutely jaw-dropping series of high notes during its climax. Of course, the set would be incomplete without "Hayloft", which was transformed midway into an impressive cover of Lana Del Ray's "Video Games" by Parkin. It's with performances like this that you realise how Mother Mother have managed to stand the test of time: as always, they're unfraid to be unconventional.

After a welcome encore, Guldemon gives an insight into his writing process for the band's latest album, *Grief Chapter*. The titular track draws upon the death of the mother of one of Guldemon's closest friends, with lines taken verbatim from conversations between the two. It's a sensitive and compassionate piece that takes the crowd by storm.

The gig was brought to a poignant close with the folk-rock ballad "Burning Pile", a fan favourite from their sophomore album *O My Heart*, which, as expected, goes down a storm. One of the most endearing things about Mother Mother is their obvious gratitude, which is shown continuously throughout the night during Guldemon's addresses to the audience. "The Great Hall really is great!" he draws. Hopefully, this is a sign that the band will make a speedy return to Cardiff in the future.

