

felix ...

THE STUDENT NEWSPAPER OF IMPERIAL COLLEGE LONDON



Tie Clubs
paper passed

PAGE 3 **News**

Student **debt** on
the **rise**

PAGE 4 **News**

We **deserve** to
be **entitled**

PAGE 10 **Comment**

Reviewing a
play about a
paper

PAGE 14 **Culture**

Who loves
Drake? We do

PAGE 17 **Culture**

Don't **hate** the
other woman,
hate the **game**

PAGE 21 **Millennials**

I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo
I will not challenge the status quo



We're back. Pitches?



"Yay! The Easter break is over! Yay..."

Lef suddenly stopped typing, an overwhelming feeling of sadness taking over him. He thought of all those hours he'd idly spent in bed, no stupid print deadlines, no stupid paper distribution cutting his sleep short. He thought of all that nutritious cooking he'd have to kiss goodbye, replacing it with packed lunches and canned energy drinks. He thought of the Met Gala. "Seriously Katy Perry what was going on with that head piece. Veils are cool and all but those side mirrors and bed springs that were glued on your head were questionable at best." He eye-rolled but there was no one there to see it.

Lef reigned his easily distracted brain in and tried focusing on that overwhelming feeling of sadness. He tried not to smile as he revelled in self-pity in fear of ruining the sadness. Not many things gave him pleasure like a good dose of drama did.

He pressed and held backspace. He couldn't start his editorial with "Yay!". "I'm not Drew Barrymore," he thought. Indeed he was going for something between Liza Minnelli and Jane Fonda.

He typed "Sup" followed by "cunts". Again he stopped, lips pursed tight forming a grimace of sassy indigestion. "Now that's really wrong", he thought. "I sound Australian. Not sure what kind of Australian but definitely not the cool kind you wanna be friends with."

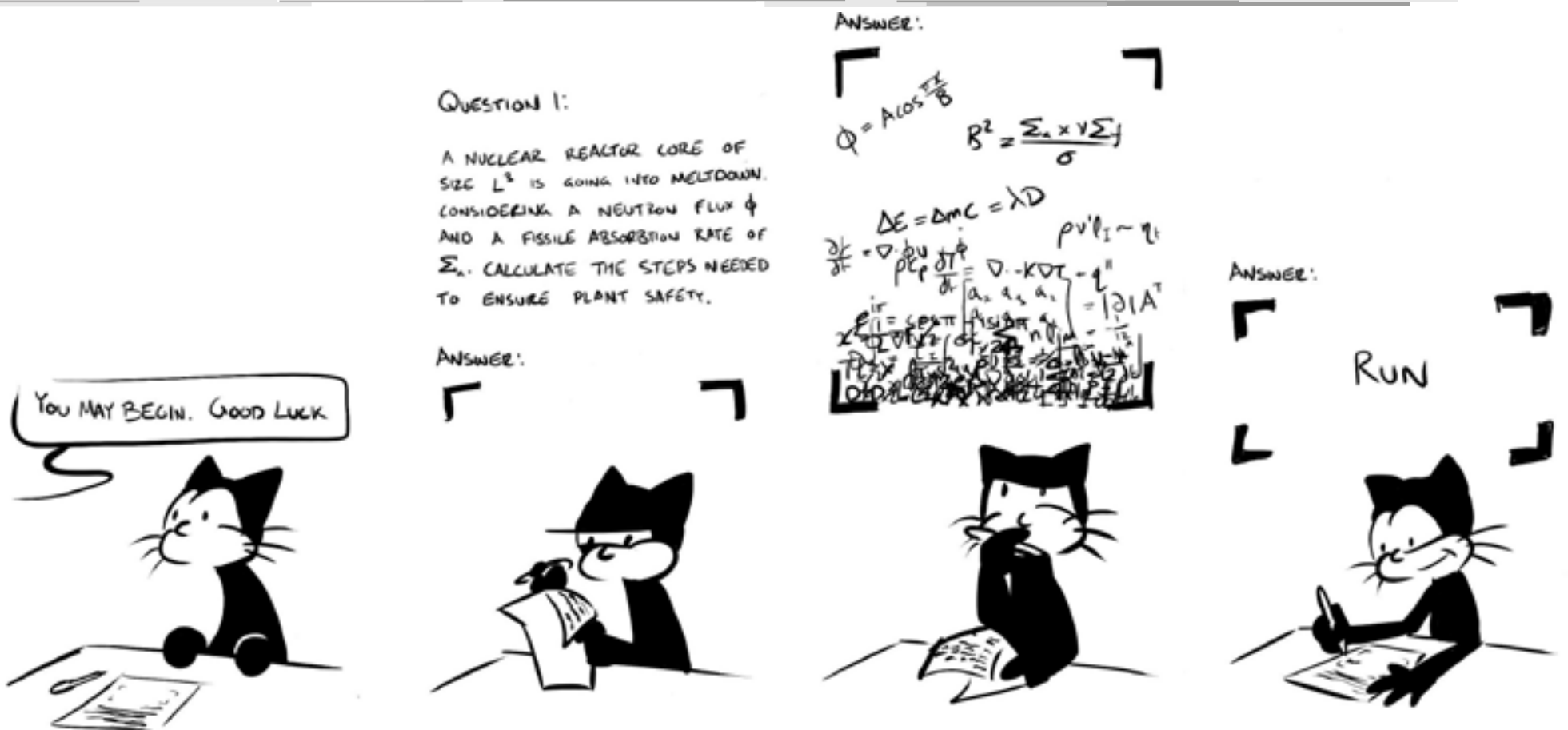
He stopped. Was there really a point in this exercise of self-indulgence? Does anyone ever even read editorials? What is an editorial? Is he trying too hard? How many questions can he ask consecutively before it gets too much? Ten? Twenty?

"Fuck it," he thought and concluded that whoever it is that picks up the paper anyway would have to do without an editorial. It's not like they don't know what's in the paper. Some news, some nudes, some horoscopes, the usual. He was going to go home early.

T H E
T E A M

Editor-in-Chief | Lef Apostolakis || Deputy Editor | Mattin Mir-Tahmasebi || News Editor | Matt Johnston, Joanna Wormald || Comment Editors | Vivien Hadlow, Tessa Davey, Jonathan Masters || Culture Ringmaster | Fred Fyles || Culture Editors | Indira Mallik, Meryl Anil, Anurag Deshpande, Theo Farah, Simran Kukran || Puzzles Editor | Hamish Beck || Clubs & Societies Editor | Abigail de Bruin || Science Editor | Lizzie Riach, Ipsita Herlekar || Millennials Queen | Tessa Davey || Millennials Editors | Saad Ahmed, Sanjay Battacharaya, Matt Johnston || Sports Editor | Sam Smith || Illustrator | Nathan Macabuag || Copy Chief | Mattin Mir-Tahmasebi || Copy Editors | Selin Olenik, Vivien Hadlow, Alex Adler, Aishwarya Pattar, Anna Shukla || Centrefold | Joe O'Connell-Danes

Address | felix, Beit Quad, Prince Consort Road, London, SW7 2BB || Telephone | 02075948072 || Printed by | Mortons Media Group Ltd Media Centre, Morton Way, Horncastle, Lincolnshire, LN9 6JR || Registered Newspaper | ISSN 1040-0711 || Copyright © felix 2016





Controversial Tie Clubs paper passed

But not without drama (and extensive amendments)

Lef Apostolakis

During the final Council Meeting of spring term, a paper was passed that will limit the presence of the Tie Clubs at the Union. The invite only 'secret' clubs have been accused of sexism, discrimination, and elitism among other things in the past and the Union has time and time again reiterated it is not in any way affiliated with them. The paper, proposed by Andrew Olson, attempted to limit tankard use by Tie Clubs by enforcing the Equal Opportunities Policy.

Olson argued that according to the policy, the Union should "try and foster an environment free of unfair discrimination and harassment" and that any club which fails to comply with this policy as a consequence shouldn't have access to Union resources. He argued that merely the invitation only mechanism in which the clubs operate should exclude them from using Union resources.

The paper is an attempt to tackle concerns of a culture of discrimination thought to be prevalent within these clubs. It did however cause many Tie Club members to view it as a witch-hunt and request

**\\ Merely the invitation only mechanism in which the clubs operate should exclude them from using Union resources **

both anonymous voting and amendments that would remove references of the Tie Clubs (namely the 22 Club, the Chaps Club and the Links Club from the paper). After a

vote it was decided that voting would not be anonymous

As soon as the paper was put to discussion, protests started pouring in from the floor, which saw a higher number of students than usual, presumably Tie Club members and students that had come to show support for the paper. Almost immediately, ICU President Nas Andriopoulos protested allegations that his involvement with the Tie Clubs could interfere with carrying out his role. "I have no problem separating my professional to personal life and I found any insinuations in the paper and on Facebook groups that I couldn't quite unimpressive," he said. Contrary to his opening statement he proceeded to argue almost every point raised by Olson. He also voted against Note Three which put on record that concerns have been raised surrounding "certain alumni groups" (referring to the Tie Clubs) and Resolution Two which basically would amend the Tankard Policy in order to ban groups that violate the Safe Space Policy (again referring to the Tie Clubs) from using tankards.

Ellie Winstanley current ACC Chair and XV's club president as well as several other Tie Club members and representatives also took to the floor to protest certain points. Winstanley claimed certain club leaders had been trying to "modernise" certain clubs to make them "more progressive" and maintained that the XV's were in fact a sister group to the 22s. Regarding the XV's she said "We do not discriminate based on gender and on race and I feel like not acknowledging the progress that we've made is in fact hindering it." Though this change might be happening it should be noted that the Links for example only



A&E Chair Rob Garside literally eating popcorn at Council \\ felix

have one female member who is currently a student.

James Cox Deputy President for Clubs and Societies and a Tie Club member also took to the floor to defend the organisations. Cox claimed there's been a lot of misinformation surrounding what these "public facing, self organising alumni associations" do and do not get up to and proclaimed his disappointment in the marginalisation of Tie Club members to several audience members' amusement.

"The motion today ignores the efforts of recent years to allow anyone who wants to come along and wants to get to know the club members to

**\\ James Cox proclaimed his disappointment in the marginalisation of Tie Club members to several audience members' amusement **

be part of one. The clubs don't want people to feel like they can't come along if they want to even if that's not coming across. These are students facing the same financial, physical and mental health issues as everyone else, not privileged private-schooled boys as people might believe. I can't personally seem to get my head around as to why groups renowned for the promotion of free expression have rallied in support of a paper that marginalises a small minority of students and how they spend their free time."

Several students also showed up to push for measures against Tie Clubs. Notably Fintan O'Connor, newly elected Deputy President for Welfare was unforgiving. "This paper is not out to smear Tie Clubs or to smear their members", O'Connor said adding that it was an effort to create an inclusive and open community and concluding that "it's inconsistent with our beliefs to continue to support a relic of institutionalised privilege [referring to the invitation only policy] even in such ways as tankard storage

**\\ When pressed for details on the process behind the invite only mechanism Tie Club members said it's about "meeting" and "interacting", whatever that means **

and that is why I'm supporting this paper."

When pressed for details on the process behind the invite only mechanism Tie Club members said it's about "meeting" and "interacting", whatever that means.

After a lengthy discussion of amendments, the paper passed with a majority vote. Notable votes against several notes, beliefs and resolutions predictably came from Andriopoulos, Cox, and Winstanley but also from RSMU President Noah Hawkings and ICSMSU Academic Affairs Officer Claudia Caravello. The full breakdown can be found online.

Alex Adler a postgraduate Council member was satisfied with the result. "I'm glad the paper passed despite the amendments which I feel slightly weakened the sentiment. I'm happy to see that a subject could raise such vigorous debate in Council, although I would rather see it also happen with issues more relevant to the student experience, like tuition, bursaries and racism."

The Union spearheaded by Deputy President Finance and Services, Rachel Blythe is expected to soon start dealing with the Tie Club tankards.

How high can student loan interest rates go?

It's unlikely they'll be going anywhere but up post Brexit

Stephen Naulls

You probably missed the memo, buried deep under a pile of revision notes but the fact remains: The cost of your degree has just increased.

Interest rates on student loans have risen by around a third – up from 4.6% to 6.1%. The reason for the increase stems from changes first introduced in 2012 to the way student loans are repaid. The new policy links the interest rate payable on student loans to the Retail Price Index (RPI) + 3%.

The erratic nature of the U.K. economy since the EU referendum last year has seen the value of the pound fall, and with it the RPI has increased to 3.1%; this is compared to 1.6% last year, and 0.9% the previous year.

What this really means for students is that the level of debt we will accumulate by the time we graduate will increase in very real terms – before in fact, we even begin paying anything back. So let's say

Year	RPI %	RPI + 3%	Total Debt £ now	Total Debt £ at a 3.9 constant interest rate
2014	0.9	3.9	9,351	9,351
2015	1.6	4.6	19,195	19,066
2016	3.1	6.1	29,914	29,160

you started your degree three years ago with annual tuition fees at a base rate of £9,000. After one year you'd have to pay back your tuition fees plus the interest rate (3.9% at the time) coming up to a total of £9,351. Assuming tuition fees and interest rate remained the same over the course of your three year degree, by the end of it you'd have racked up a total debt of £29,160 (or the initial £27,000 of tuition fees plus an additional £2,160 worth of interest). But given the current increase in interest rate, you'd have a total debt of £29,914 instead. That's £754 of additional debt equivalent to one month's worth of London rent, before

you've even started paying your student loans off.

This scenario only describes a standard bachelor's degree under these changes. Over the course of four years (or six for medics), with no cap to the level RPI can rise to, and particularly in the immediate economic aftermath of Britain's divorce from the EU, students could see thousands of pounds being added onto their loans before they graduate.

The Intergenerational Foundation is now referring to us as the 'Packhorse Generation'; saddled with billions of debt that many of us will never be able to pay back in full. Indeed, the

amount of student debt owed currently stands at around £76bn, compared to £34bn in 2011 – with much of this debt now being sold off by the government to private companies.

Further cause for concern is the additional front-loading of debt that will be introduced this coming November. With tuition fees now set to rise in line with inflation, increasing the maximum amount payable to £9,250 starting this year, the level of debt students can accrue is increasing, as is the interest they will be expected to pay on it.

Due to this, it can be argued that students pay a double inflationary 'uplift' on their

tuition loans; not only are tuition fees themselves now subject to increases with inflation, so too is the interest due to the RPI + 3% system. This gives students a double-hit on the level of debt they find themselves in.

Add to this the removal of maintenance grants for poorer students and the scrapping of NHS bursaries for nurses, and it is easy to feel glum about the future of Higher Education in the UK and the capacity for widening access to it.

But this summer gives students a chance to make a stand against this. Don't stand by in silence and watch as the mountain of debt you find yourself in continues to insidiously grow around you and overshadow your future. The choices this country makes at the ballot box have a demonstrable impact on all of our lives, so don't lose your voice – make the choice to stand up for your interests, and register to vote for the change you want to see.

Lef Apsotlakis

Relieved postgrads finally graduate

Last Wednesday marked the day of the largest graduation ceremony at Imperial where more than 3000 doctors, engineers, scientist and "future business leaders" from 93 countries graduated.

Watched by a record 9400 guests (which is surprising considering no one really wants to watch anyone graduate twice) the ceremonies were

addressed by President Alice Gast. "You have the potential to accomplish great things," she said. "I hope that you will use your intelligence and education to solve the problems of today and the problems that will arise in the future," she added, making audience members wonder what secrets board members of Chevron are privy to.

During the ceremonies, an honorary degree was

awarded to Prof. Sir Leszek (who we're sure was thrilled, as Vice-Chancellor of the University of Cambridge), a Regius professorship was awarded to Prof David Holden, and medals were awarded to three more faculty members to recognise their outstanding contributions to the life and work of the College #institutionalculture.

Six student were also recognised for outstanding

achievement including Paralympic bronze medalist and bioengineering postgraduate student, Captain David Henson, currently sitting on the Advisory Board of the Imperial Centre for Blast Injury Studies as the veterans' representative.

All three two hour ceremonies took place at the Royal Albert Hall, although the highlight of Postgrad graduation day was arguably the full evacuation

of both the Bone and Rod Hill buildings, opposite the Beit Quad, after someone operated the manual call point triggering a fire alarm. It is unclear whether the alarm was triggered accidentally or as part of a practical joke. Unfortunately the evacuation was of little use to graduates and their families being bored out of their minds across the road.



Chemical spill culprit confirmed

Lef Apostolakis

It was totally what we thought it was

Remember that RSM chemical spill that sent three people to the hospital earlier in March? Turns out the culprit was escaped hydrochloric acid fumes generated by the polymerisation of a forgotten container of acryloyl chloride, according to an email circulated by Eddie Hartrick, Process Safety Officer.

According to Hartrick's email this is the second incident of this nature, involving this particular substance, in the last 18 months.

"If left in storage for a long time (even in the fridge and at the correct temperature) it

can polymerise in the bottle," explains Hartrick in his email. "This generates HCl gas and increases the pressure in the bottle until it leaks. As it is stored in a fridge there is no chance that the fumes will be extracted.

Acryloyl chloride is fatal if inhaled and is also a

**\\ This is the second incident of this nature, involving this particular substance in the last 18 months **

lachrymator (induces tears), making it difficult to clean up and generally deal with safely in the case of a leak.

The March incident was a result of a bottle put in the fridge by a PI who has now left the department. The bottle was forgotten, ultimately leading to the polymerisation of the acryloyl chloride contained within and the release of hydrochloric acid fumes. Staff has been advised to check fridges and ensure the disposal of any forgotten/unused acryloyl chloride.

The same advice has been issued with stores of Acryloyl chloride (contains MEHQ as stabiliser), Acryloyl chloride

(contains phenothiazine as stabiliser), Acryloyl chloride, Methacryloyl chloride, Methacryloyl chloride (contains 2,6-di-tert-butyl-4-methylphenol as stabiliser) and Methacryloyl chloride (contains monomethyl ether hydroquinone as stabiliser). Catchy names, I'm sure you'll agree.

A College spokesperson told felix that Imperial has revised its procedures in light of the incident. "The chemical will be substituted with an alternative where possible, and Acryloyl Chloride no longer be stored long-term."

Keep track of your chems kids.

New Dean new day new life for Engineering



Starting this October, College will be welcoming Prof. Nigel Brandon as its new Engineering Dean. Though he is currently the Director of Imperial's Sustainable Gas Institute (ha), Brandon's love affair with Imperial dates back to the 70s, when he started his undergraduate degree and later did his PhD. Since then, he's held positions at BP and Rolls Royce, as well as at the UK Research Council's energy programme. Brandon will be replacing Prof. Jeff Magee who's held the role of Dean since 2011. He's been serving as Vice-Dean (Research) for the past year.

In a press release, the Provost James Stirling welcomed Brandon calling him "the ideal person to lead the Faculty through this exciting next stage". Brandon seems to be equally stoked, finding the opportunity "a tremendous privilege" and "looking forward to us all working together to realise the opportunities ahead in both teaching and research."

I just wish we could all get along like we used to in middle school. I wish I could bake a cake filled with rainbows and smiles and everyone would eat and be happy.

Lef Apostolakis

Lef Apostolakis

Jazz and Rock fans still homeless

The summer term might be here but Jazz and Rock fans don't see no light in that long, long tunnel affectionately referred to as the Jazz and Rock redevelopment. Not yet anyway. The practice room was meant to have been delivered to students by the end of April but it seems the works are still ongoing. The room is still in need of electrical work which is not to be completed until Monday the earliest. The most recent estimate for the completion of the works is two weeks from now. "Having waited literally years, two more weeks isn't the end of the world, says James Stanley Tangent, Jazz and Rock president and all-round campus personality. "It's still annoying though."

In response, ICU President Nas Andriopoulos told felix that the Union has "been clear all along that the priority is to ensure the work succeeds and with a project that possesses such technical challenges everyone has been working with that aim as paramount, rather than rushing for hasty completion. The Jazz & Rock Society President and other student-users have been involved at every stage - even choosing the location of plug sockets and colour of the walls!"

This is the latest in a series of waves of delays. The £1 million refurbishment was originally delivered back in 2014 but a number of sound isolation complications meant the closure of the practice room. Three years and over a quarter of a million later,



Almost there? \\ Matt Johnston

attempts to mitigate sound insulation are still underway. This marks the third delay the project has suffered this year alone. Hopefully the end to this saga should be near but one Jazz and Rock member that would like to stay anonymous points out that all bets are off

until delivery. "My only real worry now is what the fuck happens if the soundproofing hasn't actually worked." Yours and mine both buddy. Yours and mine both.

Lef Apostolakis



Imperial bags distinctions over break

Will recognition affect the TEF ratings this June?

Lef Apostolakis

Over the Easterbreak, Imperial has shockingly managed to bag not one but two distinctions leaving students to wonder whether this was an April Fool's joke. First IC won the Student Experience prize at the Guardian University Awards 2017 and shortly after, it got recognised as a centre of excellence in cyber security research.

Starting with the Student Experience prize, the Guardian University Awards recognised Imperial's initiative to prioritise mental wellbeing of its postgraduate students.

The 'Researching Well Together' initiative comprises of a writing retreat and a coaching programme for students as well as an online course for supervisors.

Meanwhile, Imperial has shared this work with a variety of institutions across the globe to raise awareness in the sector.

As for the second recognition, it was given by the National Cyber Security Centre (NCSC), the UK's authority on cyber security. The excellence of cyber security research that occurs at Imperial was first recognised in 2012, and at the time it was one of the first institutions to receive such status.

This recognition will strengthen the ties of Imperial researchers to the national security programme. For the past five years for example, research at Imperial has looked into securing the UK's critical infrastructure such as the railway system from hacking.

Imperial is also part of PETRAS, a consortium exploring our relationship to the Internet of Things (the wonderful integrations of the internet to our everyday lives that allow us to perform all sorts of tasks, from linking our home heating to our phone to linking our bedside light to the International Space Station). The consortium has currently

**\\ This recognition will strengthen the ties of Imperial researchers to the national security programme **

received £9.8 million so far from the Engineering and Physical Sciences Research Council (EPSRC) and is set to receive another £13.2 million.

These distinctions come at a precarious time for UK Universities. With the results of the teaching excellence framework to be announced by early June and bronze

silver and gold ratings to be given to higher education institutions causing a cascade of effects, any distinction counts.

Vice Provost for Education Simone Buitendijk was pleased to see the Imperial get these distinctions. "Achievements like the Guardian University Award for Student Experience are only possible due to the strength of our research and quality of our teaching. As we move forward with our new Learning and Teaching Strategy, it is these achievements that we will look to build on as we continue to enhance the educational experience across the College"

Lef Apostolakis

Homeless Period hits Imperial

ICU has opened a branch of The Homeless Period, an initiative lobbying government to provide a yearly allowance to provide a yearly allowance to homeless shelters for the provision of female hygiene products to shelter seekers. The founders of the initiative believe that just as access to condoms and razors is facilitated for men by these institutions, access to clean clothes as a result of access to female hygiene products should not be a luxury.

The initiative launched its first Homeless Period Imperial week last May, calling at students to collect as many sanitary items as possible for donation to Spire, a homeless shelter in Lambeth, South London.

Altogether during Homeless Period Imperial week, 734 sanitary pads, 686 tampons and £700 were donated to Spire.



The Homeless Period Imperial week // Manuel Martinov

A prize was awarded to the person who collected and donated the most tampons and sanitary towels by the end of the week as well as for the person who shares the

most photos of men buying sanitary items to the Homeless Period Imperial Facebook page to help break the stigma associated with men buying female hygiene products.

NUS votes in new president | NAS endorses candidate

Nas Andriopoulos, ICU President publicly endorsed Tom Harwood

for NUS President. The endorsement was given despite the fact that Imperial College Union is not part of the NUS but also despite Andriopoulos' track record of avoiding any discussion of his political leanings, particularly his stance on Brexit. "As I have said on previous occasions, no member should be compelled to declare their private political beliefs or past votes as a public record." Though it's unclear where that leaves students involved in student politics.

Earlier last year Durham SU President Harwood ran a satirical campaign for NUS delegate which included gems

such as using "NUS boycotts to destroy ISIS" and bringing down the government by means of "violent revolution." He also ran the Students For Britain campaign during the EU referendum, encouraging students to vote for Brexit.

This year he ran for NUS president, with a campaign set against all the "silly things" the NUS has been up to over the years. Ultimately Harwood suffered a crushing defeat at the hands of Shakira Martin.

When confronted on Twitter Andriopoulos said: "Students need to have credibility in the eyes of the media and the government. Otherwise it is all too easy to give students a raw deal".

Lef Apostolakis



SPA awards shortlist announced

Matt Johnston *felix* nominated for four student journalism awards

April saw *felix* getting shortlisted for four Student Publication Association Awards last month, with Editor Lef Apostolakis and Comment Editor/Millennials Queen/*felix* Vice Chair/Office Legend Tessa Davey each garnering two nominations. Another member of the *felix* team received a nomination for work with the London Student which is totally fine and in no way awkward.

Apostolakis was shortlisted for Best Reporter and Best News Story. The latter was for an article surrounding consent

training at Imperial which was published back in November. Davey was recognised in the categories of Best Feature and Best Comment for 'Drunk Consent Is Not Consent' and 'Imperial Girls Can Do Without Sport Imperial' respectively.

The SPA Awards have largely taken over from the Guardian Student Media Awards which appear to have come to an end due to financial concerns. *felix* won the Guardian Student Media Publication of the Year in both 2006 and 2008 but has yet to find success at the SPA Awards.

The judges for the awards are a selection of industry

experts including editors and writers from The Telegraph, Metro, The Times, The i, and BuzzFeed.

Davey was overjoyed at the nominations, "Both of my articles that have been shortlisted are on topics that I'm really passionate about. I've worked really hard over the last few years at *felix* to develop my writing to the point that I feel like I can do justice to important topics such as consent and feminism, and I'm really excited and proud to have this recognised by the SPA."

Apostolakis, who has been accused of "gutter journalism", finds the nominations

reaffirming. "It's great to see that we're on the same level as other major student publications." Considering Imperial lacks not just journalism degrees but even any real arts or humanities degrees the standard of the paper is impressive. "I'm just hoping this will be enough to guarantee the future of the paper for at least a little bit longer"

The awards ceremony forms part of the Student Publication Association National Conference (SPANC for short) that takes place this weekend, which will all be live tweeted via @feliximperial. Probably.

Mascotry saga draws to an end



It only took about a year but the 'heated' topic of mascotry conduct seems to have finally been put to rest. Sort of. During the final council meeting of the spring term, the reworked mascotry paper was almost successfully passed. Almost, because following a mass exodus after the presentation of the tie club paper, Council was no longer quorate.

After a series of back and forths the constituent unions came to an agreement as to how mascotry is to be regulated.

Key changes include the valuation of the mascots for insurance purposes, the creation of an updated set of rules and the awarding of all seeing god and ultimately referee status to the Union president in case constituent unions can't play nice.

Additionally a series of 'demands' (aka the ransom necessary to return a stolen mascot) and practices have been banned.

These include:

A. Demands that would bring shame to any one particular mascotry fan or a constituent union

B. Illegal shit (yes we thought it was intuitive too. Yes this took months to sort out).

C. Returning mascots late (really that's just rude).

These riveting changes should take effect as soon as an email vote has been completed.

But it's looking up for mascotry. We can finally stop boring everyone and move on with our lives.

JK there's totally going to be one last update on this.

General Election 8th of June

Register by 22 May to vote in the General Election on 8 June. You don't need to register again if you've already registered.

<https://www.gov.uk/register-to-vote>

You can also register by post.

THE

UNION AWARDS



UNION AWARDS

Nominations now open!

Help someone get the recognition they deserve for their contribution to the Union.

Nominations close Friday 19 May.

More information can be found at:

imperialcollegeunion.org/unionawards



FREEZE PEACH

C O M M E N T ... felix

The West's little nuclear problem



Charles Titmuss thinks that North Korea hold all the cards in the little game of nuclear war

\\ The Korean War ended in 1953, with both sides more or less back at their starting positions, but never officially made peace \\

In the last month, relations between North Korea and the rest of the world have soured, due to a series of missile launches. North Korea is one of the world's most secretive and oppressive states, and has harboured nuclear ambitions for a long time. Its complex relationship with the rest of the world can be put down to its history and the governing Kim dynasty.

North and South Korea were founded in the confused aftermath of the Japanese surrender in 1945. The Soviet and US armies occupied the country up to the 38th parallel north and began administering the two zones separately.

\\ By adopting nuclear weapons capable of striking their enemies, they are able to adopt the MAD doctrine, and thus render themselves invulnerable to enemy attacks \\

Although there were plans for an eventual reunification of the whole peninsula, the onset of the Cold War prevented this. Therefore in 1948 two separate states were set up: North Korea under the leadership of Kim Il-Sung and

South Korea under Syngman Rhee. Both states were supported by the relevant ideological superpowers, the North by communist China and the Soviet Union and the South by the US and NATO. Both states had the desire for a reunified Korea, and in 1950 the North decided that a military invasion of the South would achieve this. The war ended in 1953, with both sides more or less back at their starting positions, but never officially made peace, contributing to the climate of suspicion and barely contained aggression that continues to the present day.

In 2012, a new ruler, Kim Jong-Un, ascended to the throne as the newest dictator. Since then North Korea has been increasing frequency and brazenness with which it carries out both missile tests and nuclear detonations, with the goal being that of nuclear weapons that can hit America. To put this in a strategic context, the ultimate aim of the North is the reunification of Korea and the total security of the state. In order to do that, it will need to conquer the South while in turn being immune from foreign aggression. It cannot muster overwhelming force militarily when compared to the forces of its potential enemies, nor can it rely on past allies such as China to supplement its military strength.

By adopting nuclear weapons capable of striking their enemies, they are able to adopt the MAD doctrine,

\\ The prospect of a nuclear armed North is bleak and terrifying \\

and thus render themselves invulnerable to enemy attacks unless those enemies want to go nuclear. Nuclear weapons would also enable the North to threaten other states with a nuclear strike in order to obtain economic or territorial concessions, for example removing trade restrictions, or surrendering South Korea in its entirety to the North. Overall, the prospect of a nuclear armed North is bleak and terrifying for its opponents, leaving no checks or balances on the regime.

Therefore, what can be done about North Korea? Currently the approach is the "soft" method, embargoes on the regime. This has impacted the North Korean economy by denying it access to Western

\\ North Korea has been increasing the frequency and brazenness with which it carries out both missile tests and nuclear detonations, with the goal being that of nuclear weapons that can hit America \\

markets, but it remains functional mainly due to the support of China.

China is an ally of the North, having fought unofficially beside it in the Korean war. Trade with China accounts for 83% of the North's exports and 85% of its imports (OECD data), giving China a considerable amount of economic influence. Although China is showing signs of impatience with its nuclear ambitions - it refused a shipment of coal from the North recently - it is unwilling to halt trade completely and collapse the country's economy entirely. Therefore, sanctions remain ineffective.

Another option that is currently under consideration is a military invasion of the peninsula. This would be costly, and it is doubtful that there is the political will for such a sacrifice. There is also the fact that North Korea have a considerable amount of heavy artillery aimed at the South Korean capital of Seoul at all times, capable of reducing it to rubble. Russia and China would also be reluctant to sanction such an engagement as it would alter the strategic balance of the region, placing US troops right on their border. The recent deployment of a THAAD anti-missile system met considerable opposition from both countries, so imagine the objection if the whole of NATO turned up at the 38th parallel.

A third option is turning Pyongyang into radioactive

rubble, but this is even more unlikely than a land invasion. No one wants to cremate Korea quite yet.

Essentially, North Korea has all the cards. China is unwilling to risk destabilising North Korea or allowing a greater amount of US influence in the region by a strengthened South Korea. This protects North Korea from the effects of Western sanctions. War is not viable due to reluctance from the West and the influence of Russia and China.

\\ An option is turning Pyongyang into radioactive rubble, but this is even more unlikely than a land invasion. No one wants to cremate Korea quite yet \\

North Korea will continue to develop its nuclear weapons in relative peace, until it is ready to use them. Dialogue with the regime will be critical in order to attempt to make it more open and less fond of nuking the world to a nice radioactive orange. This dialogue will have to come from both China and the US if there is any chance of North Korea not possessing the ability to destabilise the Korean peninsula and the wider far east.

Your Union events

Friday 5 May



iPOP
Friday 5 May
20:00-02:00
Metric & FiveSixEight
Free before 20:00
£2.50 After
£1.50 Facebook guests
imperialcollegeunion.org/whats-on



h
Pub Quiz
Test your minds and enter the h-bar Pub Quiz! It's free to enter, and you and your team could win a £50 bar tab. Second prize is a bottle of house wine. Free every Thursday!
Every Thursday
19:30 - 23:00 / h-bar
imperialcollegeunion.org/whats-on



THE FOUNDRY
BAR & KITCHEN
WE LOVE MOJITOS!
JOIN US FOR OUR
MOJITO NIGHT
EVERY TUESDAY
Only
£2.95
thefoundryw3.co.uk
imperial college union

Coming up in our bars



Super Quiz
Every Tuesday
20:00-22:00

Cocktail Night
Every Tuesday
18:00-23:00

CSP Wednesday
Every Wednesday
19:00-01:00

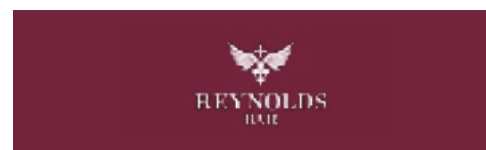
Common People
Next Friday
20:00-02:00



Pub Quiz
Every Thursday
19:30-23:00

PGI Friday
Every Friday
19:00-00:00

Find us on Facebook!
fb.com/hbarpub



Quiz Night
Every Monday
18:00-23:00

Board Games & Film Night
Every Tuesday
18:00-23:00

Sports Night
Every Wednesday
18:00 onwards

Pizza Night
Every Thursday
18:00-2:00

Battle of the Bands | Finals
Friday 19 May
19:30 onwards



Quiz Night
Every Thursday
19:30-22:00

Sunday Roasts
Every Sunday
All day

Find us on Facebook!
fb.com/thefoundryw3

Get exclusive offers, discounts and more on our bars' Facebook Pages.

imperialcollegeunion.org/whats-on









Lost Gem Rediscovered | *The Wipers Times*



'The Wipers Times' Play by Ian Hislop and Nick Newman performed // Arts Theatre, London



Joanna Wormald

The Wipers Times is at the Arts Theatre until the 13th May and will tour the UK for the remainder of 2017

They are just a gang of back-chat comedians deliberately undermining morale with this impertinent, unpatriotic rag." So goes Lieutenant Colonel Howfield's complaint about *The Wipers Times*, a satirical trench newspaper brought to life in the Arts Theatre thanks to Ian Hislop and Nick Newman.

James Dutton is somewhat reminiscent of Alan Alda in *M*A*S*H*, playing Captain Fred Roberts who remains defiantly cheerful in the face of the horrors of his daily life yet is still privately vulnerable and afraid of what might happen in the very uncertain future. George Kemp is a perfect complement as Lieutenant Jack Pearson, who cautions and encourages Roberts in equal measure. Upon discovering a printing press, the pair decide to set up a weekly newspaper. Their endeavours are enabled by Sergeant Tyler (Dan Tetsell), who conveniently worked as a Fleet Street printer before war broke out. Despite complete editorial inexperience

**\\ James Dutton is somewhat reminiscent of Alan Alda in *M*A*S*H* **

(and the difficulties that come with working in the middle of a warzone), Roberts and Pearson managed to print 23 issues of *The Wipers Times* (named after the mispronunciation of Ypres by the British soldiers) from its inception in 1917 to the end of the war in 1918.

Over the 100 years that have since passed, *The Wipers Times* and its creators were largely forgotten. Until Hislop found a copy of the paper whilst working on a Radio 4 documentary.

"Neither of us had seen anything like it before because it was so surprising to find that people were making jokes at all in that situation." Newman explained

during a Q&A session after one performance. The jokes are a stark contrast between terrible puns and what Hislop describes as a "sharp, black, callous, extraordinary level of humour."

This dichotomy sets the tone of the show, which sandwiches the heart-breaking poignancy you would expect from a World War I drama between surreal sketches and comic music hall routines. It

**\\ Over the 100 years that have since passed, *The Wipers Times* and its creators were largely forgotten until Hislop found a copy of the paper whilst working on a Radio 4 documentary **

is refreshing to see that the entire cast is strong throughout these song-and-dance numbers. These musical interludes (used to glide from one scene to the next) are all original compositions from Nick Green and take poetry directly from the pages of the newspaper as their lyrics.

Almost as unexpected is the large number of women in amongst the uniformed Tommies. If I counted correctly, Clio Davies and Emilia Williams rotate between nine distinct female roles. In fact almost everyone in the cast switches effortlessly between multiple roles, whether that be between major roles (when not busy printing *The Wipers Times* as Sergeant Tyler, Tetsell is promoted to General Mitford and the Deputy Features Editor of the *Daily News*) or doubling up as a host in the fantasy hippodromes of Roberts' mind.

Also to be saluted is the genuine camaraderie depicted between the men of the 24th Division, particularly Henderson (Kevin Brewer), Barnes (Jake Morgan), and

new recruit Dodd (Peter Losasso). The credit for the best scene in the show however has to go to Sam Ducane and Ross McLaren, portraying jumped-up army sticklers Lieutenant Colonel Howfield and his aide-de-camp Bobbing Bobby. Roberts and his men can barely keep a straight face as Howfield (who is adamantly against the publication) asks if Roberts thinks the division is being offensive enough. Ducane also makes a rather wonderful (albeit incredibly brief) appearance as the most stereotypical Frenchman you could possibly imagine but I'll leave you without context for that one.

One of the piece's stronger points is its scope for improvisation. Newman jokes that "it's very annoying that people like Dan [Tetsell] keep slipping in very funny lines". On one occasion, a spilled glass prompted Tetsell (parodying a famous war correspondent) to remark "That went badly... it's been a long war", drawing thunderous applause from the audience. It's the freedom to drop in moments like this that has

**\\ One of the piece's stronger points is its scope for improvisation **

allowed *The Wipers Times* to develop into a richer and more nuanced performance, despite its relatively short run. I should know – at time of going to press, I've been to the show six times and I have no plans to stop any time soon.

The Wipers Times moves from heart-racing exhilaration to touching sobriety at an incredible pace. At a recent performance, I heard an audience member saying how familiar the play feels. And it's true. Every time I hear the overture, it feels like coming home – the common hope shared by all the British soldiers.



The Royal Opera House's *Madama Butterfly* is a modern take on the operatic classic that showcases a jaw-dropping performance from Ermonela Jaho. Despite this, the newest rendition of Puccini's 'ode' to Japan doesn't quite pack the punch it needs to drag the piece out of its orientalist past.

The production attempts to

**\\ The production attempts to separate the outdated writing from the performance by creating a minimalist experience **

separate the outdated writing from the performance by creating a minimalist experience. The set design and lighting are phenomenal; minimalism and subtlety come together to create an homage to the Japanese reverence for attention to detail, precision, harmony, and simplicity. Rice paper Shoji (screen doors) form the centrepiece of the stage, slowly opening and closing, reshaping the stage, repositioning characters from the dark nights to fragrant spring gardens. The lights create soft gradients of blues and oranges which Cio-Cio-San (Ermonela

Jaho), usually clad in white or pale pastels, gracefully dips in and out of.

The costumes, too, are simple and elegant. It is this simplicity that clashes with the over-dramatisation of some of the performances (we get it, you're a butterfly – stop flapping your kimono sleeves now please), causing dissonance and drawing attention to some of the more problematic elements of Puccini's opera. The whiteness of the cast is stressed by the geisha get-ups that verge on yellow-face.

The undercurrent of orientalism really is a shame because Jaho's performance is in fact quite beautiful. I lack the

**\\ The undercurrent of orientalism really is a shame because Jaho's performance is in fact quite beautiful **

expertise to judge her on her technique but the American couple behind me did say it was one of the best performances they'd ever seen (and this was the third *Madama Butterfly* they'd sat through) while the reviewer next to me, a man in his sixties or seventies, burst into tears not once but twice during the performance (and even I choked up towards the end but I mean ***SPOILER ALERT*** she is about to commit suicide in front of her three year old

**\\ The Royal Opera needs to drag its interpretations out of irrelevance if it is to attract a younger audience **

child and I'm not a monster) – so hey.

The opera has not only been written but is often performed in a way that intentionally or not, at times feels like a parody of the Japanese culture. The Royal Opera needs to drag its interpretations out of irrelevance if it is to attract a younger audience, it is difficult to see how *Madama Butterfly* will stand the test of time unless it is radically re-approached, starting with a cast that reflects its our current cultural standing and expectations.



Carlo Bosi (Goro) and Marcelo Puente (Pinkerton) in *Madama Butterfly* \\ ROH, 2017 \\ Bill Cooper

Madama butterfly | A non-opera-goer's review



Elizabeth DeShong (Suzuki) and Ermonela Jaho (Cio-Cio San) in *Madama Butterfly* \\ ROH, 2017 \\ Bill Cooper



Lef Apostolakis

Madama Butterfly was on stage from the 20th of March to the 25th of April 2017 as part of the Spring 2016/17 season



There will be blood



Jude Law as Gino in a new stage adaptation of Visconti's penetrating social drama directed by Ivo van Hove // The Barbican



Agnese Abrusci

Obsession is on at the Barbican till the 20th of May

Tickets £16–60

For fans of Brutalism, the Barbican's architecture is a fixation in itself, so I thought that was the perfect venue for the world premiere of *Obsession*, the new play by the highly acclaimed Belgian director Ivo van Hove.

A stage adaptation of Visconti's first feature film *Obsession* (1943) – itself inspired by the 1934 James Cain crime novel *The Postman Always Rings Twice* (1934) – is, in a way, quite a controversial choice for van Hove, if you consider that Visconti's *Obsession* is one among the opera prima of the Italian neo-realism movement; in van Hove's adaptation there is nothing left of the

original's atmosphere of social misery, so clearly what allured the Belgian director was the obsession angle, the fixated passion that consumes the two characters, and the impossibility to sustain it without leading to their destruction.

Gino is a magnetic and feline drifter played by an intense joy-for-the-eyes Jude Law, who wanders into an

// Gino is a magnetic and feline drifter played by an intense joy-for-the-eyes Jude Law //

isolated café and encounters its owner, Joseph (Gijs Scholten van Aschat), and his much younger, frustrated wife Hanna (Halina Reijn). Fatally attracted, Gino and Hanna engage in an affair whilst plotting to murder her husband; but the guilt haunts Gino, and their unbearable passion drags them into a fatally destructive spiral, in perfect line with any Greek tragedy.

The drama appears more sexually charged than in the original film, and the two lead actors go at it with a passion that will ultimately destroy their idealistic romance. Law is muscular, moody, and

effective at conveying the coveted guilt that follows the murder; in contrast, Reijn starts with the right air of boredom and anguished solitude, but is quickly re-animated by the sudden appearance of the charming stranger, later appearing focused and determined to re-order her new window's life expanding the business with her partner-in-crime.

It was my first Ivo van Hove stage production but, by

// The stage is stark, kept at bare minimum; septic, its contours are linear, uninterrupted apart from some cut geometric volumes and Perspex windowed doors //

tossing away all Visconti's 'made in Italy' atmospheric elements, I immediately felt it had the very distinctive look and sound of an auteur. From start, he placed van Aschat and Reijn in a theatre venue, which itself contributes to the construction of a contemporary non-space.

The stage is stark, kept at bare minimum; septic, its contours are linear, uninterrupted apart from some cut geometric volumes and Perspex windowed doors, all softly back lit. The visual element on stage that metaphorically crashes the characters is a sinister suspended combustion engine that unsettles throughout the play, with its rumbling noise, smoke, and spewing of blood-like oil. Aside from this, an automated harmonica supplies part of the music and a discrete treadmill that emphasises the meaningless attempt of the characters to escape, but eventually running nowhere. The whole glorious design set is the successful result of a long-term collaboration between van Hove and the highly talented Jan Versweyveld and it is one of the play's biggest

strengths.

Although there is no addition to the stage – apart from Reijn trashing the floor with a bin-load while madly singing a French song – there is a dynamic soundscape of music, rhythmic notes, and outdoor Foley of crickets and cats, in which the characters' fates unfold, as they run towards an inevitable climax of death. The rich soundscape also accounts for some issue about the adaptation of dialogue: flat and slow, it can hamper the conversation's pace. But, when everybody is silent, it allows you to appreciate the stylishly perfect aesthetic of the set as well as Jude Law's physique du rôle.

As Van Hove's fourth Visconti production, *Obsession* features a company of very talented Dutch and British actors, led by Law, who all give convincing, solid acting, supported by a strong visual element that always keeps the audience engaged. But when the climax comes – with its overpowering music and its cinematic seascapes raising from the stage floor – all of a sudden it derails the viewer into a deep romantic territory, losing the powerful noir tex-

// The whole glorious design set is the successful result of a long-term collaboration between van Hove and the highly talented Jan Versweyveld and it is one of the play's biggest strengths //

ture of the drama. In the end, while van Hove's version of *Obsession* appears well executed, and will still leave you longing for the Belgian director's next project, it lacks that original power of Visconti's movie, where passion arises out of a sordid and desolated social environment.



More Life by Drake



After countless delays (something which is seemingly becoming an unfortunate feature of all Drake releases these days), *More Life* was finally released on 18th March. My excitement was palpable to say the least. In my opinion, Drake's work often falls victim to his own procrastination and hype, raising expectations to unattainable heights and, before even listening to his latest offering, I already had countless questions: Will it live up to the massive expectations? Who or what is this mysterious 'October Firm'? What makes this release a playlist, not an album? *More Life* is a gargantuan 22 tracks long so there's a lot to unpack. Let's get into it.

Drake kicks off *More Life* with *Free Smoke*, a hype track whose intro is a sample of Nai Palm's soulful voice from Hiatus Kaiyote's track, *Building a Ladder*. After this smooth intro, we hear "And more chune for your headtop,

so watch how you speak on my name you know", a soundbite of Drake's ominous message for his competitors from his acceptance speech at the American Music Awards. Drizzy then launches into straight bars, using the rest of the track to proclaim his dominance over the rap game and even sneaking in a few more shots at Meek Mill in the process ("How you let the kid

**\\ Drake's work often falls victim to his own procrastination and hype, raising expectations to unattainable heights **

fightin' ghostwritin' rumours turn you to a ghost?"). The high-energy start continues with the thumping 808s of *No Long Talk*, one of my favourite tracks on *More Life*, and the first time we hear UK

rapper Giggs on the playlist.

After the hyped start to *More Life*, Drake switches up the vibe with the smooth, summery, R&B ballad, *Passionfruit*, a track which sees him detail the difficulties of long-distance relationships. Drake delving into his feelings is, of course, not unheard of and *More Life* is full of emotional tracks where we hear him croon about his troubled love life. To name but a few, *Nothings Into Somethings* (where we hear him reveal the tension that exists between himself and an ex – thought to be Serena Williams – who is now engaged), *Lose You* (where we hear him bemoaning the fact that his commitment to rap has caused distance from family, friends and lovers) and *Since Way Back* (where we hear him link up with PARTYNEXT-DOOR). I would argue 808s & Heartbreak by Kanye West was the first successful emotional rap album, but Drake has since turned 'emo rap' into his own niche on which he's been able to build the foundation of his career and, in turn, influence countless artists. In a genre in which hyper-masculinity is the norm, he's made it acceptable for rappers to show vulnerability and emotion through their music. Lyrics like "I just take the dreams I've been sold and sell 'em for more" on *Glow* (the Kanye-assisted track where they rap about how far they've come in the industry and how they're going to continue to shine, or 'glow', for years to come), "Out of body / that's just how I feel when I'm around you shawty" on *Teenage Fever* (an R&B ballad which samples Jennifer Lopez's classic *If You Had My Love*) and "Everything these days is textual / I just want to get a lil' sexual with you" on *Since Way Back* sound like ready-made Instagram captions and make me want to text exes I don't even have. Somehow, Drake has made being moist cool and he continues to exploit this to great effect throughout this project.

Drake's recent obsession with UK urban culture and its subsequent influence on his music is evident throughout

this project. UK singer-songwriter Jorja Smith has a track named after her (*Jorja Interlude*), and we hear her silky vocals take centre stage on *Get it Together*. There's also the hauntingly beautiful 4422 sung entirely by UK singer Sampha (whose debut album, *Process*, bangs by the way) and Grime king Skepta spits some venomous bars on Skepta's *Interlude*. Promising young South London rapper Dave (whose track *Wanna Know* got the '6 God remix' treatment) can even be heard talking on the outro of *Teenage Fever*. We were told in advance by Nineteen85, producer and member of OVO R&B duo dvsn, that Drake would use

**\\ Drake has since turned 'emo rap' into his own niche on which he's been able to build the foundation of his career and, in turn, influence countless artists **

More Life to "introduce new music and new artists to the rest of the world". Drizzy clearly felt the need to shine light and show love to the Grime & UK music scene as a whole, hence the strong UK presence on the playlist. However, this tactic may have backfired on Drake, with many American fans taking to Twitter to complain about the amount of Grime influence on the album. Giggs in particular has received a lot of backlash online from American fans who simply don't understand why lyrics like "And you already know I love them breasts, lookin' all perky" and "Batman, da-na-na-da-na" on *KMT* get us UK fans so gassed.

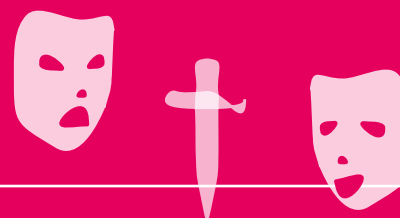
On *More Life*, Drake also shows his appreciation for the Caribbean influence that has become such a staple part of his recent music and success, with the 'Jamaican Drake' that we were introduced to

on *Views* taking the reins for *Madiba Riddim* and *Blem*. Both tracks feature smooth, tropical, dancehall-type beats similar to that of his 2016 hit

**\\ Aubrey is a bit of a beg, to put it bluntly **

Controlla and I suspect that this new Jamaican Drake is here to stay. Drake can easily adapt to make any genre his own (just listen to his guest verse on his recent collaboration with Wizkid, *Come Closer*), and his ability to try his hand at new genres yet simultaneously keep it quintessentially Drake is a testament to his versatility as an artist. Having said that, Drake needs to be careful that, by dabbling in all these different genres, he doesn't become a 'jack of all trades but master of none' parody of himself.

Drake is often criticised for being a 'culture vulture' – someone that jumps on the wave, exploiting whatever craze is popping in rap for as long as it's popular before moving on to the next fad – and, although I think labelling him a 'culture vulture' label is harsh, I do think that Aubrey is a bit of a beg, to put it bluntly. Although receiving a co-sign from the 6 God can seem like a dream come true for an artist, this seemingly selfless act of 'putting an artist on' has actually proved to be self-serving on Drake's part, with artists like iLoveMakonnen falling foul of the 6 God co-sign curse in the past. This makes me even more sceptical about his bizarre obsession with UK culture. It was recently revealed that Drake has bought the rights to and will be starring in season 3 of *Top Boy*, the gritty Channel 4 drama about London gangs. He's also apparently opening an OVO store, the first of its kind worldwide, in London. With Drake, we know that, in order to remain at the summit of hip-hop, every move has to be meticulously calculated and I can't tell if Drake's recent infatuation with London is genuine love or all just a



marketing ploy.

On *Portland*, Drake links up with Quavo and Travis Scott (who are rumoured to have a joint album coming soon) to rap about their success and originality. The track features a catchy flute sample, which

\\ I can't tell if Drake's recent infatuation with London is genuine love or all just a marketing ploy \\

seems to be the key to making a hit hip-hop record these days (Future's *Mask Off*, 21 Savage's *X* and Kodak Black's *Tunnel Vision* all feature flutes in their production) – the flute is just hot right now. Quavo and Travis together on a track is also a recipe for success – the duo simply does not miss. Quavo + Travis + flute = fire! The track's title is seemingly a reference to the Portland Trail Blazers basketball team, suggesting that Drake, Quavo and Travis consider themselves trailblazers in hip-hop culture. However, with all the controversy surrounding *More Life* and many pointing out that Drake's flow on *KMT* sounds suspiciously similar to upcoming rapper XXXtentacion's on his single *Look At Me*, it is ironic that Drake calls himself a

trailblazer. It also makes the hook to *Portland*, where we hear Quavo sing, "Hell nah, never let a nigga ride your wave" all the more ironic, when it could be argued that Drake has ridden waves in the past. Even the penultimate track, *Ice Melts*, sounds slightly similar to *Broccoli* by D.R.A.M. (who claimed Drake "jacked" his song *Cha Cha* for his 2015 hit *Hotline Bling*). It raises the question, when does drawing inspiration from something simply become imitation and is Drake's music guilty of the latter? The saying goes "imitation is the sincerest form of flattery", but this is not the case in the competitive world of hip-hop. I would argue that Drake doesn't overtly ride waves, he simply keeps in touch with popular trends and positions himself in such a way to ensure his music always remains relevant, a necessary skill and something he does better than any other artist.

Once I overcame my initial hope that, by delivering a playlist instead of an album, Drake would treat us to something completely different and unexpected, I was able to enjoy *More Life* for what it is: a stellar, albeit typical Drake project. As he's done on previous albums, Drake uses the final track, *Do Not Disturb*, to unload, letting fans hear him at his most pensive and vulnerable. He raps

"Last verse I gotta do is

always like surgery / Always tryin' to let go of anything that'll burden me / That's the reason you can feel the tension and the urgency" before proceeding to fire some thinly veiled diss tracks at fellow Toronto rapper Tory Lanez: "Last chance I get to make sure you take it personally / Take this shit to heart, it's always executed perfectly / If we do a song it's like takin' my kids to work with me / You overnight celebrity, you one day star / Swear I told you that I'm in this bitch for eternity / I am a reflection of all your insecurities / Behind closed doors, a lot of 6 god worshipping / Done talk now, 'cause there's other shit that's concernin' me". These are Drake's most direct shots at Tory Lanez (whose real name is Daystar Peterson and whose debut album is titled *I Told You*) since his "New Toronto" reference on 2016's *Summer Sixteen*. This is typical of Drake in the sense that, throughout *More Life*, he sticks to familiar material, namely pensive musings about his relationships, success and his rivals (on *Gyalchester*, he spits "I know I said top five, but I'm top two / And I'm not two and I got one / Thought you

\\ He delivers a real blend of genres, with Jamaican, London and Toronto Drake all co-existing in beautiful harmony on this project \\

had one, but it's not one, nigga, nah", reminding us of his success and further asserting his superiority over his rivals in the genre). For almost a decade, Drake has been rapping about what it's like to be Drake, taking us through the ups and downs of life as the 6 God and we're still all ears. Drake is just that guy. It's the reason I cringe whenever he does his London accent yet I still listen to every track he drops. He even managed to get Young Thug to spit the most eloquent verse



\\ Paper Soho

of his career on *Sacrifices* (as a Young Thug fan, I'm weirdly proud of him for coming from mumble rap at its finest to actually speaking English – or as he calls it "Talkin' neat like a geek" – on a verse). 2 Chainz is also featured on that track and the man simply hasn't missed the mark with a feature in like 6 years. We're not bored of this Drake formula for success yet but will we soon tire of it? Artists like Kanye West are constantly pushing the boundaries by regularly reinventing their sound and surprising fans with a fresh approach to their craft and I believe that, for his music and artistry to reach new heights, Drake needs to artistically challenge himself more.

After countless listens, I still don't really know the difference between a playlist and an album. Perhaps, by dubbing it a 'playlist', Drake meant *More Life* would lack the cohesion or clear theme/genre of an album. Instead, he delivers a real blend of genres, with Jamaican, London and Toronto Drake all co-existing in beautiful harmony on this project. In many respects, *More Life* succeeds where his previous offering, the solid but somewhat underwhelming *Views* failed. Although it is 2 tracks longer than *Views*, *More Life* doesn't feel excessive

and better manages to grip listeners from beginning to end. Despite the fact *One Dance* is an absolute tune, it

\\ I believe that, for his music and artistry to reach new heights, Drake needs to artistically challenge himself more \\

could be argued that it lacked originality and was simply a rehashing of Kyla's 2008 UK Funky house anthem, *Do You Mind*. In contrast, on *More Life*, Drake better tows the fine line between appreciation and appropriation, ultimately succeeding in paying homage to his numerous musical influences. Since his magnum opus, 2011's *Take Care*, I've been waiting for Drake to produce a cohesive body of work which matches its quality and subsequently has a similar seismic impact on the culture. He previously came close with 2015's *If You're Reading This It's Too Late* and, in my opinion, *More Life* also comes very close and deserves a seat up there with some of the best work of his stellar discography.



Drake previewing new songs in February \\ Paper Soho

By Andy Djaba



Clash of heroes

| *Fire Emblem*

Heroes



Time to rise to the occasion
\\ Nintendo



Saad Ahmed

Fire Emblem Heroes is free on Android and iOS

After years of Nintendo-only games, we finally get a free-to-play *Fire Emblem* game for iOS and Android. This spinoff is a simplistic but entertaining spin on the strategy RPG series that offers long-time fans something light to enjoy between last year's *Fates* and next year's game for the Switch.

The *Fire Emblem* series is a turn-based strategy game where you command a

group of soldiers to fight and defeat another group. The playstyle seems simple but it gets addictive very fast. If you want to win and have all your units survive, you need to plan ahead and be strategic about how you play. One wrong move could make the difference between losing all your players and defeating the enemy.

In the other mainstream games of the series, you control about 12-13 units at once, have to move around a large map filled with

obstacles and sometimes have to deal with enemies who just keep on coming. *Fire Emblem Heroes* by contrast, is much more simplified and small-scale. You only control four units at a time and the

\\ You need to plan ahead and be strategic about how you play \\

map is small enough to fill your entire screen. This means each round is shorter yet this makes it a much better fit for mobile platforms. You open the game, get a quick ten-minute fix and you're back to whatever you were working on. Unless you have terrible self-control, in which case before you know it you'll have spent a good hour on it.

This game doesn't have the random number generators that have been known to make the original games frustrating as heck. Also absent are the more subtle features, such as weapons durability, permadeath, and unit pairing. The more simple nature of this game takes away from the excitement of trying to get through difficult levels, but on the other hand, this it makes *Heroes* more accessible for

on-the-go play and newbies.

Of course, this small-scale nature doesn't work in the game's favour all the time. If you've played any mainstream *Fire Emblem* games, you've gotten to experience their amazing storylines and you've sampled all kinds of different arenas. You've gotten to see characters develop and build stronger relations with each other. By contrast, *Heroes'* story is a paper-thin and there are only three or four characters that are really integral to the plot. If you really want a truly fun and immersive experience, you're better off buying any of the other *Fire Emblem* games.

Having said that, the mobile version does pack a really cool exclusive feature which allows you to use and play with any of the characters from *Fire Emblem's* long history. This gives the game the same fun 'collect 'em all' aspect that's made *Pokémon* so popular. The only problem this causes is that all the fan-favourite characters have a rarer occurrence rate, so you'll probably spend your time getting mostly C-list characters. Adding insult to injury is the fact that these rare popular characters are objectively better than your average C-lister. So playing with a unit you're not a great fan of when in addition they

can't even pack a punch, can get old fast. Still, overall, the feature is nice and there's a real novelty to seeing characters from different games all work together in your team.

Outside of the story, there's plenty you can do to level up your characters and have fun. You can fight it out in the Training Tower or battle with other people's teams in the Battle Arena. There's lots of rewards you can earn to incentivise you to keep playing and the game mechanics are such that you never truly feel stuck. There's also always something you can do or a freebie you can get that can help you make your way forward.

Fire Emblem Heroes may not be perfect but it's definitely a fun experience and a good

\\ Use and play with any of the characters from *Fire Emblem's* long history \\

start of bringing the experience to smartphones and tablets. Despite its shortcomings, the spectacularly fun battles and ability to meet old *Fire Emblem* friends makes this game worth the free download.



United, we attack! \\ Nintendo



Serving up Spring

Isn't everything so much better when it has a **Spring** vibe, when it's all fresh? *felix* is delving into the freshest **tagliatelle** you can cook

Christy Lam

I was leaving college one evening after a long, dreary day huddled inside the dark warmth of ACEX (on top of some never-ending coursework), when I looked up to the sky, preparing for a deep, long sigh, as per any typical cold winter day. The sigh dissipated into thin air as the navy blue was replaced by a cloudless, cornflower blue. A few wisps of coral-coloured cotton candy clouds drifted past. It was 6pm and it was bright outside.

A white, delicate petal from a plum blossom tree flew with the light breeze, swirling around in mid-air like a fairy. It wasn't 'till then when I realized that it was no longer winter anymore. South Kensington had awakened from its hibernation and blossomed into spring.

I always believed that our palette changes with the seasons, so it's time for a refreshing change! This prawn, lemon and asparagus tagliatelle is the perfect dish to celebrate those breezy, sunny afternoons, or a fix for those grey drizzly days. The lemon brightens up anyone's mood while the dash of cream embraces all the flavours together.

Ingredients (two servings):

Juice of 1 lemon (plus some peel and a few slices for garnishing)

110g fine asparagus, chopped into 1-inch long sections

250g of prawns

2 cloves of garlic, minced

A pinch of crushed chilli, salt and pepper

100ml double cream

250g tagliatelle, linguine or spaghetti

Method

Cook your pasta according to the instructions on the packet, drain.

Meanwhile, heat up some olive oil in a big pan, pan-fry the prawns until slightly pink. Remove and set aside.

Sauté the asparagus, add the minced garlic and crushed chilli

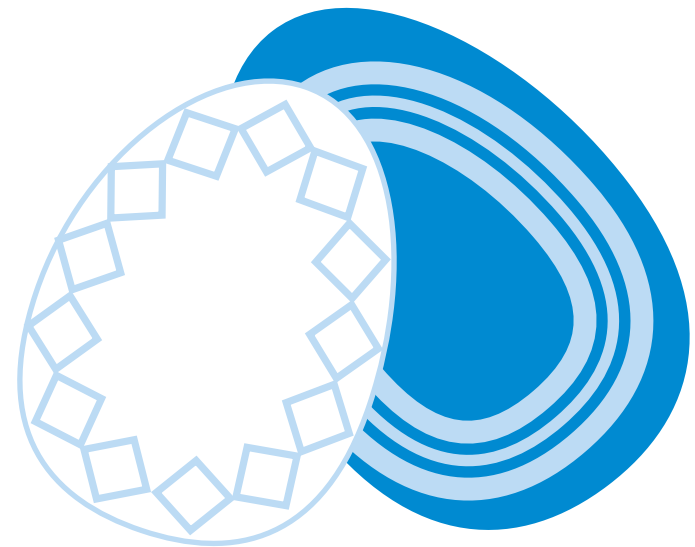
Add a dash of pasta water, allow to simmer for 2 minutes on low heat.

Add the prawns and the cream, grated lemon peel and the lemon juice.

Stir and allow to bubble gently.

Stir in the pasta, season with salt and pepper.

Enjoy!



Easter egg hunting

Time to get rid of all that **chocolate** you couldn't finish and have been hoarding all **Easter**? Want to eat it but finding yourself at the verge of bursting? *felix* has found the perfect solution for you!

I hope you've enjoyed hunting for Easter chocolate eggs and that you don't feel sorry for not letting your younger sister get more than two. Good job, by the way. But now that you are out of your sugar coma, it's time to start wondering what you are supposed to do with all those kilos of chocolate you've acquired over the past month. I'm not saying that you can't just eat them – God, forbid! – but maybe it's time to feel like a decent human again. At least for a little bit.

Ingredients:

300g chocolate

Salt

300 ml double cream

100 g sugar

Amaretto (to taste, but remember that you are trying to make mousse, not get drunk)

1 tbsp (good quality) cocoa powder

First, smash up the chocolate into relatively small pieces – yes, it's time to unleash all the anger you have inside on the poor chocolate. Afterwards, simply melt it in

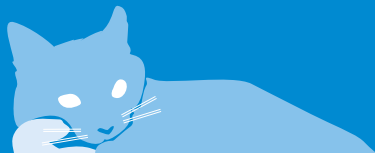
bain-marie (do I have to explain this to you?). Actually, just go for students' best friend: melt carefully in the microwave. Depending on your skill in the kitchen, you might want to add a little bit of butter, but this is not necessary.

Mix the double cream and the sugar in a separate bowl. Add the salt and the cocoa powder. When well-mixed, add the melted chocolate and keep mixing. This is the moment when you should taste it and make sure it does not need any finishing touches. You are still allowed to add extra sugar or a pinch of salt. It's really hard to give directions when you are using a chocolate mix – assuming that you are using the Easter leftovers and not some baking chocolate chips.

Finally, add some good old Amaretto. Up to taste, really. But you should also keep an eye on the consistency as you don't want it to go liquid on you. Pour it in a fancy cup and decorate with nuts, pistachios or anything else you fancy (I normally go for the nut and strawberries variety). Let it sit in the fridge for at least three hours – it depends on the size of the serving. Consume!

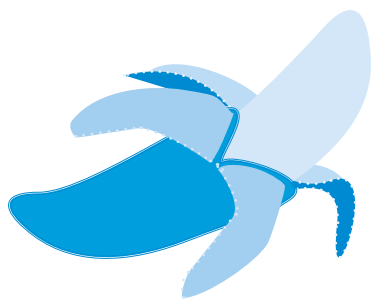
Andrada Balmez





MILLENNIALS...

felix



SEX

It's not my job to please your girlfriend

There's nothing wrong with being the other woman

I don't like being cheated on. You probably don't either. In fact I'd go so far as to say that no one likes being cheated on. Unless you're into cuckolding but that's a whole other story. Last time I got cheated on it made me feel betrayed and angry not only at my partner, but also at the other person that had participated in the backstabbing that is cheating. At the same time I have both unknowingly and knowingly slept with someone who was in a monogamous relationship, so my being angry is hypocritical at best, and completely illogical at worst. So... is being the 'other woman' ok?

Let's try a mental experiment. You're in Metric with your buds. The alcohol is flowing, and you're vibing with

// I have unknowingly and knowingly slept with someone who was in a relationship, so my being angry is hypocritical at best //

someone's highschool friend. You haven't met before, you know very little about them but what you do know is that they're hitting on you, and you're getting ready to

take them home. That is until some busybody butts in and coughs out a "taken" leading you into an existential crisis centered around a single question: Do you still fuck them?

A lot of what you do comes down to social obligation, and whether it's a worthwhile trade-off for the hassle and aggro that it's gonna incur. Or, some might say, a question of morals. But does this bit of information - info that you didn't ask for and that the person you want to bang

everyone you're flirting with if they are taken? Or do you slip in the question just as you request the Uber? Is it too late to ask when the clothes are coming off? What about just before you climax? Is it up to them to police their own behaviour and make their own decisions?

These are all valid questions. On the one hand, to give informed consent, you need to be aware of the situation enough to justifiably call yourself informed. But is their relationship status a relevant

with them or their partner. Then you almost contractually have social obligations to them which probably include not screwing with them and their partner. But if you're not friends with them, is it any of your business? Why should you go out of your way to enforce something for this person who is insignificant in your life at the expense of your own pleasure; is someone else's monogamy yours to enforce? If you think you should be preventing cheating, where do you draw the line? You've established

us. In our family-value society cheating equals failure. Our anger is a result of us trying to cope with society questioning our value as a partner. Were we not enough for them? Did we do something wrong? It's the feelings of betrayal and inadequacy that are the kicker, rather than legitimate anger that two people meaninglessly rubbed their genitals together. I'm not saying you shouldn't be angry - a deal is a deal. If I had been promised a two for one lobster dinner and had to pay full price at the end of my meal, I'd be pretty fucking pissed.

BUT the priority should be anger at the person who has betrayed us, rather than projecting betrayal onto someone who really had no vested interest in us. If I can justify feeling guiltless when I sleep with someone who is supposedly in an exclusive relationship, I should be self-aware enough to recognise that I'm not actually angry at someone who does the same thing.

It's the responsibility of the people in a relationship, and no one else, to be respectful of their partners, whether that means being honest or being faithful or paying rent or keeping the toilet seat down. If they're a cheater, they're a cheater, and nothing you do makes a blind bit of difference to their relationship.

So now put yourself back in Metric with this hottie. What do you do?



So yeah. I'm married. But like we have an agreement. // Paula Satijn

didn't volunteer - actually change anything? And more importantly, should it?

Regardless of the complexities of their relationship and the trustworthiness of the party-pooping source, suppose you found out that they weren't single the morning after instead. Should you have known? Should you have asked them and if so when? Is it necessary to ask

detail? Just as you don't need to know their brother's name or the town they grew up in, or quite frankly their name, do you really need to know that they're taking a night off from going steady with that chick they met in the library? Policing the sexual exclusivity of everyone who crosses your path can't be your responsibility.

It's different if you're friends

// You've established they're a scumbag: if they're not fucking you, they'll be fucking someone else //

they're a scumbag: if they're not fucking you, they'll be fucking someone else. Just hitting on someone is just as much of a betrayal as actually going through with the act. Regardless of whether shagging them makes their relationship less/more fucked up and dishonest.

So why the fuck do we demonise the other woman? The thing is, when we're angry at the people who sleep with our partners, we're just displacing our anger at the person who's betrayed

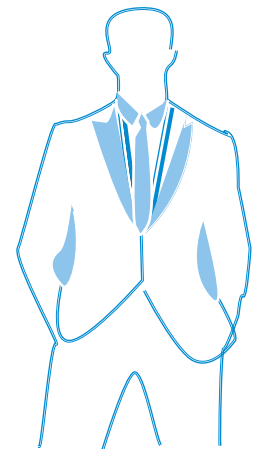


Things are looking up boi

Jonathan Masters is finally optimistic about the the state of the world... kind of

We're only 100 days in but things are looking gooooood

Monathan Jasters talks contingency plans for in case the left takes over.



I am completely overjoyed, dear readers, and it has nothing to do with the hemp-infused Easter eggs I've been inserting into my rectum. We have finally made actual progress in defeating the rise of fascism. First of all, this election: now the British public has woken up to the lies and deceit that was Brexit and the Conservative party, we can finally sort this shit out and great comrade Corbyn can finally assume his rightful place at 10 Kremlin street. Once Jezza comes into power, he will redistribute the wealth (somehow) and by doing that he will be able to afford all the things he is promising to spend money on despite having no plan. By the looks of Jeremy's snapchat he is hard at work speaking to his key electorate that are unconvinced: babies. Sure, perhaps they won't sway the election in quite the way we would hope, but Jeremy is playing the long game, way into the future when the Labour party has disintegrated under his misguided idealism. I'm sure he'll make Freddos cheaper as well.

Then there's Trump: first 100 days in office were a complete failure so we can impeach him basically and if Hillary isn't busy giving talks to Wall Street, I'm sure she could move into his place almost immediately. We would finally have a female president, although the main work for her would be to make sure everyone uses the right suffixes and pronouns when addressing the presidentress. After that, perhaps she can spend some time repairing relationships with North Korea but, you know, priorities. It also seems as though this wall fantasy Agent Orange had envisioned is dead in the

water and nothing is to come of it. Frankly this is good because I just feel like (if I may first check my privilege) the noble Latin people just make the best burritos. I think that mother Gaia blessed them with the right size fingers to wrap seitan slices in a gluten-free wrap. Also they do bring the best ganja this side of Jamaica (Jah Rastafah).

The next couple of months will be long and turbulent for all you exam-takers, but just remember that a piece of paper can never truly define who you are as a person. Unless that piece of paper is instructing you to stay 500 metres away from schools at all times, then you're probably defined as a paedo.

I'll be honest that Jesus' death break was so long that I completely forgot that I write in this spunk-rag of a newspaper and the two dualities that make up this column must be awoken from their slumber. In order to do this I must utter the fateful words which all *felix* writers utter before they commit mirth and hilarity to page: "Nobody reads this except our parents, and people wanking to the centrefold during exam season".

Listen up all you left-tards: in this stressful time of exams just know that there are plenty of people who you went to school with who dropped out after year twelve who are earning more money than you, own a car, probably happier, and probably getting more sex than you stuck in this shit hole. At least you got two A*s in your A levels I guess. Maybe if you privately-educated twats worked a day in your life instead of worrying about pronouns, you'd be somewhere by now instead of doing a master's and becoming a banker-wanker like the rest of Imperial.

But let's talk Trump: although we managed to get him to the White House, the real battle is far from over. I can't believe how bad the media is attacking papa orange for the minor shortcomings over the past 100 days. If they had prohibited the women and the other minorities of the ethnic variety from working, then we wouldn't be in the current, wall-lacking predicament we find ourselves in. A wall is the only thing that will keep our burrito-buddies south of the border, as these Mexicans are just so slippery from all that taco grease, that any hole in the wall

will allow them to eel their way into our country to rape, murder, and worst of all, force us to learn Spanish.

Closer to home we are being forced to do the worst thing a democratic government can ever ask you to do: vote again. When I heard that we were going to be obligated to fuck up our country for the second time in a year, all I could do was groan and half-heartedly bash one out to the papier-mâché bust of Margaret Thatcher in my kitchen. Perhaps when Theresa May finally allows the demon inside her to manifest itself in physical form then MAYBE we can hurry up to the deporting of anyone who looks too dark to be from these fair Isles. As for me, I plan on deporting my Greek editor as soon as possible. Maybe then we can finally clear all the smashed plates and get rid of the stench of olives from the office and actually get some work done.

* Sponsored by
Theresa May's
Hair Salon



MILLENNIALS...

felix



CRISIS

Chris

Dear Chris,

The Summer term has literally only just begun and I've already screwed up majorly. You know how you're meant to work/revise/prepare/whatever during Easter break? I have done absolutely none of that. I didn't even travel or try picking up a foreign language.

Frankly I don't know what the fuck I did all April. But shit has hit the fan and fuck me I've literally been back at Imperial for two days and I'm already dying.

I need to mitigate my complete uselessness.

Advice?

Best,

Louise-Emily Fenton

Dear L,

It happens every time. You know how many Easter breaks I've been through? I'd tell you but you didn't ask and even if you had it would've been rude so let's just say several.

Every year you're given a month to relax and everyone freaks out and does placements, or revision, or 'independent study'.

That's not why you're given time off. It's to eat pizza in your underwear while watching re-runs of Gossip Girl and stealing your house-mates' medicinal cannabis butter.

It's to lose a week of your life in some random guy's basement in Bayswater, high off your face, only to emerge pale, lubed up and with a major comedown two hours before the start

of term.

It's to fall in love with a tall dark stranger, or a short pale friend only to realise the sex is crap and that you can do it twice as good on your own.

It's just no one seems to have gotten the memo so everyone returns from the break overworked, super-prepared and with a couple extra lines added to their CV.

It's these douchebags that ruin it for the rest of us.

So yes. That's my advice. Blame others for your shortcomings. You good babe.

Big luv,
Chris xxxx

HOROSCOPES



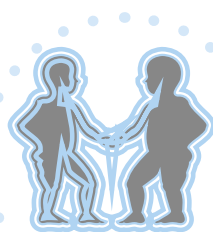
ARIES

This week you're Theresa May's hair. After your little performance at the General Election announcement, you've finally gotten a break and a one-hairpiece show in the West End. Dreams do come true.



TAURUS

This week you're Prince Charles. You're a little bit like Schroedinger's cat. Are you dead? Are you alive? Who knows!



GEMINI

This week you're Jayden Smith's hair at the Met Gala. A poor substitute for a date and/or handbag.



CANCER

This week you're an overpriced graduation hat. You're flat, you're square and you'll only be worn once, begrudgingly by a tired-ass postgrad.



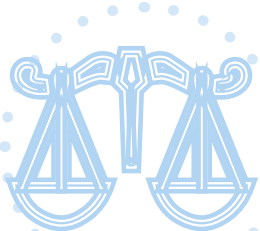
LEO

This week you're the June 18th General Election and you're sick of being influenced by the bloody Europeans. Who do they they think they are anyway? The founders of democracy?



VIRGO

This week you're that condom from the freshers' pack. It's been three years since you last saw the light of day briefly. You're about to expire but you still have hope for Timmy. You can do it boi.



LIBRA

This week you're Grexit and you've had it with Brexit constantly hogging the spotlight. You were here first!



SCORPIO

This week you are gagging for a stranger to do you. You're quick and easy. You're the *felix* sex survey: felixonline.co.uk/go/callmedaddy



SAGITTARIUS

This week you're going through a mid-twenties crisis. You bought a twenty pack of tube socks, made an Avril Lavigne playlist and picked up skating.



CAPRICORN

This week you're surprised by how thin you've got. You are *felix* from now until the end of the summer term.



AQUARIUS

This week you're Katy Perry at the Met Gala. What the fuck Katy. What's with the side mirrors and why wasn't there a rear view mirror too?



PISCES

This week you're the *felix* editorial team and you've abandoned ship.

