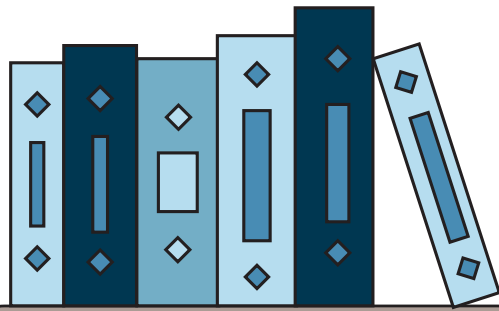
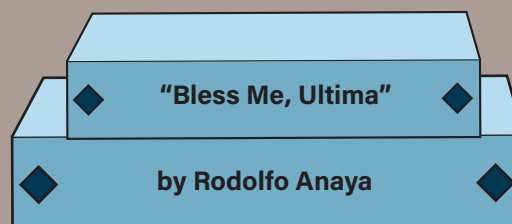
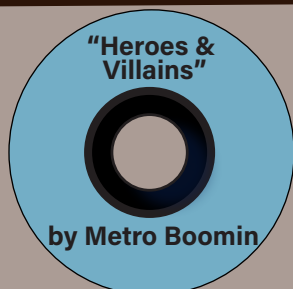
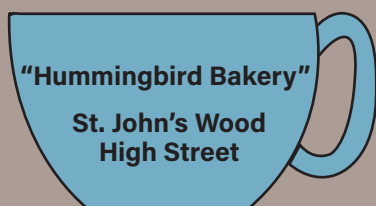
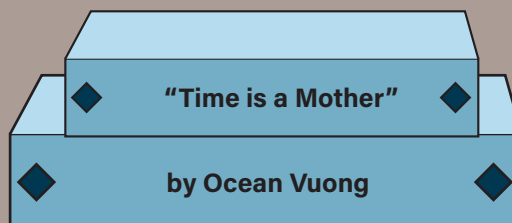


# Standard staff *summary*:

From albums to books to films, the editors have kept track of their favorite artistic creations to recommend as a watch, listen or read for the winter break.



## From the editors: Recommendations



### REVIEW | 21 Savage, Drake's new album 'Her Loss' makes us say 'Honestly, Nevermind'

**Daniel De Beer** /  
Deputy Editor-in-Chief:  
Online

**Rudi Chamria** /  
Lead Features Editor

**A**mong myriad rap album successes this past year, from "Mr. Morale and The Big Steppers" by Kendrick Lamar to "INEVER LIKED U" by Future, "Her Loss" by Drake and 21 Savage stands out from the two artists' hit collaborations in the past. Drake and 21 Savage have been known to complement one another in songs like "Knife Talk" and "Jimmy Cooks," creating perfect ebbs and flows between melodic rap and tough beats.

The collaboration opens with arguably the most recognizable song in the album, "Rich Flex." Drake begins by complimenting his partner, a trend that moved to TikTok videos with creators imitating the songwriters' tight relationship.

The beat switches up multiple times, providing a change of pace for the listener as the two transition from rapping about "opps" and riches to 21 Savage imitating Megan Thee Stallion's viral "Savage" flow to joke about his own name. While the opening made our heads bob, the songs that followed were somewhat disappointing compared to the opening banger.

Moving down the track list,

Drake and 21 Savage embody a wide range of characters, from the lover boy Drake in "Spin Bout U" to the Slaughter Gang CEO himself in "Circo Loco." The album conveys the rappers' breadth but is littered with forgettable and un inventive flows. For instance, "3AM on Glenwood" is memorable as 21 Savage's solo song, yet sounds like a drawn-out monologue straight out of a Dramatic Literature English class.

After abysmal reviews for Drake's "Honestly, Nevermind," the one song that salvaged the album was 21 Savage's feature in "Jimmy Cooks." 21 is widely known as a feature that shifts the monotonous tone of any rapper to catchy and rhythmic. However,

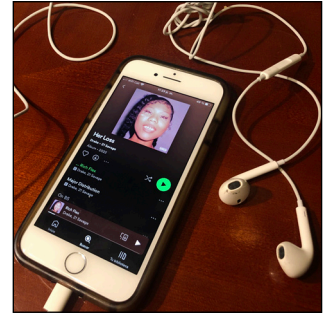


Photo by Clara Martinez

his position as a co-collaborator on this album was a clear indicator that he is in fact better as a feature than an equal partner.

"Her Loss" satisfies rap lovers' cravings for music consistent with Drake's "Views" era, but is telling of his nonchalance when crafting his albums, with underwhelming and cliché anomalies.

### REVIEW | 'Fallen Angels' film directed by Wong Kar-wai finds comfort in confusion

**Emma Lucas** /  
Opinions Editor: Print

**T**here are quite a few things that excite me about Chinatown – the pickpockets, the random flash mobs in Leicester Square, the creepy Elmo that harasses tourists for money – but none of them compare to my viewing of Wong Kar-Wei's drama-crime film, "Fallen Angels," at the Prince Charles Cinema.

Released in 1996, "Fallen Angels" documents the lives of four individuals in Hong-Kong, including a petty thief and a contract killer. The film has been praised for its dream-like visuals, unique color-grading and experimental cinematography – factors which undoubtedly make the film so unsettling in its nature.

I can only liken the movie to a rollercoaster at Winter Wonderland: it's jumpy and makes my neck ache (which is most likely my own fault for sitting in the front row) and I'll probably walk out with a concussion. But, somehow, the second it's over, I want to do it all over again.

It's not a seamless piece. In fact, it's quite the opposite. With its plot shifting perspectives, intensities and moods in the span of mere seconds, it leaves the audience asking themselves, "What the hell did I just force myself to

watch?"

But what makes the film so engaging is the fact that the plot is not linear. By doing so, it offers a commentary on universal timing and randomness, as well as how each of our lives are irrevocably intertwined with one another; how the people we meet go on to shape who we are and the decisions we make, and in turn, how our identities and actions influence others.

And yet, in the midst of all the liveliness and action, the film still encapsulates what it means to feel detached and isolated from reality. I find myself subject to urban loneliness, especially having moved from the suburbs of Virginia to Central London, and Fallen Angels comments on this phenomenon to a T.

Along with an intriguing plotline, I recommend seeing this movie for the viewing experience. Since it came out almost 30 years ago, there are not many in-person viewings available. Personally, I had to book tickets months in advance at the Prince Charles Cinema.

While some may view the lack of showings as an inconvenience, I thought it added to the excitement. Upon entering the dimly lit, tightly packed theater, the enthusiasm was tangible.

It is refreshing to be surrounded by a room full of people who are just as avid to indulge in a piece of art as you are – some-

thing I haven't experienced since the release of Frozen when I was eight-years-old. And, the fact that I took such a liking to the movie despite having my neck craned up at approximately 70 degrees for one hour and 35 minutes is really saying something.

Sure, "Fallen Angels" can be appreciated for its cool characters and evocative sceneries alone, but it truly succeeds by confronting the city dweller with what it means to dwell not just in a city but within themselves. That is something I surely can't get every day in Chinatown.



Graphic by Clara Martinez