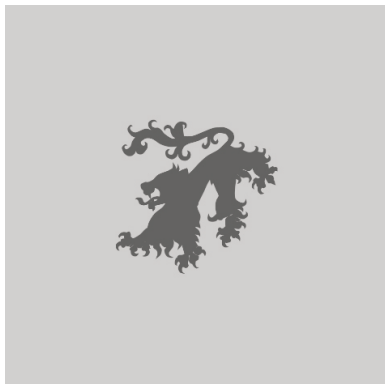


**Langstonian.**





## From the editor

Our world never wants to stop. Since our last issue in May, we've seen three Prime Ministers, auto-cracy cemented in China, and the death of England's longest reigning monarch. In uncertain times, the instinct may be to stick to your guns, but I feel it is vital to engage, and consider change. Progress can come from change.

I think this is typified by the *Langtonian's* evolution. Issue 4 was certainly the greatest step-up, finally moving our periodical from the screen to physical broadsheet. Its massive pages served as much for

makeshift weaponry as reading material, but the experiment was definitely worthwhile. We went into this issue with the aim of making the *Langtonian* more "Langtonian", maintaining the intelligence and enthusiasm now with a greater focus on school affairs. Our designer, Jacob Fisher, even took the liberty of purchasing a Gestetner, allowing us to ink-print every copy of this issue, reinstating stylistic traditions from the *Langtonians* of old.

Focusing on the Langton has not left us short of material: the school transforms as much as its newspaper. With the completion of the new Ad-dis block and the recent performance of student-produced musical *Stranded!*, there is much to celebrate.

This is my last issue as editor. Since taking the reins in 2019, I am so proud of how far it has come, but it needs new capable hands and minds to keep it refreshing. I wish Eve Kelly and Pascal Sleigh the best of luck as the new editors, to take this irregular periodical where it has never gone before.

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## Cerra Langton

It is an ancient tower block,  
Emblazoned with the Langton crest,  
Symbolising great sporting feats,  
And the academic best.

The Langton's athletics team,  
Are a lean and eager bunch.,  
They run quite fast on track and field,  
But faster still to lunch.

The Langton English department,  
teach the scholars of tomorrow,  
They study the works of Shakespeare,  
Or, should I say, Mighty Marlowe.

The teachers also have their quirks,  
When driven to frustration,  
They threaten errant students with  
A swift defenestration.

Our brilliant Maths teachers,  
Bestow the logic of statistics,  
Yet still play the national lottery,  
And are overly optimistic.

So we really are quite the crowd,  
Different and yet the same,  
United by one noble cause,  
The mighty Langton name.

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Photographed  
by  
Neve  
Heley.



## Rising up for fallen teaching blocks

*Dominic Sved*

In the last week of Term 5 in 2022, while the students were unanimously relishing the concept of a week without school, disaster struck. Various construction machinery was 'accidentally' set loose upon the school after builders working on the new building supposedly left the keys in the ignition. This caused a rampage like no other, which unconfirmed reports say hospitalised two particularly unlucky students. However, the main damage was not towards the student body; by the end of the week, the entirety of the Languages block and a substantial amount of the Music block had been pulverised by the devilish machines.

The assorted diggers quickly set their sights on the Languages block, devouring it for hours on end, until only the metal frame and scraps of insulation remained. We would have normally staged an interview, but the stu-

dents did not care enough to voice their opinions on the matter (another vile injustice towards a very important and relevant part of the school). They did the



same to the Music block, but were stopped in time for the section connected to the main school to be saved. It is rumoured

that the heavy machinery was targeting these areas of the school premises due to a personal hatred of the 'temporary' green mobile classrooms, as these were the only classrooms that were hit. We are currently investigating whether this was an unprovoked attack, or in retaliation for an incident of which we have not yet heard.

The vast expanses of land left behind have been further mangled by the diggers, creating trenches and terraforming the place, doubtless just for fun, adding insult to injury. Anonymous reports say that the school staff has been responsible for the recent attacks, and that they regarded these historic parts of the school as 'crumbling, rotten and dank'. The school has a lot to answer for.

The attack backfired on teachers at the school, indiscriminately forcing them out of their classrooms and making them class-less. They now have to wander many laps around the school just to teach, almost as if they are students or fundraisers. We are working on setting up a charity where a donation of just £3 can get them a whiteboard and pens, so they can teach safely and securely, and help them get their classrooms back. The new Addis block allegedly serves as classrooms for the class-less teachers, but this will still not suffice for them. We will not stop campaigning against the atrocities committed against the classrooms, nor stop trying to give the poor teachers their classrooms back.

## LEAF's aims during Zero Waste Week

*Sam Schuurin*

The Langton's 'Zero Waste Week', taking place annually between 13-19 June, has played a big role in the 'Langton Environmental Action Forum' (LEAF), which encourages everybody involved with the school to reduce, reuse, recycle and refuse. In general, LEAF has the aim of making the school more environmentally friendly and eventually carbon neutral.

Simon Langton has adopted the government's '10-point plan' which



has been used globally in efforts to achieve net zero by 2050. Mrs Gove, head of LEAF, has encouraged other schools to also adopt this plan. A recent success of the Langton has been including ground-source heat pumps in the new Addis building, advice taken from the governmental plan. This means that the new block can be heated with fewer fossil fuels compared to the older buildings which use gas boilers. Some of the more ambitious members of LEAF would like to implement these in all school buildings, although it would take much work.

This is just one step forward in a large goal. The 'Langton Environmental Management Committee' has also been founded as part of LEAF's continued efforts to encourage members of the school community to be more eco-friendly. It comprises staff, parents, students and others involved in the school, and aims to achieve a greener future for the school and planet.

---

## **Crossing the Channel**

*Miss Lopez- Bonilla*

I have always wanted to swim the English Channel one more time after successfully doing it in 2002 and 2006, although, initially, it was not in my plans for this year.

The main aim of my swimming season this year was to complete a two-way swim of Ullswater Lake in the Lake District, covering 14 miles, which I completed at the end of August in a very respectable time of 9 hours and 10 minutes. On the back of this swim, I was encouraged by close friends to attempt another English Channel swim. As I had been swimming and training all summer, I decided to do it. As I am generally quite shy of the spotlight, I was going to do it quietly, but then I thought that it would be a good idea to make it a fundraiser project to get the school pool reopened.

As we drove down to Dover, the day started with a beautiful sunrise. Conditions in the water were swimmable, but not ideal. The sea was far from calm, rough for most of the swim, but I just got on with whatever conditions I was facing, not flinching in my determination to get across.

I swam well, with a consistent pace all day. The wind dropped off a little bit at one point, and I had calmer conditions for a couple of hours. I was feeling a little full and physically distressed with the drinks I was taking and was sick 6 or 7 hours into the swim. I felt much better after being sick and picked up the pace again.

An English Channel swim really starts once you begin approaching the French side. The tides can be 'moody' and sometimes unpredictable, even for the most experienced of pilots. If the tide plays, and does what it is supposed to do, it pushes the swimmer down nicely towards Cap Gris-Nez, crossing into inshore waters and allowing a landing somewhere between Sangatte (South of Calais) and Cap Gris-Nez.

As the winds were blowing at about 25 km/h from the south, the wind was against the tide that was supposed to help me swim down towards the French coastline. We had a line of hope for some time that the route I was swimming was taking me at least on a straight line towards France. I swam into the night and continued swimming strongly. A swim at night is considerably more challenging. You are deprived of most of your senses, you are unsure of how far you have to go, and you begin to question yourself and your sanity.

I could tell that things were getting a little tricky when I was swimming parallel to the coast, as I could not tell whether I was heading north or south. I assumed that we were heading south, as that is what the tide normally does. However, the tide was playing a cruel game. At this stage of the swim, I could only see the lights of ferries and not the light of the lighthouse in Cap Gris-Nez, nor of the houses nor the cars on the road along the coastline. Almost like a lost wanderer in the desert imagining an oasis, in the darkness, I began to imagine flashes of the lighthouse in the black horizon. At this stage, I knew that things were getting more

challenging, but I did not ask any questions, took my food and continued swimming. The reality was that I was too scared to ask as I still had hopes of finishing and landing the swim.

At around 14 hours, it became clear to the pilot that the tide had turned up toward the North Sea. At the next feeding stop, I was given the devastating news. I was stuck in the Ferry route being pushed north by the changing tide. In order to be able to complete the swim, I would have to swim for around 5 hours towards the North Sea, past the Calais Port (with no guarantee of the Port Authorities letting us swim across for obvious safety reasons—in fact, a swimmer was stopped this summer from landing in Calais), then wait for the tide to turn down southwards, having to swim for another 6 hours with the hope, and still no guarantee, of landing as the winds were still increasing.

When my crew gave me this information, my heart sunk to the bottom of the Channel. I had prepared for 18 hours, even 19 or 20, but with no guarantees of landing at any point anywhere, I did not think I had 26 hours on me. If there had been some guarantee of a landing, I would have continued, but it was difficult to predict this as it would have depended on my progress, the tidal push and the sea conditions, which were already deteriorating. It would have been cruel of my crew and pilots to allow me to continue.

Out of 8 boats that were accompanying swimmers on the same day, only one swimmer completed the swim. All other swimmers stopped or were stopped by their pilots a lot sooner. I can claim a little victory here. I lasted the longest and gave it my best shot.

Unfortunately, the conditions in the Channel defeated me and I am extremely disappointed. I have an inexpressible sense of loss and a very heavy heart, from which I will take some time to recover. I am not defeated and will be going back to complete this swim next summer.

I take huge comfort in the fact that we have raised some awareness about the pool and some money for it, that I hope will continue coming in. I hope that we can keep this project alive until next year. I had very

tough luck, which is very hard to accept. On a different day, with better conditions, I would most certainly have got across.

I have been in the sport of Channel Swimming and Open Water for over 25 years now. It is a beautiful sport. I have met wonderful people from all over the world and have forged long-lasting friendships with so many people.

In Channel folklore, we say that there are Channel Fairies that allow you to cross, and Channel Witches that play cruel games with anyone who dares to swim across. The Channel Witches were out there that day and won their battle, but they will not deter me, and I will claim the final victory.

Let us hope that the Channel Fairies are not sleeping soundly at the bottom of the Channel in the summer of 2023 and that very soon we can return the pool to its former glory for the Langton School and the wider community.

---

## Langton Link Academy Year

During this Academic Year, four Departments organised Enrichment Activities between The Canterbury Academy and Simon Langton Grammar School for Boys.



## MFL

The MFL Departments of the two schools organised two days of Culinary Activities for Y7 and for Y9. They involved students cooking a Spanish omelette from scratch reading the recipe in Spanish. The activity was a success and students received a rating for their culinary efforts, based on texture, appearance of their end-product and taste.

This is what some of the students said:

"Firstly, I enjoyed recreating Spanish culture as it gave me a sense of what life is like in Spain. Secondly, I really enjoyed the practical part of the trip—the cooking—as I thought it was very enjoyable. Finally, I enjoyed making new friends with the people from the Academy as I am a sociable person."

"On Wednesday, going to Canterbury Academy to make a Spanish Omelette was exceedingly exciting and I found myself eager to both cook and learn. When I stood in the kitchen, I was rather nervous, as I had just found out that I had to do it with a fellow Year 8 from Canterbury Academy. However, my partner, Leo, was very nice and was helpful in teaching me things when cooking. When the cooking began, I was translating the recipe while he started the cooking. Once I had finished the translation, I also joined in with the cooking aspect. It was

extremely fun and once we had finished I could not wait to try the omelette. I underestimated

our cooking, as when I tasted the dish, it was delicious. Stunned, I ate it within a couple of minutes! Overall, it was a

very fun day and I would definitely again. Thank you for having me on the trip."



## English

The English Department organised two activities this year.

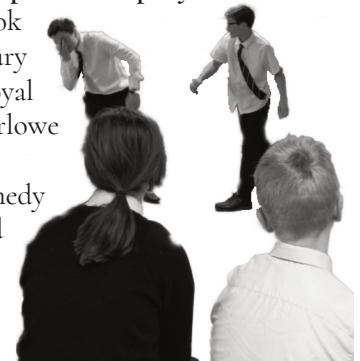
### Poetry Workshop

The English Department ran a poetry workshop. Students studied poets such as Rabindranath Tagore, Melissa Lee-Houghton, Mahmoud Darwish, and Langston Hughes in the first session of the day. Students then participated in a creative writing workshop in which the students explored the themes of place, identity and belonging in relation to their own experiences and wrote their own poems on these themes.



### Royal Shakespeare Company

Fifteen students from the Langton took the short journey over to Canterbury Academy for a session with a Royal Shakespeare Company member and Marlowe Theatre actor, who took them through a series of activities including slapstick comedy—with literal slaps - and then worked through some lines from some of Shakespeare's most famous comedies. All of the students reported that they had a great time, and were enthusiastic about the Bard's work.



## Maths feast

Students in different year groups in KS3 completed two days of Maths Puzzle Activities and were challenged to complete GCSE and

A-Level maths. They had collaboration from A-level students who guided them through the activities. This is what the students said:

- | “It was a fun experience to do Maths A-level work.”
- | “We enjoyed the shuttle activity where answers were passed back and forth.”
- | “We enjoyed imaginary numbers, Venn diagrams and quadratic equations.”
- | “I enjoyed the competition-like activities that took place because they were fun.”

## Science

30 students in Y8 students from Simon Langton and the Canterbury Academy participated in a special DNA day at Canterbury Academy.

The students learned about the structure of DNA through building Origami models and creating their own models of the structure of DNA out of sweets!

They also successfully extracted their own DNA from their cheek cells using a chemical reaction and stored the DNA they extracted in a necklace to take home!

### Winners of the DNA-model-making challenge were:

Harry Hagan and Maia Andrews.

### Winners of the origami challenge were:

Anna Sach and Anthony Burti.

## Putin's gamble backfires from Nordics

*Megan Stow*

One of Vladimir Putin's many justifications for invading Ukraine was the threat of NATO's post-Cold-War expansion including more Eastern-European countries such as Poland and Romania. Ukraine's interest to join caused the most threat, as Putin is determined to avoid NATO allies bordering Russia. However, Russia's invasion has ironically prompted more countries to join the alliance, therefore creating an even larger threat for Russia.

NATO was formed during the Cold War in 1949 as a reaction to the expansion of the Soviet Union. However, the alliance has continued long after the end of the war, having since added new members. The idea is that military action is only initiated over Article 5 of the North Atlantic Treaty, which views an attack on any member as an attack on all. Therefore, the alliance mainly acts as a defence mechanism. For countries to join, they must show that they meet all economic, political and military goals, as well as gaining approval from all current members.

Ukraine intended to join the alliance in 2008, along with Georgia. Membership was blocked by Germany and France who argued that the action would outrage Russia, as well as the fact that they believed neither state yet met the political or economic requirements to join. Ukraine hoped to join in the future, but these plans were crushed when pro-Russia President Yanukovych came to power in 2010. Since Zelensky took power in 2019, some hope of future membership has been restored, but in March, the President said that they were not ready to join.

Currently, NATO is taking defensive measures but not acting on Article 5, partly because Ukraine is not a part of the alliance and partly because this would strongly provoke Russia. NATO has sent weapons to Ukraine throughout the conflict and has readied troops in bordering countries. Many believe that NATO is not doing enough, however the stronger argument would be that—at this stage—NATO should not do



any more, as taking any military action would provoke Russia too much, possibly leading to even worse repercussions.

### Why Sweden and Finland are not already members

In recent history, both Sweden and Finland have traditionally held a position of neutrality, officially proclaiming 'military non-alignment' after gaining membership to the EU. Both countries, but especially Sweden, have continually eschewed conflict: Sweden has remained neutral for the past 200 years. In the past, Finland's key argument against membership has been their 'friendship' and co-operation with Russia which started in 1948, following the Finno-Soviet Treaty. Militarily, this isolated Finland from the rest of Europe, but the break-up of the Soviet Union and its membership to the EU has since ended this isolation. For Sweden, forgoing NATO membership has primarily been based on ideological issues; since the Cold War, Sweden has heavily focussed on nuclear disarmament; naturally, they disagree with many of the United States' military principles. More recently, both countries have said that alliance with NATO was unnecessary, and would only cause conflict with Moscow.

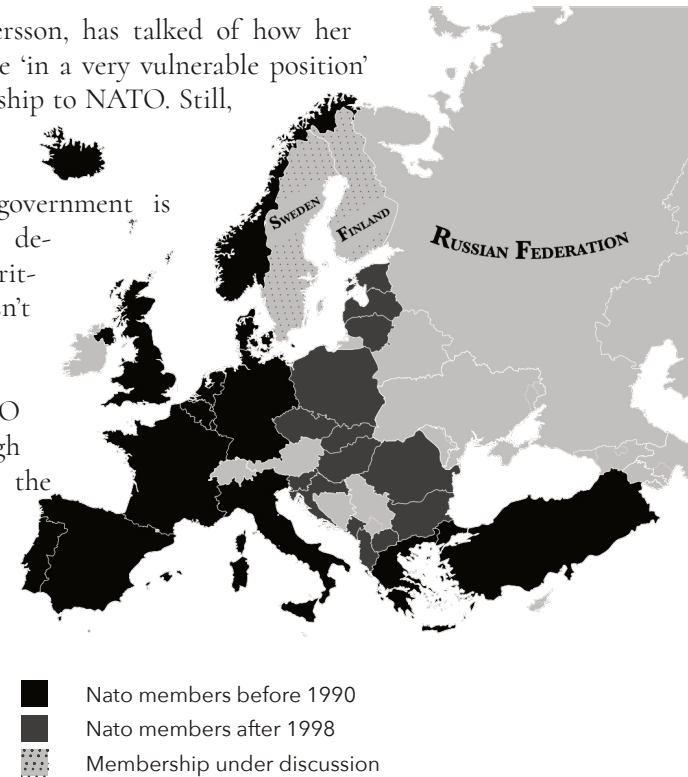
But since Russia's invasion of Ukraine, statistics show that support from both the public and the government for the countries to join NATO has shot up. However, from speaking to a group of students at Uppsala University in Sweden, we have discovered that not all members of the public are in support of the alliance. When asked what they thought about joining, great disagreement was expressed, with one student saying that out of people he knows, 'most of us don't support it at all. Partly because we don't feel the need for a military alliance, partly because we don't like the way they completely turned on the Swedish public.'

Two major factors driving the government's support are a fear of Russia, and a lack of security. For the first time, the countries would hold security guarantees from nuclear states. The Swedish Prime Minister,

Magdalena Andersson, has talked of how her country would be 'in a very vulnerable position' without membership to NATO. Still, students from Sweden say that even the government is split over the decision, and the British media just isn't effectively portraying this.

Within NATO itself, there is high support among the majority of members due to Sweden and Finland's prosperous economic positions, as well as the defence

they could offer. Their membership would fill a huge defensive gap in Northern Europe, with Finland being especially useful, as they would double the length of NATO's border with Russia. However, there has been some opposition shown by Turkey due to a fear of Kurdish terrorist groups allegedly being supported in the Scandinavian countries. The Turkish foreign minister has demanded that they provide explicit guarantees of security, as well as lifting export bans on goods to Turkey. In addition, the leader of Turkey's nationalist party claimed that accepting the countries into the alliance would only aggravate the war in Ukraine.



However, Turkey's president has not said that he will veto their membership.

### What will happen next

At the time of writing, it looks likely that, in the near future, we will see both countries submit their formal applications, and it is highly likely these will be accepted by all other members, despite Turkey's doubts. Official ratification will take a further few weeks. Many think that this will anger Putin and therefore provoke potentially harsher military action on Ukraine than we have seen in the past weeks.

*January 2023 update: Twenty-eight of the thirty NATO members have ratified Sweden and Finland's entries, with Turkey still yet to approve their joining.*

## Woke: the creation of a problem

*Ben Larbey*

Over the last few years, there has been an emergence of right-wing commentators, such as Piers Morgan in the UK and Ben Shapiro in the US, who have been pushing the narrative of a 'culture war', describing anything vaguely progressive (and some things which are not progressive) as 'woke'. This movement has spread outside the commentators and tabloids, extending into the Conservative party, with politicians expressing their distaste for the 'woke' ideology, such as Liz Truss, who has demanded for the 'woke attacks' on British history to come to an end. It seems that whenever those subscribing to the culture war narrative have an issue, they find a scapegoat in the wokes, but how much credibility does this narrative actually have?

A great case study in this field is the recent series of *Doctor Who*, which was described as 'going woke' TalkRadio interview with journalist Nigel Pauley, due to the presence of a same-sex relationship in the show,

with Pauley going so far as to call it 'predatory'. Ignoring the fact that the show has been 'woke' since the 1960s—it mocked Thatcher in the 80s in the episode "The Happiness Patrol"—there is a lot to unpack in the interview, which reveals a lot about the contradictory nature of the culture-war narrative. This interview prides itself on the 'think of the children' argument, covering all bases by also saying that they believe that heterosexual relationships have no place in the show as it is popular among children. However, that begs the question, why was there no outcry with previous doctor-companion relationships, such as the on-screen relationship between David Tennant and Billie Piper. It also makes you wonder what they think of Disney movies for children such as Cinderella. Would it still make sense to complain about the 'predatory' nature of the relationship between Cinderella and Prince Charming? The attempts at neutrality to hide bigotry in this case expose the lack of basis that this created problem has.

Alongside being inherently contradictory, the pushing of the woke narrative can also promote a harmful narrative. Sticking with *Doctor Who*, the recent casting of Ncuti Gatwa (an actor of Rwandan descent) as the next Doctor caused further discontent among the 'anti-woke' brigade. GB News described this, and the casting of a trans actress, as a 'box-ticking' exercise. Whilst this can be seen as an ideological debate over the semi-controversial practice of positive discrimination, it is something very different and something far more harmful. Ncuti Gatwa has been nominated for 15 different awards for just his role in *Sex Education*, winning 7 of them. This is incredibly impressive for an actor with such a short career, and goes completely against the idea of positive discrimination where merit plays no part in reward. This is where woke beliefs can push a very harmful narrative. The unfortunate truth is that it demonstrates that part of the plied narrative says minority-group actors being cast is suspicious. This is something that has been seen time and time again with different franchises, such as the recent casting of Moses Ingram in a leading role in



Alessandra is a jewellery maker who works with polymer clay. She is endlessly inspired by the delicate beauty of insects and other flying creatures. She makes jewellery for people who want to add some of the many colours of nature to their aesthetic.

[etsy.com/uk/shop/MeadowAndMoth](https://www.etsy.com/uk/shop/MeadowAndMoth)



the recent *Obi-Wan Kenobi* series, which caused such uproar that Ewan McGregor has said how disgusted he is at the response to her casting.

It is all very well talking about the harmful narrative this belief pushes, but there are also negative real-world legislative impacts caused by it. This can be seen through the recent passing of the 'Don't Say Gay' bill in Florida—effectively the US's response to our Section 28, which banned talk about sexuality in schools, whilst the US's bill also expanded to discussions about gender. This was done in a push to remain neutral on potentially political issues, as well as to ban 'inappropriate' discussions with children (very similar to the reasons given in the TalkRadio *Doctor Who* interview), which may end up robbing children of vital education, and demonising LGBTQ+ people. Ironically, the response to this bill from Republicans was largely negative. This was due to the poor wording of the bill, also banning discussion of heterosexuality and also making it so only gender-neutral pronouns must be used in schools. As funny as this backfire is, it just goes to show how the position of 'neutrality' on issues is just code serving bigotry, whilst also showing the negative real-world effect that this narrative has had.

There are multiple reasons for pushing this narrative. The recurring financial theme among those pushing the narrative is billionaires (more specifically those who have gotten rich through oil). For example, Ben Shapiro's anti-woke news site *the Daily Wire* received \$15 million from brothers Farris and Dan Wilks, who have made their fortune through fracking. Whilst there is no way to prove this is the case, the abundance of oil billionaires funding the anti-woke movement may show that it is being pushed to both demonise the left, as well as drive people to right-wing parties, who are against greater climate-control regulations and the increased taxation of billionaires.

Alternatively, there is another explanation as to why this ideology was created: as a means for the right to receive more support. As we have seen, many of the 'issues' tackled in the anti-woke movement are outright inventions by the people pushing the narrative, creating a borderline vic-

tim complex. These far-right parties are seen to be the only solution to their invented issues, causing people to vote for them as a way to combat the perceived threat from the 'wokes'. Parties such as Labour are promising greater benefits and relief from those in the lower classes, making them more appealing to those who are in a difficult economic situation, and this is the right's response. This explanation for the 'war on woke' can be compared to Nixon's War on Drugs which, by Nixon's adviser's own admission, was a way to demonise the black people and the hippies in order to make it appear as if there was a threat that only the Republicans could solve.

The final explanation is also the simplest: people have seen groups who have not had equal rights historically, suddenly being treated as equals, and feeling threatened by it. This is also evident through the War on Drugs, where Nixon's Republicans likely felt threatened by the real possibility of a push towards equal rights. Although this is arguably one of the most depressing explanations for this movement, it is in equal measure one of the most prevalent ones. The main people who are subscribing to this narrative are not the commentators, but normal, everyday people. Normal, everyday people, not deceptive political-party leaders. Normal, everyday people who are not funded by billionaires to protect their own interests. They are just normal, everyday people, who are being fed and, in turn, spreading bigotry, exploited by parties and billionaires.

## Yuzu sorbet

*Sebastian Senechal*

The yuzu fruit is generally defined as a "Japanese lemon", with a citrus taste often likened to a cross between a mandarin orange and a lemon. Whilst it has its origins in central China, Japanese yuzu fruits are con-

sidered superior. It looks very similar to a grapefruit, and has a textured skin, making it annoying to cut and juice. However, shops such as Waitrose do this tricky bit for you, with the juice available for purchase in a bottle. The flesh can be green or yellow depending on the ripeness of it. The fruit grows on small shrubs on the ground, and is very hard to extract, as it is surrounded by a large array of thorns.

Using this unusual fruit, I have invented a tremendous yuzu sorbet recipe after much experimentation in my kitchen, which you can hopefully use to produce a delicious dessert and a way to cool down.

### Ingredients

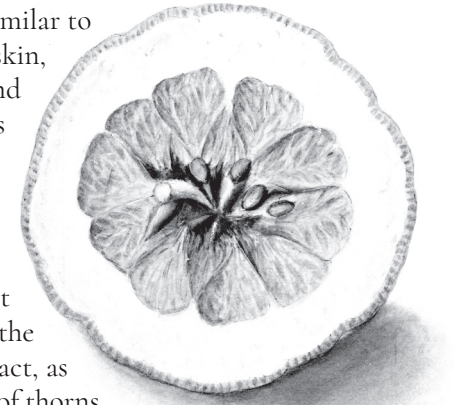
250ml cold water  
60-100ml yuzu juice

150-200g white sugar (the yuzu juice is sharp; the more sugar put in, the less bitter)

### Method

- i. Add the water and sugar to a saucepan over a low heat. Heat and stir until the sugar is fully dissolved in the water.
- ii. Add the yuzu juice to the pot and stir until it is mixed into the syrup.
- iii. Put the mixture into a Tupperware container with a lid on.
- iv. Place the mixture into the freezer. This will need stirring every 30 minutes for 4-6 hours until it looks and tastes to your liking.

*Note: Before eating, defrost for 5-10 mins to soften.*





# Lutfur Rahman: inside Britain's electoral corruption

*Harry Marsh*

Late Labour Councillor, Lutfur Rahman, is now back in the headmaster's chair. In the May 2022 local election, Rahman was re-elected as the mayor of the London Borough of Tower Hamlets after stints as mayor from 2010-2015. Tower Hamlets is one of London's most significant boroughs, containing the Isle of Dogs, Canary Wharf, Poplar, Bethnal Green, and, of course, the historic Tower of London. But this Central London borough is not at all what meets the eye, and the politics fueling this borough are full of corruption.

Bangladesh-born, but UK-raised, Rahman was once a Labour councillor in the late '90s, and was the Labour leader of Tower Hamlets Council. Due to poverty and housing issues in Tower Hamlets, and as a result of Rahman's poor leadership skills, a system was put in place to allow the borough to have an executive mayor. This enabled the people of Tower Hamlets to have a voice and seek the support they needed to thrive as a community. Due to the large Bangladeshi population residing in Tower Hamlets, ex-solicitor Rahman seemed the most representative candidate for the job. This was until huge controversies emerged about the legitimacy of his campaign, when allegations were made that he was connected to an alleged Islamic fundamentalist group. Labour recanted their support for him, but this determined man would stop at nothing to gain power and



Lutfur Rahman at the launch of the Aspire party in 2018.

stood as an independent; astonishingly, he won, gaining over 12,000 more votes than the second-place Labour candidate.

This was all brushed under the carpet until he won a second time, this time around with his own mini-party set up called Tower Hamlets First. Again, he won with a landslide. Labour's candidate rightly called him up on his practices, and Rahman was taken to the High Court. Rahman denied all accusations, calling the Labour candidate a 'racist'. He was proven guilty of electoral corruption, using fake names on ballots, having people vote twice, 'treating' voters (essentially bribing voters), and even getting 101 Imams to send letters of recommendation, therefore using religion to swing the electorate (known as 'spiritual campaigning'). Despite all this, he was only debarred for five years and struck off the list as a solicitor.

Nevertheless, he is back again, now under the Aspire Party. As soon as he was allowed to run again as mayor, he did, and in the recent 2022 local elections, he won again. In any other profession, he would never be allowed back, but politics seems to be exempt. In regards to Rahman winning, Labour stated that "Rahman will be watched like a hawk."

## Why federal Europe would work

*Joshua O'Sullivan*

Since Croatia joined the European Union in 2013, the EU has grown to include the majority of the European continent, developing from a purely economic union to a greater political body. With this in mind, it is reasonable to believe that the next step would be federalisation. There have been many arguments against federalisation, such as ideological, economic and cultural differences, however, I strongly believe that a European federation would not only work, but it would also be very beneficial.

A main argument against federalisation is the strong divide between conservative and progressive nations. For example, the Nordic countries are at the forefront of European progressivism whilst countries such as Poland and Hungary have some of the most conservative governments in the EU. As a result, there is a case that such divisions would tear apart any federation almost immediately. However, it could be argued that this argument is actually null and void. The populations of countries do not have synonymous views with their governments; Poland has just as large a progressive population as it does a conservative one, and it would be idiotic to assume that the Nordic states have no conservatives at all. A federal Europe would disagree ideologically just as every country does already, and there will still be governments elected in these areas that share the views of the surrounding population. This means that even if the central government was progressive in nature, the Hungarians could still elect a conservative representative. The progressive-conservative divide is often between the older and younger populations: as the older population dies off, the divide will lessen over time.

Another argument against federalisation is that there is already a great rich/poor divide in the EU, which would only be exasperated as movement across the union becomes easier. People from the poorest areas of the EU would have greater incentive to move to somewhere like Germany in search of more wealth, thus leaving wherever they came from with a greatly reduced population and skilled population. This is already happening in the current EU, so federalisation would likely make the problem worse. However, a federal EU could actually solve this problem. A federal EU government could introduce a federal minimum wage, and set other minimum wages for professions in health care or education, for example, improving quality of life everywhere, and reducing the incentive for people to move around. This would stabilise populations within the federal EU and allow for greater economic growth in places like Bulgaria or Poland, who have been hardest hit by their populations migrating across Europe. Ultimately, a federal EU would have the power and

resources to more efficiently solve wealth inequality and the migration crisis in Europe.

Cultural differences are also used as an argument against federalisation. It is argued that European cultures are too different from each other for any political union to function. This is, realistically, not true at all. Many countries already operate efficiently with mixed cultures making up their populations. For example, Belgium is made up of both French and Dutch speaking populations, yet still manages to be one of the most developed countries in the EU, and Poland is made up of Poles, Silesians and Kashubians (three distinct Slavic cultures) yet has no problems with independence movements or noncompliance. Moreover, with the world becoming more and more globalised, people are exposed to different cultures almost daily, and English is a very common second language, so communication and relating to one another would not be difficult at all. In addition, even if English is not a popular choice as a language to be used for cross-border communication, many European languages are related to each other, so learning will not be so difficult, and there is already a proposed 'global language' in Esperanto, which is a combination of many European languages. Esperanto could also be used to enhance a united European identity.

Ultimately, a federal Europe would not be the total disaster it is often made out to be, rather it would be a benefit to everyone involved.

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## **Unionisation in the video game industry and the future of the labour movement**

*Theo Parker-Banks*

Last month, on 23 May, quality assurance testers at Raven Software, a video game development studio known for developing the Call of Duty franchise, voted to form one of the first unions in the history of the video

game industry. The decision came in spite of Raven Software's publisher and owner Activision-Blizzard, warning quality assurance testers that attempts at unionisation would negatively affect their benefits or prospects of promotion. In the lead-up to the vote on forming a union, employees at Raven Software were reportedly sent emails featuring a graphic which simply read, "Please vote no."

This comes as part of a growing movement for increased unionisation in the games industry. In 2018, the worker-run organisation Game Workers Unite was formed for the purpose of organising a labour movement within the games industry, and there have been numerous walk-outs and increasingly prevalent talks of unionisation from game developers and QA testers since. Publishers have retaliated against these efforts in full force, with the spreading of anti-union propaganda and other such efforts to dissuade workers from organising. Nintendo of America is even alleged to have sacked a developer for talking to co-workers about forming a union.

When we think of the image of a down-trodden worker fighting for better conditions and pay, we do not imagine someone in an office paid to play video games all day. In actuality, QA testers and game developers are subjected to some of the worst conditions of any workers in the tertiary sector. Game developers are forced to work long hours and seven-day weeks, in a practice called 'crunch', which CEOs such as Bobby Kotick of Activision-Blizzard and Adam Kiciński of CD Projekt Red deem necessary to complete games in line with their overly ambitious release schedules. Managers are trained to tell workers that crunch is normal and a sign of dedication to the company, despite its devastating effects on the physical and mental health of development teams. The

“ In the lead-up to the vote on forming a union, employees at Raven Software were reportedly sent emails featuring a graphic which simply read, “Please vote no.”

game development profession is oversaturated, with more people seeking work as developers than companies are willing to hire; unco-operative developers are easily replaceable, putting workers at a disadvantage in employment negotiations. QA testers are chronically underpaid and their jobs are much harder than one might initially expect, spending long hours painstakingly combing for technical issues in games, which, when found, managers often refuse to fix anyway.

This happened with last year's most disappointing release, *Cyberpunk 2077*, which infamously released in a totally unplayable state on most systems. This is a direct result of 'crunch'. Managers fixated on deadlines and forced developers to work unreasonable hours which led to more mistakes. QA testers found these mistakes, but were ignored by managers because there was no time to fix them. These conditions do not just harm the mental and physical health of workers, but lead to worse games for consumers as well. So while it might seem silly at first for people who make video games to demand a trade union, they truly are in desperate need of one.

One of the reasons that there is so little widespread drive towards unionisation in general is that there are so many trades which are not seen to be in need of it. Call centre workers are not organised; fast-food workers are not organised; retail workers are not organised. The majority of workers in the West no longer fit the typical image of the industrial working class for whom unionisation was essential in ensuring fair pay and dignified working conditions, but unions are still essential. While the nature of the work has changed, the disparity between the working and the owning is as strong as ever. It is only getting stronger as the working class move from overalls and flat cap to shirt and tie, told that they are better off while their material conditions remain unchanged. If Raven Software's successful attempts at unionisation can tell us anything, it's that we are still in need of a labour movement and that such a movement can and will make a difference as long as we understand how necessary it is for us here and now.

## How WWII furnished today's Britain

*Bailey Yates*

In the late 1940s, debt peaked in Britain at over 230% of GDP. Despite this massive debt, the country saw a steady decrease until it eventually reached only 32% in the 1990s.

### How debt was reduced after WWII?

The main reason for the debt decrease was the increase in government expenditure towards industry, and the economic growth that occurred as a result. The new Labour government under Clement Attlee introduced these measures of increased spending on manufactory and healthcare etc., eventually leading to the foundation of the NHS.

Economic growth was 2.5% after the war; although this caused the total real debt to increase, it caused the GDP to increase at a much greater rate and the debt-to-GDP ratio fell significantly. As a result of the GDP increasing, positive inflation occurred, and products increased in price at the average rate, which is unusual after a war. This progress did not continue and inflation reached a very high level by the 1970s.

### Domestic effects of the World War

After the Second World War, in desperate need for a better welfare state, and with many soldiers returning from war struggling to find work, the UK saw an influx of socialist support, exemplified by the Labour winning the general election in 1945. Under this government, the NHS was created and the welfare state was improved. The election win came as no shock, as many socialist parties across Europe saw success in elections. This was likely a reaction against the fascism that had plunged the continent into war for the six previous years.

This also paved the way for future socialist governments in the 1960s, which meant more rights for workers and advancements in the welfare

state, improving the lives of the working class more than a right-wing, conservative government would have. This can all be traced back to the effect WWII had on the country, and how it influenced the change in ideology the people had.

### Immigration

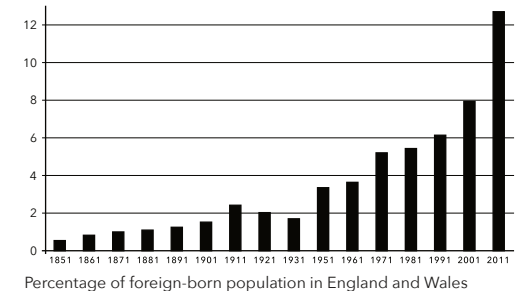
Growth in the UK economy was so rapid that there was a massive labour shortage, with not enough labour to sustain the growth of the economy. As a result, the UK government had to look elsewhere for workers.

Britain started to encourage immigration from the Commonwealth. The British Nationality Act 1948 allowed the 800 million Commonwealth citizens the right to live and work in the UK without needing a visa. This allowed the economy to continue growing without the risk of labour shortages.

Not only did people from the Commonwealth migrate to Britain, but people from Europe did as well. Many people fled Eastern Europe to escape communist rule—around 130,000 Poles travelled to live in the UK. Despite this, the biggest group of immigrants in the UK were still the Irish, and remained the largest until the 1970s.

This graph shows the increase in immigration in the 1950s onwards, mainly due to the increase of European and Commonwealth migrants after the war. Citzenships were offered to Polish fighters who fought for Britain, which greatly increased the Polish population in Britain.

The effects of WWII shaped the country for years to come. Modern ideologies like socialism came to the forefront when Labour won a majority, along with the creation of the NHS, which has stood ever since. Bri-





tain's rising diversity over the last century is owed to WWII. The war also saw a shift in governmental policy which meant more governmental focus on domestic affairs, with Britain's empire no longer proving sustainable. WWII was a turning point for the nation, a major shift towards contemporary Britain.

## School on high alert after intruder sighted

Several sightings of a tall hairy man wandering around the Langton grounds in the evening have been reported recently. Surprisingly, this creature is not a teacher or student, and, from one account, is eight feet tall, seems similar to an ape and attends the local gym.

It has now been identified as a Sasquatch that was accidentally transported to Dover by an unnamed boat coming from Canada. It had made its way through nearby forests to the Langton and has been stealing food from unsuspecting students.

"I've never had such an experience in my life! A hairy hand suddenly appeared and took my sandwich right out of my packed lunch, but when I turned around, there was nothing there!"

—F. Abricator, 8S

The Sasquatch does not appear to be dangerous, but do watch your food if you are near any trees... you don't know what might be hungry.

While walking around the grounds I did manage to sight it and snap a picture, but sadly my camera was too blurry to see it in detail.



## The Springtime Melody

Deer dancing and prancing,  
Birds with a sweet answering,  
Tweeting joyfully in the air,  
Hopping and bopping does the hare,  
The wolf cries out gleefully to the moon,  
As it'll reach its happy place soon, oh soon,  
Flowers blossoming, pops and grows,  
As the aqua river flows and flows,  
Jumping and leaping the fishes swim,  
Hugging the frogs at the brim,  
Everyone knows everyone face for face,  
As all are friends in this magical place,  
In this breath-taking world there is no jealousy,  
This is the Springtime melody.

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## The Storm of Death

A storm is arising, coming through the mountains,  
'Tis the Storm of Death, I am certain,  
Shut the windows, lock the doors,  
For a storm is coming and it will pour and pour,  
Save the children, don't let the storm thrive,  
For a storm is coming and coming down like knives,  
Herd in the cattle, pen in the sheep,  
For a storm is coming and after, not one shall peep,  
A storm is coming with grumble and glee,  
Just let there not be destruction, that is my plea.

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## Crossword 2

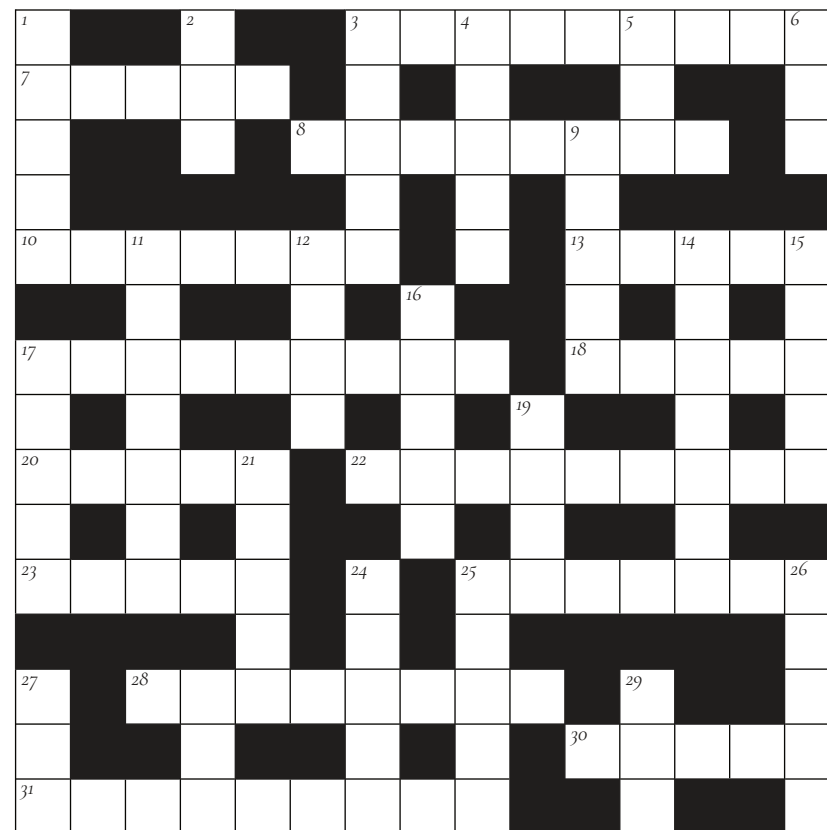
## Across

3. Mutilated middle of leg audibly near Islington (9)
7. Snow shelter to the left of ignominious toilet (5)
8. Omission markers used in spiel (8)
10. New York City story: problematic dormancy (7)
13. Family transforms one patch of grass (2-3)
17. Ben's issue about online trading (1-8)
18. World-Cup game going the wrong way about metal (5)
20. Newspaper conflates south-eastern Asians aplenty (5)
22. Leo McRay's kind of the real deal! (4,5)
23. Innocent local at junction turning away (5)
25. 'Slob Avenue rebuilt'. Pardon? (7)
28. Head of Nationalists on drip before Italian club's Christmas festival (8)
30. 'One's absent!' I exclaimed (5)
31. Whisky boozier beefs helmsman (9)

## Down

1. Eventual, abysmal zero in football association (5)
2. Duvet rating got misprinted (3)

3. 'Berry': concealed alcohol lychee (5)
4. Prison stain below: chlorine (5)
5. British label executes monopolistic invasion in the first instance (3)
6. One yard mis-measured... (3)
9. George's awkward insta (5)
11. Tidal barrage puts uni mast in pieces (7)
12. Fake river ended John's wedding (4)
14. Melodic poem by gangster (7)
15. Northerner's only door-opening device is off-kilter (5)
17. Demand information from online anon (5)
17. Enchanting dwarf à la mode (5)
19. Found: pleb lobbying smudge (4)
21. Sweet, Turkish brew steep (5)
24. Respectful citizen not allowed to finish (5)
25. Artist blends carrot (5)
26. Adam's companion hunky-dory amazed and inspired (5)
27. Father's debt brought up in conversation and quickly turned around (3)
29. Bad rapper! (3)



**Answers to crossword 1. ACROSS** 1. ABBEY, 6. NIGHTMARE, 12. ERRATIC, 13. AUDITOR, 14. JAGUAR, 15. BLUE DENIM, 18. ACETONE, 19. AID, 21. EDITION, 22. STRETCHER, 25. ALPINE, 26. TRIFFID, 30. ATTENDANT, 31. BLAST. **DOWN** 1. BUREAUCRAT, 3. EVACUATE, 7. GURU, 8. TAXIED, 9. AT NOON, 10. EAR, 11. LIAR, 15. BEACH, 16. UDDER, 17. INSOMNIACS, 20. ATYPICAL, 23. RAREST, 24. TEFLON, 25. ALLY, 27. INCA, 28. DNA.

## Should we forget war crimes?

*Erris Barrett*

“The problem is the English can't remember history, while the Irish can't forget it”

*Oscar Wilde*

Last year, the government announced its plans to stop prosecuting people for Troubles-related crimes. Recently, it has stepped back on these proposals, but only to the point where it will still allow these alleged murderers to remain free if they co-operate, and provide information as to what really happened in the incidents under investigation. This decision has opened the way for arguments to be had over whether war crimes in Northern Ireland should be forgotten.

Many conservatives in the UK will claim that re-investigating these crimes prevents the public from moving on from such heinous atrocities, and towards a modern, peaceful country. To an extent, this is what many peace negotiations in Northern Ireland have striven for, such as the creation of its power-sharing executive government, although that has been threatened by unionist outrage at Sinn Féin's victory in May 2022, which made it the largest party and right to hold the office of the First Minister. Both positions have only been held by republicans previously.

But the idea that peace and reconciliation can only be found by ignoring historical events is not one shared by the people of Northern Ireland, and is also reminiscent of a Vox policy. Vox, the Spanish far-right party, wanted bodies in mass graves from the fascist dictatorship to remain ununited with the bodies' families. It is the call of a fascist to demand that families of victims simply 'forget' and suppress their grief for the greater good.

The common argument for acquitting such people, mainly those who served in the British army, is that they are veterans and more respect should be considered for their service: 'charging 70-year-old men is simply cruel!' The answer to such claims is that the families of these vic-

tims never wanted to charge 70-year-olds, they wanted justice when the murders happened, forty or fifty years ago. These men have been walking free for decades; it is not the cruelty of the prosecutors that demands they face trial—it is the cruelty of their own actions.

Veteran campaigners who call for such amnesties, like Johnny Mercer MP, who called the trials of these people “the lowest point in this nation's treatment of her veterans”, and who somehow believes that calling the murders state-sanctioned makes them just. They act indignant when it comes to the IRA killing English people in England, and demand that the government serve justice, but where the government allowed similar events to unfold in Ireland, it is completely fine, and you are a traitor to this country to suggest otherwise.

Murder is acceptable as long as the British agree with it. It is why groups like the UVF are relatively low profile now whilst the IRA are still hated in Britain, but only really for their crimes against people in Britain. Irish and Northern Irish lives—whether Catholic or Protestant—do not matter to the British. It is for this reason that the English do not perceive the unrightful occupation of a sovereign nation for a hundred years as violent, but killing a British soldier does. Britain relies on so many contradictions in order to keep itself alive.

Both the DUP and Sinn Féin have spoken out against such amnesties and yet ultimately it will not be for them to decide. Justice for the Troubles will be decided by mainly London-based politicians with neither a stake in the matter, nor a willingness to listen to the wants of those harmed by the murders.

The families of the deceased call for these trials nevertheless, as it allows the guilty parties to deal with being on the other end of the system that allowed them to execute innocent people to begin with. And still the inherent systemic inequality lets these people walk free. There is no danger in letting these people stand trial, as the British government will never permit these people to be found guilty, as it would make the flaws of their army and their centuries of colonisation even more apparent.

## "Stranded!" In conversation...

*Stranded!: A Voyage in Sea Major* is a school musical composed by Joe Cobb & Niccy Busuttil. It follows the passengers and crew of the cruise-liner *Bass Odyssey's* maiden voyage, as they unravel the mystery beneath the ship's shiny surface, with the cryptic Captain at its core! It premiered at the Langton on 20 October 2022 for a two-night run. The following is a conversation between the two composers on the process of writing the music.

Niccy Busuttil: I prepared a couple topics to talk about, but I thought it would be better to do it more organically, starting at the beginning. How late into the project did we actually get involved? A month in?

Joe Cobb: It was about a month. I remember Jake [Pygott-Barnes, band member] sent me Mr Navarro-Pollott's email asking who was interested in the musical, and I didn't do anything about it. That was like October. And then in December, that's when he asked you to do it, and then you asked me to help. The first meeting I went to, they had a full plot synopsis, but the only scenes written were a couple of short ones, like Doris & Brian's arcade scene, and the chef had a scene, which never actually made it into the final cut, and the teens had a scene. But there weren't any actual plot scenes written yet.

NB: So the character elements were there from the start. Was the Captain really there?

JC: The Captain was not really a character yet. The Captain was in a couple of the scenes, but she—he at the time—didn't really have any important stuff.

NB: My memory is that, at the very start, Mr NP cornered me in a music room and was like, "Niccy, we basically need a dance sequence at the start, a samba dance sequence". And that is kind of what became the overture. The overture was the only thing that was really a direct collabora-

tion between us, where it was literally just an hour together in a practice room, and you did the chords beneath and I did the melody. We did that for the waltz, and the thing at the beginning. Even though that motif didn't really have any follow-up in the rest of the music.

JC: The chord sequence I used again in "Scene 2" [the scene introducing all the characters], in the "did you hear who's getting married?" section, but I don't know if anyone ever noticed that.

NB: I didn't. Was "Scene 2" written, then?

JC: No. I don't know when I decided that we were going to write other stuff for it. I don't remember when that happened at all, really.

NB: But you did that entirely of your own volition. In a week.

JC: Yeah. Over the Christmas holidays I was working on the overture, and then I just really enjoyed writing it and I thought, "I can use parts of this in something else". And, then - I don't know how technical you want me to get into this - but musicals like *A Chorus Line*, *Sunday in the Park with George* have these big ten-minute sequences with dialogue interspersed with music. Since the scenes we already had were a few self-contained character parts, I thought it would be cool to link those all together in one long scene with short verses and then dialogue.

NB: I'm not really a musicals guy. The only musicals I really like are *Les Mis*, *Hamilton*, and *La La Land*, and they're the only ones I'm really familiar with, apart from "Defying Gravity" from *Wicked*. That means that obviously our writing styles are very different. Besides those musicals, the things that I was looking at were—so "Cabin Fever" is a Talking Heads song. "Pandora", I'm not sure what "Pandora" was riffing on.

JC: "Pandora" is an interesting one. It stands alone from the whole rest of the score. It feels very different from your pieces and my pieces.

NB: We're getting ahead of ourselves. So, you wrote "Scene 2", which basically introduced all of the different characters. And then, did I write "Music of the Sea" at the same time, in January?

JC: I remember the meeting after I finished "Scene 2" we had a script meeting after school, and then right at the end of that you and Mr NP



came up with a couple of ideas for “Music of the Sea”, then you did the rest.

NB: Oh, and the boat motif!

JC: Oh yeah, that was the first thing either of us wrote.

NB: That’s the “Prologue” in the actual thing. That was actually “You Never Give Me Your Money”. Same pattern, although it’s slightly different chords. Same kind of rhythm.

JC: Yeah. And the melody [of “Prologue”] is a Niccy original.

NB: So what other influences were there on your side?

JC: Probably my biggest influence was Stephen Sondheim, who’s probably my favourite composer. Luke [Stalley, who played Frederick] noticed that, in “Scene 2”, when the chef’s hum, that’s a melody from *Sweeney Todd*, which is about putting people into the pies, so I thought that was a topical reference to make. I had small moments that were inspired by various things.

NB: So, where are we? “Music of the Sea”. Was that the time when we allocated songs?

JC: Yeah, I’ve found the first ever song list. We’ve got “Overture”, “Scene 2”, and that was all that was written at this point. Then we had “Protagonist Song”, which became “Music of the Sea”.

NB: Which isn’t a protagonist song. The thing is, I went into this completely blind. You know about that stuff, but when someone says, “have you got an ‘I Want’ song?”, I’m like, “what is that?”. I don’t know what that is. I have no experience in how you structure a musical. I just wrote a song, with a bit of exposition. Then we went away and wrote the rest of the songs, and that ran across a period of...?

JC: That was January all the way to March. I remember half-term in February, we wanted to be done by the end, and we weren’t really. I think I was. You were not. Whole of half-term, I wrote five songs. “Finale Part 1”, “Epiphany”, “Stranded”: I think I wrote all of those in one week, because I wanted it all to be done, and then it was not, so we had to push back the show by 8 months.

NB: So I’m the one to blame for that.

JC: No, everyone is to blame for that. Because the cast, there was no way they were going to be ready.

NB: I think the February half-term was when I wrote “Cabin Fever”. I want to say everything was done by Easter, but I’m not sure if that’s even true. Was the last thing I did “Pandora”?

JC: Yeah, well, the last song. You did some of the underscoring in summer.

NB: I think the thing is, I have this feeling that it needs to be perfect, which just delays me. So I’m good at coming up with the initial idea, but seeing it to execution takes a while.

JC: I just try and get it out, and then if things don’t work I try and change them afterwards, which is sometimes difficult.

NB: I was thinking about, if there’s anything, if we did it again, I would have done differently. The things I can think of are—I wish I’d written more of the music. Because I feel like it’s more a “Joe Cobb (& Niccy Busuttill)” kind of thing.

JC: I know I did write a bit more than you, to be honest, but I just thought it was a good time. I like your contributions and I still do see it as a collaborative project. I don’t see it as a “Joe Cobb (& Niccy Busuttill)” thing. Looking at the final song list, it does look pretty equal. Because I wrote my stuff early, I think it felt to us like it was more of my thing, but I think the end product is pretty much equal.

NB: The other thing I was going to say was I don’t regret how the story element turned out. I mean, it’s very far from the musical I’d write if I just set about writing a musical. But I think it wouldn’t be a whole school musical if it wasn’t *Stranded!*. Because that’s the product of collaboration, isn’t it? It would just be the Joe & Niccy show if it was, I don’t know, about a Russian convict or something... Anything you would change?

JC: That’s interesting. I’m not sure I would change that much of it. I was quite proud of my contributions. I was kind of jealous of you getting

to write some of the cooler songs, like “Pandora”. I wish I had had the opportunity to write “Pandora”. That was a fun one.

NB: I feel like if we were given the same brief, the same song, your “Pandora” would be very different –that’s kind of what “Cabin Fever” and “Stranded” are. They’re kind of the same thing, the same brief, but they’re completely different products.

JC: I never thought of it like that. I guess that’s down to our different inspirations. Maybe if I wrote it again, I’d keep my tone more consistent, at least. The whole thing is pretty tonally out-there. I mean it does feel like more of a collaborative effort for it.

NB: I like that, though. It’s not a cohesive vision with repeated motifs—I mean, you do that, actually, but it’s not like *Les Mis*. Actually, at the end of “One Day More”, I thought that’s what was going on at the end of “Scene 2”.

JC: Yeah, at the end of Act 1, a lot of musicals have it where different musical ideas come together. Like “Non-Stop” from *Hamilton*. But, the end of “Scene 2”, because I didn’t know how much of the show I was going to write, I wanted to have a moment like that.

That was the first idea I had for “Scene 2”. I knew I wanted to have a bunch of different things happening at once right at the end, and then I worked backwards from that, and tried to get a bunch of different things to put together.

It was good finally seeing everything get properly put together, because we didn’t really have a cohesive, whole thing back when we were rehearsing all those months. We’ve gone through all of the songs a lot of times, but now it’s nice to see all the scenes come together into this full, proper production.

NB: I still don’t feel like I have really seen the whole thing, because I was hiding at the back doing lights. And I know when you play piano in a band in front of an audience, you’re concentrating on that, so you’re not really going to hear even how the rest of the band sounds.

JC: Because I’ve practised “Fight, Flight, Freeze” a million times, that one I could treat myself, and play on auto-pilot, and just watch Silas over the piano.

NB: Yeah. The last question I had is, what do you want to do next? Did you want to write a musical at this age?

JC: I did. Last summer, in 2021—this actually relates to *Stranded!*—I wanted to write a musical about Pandora’s box. That’s why I came up with the name Pandora. Because I came up with one song for that musical, it didn’t have any lyrics, but it was the melody that plays when the ship starts moving. I never went anywhere with that.

NB: That’s a good idea for a musical. You should still do that.

JC: When I go to university, I’ll keep writing stuff, hopefully. If I get in. But musical theatre is where I want to go eventually. What about you? Are you going to keep writing music?

NB: I’m doing English, but I do want to keep writing music, when I have the time. I’m much more of a songwriter, not a musical, overall vision thing.

JC: Well, you and I are going to team up in fifty years and do *Stranded!* 2.

NB: Like *Twin Peaks: The Return*.

JC: Exactly like *Twin Peaks: The Return*.

NB: I don’t know, Joe.

JC: It’s been a pleasure to work with you... It has been the ‘time of my life’, one might say.

NB: I’d like to say I had no intention of writing a musical in Year 12. But that’s how it works, isn’t it? I think the thing to take away from *Stranded!* is it’s the start rather than a culmination. It was very important to me in terms of making me understand more about the process of having to write songs, and how the process of songwriting can be different from one song to another. Because “Cabin Fever” was written in about an hour, and then “Pandora” was the complete opposite. What did you take away from it?

JC: It just reinforced that this is good and what I want to do. And it's just great to have that experience of what it's like. Like you said, it feels like the beginning of a career.

NB: The beginning, beginning of a career. *Freshmen Adjustment* Kanye and pre-*Please-Please-Me* Beatles, when they were still in the Cavern.

JC: It's like the Quarrymen.

NB: Exactly, yeah. I know those are grand comparisons to make, but you know what I mean. It's just laying the foundations.

## Gorboduc

Dr Taylor

Norton and Sackville's *Gorboduc* (1561; published 1565) is the first tragedy in English: the genesis of a genre. Everything - *Faustus*, *Hamlet*, *Lear* - flows downriver from here. So, what kind of a play is this?

The plot is simple, as set forth in 'thargument of the tragedie': Gorboduc, King of Britain, divides his realm between his two sons, Ferrex and Porrex (think *Lear* here - only there it's divided amongst three daughters). The younger son, Porrex, kills the elder. The mother, Videna, kills Porrex. The British people then revolt, and slay both king and queen. Civil war erupts: the play ends.

All of this can, of course, be read as a commentary on the middle phase of Elizabeth I's reign, beset as it was by domestic conspiracies (such as the Babington Plot) the threat of Catholic-inspired coups (culminating in 1588 - Armada year), and the perceived danger of Elizabeth - the Virgin Queen - dying childless (which she of course did, aged 69, in 1603).

Another way to interact with the text is in terms of its influence on the English tragic dramatic tradition, whose fountainhead it is. On this reading, some interesting parallels emerge between this play and Shakespeare's *Hamlet*. So—what are they?

Stylistically, there is very little to unite the two plays: whereas *Hamlet*

is essentially a vehicle for the Prince's seven towering soliloquies, *Gorboduc* has no time for introspection, depending instead on huge oratorically profound speeches delivered as commentary on the state of the realm, realpolitik and the importance of statecraft. The only real stylistic inter-

- unrest in the state caused by human error ('*nature hath her ordre and her course/whiche (being broken) doth corrupt the state*');
- revenge (Videna's murder of her younger son - '*nature's force doth move us to revenge/by bloud againe*');)
- the lust for power coupled with fraternal conflict ('*fowle fall the traitour false, that under-*

- mines/the loue of bretherene to destroye them both!*');
- the role of the father as central to domestic harmony ('*the awe of fathers name [sic]/shall quicklie knit againe this broken peece*' - it doesn't);
- actual fratricide (Porrex kills Ferrex as Claudius kills Old Hamlet).

communion between the two texts would be the 'dome shewes' (dumb shows; mimed scenes) which prefigure each act of *Gorboduc*, and Hamlet's own dumb show prelude to his 'Murder of Gonzago' or 'Mousetrap'. That said, there are some very interesting thematic 'comminglings' between the two texts.

One obvious link is the idea of the importance of Nature: envisioned here as anything ordained by God for the continuance and prosperity of the state. *Gorboduc*'s division of his realm between his two sons defies the natural order because the elder son should inherit first, and Videna is first to bewail her spouse's unnatural act in the play's first scene, where, in lines directly prefiguring those first spoken by Hamlet, she calls *Gorboduc* '*in kynde a father, but not in kyndlynes*'. *Gorboduc*'s own first speech (sc. ii) recalls Claudius' later court oration, and, thereafter, the parallels and intertextual overlappings proliferate:

The two plays end with civil and domestic strife, but, whereas in

*Hamlet* Fortinbras arrives to restore the natural order and reign in Denmark, *Gorboduc* envisions no such neat closure. Here, instead, Britain is fractured by a civil war occasioned by false claimants to Gorboduc's throne, but no Fortinbras appears, meaning that '*the townes shall be consumed & brent with fire*' and the whole realm '*wasted and defaced, spoiled and destroyed*'.

There are many other, minor moments of cross-contamination and connection, but, suffice it to say here that no reading of any stage tragedy from the 1580s on would be contextually complete without at least an awareness of *Gorboduc* and its plot - just as no Elizabethan or Jacobean comedy can be understood without a passing nod to *Ralph Roister Doister* (1566) by Nicholas Udall, known as 'the father of English comedy'. The Classical contexts of tragedy and comedy are, of course, vital also - but what happens to the Greek and Roman models of Sophocles, Aristophanes and Plautus when then land in England is unique, and very specific to English manners and morals of the early modern period. We would do well to address our primary interest not to distant antecedents, but to our native traditions and dramatic precursors.

## CU, listing

Join Hugh Munculus, Langton's go-to media correspondent, as he takes us through the top picks of this week's television.



*Glove Island*—Monday night. Essential viewing. Watch as a range of discarded leather goods are sent to burn on a disused Mediterranean island. Thumbs up!

*Baking Bad*—one man's secret journey into off-grid baking in Cumbria. Where Brioche fears to tread.

*Injured Warrior UK*—watch as contestants hurl themselves from 50m scaffolding onto a bare MDF floor.

*Taupe Gear*—a fashion review of this season's essential brown, beige and otherwise non-iridescent garb.

*Curry Nation Street*—a documentary about Manchester's curry mile.

*Yeastenders*—ever wondered how beer is made? Wonder no more. Compelling viewing.

*Homer Away*—join Greek narrative poet Homer as he sojourns abroad. Fictional recreation of the Odd-yssey.

*Goggle, Box*—contestants are challenged to first watch, then hit, one another

*Star Warts*—the absolute best of celebrity facial mishaps. Not to be confused with next week's historical docu-drama, the *English Civil Wart*.

*Holly Chokes*—government PSA about the dangers of dangerous plants. It will grow on you.

*Count, Down*—Y9 students from Giggleswick Academy attempt to recite pi backwards from 900 places.

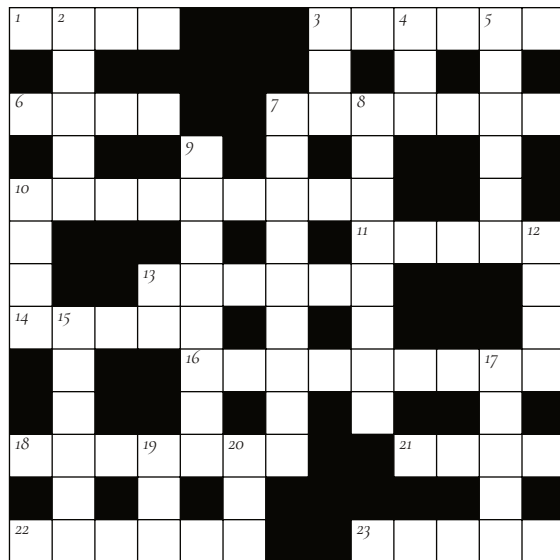
*Strictly Cone Dancing*—the latest craze to sweep the UK: tango with a traffic cone!

*Britain's Got Talons*—the world's longest fingernails vie for your votes. A real varnishing act.

*Cone Tree File*—spin-off from the John Craven Sunday night staple of middle England, focusing solely on conifers and trees bearing cones.

*Ho-lympic Games*—Christmas-themed athletic mayhem!

## Quick crossword 2



### Answers to quick crossword 1.

**ACROSS** 1. HOT, 3. PRESS, 8. QUAL, 9. OFFEND, 10. CHEF, 11. NON, 12. ADÈLE, 15. ATTIC, 16. AGA, 18. CHAV, 20. NOBLES, 22. ZEAL, 23. PYREX, 24. GUT.  
**DOWN** 2. OFF, 4. RADIOACTIVITY, 5. STOCK EXCHANGE, 6. MIND, 7. PEA, 8. QUEUES, 9. ORANGE, 13. ABACUS, 14. WARHOL, 17. HAZE, 19. BBQ, 21. EMU.

### Across

1. Crème de la crème (4)
3. Deposed African king in Disney animation (6)
6. The king of the jungle (4)
7. Decaying animal flesh (7)
10. Williams, "The Glass ..." (9)
11. Legendary tale (5)
13. Suicidal, (Edipal riddler (6)
14. Eg, Briton in France (5)
16. WFH-ers (9)
18. Escaped butt of Macbeth (7)
21. Hungry cat goes "... (4)
22. On the unbeaten track (6)
23. Prince of [3a] (5)

### Down

2. LGBTQ+ June celebration (5)
3. "Mamma ...!" (3)
4. Beethoven's '... Elise' (3)
5. Square spade (6)
7. Broad shovel (9)
8. Coral habitat, 25-12 (4,4)
9. Eg, Tutankhamun (8)
10. Wildebeest's hair (4)
12. Cracked for omelettes (4)
13. Nazi brownshirts (2)
15. Cases of Fox Mulder (1-5)
17. Oblique square (5)
19. "In the ... Tonight" (1981) (3)
20. Shy (3)

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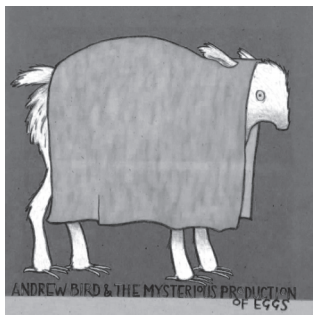
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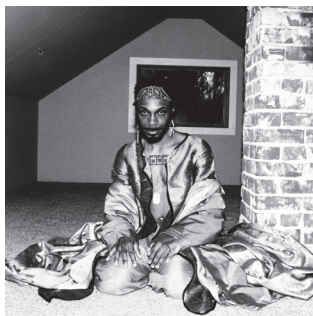


# Album recommendations



## The Mysterious Production of Eggs by Andrew Bird

Musical paraphrase of autumn. Somewhere between cosiness and a kind of sadness. Generally brilliant, tight songwriting, its formality only exposed when contrasted with the few freer, indie rock tracks. Verbose lyrics sometimes stick out against the acoustic soundscape.



## All My Heroes Are Cornballs by JPEGMafia

Hellish crowds and K-pop crooning, industrial guitars and synths to make you levitate. When JPEG's bars lack sincerity, he makes up for it with his peppy delivery. Inexplicable and anarchic, but Peggy is clearly not "only in it for the cash". As logical as its title.



## Aretha Live at Fillmore West by Aretha Franklin

Featured artist Ray Charles asks if we can "feel the spirit" when Aretha sings. Existing both within and above the sound of the band and the audience, she brings effortless joy to even the most mournful 'Eleanor Rigby'. 'Spirit' comes close defining her sermonic power.

## Acknowledgements

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