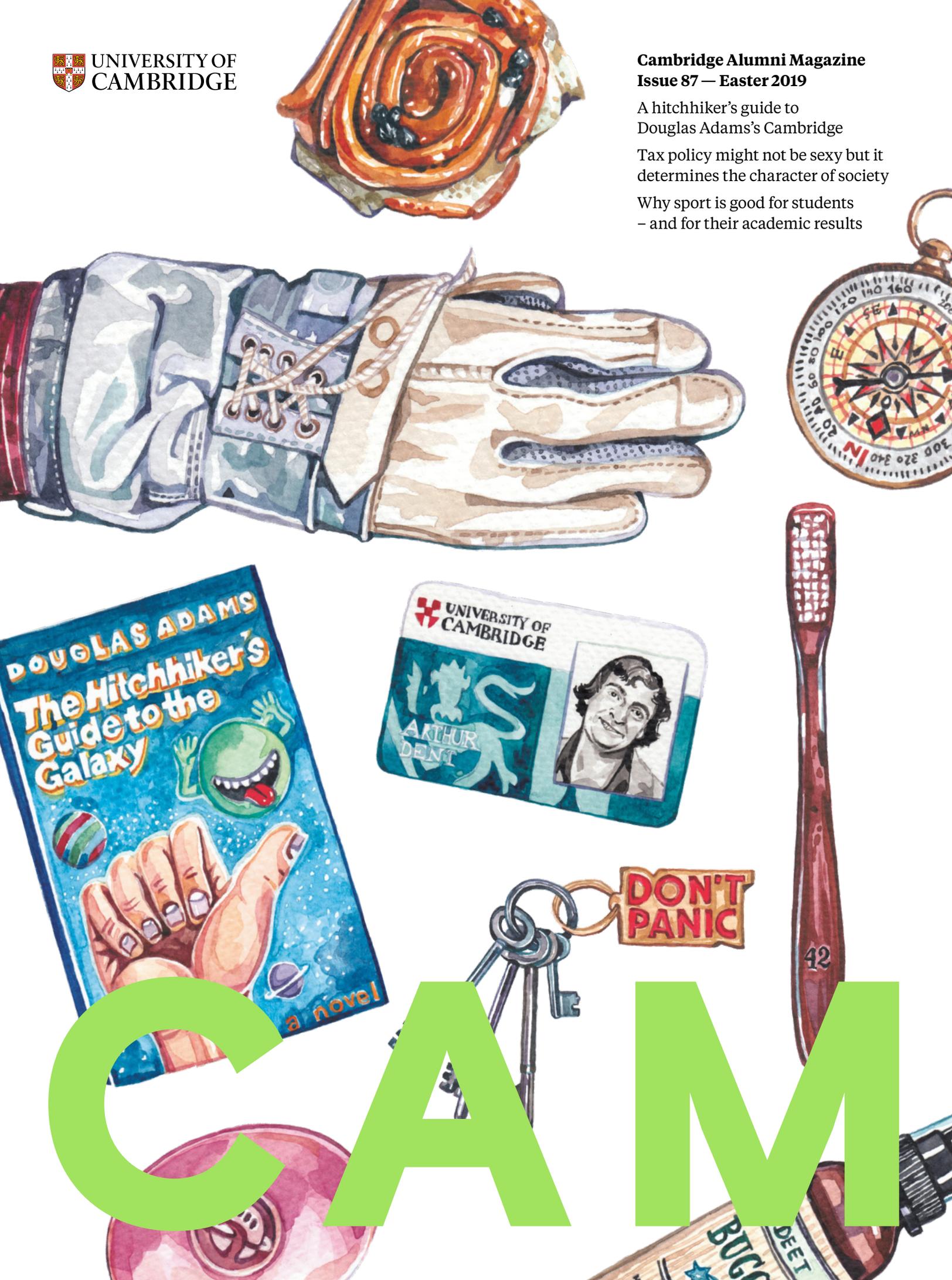


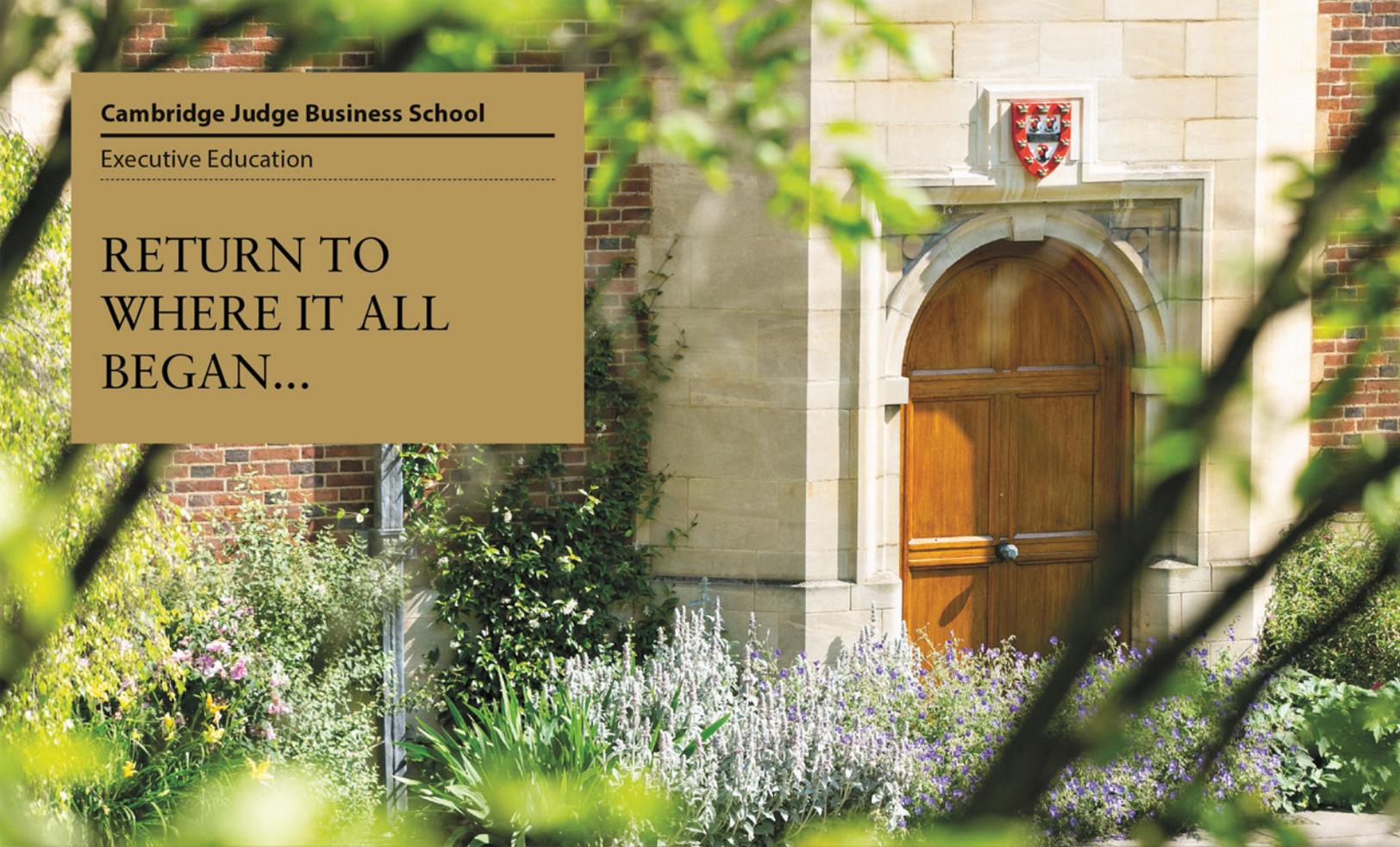
A hitchhiker's guide to
Douglas Adams's Cambridge

Tax policy might not be sexy but it
determines the character of society

Why sport is good for students
– and for their academic results



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Cambridge Alumni Magazine
Issue 87 Easter 2019

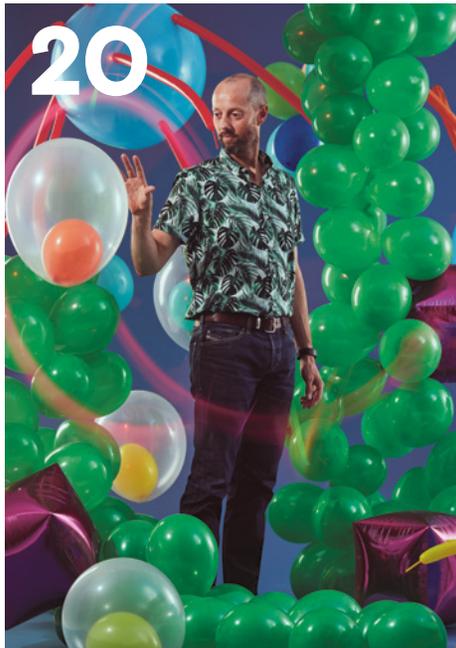
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YBM

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Editor's letter

Welcome to the Easter edition of *CAM*. According to HMRC, tax doesn't have to be taxing. But should it be life-enhancing? Fun, even? From customs duties to tax havens, on page 14 we discover that while tax policy might not be sexy, it could well determine the character of a nation.

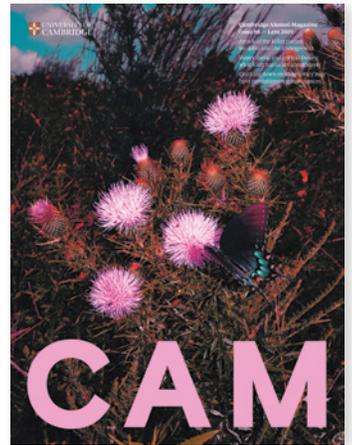
Dungeons and Dragons. Live-action roleplay. Cosplay. Whatever you call it, play – in person and often in full costume – has never been more on-trend. On page 24 we find out why games for grown-ups are undergoing a renaissance.

Think single-cell organisms are simple? Think again. On page 20, Dr Ross Waller explains that finding out more about these complex, beautiful structures is essential – not least because, at the moment, we know so little.

Finally, we would like to pay tribute to *CAM*'s crossword setter, John Harrington – better known in these pages as Schadenfreude – who died earlier this year. Over the past 10 years, his wit and imagination confounded, infuriated and delighted readers. You can find the solution to his last *CAM* puzzle on page 48.

On all these topics – along with anything else Cambridge-related – we look forward to your contribution to the debate, whether by post, email or on social media.

Mira Katbamna (Caius 1995)
cameditor@alumni.cam.ac.uk



Inbox

Kleptocracy

✉ Professor Sharman's exposure (*CAM* 86) of the collaboration of rich western countries with corrupt leaders of developing countries reveals how the failure to enforce available legislation has made the provision of secure homes a distant dream for millions of UK citizens.

Henry Pryor
(Trinity 1954)

✉ Another great issue. Just one thing: kleptocracy doesn't, or shouldn't, mean *rule* by thieves, but power/might/strength/grip of (by/for) thieves. The difference is key: this useful term (coined perhaps in the early 1960s?) is potentially of universal application and, as is the case today, most of the thieves don't hold formal, let alone elected, political power.

Paul Cartledge
(Emeritus AG Leventis
Professor of Greek Culture
and Fellow of Clare)

Crossword

✉ What a shock to read that Schadenfreude, your crossword setter, had died. He has given so much cerebral 'pain and pleasure' over the years and will be sorely missed.

Neil Curwen
(St Catharine's 1959)

✉ The instructions could be off-puttingly complicated (and they did once get him into *Private Eye*'s Pseudos Corner), but it was worth persevering. I hope



that you find a halfway worthy successor. PS: I have come back to him, after a lazy gap, by tackling 86, which is brilliant indeed.

Charles Barr
(*King's 1958*)

✉ Schadenfreude will be sorely missed by thousands of solvers of advanced crosswords everywhere. I do hope you will continue this excellent series of puzzles! They have been some of the very best published.

Tim King
(*Trinity 1980*)

🐦 Fifteen years ago, my goal was to get a place at Cambridge. For the last 10 years it's been to solve just one clue in the alumni magazine #cryptic crossword. Sometimes I wonder if the puzzle is gibberish, printed to remind us we're not as smart as we think.

Hannah Whiteoak
(*Newnham 2005*)

Mill Road

✉ CAM is a very stylish and beautifully laid-out journal; in CAM 86 I particularly liked Niall McDiarmid's thoughtful photographs [of Mill Road].

Chris Storey
(*Trinity 1958*)

✉ In 1968, I lived in Mill Road (at number 203) with my friend, Ceri White (St Catharine's 1964). The rent was £2-10-0 a week and I don't recall being very radical, but I do remember it as bustling, thriving and a fun place to live. Our house was certainly in need of attention, and the bathroom facilities were very basic. I had

a lot of friends who frequented the Locomotive pub and there was an excellent wholefood shop called Arjuna (which I am delighted to see is still there).

Peter Baker
(*Magdalene 1964*)

✉ Your piece on Mill Road reminded me of the Midland (now Devonshire) where I spent much of my third year. Punk nights on Wednesdays and reggae at the weekends. I helped to set up a gig there for the legendary St John's band, Roger and the Bannisters, who sang: "*Cambridge girls, Cambridge girls/ Leave me out of your social whirl/ Cambridge girls, Cambridge girls/ You wouldn't last a minute in the real world*". The bitterness of the lyric was possibly influenced by the scarcity of those girls at the time.

Mike Eagles
(*St John's 1977*)

Killer plants

✉ Regarding your piece on plant blindness (CAM 86): if you show a picture of a plant in a field of chickens, does dietary preference affect who sees it?

Steve Parfitt
(*Jesus 1969*)

University Matters

🏠 In CAM 86 you sought feedback. I put CAM in the same category as *The Economist*: a magazine which is often more interesting in areas in which one has little knowledge, rather than the areas where one has natural interest. That is meant to be

a great compliment. I always look forward to CAM arriving and I always find it worth reading – it serves a sustaining educational purpose. You may not get many responses, but I think many, many people enjoy reading CAM.

John Mair
(*Caius 1982*)

Brexit

✉ Professor Catherine Barnard says: "For Cambridge, the best future immigration policy is one as close as possible to what we've got at the moment". As chair of a university spin-out company, I want to attract the most able staff in the world, not just Europe. An immigration policy that supported migration on an equal basis of the world's most able people, wherever they were based, would surely also support the University's international role and status.

Andrew Mackintosh
(*Darwin 1978*)

✉ The 12,922,659 eligible people who did not vote in 2016 can be categorised into two broad groups: those who did not care, and those who did not think that it was worth voting.

If Brexit is reversed there will be another 17,410,742 people with enough concrete evidence to sympathise with that latter group. This would place 65 per cent of the electorate into the essentially disenfranchised don't care/don't have faith category. No democracy can survive that kind of statistic for long.

Victor Launert
(*Sidney Sussex 1985*)

Write to us

We are always delighted to receive your emails, letters, tweets and facebook posts.

✉ cameditor@alumni.cam.ac.uk

📍 CAM, 1 Quayside, Bridge Street, Cambridge, CB5 8AB

🐦 @Cambridge_Uni

👍 facebook.com/cambridgealumni

Please mark your letter 'For publication'. You can read more CAM letters at alumni.cam.ac.uk/cam. Letters may be edited for length.

My Room, Your Room

👍 Rowan Williams says the biggest change to his room is the absence of the gas cooking ring. Back in my third year, I had an identical room to his: maybe my memory's playing tricks on me but I'm pretty sure we had uncarpeted wooden floors. That feels like a pretty big change to me. Marina Hardwick [see below] was on our floor, too, but had the luxury apartment at the end of the corridor, where I expect she didn't just have carpet but also chandeliers, mini bar, trouser brand and colour TV.

Steve Mills
(*Christ's 1982*)

👍 No carpet! But for a while I shared with a stray kitten I'd found. It lived in a cardboard box and it was a struggle to keep the bedder out until I gave it to the Blue Cross.

Marina Hardwick
(*Christ's 1982*)

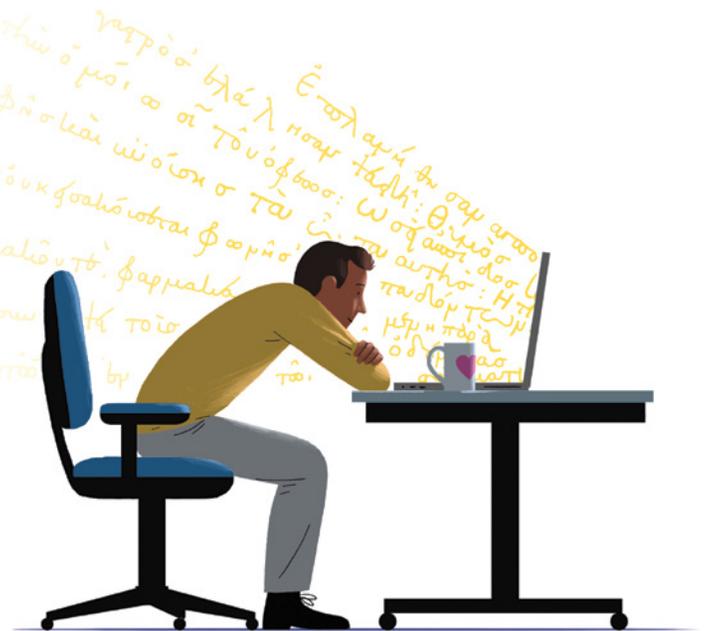
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IN NUMBERS

15

The number of College choirs touring outside Cambridge this year... and rising. To find out where your College choir will be travelling to this year, please visit: alumni.cam.ac.uk/college-choir-2019.



RESEARCH

Instant access to rare Greek texts

Hundreds of medieval and early modern Greek manuscripts – including some of the most important treatises on religion, mathematics, history, drama and philosophy – are to be digitised and made available to anyone with access to the internet.

The £1.2m project, funded by the Polonsky Foundation, is a collaboration between Cambridge and the University of Heidelberg, and will include manuscripts from the UL, the Fitzwilliam and 12 Cambridge Colleges. The project will enable digitisation of every medieval Greek manuscript in Cambridge and all those belonging to the Bibliotheca Palatina collection, which is split between Heidelberg and the Vatican.

Dr Suzanne Paul, Keeper of Rare Books and Early Manuscripts at the UL, says the project has the potential to provide unique insights.

“The works of Homer and Plato were copied and recopied throughout the period, and the early biblical and liturgical manuscripts are profoundly important for our understanding of a Christian culture based on the written word. These multilingual, multicultural, multifarious works, that cross borders, disciplines and the centuries, testify to a deep scholarly engagement with Greek texts and Greek culture that both universities are committed to upholding.”

The digitised manuscripts will join a distinguished company: the works of Charles Darwin, Isaac Newton, Stephen Hawking and Alfred, Lord Tennyson are already on the Cambridge Digital Library, which has been accessed more than 17 million times since its launch in 2010.

cudl.lib.cam.ac.uk

NO MORE PLASTIC WRAP!

CAM 87 now comes in a 100 per cent compostable potato-starch wrap. This means that you can put it on your compost heap, use it to line your food bin or, if your council accepts it, place it in your garden waste bin.



DECONSTRUCTED: THE HIDDEN OPERA

First performance of lost Liszt

Act One

Picture the scene: a neglected sketchbook of composition, apparently once belonging to the Hungarian composer, Franz Liszt, lies abandoned in the archive for more than 170 years.

Act Two

The sketchbook contains notes for an opera, *Sardanapalo*, but they are so unclear and incomplete, performance is assumed to be impossible – until, that is, the arrival of the our dogged hero, Dr David Trippett, Senior Lecturer in Music.



Act Three

Dr Trippett spends three long years deciphering the 115-page manuscript, decoding the notes and supplying a 20-bar finale.

Act Four

With singers, musicians and score in place, performance and recording of Liszt's 'lost' opera finally take place, to critical acclaim. Finale!

TWO-MINUTE TRIPOS

SUBJECT

BUTTERFLIES ARE GENETICALLY WIRED TO CHOOSE A MATE THAT LOOKS JUST LIKE THEM

Observe my short haircut. Observe my black coat. Attractive, no? **Well, I don't find them unattractive. They're very similar to mine, in fact. Aha!**

And that proves what?

Well, in humans, probably nothing. Except that you have good taste. But a new study shows that their genome gives butterflies a preference for partners that look like themselves.

How did they work that out?

Tinder for butterflies?

Sadly, no. The Cambridge team observed the courtship rituals of nearly 300 butterflies.

So more like butterfly Blind Date?

Pretty much. They introduced butterflies of two species and scored them on their levels of sexual interest. And when I say 'courtship', I mean 'sustained hovering near or actively chasing females'.

Well, I think that's bit narrow-minded.

Whatever happened to diversity?

Like when I went out with that goth and everyone thought it was weird but really it was cool because we were different.

But this preference actually contributes to diversity. As the study's author, Dr Richard Merrill, points out: "This genetic structure promotes long-term evolution of new species by reducing intermixing with others."

Well, I think your butterflies should loosen up. What difference does it make if they like a lady with a red splodge?

A lot, actually. Dr Simon Martin points out that over a million years, a very small number of hybrid butterflies in a generation is enough to significantly reshape the genomes. And that matters, to butterflies.

Fair enough. I don't suppose you're free tonight?

Well, your haircut is very attractive...

cam.ac.uk/butterflyblinddate

SMALL GROUP TOURS



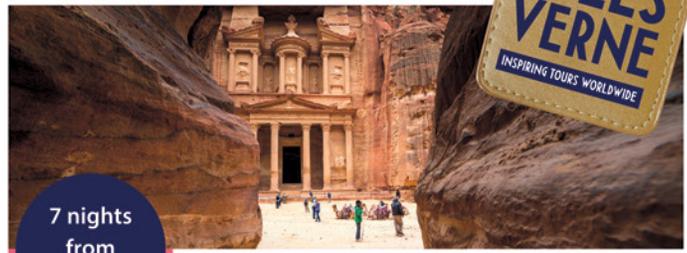
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- Solo Group Deps. (10 Sep '19, & 28 Apr & 8 Sep '20)



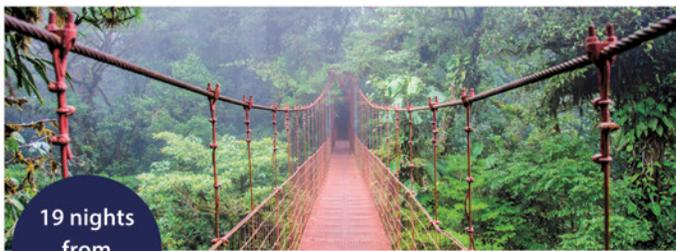
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8 DINNERS
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“Thank God we’re in week seven!” is the last thing you want to hear on research leave

Dr JD Rhodes is the Director of the Cambridge Centre for Film and Screen and a Fellow of Corpus.



This term, I have been on research leave (the kind that rolls around every six terms). These periods, in which one tries desperately to finish book projects and overdue articles, are precious. But, as everyone knows, a Cambridge term passes with terrifying alacrity. Hearing one's colleagues announcing, “Thank God we’re in week seven!” is the last thing anyone on research leave wants to hear. In an attempt to make my time seem longer, I decided it was better to be away for at least part of the term.

Invitations to deliver lectures in the US were my immediate pretext for time away. In 2017, I published a book, *Spectacle of Property: The House in American Film*. The book is about cinematic spectatorship and private property, and looks at film from the point of view of architecture, and architecture through the lens of cinema. But one minor note of the book was the fact that the term “prop” (what the OED defines as “any portable object used in a play, film, etc as required by the action”) is short for “property”. With Dr Elena Gorfinkel, a colleague, collaborator and friend, I decided this would be the perfect subject for a new book – and my US lectures.

Two things have been preoccupying me. The first is the extent to which early film theorists (of the 1920s, 30s and 40s) found themselves writing about props. The prop itself was not their subject; rather, they were intrigued by how the camera's encounter with the prop – a teapot, a gun, a telephone – allows it to show off an ability to magnify the object, almost to endow it with a personality. This tendency in film theory is particularly fascinating, given that these writers were trying to figure out what it was that made this new artistic medium unique and powerful.

The second is the way in which, by the same token, the film camera is able to take anything that is put before it and turn it into material for the story that needs telling. In a sense, the world itself is cinema's prop-in-waiting. That makes cinema an appropriative medium – one of taking, of possession.

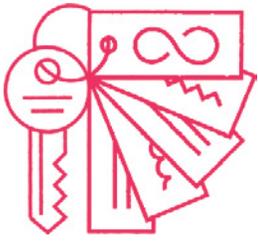
“As my students near the conclusion of this period of intense and mostly solitary work, I recall what it was like for me: terrifying”

I was able to share these thoughts with colleagues at the University of Pennsylvania, Lafayette College and Vanderbilt University. The writing was fresh when I started the tour in Philadelphia at Penn and a few days separated each talk from the next, enabling me to expand and contract, delete and add, correct and – I hope – improve the argument we will be making in the finished book. And, of course, it was good to make friends with peers at venerable institutions, meet their PhD students, exchange ideas and hear what other people are reading (and watching – I am a film scholar, after all).

My time back in Cambridge was taken up with reading my PhD students' work. They are examining topics ranging from the politics of the voice in Italian horror film, to gender in queer French film-making and the work of Barbara Hammer, the recently deceased lesbian experimental film-maker. Of course, these students are capable and independent intellectuals, and their work is entirely their own (unlike the model in many STEM subjects). But as their supervisor, I must read their work carefully, meet with them to discuss (and often argue over) its development, strategise when and where to publish their articles, and, at times, act as a kind of life coach and counsellor. It's a daunting combination of tasks.

As these students near the conclusion of this period of intense and mostly solitary work, I recall what it was like for me: terrifying. Was what I had produced worth thinking about, worth saying, worth sharing with others? Even though I finished my PhD in 2003, it takes no effort for me to enter imaginatively into the struggles and doubts they feel. None of them can realise how brilliant they are; it's my job to reassure them, while continuing to push them further. In turn, they reassure me that what we do is valuable and important. They make Cambridge a place to which I am always happy to return.

mml.cam.ac.uk/film



“There’s a wonderful intensity that’s capital-R romantic to being here”

D19, Murray Edwards

Josie Rourke (New Hall, Murray Edwards 1995) and fourth-year Modern and Medieval Languages student Annabel van Daalen discuss crockery, cutlery and culture shock.



“Sitting here, I remember being the Salford girl who had never been to London,” says theatre director Josie Rourke, who is perched on an armchair on the top deck of the split-level, stripped-down hymn to concrete that is D19, Murray Edwards.

“I saved up and bought lots of clothes from Next because I thought that was cool. My mother thought I was going to Malory Towers. She baked me a fruit cake! In a tin! Oh, I was so excited. I spent six months planning what cups and saucers I was going to bring.”

“I did that too!” says the room’s current inhabitant, Annabel van Daalen, who is in her

fourth year of a Modern and Medieval Languages degree. “In my first year I had a lot more pans than I do now. And a lot more spoons. These days I’ve got maybe two forks, one spoon, three knives...”

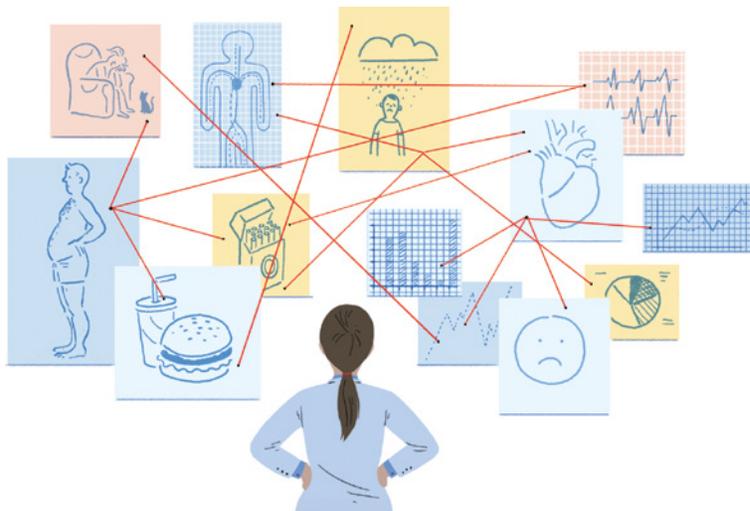
But despite the culture shock, it didn’t take long for Rourke to dive into the Cambridge acting scene. Indeed, on her first day, Rourke’s roommate, Rebecca Morahan, introduced her to the actor Anna Carteret (who just happens to be Morahan’s mother). And it was Morahan, she says, who suggested that they co-direct the freshers’ show at the ADC: Rourke’s first foray into directing.

“Not that I lack confidence! But she certainly gave me a push. She was an amazing friend. Knowing her helped me realise that directing could be a job. Her father was an acclaimed director. To meet someone who makes their living directing is a big deal if you are the first in your family.”

Van Daalen has also made connections: as former guest liaison and speakers’ officer for the Union Society, she has encountered everyone from Katie Hopkins to Oliver Stone. “That was quite an experience,” she says of the latter with a grin. “He was a pretty big personality.”

INFLAMMATION LINKS HEART DISEASE AND DEPRESSION

Cambridge scientists have identified a possible link between heart disease and depression: chronic inflammation, which the body produces in response to lifestyle factors including smoking and obesity. Dr Golam Khandaker and Dr Stephen Burgess's study of 370,000 people suggests that the link is environmental, rather than genetic.



WHAT'S ON FOR ALUMNI

APPOINTMENTS

Four new Heads of House have been appointed. Sally Morgan, Baroness Morgan of Huyton, has been appointed Master of Fitzwilliam. She will succeed Professor Nicky Padfield. Catherine Arnold OBE has been elected the next Master of St Edmund's – the first woman to hold the office – and will succeed Matthew Bullock. Dr Mohamed A El-Erian has been elected President of Queens', succeeding Professor John Eatwell, Lord Eatwell of Stratton St Margaret. Finally, Sonita Alleyne OBE has been elected Master of Jesus – the first black person to lead any College – and succeeds Professor Ian White.

ALUMNI FESTIVAL 27-29 SEPTEMBER

The Alumni Festival returns with the latest thinking from leading minds, exclusive access to some of our renowned museums and collections, and a chance to reconnect with your College and friends. Whether you are flying from another continent or just popping down the road, we look forward to seeing many of you in Cambridge in September. Bookings open on 11 July.

SAVE THE DATE: GLOBAL CAMBRIDGE

Global Cambridge, which brings cutting-edge research to alumni, will be in Edinburgh on Thursday, 7 November and in Birmingham on Saturday, 16 November, 2019.

alumni.cam.ac.uk/events

A CAMBRIDGE GUIDE TO...

Beating Oxford

Calm waters, grey skies and few winds provided the perfect backdrop for this year's Boat Races, which saw the Light Blues win a clean sweep of victories across all four races.

In the 74th Women's Boat Race, Cambridge crossed the line five lengths clear of their rival, in 18 minutes 47 seconds – its third consecutive victory, but the first for new coach Rob Weber. Next up was the Cambridge women's reserve boat, Blondie, which beat Oxford's Osiris by five lengths – the first time they have achieved four consecutive wins since 1998. Not wanting to be left out, the men's reserve also won its race by a length. Then it was time for the Blues, headed by former women's Head Coach Rob Baker, to shine. They powered to victory in the 165th Men's Boat Race in 16 minutes 57 seconds, just two seconds ahead of the Dark Blues.

theboatrace.org



The iconic dome at Murray Edwards.

Today, the walls are lined with mementoes of van Daalen's year abroad. Returning to Cambridge has been odd, she says. "When we came back, everyone had left apart from the MMLers and the engineers. Everything changes when you do the year abroad. I was working nine to five, and for the first time since school I had time just to do and be. The sense of perspective really helped me."

Rourke nods. If she could advise her younger self, she says, she'd suggest more fun. "And kiss more people. Not that I did badly!" Rourke says. "But there's a wonderful intensity that's capital-R romantic to being here, to doing everything from a great supervision to flinging yourself into a show – or worrying about how Oliver Stone takes his coffee."

Josie Rourke is artistic director of the Donmar Warehouse, London, and director of the 2019 feature film *Mary Queen of Scots*. **Annabel van Daalen** is currently weighing up career options, including journalism and diplomacy – while preparing for Finals.





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Here comes the band

The Cambridge University Brass Band have it all: pancakes, costumes and Uptown Funk.

Below, left to right:
Rob Turnbull (Selwyn),
Jonathan Ford (St John's),
Oliver John (Queens')
Tarun Pass (Caius).



The Cambridge University Brass Band (CUBB) has won the 'Most Entertaining' category at the national UniBrass competition for two years running. Talk to members and it all makes sense.

"I played the *Post Horn Galop* this year – on the post horn, of course – wearing an inflatable horse costume," says flugelhorn and trumpet player Jonathan Ford, a second-year Johnian who is reading maths. "Though, to be fair, it was only the lower half of the horse, as I had to have my hands free to play. The post horn is basically a long metal tube with a bell on the end, and to make it lower we had another band member sticking a hosepipe into it at intervals!" This was just one element of the 20-minute concert, which also included Handel's *Music for the Royal Fireworks* and a cover of Meat Loaf's seminal



work, *Bat Out of Hell*. The inclusion of a horse costume makes perfect sense when you consider that the previous year's entry included balloons and a rip-roaring cover of Mark Ronson's *Uptown Funk* (complete with shades and a lightsaber fight).

Being in a brass band demands musical excellence, of course. But there's more to it than that. Traditionally, they're strongly connected to their neighbourhoods, and are tight-knit, friendly communities in themselves. CUBB is no exception.

Indeed, the social aspect is a big part of what makes CUBB special, Ford says. Their 'Brassed Off and Pancakes' event does what it says on the tin: on Shrove Tuesday, the band gather to eat pancakes and watch *Brassed Off* (naturally, every brass player's favourite film). And the annual formal dinner in the Easter term usually sees plenty of alumni and current members in attendance – there's an active alumni organisation, Friends of CUBB.

Some alumni left the band 20 to 30 years ago, says Ford,

and still join the band on their annual tour, one of the year's highlights. CUBB is part of the University community, too, playing at Wolfson College's garden party and at its 'Music and Madeira' evening in return for practice space.

A no-auditions policy helps to keep the band welcoming. "Everyone is here to have fun," says Ford. "Not turning people away helps us to have this very friendly, social atmosphere – and it means we have a bigger band, too. We're all busy working and we want to wind down in the evenings. It's nice to feel that there's a place for everyone."

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Only by understanding our past can we shape our future.

Professor Stephen J Toope is the Vice-Chancellor.

History is inescapable in Cambridge. I was moved to learn that the eldest daughter of Olaudah Equiano, former slave-turned-abolitionist, is buried in St Andrew’s Church, Chesterton. She was only four when she died in 1797.

Equiano’s memoir of enslavement was championed by Thomas Clarkson, whose effigy adorns St John’s Chapel. Inside the chapel is a statue of William Wilberforce, another St John’s alumnus, who steered the Abolition Act of 1807 through parliament.

Earlier this year, the University created an Advisory Group to commission and oversee research into its historical links to the slave trade and to other historical forms of coerced labour. Chaired by Professor Martin Millett, the group will set the parameters of the research, recruit postdoctoral researchers to carry it out, and support them in their work.

They will consult and collaborate with experts across the collegiate University and beyond. The Advisory Group will engage with students, staff and a wide range of University societies. It will then report its findings and suggest ways of acknowledging the modern impact of our historical links to slavery.

One criticism levelled at this initiative is that it ignores the role played by some members of the University in slavery’s suppression. I disagree. Should justifiable pride in our alumni’s contribution to abolition, as expressed in my opening lines, prevent us from acknowledging that this was not the entire picture?

It has been suggested that, rather than ruminating on the past, the University should concentrate on solving current and future problems. If it was really interested in inequality, one commentator said, the University might focus instead on issues such as unconscious bias and racial profiling in the development of artificial intelligence. In fact, the Leverhulme Centre for the Future of Intelligence is already doing just that.

Commenting on the initiative, the Reverend Dr Michael Banner, Dean and

“Universities flourish when they embrace different world views, cultures and ways of looking at a problem”



Fellow of Trinity College, remarked: “Understanding the past and shaping the future are not necessarily separate projects.”

Indeed, the two projects cannot be easily disentangled, because a society’s historical baggage and its modern-day challenges are inextricable. As one of our earliest black students, Alexander Crummell, said: “We read the future by the past.”

There is still an attainment gap in higher-classed degrees between white and black students. Although the gap at Cambridge, at around 14 per cent, is well below the national average, we need to understand

what is happening and why. At the same time the Collegiate University is working hard to increase the numbers of students, teachers and researchers from black and ethnic minority backgrounds.

Universities flourish when they embrace different world views, cultures and ways of looking at a problem. The most successful universities gather talented students and staff without regard to social background, country of birth or religious upbringing.

When I was at the University of British Columbia, we struggled to be genuinely open to the experiences and insights of indigenous peoples. But that rewarding struggle ultimately helped to influence new (actually very old) understandings of dispute resolution and punishment for crime, to improve human interaction with the natural environment, and to develop plant-based treatments for some diseases.

The Cambridge context is different, but the need for an inclusive and diverse community is the same. I believe the University genuinely aspires to foster a community of learning that is as attractive to a talented working-class white boy from the north east, or a black girl from a large east London comprehensive school, or a student from a village in western China, as it is to a middle-class student from the home counties.

Cambridge can, at first glance, seem a forbidding place to people who are not familiar with its ways. Its beauty, its history and its traditions, treasured by so many of us, can paradoxically be off-putting to individuals who have grown up in altogether different circumstances. I should know – I was one of them when I came to Cambridge as a scholarship student.

Some may see an investigation into slavery as a form of unnecessary atonement. I take a different view. If we mean what we say about wanting Cambridge to be open and welcoming, we must ourselves be open to the complex realities of the past as well as the complex challenges of the future.

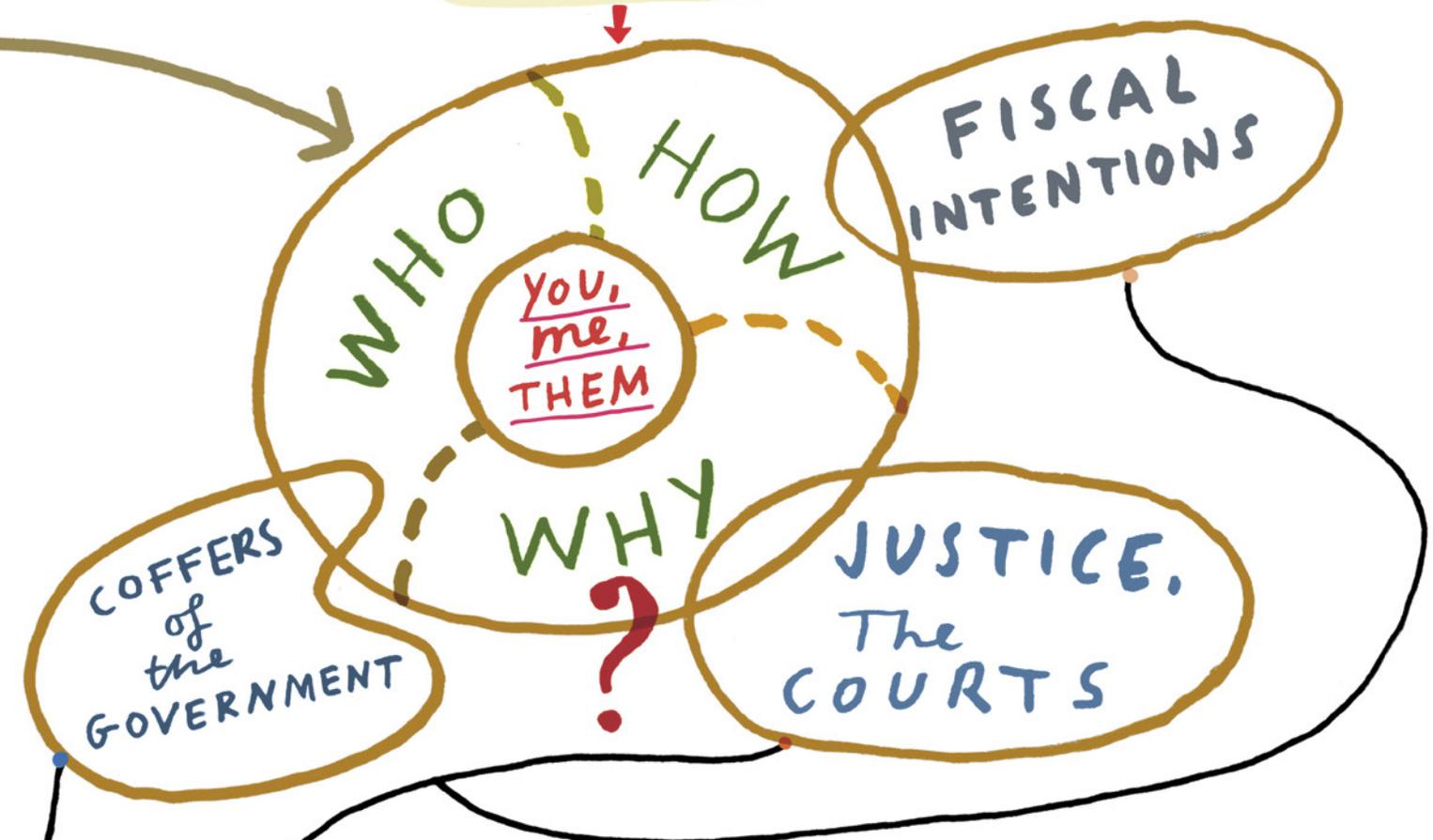
ECONOMICS ADVISORY DIAGRAM



Tax. It might not seem sexy, but tax policy – who, when and why the state taxes – is at the heart of determining the character of a society. CAM delves into the history and the politics of taxation.

WORDS PAMELA EVANS ILLUSTRATION PAUL DAVIS

and the tasty TAX BAGEL



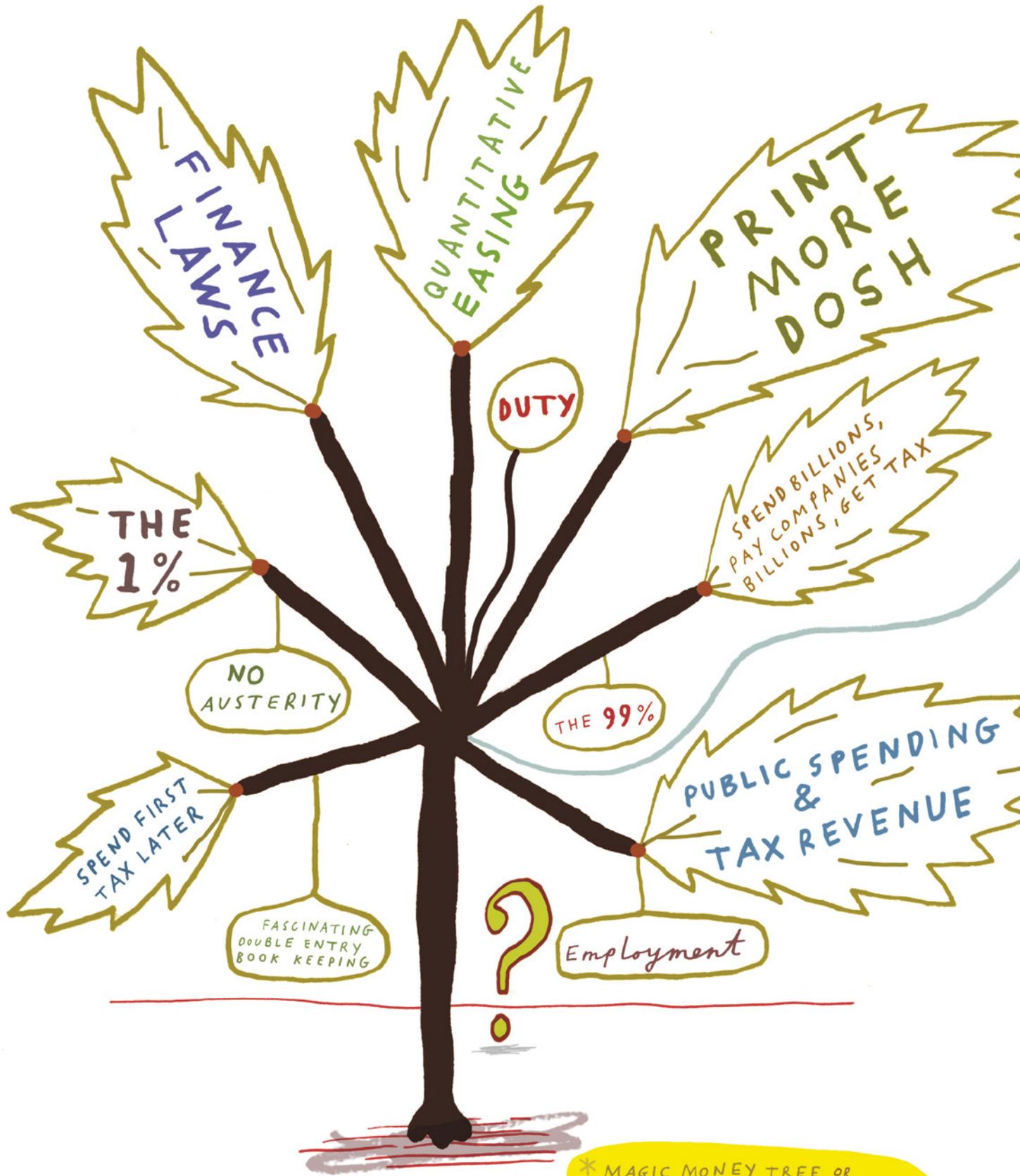
The year is 2012. Chancellor George Osborne is confronting a political storm. Business leaders are described as ‘livid’. Jobs are at risk. Headlines are lurid. Faced with such strength of public feeling, Osborne is forced to backtrack. His incendiary proposal? Charging VAT on freshly baked takeaway food – or, as it becomes known, the ‘pasty tax’.

Let’s be honest: the subject of tax only tends to interest people when they think they are paying too much of it – whether on their income or on their hot, baked goods – or if other people aren’t paying enough. But we should pay more attention. Because how we tax, who we tax and why we tax determines what kind of society we become, giving financial expression to our cultural values and priorities. Far from being dry and dusty, taxation is a topic that could not be more political.

Indeed, for Martin Daunton, Emeritus Professor of Economic History, taxation goes to the heart of fundamental questions. “Fairness, for example. The definition of equality. The difference between passive wealth, such as inherited wealth, and active wealth,” he says. Daunton cites the huge differences between countries such as Sweden (where high taxation sits alongside a well-funded state) and the zero income tax regimes of many of the Gulf states, where petrol is subsidised and the rallying cry of ‘no taxation without representation’ would appear to be inverted (free from the need to tax their populace, rulers are free from the need to give them representation too). Daunton points out that these issues are now also international: national revenues are threatened by tax havens and the ability of large companies to book profits in low-tax regimes.

In fact, tax is political even when it doesn’t feel political. “The pasty tax is a classic example,” says Dr Dominic de Cogan, Lecturer in Tax Law. “The economic thinking behind it made sense: if you reduce the number of exemptions to the ordinary application of VAT, you get a tax that, from a technical point of view, works better. It causes fewer economic distortions and raises more money with less damage to the economy. But because the pasty tax was frameable as an attack on the working class, it was easy to bring down. That’s why some of us working in tax feel that it can’t easily be divorced from political considerations. If anything, it is primarily politics. Economists and lawyers can advise. But ultimately, parliament makes the decisions.” ›

MMT*



* MAGIC MONEY TREE OR MODERN MONETARY THEORY

We think of tax havens as bad. But if you're in the Cayman Islands, and you're asking the indigenous population, they'll tell you that their peers in the surrounding Caribbean islands consider them an economic success story



TAX HAVEN

Those decisions can start, win and lose wars. The English Civil War was fought, in part, over the question of whether the Crown had the right to raise tax revenues on its own authority, or whether it needed parliament's authority. The Glorious Revolution of 1688 marked the beginning of annual parliaments, which allowed negotiation over what was taxed and by how much. "The result was an effective tax state in Britain," says Daunton. "And that means that although France had a lower tax rate than Britain, they had more tax revolts because their taxes didn't have the legitimacy of parliament. The consequences of this cannot be overstated. British governments were able to use tax revenue to borrow money, which the French couldn't. And that meant that they could defeat the French and fund the beginnings of the British empire."

For an extreme example of how the decision to tax – or not – can shape an entire society, look to the Cayman Islands. In the 1960s, British Caribbean crown dependencies were asked if they wanted to become independent of the Crown. Three chose to stay: the British Virgin Islands, Bermuda and the Cayman Islands. "So the UK said: fine, but we want you to develop your own economies," says May Hen-Smith (Jesus, PhD), a specialist in economic sociology, who is currently working on a 10-year longitudinal study of women in the offshore financial industry. "The Cayman Islands was primarily a maritime economy. It's a land of volcanic rock: there was no plantation economy, like Jamaica. They didn't have tax, because they never really needed it."

The then government brought in laws to encourage the banking industry, and the offshore financial industry was born. Today, the Cayman Islands is the fifth-largest financial centre in the world. It has no corporation tax and no income tax, although as Hen-Smith points out, there are still some taxes such as a 20 per cent stamp duty on imports: expect to pay around £7 on a cauliflower from Miami.

"We think of tax havens as bad," she says. "But if you're in the Cayman Islands and you're asking the indigenous population, they'll tell you that their peers in the surrounding Caribbean islands consider them an economic success story. For a small island with no economy, no arable land, no infrastructure, to become this powerful nation is huge. There are always going to be tensions between expatriates and locals, but islanders know that this is a very precious part of their economy. So they cooperate, in order to maintain their global competitiveness." And tax havens, she points out, are under increasing pressure to compete: a relatively new phenomenon has seen onshore jurisdictions borrow or copy offshore products and services to bring business their way.

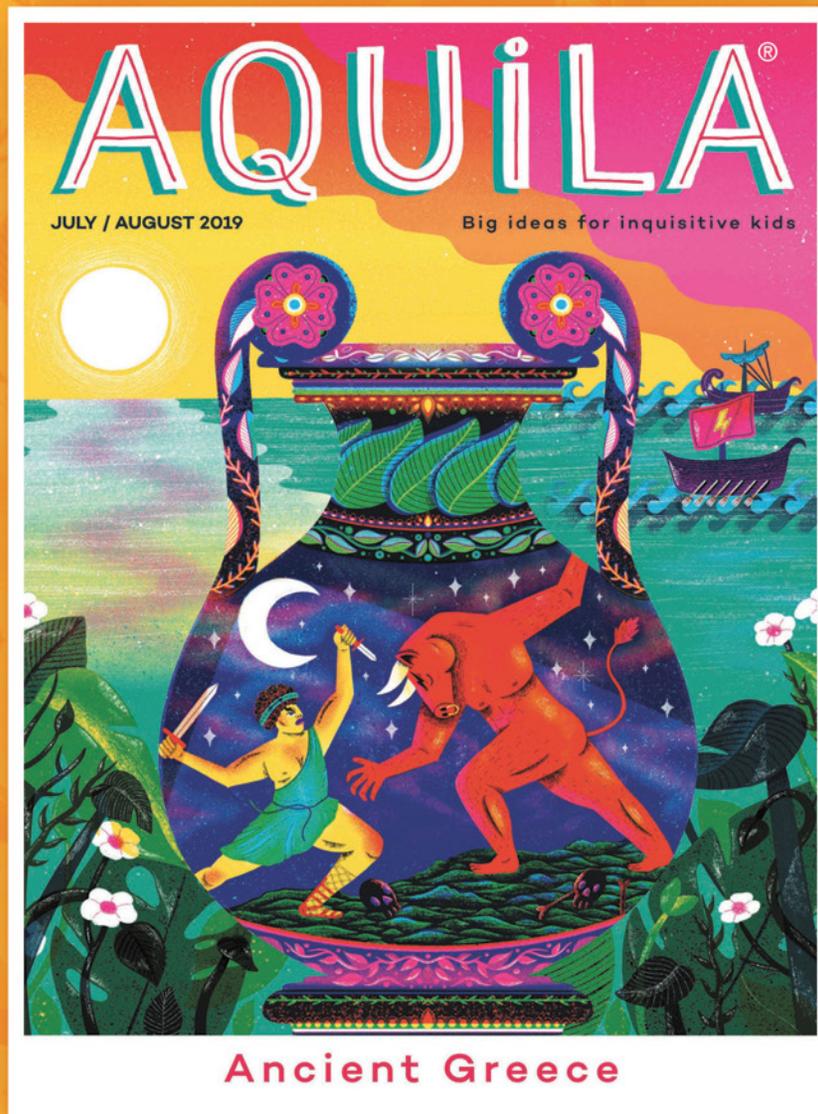
On other islands, the finance laws have worked in different ways. The culture of the Cayman Islands, says Hen-Smith, has always been open to outsiders and visitors. On the British Virgin Islands, however, there's a stronger tradition of islander and outsider identity, and the island's offshore legal apparatus is one way in which that islander identity is expressed. "So much so, that there is now a legal term in their statutes: *belongers*," Hen-Smith says. "You're made immediately aware of your status as a 'non-belonger' in the immigration line – the 'belongers' line is exclusively for British Virgin Islanders."

The questions and complexities that surround the effect tax has on societies are not likely to go away soon. One of the biggest Brexit questions, de Cogan points out, is around how customs will work at the Irish border. "At the moment, we don't have border posts where customs duties are assessed and where product safety is checked before goods travel from one side of the border to the other. And now these levies, which most of us have ignored since the 1970s, are suddenly an issue again."

Indeed, any discussion of identity and nationhood must almost always – in the end – result in a conversation about taxation. Take Scottish and Welsh devolution, for example. "The Scottish parliament is trying to get more control over revenues and also tax rules, says de Cogan. "I see that in the light of capacity building: if Scottish institutions have autonomous ›

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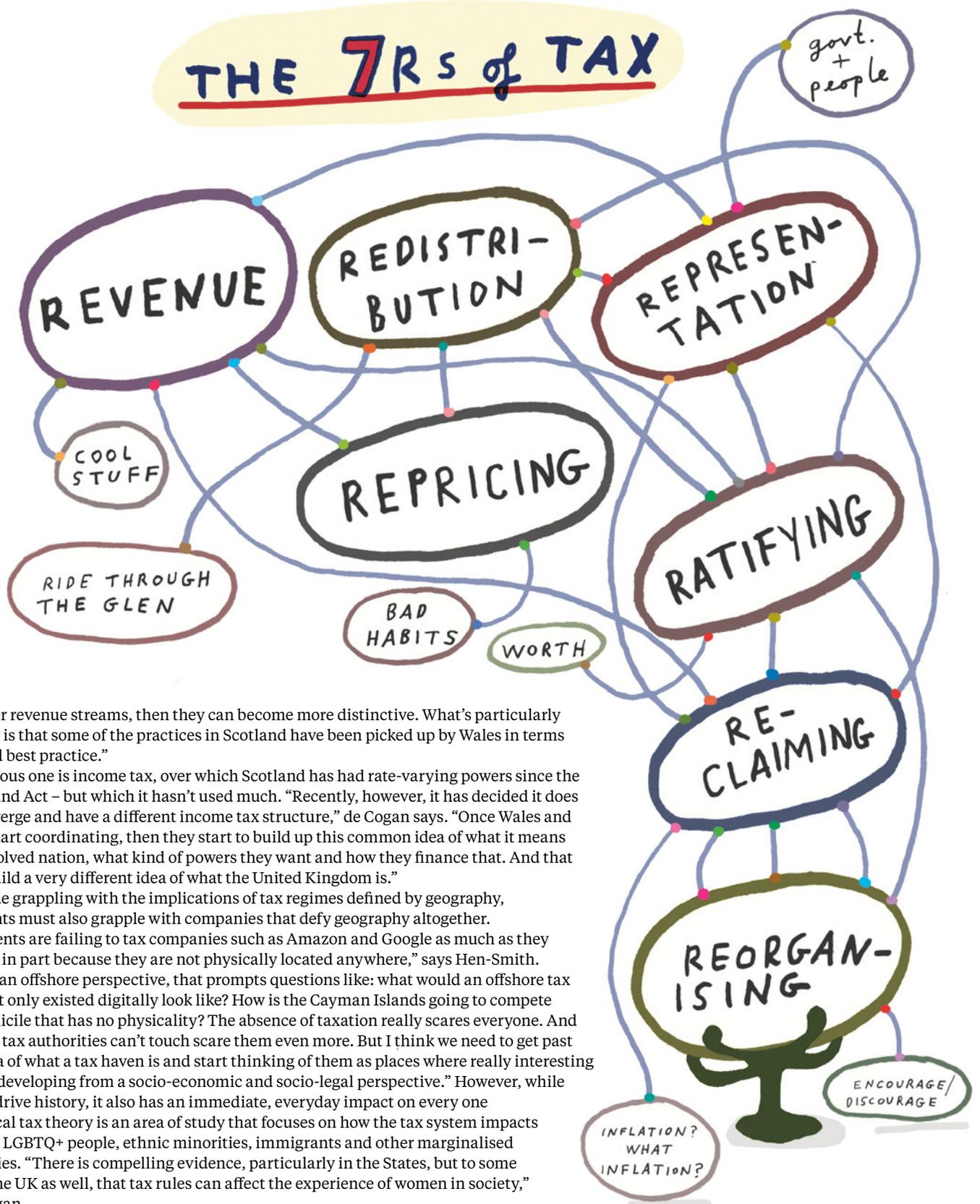
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THE 7Rs of TAX



control over revenue streams, then they can become more distinctive. What's particularly interesting is that some of the practices in Scotland have been picked up by Wales in terms of devolved best practice."

The obvious one is income tax, over which Scotland has had rate-varying powers since the 1998 Scotland Act – but which it hasn't used much. "Recently, however, it has decided it does want to diverge and have a different income tax structure," de Cogan says. "Once Wales and Scotland start coordinating, then they start to build up this common idea of what it means to be a devolved nation, what kind of powers they want and how they finance that. And that starts to build a very different idea of what the United Kingdom is."

Alongside grappling with the implications of tax regimes defined by geography, governments must also grapple with companies that defy geography altogether. "Governments are failing to tax companies such as Amazon and Google as much as they might like, in part because they are not physically located anywhere," says Hen-Smith. "And from an offshore perspective, that prompts questions like: what would an offshore tax regime that only existed digitally look like? How is the Cayman Islands going to compete with a domicile that has no physicality? The absence of taxation really scares everyone. And places that tax authorities can't touch scare them even more. But I think we need to get past the old idea of what a tax haven is and start thinking of them as places where really interesting things are developing from a socio-economic and socio-legal perspective." However, while tax might drive history, it also has an immediate, everyday impact on every one of us. Critical tax theory is an area of study that focuses on how the tax system impacts on women, LGBTQ+ people, ethnic minorities, immigrants and other marginalised communities. "There is compelling evidence, particularly in the States, but to some extent in the UK as well, that tax rules can affect the experience of women in society," says de Cogan.

Imagine, for example, a decision to tax a high-earning couple as a unit, rather than as individuals. If one partner is a full-time parent, returning to work would subject their income to a very high tax rate – making it – financially – extremely unattractive to re-enter the workforce. "It may not affect that many people, but it's symbolic," says de Cogan. "It says: this is how we view you and this is how we value your work and this is how we are going to treat you. This is probably the most cited example of this kind of under-the-surface discrimination. To make things more difficult, it isn't about somebody sitting in a chair on high, deciding to discriminate. It's a logical decision that has to be made and there are arguments both ways, but it creates difficulties, whatever you choose. And it shapes how you want your society to be." ©





Know your enemy – that’s the old saying. And we don’t. We’ve only scratched the surface

Complexity. Beauty. Mystery. The world of single-celled organisms is mostly still to be discovered, says Dr Ross Waller.

WORDS CAROLINE BARTLETT PHOTOGRAPHY WILLIAM TOWN
STYLING JAMSTUDIO

You can see them from space, spread out across the oceans in great swathes of blue and green. You can feel them in the ground beneath your feet, built up over millions of years. They live inside most animals on the planet, including ourselves. They’re responsible for some of the most dangerous diseases known to humanity, but they are also a vital part of the systems and forces that keep the Earth alive. Yet we barely acknowledge their existence.

Welcome to the universe of single-celled organisms. It’s a strange and beautiful place of complexity, beauty and mystery – because although the idea of a single cell might sound simple, it is anything but. It’s what drew Wellcome Trust investigator and Reader in Cell Biology and Evolution Dr Ross Waller to study them in the first place – and what keeps him endlessly fascinated. “These are not just blobs that bounce around in the ocean, or the soil, or your body,” he says. “They have complex, successful behaviours. They are very active. They have purpose – for example, at least half the planet’s photosynthesis occurs at the single-cell level, particularly in the ocean. And they are often stunningly beautiful.”

They also represent the basic units of life from which all multicellular organisms, such as humans, plants and animals, have evolved. “In terms of the fundamental diversity of life, the majority of that is at the single-cell level,” Waller says. “At the level of the cell, all animals have a lot in common. If you want to understand life processes, you get a limited view if you look at just one group of organisms such as animals. But look at single-celled organisms and you see how differently the challenges or objectives of life have been solved – which tells us a lot more about these processes.”

Waller’s lab, down the twisting corridors of the Hopkins Building, studies two very different families of single-celled organisms. One is deadly. The apicomplexans family of pathogens includes the malaria parasite *Plasmodium*, (which causes 400,000 deaths and 200 million infections every year), toxoplasmosis, ›

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(which infects a third of all humans) and cryptosporidiosis (which contributes to 800,000 infant deaths annually). Apicomplexans also infect every known species of animal. “We primarily work on ones that live in humans, because of the medical relevance,” says Waller. “It’s work on a fundamental level. We want to learn more about how the cell has adapted, including how it develops innovations to interact with humans and exploit them. These are complex parasites. They live and grow inside our cells. It’s a very intimate relationship, and they have become very good at it.”

The malaria parasite, in particular, is a terrifying foe. It has learned to avoid the human immune system when it goes on the attack: disguising itself from our defensive cells, or hiding in a place where our bodies can’t attack them. “Know your enemy, that’s the old saying,” says Waller. “And we don’t. We’ve only scratched the surface of understanding single-celled organisms. Even with the better understood ones, such as the malaria parasite, we still only understand a fraction of the cell’s complexity. If we don’t know or understand our enemy, we can’t defend ourselves against them.”

But the other group, dinoflagellates, seems to have a very different purpose: they help to keep our planet alive. You are unlikely to be familiar with them. Science isn’t particularly familiar with them, either – and that, Waller says, is why they’re so fascinating to study.

Dinoflagellates are named for their shape – the Greek *dinos* (whirling) and the Latin *flagellum* (whip, scourge) – rather than any potentially painful properties. They spend most of their time swimming around the ocean, producing food from sunlight and in turn feeding the oceans, or in a deep relationship with coral reefs. This relationship is complex and important: the dinoflagellate feeds the coral, while the coral provides it essential nutrients. When that relationship breaks down – from causes that also aren’t fully understood, but which include rising ocean temperatures – the coral bleaches and dies.

Consider the consequences of widespread coral loss and you’ll start to see how vital it is to understand dinoflagellates, says Waller. “We don’t understand that relationship well enough to predict what will happen – let alone any possibility of managing it. We need to get far more of an insight into the diversity of these single-celled organisms, to work out how they fit in these complex biological networks.”

But so far, these tiny organisms remain an enigma. One well-accepted way of studying a single-celled organism is by assembling a list of all of its molecular components. This can be done by sequencing the genome – the ‘parts list’. But a list of parts on its own is not much use: for *Plasmodium* and *Toxoplasma* we have the parts list, but don’t know what 60 per cent of the parts are – or what they do. It’s like trying to read a book in a language you’ve only just started learning, says Waller. Hard, but not impossible.

“We want to put all that information in context – how is it driving the complexity and architecture of the cells. Think of the exploded diagrams common to engineering (or, indeed, flat-pack furniture), where every part is carefully drawn and which shows you how it fits together. We’re using a method, developed in the Department by Professor Kathryn Lilley, which overlays the genome-level information of parts on to the cell, enabling us to locate those various parts. We can then look at the function of each of these parts by using genetic tools such as Crispr to take them out, to turn them on or off, to modify their behaviours.”

But if *Plasmodium* and *Toxoplasma* are *Madame Bovary* to a French A-level student, then dinoflagellates are Linear A. Crispr doesn’t work on them, says Waller, because they’ve radically changed the way they store their genetic information (i.e. the parts list). Most complex organisms, including us, fall into a class known as eukaryotes. These cells have developed a way of managing their genomes in a nucleus, using proteins called histones. The genome’s chromosomes are organised on histones, like scrolls in a library. This efficient system for organising their

Dinoflagellates spend most of their time swimming around the ocean in a deep and complex relationship with coral reefs. Why, it’s not known, but when that relationship breaks down – from causes that also aren’t fully understood – the coral dies

genetic information – evolved over two billion years of life on Earth – enables them to be more complex. All eukaryotes use this system. Except the dinoflagellates.

“In biology, you can almost never say never. There’s almost always an exception,” says Waller, cheerfully. “And dinoflagellates are one of the most remarkable exceptions. They have got rid of the histone system for organising their data. And that’s remarkable, because their genome is up to a hundredfold bigger than the human genome. So if you think of the nucleus as about the size of a basketball, in a human nucleus the DNA would be the equivalent of 30 miles of string, all stored inside that basketball. At that scale, dinoflagellates have about 2,500 miles of string to store – and stored so that it can get to any part of the string whenever it needs to.”

That’s a huge paradox: why would a single cell make its genetic information much bigger than complex things like humans? And how does it access this information? They are compacting it somehow, Waller says, in a way that still keeps it accessible. “And this is now an opportunity to learn about a fundamental cell process, or life process, of organising DNA in a complex way that’s different from what the rest of complex cellular life does.”

From an early age, Waller says, he was fascinated by how systems worked. Initially enrolled to study engineering, he found his first year uninspiring and, by his third year, he had changed to biology. It’s not such a leap, he says, if you think of cells as complex machines built from components, each with its place in the system. “And I was worried about where we’re going as a society, environmentally speaking. As a child in the 90s, when the greenhouse effect and acid rain were very much in the media, I recognised the impact of human activity on these basic processes. I worried about where we were heading. That hasn’t changed.”

Following his degree, he spent a year in a research lab, then signed up for a job on an oceanographic research vessel carrying out phytoplankton sampling, then travelled around the world before returning to research and his PhD at the University of Melbourne, investigating the genetics of *Plasmodium*. Waller came to Cambridge with his scientist partner who was offered the chance to set up her own lab in nearby Norwich. “And there was an opportunity here. It was just fortuitous. But it’s been a stimulating experience to make new connections. In fact, a lot of the work that we’re doing now is based on new interactions that have been made possible by other researchers at Cambridge.”

His focus now is to keep asking questions and going where they take him, with eyes wide open. “I think we tend to be a bit too blinkered, where we think that the most important thing is to understand human biology,” he says. “Our biology isn’t separate from the biology of the planet. We need to understand how we are interacting with it and how it is interacting with us, as it creates processes that are essential for our lives, and for the planet.” © wallercellevolution.com

Down the rabbit hole

**Larping. Cosplay. Dungeons and Dragons.
Whether a response to the digital world or a new
kind of performance, playing – for adults – is back.**

WORDS LUCY JOLIN PHOTOGRAPHY LYDIA GOLDBLATT

Emily Zhang is loitering with intent in Grantchester Meadows. She is on a mission: to overthrow a mysterious artificial intelligence that has been terrifying her people. Eventually, she does a deal: the AI will live inside Zhang's head so that it can see through her eyes, making sure she does not betray it. No matter that Zhang's robes are from a charity shop, or that her ultimate fate will be decided at the next session in the Unitarian Church Hall. What is important is the Game. And in the Game, her name is I Forgot: of no tribe, surgeon, technosis and explorer, and inhabitant of the Patchwork.

Zhang is a member of the Cambridge Larp Society – that's live action role-play – and, along with around 100 others, spends her weekends participating in a year-long fantasy game where the outcome will be determined through play. They're not alone. Because whether you characterise this as a logical response to the digital world, the rise of the uber fan or performance without an audience, fully immersive role-playing is on the increase.

“The attraction of Larp is that it is a chance to play a different self,” says Zhang (Churchill, Linguistics MPhil). “Dressing up reminds you that you're in the game world, not the real world, and that's important. In the real world, there are consequences, but in Larp you can be bolder. You care less about those consequences, more about what kind of story you can make around what you do.”

The urge to play is as old as humankind itself: the earliest board games date back as far as 3100BC. The idea of adults playing isn't particularly new either: Dungeons and Dragons (D&D), the paper-and-pen fantasy game, first appeared in the 1970s, while it could be argued that Larping in its basic form – adults dressing up and playing out scenarios – has existed for centuries. But in the early 21st century, something about this adult desire to play *is* new: it is mainstream. What were once slightly odd, nerdy pastimes are now ubiquitous. Board games cafes and D&D groups have sprung up across the UK, while ›





In character

Third-year mathematician Tom Carey (Queens') dressed as Darren Wick, an engineer turned mercenary, and MPhil Linguist Emily Zhang (Churchill) dressed as Erling Fenborn, the adopted child of a coven of Fen witches.

Today's employers place high value on the iteration and innovation skills that are built through play: there is a reason why Google has a Lego play area in its office

cosplay – dressing up as your favourite character from popular culture, taking in everything from Pokémon to Captain America – is now a multimillion-dollar industry. “In my first year as a member of the Cambridge University Roleplaying and Tabletop Gaming Society, we had maybe 20 people at our squash,” says third-year medic Alasdair Philbey (King’s). “At our last one, they were spilling out of the door.”

Why now? Dave Neale, of the Centre for Research on Play in Education, Development and Learning, points to cultural change: our adult lives, he says, have become far more fluid and open to new thinking. Our relationships change more quickly, we move locations frequently. In the workplace, new skills are valued – the iteration and invention that flourished when we played as children. There is, he says, a reason why Google has a Lego play area in its office.

“Historically, when you became an adult, you entered a fixed profession,” Neale says. “Your need to engage in the exploration and creativity involved in play was reduced: you knew what you were doing, you kept doing that thing and you just got better at it. But now, we are starting to value the type of thinking that play involves. It keeps the creative brain engaged in developing and coming up with new ideas.”

Clare Foster, British Academy postdoctoral fellow at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), also thinks that the rise of what she calls “embodied ways of working together” tells us something about our times. She is the founder of the ‘Re-’ Interdisciplinary Network, created to discuss how and why we repeat, revive, re-enact, restage, reframe, remember, represent and refer.

“In the old days, there were traditions and institutions and you could know who you were by how you reacted to them,” she says. “Today, we don’t share fixed points of reference: in a digital world, there are fewer norms. So it makes perfect sense that how we know who we are *now* involves these specially made moments, these opportunities, these repeating spaces that create an opportunity for acting together – often around something already familiar in popular culture.”

Dungeons and Dragons is a perfect example of those moments. At its simplest, it is a paper-based role-playing game: players create characters using dice rolls to determine characteristics according to a pre-created table. Those characters are then led through a scenario by the dungeon master (DM) or referee. On paper, it sounds dry. In action, it’s what Philbey calls “an act of collective storytelling”, a rich alternative world where storylines can play out over years, and a single dice roll can determine whether a character lives or dies. Indeed, Philbey says he has been DMing a game for his two younger siblings for 10 years, in an adventure that follows the activities of crafty thief Laura Morel (his sister) and an elven ›

Let the games begin

Rhei Ammaturo (Churchill), who is studying for an MPhil in Earth Sciences, dressed as the murderer Thomas Nait-Kro, a character in the Cambridge Larp Society game, Citadel.









By day, he is a postdoctoral research associate in the Department of Chemistry; by night, he plays and designs board games

warrior called Xanven (his brother). “Xanven’s like Legolas [the elven prince who accompanies Frodo on his adventures in the *Lord of the Rings*],” explains Philbey, “but thick as two bricks.”

Meanwhile, he is currently playing a drunken sailor called Fedrick (sic) who takes up with a band of magic-users, and is DMing a third game in which a band of miscreants is trying to save the world from evil darkspawn, while dealing with people who are almost as bad as the evil demons themselves. “It’s all about how they can convince the politicians to stop stabbing each other in the back and stop disaster from coming,” he says. (Parallels with contemporary politics are, he stresses, unintended.)

Philbey sees the rise of collective, immersive play as a celebration of social connection. “I disagree with the idea that we are becoming less connected due to technology: actually, people are always going to find things that bring them together,” he says. “Board games, and D&D, are a fantastic way of doing that. The entire game is about talking to others, about experiencing stories together. Win or lose, you are always hanging out with your friends and having fun. Some of my best game experiences come when the chips are down and we make a big gamble and lose. And someone might die. It’s hilarious, and we talk about it for years afterwards.”

Part of the thrill of real-life gatherings is not knowing what is going to happen, says Foster. “In theatre studies, we use the word ‘contingency’ to describe the possibility of things going wrong in ways even the performers can’t predict. But it’s not just this that makes something ‘live’: it is the fact that it is a collective experience. Anything could happen *and* we are all experiencing that ‘anything-could-happen’ thing, which makes us in to a ‘we’. Play offers this very particular kind of participation. And if it’s also engagement with the familiar – the famous, the historical, an author like Jane Austen – the participation is even richer, connecting us to others in the past and future.”

Matthew Dunstan also understands this urge to connect and create those moments: he has built an entire second career

around it. By day, he is a postdoctoral research associate in the Department of Chemistry and a Junior Research Fellow at Clare. By night, he plays and designs board games. In his most recent game, Raids, co-designed by Brett Gilbert, players take on the role of Vikings, sailing to new territories and fighting each other for resources and treasure.

Dunstan says the past 10 years have seen a new style of gaming: so-called Eurogames such as Carcassonne, The Settlers of Catan and Ticket to Ride, which are complex enough to engage adults and simple enough to be played by children, too. Originating in Germany, this style has now spread across the world, creating a new space between simple childhood games like Monopoly and vastly complex tabletop war games, which remain niche in appeal. Raids is typical: it can be picked up in a few minutes, it relies on a recognisable cultural framework (warriors fight for treasure) and one game only takes around 40 minutes.

It has enabled people who loved playing games as children to enjoy them again, he says, without the worry that they won’t be able to participate or understand what to do. “There aren’t many people who have not had any experience playing a game round a table, ever,” he says. “It’s still something that people are comfortable with and that they enjoy. It’s a different way of interacting in a social space, a real space. That’s actually a relatively rare thing. In a way, it’s a privilege to get four adults around a table on the same night to play games. But I think when we are able to do that, we realise that we always wanted to do that.”

It is an exciting time, says Foster – a time when everything is up for grabs, a time when the old cultural gatekeepers have fallen away. No longer, she says, do we have obvious figures of authority choosing what gets included or excluded, or institutions dictating what gets reframed and restaged. “And what’s taken their place is the possibility of turning the tables, of giving the audience – or end users, or consumers – the power.” ©

It is a mistake to think you can solve any major problems just with potatoes

Douglas Adams came up to St John's in 1971. Seven years later, the first episode of *The Hitchhiker's Guide to the Galaxy* aired. As his archive goes on display at St John's, CAM asks Adams's Cambridge friends and collaborators about his comic genius.

WORDS WILLIAM HAM BEVAN ILLUSTRATION HOLLY EXLEY





What should a hitchhiker carry at all times? A towel. This, the *Guide* argues, is because anyone meeting a hitchhiker in possession of a towel will naturally assume he also has a toothbrush, face flannel, soap, tin of biscuits, flask, compass, map, ball of string, gnat spray, wet weather gear and space suit. Or, as Adams put it: "Any man who can hitch the length and breadth of the galaxy, rough it, slum it, struggle against terrible odds, win through, and still know where his towel is, is clearly a man to be reckoned with".



On 24 March 2018, at a university college in a former marsh on an insignificant blue-green planet in the unfashionable end of the western spiral arm of the Galaxy, an extraordinary event took place. An array of carbon-based life forms converged on the Old Library at St John's to stare at artefacts including unpublished book drafts, flyers for student revues, letters to members of Monty Python and even a copy of the International Youth Hostel Handbook from the mid-70s.

The items were drawn from the archive of the late Douglas Adams (St John's 1971), creator of *The Hitchhiker's Guide to the Galaxy* universe, the Dirk Gently novels and a wealth of other writings. "When the Adams estate sent us the material, there were dozens of boxes from various locations and it took a while to get them into a consultable state," says Dr Adam Crothers (Girton 2002), special collections assistant at St John's. "These were the possessions of someone not famously organised, and who had no reason to believe he needed to get his affairs in order."

Highlights of the archive include early drafts for Hitchhiker, a letter from screenwriter Andrew Marshall – an inspiration for the character of Marvin the Paranoid Android – and copies of fanzines devoted to Adams's work. But for Crothers and many of Adams's dedicated fans, the relics of his earlier life were most compelling. "We have copies of the *Eagle and Boys' World* comics that carried his first published writing, from when he was 12," says Crothers, "and even one of his Cambridge entrance exam papers, with his annotations."

The archives cast light on some of the mythology that has sprung up around Adams. His legendary writer's block, fear of deadlines and lapses into self-doubt and despair are borne out in the many notes he scribbled to himself (including one exasperated lament that "*Hitchhiker's Guide to the Galaxy* is a berk – it does not interest me").

Other myths prove less robust, such as the notion that he only wrote three essays in his whole three years of reading English at Cambridge. "He may have talked down the academic aspect but he took his studies seriously," says Crothers. "This is someone who cared about thinking and wanted to figure out how things worked. Before he was doing it with science fiction, he was doing it with literary analysis. This glimpse of Adams the academic is one of my favourite parts of the archive."

Another perspective on Douglas Adams and his archive is supplied by the recollections of those who knew him at Cambridge and beyond. Now all – and more – can be revealed... ›



As part of the comedy team Adams Smith Adams, MARTIN SMITH (Fitzwilliam 1971) wrote and performed with Adams during and after their time at Cambridge.

“Douglas and I got into Footlights at the same time, in the spring of 1972. I started writing with Will Adams, and then introduced the two Adamses to each other, and we wrote around 50 to 70 sketches a year as Adams Smith Adams. Usually, Douglas would come bounding up to Fitzwilliam with a paragraph that was immensely funny and that he was very proud of. He’d hand it over and we’d work it into a sketch of two or three minutes. Douglas would chop it back down to 30 seconds, and the process would start over again. It was like a frustrating game of consequences, but it was a constructive way of working.

The thing we were most proud of was a sketch that centred on the Crawley and District Paranoid Society. In the pub after a revue, I recall Monty Python’s Graham Chapman (Emmanuel 1959) shouting: ‘You bastards! I wish I’d written that.’ It was the high point of our co-operative efforts.”

WILL ADAMS (Fitzwilliam 1971) was the final third of the Adams Smith Adams ensemble – and, like the other Adams, juggled his comedy commitments with reading English.

“What I remember best about working with Douglas was the sheer pleasure of delivering funny material on stage. When we put on a revue, we’d go on late at night in front of a packed house of students who were disposed to enjoy themselves.

Douglas had a far more surreal mind than Martin and I did. He needed journeyman scriptwriters like us to turn his funny lines into something with a beginning, middle and punchline that we could put on stage. He was the ideas man and we did the banging into shape.

He was very forward in contacting useful people. Famously, he saw John Cleese (Downing 1960) at an underground station and introduced himself. We ended up being invited to Cleese’s flat to go through our material – it was like a College supervision. That was down to Douglas’s self-confidence.”

For a 1974 revue, MARY ALLEN (New Hall 1970) was recruited to an expanded ensemble, Adams Smith Adams Smith Adams. She would become Adams’s housemate and a lifelong friend.

“I joined the group as Mary Adams because I’d joined Equity and there was already a Mary Allen in the union. I remember Douglas in the revues we did as being very physically conspicuous. He always looked as though he was about to share the joke with the audience, and he found it very difficult to perform without starting to laugh himself.

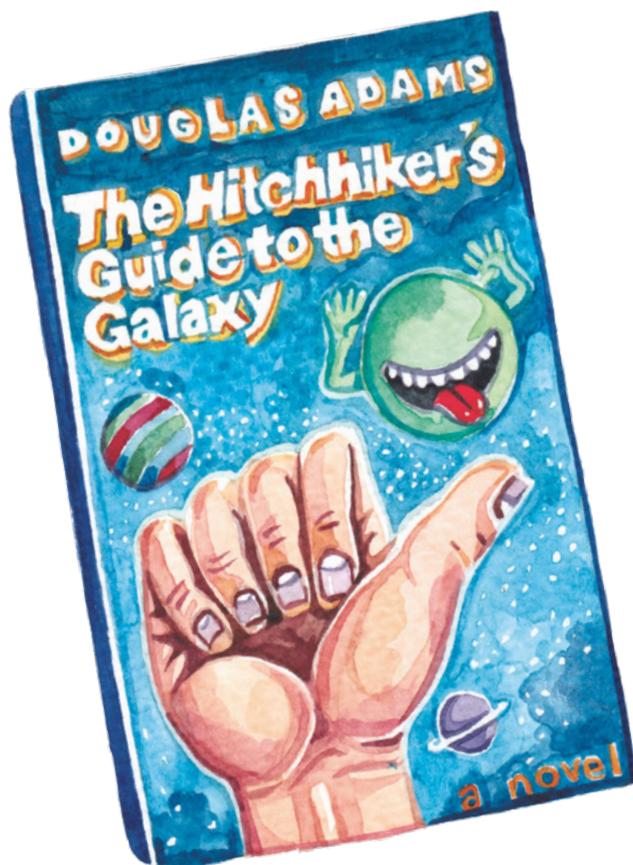
I don’t think his writing style altered that much for Hitchhiker – he was just applying his talent to a longer narrative, and I think that suited his style much better. He always found it difficult to produce material he was satisfied with. They say that you shouldn’t let the best become the enemy of the good, but Douglas had terrible writer’s block. It was that degree of perfectionism.”

JOHN LLOYD (Trinity 1970) became the fifth member of the increasingly inaccurately named trio. He was an important collaborator with Adams, co-writing two episodes of the original Hitchhiker radio series.

“Douglas was probably successful at a very young age. He used to say that he’d be a millionaire by the time he was 33½ – after the old LP record speed – and, of course, everyone laughed. But he was the first of our contemporaries to become seriously wealthy.

Both at Cambridge and later, he did find writing very difficult. People used to ask him, ‘Where do you get your ideas from?’, and he’d say, ‘I sit here and stare at a piece of paper until my head bleeds.’ He’d spend nine months writing the first page of a book and then realise the deadline was roaring at him.

The notes in the archive that Douglas wrote to himself are heartrending, really, because he used to get so low. He’d be high as a kite when a book came out and would become this convivial, party-giving guy for a while, but then it would dawn on him that he had to write another one.”





GEOFFREY MCGIVERN (Christ's 1972) has played Ford Prefect in all the BBC Radio productions of Hitchhiker.

"The first time I saw Douglas was in my first weeks at Cambridge, on a tour of the Union. We were shown the debating chamber, where the president was announcing the next speaker. Everyone was in black tie, but in walked an incredibly tall man in pyjamas, eating a bowl of cereal, who proceeded to be absolutely hilarious. I met him soon after at a Footlights Smoker.

Later, I was sent the script for the Hitchhiker pilot out of the blue in 1978. I think there was something of me in Douglas's characterisation of Ford Prefect. He once told his sister that this was the case – and that, like Ford, I was someone who could talk for half an hour about a new pair of shoes. But Arthur Dent was definitely based on Simon Jones."

Adams was admitted to Footlights by SIMON JONES (Trinity Hall 1969), who went on to play Arthur Dent in all the radio and television incarnations of Hitchhiker.

"Douglas's audition was memorable. He came on and pretended to be a human water pump, which stood out among all these undergraduates making intellectual jokes about Dante or Kant. We thought, well, if he's prepared to make a fool of himself on stage, that's very helpful.

I think, though, that he was a serious person at Cambridge. You had to make some sort of effort and showing on your degree, otherwise you'd be sent down. If you read English, as Douglas and I did, it was a little easier; but you still had to hit your deadlines.

Often, the people setting and reading your essays had written books on the subject, so it was a useful thing to flatter them by coming up with their own opinions. I think Douglas knew how to play the system very well, and at the same time have a good time."

MARK WING-DAVEY (Caius 1967) played Galactic president Zaphod Beeblebrox in all the radio and television versions of The Hitchhiker's Guide to the Galaxy.

"I left Caius in 1970, so I predated Douglas at Cambridge. When I was cast in Hitchhiker, I thought maybe it was something to do with the Footlights connection, but it wasn't. I'd been in a TV show called The Glittering Prizes – all about Cambridge, ironically – and that was the genesis of my casting.

I think Douglas did have something that was characteristically Cambridge – or rather, Footlights – in his humour. There was a tradition of that kind of linguistic eccentricity and willingness to play with structure; it was encouraged and appreciated by the Footlights. But he very much had his own style. [BBC producer] Geoffrey Perkins once said of a script that imitated Hitchhiker that it had a fabulous look but a tin ear. As a performer, you learn to value Douglas's words."

MICHAEL BYWATER (Corpus 1972) came to know Adams well in the 1980s. Their collaborations included the interactive fiction games, Bureaucracy and Starship Titanic.

"Even at Cambridge, Douglas wasn't a slapstick character. There was a slight unease about him, which was surprising in someone so talented. I think it was partly because he was so big.

He couldn't talk without gesticulating. You'd often get his left arm whirling in enthusiasm and the finger of his right hand wagging in disapproval at the same time. I got to know their radius of operation so I could keep out of the way. He always had this boundless enthusiasm for the natural world, and never lost his sense of wonder. Though he was a great populariser of science, he never saw things through a scientist's eyes. Douglas was a humanities man who understood there was another way of seeing the world.

He summed up our present political situation with his gag about Deep Thought [the computer built to find the answer to Life, the Universe and Everything – which turns out to be "42"]. People spend a huge amount of time finding ridiculously expensive answers when they haven't bothered to formulate the question properly. Forty-two: that's where we are now, isn't it?" ©

SUMMER



Dr Hugh Hunt
Senior Lecturer, Department of Engineering

If you're concerned about climate change but feel the need for some optimism, try Christiana Figueres's **Outrage and Optimism** – Figueres headed up the UN Climate Conference where the Paris agreement was signed. But for more summer-orientated listening, I've recently discovered the wine-making podcast **Bâtonnage**, which discusses all kinds of amazing stuff you've never thought about: everything from how France's problem with climate change might benefit English wines to how corks are chosen. As England is currently favourite to win the World Cup and the Ashes, I'm also looking forward to the Guardian's new cricket podcast, **The Spin**. I think it's going to be a great and funny alternative to the straight-down-the-line BBC coverage.



Professor Helen Thompson
Professor of Political Economy

One of my favourite podcasts, **Macro Voices**, is aimed at serious financial investors. However, while I'm not a financial investor (and never will be), it's great for financial market analysis, the big picture of what's going on in the world, and what that means for markets. One week they might talk about populism and its long-term consequences, the next they'll be going into technical stuff about what's happening to the dollar. And my other essential is **In Our Time** from Radio 4. I'll either pick a topic about which I know nothing – Roger Bacon, for example – or something that I do know about but connected to something that's going on now, like the Corn Laws and Brexit.

Professor Thompson is a regular panellist on the University's Talking Politics podcast, hosted by Professor David Runciman.



Bobby Seagull (Hughes Hall 2014)
Presenter and maths teacher

I love BBC Radio 5 Live's **That Peter Crouch Podcast**. Crouch is a very tall footballer, renowned for his charm, wit – and height. I'm a big sports fan, but what I love about this is that although footballers are often seen as inaccessible, Crouch is very down to earth, happy to laugh at himself and a great storyteller. It shows how elite sportspeople can just be normal people. And I'm very excited about a new show, **A Podcast of Unnecessary Detail**, from three great science communicators: Matt Parker, Steve Mould and Helen Arney. From setting up a 3D printer to the sounds that your stomach makes, no detail will be too obscure.

Seagull is author of The Life-Changing Magic of Numbers, co-host of the Maths Appeal podcast and a PhD student at Emmanuel.

PODCASTS

MEER

Wondering what to listen to as you relax on that sunbed? Academics and alumni share their recommendations.

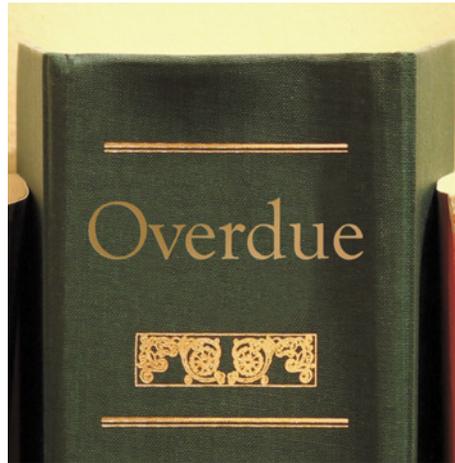
WORDS PAMELA EVANS



Annie Vernon (Downing 2001)
Olympic rower

BBC presenters Fi Glover and Jane Garvey have created a podcast called *Fortunately...* and it's one of the funniest things I've ever listened to. It's the way I talk to my friends, it's the way women talk to each other – and it's a bit of a cult. I love meeting people who have never heard it, because I can be the one who introduces them to it. On the flip side, I'm also an American politics nut, so my other top listen is National Public Radio's (NPR) *Politics Podcast*. It's bright and breezy, but it also gives you lots of sides of the argument and a real in-depth insight into US politics from the perspective of America, rather than relying on the British media.

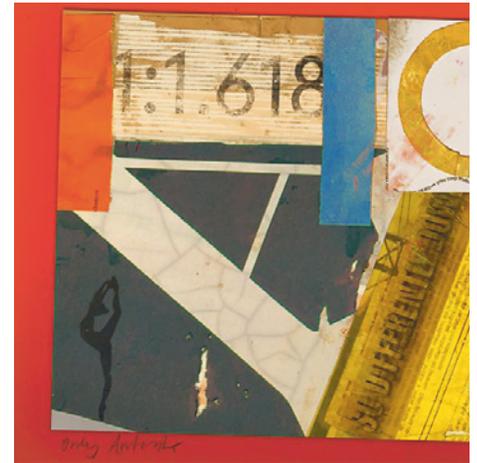
Vernon is the author of Mind Games – Determination, Doubt and Lucky Socks: an insider's guide to the psychology of elite athletes.



Tyler Shores (Queens' 2015)
Author and researcher

My favourites, I've realised, are like different meals. *Curiosity Daily* is the amuse-bouche of podcasts: bite-sized, five- or 10- minute collections of facts. Whereas *Invisibilia* is the main course: 60 minutes of cultural, historical and psychological stories. I like to be drawn into a topic I've never heard of – the first one I listened to was 'How do blind people see?', which ended up being about echolocation, and how people can use sounds to navigate around. And for dessert, I like *Overdue*. It's a books podcast with a nice book club feel to it, and a great mix of literary classics and recent releases.

Shores' is a contributing author to Lego and Philosophy: Constructing Reality Brick by Brick.



Dr Victoria Bateman
Director of Studies in Economics, Caius

Trade is no longer a specialist issue: these days, we're all talking about negotiation and tariffs. *Trade Talk* is hosted by journalist Soumaya Keynes (*The Economist*) and Chad Bown (Peterson Institute for International Economics), and they do a great job of talking about the latest issues in trade in the real world, rather than theoretical issues. Tim Harford's *50 Things that Made the Modern Economy* from the BBC World Service is great if you have 10 minutes to spare: they're engaging, funny and don't assume any economic knowledge. For something completely different, Radio 4's *Only Artists* is fascinating: two people from the arts world talk about the overlaps between their work and their careers. It always goes in interesting directions.

CASTS

Into the blue

New research has found that students who take part in sport enjoy better mental health and wellbeing.

WORDS STEPHEN BANARAS PHOTOGRAPHY ELODIE GIUGE



Cambridge University Karate Club

Putu Khorisantono (St Catharine's 2018), Museum of Zoology



Cambridge University Association Football Club

Kosi Nwuba (Homerton 2017), Parker's Piece

Last term, the University's Sports Service published the Sport and Academic Performance Report, the first investigation looking into the academic outcomes of sporting students at Cambridge, developed under the auspices of the University's Strategy for Sport 2017-2022.

The research considered the Tripos results of more than 4,000 undergraduate students who had represented the University in their sport and achieved a Blue, Half-Blue or Club

Colours (from 2005 to 2016). So what did they find? On average, undergraduate sportspeople achieve more firsts and upper second class results, and fewer lower second and third class results, than undergraduates in the University as a whole.

The report also profiled a number of sportspeople who had recently left the University to find out more about the impact they felt sport had had on their time at Cambridge. This research found that, for many students, sport and physical activity ›

The photographs on these pages were commissioned to celebrate the achievements of current sporting students and to mark the launch of the Sport and Academic Performance Report.



Cambridge University Athletic Club

Alex Burchill (Queens' 2016), The Old Hall, Queens'



Cambridge University Gymnastics Club

Felicity Chang (Sidney Sussex 2016), The Council Room, Old Schools



The Art of a Darwin

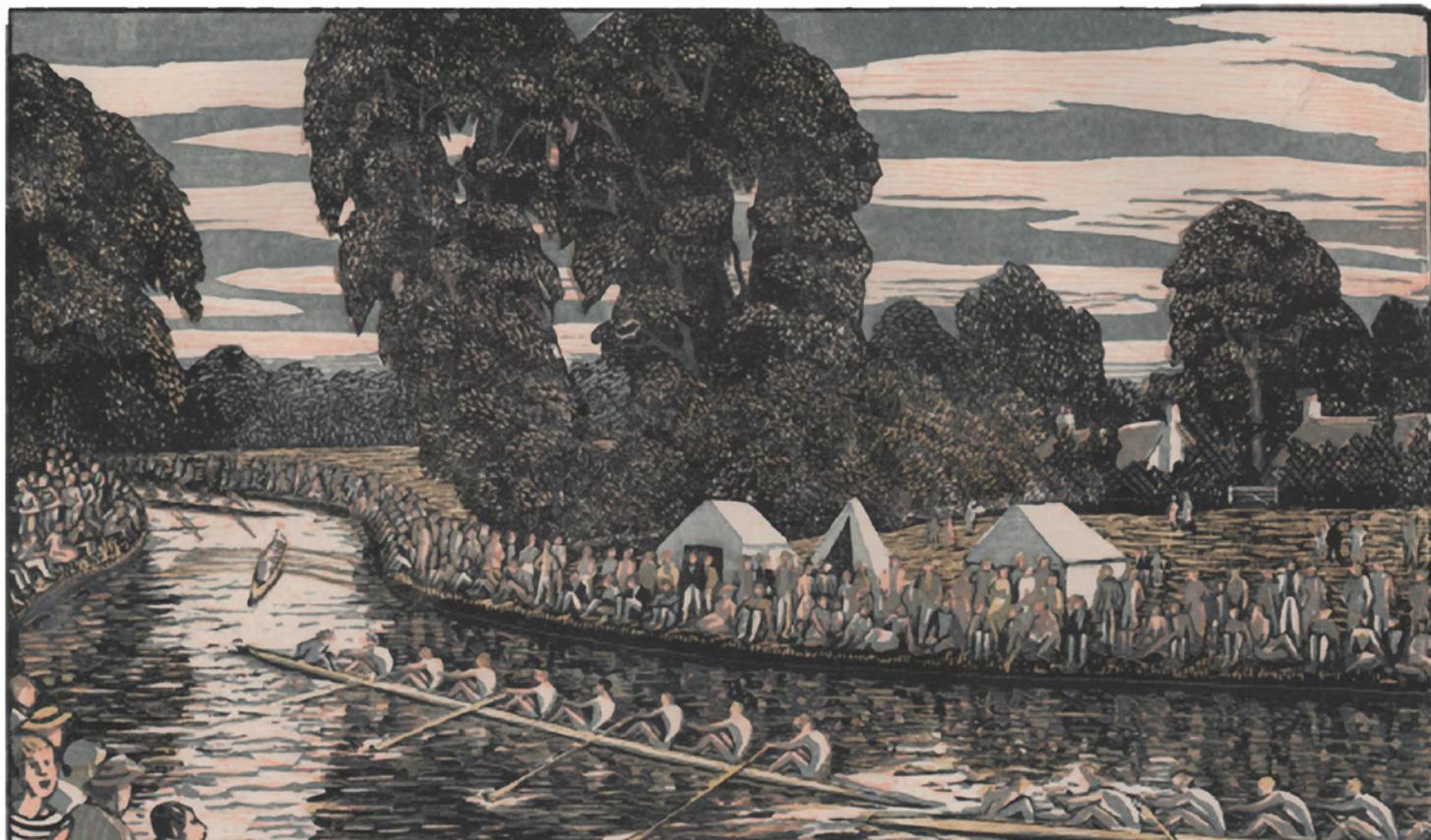
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Darwin's granddaughter Gwen Raverat was one of Britain's most celebrated wood engravers. She also wrote that Cambridge classic *Period Piece*. The Raverat Archive holds the definitive collection of her work, including signed prints pulled by Gwen herself in her studio in the Old Granary, Silver Street (now Darwin College).

Visit www.raverat.com to browse the online gallery of the more than 600 prints.

In light of how relevant Raverat's work is to Cambridge alumni, we are happy to offer, until September 11th, a generous **15% discount** code **Summer19** at checkout.

The Raverat Archive is also proud to announce that there is an exhibition of Raverat's prints and paintings at her grandfather's home, English Heritage's **Down House** in Kent, running all summer.



Boat Race, key black and 4 colour blocks, Cambridge, 1949

And do find a print you love at www.raverat.com and claim your your **15% discount** with the code **Summer19**



Cambridge University Cycling Club

Sebastian Dickson (Corpus 2014), King's Parade



Wheelchair Basketball Team GB

Jack Perry (TASS Scheme), The Judge Business School

provides an effective release from academic studies, improves mental health, and gives them the opportunity to develop valuable social and support networks. It can also help students to develop valuable transferable skills such as time-management, focus, the ability to perform under pressure, leadership and communication.

In fact, Professor Graham Virgo, Senior Pro-Vice-Chancellor, says that there is a growing focus on student mental health and wellbeing nationally and within the Collegiate University.

“Participation in sport and other extracurricular activities has an important role in ensuring that students’ educational experiences at Cambridge are as good as they can be,” he says.

“This is why the Collegiate University’s Student Support Initiative, which seeks to raise at least half a billion pounds for the support of students at Cambridge, has identified participation in sport as a key component of the campaign.”

For the report: sport.cam.ac.uk; for more on student mental health and wellbeing: philanthropy.cam.ac.uk/student-wellbeing.

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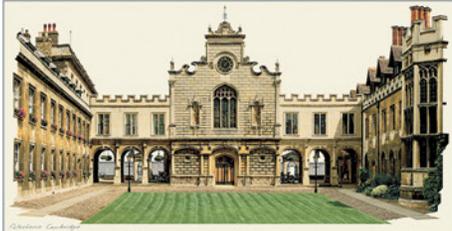
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St. Catharine's
St. John's
Trinity
Trinity Hall
Westminster

The book is a reminder of how unexpected things can make a huge difference



Dr Terri Apter is a psychologist and Fellow Emerita of Newnham.

1. A THOUSAND ACRES JANE SMILEY

I'd always had trouble with *King Lear*, especially at university when everyone else seemed to find the final scene so powerful and touching, whereas I was really irritated by it. When I read Smiley's novel, which is a retelling of the story, I understood why. In her version, the younger daughter is able to love her father because her sisters protected her from his abuse, and when they shut the door and cast him out into a storm, they're facing a terrible dilemma too. You can either be "good" and be totally humiliated or reject the father and be labelled as bad. It's now much easier for me to see *Lear* as a great play because I don't feel dragged into the belief that he's a tragic, lovable hero.

2. IN A DIFFERENT VOICE CAROL GILLIGAN

I first read this when I was at home with two young children. Until then, I'd been sufficiently protected from the idea that gender could be a constraint. Suddenly, I realised how

different it was to be a mother than a father – and how the choices I was making were gendered in a way I never thought would be the case. It was also relevant professionally. When I started my research on mothers and teenage daughters, I was amazed that there was virtually no information on female adolescence. Gilligan's book was a gift. It not only said that psychology as we know it is the study of boys and men, but gave a sharp, sensitive, even poetic look at how much more you can learn about human development when you bring in girls and women.

3. A FIELD OF ONE'S OWN BINA AGARWAL

Another superb example of high-impact research. Agarwal (New Hall, Murray Edwards 1970) looked at the difference owning land makes to women in India. You might expect it would affect their self-esteem, but she also found that instances of domestic abuse decreased enormously. She then became very interested in legal issues and developed a tool to rewrite inheritance laws to make it easier

for women to inherit family land. The book is a reminder of how unexpected things can make a huge difference and, of course, the title reflects *A Room of One's Own*, in which Virginia Woolf looked at a very different society and thought about what a woman needs in order to have a good life.

4. THE HUMAN STAIN PHILIP ROTH

Roth always asked deep questions. This isn't a comfortable read, but it's just so damned intelligent. It looks at human fallibility and how an individual's awareness of his or her fallibility can depress an entire life. It's also about the dangerous pleasures of outrage, what Roth called "the ecstasy of sanctimony". Of course, we have to be aware of hate speech and embedded bias, they are problematic. But using your need to feel virtuous to tear others apart is also problematic.

Dr Apter's latest book, *Passing Judgment: Praise and Blame in Everyday Life*, is published by WW Norton and Company.

PHOTOGRAPHY: BOOK IMAGE - REEVE PHOTOGRAPHY; PORTRAIT - NICK SAFFELL



From Cambridge to the world

From Yorkshire to Macedonia and from New York to Mongolia, alumni volunteers are critical to the work done by University groups across the globe.

Next time you attend or read about an alumni event, give a thought to those who made it happen. Cambridge alumni benefit from the furthest-reaching alumni network of any university in the world, with more than 420 groups organised by geography and common interests. But behind the scenes hundreds of volunteers help to run these societies – and set up new ones.

Like Mat Maddocks (Jesus 1996), Emma Woollcott (Jesus 1998) and Steven Friel (Jesus 1996), who this year formed Cambridge Alumni LGBT+. Maddocks says: “We are all active in the workplace on LGBT+ issues and it came up in conversation – why is there not a society for members of the LGBT+ alumni community? So we set one up.”

The aim is to provide support to the wider LGBT+ community as well as bring alumni together. “We hope the Cambridge LGBT+ group will attract people working across a wide range of industries and services, giving us a powerful voice.” The society plans to hold informative and educational events as well as social ones, to highlight issues such as the high proportion of students who return to the closet on reaching the workplace, and the provision of healthcare in the workplace for trans people. Maddocks is keen to invite all interested alumni to get in touch, whether or not they are a member of the LGBT+ community. “We welcome all allies, with Cambridge our common point of connection,” he says.

As to the longest-standing alumni group, the Cambridge Society of York, founded in 1939, lays claim to that title. The Society celebrated its 80th birthday this spring at a commemorative dinner, with Archbishop John Sentamu (Selwyn 1974) saying grace. Honorary Secretary Rachael Mather (Queens’ 1990) is delighted by the high attendance at such events but is keen to send out a message for help. “We need people to attend the meetings, but also to do the legwork!” Volunteers may find themselves singing *On Ilkla Moor Baht ’at* at the Society’s annual Yorkshire Day outing, but they will also have the opportunity to join with the Cambridge Society of North and West Yorkshire in hosting an annual freshers’ event for local students about to go to Cambridge. “The University publicises the event to local schools and colleges and we usually get about 15 students. It means they already know someone when they get to Cambridge,” she says.

Indeed, as we all remember, those first few days can be daunting – particularly if, like Boshko Stankovski (St Edmund’s 2008), your arrival at Cambridge coincides with your first ever visit to the UK. “I had a million questions and I really wished there was someone to tell me what to expect. Better still, I would have loved to have been in touch with graduates before I arrived.” A decade ago Stankovski was instrumental in setting up the Oxford and Cambridge Society of North Macedonia, of which he is President. “We started on Facebook and grew quickly via word of mouth. Our door is open to help students who want to apply to Oxbridge, whether it is advice on funding and scholarships, queries on the application process, or how to prepare for interview”. The Society also provides a link for academics coming to work or study in North Macedonia and, as a registered NGO, is involved in efforts to improve local higher education and attract skilled employees to the country.

Many of the introductions come through the University, and Stankovski has a simple message for fellow alumni: “If you want to volunteer, get in touch with the alumni office. Our experience has been extremely positive. Not only did we receive help with data protection for mailing lists, we get feedback, ideas and advice.”

To volunteer with a group or start a new one, visit alumni.cam.ac.uk/get-involved





Our door is open to help students who want to apply to Oxbridge, whether that is advice on funding and scholarships, queries on the application process, or how to prepare for interview

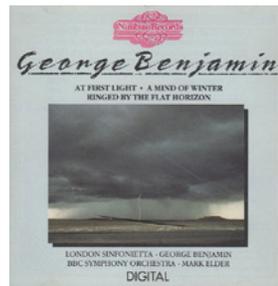


It's an extraordinary, almost exotic work

Jonathan Dove (Trinity 1977) is a composer.



ILLUSTRATION: HANNA MELIN



RINGED BY THE FLAT HORIZON GEORGE BENJAMIN

I saw this performed in Cambridge in the spring of my last year. It made a huge impression on me; an extraordinary, almost exotic work. George (King's 1978) was a year below me but had already had private lessons with Olivier Messiaen and went on that year to become the youngest ever composer at the Proms when this piece was performed.



PIANO CONCERTO IN G MAJOR MAURICE RAVEL

This is the only concerto I have played in public with an orchestra, in 1979 in Trinity Chapel, with Charles Peebles (Trinity 1977) conducting. My mother came to hear me play. She died unexpectedly just a few weeks later, so it is the last piece she ever heard me perform. I wish she had lived to hear my carol, *Three Kings*, sung at Christmas at King's.



SECOND CONCERTO FOR ORCHESTRA ROBIN HOLLOWAY

Robin Holloway (King's 1961) taught me composition in my final year and gave me a feeling of musical freedom. I first heard this piece of his own music on a tape recorder in his own rooms with some of his composer friends. Listening to it, I felt as if we were invited to share a journey through a dreamscape.



PIANO QUINTET IN F MINOR JOHANNES BRAHMS

I first played this at school in the duet form and have always loved it. In my first term, I got together with four other music students to perform the 'real thing' in Trinity Chapel. The cellist was Jane Salmon (Clare 1977), who went on to join the Schubert Ensemble, and for whom I later wrote my first quintet.

Jonathan Dove's most recent opera, Marx in London, premiered in Bonn in December 2018.

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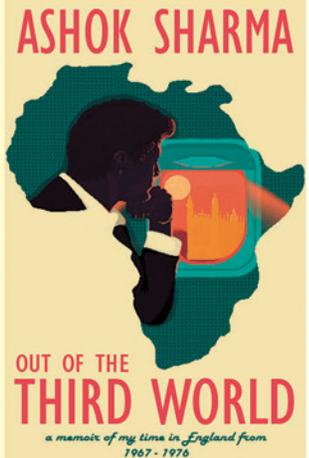
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All the best

Dr Mark Wormald is Secretary of the Senior Tutors' Committee and Co-Chair of the Student Support Initiative.



Last October, Vice-Chancellor Stephen J. Toope announced an ambitious £500m fundraising initiative to support current and future generations of Cambridge students – the Cambridge Student Support Initiative (SSI). For those of us who had been working with colleagues across Collegiate Cambridge to distil the priorities and principles of this programme for almost two years, it was a bracing moment of irreversible commitment, as well as a statement of intent.

But in the months since, thanks to the generosity of our alumni, significant progress has been made towards the Vice-Chancellor's vision of a Collegiate University that is truly open to the best students. Collaboration has been key. Collegiate Cambridge represents more than 30 institutions, each with their own unique characters and traditions; working together is essential to ensuring we are able to offer all our students the best support, whichever their College or subject.

So what does the SSI comprise? There are three core elements. For some years we have recognised the need to add to our capacity to attract the world's best research students – postgrads – against ever stiffer competition from universities in North America, Europe and Asia. We urgently need more fully-funded PhD studentships to bring them to Cambridge. And there's another problem. Student loans deter too many from applying for the Master's courses, which in some subjects make the bridge to doctoral study. Being genuinely open to the best means that access to higher degrees must not be limited to those who are sure they can afford it.

Second, we must have the systems in place to identify and admit the very best undergraduates, including those who have suffered real socio-economic and educational disadvantage – and the means to offer the financial support they need to thrive here. This involves being as open and as clear as we can be in explaining the real benefits of studying at Cambridge to prospective

“
All these initiatives are in pursuit of a single shared aim: to make Cambridge the most diverse and open community of talents it can be
 ”

applicants, and in ensuring that our current students know we can meet individual need consistently and fairly.

The extraordinary generosity of David and Claudia Harding's £100m gift to the University and St Catharine's, announced last term, has already made a huge difference to our capacity to provide financial support to the best. It can also address financial need. Part of the gift is being channelled into what we are calling the Harding Collegiate Cambridge Challenge Scheme. We are working together on proposals whereby funds raised by Colleges for their own students would release a matching sum into a new Intercollegiate Fund

to support undergraduates in greatest need across Cambridge.

But we also recognise a third, overarching priority: the wellbeing and mental health of our students. The brilliance of our current generation of undergraduates and postgraduates does not protect them from the pressures today's world places on young people. We know how much Cambridge has to offer beyond supervision rooms, lecture theatres, libraries and laboratories. We need to make sure that these opportunities – cultural, sporting, or just the space for quiet restorative reflection – continue to help our students find a balance between life and work and are not crowded out by anxieties, perfectionism or imposter syndrome.

We know from recent surveys that we have work to do here. Together, students, the University and Colleges have shaped a strategy that has prompted us to review, reinterpret and update our means of pastoral and welfare support, ensuring both that services do not overlap and that gaps are removed. In addition to responding to individual need, we are taking a proactive public health approach to these challenges, informed by leading research on both sides of the Atlantic and working in partnership with Universities UK. We want our students to be as well equipped as they can be for their life as global citizens beyond, as well as at, Cambridge, so this work is essential.

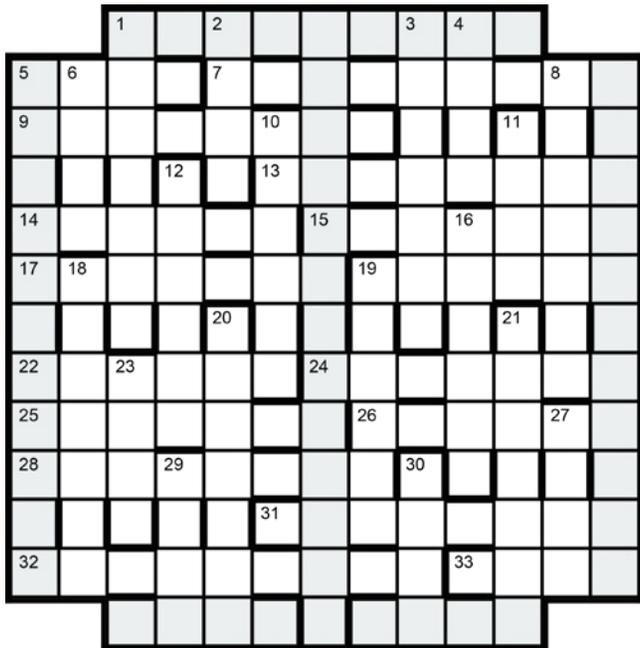
All these initiatives are in pursuit of a single shared aim: to make Cambridge the most diverse and open community of talents it can be, drawn from every corner of the UK and the world. We want to be as open as we can all be about our collegiate University's extraordinary strengths and wrinkles, and we recognise that, so far as our students are concerned, we must unite. That of course means working, as we will be over the next five years, with our extended community of alumni and friends. Your support will make all the difference.

philanthropy.cam.ac.uk/allthebest



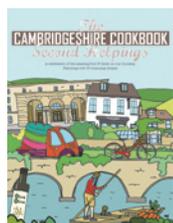
CAM 87 PRIZE CROSSWORD

Toast by Nimrod



All entries to be received by 6 September 2019. Please send completed crosswords

- **by post to:**
CAM 87 Prize Crossword,
University of Cambridge,
1 Quayside, Bridge Street,
Cambridge CB5 8AB
- **online at:**
alumni.cam.ac.uk/crossword
- **by email to:**
cameditor@alumni.cam.ac.uk



The first correct entry drawn will receive £75 of vouchers to spend on Cambridge University Press publications and a copy of *The Cambridgeshire Cookbook: Second Helpings* (Meze Publishing). The book features more than 45 recipes and stories from some of the region's finest local restaurants, delis, gastropubs, cafes and local suppliers.

Two runners-up will also receive £50 to spend on CUP publications.

Solutions and winners will be printed in CAM 88 and posted online on 20 September 2019 at alumni.cam.ac.uk/magazine

INSTRUCTIONS

The name of the toast's dedicatee, plus the last 12 words of a potted biography, run down the central entry and around the unclued clockwise perimeter, starting at a square to be determined in the left-hand column; the content of unchecked cells CONSERVES OWN VAULT. Single superfluous letters given by the wordplay of most clues spell out the title of the book from which the quote is taken (Across) and the name of its author (Down).

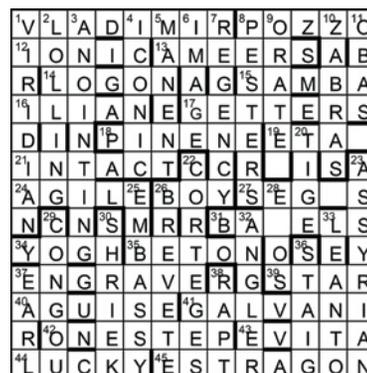
ACROSS

- 5 Nurse positioned by finishing-line? (4)
- 7 Rock cradle with energy, making a statement (9)
- 9 Totally in bloom, centre of seaside resort (8)
- 13 Woman for whom a love of *Carmen* returns? (8)
- 14 Remarkable US soldier infiltrates families from the East (6)
- 15 Wimbledon match day – ready for Sharapova? (7)
- 17 It's thawed, I see, around the front (7)
- 19 Falls freezing, island misses core of holiday groups (6)
- 22 Forces hypothetically like cheap red wine uncorked? (6)
- 24 New student wanting Open University – fewer hours working! (7)
- 25 Inject it into unusually remote source of electrons (7)
- 26 Stratford's most convenient exam for match officials? (6)
- 28 Various classes study cracking German essays (8)
- 31 Craft seen in air guitar solo, extravagant lip-synching at first omitted (8)
- 32 Despite regular exclusions, honest man Ed Bly is there if needed (9, 2 words)
- 43 Sort of resistance meeting a wild style (4)

DOWN

- 1 Flying in a jet carrying good number, foreign invader provoking a reaction (7)
- 2 Reword verse about love-making (4)
- 3 Nothing but legumes for starters in a "mixed" salad (7)
- 4 Talked about duck on inland sea (4)
- 6 Frenzied shout that's keeping out rising (4)
- 8 What daring high-wire artist has over the group (7)
- 10 Getting on, these characters on staff could elicit long faces (6, 2 words)
- 11 Cunning Welsh runner, long-distance one (4)
- 12 Wanting experience off and on, it's fine clue gets edited (6)
- 16 Police officers, pair of them contributing to bust! (6)
- 18 Business flyer with design of a dragon-slayer (7)
- 19 Extremely angry pig repressing others (6)
- 20 Ex-retiree in Paris to be jazz's hub? (7)
- 21 He's upset about pop phrase being overruled by quiet Scottish judge (7)
- 23 Briefly looking on singular ones like Sir Billy? (4)
- 27 Basic education supports Southern and Eastern Press together (4)
- 29 Hats off to a timeless English 'sugar daddy'? (4)
- 30 Fifty-year order raised crossbreed out of the ark (4)

SOLUTION TO CAM 86 CROSSWORD
NO SHOW BY SCHADENFREUDE



VLADIMIR, POZZO, BOY, LUCKY and ESTRAGON are the cast of 'Waiting for GODOT' by Samuel Beckett. They were clued as LA, ZO, OY, KY and GO. Godot who didn't arrive was to be deleted from the knight's moves in the four spaces, O doing double duty.

Winner:
Trevor Hawkes (Trinity 1957)

Runners-up:
Steve Winfield (Pembroke 2001)
Chris Hobbs (St Catharine's 1957)

Still struggling?
Clue notes can be found at:
alumni.cam.ac.uk/magazine/cam-86

JOURNEY'S END

BY R.C. SHERRIFF

★★★★★ **"Worth a trip to Belgium"**
(The Daily Telegraph)

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