

THE BRIDGE

The past, present and future of Queens' College



Issue 6 | Spring 2017

From *Girl with the Pearl Earring* to *The Thick of It*

Joanna Scanlan (1980), on her path from BATS to fame, describes her experiences as one of the first women at Queens'.

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Ian Derry/Channel 4
Picture Publicity

CompSci entrepreneur: Cape Guy's Ben Nicholson (2002)

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Joanna in her former room, E3. She explored the College with her husband Neil and met the current occupant, Lucy Dickson – also an actress.

“We were the 39 steps” (the number of women at Queens’ in that first year of co-education)

Joanna Scanlan (1980)

Acting & writing, Joanna Scanlan (1980) is an unstoppable creative mind. Often known for her dry comedic roles – *Getting On*, *The Thick of It*, *Rev*; more recently she can be spotted in her heart-breaking performance as Charles Dickens’s slighted wife and irrepressible police DI in *No Offence*. She returns to Queens’ to tell us about the early days of women at College and how her path to fame wasn’t always so easy.

It was the beginning of a brave new world. The 70s had changed everything. Women were going through massive social change and I wanted to be a part of it.

I come from a family of strong women but not necessarily feminist, rather pre-feminist – part of the matriarchal society that traditionally existed in the North. I had a couple of excellent teachers at school: one was a drama teacher, Jan Morris – young and fresh from seventies London – and an older art teacher, Mrs Tietze, who had feminist leanings. Mrs Tietze developed a syllabus for us to learn History of Art and Architecture, as there had been no curriculum for the A level at our school previously. I focused on interesting women painters: Gwen John, Kathe Kollwitz and Berthe Morisot, each of whom awakened me to the importance of a woman putting herself forward in the world, that it was a duty to be a pioneer and take the knocks.

Rather naively, when I discovered that Queens’ was the only college that year admitting women for the first time, I thought, “that’s for me”. I wanted the challenge and to be part of the historic moment. My teachers encouraged me to go for it – there

was not much of a tradition of students studying at Oxbridge from my school.

Growing pains...

Life at Queens’ wasn’t entirely idyllic at the outset; I’m not sure the Fellows fully appreciated what they were in store for. It was a completely new dynamic: we were a minority of women surrounded by a much larger community of men. I remember a number of men trying to assert themselves early on as the alphas: encounters with sports clubs where members stood on JCR tables to moon the girls or men climbing through windows to frighten or seduce us – it was a charged environment.

There were a few provisions in place: the one women’s loo, equipped with floral wallpaper and tampon machine, and a new female DoS, **Professor Naomi Segal**, who was brought in to help with any situation involving a female student. Other than that...

I’d come from a girls’ boarding school; this male attention was all new and I didn’t know how to handle it, on the whole. Initially that first year was a shock to me and I retreated inward, not doing my best

academically – having chosen to read Law, a course which, looking back, wasn’t for me – and I wasn’t going to acting auditions. However, by the end of that first year, I had picked myself up, realising that I’d worked hard thus far to reach Cambridge and perform in *Footlights*, etc., so I had better get out and audition. By Michaelmas of second year, having switched from Law to History – a course that I absolutely adored – you couldn’t stop me. I began going to auditions and, all in, did 22 productions over those next two years. I thrived, performing in classical drama and comedies – any role, any society I could get my hands on:

- *ADC Footlights*
- *SADCo* – (Sidney Sussex’s amateur dramatics society) with Andrew Rawnsley (now political journalist) and Diane Samuels (now author).
- *Mummers* (a very fashionable society at the time).
- *European Touring Group* – we did something like 21 countries in 21 days, performing in ***Romeo and Juliet*** with Hugh Bonneville, Dominic Dromgoole, **Jo Unwin (1981)** and Peter Bradshaw – what a fantastic time around Europe!
- *The Marlowe Society* – They always bring in a professional guest Director; in March 1982 we mounted ***The Alchemist***, directed by Jenny Killick, acting alongside Tilda Swinton and Simon Russell Beale. I’m still in touch with Tilda and godmother to her children.
- *And of course, BATS, the Queens’ Drama Society*

I never stopped... it was a frenetic pace: lunchtime performances, evenings, running from play to play; I performed at ***Edinburgh Fringe*** every summer. My coursework certainly suffered for it and I remember having fractious encounters with one of my supervisors, Professor Vic Gatrell, who was incensed that I had not been handing in essays on time. He softened, however, after he’d read in The Sunday Times that **Peter Jukes (1980)** and I had won *Best Director* and *Best Actress*, respectively, in the *National Student Drama Festival*. Beginning the next term, he sent a note, “So sorry I harried you, I didn’t realise you were serious. Good luck to you.” I was stunned. Extra-curricular activities were huge at Cambridge at the time; they were considered a big part of your education, and it is perhaps what I valued most – along with the tremendous friends I made during that time, whom I have remained deeply connected to throughout my life.

20/20 hindsight

After graduation, I remember it feeling as though most of my acting peers became instant successes. However, looking back, some of the people who were the most heralded of our day did not break through. Naturally, a couple of the greats immediately broke into the industry: Simon and Tilda; Morwenna Banks was another.

Life after Cambridge

The end of education hit me hard: no more structure. Forging my own path and earning a living was daunting. I hit a brick wall. Peers would talk about 'the Milkround' and Arthur Andersen graduate schemes – instead, I buried my head in the sand.

Imagine the reality check, moving from the hallowed halls of Queens' Old Court and finding myself in a council flat in Southeast London, paying £10/week, and overlooking the post-industrial landscape of Surrey Docks being transformed into yuppie Surrey Quays. I had to work out what I was going to do. I wandered to my local community theatre – *Rotherhithe Theatre Workshop*, affiliated with Dartington College of Arts – and started to work with the community making plays, dance, pantomime; we created all sorts of theatrical projects for all-comers: the elderly, young mums and toddlers, the disabled.

This period marked a new wave of education for me – antipodal to my classical education at Cambridge – now learning modernist and post-modernist ideas. It shook me up. I started working in theatre with this in mind, taking a multidisciplinary approach, which led me into teaching and academia. I worked at Leicester Polytechnic (now De Montfort University) for five years, where I designed a new degree course for writers and performers, teaching students who didn't have access to all the societies I'd enjoyed at university. The new polytechnics were hotbeds for radical thought and new ideas – an adventurous way of thinking that I was swept up in. Interestingly, the very classes I was teaching captivated me – I sat in on all my guest lectures and learned alongside my students. From there, I moved into a policy and research role at the Arts Council. I became Live Arts Officer, having amassed a great body of knowledge about performance art, tasked with creating new funding schemes and creating policy. I was out most nights at arts events: fine art, architecture, music, dance and theatre. I felt the awesome weight, sitting on a budget of £7m and helping shape the arts of the time. It was a fascinating job – a big job politically as well as culturally.

I absorbed a tremendous amount about politics, the business of politicking on a daily basis. I learnt about power, Westminster, about party politics; how people manipulate and broker. Unbeknownst to me, it was brilliant research for *The Thick of It*; my character *Terri* was wholly based on my experiences there.

Fork in the road

I knew in my heart of hearts that I was fundamentally a practitioner. In the mid-90s, I left my job at the Arts Council to focus on acting. Not easy, but I found my acting feet at 34. The roles started to trickle in... first television, acting predominantly in medical roles – I sometimes feel as though I'm a qualified GP – and, later, film.

Finding my way

I loved working on Channel 4's *Coming Soon* (2000), all about an experimental theatre troupe. Another dark comedy where I channelled my Arts Council experience, it featured early performances by David Walliams, Julia Davis, Omid Djalili and was where I met now long-time collaborator Vicki Pepperdine...we were all unknowns then.

The moment I felt as though I had finally found my place in the industry was filming *Girl with the Pearl Earring* (2003). It was my first feature film and I loved the subject; Vermeer and the Dutch School. We filmed in Luxembourg, the set designed with incredible attention to detail; Dutch costume and production design teams were brought in to rebuild Vermeer's house in its entirety. I played Tanneke, Vermeer's servant and inspiration for *The Milk Maid*. They equipped me with a fully working kitchen, complete with authentic 16th century



Joanna with her rescue dog, Millie, who also starred in BBC's *Puppy Love*.

utensils; we held a banquet with food of the time, including a swan!

Working in films may be my favourite; I love the authenticity that comes with set design, down to the finest detail. I create a dialogue with the objects, which reinforces my sense of characterisation. There is something interesting about the suspended space between "action" and "cut", it feels as though you are somehow disconnected from time.

Comedy or drama?

People tell me I'm funny (even when acting completely straight) though I don't feel most comfortable there. I like a combination: **No Offence**, my current project where I play Detective Inspector Vivienne Deering, is a great example; essentially, I'm playing a dramatic role, but with comedic elements – a perfect marriage for me.

What's Next:

- A third season of **No Offence** – I love playing DI Vivienne Deering.
- Co-writing an American adaptation of **Puppy Love** for HBO with Vicki; it was originally written for British audiences and aired on BBC Four. We've gone to America for research as the whole thing will be set in Boulder, Colorado. It's a familiar process as we adapted **Getting On** for HBO and US audiences.
- Performing in **Woman in White**, a BBC One, costume drama I'm filming now.
- We may even set our minds to writing another season for Sister Den Flixter and Dr Pippa Moore (**Getting On**).

Women in the Industry

Harkening back to my brave pioneer days at Queens', I still try to be a trailblazer. I love creating interesting female characters. The industry is very tough - for everyone - but it really is a hard industry to be a woman. There are times when you are blocked, in acting, writing and directing. Persistence has been key for me – it took me until 46 to receive my first commission for a script I'd written and it's taken me until my early 50s to find my feet in the industry. But I love it and I've surrounded myself with interesting people who support me. It's taken decades in the industry to learn that being a polite good girl is not always the best way of getting your vision across. I admire bolshie, ballsy, women – I may occasionally play one, but that isn't really my way. Gradually, I have learned I am entitled to ask for more, to ask for what I want.

CAPE GUY

Ben Nicholson (2002)

Freelancer by day, caped crusader by night... Meet the BAFTA-winning computer scientist who created his own games company after 10 years in the business...



Background:

MA (Oxon), Mathematical Sciences 1999

Postgraduate Diploma (Queens'),
Computer Science 2002 – 2003

Met wife, Laura Greenfield (Pembroke 2001), in Cambridge during the last two weeks of his Diploma.

Spent 11 years working on AAA big video games: Sony Computer Entertainment Europe's *This is Football*, Rocksteady Studios' *Batman Arkham Asylum* & *Batman: Arkham City*, and Frontier's *ScreamRide*, before starting his own company, *Cape Guy*.

Three BAFTAs (Best Game and Gameplay in 2010 for *Batman: Arkham Asylum*, Action Game in 2012 for *Batman: Arkham City*) as part of the team to design the *Batman: Arkham* games; Ben predominantly worked on the games' physics, including *Batman's* cape.

Now: Director, *Cape Guy*

Works freelance as a developer to fund games company.

Latest game: *Ski Three*, a free-to-play puzzle game on mobile devices.



Starting out in the world of AAA games

I had always dreamt about starting my own games company, however, I was conscious that I needed to build my confidence and learn the necessary skills. Upon graduating from my Diploma, I set out to work on big budget ('AAA') games to learn from successful companies.

I had secured my first games job at **Sony Computer Entertainment Europe** straight out of my year at Cambridge. To start with, I was doing entry-level tasks, helping out with things like the online functionality and the game's menus. The first released title I worked on was '*This is Football 2004*'. When in development for the 2005 version, they asked me to develop improved goal net physics for the game. This was my first taste of developing game physics and I loved it.

A friend of mine from **Sony** later moved on to **Rocksteady Studios** and asked me if I was interested in a job there. They were working on a big game, shrouded in mystery. It was surreal; they wouldn't tell me what I would be working on before I had accepted the job. The first day I was brought in – after signing a non-disclosure agreement – and told that I would be working a **Batman** game (later called *Batman: Arkham Asylum*), predominantly working on the physics. My first task was to develop *Batman's* cape. When I first saw the early game, *Batman* had essentially been fitted up with an ironing board on his back (placeholders like this are normal in early game development). I was asked to 'make it look awesome'. This involved the physics of the cape's movement and its appearance; at times, making the cape look *realistic* and

making it look *good* were incompatible. Adhering to the rules of physics was not always possible; for example, if *Batman* were to grapple himself up to a ledge at pace, his cape should naturally fly up over his head – not quite the suave *Batman* players might expect. Therefore, I had to make the cape work *and* look good. We achieved this by combining physics and animations with some clever graphical effects. A challenge with games is simulating a believable world while making them run at 30 or 60 frames per second so the player can interact with them in real time. Games are often about smoke and mirrors.

My homework during this period was greatly enjoyable – I read many *Batman* comics for inspiration. That first *Batman* I worked on, '*Arkham Asylum*', ending up winning two BAFTAs in 2010 – our team got a nod for 'Best Game' and 'Best Gameplay'. The following game, '*Batman: Arkham City*', later received a BAFTA for 'Best Action'.

After two games at **Rocksteady Games**, it was time to move on to something new.

I moved to **Frontier Developments** to work, primarily, on the physics of their games. *Frontier* brought with it an interesting challenge: Unlike *Rocksteady* they don't use general purpose games software made by a third party so I was part of the team writing the underlying and specialist code that would be used on all their games; after a year I ended up leading the physics team and later, jointly leading the engine team.

The last project I worked on at **Frontier** was '*ScreamRide*', an Xbox game that allowed you to build the most extreme

roller coasters and crash them into things - buildings, monuments - at will, destroying any component of it. It presented a tremendous challenge, on the tech side, but we rose to the challenge. We wrote a system to simulate over 50,000 physics objects and, by performing multi-threaded structural integrity simulation in the background, large buildings could collapse in real-time as roller coasters smashed into them. It ended up being great fun to create... and play. Nobody was hurt in the making of *Screamride!*

Branching out on my own

Having worked in the industry for over a decade, I realised I had all the tools to start my own company; if not now, than never... so I handed in my notice and went off on my own.

A couple of weeks before I finished my work, I fortuitously became hooked on an adventure game: *'80 Days'* (loosely based on the Jules Verne novel). After showing my wife, she tweeted to the company, *Inkle*, how much she liked the game; they tweeted back - lo and behold, they were also based in Cambridge. We met up at a local pub; by the time I left the pub that evening, we had agreed that I would convert *'80 Days'* to PC and Mac. I had secured my first job as **Cape Guy**.

How do you decide what game to make?

I was now ready to start on my first Cape Guy solo project. Once on my own, I was lacking the resources that I had previously taken for granted at large companies: no PR team, no market research and certainly no focus groups. Therefore, rather than targeting a demographic, as you would at AAA companies, I decided to target an individual; one I knew. In this case, I modelled a game for my wife, Laura - who I know quite well! I knew the games she enjoyed and the ones she kept coming back to: predominantly puzzle games, which involve pattern matching or specifically 'match three' mechanics - that is how I chose to develop *'Ski Three'*: a wintery 'match-three-endless-runner' game.

In its naissance *'Ski Three'* was developed on the train - I was doing freelance contracts at **Microsoft Lift** in London to fund my company (and in my office in our back garden the rest of the time).

Making sure the game had the right look and feel was not simple. Finding a 3D artist who had the full package of talents was difficult. The music, however, was easier; I



used the same composer from *'80 Days'*. I'd been listening to his 80 Days theme for months while working on it and still loved it!

Once I had developed the product, crowd testing became important. Luckily, Facebook facilitated an ample test audience: I put out a call on my Facebook page and over 40 friends offered to help - useful feedback came out of those sessions. No matter your insight, it is impossible to see the game you've been working on for months through the eyes of a newcomer; you need a fresh perspective.

I had a Christmas launch in my sights: the game was winter-themed so I was looking for people to play over their Christmas holidays.

Amazingly, through luck or judgement, I managed to finish the game on schedule - anyone who's worked in games or software in general will know how rare this is!

The iPhone version of the game was released in November and the Android version followed shortly after.

Highlights

I woke up one day to discover that *'Ski Three'* was in the top 20 puzzle games in Taiwan iPhone charts, getting loads of downloads in Southeast Asia and many positive reviews (that I discovered via Google Translate). I also enjoyed being a guest on the only video games radio show, *One Life Left*, especially when they called the episode: *Get Cape, Wear Cape, Ski!*

Business model

I self-fund my business. From the start, I did not have delusions of grandeur; I knew

it would take me a while to make a self-sustaining business, if ever. This first game has been a fun experiment. I've learned a lot from it.

Financially, as an indie developer, free-to-play games are probably not the path to riches; big companies often spend around \$1 on marketing for each new user, then hooking them in with fundamental lessons of behavioural psychology and encouraging them to spend money in the game. A 'Whale' is the term used to describe a user who spend hundreds (or thousands!) of pounds in the game. I wasn't really comfortable parting players with such significant sums so in *Ski Three*, if you want to get rid of the occasional adverts, you pay £1.49 and that eliminates the ads completely. Free-to-play is great for establishing reach and profile, but not necessarily for profits. I'll probably try a different model with the next game.

Next projects

- Working on a minor update to *'80 Days'* - based on this experience, I would welcome collaborating with other games companies in future.
- Currently freelancing for six months at **Microsoft Research**, which helps me fund my forthcoming game.
- Beginning my next game: it will be one I wish someone had made for me; designed for people who like plausible science fiction which explores the limits of future technology. I am talking to a scriptwriter now. It's a more ambitious project than *Ski Three* so will take significantly longer to complete, but I plan to start releasing information quite early in development.

Advice for new developers

I came back recently to give a talk to the current CompScis, through Queens' CompSci Director of Studies **Dr Andy Rice**. Mainly my advice for those wanting to start their own games companies would be to get experience first: work for a big company if you can, and go through a recruiter to get your first job.

Additionally, you can learn through my trials and tribulations in my blog.

Blog: <https://capeguy.co.uk/blog/>

Ski Three: <https://capeguy.co.uk/games/skithree>

80 Days for PC and Mac: <http://store.steampowered.com/app/381780/>

Alumni news

Please send your news & photos to thebridge@queens.cam.ac.uk

Dr Alison Woolford (1997) has been awarded the Capps Green Zomaya Award "to recognise outstanding contributions to medicinal or computational medicinal chemistry" by the Royal Society of Chemistry, where she is now a Fellow.



His Honour Judge Neil Bidder QC (1971) has been appointed as the President of the Council of Her Majesty's Circuit Judges, the representative body for the Circuit Judges of England & Wales.



Charlie Abrahams (1976, right) won the Gold Medal in the Spring Fly Fishing International last year against Scotland, Wales and Ireland on Lough Lein in County Kerry.



Steve Blencowe (1963, pictured right with Ben Kiggell, 1986) – competed in World Masters' Squash Championships in the 70-74 age category.

PhD student **Freya Jephcott (2013, pictured)** has been awarded The Ebola Medal for Service in West Africa for her work as an epidemiologist and anthropologist with Doctors Without Borders (MSF) in Sierra Leone.



The Rt Revd John Cavell (1936) celebrated his 100th birthday in November. Interestingly, this former Senior Organ Scholar was the neighbour, in Salisbury Cathedral Close, to the current Aliki Vatikioti Senior Organ Scholar, Edward Reeve. Both organ scholars have occupied room H2 in Walnut Tree Court.



Dr Jacob Brubert (2008, pictured) won *Science Magazine's* 'Dance your PhD' – communicating his dissertation through the medium of dance. As part of his winnings, Jacob received USD1,000 and a trip to present his video at the a conference in Boston.



Fongyee Walker (1999, pictured) has become the first Master of Wine in mainland China and is currently filming a TV Series called *Wok 'n Wine*.



Ed Barsley (2010) – Earlier this year, and while completing his PhD, Ed won *The Sunday Times* British Homes Awards 'Resilient Home' design competition. His scheme entitled '*Home for All Seasons*' proposed a future-proof design focused on resilience against flooding, overheating and extreme cold, in addition to energy shortages and societal changes. It has received international attention and Ed is now working with developers and the Building Research Establishment, building a prototype of the '*Home for All Seasons*'. More information on the project can be found at: www.t-e-d-s.com. In his spare time, Ed is a stalwart of the MCR Cricket XI.

Iqbal Malhotra (1977) has produced a new documentary entitled *Subhash Chandra Bose - the Mystery*, filmed partly at Queens'.

Dr Louisa Harding-Edgar (2004) has received a Fulbright Award and will study for a Master's in Public Health at Harvard University. She will be focusing on health and social behaviors and then plans to return to her work as a GP in Glasgow.

Nigel Cumberland (1986) was recently made a Freeman of the City of London.

Over the last decade, **Peter Leach (1964)** has re-entered the world of masters'

Alumni Books

swimming. This year, he secured two golds, three silvers and two bronze medals in the 70-74 age group in the Canadian Nationals. In similar vein, **Colin Edgar (1963)** won a Gold Medal in the British Rowing National Masters Championship recently.

Founder and president of Vardags, **Ayesha Vardag (1987)**, has found her way back to Cambridge, opening a new branch of her law firm in St Mary's Passage.

Karen Tkaczyk's (1994, née Brown) has been appointed to the board of directors of the American Translators Association.

Dr Peter King (1972) retired as Director of Music at Bath Abbey last year after thirty years in post. He is now a freelance organist based in Exeter.



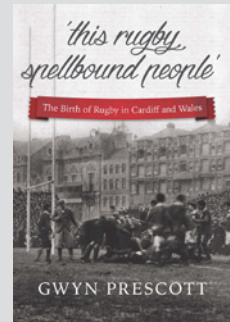
A record five Queens' alumni were made QC in the latest round of appointments: **Katherine Grange (1994), Alison Macdonald (1995), Hannah Brown (1988), Penelope Howe (1987) and Gareth Patterson (1988).**

Professor John Van Reenen OBE (1985) was awarded an OBE for services to Economics & Public Policy Making.

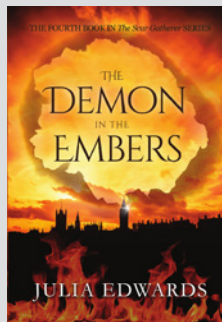
Charlie Bell (2008) has been awarded a Senior Fellowship of the Higher Education Academy having obtained a distinction at Oxford on the Postgraduate Diploma in Teaching and Learning.



Michael Glover (1968)



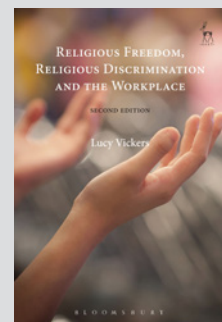
Gwyn Prescott (1966)



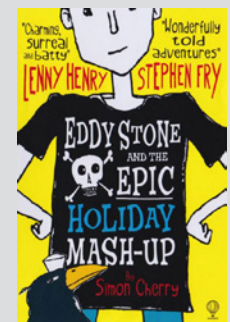
Julia Edwards (1995)



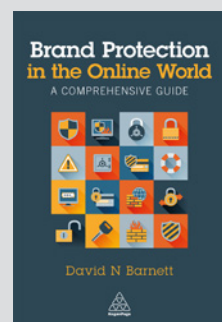
Nigel Cumberland (1986)



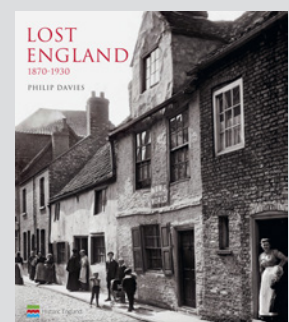
Prof Lucy Vickers (1985)



Simon Cherry (1977)



Dr David Barnett (1994)



Philip Davies (1969)



Opinion Piece:

Professor Shaista E. Khilji (1994), Professor of Human and Organisational Learning & International Affairs at the George Washington University, helps make sense of the U.S. presidential election.

Context matters. It is the current context of deep structural inequalities that have ushered in a new type of populism in the West. Donald J. Trump's surprise ascendance to power as the 45th President of the United States of America can also be explained within this same backdrop. **While I believe that societies are complex and no single factor has led to present-day inequalities, it is, nevertheless, important to examine the impact of a more recent phase of globalization because it has had a major influence on American socio-economic and political discourse.**

Just a few decades ago, the United States was at the forefront of innovation and development. Globalization was presented as the panacea to world's growing inequalities between developed and emerging countries. There was hope that it would lift millions of people out of poverty and improve standards of living globally. Although many individuals did become richer much faster globally, less skilled workers in developed countries, including the United States, lost their jobs to millions of workers in emerging economies. Due to rapid technological advancements and increased global mobility, these workers also found themselves in an intensely competitive labor market. While the rich have become richer and the highly skilled workers have flourished in this global economy, the lower skilled workers have stagnated. Consequently, income inequality *within* the U.S. has grown. Branko Milanovic's

Elephant Curve, based upon surveys of household incomes from around the world, indicates that globalization has depressed income of the working middle class in the West. In view of this economic erosion, the recent political rhetoric related to putting 'America First', building a wall, and "Making America Great Again" resonates with many steelworkers, coal miners and ranchers.

Globalization, by reducing boundaries and increasing global mobility, has also brought about major cultural shifts. In recent years, cross-cultural scholars have observed rising levels of value differences *within* countries. In the U.S., predominantly a younger, affluent and more educated population in cosmopolitan cities has transitioned towards progressive values, which emphasize social responsibility, human rights, inclusion, and gender egalitarianism. We have seen these people find emotional appeal in Bernie Sanders' socialist ideas. However, this cultural shift has also prompted a backlash, especially from the white, uneducated, low skilled and the older generation in depressed and homogeneously white cities, who strongly reject progressive values. It is important to note a racial divide here. For white nationalists (whether they live in declining towns or prosperous cities) who resist cultural displacement, seeing, what you consider to be, your own world change before your very eyes can be unnerving. The fear of becoming a minority (from a majority), or what has been referred to as the *white identity crisis*, can also be aggravating.

Within this context, Trump's America first, anti-immigration, anti-establishment, anti-abortion, and anti-Muslim policies appear appropriate in mobilizing this crowd, and effective in emboldening racists who previously existed in the shadows.

It is this context of *economic erosion*, and *cultural shifts* that led to polarization seen on the campaign trail and presidential debates. In some ways, I feel that we have witnessed the American society grow further apart before our own eyes. The alienation of those who feel marginalized, backlash of those undergoing a white identity crisis and ambivalence of those who refused to vote (for either candidate) are of our own making- in that we have tolerated growing levels of divisiveness amongst us. This argument may sound overly simplistic, but I believe there is advantage to taking responsibility because it allows us to own the problem, thus commit to solving it.

No society is homogenous. Rather, it is the very essence of a society to be complex and paradoxical. However, **what makes a society strong is its collective ability to achieve integration within differentiation.** This is a defining period in American history. I believe it is important to begin by first recognizing structural inequalities and owning this enormous problem. We need extreme courage in peeling back multiple layers of socio-economic inequalities to address its root causes. The overwhelming Women's March and unified protests in

various airports to fight the Muslim ban demonstrate people's resiliency to uphold fundamental American values. At a time when Gallup Poll reports that 43% of the Americans approve of the job President Trump is doing, we need to remind each other that plurality strengthens and not weakens societies. Divisiveness cannot be addressed by adopting approaches that further divide the society. This agenda requires reaching out to those on other side of the aisle and talking to them about their fears and desires. Inclusion requires including all- even those who don't see eye to eye with us.

We are in for a rough ride. However, I am hopeful that we will continue to write this episode as a story of resilience and innovative thinking. This has always been the source of the great American strength.



Shaista E. Khilji received her MPhil and PhD degrees from the Judge Business School. She is Professor of Human and Organizational Learning & International Affairs at George Washington University. Her research focuses upon exploring the impact of globalization on individuals and societies, and global leadership practices. She serves as Director of the Master's Program in Organizational Leadership and Learning and Founding Editor-in-Chief of the South Asian Journal of Global Business Studies. In her classes, she addresses issues such as human systems change, American competitiveness and contemporary leadership. She is a proponent of re-conceptualizing a more inclusive form of globalization that enables bottom of the pyramid communities and working middle class everywhere.

Shakespeare across Europe



Seven Queens' students spent the first three weeks of December touring secondary schools around Europe with the **European Theatre Group** performing their rendition of *Hamlet*. Directed by Queens' ASNAC finalist,

Emma Blacklay-Piech, the production was set on a boat, with the addition of sea shanties galore! The European Theatre Group is a University-wide company, which travels around Europe, bringing Shakespeare to schoolchildren. The society has existed since 1957 and, boasting Derek Jacobi and Queens' alumnus **Stephen Fry (1978)** as Patrons, the group has a reputation for exciting and innovative productions, designed to inspire a new generation of Shakespeare lovers. The group was particularly grateful to Queens' alumni, whose generous donations allowed three students to participate who otherwise would not have been able to afford the trip.

Women's Football Cuppers finalists

For the first time, the Women's XI reached the Cuppers Final, played at Grange Road, but lost valiantly 3-0 to Pembroke. Captained by **Lizzie Carr**, the team contained eight undergraduates, two graduates and a Fellow, **Dr Julia Gog** (David N. Moore Fellow in Mathematics), who is also the first Fellow Patron of Queens' College AFC.



Luke Jones Photography

Varsity victory

For the first time in seven years, the Men's Light Blue XV hoisted the trophy in triumph over Oxford in last December's Varsity match. Cambridge won 23-18 with Queens' **Charlie Amesbury (2016)** showing his professional rugby pedigree at full back. Charlie will captain the University this year – the first Queens' captain since John Spencer (1967) in 1969. More than forty Queens' alumni gathered to watch the game. In addition, three Queens' women, **Tolu Taiwo-Ashaju**, **Charlotte Spruzen**, and **Elin Falla**, played for the Tigers' (2nd) XV v Oxford in March.



Matthew Impey

Squash

There were two Queens' students in the Cambridge Men's VI for the Varsity match in February. Fresher **Ben Robinson** won his Blue, as did **Tom Mitchell-Williams** who won his game and was nominated Man of the Match. **Sacha Haco** (formerly of Queens', now at King's) helped the Women's VI to victory over Oxford.



Exploring the world of plants

Fellow's Focus: **Dr Edwige Moyroud**

Background:

École Normale Supérieure (Lyon, France), BSc and MSc in Cell and Molecular Biology, 2006

École Normale Supérieure (Lyon, France), and Université Joseph Fourier (Grenoble, France), PhD, Plant Development and Evolution, 2007-2011

Junior Research Fellow, Queens' College, 2011-2014

Bye-Fellow in Natural Sciences, Queens' College since 2014

One of three recipients of the Prize for Outstanding Contribution to College Education (a new prize created at Queens' in 2016 to recognise outstanding contributions to the education of students of Queens' College)

Marie Curie Post-doctoral Research Fellow, Department of Plant Sciences, University of Cambridge, 2012-2014

Herchel Smith Research Fellow, Department of Plant Sciences, University of Cambridge, 2014-2017

Group Leader, The Sainsbury Laboratory, University of Cambridge, from September 2017

Edwige taking samples of the giant *titan arum* – known as the 'corpse flower' due to its odour – that flowered at the Botanic Garden last year.

Born in the capital of the French Alps and spending her childhood mountain hiking and rock climbing, Dr Edwige Moyroud was not exactly predisposed to settle in the Fens. Here, she explains why Cambridge is a burgeoning environment for a biologist to explore development and evolution.

Why a career in biology?

I cannot say it was ever part of a plan: I grew up on a farm and seem to have spent most of my time as a child foraging in the great outdoors and bringing home living things I wasn't supposed to take inside. I have always wondered how things work and I remember vividly a biology class when the teacher started explaining to us how living creatures develop. The idea that all living things start with one single cell, multiply, and then differentiate to create a fully functional organism, and evolution acts on these mechanisms to create the fantastic diversity of living forms we can observe today, has never ceased to fascinate me. At the same time, I also realized that although getting answers to our questions is very satisfying, the actual process of working out what the answer might be, by designing experiments or exchanging ideas with people, is even more rewarding! This is probably why I became a researcher. Being able to understand how simple reactions between non-complex molecules, happening at the microscopic level, can combine to generate the intricacy of life is a source of pure joy and the real beauty of science.

What's so special about plants?

Plants are fascinating – they are everywhere around us and, like us, they are multicellular organisms that carry their genetic material in a nucleus, exchange information with their environment to make decisions and reproduce – and yet, they are so different. I have always been more interested in plants because they seem more alien, more mysterious and so incredibly attractive! Most of animal development happens in

the embryo and animals mostly 'grow' to become bigger after birth. Conversely, plants keep developing by producing new organs throughout their life and this is part of the reason why they can adapt their form depending on the environment they live in. Plants are also brilliant chemists: to function and survive, plants produce an impressive armada of chemicals, many of which are not found in any other organisms. This is another good reason to promote and protect biodiversity. These compounds are used by plants to protect themselves against herbivores and pathogens, to signal their presence to pollinators, to protect their tissues against UV; many of those chemicals represent a wealth of potent molecules that could be harnessed in a plethora of applications, from fabricating innovative materials to developing new drugs.

Your research

During my PhD, I studied the function of a key protein, called LEAFY, that controls when and where plants flower. Surprisingly, this molecule is remarkably conserved throughout evolution and is also present in plants that do not produce flowers, such as mosses, ferns and pine trees. LEAFY acts by binding to specific regions in the plant genome to switch on genes that are important to make a flower. We have been able to demonstrate how this protein has changed the type of DNA sequence it binds to during evolution to help create the first flower over 150 million years ago. So without LEAFY we wouldn't be able to enjoy the bluebells and poppies that are about to bloom in the English countryside.

Understanding iridescence

I have continued working with flowers, joining the lab of **Professor Beverley Glover**, another Queens' Fellow, in 2011 to try and understand how flowers can produce iridescence. Iridescence is an optical trick and common examples include the 'rainbow effect' you can see when you look at the back of a CD or at a soap bubble. Iridescence produces striking visual effects, so it's not surprising that both plants and animals use it to appear colourful. We understand that iridescence is generated by the interaction of light with minute structures organized on or just below the surface of plants and animals, but we know almost nothing about how these structures develop. My current research aims at understanding how flowers can build such microscopic structures with enough accuracy to create an iridescent effect that pollinators can use as a cue to detect flowers.



A species of Hibiscus called '*Hibiscus trionum*' or 'flower-of-an-hour' Edwige is using for her research.

Life at Queens'

I supervise 2nd year Natural Sciences undergraduates for the Cell and Developmental Biology course. I truly believe it is a fantastic time to be a biologist as the field is moving at an incredible pace. We now have access to unprecedented techniques and tools to start answering some of the biggest questions about the natural world: how do new structures emerge during evolution; what makes individuals different from each other; how and why do cells age and die? My main aim is to communicate this excitement and passion for the field to my students. Our weekly discussions are extensively based on research papers to help students become accustomed to using original scientific articles as a primary source of information rather than textbooks. I also work closely with other supervisors to organize joint sessions to help our students make connections between the different courses they attend and to develop a more integrative vision of biology and science in general. For the last three years, I have also interviewed most of the BioNatSci applicants to Queens' at the end of Michaelmas term. I know this is an extremely stressful experience for most candidates but I thoroughly enjoy being part of the process. Discovering enthusiasm and pure talent in young people, who come from diverse backgrounds, is always a pleasure. I also contribute to Open Days and alumni events such as Academic Saturdays at the start of the academic year. However, some might say that my biggest contribution to the

Queens' College community is that I have been given the honour to toast Marguerite of Anjou, one of the two foundresses of our College, during the annual Queen Margaret Feast. Apparently, being a French woman is the only qualification required to get the job!

The next big step

This autumn I will take up a Group Leader position at the Sainsbury Laboratory in Cambridge (SLCU). This Institute was inaugurated by Her Majesty The Queen, the Patroness of our College, in 2011. The SLCU is a new research institute funded by the Gatsby Foundation and its aim is to elucidate the regulatory mechanisms underlying plant growth and development. It is ideally located to do so, in the middle of the beautiful Cambridge University Botanic Garden. My research there will still focus on flower development and evolution: I will try to understand how plants can combine different pigments and cell shapes on their petals to create striking bullseye patterns to attract pollinators. This is a great opportunity to conduct some exciting research in a highly collaborative environment. It is also a very exciting challenge as I will be starting my own research group and I am looking forward to assembling the team. I have been extremely lucky to conduct my PhD and postdoctoral work surrounded by fantastic supervisors and mentors and I hope I will succeed in creating an environment equally stimulating and supporting for my future colleagues and students.

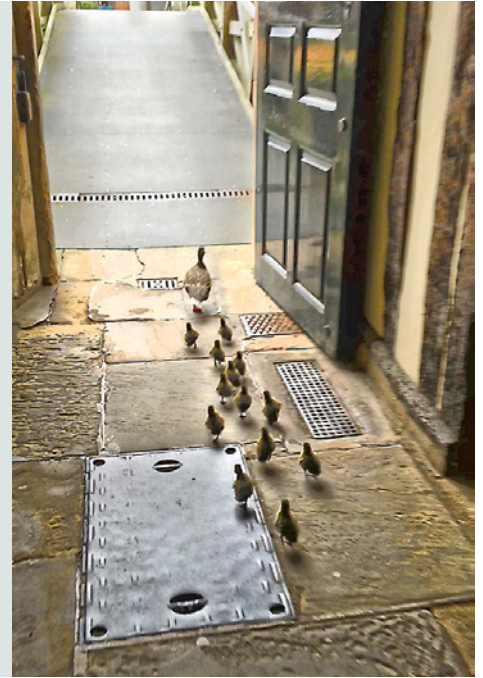
Queens' Curiosity

Ducklings

A curious tradition has sprung up over the last decade: every year, the porters of Corpus, Catz and Queens' colleges join forces to ensure the safety of a duck and her brood.

Each spring, a mother duck has been making her nest at Corpus Christi College, unusually far from water. Once hatched and without fail, instinct kicks in and the mother knows just how to lead her brood to water. Their perilous – and adorable – journey to the Cam takes the ducklings through Corpus's New Court, across a bustling Trumpington Street and passing through St Catharine's, before waddling across Queens' oldest courts and plunging into the River Cam from the Mathematical bridge (though at times our porters have to give the timid ducklings a hand).

This annual event is now a highlight in the calendar. Although the journey is treacherous, thanks to the careful coordination by all the porters, the ducklings reach their destination safely.



Over my career, I taught English at Brockenhurst Grammar School, New Forest and Worcester College of Higher Education – formerly a teacher training college, now the University of Worcester – where I spent thirty happy years teaching a variety of courses in English Literature before retiring in 1997. I now live in South Wales with my wife, Myra. I enjoy tricycle riding and we have edited the quarterly Tricycle Association Gazette for twelve years. I remember my years at Queens' College with great pleasure.

The other day, browsing through a copy of W B Yeats' *Autobiographies*, which I bought as a student at Queens' in 1960, I found two programmes of memorial services which I attended in the College Chapel. They call to mind two senior members of the College whose memories I cherish: **Leonard James Potts** and **Charles Travers Wood**.

I read English at Cambridge. Leonard Potts (1897 – 1960), Fellow, Librarian, and formerly Senior Tutor, interviewed me when I applied for a place at Queens' and was my tutor in my first year. How does a teacher inspire? During a tutorial one day, Mr Potts read me a passage from John Bunyan's *Grace Abounding to the Chief of Sinners* to illustrate a point he was making about the expression of heroism in literature. What made such a difference to me was that he evidently loved the book and that it moved him deeply. The words on the page were to him, and so for me, Bunyan's living voice.

The Reverend Charles Wood (1875 – 1961) was a familiar presence in College during my time as an undergraduate. He had a

long and distinguished career in Cambridge: Rector of St Botolph's, Senior Fellow, and sometime Dean and Hebrew Lecturer, and University Lecturer in the Faculty of Divinity. In my memory he always wears a raincoat and his trousers are held by cycle clips, for he cycled everywhere.

The Reverend Wood was President of the Hare and Hounds cross-country running club. He was still running, it was said, well into his eighties. Tucked in my book with the memorial service programme was a photograph of the winning Cambridge cross-country team of 1960, with the Reverend Charles Wood sitting benignly in the front row, flanked by the captain, Tim Briault, and the late **Mike Turner (1959)** who led the College team to great success and who was in his turn to become President of the Hare and Hounds. Charles Wood ran for Cambridge against Oxford in the 1890s. I had the good fortune to spend an hour in his company on one occasion, watching a cross-country race. Among happier memories, he recalled with profound emotion a cross-country race held on the same course in 1915 during the First World War. The runners were soldiers who were soon to be sent to Gallipoli.

As I write this in 2016, I am astonished to think that these two lives, that touched mine so deeply, reach back in time across the twentieth century to Queen Victoria's reign. It meant a great deal to me then, and does now, that they were willing to share with a student something of their inner life. Their humanity and compassion have enhanced my life.

Halcyon Days

'The Memorials of Many Generations'

Roger Alma (1958)



Cambridge

Sacred walls of history
 Painted windows
 Purest echoes of
 Boyhood tones
 Dancing up through
 High arches
 Jumping beads off
 Stone flags
 Tudor gothic temple
 Majestic, facing the sun
 Overlooking grazing cows
 Tranquil fields, quiet river
 Tower of calm in a bustling
 Market place of
 Chinese photographers and
 Spanish school children and
 Thousand of bicycles
 Romantic city of
 Dreams and possibilities
 How my memories ache for
 One last kiss of your
 Rose tinted lips at a
 Summer garden party
 Stained with the taste of
 Fresh strawberries and
 Cucumber sandwiches on a pristine
 Green lawn, surrounded by daffodils
 Admiring the ducks
 Entertained by the boat race
 Warmed by the loving sun
 Cheering on the rowers and
 Feeling as safe and
 Free as an angel on the
 Softest cloud in heaven.

By **Sapphire Elisha (2010)**

Sapphire did an MPhil in Ethnomusicology at Queens'; she is a poet and writer in her spare time, whilst studying for her Master's in Medical Science (MMedSci) in Clinical Communication Studies in Sheffield.



Panel discussion with Queens' rugby greats **Mike Gibson (1963)** and **Jamie Roberts (2015)**, chaired by **Max Duthie (1989)**, at the *British & Irish Lions Rugby Dinner*. Over 100 alumni, current students and Fellows attended the event last August.



Graduate tours offered for Queens' students by **Doug Dennis (1965)**: Doug is a retired History and English teacher and a qualified Cambridge Tourist Guide. Noticing that our graduate students are from around the globe and do not become as familiar with Cambridge as their undergraduate counterparts, Doug offers free tours for the MCR throughout the year. The popular tours paint a picture of Cambridge, town and gown, over the centuries.



Lord Gbabiner QC, Master of Clare College, gave the second *Queens' Distinguished Lecture in Law* in the Fitzpatrick Hall last October, on the topic of **Patel v. Mirza – Illegality and Restitution explained by the Supreme Court**.



Queens' students attend the *Pink Week* formal: part of a series of events, including plays, films and discussions, to raise funds and awareness for breast cancer charities.



Last month, Queens' hosted the launch event for the new **Black Cantabs Society** platform www.blackcantabs.com. The student-led society, created in 2015 by four students including Queens' **Njoki Wamai (2012, centre)**, has been researching the University's black alumni – dating back to 1849 with the first matriculated Black Cantab recognised as **Alexander Crummell (1848)**. Their aim is to increase visibility and celebrate the contributions black alumni have made to the University and the world at large.



An action shot from a Queens' Access visit to Maidenhead, in which **Dr Andrew Gee (1987)** taught Year 12s to build a functional clock out of LEGO.



Buildings, brains and blasts

Fellow's Insight: **Dr Graham McShane**

Background:

Queens' undergraduate 2000

Queens' Fellow since 2007

Undergraduate Tutor

Director of Studies, Construction Engineering (MSt)

Acting Director of Studies in Engineering (parts IIA, IIB)

Senior Treasurer of the College Union (societies)

Vice-President of the MCR

Deputy Treasurer, May Ball Committee

Queens' Fellow and alumnus Graham John McShane MA MEng PhD is working on cutting-edge research into materials designed to protect from head injury, prevent building collapse and create lightweight aircraft.

Research

My research focuses on the mechanics of lightweight materials: cellular materials (such as foams, honeycombs and lattices), composites, sandwich structures and light alloys. I am particularly interested in material deformation and damage when subjected to dynamic loads, such as an impact or blast. My research consists of a mixture of experiments and modelling.

Real life applications

Transport: Reducing the weight of vehicles is an increasingly important objective in a range of transport applications, including aerospace, automotive, rail and shipping. Lower weight means reduced energy consumption and emissions. New materials form a key part of this weight reduction strategy. Composite materials (for example carbon fibre reinforced polymers) are being used more extensively than ever before in these applications. One challenge for these lightweight materials is to improve their resilience to damage, as the costs of repair are particularly high, and over-designing for extra safety eats into the weight saving benefits. A current research project is investigating strategies for toughening these composite materials to reduce damage in the event of an impact, and developing improved strategies for modelling their impact behaviour. This understanding will help with the more efficient design of future lightweight vehicles.

Protecting the brain: Another strand of research looks at protecting another fragile structure from impact damage: the human brain. More and more, we understand the lasting damage of concussions and head injuries and investment is being put into preventative research. Along with collaborators at Cardiff University, I've been looking into creating a new material that can be applied to the construction of helmets – with applications ranging from American football, to cycling and equestrian sport. Funding came about through the National Football League's (NFL) *Head Health Challenge*. The *Head Health Challenge* competition is a \$20 million collaborative project to develop new and innovative technologies in order to improve early-stage detection of mild traumatic brain injuries and to improve brain protection.

Identifying the key challenge: to come up with a material that can be optimised for a range of different types of impacts - a direct impact is different from an oblique impact, so the ideal material will behave and deform accordingly, depending on how it's been hit. From there, we developed a multi-layered, elastic material, called **C³**, inspired by origami paper-folding. It has been designed and tested using a mixture of theoretical and experimental techniques, so that it can be tailored for specific impact scenarios. It is more versatile than the polymer foams currently used in protective helmets, which are limited in terms of how they behave under different conditions. I also see this material having further applications, for example in more effective and comfortable protective equipment for the police and

other emergency services, in defence applications (such as improved body armour) and in improved safety for cyclists and motorcyclists.

Mitigating blasts: Another protective application of interest is enhancing the resilience of structural materials to blast loading: very high pressures, acting over a short time period (of the order of thousandths of a second). This type of dynamic loading can result from accidental or intentional explosive detonations, and may be accompanied by high velocity flying fragments. The loading and material response are therefore both complex, and challenging to model. Research in this area will lead to better understanding of how materials, such as structural steel and reinforced concrete, respond to this type of loading, and the development of new strategies to protect buildings and infrastructure. Recent developments in 3D printing (or 'additive manufacturing') are providing opportunities for new research directions. We are currently investigating the design of 3D printed metallic cellular materials that can provide an efficient protective layer for absorbing blast and impact loads.

PhD students

Currently, I have five PhD students, all undertaking broad research:

- **Johnny Kim** (Queens') is working with me on materials for head injury prevention in sport. **Laurence Reeves** (Queens' Engineering student and President of QCBC) is doing his MEng project with me on the same topic.
- **Other projects include:** 3D printing cellular materials in metal, for the protection of structures against blast and impact loads.



- working on composite materials for aerospace applications, with the aim of developing better understanding and improved modelling of their impact damage tolerance.
- developing retro-fit solutions for protection of reinforced concrete structures against the effects of blast loading.
- developing new composite materials incorporating 'aerogel' (or 'frozen smoke'), a cellular material that has excellent thermal properties, but is also extremely brittle. By improving the resistance to impact and indentation damage, the composites could be used to improve the thermal efficiency of buildings.

Recreating a blast in the lab

A common theme in my research is understanding how materials withstand difficult loading environments, such as blast and impact. This relies on a combination of computational modelling and laboratory-scale experiments. Unsurprisingly, we can't set off explosives in the lab (in central Cambridge). Therefore, we need to think creatively, designing experiments in the lab that closely replicate these real life scenarios. The experiments need to be representative of real life, but also simple enough to allow us to measure and understand the key phenomena at play. Key tools for these experiments are gas guns, that use compressed air (or other gases) to fire projectiles at material specimens (or fire specimens at other targets), and high speed digital photography. Advances in lab equipment such as x-ray CT scanners, and 'digital image correlation' are allowing us to map out material deformation and fracture in 2D and 3D, both on the surface and in the interior of a specimen. For example, an x-ray image of a 3D printed metal specimen allows us to view any defects that exist before testing, to help us understand how the material fails.

Out of the box

Collaboration with industry is a key part of my research. Often, interesting ideas for new research directions or applications of existing ideas come from speaking with practitioners in fields seemingly unrelated to current projects. Engagement between industry and academia also helps to ensure that the outcomes of research reach potential end-users, and are delivered in a manner that will be most useful. From my perspective, Queens' plays a valuable role in supporting this side of my work. When meeting alumni at dinners and social

events, more often than not I will talk to somebody with an interesting background or experiences, which will sow the seeds for future ideas and collaborations.

Another opportunity is through my role as College Director of Studies for the unique **Construction Engineering Master's** course. This part time programme, run by the Department of Engineering, brings together graduate students working in positions of responsibility in the construction industry, who bring a very wide range of backgrounds and experiences. All students on the course matriculate at Queens', which I believe helps to develop a strong sense of cohesion within each cohort. The range of complex engineering projects that these students have worked on during their careers is always illuminating, and their presence in Queens' really helps to enrich our graduate and engineering communities. The application of my research to the protection of buildings and infrastructure is a direct consequence of discussions with these students.

Day to Day

My job requires a balance to be struck between a range of different roles and responsibilities: supervising my PhD students and maintaining ongoing research projects; planning and seeking funding for future research; developing relationships with potential collaborators in industry and academia; teaching and administrative responsibilities in the Engineering Department; contributing to teaching, student welfare and other activities in College. In the department I lecture and run labs for 2nd, 3rd and 4th year courses, mostly related to materials engineering. In College, I **supervise 2nd year students** in mechanics, materials, structural engineering, thermodynamics and fluid mechanics. I contribute to student welfare through my role as an **undergraduate Tutor**. I also enjoy engaging with the sports clubs and societies in Queens' through my role as **Senior Treasurer of the College Union**. It is always encouraging to see the very wide range of activities that Queens' students get involved with, in addition to their academic work. Helping with the organisation of the May Ball, as **Deputy Treasurer**, is also very enjoyable. I participate in a recently established **Graduate Committee**: we have a thriving MCR at Queens', and it is encouraging to see initiatives emerging (including the recently formed STEM subject cluster) aimed at increasing engagement between our graduate community, Fellowship and alumni. Our students are always keen to engage with alumni - get in touch if you are interested!

Floreat Domus



Cosh leaves Queens' with Singh

Dr Andy Cosh thanked his former students for allowing him to teach them during his speech at an Old Hall dinner to celebrate his retirement last October. More than seventy alumni and Fellows were present, many of them donors to The Ajit Singh Fellowship in Economics, which was endowed in Andy's honour. A successful fundraising campaign saw alumni and friends give £600,000 to name the Fellowship in perpetuity; 18 of the 53 donors to the project were first-time givers to the College. The inaugural Ajit Singh Fellow is Dr Edoardo Gallo. Economics is the first subject at Queens' to be fully endowed in terms of Fellowships.

Inaugural Benefactors' Feast

The College will be hosting major donors at a new version of the Commemoration of Benefactors Service in Chapel, followed by a Feast in Old Hall, on Sunday, 7 May.

The Service will contain a ceremony, conducted by the Praelector, in which those benefactors present are thanked by the President and Fellows.

For further information on qualification, please contact Becky Heath, Stewardship Manager, on bh417@cam.ac.uk

The Pang Kam Ping Fellowship in Medicine has now been fully endowed thanks to the generosity of four siblings: **Joseph (1969)**, Jonathan, Marina and Linda Pang gave the gift in memory of their parents. The Fellowship holder is **Dr Anna Paterson (2002)** who is also an Academic Clinical Fellow in Histopathology at Addenbrookes Hospital.

The Lill Bursary has been established for the next six years to support students who need funding to pursue an Olympic-accredited sport at elite level. **Andrew Lill (1989)**, who now lives in Sydney, read Economics and still holds the University record for 800m which he set in 1992. He represented England at the 1994 Commonwealth Games.

Legacies

A gift to Queens' has been made by the daughters of **J. Leslie Firth (1942)**. Mr Firth had intended to leave a legacy to the College but had not finalised it by the time of his passing in 2014. In agreement with his daughters, the gift will support variously the teaching of English, an endowed **J. Leslie Firth Prize** for Part I Classicists, the College gardens and the Chapel.

The Law Library in the roof of Old Court has had a new screen installed around the staircase, thanks to a gift from the estate of **Professor Mike Pendlebury (1956)** who was a distinguished founding member of the Physics Faculty at the University of Sussex. The multi-purpose screen acts as a sound barrier and firebreak as well as preventing heat loss.

College news



Riverbank & Old Court roof

The collapse of the riverbank on the south side of the Wooden Bridge will hopefully have been repaired by Easter – a year-long and very complicated project. The cost to the College will be around £1 million.

The north range of Old Court has had its roof replaced as it was leaking into the Law Library and Old Library. Supporting timbers had to be replaced as they were too brittle to hold up the new roof. This project cost around £750,000 and the southern range needs similar repairs in the summer.

Fellows retiring

Several distinguished Fellows retire at the end of this academic year and the College is seeking to endow funds or prizes in their names to support students in their subjects. For information about donating, please contact development@queens.cam.ac.uk



David Ward, Professor of Particle Physics at the Cavendish Laboratory, has been a Fellow of Queens' since 1993 and specialises in High Energy Physics. The Ward Fund or Prize will support those studying Natural Sciences (Physical) – David was Director of Studies in this subject from 1997-2009.



Jackie Scott, Professor of Empirical Sociology in the Faculty of Human, Social & Political Science, arrived at Queens' in 1994. Her distinguished career has included posts such as Director of the ESRC Research Priority Network on Gender Inequalities in Production and Reproduction. The College hopes to raise a Scott Fund or a Gamble-Scott Prize in HSPS.



Murray Milgate retires after twenty-one years as (variously) Fellow in Economics, Director of Studies, Keeper of the Pictures and Senior Tutor. Murray favours the idea of endowing a *Milgate Fund* which will support all academic activities of Economics students at Queens'.

Record magazine archive online

Thanks to the generosity of **Michael Kershaw (1975)** and his mother, Mrs Nan Kershaw, a gift has been made in memory of much-loved father and husband, **Jack Kershaw (1938)**, enabling the Development Office to publish back issues of *The Record* online. These are searchable and provide a wealth of information about Queens' dating back to 1925. The majority of this project has been completed and the full archive will be available in the spring. A paper edition of *The Record* can still be requested at a cost of £5 per copy. www.queens.cam.ac.uk/publications/the-record/



Plaques

Alumni can now have a smart plaque with their name and matriculation year placed above the door of one of their old rooms in College. Multiple plaques above doors will give a nice sense of history for the current student occupants. Further information can be found on our website:

www.queens.cam.ac.uk/alumni-support/giving-to-queens/room-naming

Behind the scenes:

Queens' Old Library Renaissance Collection

Queens' is fortunate to have one of the oldest of the Cambridge libraries, reflecting activities and interests shared by College members from the early Tudor period up until the age of Enlightenment. Thanks to support from the Heritage Lottery Fund, we have finally been able to begin the process of cataloguing its 30,000 books online so that our unique resource can be freely searched and understood by researchers across the world.

With the HLF grant, the College has been able to employ an experienced rare books cataloguer, **Lucille Munoz**, on a two-year contract that began in May 2016. So far, 650 of the library's most bibliographically complex items have been catalogued (together with another 1,300 eighteenth-century pamphlets) thereby enabling readers to search not just names and titles, but also former owners, binders, publishers and printers. Catalogue records also provide details of annotations, bindings and other features that make the books in Queens' library so unique as a research and teaching resource.

In addition to beginning the huge task of cataloguing the collection, we are creating digital access to unique and previously unknown items via a new "Renaissance Queens" project website (queensoldlibrary.org). This invaluable resource will enable students, scholars and the public to browse digitised images of bindings, inscriptions, and doodles left by Tudor readers, revealing fascinating insights into how books were read and the College's connections with the wider world of Renaissance learning. Over the coming months, we also plan to digitise, in their entirety, three of the library's most eye-catching annotated sixteenth-century books so that they can be freely accessed via the Cambridge Digital Library.

Central to the current project and the library's longer-term mission is our aspiration to develop a culture of research, teaching and outreach around our early collections. Alongside the digital library we have established a programme of Old Library exhibitions and other public events that use the collections as a means to reveal how Renaissance learning and Tudor history

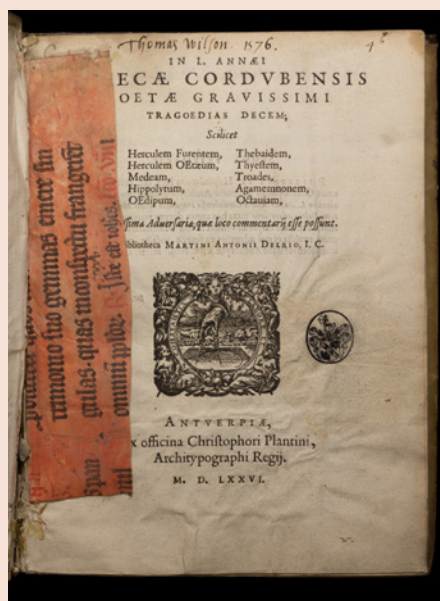
More information:
www.queensoldlibrary.org/

took place in sixteenth-century Cambridge. The library has also participated in annual local events such as Open Cambridge and the Cambridge Festival of Ideas. As part of the latter, we held a highly successful public 'Erasmus Day' last October that included sixteenth century book-binding workshops and talks by **Dr Andrew Zurcher** and **Professor Richard Rex** relating to last year's 'In Praise of Erasmus' exhibition.

Thanks to Lucille's research and cataloguing, many fascinating insights have been gained into how the College collection was built, and used, by Queens' scholars of the Tudor period. This, however, is only the start and we hope to attract a further ten years' funding that will enable us to finally complete the task we have begun. By cataloguing the entire collection and providing digital access to key items, we hope to realise our Old Library's importance as an artefact of international standing that enhances the College's status as a leading centre for teaching and research.



Erasmus's *New Testament* extensively annotated on the title page. [E.17.28]



This copy of Seneca's *Tragedies* bears the inscription of one Thomas Wilson, the armorial stamp of the English poet Edward Benlowes and has a fragment from a 15th century liturgical manuscript waste used as spine-guard. [G.6.23]



Lucille Munoz, Rare Books Cataloguer, taking a high quality picture for the project website.



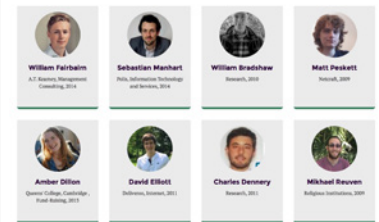
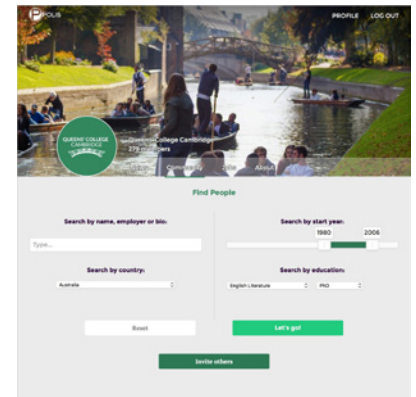
School visit from St Alban's Cambridge

Queens' Global



Chicago

Ireland v All Blacks rugby international gathering (l-r) **Rowan Kitt (Fellow), Augustin Wegscheider, Erin Amico, Garrett McDonald, Jonathan Schwartz.**



The Queens' Community Launches!

We are delighted to announce that by early April, all Queens' alumni will receive an invitation to our exclusive networking platform.

Signing up takes just 30 seconds, and gives you access to a social network made up entirely of Queens' alumni and students. Designed to facilitate connections between Queens' members, this platform will enable you to search for fellow alumni based on year, subject, name or location, as well as seeking and promoting jobs and opportunities.

"It's a great initiative. I love the website; very intuitive and has the right set of elements. Going forward, we should work to increase the engagement from Queens' alumni to make this even more meaningful."

1997 alumnus

Look out for your invitation email, and don't miss out on becoming part of the online body of Queens' members, old and new!
<http://queens.politech.uk/>

Cambridge

'1985 evening' held at Queens' in June 2016, organised by **Emma Donaldson-Feilder.**



Norfolk

50th reunion (l-r) **Philip Norris, Nick Ireland, David Parkington, Michael Morgan, Mike Addison, Steve Riley, Mike Biddiss and John Shand.**



Queensland

(l-r) **Tony Mullen, Tom Stace, Peter Earl, Roger Buckley, Simon Bronitt and The Very Revd Chris Whittall (ex-Fellow).**



New Zealand

Hosted by **The Hon. John Priestley QC (1968)** at Auckland's exclusive Northern Club, with Fellows **Dr Robin Walker (1966)** and **Dr Julia Gog** in attendance.



Queens' College Alumni Events Series



April

Hong Kong Drinks Reception

Tuesday 11 April 2017
At Mayer Brown JSM

Shanghai Drinks Reception

Saturday 15 April 2017
Venue tbc

Cambridge Regional Dinner

Thursday 27 April 2017

May

2007 10th Reunion Dinner

Saturday 6 May 2017

The Inaugural Benefactors' Feast

Sunday 7 May 2017

High Table Dining

Wednesday 10 May 2017

1997 20th Reunion Dinner

Saturday 20 May 2017



June

QCBC May Bumps Garden Party

Saturday 17 June 2017
Contact - Jess Tray, QCBC Alumni Rep
Jt555@cam.ac.uk

'Wanderlust' – Queens' May Ball

Tuesday 20 June 2017

1448 Society & Arthur Armitage Society Garden Party

Sunday 25 June 2017

Alumni Family Day

Sunday 25 June 2017

September

'1957 & Before' Reunion Lunch

Wednesday 20 September 2017

Freshers Parents' Tea

Saturday 30 September 2017



October

Queens' Distinguished Lecture in Law & Dinner

Wednesday 4 October 2017

November

1977 & 1978 Reunion Dinner

Saturday 11 November 2017



The Bridge: produced by Marisa Crimlis-Brown

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