



# ROGER SHORT MEMORIAL FUND

## JUNE 2022





# THOUGHTS FROM THE MASTER

Baroness Valerie Amos, 6 April 2022



When Russian forces invaded Ukraine on 24th February there was shock felt across Europe and many other parts of the world. This despite months which had seen the build-up of Russian forces near the Russo Ukrainian border, the statements made by Russian President Vladimir Putin over many years, the ongoing hostilities between Russian and Ukrainian forces in Luhansk and Donetsk, and the growing intelligence information about a possible invasion. So many of us thought it was not going to happen despite some extremely clumsy and ill thought out diplomatic efforts. We hoped that peace would prevail.

During my five years at the United Nations, I saw so much conflict across the world and much

of it continues today including Yemen, Syria, Myanmar, Nigeria, and Afghanistan. I know how hard it is to sustain interest in these long running conflicts. To keep public attention focused on the plight of those affected, the violence against women and girls, the senseless death and destruction, the desperation of those seeking refuge within and across borders. The conflicts seem to go on and on and nothing seems to change. Diplomatic efforts fail time and time again and what seems to happen is that things get worse as the UN Security Council cannot agree and one or other of the permanent members uses its veto to prevent action.

But it's absolutely vital to keep talking. To keep the dialogue going, to seek to influence those countries with national and regional political, economic, and security interests, to try to find the one thing that might turn the discussion in a more positive direction. I have seen it happen and seen how those diplomatic efforts can result in some relief for civilians who are trapped and need humanitarian aid. Step by step things can change. In relation to Russia and Ukraine, peace talks are being mediated by Turkey. The first high level contact between the two sides took place on 10th March when the Russian and Ukrainian Foreign Ministers

met in Antalya with the Turkish Foreign Minister as mediator. Talks between negotiators have continued since. But with the recent reporting of the discovery of hundreds of corpses of civilians in Kyiv suburbs as Russian forces withdrew, Ukrainian President Zelensky speaking in Bucha said "it's very hard to talk, when you see what they have done here". The Kremlin spokesperson said he didn't know when talks would resume.

We are at a critical moment. If he were here, I can only imagine that Roger would be pushing for diplomatic and other efforts to continue.

## SHORT TRAVELLER 2022

### Paula Domingo Pasarin

I am a first year MPhil in Slavic Studies and I will be travelling to Turkey and Bulgaria. Being able to study Old Church Slavonic and Bulgarian (as my second Slavonic language) was one of the crucial factors in my decision for an MPhil at Oxford (very few universities offer that option). My research deals directly with Eastern Orthodoxy: how it reached Russia from Byzantium through Bulgaria, and how that Byzantine origin (together with Eastern Orthodoxy itself) has shaped Russia's identity. This travel grant affords me the opportunity to go where it all started (as well as putting my Bulgarian to the test).

# PAST SHORT TRAVELLER UPDATES

## 2006

### Rebecca Ricketts (Green)

It has been an eventful year for us with our eldest starting school and our youngest turning two. My role at Standard Chartered has also been expanded to lead our strategic portfolio and deployment. I'm enjoying working with a diverse team, based all around the world. This year, we're hoping to spend more time out of the house with friends and family, and maybe we will even manage a holiday outside the UK!

## 2007

### Geri della Rocca de Candal

As, presumably, the majority of the Short Travellers, I haven't moved much in recent months, but I have started plotting a great journey for the summer of 2024, Lisbon to Tokyo, leading a convoy of three vintage Fiat Pandas and a team of six to eight travel companions, including, hopefully, some old acquaintances of the Short Travellers. In the meanwhile, I have permanently settled in Milan, continuing to work as a consultant for Intesa Sanpaolo, and will soon publish my first book as an OUP editor, *The Oxford Companion to Printing and Misprinting*, due to be released in late 2022 or early 2023.

## 2008

### Robin Froggatt-Smith

Last year was another tough one for us all but this one starts with some good news: I'm expecting my first child in June. My wildest trips this year have been to west Wales... I continue work as a civil servant and, as a result of recent lockdowns, have been enjoying Iain McGilchrist's new book talking about the Chora Church in Istanbul, which brings back fond memories.

## 2011

### Joanna Palermo

These days I am head of business operations at London-based start-up Fat Llama and on the side I consult on talent acquisition for several growing start-ups.

## 2013

### Tristen Naylor

I have moved to Cambridge, having been appointed the Assistant Professor in Politics and History. I've also very happily accepted a Fellowship at Univ's sister

college, Trinity Hall. While I'm sorry to leave London, I'm very happy to be settling back into a college life and swapping an hour-long commute on the Tube for a five minute cycle ride each morning. I've also taken up a Visiting Professorship at NYU's campus in Abu Dhabi, though Covid has so far scuppered my plans to escape the depths of English winter by spending it in the Emirates.

## 2015

### David Astley

In September, I finished the Masters I had been working on over the last two years with a research project on the construction of corporate climate futures, which was a fun combination of science and technology studies and economic sociology. While missing the part-time work schedule and the rigour of academic work, I am appreciating the time to read, think, and work on whatever I fancy. As part of this, I am learning Punjabi, which mostly entails pointing at things around the house and mispronouncing them. In early 2022, I moved to a different climate change NGO, Carbon Tracker, to work as part of a team analysing the financial reporting of the most carbon-intensive public companies. Pandemic permitting, I am planning to visit the US in the summer to see friends on the East Coast, so any recommendations beyond the usual New York tourist trail would be really welcome.

## 2016

### Matthew Kinloch

During 2020 I held a fellowship at Boğaziçi University's Byzantine Studies Research Center. Unfortunately I was forced to conduct the fellowship remotely, due to the pandemic. In 2021 I took up a position at the University of Oslo, where I am the PI of a four-year project on Narrative Hierarchies: Minor Characters in Byzantine and Medieval History Writing funded by The Research Council of Norway. I hope to work with colleagues at the (pan-Nordic) Swedish Research Institute in Istanbul and Boğaziçi over the coming years, so I expect to be in Istanbul soon.

### Hugh Moorhead

I changed careers in 2021, leaving accountancy for equity research. Whilst this is hardly the most dramatic move, I have been enjoying the new challenges

and finding it a good deal more stimulating than my previous one. Travel wise I managed to make it overseas on a couple of occasions during the year but sadly not as far east as Turkey or the surrounding region. Most of my reading about the country sadly seems to concern the twin troubles of rising inflation and a depreciating Lira. I am hoping for more optimistic narratives to emerge from the country in 2022 and perhaps even to visit there myself. Hopefully we will all be able to meet in person before too long — the RSMF dinners have been sorely missed these past two years.

## 2017

### Alexi Andriopoulos

Currently my wife, Iona, and I live in Manchester where I work in university chaplaincy. We are also connected with a number of refugees in our local community. One friend previously was studying in Istanbul until he came to the UK so we often enjoy reminiscing about the city while drinking tea, eating baklava, and playing 'Tawula'. Iona and I will be returning to Oxford in September 2022 as I commence further study in Theology. So we'll look forward to being locals at Roger Short reunions in the next few years.

## 2018

### Diana Avadanii

I am close to finishing my PhD and am handing it in April 2022. I have been attending online conferences, and still managed to get some really interesting and novel experiments done in 2021. I have also enjoyed some varied reading of which my highlights are *Entangled Life* by Merlin Sheldrake and *Go Big* by Ed Miliband. I'm looking forward to resuming travelling in 2022.



Rebecca Ricketts and her two children





Ahmet Ertegun Photo by Ashkan Sahibi

## TURKEY'S INFINITE REMIX

David Astley, February 2022

Towards the back of the gallery, past two large vitrines filled with pottery of age, form, purpose, and origin various, and further past one hundred and fifty white bricks that artist Theaster Gates had orderly stacked on a wooden palate, an LP was spinning. The music that spread through the exhibition was jazz, perhaps from the late 50s or early 60s. The tunes were tight, not yet free. A bunch more LPs handsomely slumped between the record player and the side of the wooden cabinet. Further encasing the records were stacks and lines of dusty grey plates, bowls, cups, and bricks. This was my second encounter with the grey pottery.

Six years previous to that miserable December day in Whitechapel, I had stood in a shop in Beyoğlu and watched Gates sat

at his wheel, his hands working the wet clay to the tune of another record spinning. It was one of 200 LPs released by Atlantic Records that Gates had brought with him to listen to as part of his contribution to the biennale. *With Three or Four Shades of Blue*, Gates sought to draw out a specific connection between the cultures of Black America and Turkey. In doing so, he also produced another. But with the piece, Gates further provokes us to contemplate however many other connections there may be, from today to the times of Çatalhöyük, between these and many other seemingly disparate cultures.

Ahmet Ertegun was the son of Munir, a prominent diplomat in the Turkish Republic's first decades. Between 1934 and his death in 1944, he acted as the Ambassador

to the United States. After studying at St John's College in Maryland and Georgetown, Ahmet co-founded Atlantic Records in 1947 with Herb Abramson, using a \$10,000 investment from a family dentist to get the label off the ground. During their upbringing in the US, Ahmet and his brother had amassed thousands of blues and jazz records and immersed themselves in the music scene of Washington D.C.. Atlantic Records was built on this passion, resulting in Ertegun and Abramson nurturing in the 50s and 60s a roster of many of the era's most significant jazz, soul, and R'n'B artists, including Ray Charles, Ornette Coleman, and Dizzy Gillespie.

Ertegun's legacy in musical history doesn't stop there, though. In the late 60s and early 70s, he was also instrumental in rock. Ertegun famously negotiated a deal with Mick Jagger to distribute Rolling Stones records, including *Sticky Fingers* and *Exile on Main St.* More significantly, Atlantic Records signed Led Zeppelin in 1968 and offered the band the freedom that would pay dividends on their four eponymous albums and *Houses of the Holy*. Like the Beatles the decade previous, Led Zeppelin's success was global in reach and their influence was felt near instantaneously.

One such place was in Turkey. In the clubs of Istanbul, the music of the Stones and Led Zeppelin became part of the rich mix of inspirations that Anadolu rock sewed together. Taking cues from





anglophone rock music, from surf to pub to acid, and integrating the instruments, rhythms and vocals of Turkish folk, artists such as Barış Manço and Erkin Koray created a music that was diverse and experimental, and yet still unequivocally popular. As the 70s progressed and so did musical technology, Anadolu rock continued experimenting, increasingly transliterating its rock and folk influences into funky and freewheeling electronic music.

Anadolu rock was much like Krautrock, which blossomed in West Germany over the same period – each label umbrellaed far more than it usefully ought to, each cast their nets wide in creation of the new, and each drew on folk traditions in developing propulsive and psychedelic music. What they also shared was a political ambition. Both were born amidst radical tumult and sought rupture. And it was why Anadolu rock musicians fell under the censorship of Evren's military rule following the 1980 coup.

Some thirty years later, tunes and records by these Turkish musicians started to become increasingly notable outside of Turkey. Some of the funkier, more hypnotic tracks from the period started to appear in the mixes and sets of well-known crate digging DJs. Finders Keepers, the renowned Manchester-based reissue label, have put out several gems of the genre. One man who had happened across Anadolu

rock LPs and became obsessed was Jasper Verhulst. After posting on Facebook looking for other enthusiasts to play together, he went on to form Altın Gün, who now sell out shows across the world playing contemporary covers of classics from that era.

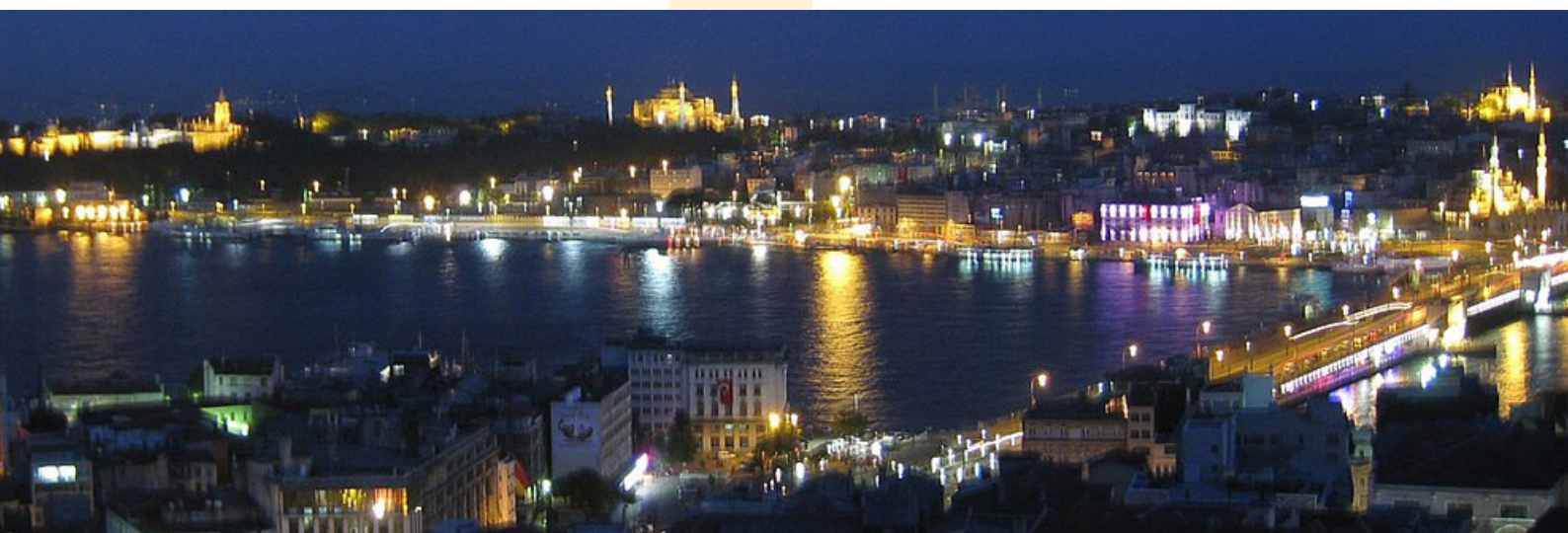
Perhaps most excitingly, though, is the exposure that YouTube has allowed the genre. While the platform, like all the others, does little to adequately support artists, YouTube and the strange alchemy of its algorithms has offered a much wider audience the chance to uncover Anadolu rock as well as Japanese avant-garde pop of the 1980s, Central European synth experiments, and ambient from around the world, to name a few of the genres I've found myself exploring while in the warren of the website.

We are just about seeing the first effects of musicians growing up with access to this practically boundless range of influence. And like much else of the internet, the effects are not necessarily novel, but instead accelerations, intensifications. Artists throughout time, like the Anadolu rockers, have demonstrated the conventional demarcations of music are trivial. But today, they are more rapidly and comprehensively being shown to be arbitrary and stymieing. Why shouldn't heavy jungle beats be combined with delicately articulated emo lyrics? Why not go from post-rock dirge into a blast of klezmer in one tune?

This infinite remix coexists, though, Janus-like, with the homogenising effect of platforms on cultures and much else. This cosmopolitanism also stands in contrast to the tendencies towards essentialism that have seemingly gained weight with the technological and social developments of recent years. Gates' vitrines of pottery from around the world and throughout time similarly point us away from any notion of essentialism and instead towards something more nebulous, interwoven and complexly fascinating.

Wandering from the shop where I watched Gates spin his clay all those years ago – through the winding and undulating streets, across the many bridges and waters – a similar conclusion was unavoidable in Istanbul, as it was across Turkey in the five weeks I spent there. It is a conclusion that is perhaps even more obvious to come to as efforts are made to illuminate not the chaotic threads of connecting histories and cultures that emanate from the land but instead the single thread of a border.

The Bosphorus and Golden Horn at Night.  
Source: Wikimedia Commons





# ROGER & AHMET & ERTEGÜN HOUSE

Anthony Jennings, May 2022

David Astley's article about Ahmet Erteğün and Atlantic Records prompts me to draw a more personal link with Roger Short. Roger was a great fan of rock music, or rock and roll as it was known in the late 1950s, and in particular that blend of country and blues called rockabilly. He and I first met at school at Malvern College, where we shared a study, and he immediately took me aside and asked if I had heard any records by Elvis Presley, as if the question took urgent priority over everything else. He then proceeded to play me all the Elvis albums that had so far been released in Britain, one after another, giving a reverent running commentary on each track. He thus more or less single-handedly converted me to the delights of rock and roll.

Roger was a particularly ardent fan of Presley's earliest Sun label recordings, made before his contract was bought up by Colonel Tom Parker for RCA. He had all the lyrics written down in red ink in the exercise book that was meant for his evening prep. It's extraordinary when you think that these early gems including *That's All Right*, *Good Rockin' Tonight* and *Mystery Train* were all released before Elvis had even had his first national hit with *Heartbreak Hotel*.

Roger was also a huge fan of Ricky Nelson and bought all his LPs. By the time we found ourselves living together once more, this time in a flat on Folly Bridge in Oxford, he had fifteen of them, all lined up in order on a shelf. This occasioned much derision from his older brother when he came to visit, who was both astonished and amused at his reverence for his collection.

As to the Atlantic Records connection, Roger was keen on their early releases and particularly their fine brand of soul, such as Wilson Pickett's *In the Midnight Hour*. With British bands he was discriminating; he liked the Animals but not the Kinks. He was not overly impressed by the Beatles and the Mersey Sound and tended to prefer American songwriting to British.

Much later, when all of Presley's early



L-R: Anthony Jennings, Paul Rustad, Roger Short, and Richard Morgan. Malvern College, Worcs UK 1962.

Sun recordings were finally made available on the same record rather than oddly mixed in with later RCA recordings as before, he would constantly and repeatedly play this album at the many get-togethers and parties he hosted at his flat in Cabbell Street, London.

Roger had an unpredictable passion for particular records – *Buckeye* by Johnny and the Hurricanes for example. I can see him now at one of those parties, playing just the intro of that record with total delight, turning it up very loud for its initial drum roll and repeating it again and again, to the pleasant bemusement of his guests.

Led Zeppelin were one of the many famous bands that recorded for the Atlantic label and in 2007 they raised a huge sum of money for charity in the comeback concert they held at the O2 stadium. In 2012 it was announced that Erteğün's widow Mica had given Oxford its biggest ever donation for the study of humanities, a total of £26 million, with help from that concert. The money was used to set up a foundation in Erteğün House, an elegant late Georgian building in a Neoclassical style in St. Giles, one of Oxford's most famous streets. So it followed that I felt duty bound to

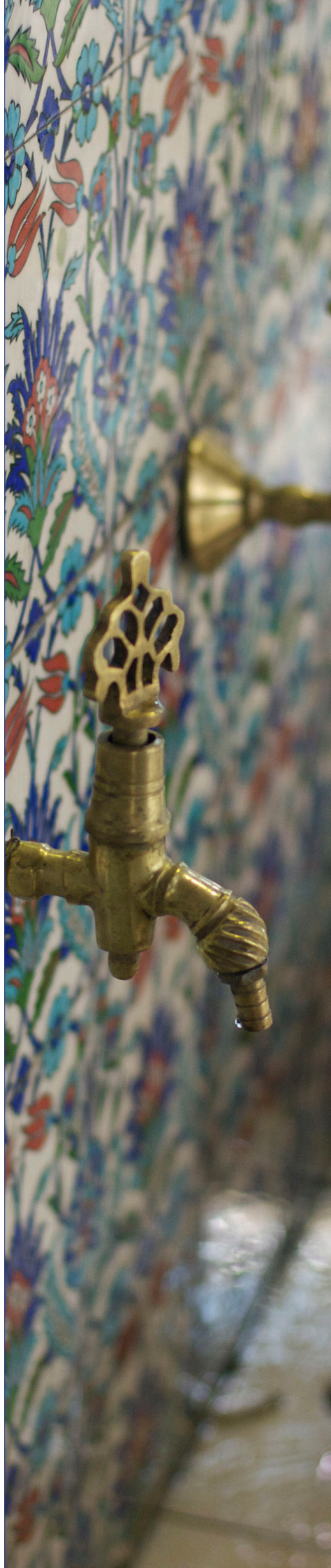
explore the possibility of an association between Erteğün House and the RSMF. What with Roger's love of rock, the mutual connection with Turkey and Mica Erteğün's aim of bringing the world together through the humanities, I felt the opportunity could not be lost. I therefore made appointments to visit them on behalf of RSMF on two occasions, first with David Sykes and again with Richard Morgan. Although it was unlikely that we could expect to get funding from that source, the director of Erteğün House, Bryan Ward-Perkins, went out of his way to make us feel at home. He gave us a delightful tour of the five-storey building, where we met one or two of the students, and he also extended us an invitation to use their state of the art lecture hall ourselves for any events we might want to hold there.

Right 1: Lanterns in the Bazaar. Source: Wikimedia Commons

Right 2: Faucets, Grand Bazaar. Source: Wikimedia Commons

Right 3: Turkish Black Sea fishing nets. Source: Wikimedia Commons







# INFORMATION

## RSMF STATISTICS

17

YEARS SINCE  
FOUNDATION

80

TRAVELLERS  
TO DATE

150+

APPLICATIONS  
TO DATE

3

TRAVELLERS  
FOR 2020 & 2022

## TRAVEL JOURNAL PRIZE

The journal prize is awarded at the dinner each year by Richard and Anna Morgan, life-long friends of Roger's and founding contributors to the Fund. Due to COVID travel restrictions during 2021, there was no travel and no prize awarded.

## HONOURS

The University College Record listed the following academic honours:

Barney Pite (2020) awarded a First in Literae Humaniores

Thomas Gavin (2020) awarded an MPhil in Greek and/or Roman History

## DONATIONS

Donations to the Roger Short Memorial Fund may be made by contacting:

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## APPRECIATION

The founders thank The Master for her support for and interest in the Roger Short Memorial Fund. It is unfortunate that the pandemic hampered travel and prevented the annual dinner at Univ for the second year. It is hoped that this year we will see Short Travellers planning new adventures which we can celebrate with them at the next RSMF dinner.

Thank you to all the Short Travellers and supporters who wrote in. We could not produce the newsletter without your contributions. We very much look forward to reuniting at the next dinner, currently scheduled for April 2023. Fingers crossed it will actually happen!

Many thanks to all the donors to the Fund. The Short Travellers are appreciative of the very special and unique opportunities made possible by the RSMF travel awards.

## NEWSLETTER DESIGN

Layout and design by Charlie Morgan [www.charliemorgandesign.com](http://www.charliemorgandesign.com)

