

UPFRONT

OLIVIA BARTLETT



HOGENDORN ON
CELL PHONE CULTURE
Let's Get
Connected

Assistant Professor of Economics Chris Hogendorn talks about cell phone culture the old-fashioned way—face-to-face in an interview.

Q. Generally, what effect do cell phones have in our life?

A. They increase our connectivity and mobility, perhaps best illustrated by our penchant for talking in cars. The car is potentially an isolating technology and the cell phone is a reconnecting technology.

Q. Do they increase our productivity?

A. Not necessarily. To be really productive, you need time for yourself, to think through what you are doing. With the cell phone comes the expectation that you can be interrupted at any time. The cell phone is perhaps most important in helping people coordinate schedules—and in that way it increases productivity. People don't arrive at a meeting without having heard that it was canceled.

Q. What are the areas of commerce in which cell phones have had the greatest impact?

A. Fields that place the greatest importance on client connectivity—real estate, for instance, or stock trading, or any kind of sales have blossomed with the widespread use of cell phones.

Q. Have they exacerbated a gap between communication haves and have-nots?

A. Less than you might think. While cell phones, unlike landline phones, are not subsidized (landlines are considered part of the emergency service network), cell phones require less of a commitment. To order a landline phone, you need a billing address; a pre-paid cell phone requires nothing of the kind. In that aspect, cell phones are easier for anyone to obtain.

Q. It seems that many college students no longer opt for landline phones in dorm rooms. How have cell phones affected the land-line business?

A. In 2001, we saw the first reduction in landline phones since the Great Depression, and it's been negative growth every year since. Cell phones are part of their competition, along with broadband Internet providers. The service model is radically different, also. It used to be that the telephone company owned your household phone. You couldn't even put in a second phone line without paying the company for the installation, the new telephone, and the line. All that has changed.

Q. How does the U.S. system differ from those in other countries?

A. In Japan or Europe, you buy the phone at full cost—but the phone offers many services that do not necessarily put money in the pocket of the carrier. Up until now, the U.S. companies have maintained control over cell phone functions. For instance, many carriers don't easily allow the transfer of photos from the phone to your computer. You have to use the cell phone carrier to make the transfer.

Q. You say, "up until now"... What's the change?

A. The iPhone offers a variety of services that do not necessarily involve using the carrier's line. Their interest is in getting the customers to connect with iTunes; they don't care how they get there. It will move us toward the European model.

Q. And what about cell phones in Third World countries?

A. Cell phones allow a lot of countries to leapfrog over old technologies—which they did not have—and greatly increase their connectivity, even over industrialized countries. It's a bit comparable to the development of manufacturing in post-World War II Japan and Germany. Those countries lost so many factories that in rebuilding they were able to incorporate new technologies at a rapid rate.

Q. Some reports indicate that hikers are apt to attempt more dangerous paths since they feel that help would be readily available.

A. Yes, the "moral hazard" aspect. That's a term in economics referring to the ways in which you change your habits when you know that you are insured—and you impose economic costs. Novice hikers who venture into expert terrain and then call for help place an economic burden on a system designed to rescue those in need.

Q. Does everyone want to be more connected?

A. People used to live in small towns, where they were not anonymous. It seems the new technologies such as cell phones—including YouTube, MySpace—take us back to a place where we, again, are no longer anonymous. Of course, some people rebel against a place where everyone knows their business, just as they did then, when they would want to move away to the big city. **UPFRONT**

New Trustees
Join Board

Karl M. Furstenberg '67, newly retired from his position as dean of admissions and financial aid and associate provost for planning at Dartmouth College.

Andrea Grubb Barthwell '76, CEO of the international health and policy consulting firm EMGlobal LLC, who served in the Executive Office from 2002–2004 as a Senate-confirmed adviser on policies aimed at preventing and treating drug abuse and addiction.

Joshua M. Gilbert '95, a principal with the Chicago-based firm Gilbert Kaeding Architecture and Design, and founder of a Web journal from 2001–06 devoted to the critical examination of high design and everyday objects.

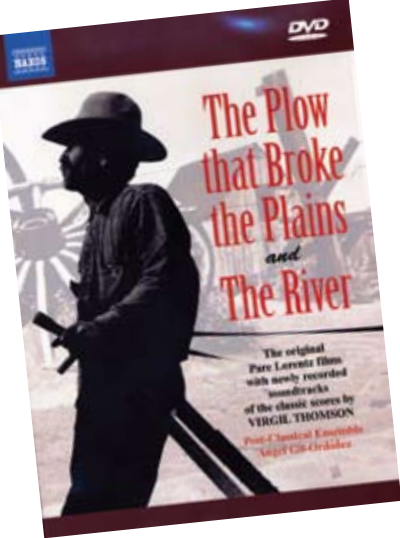
Darryl Hazel '70, P'03, senior vice president of the Ford Motor Company and president of the Customer Service Division.

Adam Usdan '83, general partner in Trellus Management, which he founded in 1994, and an officer of two real estate-related companies owned by his brother, John Usdan '80: Midwood Management Corporation and Midwood Trading Company.

Daphne Kwok '84, executive director of Angel Island Immigration Station Foundation in San Francisco, which preserves and restores the Immigration Station to promote understanding of Pacific Coast immigration in shaping American history and current affairs.

In addition, the Board elected to a second term **Frank V. Sica '73**, managing partner at Tailwind Capital in New York City.

CONDUCTOR LOOKS TO FILM
Music with
Roots



Angel Gil-Ordóñez wears many hats in the music department at Wesleyan. When he isn't working as music director of the Wesleyan Orchestra or conducting the Wesleyan Concert Choir, he serves as director of private lessons, chamber music and ensembles, and also teaches conducting. Along with teachers in the private lessons program, he created the Wesleyan Ensemble of the Americas, which premieres and plays lesser known music by composers of countries in the Americas. He also has collaborated successfully on projects with other departments, including theater, dance, and film.

"The interdisciplinary possibilities make my work here very exciting," he says.

Beyond Wesleyan, he has an active professional life as music director of the Washington, D.C.-based Post-Classical Ensemble, which he cofounded in 2003 with artistic director Joseph Horowitz, a pioneer in classical musical programming. The ensemble aims to

revitalize the performance of classical music by breaking free of more traditional programming to attract broader and younger audiences. Gil-Ordóñez and Horowitz create programs that make an effort to provide a more compelling listening experience.

Their large chamber orchestra often performs music in the context of its cultural heritage by incorporating folk song, dance, film, poetry, and commentary. It draws upon the talents of some 50 musicians, many of them soloists for the National Symphony and National Opera in Washington, D.C.

One of the highlights of the Post-Classical Ensemble's 2004–2005 season was a joint program with the American Film Institute and Naxos Records, a classical music label. Under Gil-Ordóñez's direction, the ensemble performed the complete music scores by Virgil Thompson for two landmark New Deal-era documentaries, *The Plow That Broke the Plains* and *The River*, alongside screenings of the films in fall 2005 at the American Film Institute's Silver Theatre in Silver Spring, Md.

The documentaries, directed by Pare Lorentz and produced by the United States government, strove to gain public support for federal programs aimed at assisting victims of dust storms and floods. Though the films were works of propaganda, they also artfully combined powerful imagery, symphonic music, and poetic free verse.

"The music by Virgil Thompson was one of the important pieces of American music that was written at the time," says Gil-Ordóñez. "Thompson did extraordinary research of traditional American music—cowboy tunes, folk songs, church hymns—music that viewers would recognize and would capture their attention immediately. Aaron Copland was influenced by this music, and it was a source of inspiration for many other composers."

After the documentaries were shown for

the American Film Institute, there were two colloquiums to place the works in context led by Charles Fussell, a friend of Thompson's, and documentary filmmaker George Stoney, who showed *The River* more than 100 times while working for the Farm Security Administration.

For a benefit to aid Katrina victims, the documentaries also were screened at Wesleyan's Memorial Chapel in November 2005. Gil-Ordóñez conducted the Wesleyan Orchestra, and Corwin-Fuller Professor of Film Studies Jeanine Basinger provided an introduction.

Earlier this year, Naxos released the DVD of the two films with the modern versions of the Thompson scores performed by the Post-Classical Ensemble. For purists, the DVD also includes the films with the original soundtracks, but these versions feature lesser performances of the music. The DVD was well-received by reviewers in *The New York Times*, *Gramophone* magazine, and *The Washington Post*, who praised the "vibrant new recordings of the soundtracks."

The positive reception to the DVD has encouraged Naxos to sponsor a future project with the Post-Classical Ensemble, this time a live performance of Aaron Copland's score for *The City*, a documentary contrasting city life vs. suburbia that was originally shown at the 1939 World's Fair. A DVD of the film with the modern recorded score also will be released.

For its upcoming season, the Post-Classical Ensemble plans to concentrate on programs that relate more closely to the community. In 2008, the ensemble will participate in a special program of 19th-century music at the Music Center at Strathmore in Washington, D.C. This program will tell the forgotten story of the Colored American Opera Company, the first opera company in the area, which was organized in the 1870s by African Americans who belonged to the same church.

—David Low

Do you have an opinion about our **UPFRONT** section? Please write us at letters@wesleyan.edu.

BILL BURKHART



TALES OF THE CANNON

A Dramatic Visitation

“You’re grounded!”
“C’mon, what did I do?”
“Out for six years without even a phone call. How dare you even ask!”
Sigh. “Can I at least send some pictures to my friends?”
“Just this once.”

Yes, the prodigal Douglas Cannon is back in university possession after an unusually lengthy absence. Classes of students never laid eyes on this most celebrated object of Wesleyan lore. The cannon promises to mend its ways, but can this object, wilier than Wile E. Coyote, be trusted?

The history of the cannon has been told before, particularly by Kirsten Delegard ’90 in the winter 1990 issue of *Wesleyan*, but it warrants brief refreshing for newer generations of alumni.

In 1867 a Middletown artillery group, the Douglas Battery, commissioned a small 140-pound brass cannon from a foundry in Chicopee, Mass. At the time, cannons frequently were fired on national holidays. Students at Wesleyan soon adopted the new cannon. In 1869, after shock waves from a heavy charge broke all the windows in the new Rich Hall, the university banned firings on the campus. For decades, members of the freshmen and sophomore classes scrapped over the cannon.

Not until 1957 did the tradition of stealing the cannon begin. Since that time the cannon has spent more time away from campus than on it, despite an effort to mount it securely outside South College.

The cannon’s most recent escapade began in 1998 when Professor of Art Jeffrey

Schiff’s studio arts class constructed a large white obelisk with a brass cannon on top. They placed the work in front of North College with a letter from the student body seeking return of the real cannon.

Not long after, a plaster box wrapped with a red ribbon appeared in front of the Davenport Campus Center. Students broke through the plaster and found the cannon. After onlookers applauded, a group of students rushed it away.

The cannon resided for five years at Eclectic House. In 2001, members of Eclectic paraded it through McConaughy Hall, but the Wesleyan *Argus* reported that “most freshmen didn’t even understand what it was.”

Disaster struck for Eclectic during Reunion & Commencement Weekend of 2003, when a student guarding the cannon reportedly fell asleep on an air mattress, thereby opening it to an easy heist.

Three individuals loaded it into the trunk of a waiting car and paraded their prize through O’Rourke’s Diner at about 4:30 a.m., and along High Street. Adam Lachman ’03 and friends subsequently whisked it away to Vinalhaven, Maine, where he resides. There the cannon made a final public appearance on a pirate-themed float in a July 4 parade. Lachman reported that the cannon fired blanks that reverberated across the Vinalhaven harbor as it was taken by boat to a small “undisclosed” island.

During that time, the cannon reportedly enjoyed a sauna with a group of alumni.

Meanwhile, a dissident group of alumni managed to track it down. When Lachman went to retrieve it for Douglas Bennet’s final commencement as president, he couldn’t find it. Morosely, he sat at breakfast in a Vinalhaven diner on the Saturday of Reunion & Commencement Weekend, determined not to leave without the cannon, when suddenly a boat bearing it came around a bend.

Back in Connecticut, the cannon sat with

a group of 20 individuals in Bloomfield who debated how best to present it. They reached President Bennet by phone at a trustee dinner, and he readily acceded to their demand that he personally receive the cannon.

The cannon made its dramatic reappearance at midnight that same day in a lobster crate. Following a tense wait punctuated by periodic text messages, it was met by a jubilant President and Mrs. Bennet, several trustees, and a host of other onlookers eagerly awaiting the rare visitation. Fittingly, the group struck up the Wesleyan “Fight Song.” The next day the cannon stared out at the Commencement assemblage from the balustrade of Denison Terrace.

“We felt it was really important to honor what Doug and Midge have achieved,” said Lachman.

Despite its long absence from campus (or perhaps because of it), students were more than mildly interested in getting their hands on its shiny brass surface, engraved with symbols commemorating its thefts. Not to be outfoxed, university employees spirited it away in a convoy of three cars, which split and drove in different directions.

The cannon—at various times photographed (supposedly) in front of the Eiffel Tower, presented to the Russian Mission at the United Nations, baked into Wesleyan’s Sesquicentennial Cake, fished from the Connecticut River—is once again in an undisclosed location. This time, however, the onus is on university authorities to figure out how to invigorate the saga of the cannon. They will argue for the idea that it must be returned within four years of any heist to keep the lore alive on campus.

President Michael Roth, are you ready?

Smiles of delight from Doug and Midge Bennet and others met the cannon when it was returned at midnight by young alumni.



BILL BURKHART

ENGAGED WITH THE WORLD

Wesleyan’s China Connection Thrives Through the World Music Program

学术讲座



An enterprising individual mixed Wesleyan images with Chinese text for this poster. Wesleyan music professors Mark Slobin and Su Zheng are pictured.

Chinese conservatories of music have long clung to classical Western composers such as Beethoven and Mozart as defining the gold standard for study and performance. Ironically, even the Cultural Revolution did not dislodge this allegiance.

But China is opening its doors to the world in music as in so many other spheres. This new receptivity has led faculty in Wesleyan’s World Music Program, recognized as international leaders in the study of music from cultures worldwide, to get their passports stamped in Beijing on their way to the Central Conservatory of Music, China’s premier institution of higher education in the arts.

Associate Professor of Music Su Zheng was the first of Wesleyan’s faculty to broach the study of world music with Chinese scholars. The daughter of one of China’s foremost orchestra conductors, she was a natural for the role of cultural mediator. She made her first visit in 1992, eight years after having left her native country, and spoke at a national meeting on pedagogy in music.

“China was just opening up,” she says. “Musicologists were curious about what was going on in the West. They were overdue for a change from their Eurocentric view.”

In her opinion, the field of musicology had been closed off to new ideas and study subjects, even as Chinese citizens have become accustomed to interacting with the rest of the world.

In 2002, Chen Ziming, a faculty member at the Central Conservatory of Music who was single-handedly teaching world music, invited a contingent of Wesleyan faculty to visit. The late adjunct professor of music T. Viswanathan and artist-in-residence David Nelson, PhD ’91, lectured and gave the first concert of South Indian Carnatic music ever in China.

Subsequently, Zheng hosted one of the Central Conservatory’s leading scholars at Wesleyan for a Fulbright-funded study. Zhang Boyu, chair of the musicology department, was the first Chinese scholar in music to receive a Fulbright. He studied with Wesleyan’s World Music Program in order to develop a world music program in China. In turn, he hosted another visit of Wesleyan faculty in 2006, along with Wu Wenguang, PhD ’89, a long-time faculty member at the China Conservatory of Music in Beijing.

This cross-fertilization has had tangible results for the Chinese. Adjunct Professor of Music Sumarsam helped the Central Conservatory acquire a gamelan. Though not the first gamelan in China (a set exists in Shanghai for display only), it is the first that is being used for performance, as well as for teaching.

Professor of Music Mark Slobin views the China connection as “part of the larger story of the department’s outreach to the world.” For 45 years the department has been a pioneer in interactions with countries such as Indonesia, Malaysia, India, Korea, Japan, Ghana, Taiwan, and Hong Kong, as well as various European states. Former Wesleyan graduate students now teach in universities across Asia, Africa, and Europe. Wesleyan faculty members have acted as cultural ambassadors to other countries and to the United States. Sumarsam, for example, was crucial in revising the Eurocentric view of earlier gamelan scholarship.

In all, roughly half the members of Wesleyan’s music department have been to China since 2002. They have been engaged in helping Chinese scholars break up pedagogical paradigms that had their origins in a Soviet model of classical study. As evidence of profound change, Associate Professor of Music Eric Charry will be attending the Second Annual African Music Conference in China.

The change in Chinese conservatories, compared to as recently as 20 years ago, is astonishing, according to Zheng. The Chinese, she says, appreciate the aesthetic value of world music, not just its political utility as the country forms alliances in Africa and elsewhere.

Zheng continues to occupy a unique role as the only ethnomusicologist from China with a faculty appointment in the United States. “I’m lucky to be in this setting,” she says. “And I’m excited by the prospects for more exchanges.” **UPFRONT**

LETTER HOME FROM WILL OKUN ’96

A Trip to Africa with Nicholas Kristof

The rebel soldiers and their big guns become silent when Nakunda speaks. Even the cows in the nearby fields stop mooing. He is motioning to me, with insistence: “Have another piece of chicken.” Moments earlier, Nakunda angrily denied that his soldiers had raped and killed untold thousands in the Democratic Republic of the Congo. “I am not a warlord. I am the liberator of my people.” Either way, you best believe I was eating that chicken.

Since it is unsafe to drive in the D.R.C. at night, Nakunda provided us with several armed escorts for our return trip to the city of Goma. An 18-year-old rebel jumped in next to me and jimmied his gleaming AK-47 underneath the seat. Within minutes, he was singing, laughing, and dancing to the Congolese music on the radio. However, his mood dramatically changed two hours later as we approached an armed government checkpoint.

Parents, teachers, and youth workers know that teenagers are crazy. And now my life was in the hands of one, here in the blinding darkness of the African night. Nakunda’s rebels and the government armies are at war; four million people have died in the D.R.C. in the last 10 years. A radio journalist was murdered the day before. A government soldier approached our stopped vehicle, his machine gun poised. The rebel soldier next to me had his hands under the seat, where his machine gun waited. The government soldier peered into the back window and looked past me, right into the eyes of the young rebel soldier.

And so went night #1 in the D.R.C. on my “Win-A-Trip” journey to Africa with *New York Times* columnist Nick Kristof. As part of an annual contest, Kristof selects a student to accompany him on a reporting trip in hopes of offering a new perspective that will attract younger readers to international affairs. This year, he also chose a teacher, which is why I skipped summer school and now found myself in the midst of mosquitoes, malaria, and machine guns.

So, everyone wants to know, “What is Africa like?” I don’t know, but the D.R.C. is not good, not good at all. In the midst of a civil war that no one knows or cares about, people struggle to survive. Rape, violence, poverty, and disease are omnipresent, normal life. There is little, if any, food, clean water, medical services, etc.



NICK KRISTOF

Speaking with the teenagers and hearing their stories and beliefs was truly heartbreaking.

Rwanda, however, was inspirational and more representative of Africa as a whole. Just 10 years after the genocide, the country is clearly on the right path. Of course the people are still poor, but they speak with optimism and hope about their present and their future. The highlight of my trip was dinner with Ange and Leela, two participants in the Orphans of Rwanda program (run by Wesleyan alumnus Michael Brotncher ’95). These two young women lost everyone and everything to the genocide, and yet they have persevered. They are now in college, with full-time jobs and career goals. “It does no good to look back, there is no time. You must move forward.” They are vivacious and as beautiful as the Rwandan countryside.

Ange and Leela remind me of the exceptional students I teach in Chicago: young people who refuse to be restrained by their environment, poverty, family, or any such obstacle. I hope my stories and photographs will encourage our high school students to recognize the common struggles, worries, pleasures, and achievements they share with young people in this region of Africa. Most important, I hope that the beauty of the young people in Africa will convince our teenagers that we are all fellow human beings, regardless of ethnicity, race, or class. **UPFRONT**

Will Okun maintains a photography Web site with pictures of young people in Africa and Chicago, where he teaches. See www.wjzo.com.