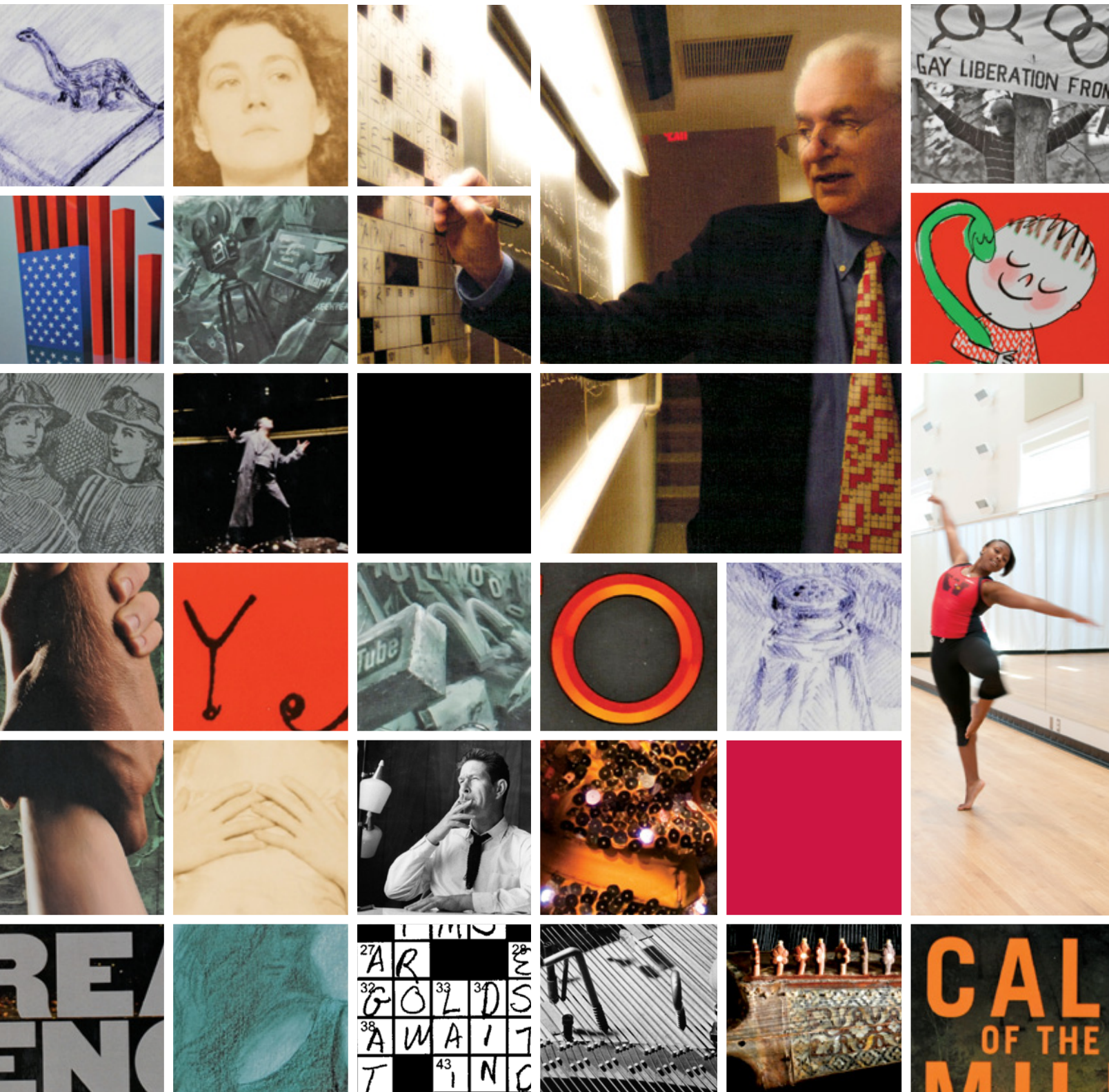


# UPFRONT



## PRESIDENT'S LETTER BY MICHAEL S. ROTH '78



Early in the fall semester, Coursera announced that Wesleyan University is joining its partnership of schools offering MOOCs—massive, open, online classes that often enroll tens of thousands of people. MOOCs are not uncontroversial. Some see them as triggering watershed changes in higher ed, while others see basic contradictions in how they work. Founded by two computer science professors at Stanford, Coursera envisions reaching millions. Co-founder Daphne Koller’s TEDTalk provides a good sense of the organization’s mission. It was launched with classes offered by professors from Stanford, Michigan, Princeton, and Penn; and this summer a number of fine schools joined the partnership, among them Duke, UVA, Johns Hopkins, and CalTech. In September about 15 signed on, including Wesleyan, and we are the first liberal arts institution to join that has an undergraduate focus.

The idea that Wesleyan will be offering free, massive online classes will strike some as paradoxical. We are a small university at which almost three quarters of the courses are taught in an interactive, seminar style. How is that related to online learning? In important respects, the classes offered through Coursera are very different from the ones taught at liberal arts schools that focus on undergraduates. Although MOOCs start off with huge numbers of enrolled participants, a small percentage do the assignments, and an even smaller percentage finish. The retention rate at Wesleyan is, by any measure, very high. Residential liberal arts education depends on the ongoing interaction of students with one another and with faculty. MOOCs encourage interaction of a different sort: through social media and chat rooms. Nonetheless, we want to understand better how students learn in these contexts, precisely because they are

Wesleyan has long been a champion of educational innovation, and this partnership with Coursera is just the latest step in that tradition.

so different from our own. And we think it is simply a good thing to share versions of our classes with the wider world. The Wesleyan educational experience does not scale up—but we can make available online adaptations of our classes so that those with a desire to learn have access to some of what we have to teach.

Our work with Coursera will be an experiment with online education from which we are sure to learn. The courses we are developing now are not for Wesleyan credit—they are vehicles for teaching subjects we care about to a (very) wide audience. Professors don’t grade in MOOCs, but we do create assignments that are either machine-graded or peer-evaluated. We’re starting off with classes in classics, economics, film, statistics, and psychology. And I’m working on an online version of my interdisciplinary humanities course, *The Modern and the Postmodern*. Even though I’ve been teaching this class for many years, I really don’t know how this will translate to the MOOC context. That’s why it’s an experiment.

Will online teaching have an impact on our education on residential campuses? It

already has, with several professors using either a “flipped classroom” or a “blended” approach. This means that instructors assign some lectures to be watched at home, and they use the classroom for group exercises. Of course, our students and faculty use technology every day for research and teaching, and they are connected with others around the world who share their interests and from whom they learn.

Higher education faces stark challenges: the ravaging of public universities’ budgets by strained state and local governments; ever-rising tuition and student debt; inadequate student achievement; the corrosive impact of soaring inequality; and the neglect by some elite institutions of their core mission of teaching undergraduates.

MOOCs won’t solve all these problems, but they will offer another tool for bringing education to extraordinarily large numbers of people around the world. John Dewey argued a century ago that the experience of education is an experience of freedom. We don’t know enough yet about these massive courses to say much about how they compare with more traditional classes, how they will contribute to the experience of freedom. Will they facilitate a more robust exchange of ideas across cultures and social class? Will they enable social mobility, and will they open new modes of thinking and experiencing the arts and sciences? How will the social networks to which the courses give rise compare to social bonds developed in residential contexts? We won’t be able to answer these questions for some time, but we’ve decided to learn by doing, by participating.

Wesleyan has long been a champion of educational innovation, and this partnership with Coursera is just the latest step in that tradition. I think it’s an exciting one. Stay tuned (or should I say, “stay connected?”). UPFRONT



# LETTER HOME

## IN THE WORLD'S NEWEST COUNTRY

BY ALEX MAGNIN '07

"It's a land perfect only for vultures." That is my first thought as we descend to a clay airstrip near Bentiu town, maintained by an oil company and 35 miles from the newest border of the world's newest country, South Sudan. A Land Cruiser drives us fast to Leer, two hours southeast on a dirt road. The car's bulletproof glass has a spiderweb crack, the center right between the driver's eyes.

I've learned that violence here is like the heat, fixed to nothing but felt everywhere: a spear under a bed; a Kalashnikov leaning in a corner; boxed ammunition stacked higher than a house; six parallel scars across the forehead of each man, cut so deep they're said to leave marks on the skull. It's the violence of 40 years of civil war, 100 years of colonial war, 1,000 years of tribal war. After a few days I stop talking about the 130-degree afternoons. It's part of the place.

I am here to help bring social media to South Sudan. I am with Every Person Has A Story, a two-year-old nonprofit that gives students around the world the tools to tell their stories, as well as an audience to make

those stories heard. In our bags are 60 digital cameras, batteries, memory cards, lesson plans, printers, a laptop, and a desktop. Back home, 20,000 monthly viewers on Facebook, Twitter, and [www.ephos.org](http://www.ephos.org) see daily images by orphans in Rwanda, child landmine victims in Cambodia, refugees in Kenya, and tent-city dwellers in Haiti.

The basic idea is that an opportunity many of us take for granted—to snap a picture, post it to the Web, share our lives for thousands to see—is unavailable to those whose lives most need sharing. Social media can create personal connections on a global scale. In a picture, we can be moved by someone else's beauty, or the mundanity of their lives, or their love for one another, and this connection irrevocably makes them a fellow and not just a fact. It's a connection that expands our conscious moral horizon, a connection that can inspire us to create a better world.

I am teaching photography classes to groups of 20 students at a time. The brightest is Peter Choul. He is 17 years old but looks 13. He speaks near-perfect English,

something I haven't heard from any of the adults I've met here, much less from children. He has become our unofficial translator and our ambassador.

Yesterday, Peter came to the compound after class. He had the look of dragging himself along, like a grade-school child confessing to his still-anonymous crime. I thought of how we can accept fates and still be terrified. Our rational brain has trapped our heart in a box and is now exerting tremendous energy to keep it there. Peter slumped in a yard chair while our guide, Mach, told us that Peter's father was killed in the war; that Peter is a very clever boy but has no means to continue his education, to leave this town, and make his family's life better. Could we pay to send him to school in Nairobi? Peter had the expression of a man facing a firing squad: as if his hopes and dreams stood waiting to be ripped to shreds in a volley of "No" and "We wish we could but" and "There are many smart boys in the world." By the time he left, it was past evening. I went to my bed, lay face down, and cried.

South Sudan is so flat, and there are few trees, and each compound is divided by head-high cornstalk fences—so rarely do I see more than 70 feet in any direction. At night, the sky is so big it feels like the curve of the earth has tightened and the whole world is small, maybe only a few miles across, or maybe so small it could sit atop the construction of the new World Trade Center, like a giant golf ball on a tee stuck into downtown Manhattan. Seeing this place, I'm reminded that our world falls short of perfection, sure, but much worse is that it falls short of a moral minimum: that if you give everything, you will get something, no matter what.

And tonight, over the cornstalk-fence horizon of my small earth, I hear children laughing, a sing-song game, drums in the distance. I think of Peter Choul. Hope and happiness should be a part of this place, like the cool nighttime dew: fixed to everything, and felt everywhere. **UPFRONT**



Students in Leer, South Sudan, get their cameras ready for an Every Person Has A Story class session.

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The online community for Wesleyan Alumni

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## CONNECT WITH WESLEYAN



### MESSAGE FROM THE CHAIR

MEGAN NORRIS '83

As with many Wesleyan alumni, my first involvement with Wesleyan after graduation came through the Office of Admission. Although Wesleyan is somewhat of a secret in Michigan, I was able to meet several aspiring applicants each year. Because high school students have so much more information at hand than we had back in my day (No Facebook! No Internet! And only birds tweeted!), to determine that Wesleyan might be a good fit and often already seem like Wesleyan students.

Several years after graduation, I was invited to serve on the Trustee Nominating Committee, an arm of the Alumni Association that chooses the candidates who run for alumni-elected positions on the Board of Trustees. The committee was made up of alumni from various classes, parts of the country, and professions, ranging from Fred Taylor '63 (an economics major who was vice chair and chief investment officer at U.S. Trust Corporation, New York City) to Lael Brainard '83 (a CSS major who is now Under Secretary for International Affairs at the U.S. Department of the Treasury in Washington, D.C.) to Alford Young '88 (an African-American studies/psychology/sociology major who is now a professor in Ann Arbor, Michigan).

More recently, I served for nine years on the Board of Trustees. Again, I met people from Florida to California to

Chicago to New York, from the Class of 1955 to the Class of 2003, from medical ethicists to founders of nonprofits to college presidents to Hollywood hot-shots to bankers to entrepreneurs, from CSS majors to English to pre-med to history majors.

But amazingly, across the country, across the years, and across professions, Wesleyan alumni have some common characteristics: First, these people all

seem remarkably good at what they do. Second, they are all really passionate about something other than work—it might be the environment, politics, sailing, training dogs, or writing children's stories. And third, they can always make me laugh.

So if you haven't been back to Wesleyan for a while, head to Middletown for Homecoming, a concert, or a Reunion. If Connecticut is too far away, find your local alumni group and attend a talk given by a Wesleyan

professor or a reception. If your town doesn't have a critical mass of Wesleyan folk, interview a prospective student. And if you are on a remote island with no other people, go online to Wesconnect and read a few columns or watch a few videos. You'll find people enough like you to make you feel at home, and enough different to be interesting. And you'll be glad you did.

Megan Norris '83  
Chair, Wesleyan Alumni Association  
[alumni@wesleyan.edu](mailto:alumni@wesleyan.edu)

I MET PEOPLE  
FROM FLORIDA TO  
CALIFORNIA TO  
CHICAGO TO NEW  
YORK, FROM THE  
CLASS OF 1955  
TO THE CLASS  
OF 2003



# CONVERSATIONS

## MUSIC AND PUBLIC LIFE



Mark Slobin, the Winslow-Kaplan Professor of Music, collaborated with Wesleyan and Middletown community members to organize a year of Music & Public Life events.

Spanning the 2012–2013 academic year, Music & Public Life is a series of events, lectures, exhibitions, and courses celebrating Wesleyan’s rich musical culture and examining the role music plays in public life around the world in the present day. Mark Slobin, the Winslow-Kaplan Professor of Music, is organizing the program in collaboration with the Center for the Arts, University Relations, members of the Middletown community, and others. We sat down with him to discuss Music & Public Life:

**Lauren Rubenstein:** Professor Slobin, please explain to us the title of this yearlong program, “Music & Public Life.”

**Mark Slobin:** Music always functions as a private matter. In a concert hall with a thousand people in the audience, each person experiences the music played individually. But music also has a public life, in many different ways. I like to think of it on three levels. Locally, here at Wesleyan, there’s a phenomenal music community, both through the Music Department and the numerous student bands and a capella groups on campus. On a national level, music is part of the American identity, and music programming and archiving—through the Smithsonian, the Library of Congress, the annual Folklife Festival on the National

Mall—is a matter of public policy. Finally, there’s a transnational public life for music. Because of the many diasporic communities in this country, music from all over the world has taken hold in the United States. There’s also the world industrial complex of music—the recording industry—as well as intellectual property laws that operate worldwide and international frameworks through UNESCO (the United Nations Educational, Scientific, and Cultural Organization).

Moreover, the Internet and other technology have made music part of public life in an entirely new way, without precedent in human history. Every day, many thousands of music videos are posted on YouTube and other websites for public consumption and discussion. A song goes viral, and there are instantly 10 versions of it created by members of the public. Everyone has their private little device that plugs them into an absolutely transnational framework instantaneously, to which they can contribute. It has this egalitarian public presence, though there are constraints imposed on it by the system. In Music & Public Life, we will explore issues of what’s private anymore about music and what’s public.

In addition, we hope for Music & Public Life to bring people together to celebrate the liveliness, variety, and intensity of music at Wesleyan.

**LR:** What makes the music culture at Wesleyan special?

**MS:** In my 2010 book, *Music at Wesleyan: From Glee Club to Gamelan*, I explore the evolution of music at Wesleyan, which has been widely recognized since the mid-19th century for its musical life. Originally known as the “Singing College of New England,” Wesleyan later gained world visibility for its diverse and innovative undergraduate and graduate music programs. Beginning in the 1960s, the music program here expanded from only three positions to the 16 positions that exist today, with the understanding that music would be global and that new media would change the way we create and enjoy music. This vision, which was way ahead of its time, led to the creation of the graduate program in music 50 years ago, and the school’s decision to bring in artists-in-residence from many different cultures. Wesleyan’s music program is also known for integrating performance into curriculum. Students studying music are required not just to analyze it, but also to create and embody it. There’s really no other place like this, and certainly not a liberal arts college, that has made this kind of investment in a radical vision of what music can be.

Wesleyan is also exceptional in the sheer number of student bands born here, several of which have gone on to national fame. Last year, Professor Su Zheng, through her graduate seminar in ethnomusicology methods, led a census of student bands on campus. We were all astonished when the census counted 90 different bands, including the 10 to 12 fielded by the Music Department. *The Huffington Post* cited the school’s thriving music scene when it ranked Wesleyan number 2 in a list of “Top 10 Hipster Schools” in 2010.

**LR:** These student bands were highlighted at the kick-off event for Music & Public Life on September 7. Please tell us about this campus-wide event.

**MS:** The event, held the first weekend of this school year, was called The MASH. It was inspired by Fête de la Musique, also known as World Music Day, which was launched by the French Ministry for Culture in 1982 and is now held in more than 100 countries around the world every June 21st. The MASH was a totally student-run event. There were three sound stages around campus, where different musical groups performed throughout the day. There were also open

mic opportunities, where members of the Wesleyan community performed spontaneously. A Wesleyan alumni band, Bear Hands, which has gotten national recognition, performed.

**LR:** This year’s Shasha Seminar for Human Concerns served as the centerpiece for Music & Public Life, with Anthony Seeger delivering the keynote address on November 8. What was the focus of Seeger’s lecture?

**MS:** Anthony Seeger is a former distinguished professor of ethnomusicology and the director of the Ethnomusicology Archive at the UCLA Herb Alpert School of Music. For the past 40 years, he has worked with a very small group of people called the Suyá, who live in the Amazon rainforest in Brazil. The Suyá were very isolated when Seeger first began working with them, but have since come to understand that they must have a presence on the world stage to gain support for their struggles with developers trying to cut down the rainforest. In his lecture, Seeger discussed small and endangered musics, like that of the Suyá, and how they fit into the pattern of control of commercial interests and international frameworks. Peoples like the Suyá face a trade-off. On the one hand, sharing their music with the world gains them visibility and some money, but of course they don’t want to be co-opted. They must make a decision about how to represent themselves to the rest of the world and try to control this

Music has a wonderful ability to engage, because it brings people together without politics and other tensions that often exist.

representation. Unfortunately, in many cases, these groups lose control and are ripped off, in one way or another.

This Shasha Seminar was different from past years, in that the parents, alumni, and other friends of Wesleyan who participated were asked to take a hands-on role. Workshops were held in which the participants played music in many different musical traditions. In addition, the lecture was followed by performances from local community groups, including the Cross Street A.M.E. Zion Church choir and Rani Arbo & daisy mayhem, a Middletown folk singing group that includes Scott Kessel ’88, MALS ’92, and Anand Nayak ’96.

**LR:** I understand the entire Middletown community has been invited to participate in a project called MiddletownRemix. Please tell us about this.

**MS:** UrbanRemix ([urbanremix.gatech.edu](http://urbanremix.gatech.edu)), an Atlanta-based group, has worked with a number of communities to develop collaborative and locative soundscape projects. The group provides a mobile phone system

and Web interface for recording, browsing, and mixing audio. Members of the community will document the various sounds of their urban environment, which will then be collected and processed on a website. Compositions will be generated based on these sounds and, on May 11, will be premiered at multiple sites on campus and in the community. It’s essentially Middletown listening to itself. Wesleyan students and Middletown residents alike are encouraged to take part, and workshops will be held for public school children and children who come to the Green Street Arts Center.

**LR:** Do you expect the collaborations that will be built through Music & Public Life to continue after this year?

**MS:** We’re looking forward to an exciting discourse with all members of the Wesleyan and Middletown communities, and we hope to plant seeds for more collaborative projects in the future. When Rob Rosenthal came on as Provost, he hailed the idea of an “engaged university.” Music has a wonderful ability to engage, because it brings people together without politics and other tensions that often exist. We hope this program creates good vibes—both literally and metaphorically.

—LAUREN RUBENSTEIN UPFRONT



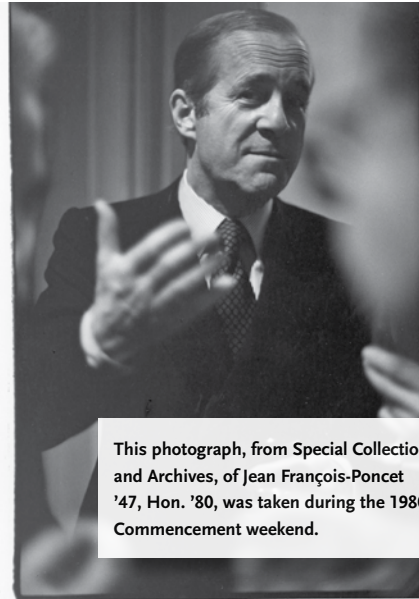
The spirited performance by Santigold (Santi White ’97) at 2010’s Reunion & Commencement epitomizes the lively musical community at Wesleyan and the talent that it nurtures.

CLICK FOR MORE MPL





## FRENCH DIPLOMAT AND HONORED ALUMNUS DIES



This photograph, from Special Collections and Archives, of Jean François-Poncet '47, Hon. '80, was taken during the 1980 Commencement weekend.

Jean François-Poncet '47, Hon. '80, French diplomat, businessman, senator, and Secretary General, died July 18, 2012. Wesleyan celebrated his achievements at the Commencement ceremonies in 1980, when François-Poncet delivered the Commencement address and received an honorary degree. In 1981, he returned to campus to deliver the keynote address for Wesleyan's 150th anniversary.

An obituary in *Le Monde* noted that he was the son of an ambassador, André François-Poncet, who served as French ambassador to Germany from 1930 to 1938, and observed that the younger François-Poncet had quickly made a name for himself in the 1950s as a brilliant young diplomat. In that era, he was working with the government minister Maurice Faure in the negotiation of the Treaty of Rome, which created in 1957 the European Economic Community. Jean François-Poncet continued in the diplomatic service under the Gaullist government, serving in Morocco and Iran. He interrupted his diplomatic career in 1971 to serve as CEO of Carnaud SA, a metal packaging business belonging to the Wendel family, to which he was connected through his wife, Marie-Thérèse de Mitry.

With the election of President Giscard d'Estaing in 1974, François-Poncet returned to government service as secretary of state at the Ministry of Foreign Affairs. From 1976 to 1978, he served as secretary general in the office of

the president, a key post in French politics, and in 1978 he was appointed minister of foreign affairs, a position he held until 1981.

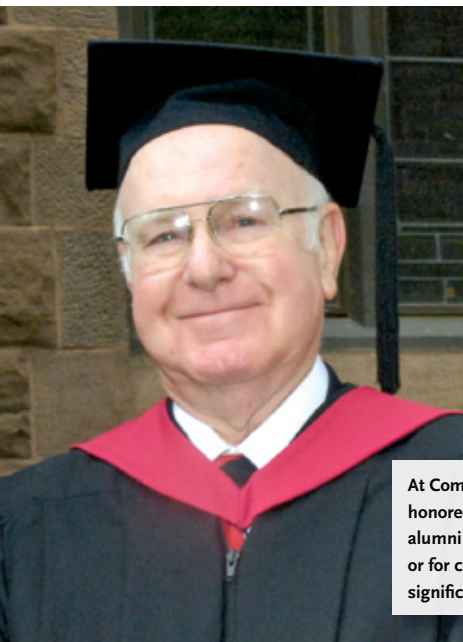
Elected senator from the Department of Lot-et-Garonne in 1983, he served in the Senate until 2010, chairing the economic affairs committee of the Senate until 2001 and serving as vice president of the foreign relations and defense committee. He led Senate delegations in Eastern Europe, Southeast Asia, China, Central Asia, Afghanistan, and Middle Eastern countries.

The Hon. Robert E. Hunter '62, trustee emeritus and former U.S. ambassador to NATO (1993–1998) recalls: "Jean François-Poncet was one of the most distinguished French foreign ministers since World War II, and a great friend of this country, through 'thick and thin.' Wesleyan was lucky to have him as a student and later as a visitor and orator, and the relationship between the university and Minister François-Poncet, whom I was honored to have as a friend, enriched relations between our two countries and peoples. A truly good person."

(Translation from *Le Monde* by Elizabeth Miel.) **UPFRONT**

## WESLEYAN MOURNS SYSCO FOUNDER, CEO WOODHOUSE

John Frederick Woodhouse '53, of Houston, died October 29, 2012. He was 81. A member of Sigma Chi, he received his bachelor's degree from



At Commencement 2005, John Woodhouse '53, P'79, was honored with Baldwin Medal, the highest honor Wesleyan's alumni body presents for extraordinary service to Wesleyan or for careers and other activities which have contributed significantly to the public good

Wesleyan with high distinction in economics and earned his master's degree from Harvard Business School. Beginning his career with the Canadian Imperial Bank of Commerce in Toronto, he later joined Ford Motor Co and served as the treasurer of Cooper Industries.

His affiliation with Sysco Corporation began in 1969, as a founding director and CFO; he ultimately became chairman and CEO. Sysco thrived under his leadership, growing to become a multibillion-dollar food service distributor. While he additionally served as a director of a few other large corporations, recently Woodhouse had turned his attention to nonprofits and educational institutions, with Wesleyan a great benefactor of his knowledge, expertise, and attention.

As President Roth wrote in tribute to Woodhouse, in a blog entry titled, "Thinking of the Extended Wesleyan Family," on Nov. 2, "John served as a member of the Board of Trustees from 1976 through 1979 and again from 1980 through 1992. After retiring from the Board, John chaired the Wesleyan Campaign from 1997 through 2005, meeting with countless alumni all over the world to seek support for Wesleyan. Following the Wesleyan Campaign, John was an active member of the Development Committee (2005-2008) and, most recently, the current Campaign Council (2008-present).

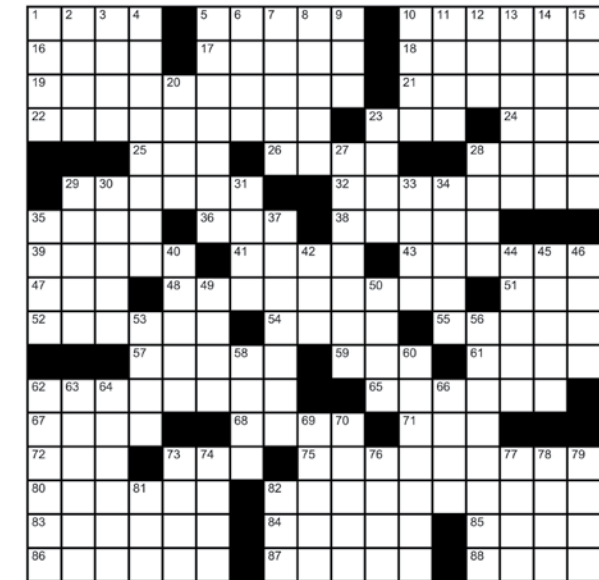
"In recognition of his loyal service to Wesleyan, John was honored with the Baldwin Medal in 2005. He received the Distinguished Alumnus Award in 1993 during his 40th Reunion and he was awarded an Honorary Doctorate of Humane Letters from Wesleyan in 1997. He will be deeply missed by his family and friends, and all of us fortunate enough to have worked with him."

Woodhouse is survived by his wife of 57 years, Marilyn (Lyn) Morrow Woodhouse; son John C. Woodhouse, II '79 and his wife Deborah Pearson Woodhouse '79; daughter Marjorie Ann Woodhouse-Purdy and her husband R. Scott Purdy; as well as three grandchildren. He is also survived by his brother Robert W. Woodhouse and his wife Barbara of Blue Hill, Maine. **UPFRONT**

## CONNECT WITH WESLEYAN

### WESLEYAN: ACROSS AND DOWN

"Wesleyana I" By Ed Stein '60 and Paula Gamache, Wellesley-an '72



#### ACROSS

- 1 Reply letters
- 5 Film major's session
- 10 Wes alum who created *Mad Men*
- 16 Crude group?
- 17 He said most Wes alums graduate "Thank you laude"
- 18 1967 Paul Newman film
- 19 Wes biographer of MacArthur and Churchill
- 21 Cochise portrayer on '50s TV
- 22 Slips down, medically
- 23 Downing St. V.I.P.'s
- 24 Drinking binge
- 25 Can. province
- 26 Buttocks
- 28 "I could \_\_\_ horse!"
- 29 Wes alum who coined the phrase "a perfect storm"
- 32 Wes alum who won an Oscar for *A Beautiful Mind*
- 35 Renaissance instrument
- 36 Tea Party party: Abbr.
- 38 Be ready for
- 39 "I Still See \_\_\_" (Paint Your Wagon song)
- 41 The "E" in Q.E.D.
- 43 Like squash courts
- 47 Disney's Cruella De \_\_\_
- 48 Patriotic Wes alum?
- 51 Sellout sign
- 52 "No, you're not" response
- 54 Average
- 55 \_\_\_ omen (Let there be no harm: Lat.)
- 57 Slow down
- 59 Greek letter org.
- 61 The "I" in I.M. Pei
- 62 She rehearsed her first Wes lecture with Orson Welles
- 65 U.S. president who taught history at Wes
- 67 Part of 71-Across
- 68 It's not better
- 71 Site on the Wes campus: Abbr.
- 72 OSS successor
- 73 Accounting entries: Abbr.
- 75 It has banks on the Texas border
- 80 Osaka's region
- 82 Wes folk group who sang "Michael," with "The"
- 83 Opens a jacket, maybe
- 84 Wes commencement speaker in 2008
- 85 Desideratum
- 86 Online grocery delivery service founded by Wes alums
- 87 Scatterbrained
- 88 Really big show

#### DOWN

- 1 Easy win
- 2 Box a bit
- 3 Prefix with sclerosis
- 4 Dell products
- 5 Symbol of power
- 6 "Bonanza" bro
- 7 Blender maker
- 8 Having much to lose?
- 9 Norse war god
- 10 "Kapow!"
- 11 Eternities
- 12 E-mail alternatives
- 13 Hoops arcade game
- 14 List of mistakes
- 15 President before Bush
- 20 Display, in a way
- 23 Ship's projection
- 27 Mystery writers' awards
- 28 Cornerstone abbr.
- 29 Christie who portrayed 66-Down
- 30 Monopoly purchases: Abbr.
- 31 Virginia \_\_\_
- 33 Of the flock
- 34 "Inka \_\_\_ Doo" (Durante song)
- 35 Wes alum in the forefront of AIDS research
- 37 Old card game whose name means "first" in Spanish
- 40 Can't hit the broad side of \_\_\_
- 42 Whiz
- 44 Bone: Prefix
- 45 Heavenly hunter
- 46 Wes alum who became a Wes president
- 49 *Salon*, for one
- 50 "\_\_\_ pronounce you ..."
- 53 Sacred bird
- 56 Florida's \_\_\_ Bay
- 58 They're tapped at parties
- 60 General dubbed "Old Iron Man"
- 62 Second
- 63 1906 Massenet opera
- 64 Poem part
- 66 See 29-Down
- 69 African antelope
- 70 Probe persistently
- 73 Mafia chieftain
- 74 Ocean State art inst.
- 76 Electrical units
- 77 Alamogordo's state: Abbr.
- 78 Profound
- 79 Skeleton's head?
- 81 Wee drink
- 82 Brick carrier

Ed Stein '60 began his love affair with crossword puzzles "back when a bikini meant an atoll in the Pacific, not a bathing suit."

From filling out the crossword grid of his *Scholastic* magazine, he progressed from Dell crosswords to the daily offerings in *The New York Times*. Then he had to try his hand at composing one himself. The *Times* puzzle editor at the time, Eugene T. Maleska, accepted it.

"Beginner's luck," Stein says in retrospect. "I didn't realize how hard it was to create a puzzle." Since then, though, he's had more than a dozen of his creations appear in the *Times*, the last five done in collaboration with veteran constructor Paula Gamache.

Stein met Gamache about a decade ago, at Will Shortz's American Crossword Puzzle Tournament ("I always compete to see if the batteries are still working," he says). Though they live only a mile or so apart, they work mainly via e-mail.

A longtime member of the team who plans WESeminars, Stein volunteered to lead one on crossword puzzles, and the small room booked in the PAC for an expected 35 attendees overflowed with 130 fans. From then on, Stein's seminars were scheduled for a lecture hall to accommodate the puzzlers.

This spring, when Assistant Director of Alumni and Parent Engagement and Events Adriana Rojas '07 asked him to lead another seminar, she suggested a new twist: "Why don't you create a Wesleyan-themed puzzle?" she asked. He called up Paula; she was game. Thus was born *Wesleyana I*, a puzzle with 14 Wesleyan-themed clues.

Meanwhile, this avocation has also become community service. Each week, Stein leads gatherings at assisted living residences, community centers, and elder care facilities.

"I have a special approach to teaching crossword puzzle solving. I don't give answers. I have them solve the easy clues so they have letters to get the tougher clues. I say, 'Take chances but write lightly. You may be wrong—but you may be right!'" **CONNECT WITH WESLEYAN**





# HISTORICAL ROW

## CAGE'S FIRST WESLEYAN CONCERT, 1955

The offer came in a neatly typed letter from John Cage in December 1954.

"Mr. Tudor and I would welcome the opportunity to perform at Wesleyan University," he wrote. "My work for two pianists, which uses two prepared pianos and many accessory sounds, is my most recent." Richard K. Winslow, now John Spencer Camp Professor of Music Emeritus, saw an opportunity. In a departmental note, he wrote, "This guy Cage is an attraction in the sense that whatever he does stirs up lots of discussion. If the word got around as to what a 'prepared piano' is I'd predict you'd have students hanging from the rafters."

Little did he know (or maybe he did).

Winslow, recalling the fee Cage and pianist David Tudor received for their Memorial Chapel performance on March 23, 1955, as well as the audience's reaction to it, would later refer to the event as the "\$100 Riot."

Active from the 1930s through the 1980s, Cage was, in the words of John Spencer Camp Professor of Music Neely Bruce, "the most influential composer of the 20th century. In the whole history of music, only Wagner and Beethoven would have had greater impact." By the mid-1950s, Cage had become a leading innovator in avant-garde music, pushing the definition of music and performance. Perhaps his best-known, and most provocative, piece was his 1952 composition 4'3", consisting of three movements, each completely silent.

A release about Cage and Tudor's 1955 Wesleyan concert written by Winslow and published in the *Argus* promised a prepared piano with "spoons, nails, pencils, and anything else which the musician feels necessary on the strings. This technique produces music with clunks, clanks, plinks, and plonks." As Winslow said later, it didn't help that someone in the public relations office advertised "John Cage and David Tudor: Skrewball Pianists."

The concert's first offering, a composition by Karlheinz Stockhausen, called for slamming down the piano lid, plucking the strings by hand, banging the underside with a hammer, and playing an antique automobile



Photo of a prepared piano Cage sent to Wesleyan in 1955.

car horn. Some members of the audience were apparently not quite ready for what they heard. "The place started to go mad," Winslow recalled. "I saw people, red-faced with anger, punching one another. And I sensed that the audience was polarizing ... —those who felt they were in the presence of Art and those whose sensibilities had become unhinged."

At intermission, Cage announced that he and Tudor were going to prepare the pianos for the second piece—Cage's composition 34' 46.776"—and audience members could come up and watch. As Winslow remembered, "WHOOSH! The hall exploded. The stage filled up instantly." The music that followed was like none anyone there had ever heard. "[I]t came in enormous varieties of sounds," Winslow recalled, "in unimaginable relationships, and in rhythms so unperiodic as to seem to need a new term. It touched emotions that were hard to deal with."

As a response to the campus furor, Winslow wrote a letter to the *Argus* editor in a partial Q. and A. format, with such questions as these:

"Q. Was it a hoax? A. No.

"Q. Is Cage a serious artist? A. Yes.

"Q. How can you listen to such stuff? A. The great problem is to listen to it with the

expectation of hearing something 'normal.' Until you can listen with a vacant mind, you'll be hearing Cage's music not for itself but as an unwanted distortion of something else.

"Q. Why bother to listen? A. Why give up the codpiece?"

The 1955 concert marked the beginning of Cage's 37-year relationship with Wesleyan. He came to campus as a performer and visiting artist, was a resident fellow at the Center for Advanced Studies, attended performances of his compositions, and in 1988 was the honored guest at an international celebration of his life and his works, "Cage at 75," organized by Bruce. In addition to being a groundbreaking composer and performer, Cage was an influential writer. The Wesleyan University Press recognized Cage's unique vision and published five of his works, including *Silence* in 1961, described by Winslow as "surely the most important work on music by a 20th-century composer." In honor of his enduring relationship with Wesleyan, Cage donated the papers related to his large body of writing to the university, and they are freely available for research in Special Collections & Archives.

"What Wesleyan did was to identify accurately the most important living American composer before he was recognized and then nurture him," as Bruce explained it, "thereby making it possible for him to blossom into the John Cage who had such incredible impact." He added, "Cage is a reminder that Wesleyan can shape American culture in hugely significant ways."

In early December, Wesleyan will offer "John Cage & Public Life," a collection of events celebrating the centenary of John Cage by focusing on his understanding of music as a social process, as part of "Music & Public Life," a yearlong campus and communitywide exploration. **UPFRONT**

—LEITH JOHNSON, *University Archivist*

*The Wesleyan University Archives welcomes alumni, faculty, students, and visiting scholars researching John Cage, music and public life, or any aspect of Wesleyan's history.*



# SCHOLAR ATHLETE

## SIERRA LIVIOUS

Sierra Livious '14 is the Wesleyan record holder for the outdoor shot put (39-10) and the indoor pentathlon (3,157 points). In 2011-2012, she was all-New England Division III indoors in both the shot put (6th) and the pentathlon (5th), as well as all-ECAC Division III indoors in the pentathlon (8th). Outdoors, she added New England Division III heptathlon champion and all-ECAC Division III in the heptathlon (6th).

Livious has created a University Major tailored to her interest, The Anatomy of Movement, with classes in neuroscience and behavior, biology, and dance, and has advisers in each discipline. "I've always been fascinated by what happens inside the body, and I love to move," she explains, citing Modern 3, as well as Comparative Vertebrate Anatomy, as favorite courses this semester. She's also a resident adviser and finds time to dance in three campus troupes.

"One of the best things about being a multi-eventer is that I get to work with all the coaches," she says. "They are very understanding of their student-athletes, but they also work us hard. Particularly with the head coach, Walter Curry, and the multi coach, Mark Winiarski, I never know what to expect. And I love that." **UPFRONT**

**THIS IS WHY.**

JOHN VAN VLACK



# JUST PUBLISHED

## PAUL DICKSON '61

**Bill Veeck: Baseball's Greatest Maverick**  
WALKER AND COMPANY, 2012

In writing this first major biography of one of the most influential and smartest figures in baseball history, Dickson used primary sources, including more than 100 interviews, to tell the story of Bill Veeck (1914–1986), who was a baseball impresario, an innovator, and a staunch advocate of racial equality. Admired by baseball fans, Veeck was known for his promotional genius for the sport, while his feel for the game led him to propose innovations way ahead of their time. His deep sense of fairness helped usher in free agency, breaking the power owners had over players. He purchased the Cleveland Indians in 1946—the first of four midwestern teams he would own. In 1947, Veeck integrated his team by signing Larry Doby, the American League's first black player, and hiring the first black public relations officer, trainer, and scout. A year later, Veeck also signed the legendary black pitcher Satchel Paige, who helped win the 1948 World Series.

## BRUCE EVAN GOLDSTEIN '86, EDITOR

**Collaborative Resilience: Moving Through Crisis to Opportunity**

THE MIT PRESS, 2012

Crisis—whether natural disaster, technological failure, economic collapse, or shocking acts of violence—can offer opportunities for collaboration, consensus building, and transformative social change. Communities often experience a surge of collective energy and purpose in the aftermath of crisis. Rather than concentrating on government and private-sector efforts to deal with crises through prevention and mitigation, this book examines ways to harness post-crisis forces for recovery and change through innovative collaborative planning. Drawing on recent work in the fields of planning and natural resource management, the study examines a range of efforts to enhance resilience through collaboration, describing communities that have survived and even thrived by building trust and interdependence. These collaborative efforts include environmental assessment methods in Cozumel, Mexico; the governance of a “climate protected community” in the Blackfoot Valley of Montana; fisheries management in Southeast Asia's Mekong region; and the restoration of natural fire regimes in U.S. forests.

## OLE HOLSTI, MAT '56

**American Public Opinion on the Iraq War**

THE UNIVERSITY OF MICHIGAN PRESS, 2011

Holsti's study explores the extent to which

changes in public opinion reflected the vigorous public relations efforts of the Bush administration to gain support for the war and the partisanship marking debates over policies toward Iraq. The opening chapter considers the relations between the United States and Iraq before going to war with each other. Holsti then explores the ways in which the Iraq experience has led substantial numbers of Americans to reconsider their nation's proper international role. Other chapters examine partisanship and the impact that public opinion has had on policymakers. Holsti places his research in a broader context to address the roles of public opinion and of the media in democratic governance.

## LAWRENCE JACKSON '90

**My Father's Name: A Black Virginia Family after the Civil War**

THE UNIVERSITY OF CHICAGO PRESS, 2012

Part detective story and part wrenching family history, this book delves into the history of the author's family in slavery and emancipation in Virginia's Pittsylvania County. Jackson's research led him to the house of distant relations, and he became absorbed by the search for his ancestors and aware of how few generations an African American needs to map back in order to arrive at slavery, “a door of no return.” Jackson delved into libraries, census records, and courthouse registries and traced his family to his grandfather's grandfather, a man who was born or sold into slavery but who, when Federal troops abandoned the South in 1877, was able to buy 40 acres of land. Jackson's book vividly reconstructs moments in the lives of his father's grandfather, Edward Jackson, and great-grandfather, Granville Hundley, and gives life to revealing narratives of Pittsylvania County, recalling both the horror of slavery and the later struggles of postbellum freedom.

## JONATHAN KALB '81

**Great Lengths: Seven Works of Marathon Theater**

THE UNIVERSITY OF MICHIGAN PRESS, 2011

This engrossing work considers large-scale theater productions that often run five hours or more and present special challenges to the artists involved as well as the audience. Kalb takes a close look at seven internationally prominent theater productions, including Tony Kushner's *Angels in America*, Robert Wilson's

*Einstein on the Beach*, the Royal Shakespeare Company's *Nicholas Nickleby*, Peter Brooks' *The Mahabharata*, and the “durational works” of the British experimental company Forced Entertainment. Kalb reconstructs each of the works, recreating the experience of seeing them, while at the same time explaining how they maintained attention and interest over so many hours, and then expanding the scope to embrace a wider view and ask broader questions. The discussion of *Nicholas Nickleby*, for example, considers melodrama as a basic tool of theatrical communication, and the section on Peter Brooks explores the ethical problems surrounding theatrical exoticism. The book places the productions in various historical and critical contexts and engages with the many lively scholarly debates surrounding them.

## MICHAEL MASSEN '84

**The Artist's Guide to Drawing the Clothed Figure**

WATSON-GUPTILL, 2011

An artist who plans to draw clothing and drapery effectively must learn to recognize the basic shapes of clothing and how the principles of physics act upon those shapes. Massen presents his thorough and novel approach to drapery by first describing clothing and drapery as basic shapes, and then illustrating how the mechanics of physics cause these shapes to bend, fold, or wrinkle in predictable ways. Massen explains how to use these concepts to depict all types of clothing in a variety of mediums. He focuses on the mechanical principles behind the formation of folds and breaks down all clothing into three types: sculpted forms, loose drapery, and, most especially, tubes. Also covered are various techniques for rendering clothing, including how factors such as the stiffness, thickness, and texture of a particular material can affect the appearance of an article of clothing. This resource contains helpful illustrated techniques and examples from old-world and contemporary masters.



## LILY RAFF MCCAULOU '02

**Call of the Mild: Learning to Hunt My Own Dinner**  
GRAND CENTRAL PUBLISHING, 2012

Raff McCaulou was raised as a gun-fearing environmentalist and an animal lover, and she stuck by the principle that harming animals is wrong. But her views changed when she left an indie film production career in New York to take a reporting job in central Oregon. For her articles, she began spending weekends fly-fishing and weekdays interviewing hunters, and she found that some of them were quite thoughtful about their relationship with animals and the environment. She eventually met her husband, Scott, who took her fly-fishing. In this memoir, Raff McCaulou writes about her decision to learn how to hunt—attending a Hunter Safety course designed for children, buying her first rifle, and field dressing an elk and serving it for dinner. She dispels some negative stereotypes about hunters and tackles large issues surrounding a sometimes-misunderstood American practice and pastime. She also explores the role of the hunter in the 21st century, the tension between hunters and environmentalists, and new models of sustainable and ethical food procurement.

## JILL RAPPOPORT '00

**Giving Women: Alliance and Exchange in Victorian Culture**

OXFORD UNIVERSITY PRESS, 2012

Rappoport explores the literary expression and cultural consequences of English women's giving from the 1820s to the First World War. During a period when most women lacked property rights and professional opportunities, gift transactions allowed them to enter into economic negotiations of power as volatile and potentially profitable as those within the market systems that so often excluded or exploited them. Rappoport shows how female authors and fictional protagonists alike mobilized networks outside of marriage and the market by considering the dynamic action and reaction of gift exchange in fiction and poetry by Charlotte Brontë, Elizabeth Barrett Browning, Elizabeth Gaskell, and Christina Rossetti, as well as in literary annuals, Salvation Army periodicals, and political pamphlets. Through giving, women transformed the primary allegiances of their everyday lives, forged public coalitions, and advanced campaigns for abolition, slum reform, eugenics, and suffrage.

## JONAH SACHS '97

**Winning the Story Wars: Why Those Who Tell—and Live—the Best Stories Will Rule the Future**

HARVARD BUSINESS REVIEW PRESS, 2012

Viral storyteller and advertising expert Sachs draws upon case studies from his own body of work and some of the most successful brands of all time to show how values-driven stories

can influence and revolutionize marketing. The book suggests that marketers can take on the role of heroes with the possibility of transforming not just their craft but also the enterprises they represent. The author shares insights culled from mythology, advertising history, evolutionary biology, and psychology. His book considers how (1) social media tools are driving a return to the oral tradition, in which stories that matter rise above the fray; (2) marketers have become today's mythmakers, providing society with explanation, meaning, and ritual; (3) memorable stories based on timeless themes build legions of eager evangelists; (4) marketers and audiences can work together to create deeper meaning and stronger partnerships in building a better world; and (5) brands like Old Spice, *The Story of Stuff*, Nike, the Tea Party, and Occupy Wall Street created and sustained massive viral buzz.

## RANDY SIEGEL '83

**AND SERGE BLOCH (ILLUSTRATOR)**

**My Snake Blake**

ROARING BROOK PRESS, 2012

In this amusing children's story, a boy finds friendship with an unusual pet snake—a gift from his father—much to the dismay of his mother. As it turns out, the green snake has exceptional abilities, such as twisting his body into words and helping the young lad with his homework. Siegel's entertaining tale is illustrated by award-winning artist Serge Bloch. *Publishers Weekly* called the book “...a loving salute to the unconventional pet heroes of an earlier era.”

## MARC STEIN '85

**Rethinking the Gay and Lesbian Movement**

ROUTLEDGE, 2012

This narrative history of U.S. gay and lesbian activism offers a short, accessible overview of an important and transformational struggle for social change. It covers key individuals and events, influential groups and networks, important alliances and coalitions, difficult challenges and obstacles, major successes and failures, and the movement's lasting effects on the country. As he focuses on four decades, Stein examines the changing agendas, beliefs, strategies, and vocabularies of a movement that encompassed diverse actions, campaigns, ideologies, and organizations. From the homophobic activism of the 1950s and 1960s, through the rise of gay liberation and lesbian feminism in the 1970s, to the multicultural and AIDS activist movements of the 1980s, this book provides a strong foundation for understanding gay, lesbian, bisexual, transgender, and queer politics today.

## NONFICTION

Suzanne Bouffard '99 and Mandy Savitz-Romer, **Ready, Willing, and Able: A Developmental Approach to College Access and Success** (Harvard Education Press, 2012)

Leonard Edwards '63, **The Role of the Juvenile Court Judge: Practice and Ethics** (California Judges Association, 2012)

Sally Koslow P'99, P'04, **Slouching Toward Adulthood: Observations from the Not-So-Empty Nest** (Viking, 2012)

Jon Mukland P'15, **The Man With the Bionic Brain** (Chicago Review Press, 2012)

Seth Rosenthal '89, Maria Stippler, Sadie Moore, and Tina Dörffer, **Leadership: Approaches, Developments, Trends** (Bertelsmann, 2011)

David Rynick '74, **This Truth Never Fails: A Zen Memoir in Four Seasons** (Wisdom Publications, 2012)

Daniel Sterner '97, **A Guide to Historic Hartford, Connecticut** (The History Press, 2012)

## MATVEI YANKELEVICH '95

**Alpha Donut: The Selected Shorter Works of Matvei Yankelevich**

UNITED ARTISTS BOOKS, 2012

This volume brings together Yankelevich's poems and prose texts written over the course of the first 11 years of the millennium. The collection contains works from the writer's several serial projects (such as *Writing in the Margin* or *The Bar Poems*) and stand-alone poems. Many of these pieces have appeared previously in progressive literary journals and magazines. Yankelevich comments: “*Alpha Donut*'s title comes from an old-school coffee shop in Queens, near my first NYC apartment. I used to write poems there, listen to regulars, and hang out with a few close friends over cheap coffee. This didn't happen all that often, actually, but it was a type of atmosphere—and, one might even say, ethic—that is reflected in this pastiche of a book. I attempted not to give too much weight to any one type of poem, to keep the book moving between funny and serious, melancholy and exuberant, one-liners and meditations.”

—BOOK REVIEWS BY DAVID LOW '76  
(dlow@wesleyan.edu)

If you are a member of the Wesleyan community with a new book, please let us know by contacting David Low at dlow@wesleyan.edu. Please send a review copy of your book to David Low c/o Office of University Communications, Wesleyan University, South College, Middletown, CT 06459.

For news about recent faculty publications, please see the Faculty Bookshelf at [www.wesleyan.edu/academics/faculty/bookshelf.html](http://www.wesleyan.edu/academics/faculty/bookshelf.html).



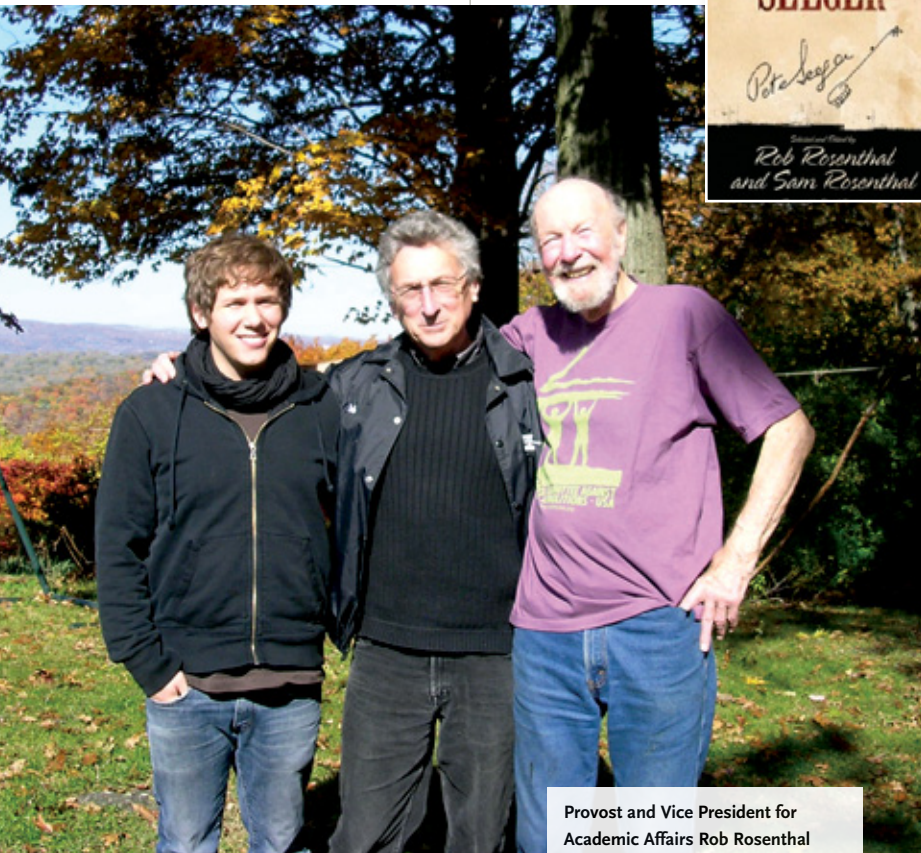
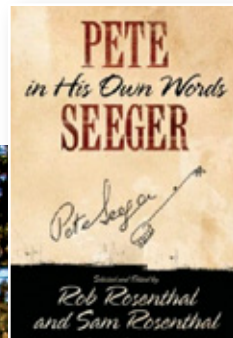
## ROSENTHALS PRESENT FOLK MUSICIAN PETE SEEGER IN HIS OWN WORDS

Provost and Vice President for Academic Affairs Rob Rosenthal recently had the unique opportunity to travel back over much of the 20th century through the eyes of a living legend: folk musician and activist Pete Seeger. Together with his son Sam, a musician and writer in New York City, Rosenthal spent about two years combing through tens of thousands of Seeger's personal writings stored in a barn at the singer's Beacon, N.Y., home on the Hudson River. The result was a book published in June, *Pete Seeger: In His Own Words* (Paradigm Publishers).

The book contains a treasure trove of Seeger's writings, including letters, notes to himself, diary entries, published articles, rough drafts, stories, and poems. The subject matter runs the gamut from a 1932 letter Seeger wrote to his mother at age 13, desiring his first banjo, to a draft letter to the editor of *The New Yorker* magazine, dated August 14, 1961, and titled, "The Ironies of Blacklisting." Of the many thousands of documents they reviewed, Rob and Sam Rosenthal selected

more than 200 for publication. In the book, the writings are organized by themes in chapters, such as "Becoming a Folk Singer," "Mentors and Influences"; "The Labor Movement, the Communist Party and the Blacklist"; "The Civil Rights Movement"; "The Environmental Movement"; "The Movement Against the War in Vietnam"; "Commercialization, Popularization, Authenticity, and the Star System"; and "Balancing Work and Family Life."

Seeger, age 93 at the time of publication, is "quite arguably the most important American folk singer of the 20th century," the Rosenthals assert in the book's introduction. Over the course of a career spanning more than 70 years, Seeger has used his music for the collective good, rather than personal advancement. He has "served as a bridge between eras, struggles, and peoples," and transformed the role traditionally played by "the audience" by encouraging audience members to join him in performance. The songs he has written and/or made famous, including "Turn, Turn, Turn," "If I Had a Hammer," "Where Have All the Flowers Gone," and so many more, have never faded from the public consciousness, the Rosenthals write.



Provost and Vice President for Academic Affairs Rob Rosenthal (center) and his son, Sam, wrote a book on folksinger Pete Seeger.

Rob Rosenthal, a musician himself and the John E. Andrus Professor of Sociology, first interviewed Seeger a few years earlier for a book titled *Playing for Change: Music and Musicians in the Service of Social Movements*. When Dean Birkenkamp, founder and publisher of Paradigm Publishers—which published *Playing for Change*—spoke to Seeger about a book project, Birkenkamp suggested Rosenthal as the right person to take it on.

Recalling the experience of reviewing decade upon decade of Seeger's writings, Rob Rosenthal says, "It was an amazing feeling of just being plunged into history, just into another time."

Asked about the most exciting document uncovered during their research, he points to a sealed envelope from 1956 marked, "Letter to my Grandchildren," and intended to be read only after the death of Seeger and his father. Written when Seeger was 38 years old, around the time he was indicted for contempt of Congress for refusing to testify before the House Un-American Activities Committee (HUAC), this letter reveals his true relationship with the Communist Party—a story he couldn't reveal publicly at the time. Seeger gave the Rosenthals permission to unseal the letter, which was ultimately reprinted in the book. In it, he writes that after joining the Young Communist League in 1937 while a student at Harvard College, he went on to become a member of the Communist Party. "Being a communist has helped me, I believe, to be a better singer and folklorist, and a more selfless citizen. I can't say so openly, unfortunately, at this period." Though Seeger drifted away from the Communist Party by 1950—not out of disagreement, but because he had never been one for organized parties, Rosenthal notes—he continues to think of himself as a "small 'c' communist," as he often says.

Through all the writings contained in the book, a portrait of Seeger as "not a saint, not a martyr, but a flesh-and-blood man, struggling to understand his gift, his time, and his place," emerges, as the description on the book's back cover puts it.

"Seeger has never written an autobiography. We promised him the chance to tell of his own life without us interfering in any way. And that's what you get here—good and bad," says Rob Rosenthal. **UPFRONT**

## CONNECT WITH WESLEYAN

### NEW TRUSTEES

#### CARLTON B. BARNSWELL '83, P'14



Barnswell is a founding member of Integrated Medical Professionals, a multispecialty medical organization providing comprehensive urologic and oncologic care in greater New York. A national expert on prostate cancer and voiding dysfunction, Carlton has been a principal investigator in many national and international clinical trials. He is a recipient of the United States Congressional Achievement Award for Community Service. At Wesleyan, he was the recipient of the Class of '41 Fischer Prize for Academic Achievement and Community Service in 1982.

#### DIANA FARRELL '87



Farrell is a director of McKinsey & Company and leads the McKinsey Center for Government, a global research, innovation, and collaboration center for government effectiveness. She served in the Obama administration as Deputy Assistant to the President for Economic Policy and Deputy Director of the National Economic Council, where she led initiatives including financial reform, housing finance, innovation, and competition. She was also a member of the President's Auto Task Force. As a student, she co-founded the *Wesleyan Economics Journal*, the first such undergraduate economics publication. She received a Distinguished Alumna Award at her 25th Reunion.

#### MIGUEL GUADALUPE '98



Guadalupe is a director at Gartner Inc., a global technology research company based in Stamford, Conn. He worked previously for FirstRain, a search technology startup, and Merrill Lynch, where his responsibilities included online marketing, international sales, and research operations management. In his spare time he writes for thefatherlife.com, the huffingtonpost.com and llero.net. He recently chaired Wesleyan's Latino Alumni Network (WesLAN), where he remodeled the organization and introduced social media as a major communication vehicle. He was an officer of the Alumni Association and served on the Alumni Association Executive Committee, helping on various university projects.

#### JOYCE Y. HALL '78



Hall is the executive director of the Federation of County Networks, Inc., a New York City nonprofit whose mission is to improve health disparities in women, infant, child, and adolescent health in economically challenged communities. She is an adjunct professor in CUNY's School of Public Health at Hunter College and Mercy College. She serves on the boards of the Public Health Association of New York City and the Addiction Research and Treatment Corporation (ARTC). She has volunteered on behalf of Wesleyan for more than 30 years, serving as chair of the Black Alumni Council and in many other capacities.

#### DAVID L. RESNICK '81, P'13



Resnick is president of Third Avenue Management, a value-focused investment advisory firm that manages public mutual funds and alternative investments. He previously served as chair of Global Financing Advisory for Rothschild Inc., a leading international investment banking firm, where he also was head of the global restructuring business and co-head of investment banking for North America. He serves on the boards of The Jewish Museum and Congregation Rodeph Sholom in New York City. He has been an active Wesleyan volunteer, serving as a class agent, alumni interviewer, Reunion committee member, and member of the current Capital Campaign Committee.

#### BRADLEY WHITFORD '81



Whitford is an actor, best known for his portrayal of Josh Lyman on NBC's *The West Wing*. He has appeared on Broadway and Off-Broadway, at regional theaters across the country, in more than 30 films, and in a variety of television roles. He has also worked on numerous political campaigns and served on the boards of American Rights at Work and The Alliance for Justice.

In addition, **Karen Freedman '75** was elected to a second six-year term. She is the executive director of Lawyers for Children, Inc. **CONNECT WITH WESLEYAN**



# BETWEEN THE LINES

## THE VIRAL TRIFECTA BY JOHN HLINKO '89

In *Share, Retweet, Repeat: Get Your Message Read and Spread* (Prentice Hall Press, 2012), John Hlinko offers an essential guide to viral marketing for anyone who wants to spread a message, whether it be for a political movement, a small business, or any kind of entrepreneurial effort.



In the world of modern marketing, few things are more prized than “going viral,” i.e., having people spread your message for you. I’ve been a big proponent of viral marketing for

years, for one simple reason: it dramatically improves your bang for the buck. It has for me, again and again, across a range of campaigns. After all, paying to reach 10,000 people and having them spread it to 10 million is a lot cheaper than paying to reach the whole bunch.

Of course, while it sounds great in theory, in practice it’s tough to pull off. Most marketing folks I know view viral marketing the way they would a magical tree that sprouts diamonds. “Sounds awesome, but how the heck do you actually make it happen?”

Over the last several years, I have helped launch multiple efforts that “went viral.” Most of my work involved politics. I was fortunate to help lead MoveOn.org in its early days and see one of the first truly explosive viral movements grow firsthand. I managed to pull off a number of other viral efforts myself in subsequent years, including a “draft” movement in 2003 to convince Wesley Clark to run for president and a similar effort on behalf of then-Senator Barack Obama in 2006.

These were shoestring efforts, with incredibly small budgets. In order to make an impact, viral marketing wasn’t a luxury, it was



John Hlinko '89 has helped launch multiple efforts that “went viral.” Most were political, including MoveOn.org in its early days.

a necessity. We needed to reach people who weren’t just willing to take action, but who were the “multipliers” and “thought leaders” in their peer groups, i.e., the ones who friends and families turned to for advice on these matters. And we needed to offer messages that were cool, interesting, impactful, and “spread-worthy.”

In 2010, I launched my most viral effort to date, Left Action, an activist network that grew to over a million members, powered by viral marketing. Suddenly, there was real interest from agents, publishers, and the other folks who make a book possible. Plus, there was real motivation at home, given that my wife, Leigh Stringer, had published

In order to make an impact, viral marketing wasn’t a luxury, it was a necessity.

her own book the year before (*The Green Workplace*) and was gently chiding me on a regular basis about having “lapped” me!

I started my effort by researching what others had written on the subject. I noticed that authors tended to focus on just one part of the equation. Some dealt with message, i.e., how to craft the most viral one. Some focused on the messengers, finding those most likely to spread something. Finally, others dealt with the mechanism, how the message was delivered (Internet or social media, typically).

For a guidebook to be useful to most entrepreneurs, I thought it should incorporate recommendations for all three components, i.e., the “Viral Trifecta,” as I call it in the book. Here’s the *CliffsNotes* version:

1) Message: The most viral messages are those that make an emotional impact rather than just an intellectual one. They use humor. They shock. They anger. But they get noticed. Further, they’re the ones that make the spreaders look good in the eyes of their recipients (they’re new, they’re cool, etc.).

2) Messengers: In my experience, 5 percent of message recipients do 95 percent of the spreading. Who are the spreaders you

should target? Those with large “audiences,” for one. Lots of e-mail contacts, Facebook friends, Twitter followers, etc. This doesn’t guarantee that they will spread your message, but if they do, they’ll spread it to a heck of a lot more people. Also, those active in social media, since they’re more likely to be overt about their opinions and actions, and thus to spread messages. Most important, however, is the testing. The beauty of the Internet is that you can in fact track most sharing to specific individuals, if you just take the time to crunch the data. And once you know who’s spreading, you can hone your message accordingly to appeal to them—and get them spreading even more.

3) Mechanism: This was the easy part. You want to get a message to spread? Deliver it via the Internet and, in particular, social media.

Writing 60,000 words wasn’t easy. But some parts of it really were a heck of a lot of fun. For a chapter on “humor,” for example, I interviewed Fred Armisen from *Saturday Night Live* and Kevin Bleyer, a writer for *The Daily Show*. My goal was to really hone in on what kind of humor was most likely to spread. The answer? The type of “revelatory” humor which, as Bleyer put it, “manages to crystallize a thought that many people have had but haven’t been able to express.”

I also used all my “brain muscles” (thank you, CSS) as I researched things ranging from the lofty—“using cognitive dissonance to spur spreading”—to the very tactical—“using line breaks in Facebook posts to increase their size so they’re more likely to be viewed.”

Fortunately, when launch day arrived, the book sold very well, managing to reach the #2 position on Amazon.com in “Web marketing” and #1 in the “retailing” category. For a first-time author, I was pretty psyched.

Most satisfying of all, however, were the messages from readers telling me how they were using the book to help launch or promote their own efforts. There’s something really cool about realizing that you’ve helped someone finally kick themselves into action—and take a shot at their dream. **UPFRONT**

*John Hlinko '89 lives in New York City with his wife, Leigh Stringer, and their daughters, Kate and Ali. He is the head of Left Action, a network of more than 1 million progressive activists, headquartered at LeftAction.com. You can learn more about his book at ShareRetweetRepeat.com.*

## CONNECT WITH WESLEYAN

# TRAVEL

with Wesleyan 2013



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June 5–19, 2013  
From approximately \$4,795

Julie Nixon Eisenhower, whose late father was key to reopening U.S./Communist China relations, lectures during this 15-day journey. Cruise from Chongqing to Shanghai along the Yangtze River. Stay in Beijing, Shanghai, and Xi’an in five-star hotels. Visit the Three Gorges Dam, Beijing’s Forbidden City, the Great Wall, and Xi’an’s Terra Cotta Warriors. Guilin/Hong Kong postprogram option is offered.

### SOUTH AFRICA: CAPE TOWN AND MOZAMBIQUE

February 7–20, 2013  
From \$7,895

Discover the staggering diversity of South Africa, “a world in one country,” aboard the six-star, all-suite, small-ship *M.V. Silver Wind*. Cruise round trip from Cape Town to Port Elizabeth, Richards Bay, Durban, East London, and Maputo. Free Air\* from 43 gateway cities. \$1,000 per couple shipboard credit.

### AUSTRALIA AND NEW ZEALAND

February 7–20, 2013  
From \$4,695 (plus airfare)

This spectacular 14-day journey captures the essence of Australia and New Zealand and features an exclusive three-night Great Barrier Reef cruise and stays in Queenstown, Te Anau, Sydney, and Cairns. Cruise Milford Sound, see New Zealand’s Southern Alps, and learn about the Aborigines. Auckland preprogram and Ayers Rock postprogram options are available.

### CELTIC LANDS: FRANCE, IRELAND, WALES, SCOTLAND

May 1–10, 2013  
From \$6,495

Cruise for eight nights aboard the deluxe *M.S. Le Boréal* from France, to Ireland, Wales, and Scotland, with specially arranged lectures by President Dwight D. Eisenhower’s grandson and Sir Winston Churchill’s granddaughter. Visit the D-Day landing beaches in Normandy and Caernarfon Castle near Holyhead, Wales. Paris preprogram and Edinburgh postprogram options are offered.

### THE BLACK SEA

June 25–July 3, 2013  
From approximately \$4,999 (free air from 43 gateway cities)

This exclusive nine-day cruise aboard the six-star, all-suite, small-ship *M.V. Silver Spirit* showcases the Black Sea’s most intriguing destinations—Istanbul, Romania, Bulgaria, Ukraine, the Crimean Peninsula. Free Air\* from 43 gateway cities. \$500 per couple shipboard credit. Complimentary beverages throughout the cruise. Istanbul preprogram and Cappadocia postcruise options are offered.

### ITALY: TOWN & COUNTRY LIFE IN FLORENCE AND TUSCANY

September 30–October 8, 2013  
From approximately \$3,195

Experience *la dolce vita di Toscana* (Tuscany’s sweet life) for one full week in one of Italy’s most fabled and timeless provinces. Stay for four nights in Florence and for three nights in Siena. This delightful sojourn features Florence, Siena, the ancient hill town of San Gimignano, the Chianti region, and an exclusive Village Forum™ with local residents

\*Free Air and Low Air Add-Ons have limited availability and are not guaranteed.

Please contact Adriana Rojas '07, assistant director of alumni and parent engagement and events at 860/685-3979 or arojas@wesleyan.edu for more information about these travel opportunities.

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HOMECOMING/FAMILY WEEKEND LEGACY PHOTO

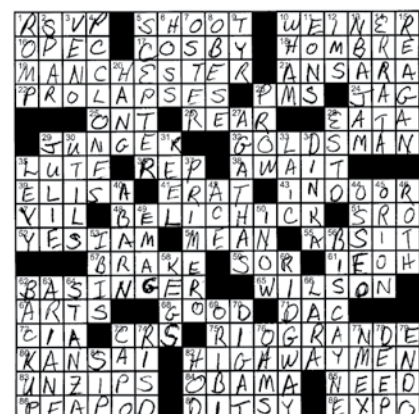


Wesleyan loyalty and family ties brought out bright smiles for the annual Legacy photo on Sunday of Homecoming/Family Weekend. *First row:* Sam Liss '78, Alix '16; Steve Pfeiffer '69, Stephanie '08, Kris P'08, P'13, Andrew '13; Tony Antonellis '86, Anthony '15, Diane Goldstein Stein '80, Matthew Stein '16; Amy Appleton '83, Charlotte Sarraille '16; Matt King '81, Isabelle '16; Seta Nazarian Albrecht '79 (missing: Nicholas Albrecht '13). *Second row:* Shelley Berson '81, Liz Weinstein '16; Matt Ember '83, Jamie '16, Laurie Sklarin Ember '84; Hannah '16, Michael Steinberg '83; Matt Penn '80, Dylan '15; Pam Tatge '84, MALS '10, Sophie Zinser '16. *Third row:* Maddie James '16, Moira McNamara James '78; Caroline '16, Rob MacNeille '77, Stephen '15; Bill Friedler '78, Haley '15; Shelby '16, Gary Gilyard '80; President Michael S. Roth '78; Claudia Voss Lewenstein '78, Ari Lewenstein '16; Karly '16, Lorenz Finison '62; Wendell Raddatz '85, Kristen '13.

WESLEYAN:  
ACROSS AND DOWN  
SOLUTION



Ed Stein '60 leads WESeminars on how to solve crossword puzzles.



FROM THE VAULT: HIGHLIGHT  
FROM SPECIAL COLLECTIONS & ARCHIVES  
PAULA'S ALBUM

Paula Beer-Hofmann, the wife of the Austrian dramatist and poet Richard Beer-Hofmann, died in Switzerland on October 30, 1939, as she and her husband were leaving their home in Austria for a new life in America, far away from Hitler's regime. Heartbroken but still determined to flee his native country, Richard Beer-Hofmann traveled on alone.

Five years later, Beer-Hofmann inscribed a carefully assembled photograph album, now held by Special Collections & Archives, to his old friend Otto Kallir. Containing 30 portraits of his beloved Paula, beginning a year after they met in 1895 and continuing through their middle years together in Berlin and Vienna, the album offers a poignant glimpse of a young woman during a golden age of art and letters that was soon to change forever. Otto Kallir, a well-known art dealer and publisher, also left Austria in 1939 and made a new start in New York. A decade later, he edited Beer-Hofmann's autobiographical writing, *Paula: Ein Fragment*, and published it in an edition of 360 copies for the Richard Beer-Hofmann Society, established not long after the playwright's death in 1945.

Paula's album includes several portraits by prominent photographers Nicola Perscheid and Dora Kallmus, often known as Madame d'Ora. Best known as the inventor of the Perscheid lens, developed specifically for soft-focus, large-format portraits, Perscheid had a portrait photography studio in Berlin

from 1905 to 1912. Among his students who became celebrated photographers in their own right were Arthur Benda and Dora Kallmus. The Viennese studio they opened together in 1907 quickly became very popular with the Austro-Hungarian aristocracy

Shown here is an image of Paula Beer-Hofmann taken by Madame d'Ora, likely with the collaboration of Arthur Benda, in the Vienna studio. Dora Kallmus was especially well-known for her society portraits and fashion photography after she left Vienna for Paris in the late 1920s. At a time when many women took up amateur photography but few were allowed to pursue formal training, Dora Kallmus became the first woman admitted to the premier Austrian photographic society. This evocative image of Paula is a classic example of Madame d'Ora's early work: a soft-focus, pictorialist style and a pose that plays with the conventions of studio portraiture.

This lovely album and *Paula: Ein Fragment* are just two of hundreds of volumes of Austrian and German literature that were given to Wesleyan in 2006 by the Kallir Family in honor of Barbara Kallir, Class of 1983. The collection is especially rich in the works of Beer-Hofmann, Hugo von Hofmannsthal, Thomas Mann, Rainer Maria Rilke, and Joseph Roth, among others. In celebration of the Kallirs' gift, highlights from the collection were exhibited in Olin Library,

SPECIAL COLLECTIONS & ARCHIVES



Paula Beer-Hofman, photographed in Vienna by Dora Kallmus between 1907 and 1920.

and noted artists, writers, and performers. The images of Paula Beer-Hofmann in our album are wonderful examples of early 20th-century European photographic portraiture, and they capture the mood of elite society in those heady days not long before the First World War.

October 24 through November 27, 2012. An opening reception, with remarks, was held on October 24 in the Smith Reading Room of Olin Library. UPFRONT

—SUZY TARABA '77, MALS '10, Director of Special Collections @ Archives



# ANIMAL STUDIES FELLOWSHIP DRAWS ALUMNI TO CAMPUS

Sarah Hann '95, a veterinarian with a specialty in acupuncture who is concerned with current agricultural practices, and Harlan Weaver '99, a newly minted Ph.D. in the history of consciousness and the companion of two "pit bulls," were two fellows in the Human-Animal Studies Fellowship Program this summer. They were back on campus for the annual six-week residency that brought together seven animal studies scholars.

Centered in the College of the Environment, the program offers the fellows—all engaged in research or writing projects—the chance to connect with a peer scholar, as well as to participate in rich interdisciplinary conversations. These conversations are key to the fellowship, which draws scholars from all over the world and many different disciplines who each have discovered that central to their thinking are questions involving nonhuman animals.

The fellowship is directed by Wesleyan faculty members Lori Gruen and Kari Weil. Gruen is professor of philosophy, of environmental studies, and of feminist, gender and sexuality studies and author of *Ethics and Animals: An Introduction* (Cambridge, 2011). Weil is director of the College of Letters and author of *Thinking Animals: Why Animal Studies Now?* (Columbia, 2012).

While Hann calls the fellowship her "first foray into the field of animal studies," it's clear that questions have been percolating. She says that her experience as a student of ecology and environmental literature led her not only to become a veterinarian, but also to "think deeply about the structure that we have created for animal agriculture."

Hann, who was sponsored as the NYU Animal Ethics and Public Policy Fellow, is concerned about creating an agricultural system that would raise prices beyond what most working families could afford. "I've lived in a few different places in the country where local food is not necessarily as attainable as it is in New England," she observes. "How we choose to eat has economic ramifications."

During the fellowship, she's discovered

the writings of Wes Jackson, founder and president of the Land Institute, which focuses on developing sustainable agriculture and agrarianism in this country. "His thinking is that we need a whole new agriculture that's focused on perennial crops, rather than annuals, which cause carbon loss, soil erosion, and pollution, and that we should tune in a little more to natural ecosystems," Hann explains, and notes that her work is taking her further down this path. "I think that we have this assumption that we should continue trying to provide large amounts of animal products cheaply to a growing world population. It's an unsustainable idea that seems foolish to perpetuate. That's what I'm writing about."

Weaver's work is not focused on animals in agriculture. "My thinking about ethical relationship with animals has a lot more to do with training practices and with the worlds of race and class and gender," he explains.

For Weaver, the thinking process began 10 years ago, when he adopted a pit bull. While writing his dissertation, "on a not terribly related topic" but with "an adviser who was a big animal studies person," Weaver says, "I kept coming up against animal studies ideas and my relationship with this dog, especially on the subject of training. With pit bulls, you have to train them better than all the other dogs because they are such a stigmatized breed." The pressure, he found, was to use domination techniques—a training model considered inappropriate by most current research—with the hope of ensuring that each pit bull will behave "perfectly," serving as an ambassador for the breed. The comparisons between these expectations, feminist theories, and models of oppression were not lost on Weaver. "I realized, that, yeah, this is my next project."

The National Canine Research Council was supporting Weaver's fellowship work during the summer as he began to explore "how peoples' experience of race, gender, nation, and sexuality, for example, are not just reflected in their relationships with

"My thinking about ethical relationship with animals has a lot more to do with training practices and with the worlds of race and class and gender."

animals, but actually shaped by those relationships." Weaver is now enlarging the project and started fieldwork in September for "'Dangerous' Dogs and the Fuzzy Science of Canine Profiling," funded by the National Science Foundation's Science, Technology, and Society Center and located in the Center for Science, Technology, Medicine, and Society at UC Berkeley.

The Michael Vick scandal, in which the NFL player was convicted of dogfighting, brought the stigmatized pit bull and its "canine profile" as an "innately vicious dog" into national news—and brought this stereotype into serious question, says Weaver. "Almost all dogs involved in federal dogfighting cases up until that point had been routinely held as evidence and then euthanized. The Vick case was a landmark reversal in federal policy, in that the dogs were permitted to be evaluated and rehabilitated (when possible, which it was for the vast majority of them). The case marked a turning point from the viewing of dogs



Harlan Weaver '99, Ph.D. (left) and Sarah Hann '95, D.V.M., returned to campus last summer as fellows in the Human-Animal Studies Fellowships Program, directed by Wesleyan faculty members Lori Gruen and Kari Weil.

BEN TRAVERS

involved in dogfighting as innately aggressive to their being perceived as victims."

While there is no such breed as "pit bull," Weaver notes that many counties have supported breed-specific legislation. Denver, for instance, has a law on the books that would permit any "pit bull" found within city limits to be seized and euthanized. Weaver argues against all such breed-specific laws, even though, surprisingly, some animal protection agencies support the concept. "Breed-specific legislation attempts to respond to issues like dog bites by locating the problem in the ostensible breed of the dog," he explains, "and naming those problems as 'natural,' rather than attending to the dynamics of canine behavior and the myriad other factors, often involving negligent human owners, which can play a part in dog bite problems."

Weaver is hoping to use his research to advocate for fostering better training

relationships between dogs and humans, as well as a better training culture and a more supportive and informed public. He'd like to demonstrate why breed-specific legislation has been ineffective, although he understands the high degree of prejudice against pit bulls. He doesn't expect that research, writing, and facts will change deeply held fears overnight. Still, he'd like to open up discussions at a national level to provide a more complex understanding beyond the common pro-pit bull stance—"the dogs are innately good but have bad owners"—versus the fearful "the dogs are innately bad and nothing can be done."

Before Hann and Weaver take their conversations to the national level, though, they are reflecting on the ones they've enjoyed during the fellowship this summer.

Hann says, "My ideas have evolved and shifted as a result of all the conversations

we've had and the readings that we've done; they've felt cumulative. I've really enjoyed our conversation with Timothy Pachirat and reading his book, *Every 12 Seconds: Industrialized Slaughter and the Politics of Sight*, an ethnography on slaughterhouses—that was a very pivotal moment for me. I feel transformed in my thought process."

Weaver notes that he enjoyed the infusion of historical depth to his line of thought. "One of the other fellows has been thinking about race and species in a very historical context, while my work is contemporary. We've found all these fascinating overlaps in our projects, but I'm coming from a philosophy background and she's coming from a literary background, so it's like, 'Oh, wait! We were having these conversations that were parallel, but now we can make them merge.' It's so exciting!"

PROFILES—CYNTHIA E. ROCKWELL