





comtalk

Boston University College of Communication

The Art of Storytelling

Gay Talese had doffed his trademark fedora, but he remained dressed flawlessly in a taupe three-piece suit with a gold handkerchief tucked into the breast pocket. The son of a tailor and a dressmaker, he's committed to craftsmanship and to looking sharp. 

 "Storytelling came to me in my mother's dress shop," he said. "Her customers were middle-aged women with," he paused, "large middles. And deep pockets. They were the bridge players, the women in white gloves, the wives of the attorneys and the Buick dealers."

"I was 10 or 12, working in the store. My job was to roll out the tissue paper, flatten it, and, when the dress was sold, to unfold the box. Sometimes my mother asked me to go out and get some ice tea  or Coca-Cola for the ladies as they waited or browsed the merchandise ...And they chatted. I eavesdropped as they talked about rationing, about their sons in the Navy or the Army, landing on the beaches of Salerno, or their daughters were WACs, or they were wacky enough to go after some naval officer they met  on the Atlantic City boardwalk last week..."

"I was not a good student," Talese said. Continued on p. 8.

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OUR PATHWAYS TO GREATNESS

Dear COM Alumni, Parents and Friends:

A few years ago, author James Collins was struck by the number of well-known companies, such as Walgreens and Gillette, that had propelled themselves from comfortable mediocrity to the top of their industries. He analyzed each to find out what it had done to reinvigorate itself and to move upward among competitors. The result: his best-selling book *Good to Great*.

I believe that COM is already better than good. But the truth is we cannot be content with standing pat on our reputation. Given the dizzying changes in the world of communication, we either get better or we fall behind. And why would we want to remain just "better than good"? Why not go from good to great?

That, in a few words, is the question facing us at COM.

But just how do you do that? It starts with a plan—a big thinker's plan, a transformational plan, a *strategic* plan. A truly strategic plan is a combination of honest appraisal, realistic aspiration and road map, with many mile markers along the way to measure progress toward the destination. Although it includes a vision, it's not a dream. Rather, a strategic plan is a sober assessment of what is possible to achieve given the assets that you have or can get. Like a road map, it imprints a clear direction atop what otherwise could be a limitless landscape with tempting side routes leading nowhere in particular.

There's a South Florida saying: "When you're up to your backside in alligators, you forget that your objective was to drain the swamp." Translation: It's easy to get so caught up in the daily challenges of job, family and life's curveballs that we neglect focusing on those overarching things—the really strategic things—that might move us from good to great.

And I'll confess that I might still be fighting alligators if President Robert Brown hadn't directed me and the other BU deans last summer to review the recently completed University strategic plan, titled, appropriately enough, *Choosing to be Great*. He then asked that each of us review our school or college plans and, if necessary, adjust them to be in harmony with the University's plan. Truth be told, the years-old COM plan had long before been overtaken by emerging communication technologies. It was akin to a yellowing snapshot of what we were

years ago, nearly oblivious to the looming revolution brought on by the Internet.

So we decided to start from scratch, as if we were writing a plan for a new college teaching mass communication in a digital age. This freed us to focus on our big objectives and to ask ourselves those truly big questions, such as: What do we want our students to learn? How do we get the best faculty and the best students? Whom do we admire, even envy, and what do we need to match them? What are our unique assets on which we can build? What resources do we have already, and what additional resources do we need to go from good to great?

Faculty, staff and alumni of COM were all invited to weigh in on those and similar questions. We hired consultants to guide us through countless discussions and hours of research to make sure that our dreams were grounded in realities. Associate Dean Tammy Vigil then pulled everything together into the document we call *Pathways to Greatness: A Strategic Plan for the College of Communication*.

And what did we decide? To go from good to great, we now believe that we must be a leader in understanding and teaching new and emerging media; we must attract excellent, forward-thinking faculty, a blend of scholars and expert practitioners; we must finance and build state-of-the-art facilities to support teaching and learning; we must earn the respect of the professions we serve by providing them with meaningful research and by sending them top-quality graduates; and, of course, we must be the choice of the best and brightest students seeking to become professional communicators.

Finally, we must have your help. If you'd like a copy of *Pathways to Greatness*, just send me an email or letter. We want your feedback, suggestions and ideas. And we will need your support in many ways: your financial assistance, so we can provide for the latest facilities and technologies; your willingness to help us find and recruit the best students; and your own successes, on which COM's reputation depends.

I hope to hear from you.

Sincerely,

Tom Fiedler ('71)
Dean, College of Communication

comtalk

A publication for alumni, parents and friends of the Boston University College of Communication

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Produced by Boston University
Creative Services

COMtalk welcomes your
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at plk@bu.edu.

♻️ Recyclable

Printed on paper
containing 10% PCW.

comtalk

FALL 2010



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Back to the Future, in HD

An unused space on the COM building's third floor has leapt from the 1950s into the 21st century, with the spring opening of the Ezratti Family High-Definition Editing Lab.

Workmen gutted the room, redid the ceilings and floors, painted the walls—and, most important, installed a dozen new workstations with the latest Mac Pro computers that boast the newest software for editing HD video, thanks to a gift from the Ezratti Family. Now, COM students are using the programs Final Cut Studio and Avid Media Composer to complete projects for their courses in film and television. A wall-mounted flat-screen TV shows a loop of student work, including film clips and news spots.

"It's all top-of-the-line—the fastest software; the server is incredible," says Maya Ezratti ('98), pictured above. She produces TV, radio, and Web commercials in her role as community relations director for the real estate company G. L. Homes of Florida. "I hope this will be a venue for students to realize their dreams and create wonderful works."

The new HD lab is part of a refreshing renovation effort that Dean Tom Fiedler says is "helping us take what was kind of an ugly duckling of a building, and bringing out some of its charms."



Let's do Launch

Who would have thought Bud Light Lime would be a success? As Joan Schneider ('72) explains in her new book with coauthor Julie Hall, a new product launch means make-or-break time, and the proper marketing can make all the difference.

In *The NEW Launch Plan: 152 Tips, Tactics and Trends from the Most Memorable New Products*, Schneider and Hall—president and executive VP, respectively, of marketing communications agency Schneider Associates—draw upon their decades of experience launching new products, as well as upon eight years of research and data compiled from the annual Most Memorable New Product Launch Survey. Packed with tips and case studies, the book is designed to be a road map for marketers, entrepreneurs and PR professionals who want to steer clear of common pitfalls and ensure their new product is a hit.

Learn more at www.thenewlaunchplan.com.

Mentoring in reverse

When she's not writing, giving presentations on product launches or celebrating Schneider Associates' 30th anniversary (this year), Schneider finds time to stay active as a COM alum. She recently underwrote a unique new student agency called 4th Floor Digital. The students act as "reverse mentors," giving workshops and tutorials to older COM alumni who need a handle on social networking, blogging and online video as business tools.

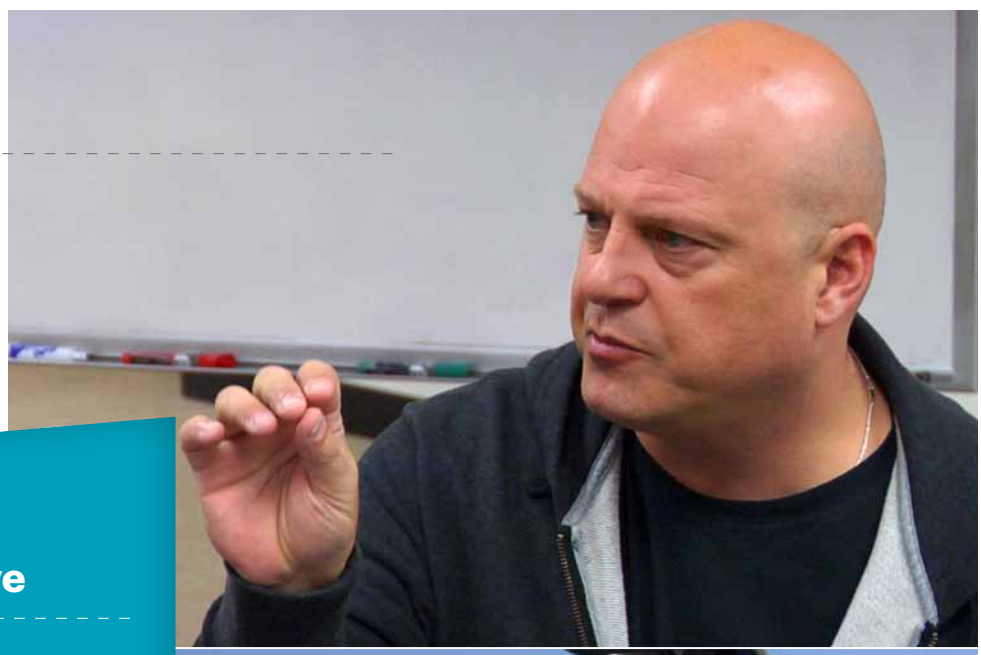
"This is the first time in history when the younger generation knows more intuitively about something than the older generation," says the students' advisor, Associate Professor of Public Relations Steve Quigley. The "digital natives" who make up the 4th Floor team are "incredible, phenomenal kids," Quigley says, who have helped orient alum execs at Morrissey & Co., Travel Media Inc., and other companies.

Learn more at 4thfloordigital.wordpress.com.

The idea for reverse mentoring, Quigley says, came from Carol Cone ('78), who recently retired from the firm she founded, Cone, Inc., to take a position directing corporate social responsibility for the global PR firm Edelman.



Michael Chiklis, star of *The Shield* and *The Fantastic Four*.



Worthwhile Californian Initiative

The BU in L.A. internship program continues to pick up steam. *Variety* recently gave the program positive coverage, although the writer insisted on calling BU "Boston U." at every reference. (While not exactly inaccurate, "Boston U." evokes pennants from 1925.)

BU in L.A. students travel to Hollywood and live there for an entire semester, working in film studios and sound booths, taking classes taught by industry professionals and guest lecturers such as actor Michael Chiklis (CFA'86) and networking with established film and TV alums such as HBO senior production VP Jay Roewe ('79), Comcast CEO Ted Harbert ('79) and *Pulp Fiction* producer Richard Gladstein (CGS'81, COM'83).

"This is the entertainment capital of the world," says Harbert. "And this is where the jobs are."

Like characters in a real-world *Real World*, students live in Park La Brea, in the heart of Tinseltown, attend classes and study for three courses and work up to 40 hours a week at one or two internships, in settings directly related to their career goals, whether that means Wes Craven's horror studio Midnight Entertainment or Paramount Pictures' finance department.

"Since the program began seven years ago," director Bill Linsman told *Variety*, "hundreds of students have come through here, and the vast majority have moved here and become employed. So the program has become a bridge to their employment."

web extra

To see a video about the BU in L.A. internship program, visit www.bu.edu/LAmovie.





Play It Where It Lands

“Extreme croquet is my true passion,” says **Zack Kohn** ('10), who founded BU's International Extreme Croquet Society (IECS), the first collegiate club of its kind in New England.

Rather than play croquet in a regulation, bounded space, Kohn and cohorts mallet-whack balls far across the COM lawn, the BU Beach, the Charles River Esplanade, and even the Boston Common, where croquet was banned in the 1890s. They play around obstacles such as fire hydrants, trees, park benches, nosy dogs and sunbathers. They have played in the snow, in torrential downpours and in the dark by torchlight. Kohn has played barefoot.

Each competitor picks a country to represent (hence the “international” nature of the IECS). Often-times they play for tiny countries such as Luxembourg or Lichtenstein—or, in one match, countries that no longer exist, such as the Republic of Texas and East Germany. The winner of each match must do something embarrassing: dunk one's head in the Charles, say, or run down Comm Ave. in nothing but undergarments in 30-degree weather.

Though this is extreme croquet, there are elements of gentility. Formal attire is encouraged (Kohn and other club officers found tweed jackets and top hats at the Garment District in Cambridge), and tea and crumpets are served after every match, although donuts can count as crumpets.

Kohn graduated in May, but his legacy is intact: the club is carrying on and has been officially recognized by the University for yet another season starting this fall.

web extra

To see BU's International Extreme Croquet Society in action, visit www.bu.edu/today/croquet.



Accolade Round-Up

* **WTBU** won four Associated Press awards for work produced last year. The student radio station was crowned in the categories Hard News Feature, Documentary, Sports Play-By-Play, and Use of Sound.

* **BUTV**, the student television station, won the AP award for Continuing Coverage.

* Associate Professor of Communication **Judy Austin** received the Becker Family Teacher-of-the-Year Award at the COM Commencement in May.

* **Cathy Perron**, director of COM's Television Program and Media Ventures Program, was named by *Variety* as one of 10 “leaders in learning,” teachers who “stand at the head of the class.”

In Memoriam

Kendrick Fenderson ('52), public relations professional and St. Petersburg, Fla., community leader, passed away in December at the age of 82.

Fenderson graduated from St. Petersburg High School, and then Rollins College after serving in the Navy during the end of WWII. He obtained a master's degree from what was then the School of Public Relations at Boston University, where he was elected to Tau Mu Epsilon. His career began with General Electric in New York, but he was soon invited back to St. Petersburg, first to work for the *St. Petersburg Times*, and then for the First National Bank of St. Petersburg and as a professor of public relations and journalism for the University of South Florida. Fenderson became deeply involved in the community—heading up the City Council Goals Committee, sitting on the board of the St. Petersburg Symphony, and acting as a children's educator in the Unitarian Universalist Church of St. Petersburg.

Fenderson is survived by Caroline, his wife of 55 years, their daughter, Karen, and her husband Eric, and grandchildren, Sarah and Ana.

Biographer, political counsel and an organizer of the first Earth Day March on Washington, **Robert E. Clarke** ('57) died in February. He was 78.

Clarke attended BU after serving in the Air Force as chief historian for the 802nd Air Division. He worked as counsel for several politicians and corporations, including service as press secretary and director of communication for Alaska governor Jay Hammond. Clarke also undertook various environmental endeavors, including working with explorer Paul Emile Victor to extend the United Nations' protection of Antarctica for scientific research, producing TV coverage of the *Exxon Valdez* oil spill, and writing the 1973 biography of ecologist Ellen Swallow Richards.

Clarke is survived by his children, Christopher, Montgomery and Rachel; sisters Brigit and Melinda; brother Terence; and his grandchildren, nephews and nieces.

Journalist, author and educator **Errol Hodge** ('69) passed away in February at the age of 73.

Hodge was an arts graduate of the University of Newcastle and a Rotary Foundation Fellow. He earned a master's degree in journalism at BU, and later graduated from the University of Sydney with a degree in Indonesian and Malayan studies and received a doctorate from Monash University. His thesis, “International broadcasting as an instrument of Australian foreign policy, 1939–1983,” was published by Cambridge University Press under the title *Radio Wars: Truth, Propaganda, and the Struggle for Radio Australia*. He worked as an ABC News television journalist in Newcastle, Sydney, Melbourne, Jakarta and New York; was a senior editor with Radio Australia; and taught journalism at Monash University and Queensland University of Technology.

He is survived by his wife, Zhang Weihong, and son, Harry.

Jeffrey B. White Memorial Fund in Journalism at the College of Communication

The Jeffrey B. White Memorial Fund in Journalism is established at the Boston University College of Communication in memory of Jeffrey B. White ('01), an accomplished journalist and talented writer.

The Fund is established as a tribute to Jeffrey's life and work in journalism, and preference will be given to those College of Communication graduate students in the field of print journalism who are enrolled in the Washington, D.C., Journalism Program.

Recipients of the Jeffrey White Fund award will be chosen by the Dean of the College of Communication along with the Chair of the Journalism Department and the Director of the College's Washington, D.C., Program.

Gifts can be made payable to the Jeffrey B. White Fund at Boston University and mailed to:

Steve Morin
Alumni Office, College of Communication
640 Commonwealth Avenue
Boston, MA 02215.

Please contact Steve Morin with any questions at smorin@bu.edu.

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FASHION faux-paw?

* PET CLOTHING IS ON THE RISE

BY ALI BHANPURI ('10)

It used to be cute, a novelty. Empire Carpet commercials featuring groomed brown Labradors wearing deer antlers during the holidays. Jewelry ads aimed at men, but really for women, presenting a bow-wearing pug with a diamond ring attached to its collar. Fastening a favorite football franchise's helmet to a bulldog during game day, or laughing at Scooby-Doo wearing a dress—it was funny, even adorable.

But, when did Lucky costumed as Rudolph for a snapshot become the norm? Is it Taco Bell's doing? The chain's crafty sombrero-sporting Chihuahua named Dinky won our hearts with his catchy slogan and checkered bandana. How many owners dressed their dogs like Dinky for Halloween that year? A dog, dressed up as another dog. Or, maybe it was Paris Hilton's pooch-in-a-purse approach that ignited this trend, though condemning the heiress for her dog fashions may be a bit unfair.

So, is it the result of one person or a collective effort? I guess what I really want to know is, when did man's best friend become man's favorite toy?

Pet pampering, especially for dogs and cats, has quickly become one of the fastest growing industries in the country. Americans spent \$45 billion on their pets last year, according to the American Pets Products Association, up nearly 29 percent since 2004. In 2008, the National Retail Federation reported that U.S. retail sales rose only 1.4 percent, while pet specialty businesses such as PetSmart rose as much as 8.4 percent.

One reason for the growth is the availability of dog-catering businesses and their accessibility to dog owners. Consumers have become surrounded by doggy-designed goods that, as Brittaney Kiefer says, are "too cute" to pass up.

Kiefer ('10) says at first she thought it was dumb dressing up dogs in different apparel—"They have fur; why do they need clothes?" But, when the 3-pound fossil-like Machado Carlito Humberto Ortega ("Macho") arrived at her house last year, a Chihuahua who could lounge comfortably in his water bowl, she says she understood why the dog-dressing trend has caught on.

"I think people dress up their dogs first and foremost because it's cute," says Kiefer, who bought a Snuggie for her pup last Christmas to add to his hanging wardrobe in Kiefer's brother's closet. "Also, because the dog starts to feel like part of the family. One night, my mom came home and said to Macho, 'You're not a puppy; you're a person.' So, if he's a person, he obviously needs clothes."

That makes sense. People need clothes to stay warm. Similarly, short-haired dogs are not naturally equipped to withstand frigid temperatures in the winter. Shaking hind limbs, frost-covered whiskers—watching a dog shiver next to a tree as it does its business is as inhumane as it gets. We're all guilty bystanders at that point. But, is it because of the cold that people masquerade their dogs in sweaters and Polos? Websites such as glamourdog.com and spoiledrottendoggies.com say otherwise, casting a light on an impractical but rapidly growing fashion trend. Hats, boots, raincoats, bracelets. Onesies, twosies. All are available and in bountiful supply on dog-catering sites. And some, like the black biker buddy jacket, regularly \$45.95 but on sale for half the price, appear intended more to fit our dog-dressing glut than to provide warmth.

And, if that's the case, and it is about being chic, then how much is too much?

In Great Britain, the Royal Society for the Prevention of Cruelty to Animals (RSPCA) has taken out its man-made pen and drawn a line at comfort. The animal welfare group says it will bring legal action against dog owners who dress their dogs in uncomfortable clothing, citing the Animal Welfare Act of 2006. Buyers of the biker jackets better hope the sleeves are loose around the paws.

Kiefer says she draws her line with bigger dogs, who shouldn't wear clothing unless it's for the holidays or their birthdays: "We dress up for special occasions, why shouldn't they?"

Erica Masini says getting antlers on her yellow lab retriever, Daisy, is a challenge every Christmas. Although the end product is "cute," (there's that word again), convincing the 11-year-old four-legged "princess" to wear the antlers is not easy. Daisy's reluctance to don the reindeer garb has made Masini step back and reflect.

"I think the people who dress up dogs on a regular basis are taking it too far," says Masini ('10), who fears her family has crossed that threshold. "You can love your dog without making it look ridiculous. My mom wants to paint Daisy's nails—I have to go home and save her."

Purchasing silly dog hats or unnecessary jewel-encrusted collars is not limited to a certain demographic. These products are like Facebook: every dog owner has one—just look through their posted picture albums if you're skeptical. However, it's hard to imagine that grandma, sitting in her armchair like Dr. Evil, is hatching plans to dress her Yorkshire terrier in a silver Nehru Jacket. Likewise, teens probably aren't trying to embarrass their furry friends with custom-made Miley Cyrus T-shirts. Spending money on your pet is a sign of adoration. Dog owners do it because they love their pooches. Right?

It's hard to say for certain. But, if I could get my hands on a Rashard Mendenhall jersey to fit my bulldog, would sliding it over his slobbering, skin-hanging head make him a fashion statement? No. Wearing a football jersey is totally different from bundling up in a Burberry sweater. Totally. ■

Ali Bhanpuri was published in the *Boston Globe Magazine* as an undergraduate last spring. To read more of his work, visit alibhanpuri.wordpress.com.



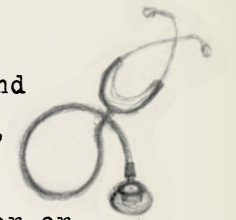
The Art of Storytelling

BY PATRICK KENNEDY

With a new program led by Pulitzer-winning feature writer and author **Isabel Wilkerson**, COM is back on the map as a mecca for long-form journalism. Last spring, the College where **J. Anthony Lukas** taught and researched his narrative nonfiction classic *Common Ground* hosted a gathering of writers, photographers, documentary filmmakers and others engaged in or interested in carrying on the human tradition of storytelling, no matter the platform. New Journalism veteran **Gay Talese**, *Friday Night Lights* author **Buzz Bissinger**, and *New York Times* executive editor **Bill Keller** were among the practitioners discussing the timeless art.

Continued from the cover...

“...My grades being what they were,” Talese went on, addressing the Power of Narrative conference at BU, “meant I could not get into college in my state of New Jersey, nor in neighboring Pennsylvania or New York.” Fortunately, “My father, the tailor, had among his clients a doctor who had been born in Birmingham, Alabama, had come to Ocean City, New Jersey, and was a prominent physician in 1949. When my father lamented, ‘Oh, I wish my son Gay could go to college,’ the doctor said, ‘Well, I can get him into the University of Alabama.’ Not that my father or I had any idea where Alabama was. It was a foreign country. Indeed, it was, as I would find out...”



“I wasn’t a lot brighter at Alabama than I’d been in New Jersey...I did write for the college newspaper [but] journalism in those days was formulaic.

“The best thing that happened to me at Alabama was meeting Jimmy Pinkston in my geology class. He told me, ‘You know, if you ever go to New York, look up my cousin Turner Catledge. He’s the managing editor of the *New York Times*.’”

Upon graduation in 1953, Talese returned to New Jersey, then bought a bus ticket and traveled the two and a half miles to New York City for the first time in his life. Unannounced, he walked into the *Times* building and asked to see Mr. Catledge.

“Do you have an appointment?” the receptionist asked.

“No, I don’t have an appointment.”

“Well, why are you here?”

“I know his cousin!”

Maybe it was his sharp suit and tie. “That indicated to the receptionist that I wasn’t some lunatic off the street. Or at least I was a well-dressed lunatic off the street.” Whatever the magic factor, Talese eventually was escorted through the *Times*’ noisy city room—a vast hall filled with rows of



chain-smoking editors and pinging typewriters: “It was better than a movie,” he recalled—and into the office of the managing editor.

“In those days, it was a grandiose setting.” Beyond the long corporate conference table, “At the back of the room, I could see, sitting behind a desk, with one polished black shoe up on the desk, a pin-striped suit, a ruddy face, and slicked-back hair, this man who looked like he’d just had a massage.” It was Turner Catledge.

“Sit down, young man. What brings you to New York?”

Quick, deep breath. “I know your cousin.”

“What, by the way, is the name of this cousin?”

“I said, ‘Jimmy Pinkston.’ And there was a nod of no recognition.”

Within two weeks, a copy boy position opened up, and Talese began his career.

“The point of the story,” Talese said, “is that in journalism, you have to show up.”

Three weeks into the job, while exploring Times Square on his lunch break, Talese spotted his first story. It started with the headline, or headlines, appearing in hundreds and hundreds of light bulbs, running around a three-sided building. “How in the hell do those words get formed with those bulbs?” young Talese wondered.

Continued from page 9...

Curiosity compelled him to enter, and after some wandering he came upon a man descending a ladder carrying what looked like an accordion.

The man explained how the process worked. “How long have you been doing this?” the copy boy asked him.

“Twenty-five years.”

“What was your first headline?”

“HOOVER BEATS AL SMITH.”

“Wow! Has anybody ever written about you?”

“No!”

“Can I write about you?”

“Who for?”

“The *Times*?”

“But you’re a copy b-?”

“Yeah, but mayb-?”

Talese wrote a short essay about the light-board operator, a minor character, like the women in Mrs. Talese’s dress shop. A veteran columnist took the time to edit the piece, and it ran in the *Times*.

From there, Talese moved into reporting full-time, and in the 1960s he became one of the masters of what was then called New Journalism, a way of conveying hard facts with the style of a novelist. His 1965 *Esquire* profile, “Frank Sinatra Has a Cold,” is considered a seminal work in the genre of narrative nonfiction. With no access to Old Blue Eyes himself, Talese relied on interviews with the minor characters around the singer—members of his band, his entourage, his family. The result was neither a breathless puff piece nor the negative hit piece Sinatra’s lawyers had feared, but rather an honest, compassionate look at a fascinating figure from multiple angles.

Life’s minor characters, like Talese’s mother’s clients, or the Times Square light-bulb headline man, often have the best and most meaningful stories, Talese has found over his half-century in the field. You just have to have the curiosity—“not nosiness,” he says. “Not trying to exploit someone”—but a sincere curiosity, and the patience to get to know people. “They underestimate their own significance,” Talese says of ordinary people, but “you can walk a block away, and find stories by the dozen.”

Isabel Wilkerson and Gay Talese at the Power of Narrative conference in April.



The New, Old Focus

These days, the danger for a communication school is that it may get caught up in the technological rat race at the price of losing sight of its essence, Dean Tom Fiedler said at April’s Power of Narrative conference, held in BU’s Photonics Center.

That essence lies in making sense of the world and conveying truths about it to an audience. Oftentimes the best way to convey those truths is with an in-depth, thoroughly reported and beautifully crafted narrative—whether that be a long magazine essay, a multimedia piece, a documentary film, or a book.

To signal that COM would preserve that essence, Fiedler last year hired Isabel Wilkerson to spearhead the College’s new narrative journalism program. “He was speaking my language,” says Wilkerson. “I’ve dedicated my career to this very work.” The former *New York Times* Chicago bureau chief and the first black woman to win a Pulitzer prize in journalism, in 1994, Wilkerson has spent the past decade and a half researching and writing a book, *The Warmth of Other Suns*, released in September by Random House.

The book traces the lives of three African Americans who migrated from the South to, respectively, New York, Chicago and Los Angeles in the early- to mid-20th century. Through their individual tales, the reader learns the larger, and largely untold, story of America’s Great Migration.

The book is more than 700 pages long, but, Wilkerson says, the goal of a narrative journalist “is to invite readers into the story, hold their attention, and provide them with information...in such a way that they can’t put it down.” That starts with the

practitioner’s “way of looking at the world for detail, character, scene, pathos, depth—those things that take us further than we might have thought possible in journalism,” while keeping the “fundamental skills and accuracy of straight reporting,” Wilkerson says. “It’s not an exercise in self-indulgence at all. It requires a great deal of discipline.”

While teaching two courses in the craft, Wilkerson is also busy planning COM’s fall and spring narrative conferences. With the one in April, Boston University picked up the torch from Harvard, home of the Nieman Center’s similar, now-discontinued narrative conferences. This is fitting, since the Nieman conferences actually derived from a program that originated at BU years ago.

The Lukas Connection

It’s appropriate that COM launch the narrative program this year, given the College’s pedigree. As Wilkerson discovered after arriving here, J. Anthony Lukas was a COM professor in the early 1980s while working on *Common Ground*. The book told the story of Boston’s busing crisis in the ’70s through the eyes of three families—one black, one Irish and one Yankee. 2010 marks the 25th anniversary of the publication of *Common Ground*, which remains the gold standard for in-depth narrative nonfiction.

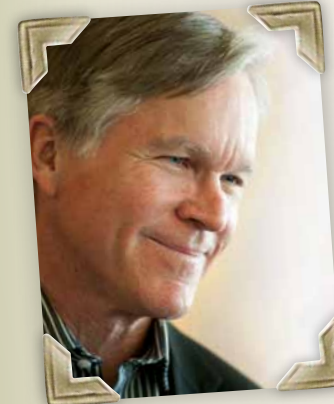
“He taught in room 209,” Wilkerson says of Lukas, whom she calls the patron saint of the genre. “He did research in the newspaper morgue in the basement of this building.”

After scheduling the April conference, Wilkerson realized that it fell on the weekend of what would have been the late Lukas’ birthday—and Shakespeare’s birthday. “Everything happens for a reason,” she says.

The Death of Narrative Journalism...

has been greatly exaggerated, said the silver-maned **Bill Keller**, executive editor of the *New York Times*. Some highlights from his keynote speech at COM’s narrative conference:

- * **Forget short attention spans.** The *Times*’ most-emailed articles are often its long-form stories, such as Dexter Filkins’ deep reporting from Iraq and Afghanistan. Some people even read those articles on their Blackberries—a sure sign of a story that won’t let go.
- * **The tools of narrative—such as suspense—can be employed even in a 720-word piece,** as in Dan Barry’s 2004 “About New York” column about a Brooklyn fire in which a woman had to throw her baby daughter off a roof in hopes that a neighbor below could catch her. (Want to know what happens, don’t you?)
- * **Beware the excesses of narrative writing.** “Like most creative talents, it can be misused. An artful writer can distract you from inconvenient truths, turn portraiture into caricature, confirm your prejudices, or write around important gaps in the story...Perhaps the most important responsibility we bear as journalists is to do justice to complexity.”



- * **The dawn of online citizen journalism is welcome in that the conversation around current events is no longer one-sided.** But, Keller says, “You get what you pay for, and most citizen journalists work for free. If I needed my appendix out, I’d hesitate to go to a citizen surgeon. If my roof leaks, I’m probably not going to call a citizen carpenter. When the celebration of citizen journalism becomes a rejection of authority, of expertise, of professional craftsmanship, then my alarms go off.”

- * **The *Times*’ collaboration with the well-funded nonprofit Pro Publica yielded a dramatic 13,000-word report on doctor-assisted suicide in the aftermath of Hurricane Katrina.** The article earned writer Sheri Fink a Pulitzer. Philanthropy may not be the sole savior of narrative journalism, Keller says. “But if nothing else, ventures like this demonstrate that some smart people, smart people with money, think journalism is worth saving.”

web extra

Learn more about COM’s narrative program as it unfolds, at www.bu.edu/com.



Photograph by Melissa Jay ('12)

Bringing Back the Fun

“I admire your fluency with the F-word,” one conference attendee told **Buzz Bissinger** after the *Philadelphia Inquirer* columnist and *Friday Night Lights* author finished his curse-riddled talk. Bombastic, perhaps, but strangely uplifting, Bissinger outlined some of the broad principles he employed in his book (later a movie and television series) about a hard-luck Texas town and its high school football team. He also ranted a little. Some highlights:

- * **“F--- the past,”** Bissinger said. As journalists, “We dwell on it way too much.”
- * On the other hand, **“Newspapering should be fun. It shouldn’t be like a f---ing insurance company.** If I ran things, we’d tear up the carpeting, rip out all the cubicles, and everyone would smoke and drink on the job. Why? Because it was fun!”
- * **“Most quotes suck.** They get in the way of the narrative and take you right out of the story. Tony LaRussa is incredibly smart, but he speaks in disconnected three-word sentences. You’d be insane to quote him.”
- * **“We have to drop this bulls--- that we are dead. We’re not.** We’re roughed up, but we’re still kicking, and we’re still producing and we’re still caring... We are still the nation’s greatest defense against greed, injustice [and] lying.”
- * **“We need to fight back. We need to stop taking s---.** We have to demand of our web editors that these comment sections after the articles we write not become some forum for us to gratuitously get the crap beaten out of us—anonously. I know I’m short. Who f---ing cares? I mean, one guy compared me to Leona Helmsley! If the comments have nothing cogent to say, don’t run them.”



HOW CAN NEWS "PAPERS" MAKE MONEY ON THE WEB?

In this second part of a series about how media can stay profitable online, we ask the crucial question of some old-line, forward-thinking print journalists.

BY CORINNE STEINBRENNER

Media experts predict the future of newspapers won't include paper at all. The future of newspapers (or, more accurately, of news organizations that have historically distributed news on paper) lies online.

But while newspaper audiences are moving to the Web, the advertising dollars that have traditionally supported the industry are not. Newspaper executives across the country are struggling to build a profitable business around their growing online audiences, and no consensus has yet emerged as to which revenue models will work best. Many in the industry remain confident in the advertising and subscription revenues that have sustained them for decades, while others believe only radical change can save the news business.

Faith in Advertising

Print advertising space in Boston is relatively scarce, with slots available in the *Boston Globe*, the *Boston Herald* and a handful of other publications. The supply of advertising space on websites that Bostonians might visit—from Google to Facebook to RedSoxStats.com—is practically unlimited. The contrast between paper scarcity and digital plenty helps to explain why advertisers are willing to pay far more for ads in the printed *Boston Herald* than for ads on BostonHerald.com. Newspaper revenue figures across the country reflect this fiscal reality—according to the Newspaper Association of America, online ads account for just 10 percent of total ad revenue for newspaper companies.

Despite the dismal advertising picture, says Mark Jurkowitz (75), “newspaper people are not giving up on the concept.” Jurkowitz is associate director for the Pew Research Center’s Project for Excellence in Journalism (PEJ), which recently surveyed newspaper executives about the revenue models they’re pursuing. The survey results, he says, show that newspaper executives are still largely focusing their online money-making efforts on advertising.

Jurkowitz suspects this continued confidence in ads is based on a belief that better online advertising models will eventually arrive. But, he says, “I don’t think anyone anticipates online advertising will ever become what display and classified advertising was for the traditional newspaper industry. It’s never going to work that effectively.”

COM Dean Tom Fiedler ('71), former executive editor of the *Miami Herald*, isn't surprised by the PEJ's findings. Advertising, he believes, "is ultimately a fairly stable and viable model." He also agrees that online ads may never pay as well as print ads did—but he doesn't think they need to.

"When you look at the economics of publishing today," says Fiedler, "60 to 65 percent of the costs of a newspaper business come from what's referred to as the manufacturing side of the business"—printing presses, paper, ink, delivery trucks, drivers, gasoline, etc. "The costs involved in that manufacturing process are extraordinary, and increasingly unnecessary." Quit printing and delivering the physical newspaper, he says, and you only have to bring in 35 percent of the revenues you need today.

But with roughly 90 percent of newspaper revenue still coming from print advertising, newspaper companies can't afford to stop the presses. "That's the conundrum," says Fiedler. "They make too much money in the old distribution platform to let go of it."

Newspaper websites are making real money—"the *Boston Globe* website makes tens of millions of dollars in revenue"—Fiedler says, but online revenues are not yet high enough to cover the target 35 percent of a news organization's budget. "Somehow you've got to find a way to get the online advertising revenue side up about 3 to 3.5 times what it is now."

To have any hope of doing this, he says, news organizations have to protect their brands—they have to insist that their online products retain the integrity their print products have long been known for. Perhaps then they can convince advertisers to pay higher rates for access to their discerning and intelligent audiences.

Apple's new iPad and other e-readers might provide opportunities for higher ad revenues as well. "People go to a website and they can't wait to delete the ads or have them blocked," Fiedler says. But encountering ads on the iPad can actually be a pleasurable experience, much like reading the glossy ads that appear in magazines. Often, he says, "we read those ads with the same interest with which we read the content." If e-readers can duplicate the magazine experience, advertisers may be willing to pay higher rates for ads that appear in the e-reader version of a newspaper.

Combine these improved rates with other supplemental income streams—including some form of subscriptions—and eliminate the manufacturing costs, Fiedler says, "and I'm confident we'll get there."

Putting Up Pay Walls

Journalism Department Chair Lou Ureneck, who was editor of the *Portland Press Herald* in Maine when that paper first ventured onto the Web in 1995, shares Fiedler's belief that newspapers can transfer their traditional income sources (advertising and subscriptions) online, but he sees subscriptions as the stronger of the two revenue generators.

"Advertising is important," he says, "but it can't be the principal source of revenue if we're going to have the kind of news organizations that we've had in the past." Companies trying to sell their products today are finding alternatives to traditional advertising, he says. "Advertising as a share of GDP is flat or diminishing, so the whole concept of advertising is not the business it once was."

"I personally think that the subscription model is the way to go," says Ureneck. Worldwide and increasingly in the U.S., he says, media consumers are taking on a larger share of the cost of their content. Think cable television and satellite radio. "I think that people are going to have

to pay for their information," he says, "and I think that people will be willing to pay for their information."

News consumers, however, are not yet displaying this willingness. Jurkowitz points to a recent PEJ survey that asked people what they would do if they encountered a pay wall at their favorite news site. "Eighty-two percent of the respondents said they would go somewhere else," he says. News executives seem to be aware of this resistance but hopeful they'll be able to break through: PEJ data shows that only 15 percent of newspaper executives are actively pursuing subscription pay walls, but a full 58 percent are considering them.

Ureneck admits online subscriptions will be a tough sell. The pitch to readers, he says, will need to rest on the notion that the reliable information news organizations provide empowers them as citizens and consumers and is, therefore, worth paying for.

News organizations must also get the subscription formula right, he says: Don't expect people to pay for "commodity news" that they can get anywhere, and don't make subscription charges too frequent or too large. Asking for too much at once, says Ureneck, is a mistake newspaper companies made years ago when they switched to charging subscriptions to credit cards. "They would charge people every six months, so people would see this enormous payment, which was an illusion, but nonetheless it looked like a big number." At the other end of the scale are micropayment systems that ask readers to make a small payment for each article they read. With these systems, he says, "there's a certain friction every time there's a transaction, and it would seem to me that the friction gets in the way."

If news organizations can convince people to pay for online access to news, Ureneck argues, it won't be the first time consumers will have begun paying for something they once got for free. "When I was growing up, TV was free," he says. "When I was growing up, water was free." Since then, he says, people have been trained to pay a monthly fee for cable and \$2 for a bottle of water.

New Territory

Not everyone shares Fiedler's and Ureneck's faith in newspapers' traditional revenue streams.

"The price of advertising is plummeting, and it will only continue to plummet... so the first thing you have to do is get out of the old advertising business," says Paul Gillin ('79), former editor of the technology weekly *Computerworld*, self-proclaimed newspaper lover and proprietor of the blog Newspaper Death Watch. Online subscriptions, he continues, only work in two instances: when they're built around fanaticism or finances. *ESPN* generates revenue from its online content by tapping into the insatiable appetites of super-fans. *The Wall Street Journal* and *Consumer Reports* successfully charge for their online content because the information they provide helps people make or save money.

To survive in the digital age, Gillin says, newspapers have to look beyond the ads and subscriptions that have thus far sustained them. "What they have to do is hard," he says. "It involves changing the whole revenue structure of the business."

Gillin, a frequent speaker at marketing- and media-related conferences, proposes that news organizations expand the marketing services they offer to local businesses far beyond providing space to place their

ads. News organizations, he says, should become marketing consultants and marketing service providers to their local advertisers.

Gillin suggests a raft of services news organizations could provide—from event management to loyalty programs—and many of them involve the Web. To begin with, he says, news organizations can help their advertisers create better print and online ads. "Many local merchants have terrible ads," he says. "They don't know how to use graphics, how to word their offers, how to rotate their offers, how to do custom landing pages. News organizations could help them craft programs that deliver better response."

Most local merchants have awful websites too, says Gillin, and news organizations should seize the opportunity to build websites for their local advertising customers—sites that are attractive, search-engine optimized and have e-commerce and social media capabilities.

News organizations can do more for promoters of local events too, says Gillin, by providing online ticketing services. "Have you ever bought a concert ticket on Ticketmaster? You know how painful it is, and then they slap a \$9 fee on it. But you pay it because the alternative is to schlep down to the box office and stand in line," he says. "Pretty good business for Ticketmaster. News organizations could do that as well." When an event comes to town, says Gillin, the local news organization can provide not only marketing services to publicize the event but also the e-commerce engine that automates online ticket sales.

To those who argue that newspaper companies won't want to enter web development, ticket brokering and other such businesses because they're too far afield of their core mission and competencies, Gillin essentially says: Tough luck.

"Do they have the choice of saying what they want to do? When you're talking survival, I don't think *want* is an active term," he says. He also argues that shifting to a service model is not without precedent: computer companies IBM and Hewlett-Packard once derived the majority of their revenues from computer hardware; now that such hardware is considered a commodity, both companies are making millions as service providers.

Survey data from the PEJ suggests newspapers may be willing to consider at least some of Gillin's proposals. While advertising topped the list of actively pursued revenue streams in the PEJ's survey, "non-news products" came in a respectable second.

Newspaper executives also expressed interest in local search advertising (something Gillin also champions), niche news products and transaction fees from online retail activity. On the flip side, they showed little interest in seeking donations, tax relief or fees from news aggregators or internet service providers. The takeaways from the survey, says Jurkowitz, seem to be that newspaper executives want to find a commercial model to support their business—they don't want to be propped up by the government or wealthy donors—but they don't yet know what that model is.

The answer may lie in a broad arsenal of revenue sources rather than one magic bullet. Jurkowitz notes a new willingness among those on the business side of newspapers to experiment. "I think people are really trying everything," he says, actively searching for the combination of digital revenue streams that will keep them in the black. ■



DEALING WITH THE DEATH OF THE DAILY

If newspaper executives follow COM Dean Tom Fiedler's advice and get rid of their printed newspapers, how will that seismic economic shift affect life for reporters and editors in the newsroom?

The Boston-based *Christian Science Monitor* ceased printing its daily paper in March 2009 to concentrate on its website and a new weekly print magazine. A year after the change, monthly page views for the website had nearly doubled—rising from 7.7 million to 14.5 million—and print subscribers had actually risen from 43,000 to 77,000. One editor at the *Monitor* says "killing the daily" certainly changed his work, but in more subtle ways than you might expect.

Chris Gaylord ('06) joined the *Monitor* five years ago and now edits its technology section. The general atmosphere of the newsroom, he says, changed when daily printing ceased. "There's not that climax at the deadline," he says. Instead of mounting tension followed by extreme relief and a lunch break, "there's a sense that things are going on all the time." The change is particularly noticeable for the *Monitor*, he says, because the paper had "a terrible deadline of *noon*."

As an editor with the whole world as his potential audience, Gaylord now casts a broader net when choosing story topics than he did when his primary audience was the *Monitor*'s print subscribers, who fit a relatively narrow demographic. And while he and other editors once relied on end-of-the-month reports from the Web director to learn how their stories fared online, they now have direct access to real-time metrics. "It's a tab in Firefox that I don't close," Gaylord says.

Focusing primarily on the Web means Gaylord is now paying even more attention to the online "best practices" reporters and editors in most newsrooms have surely been schooled in by now—repeating search-friendly keywords, breaking large stories into bite-sized pieces, writing headlines with search engines in mind. They're all things he was doing before the daily died, he says, but now he spends more time tinkering with the formulas, trying to ratchet up the traffic to his stories. Paying close attention to the immediate feedback web analytics provide, he says, "allows us to experiment a lot more with throwing spaghetti against the wall and seeing what will stick."



PUBLIC RELATIONS IS FOREVER!

BY HAROLD BURSON (HON.'88)

My greatest frustration as a lifelong public relations professional is that so many of my fellow professionals cannot define public relations in its totality.

Otherwise, I would not read blogs and articles in the trade press titled “Will the Internet Replace Public Relations?” or “Social Networks Are Replacing Public Relations” or “Will Advertising Make Public Relations Obsolete?”

What nonsense!

The fact is that public relations has been practiced from the time humans began interacting with one another, from the time one person first wanted to persuade another to change an opinion or to take a specific course of action. The Ten Commandments were not written on parchment; they were carved onto tablets of stone. The Romans didn't build wide boulevards to avoid traffic jams; that's where their legions marched to demonstrate the grandeur and power of the Roman empire to the rest of the world. Martin Luther didn't paste his 95 theses on the cathedral bulletin board; he nailed them to the cathedral door. The purpose of the Boston Tea Party was hardly to protest the small tax on tea; it was to dramatize the broader concept “no taxation without representation.” Using the word “massacre” (as in the Boston Massacre) to describe the slaying of five colonists (in fact, the colonial firebrand Samuel Adams referred to it as the “horrible Boston massacre”) hardly depicted the event literally. Rather, these were manifestations of a sense of public relations: efforts to change attitudes and/or behavior.

Public relations as a discipline (I prefer defining it as an “applied social science”) was first offered as a professional service in 1900 when the Boston Publicity Bureau was established. An early client was Harvard University. But in American politics, the use of public relations strategies and tactics dated from Revolutionary times or even before. Alexander Hamilton, Thomas Jefferson and Aaron Burr all employed paid journalists who were embedded on the staffs of colonial newspapers to tout their points of view and maintain their public reputations. Most of the newspapers of that period supported one of the two political parties that took shape soon after the founding of the Republic and were an important source of their funding.

Public relations has been around a long time. There is nothing in human behavior that is likely to change or even modify its basic purpose or its universal usage, knowingly or not.

The founder and chairman of global communications firm Burson-Marsteller, on the past, present and future of the field he has influenced for 57 years.

While there are at least as many definitions of public relations as there are textbooks and deep thinkers about the discipline, the one that most succinctly encapsulates its totality comes from the street slang:

If you're going to talk the talk, you gotta walk the walk.

An early simplified version was:

Public relations is doing good and getting credit for it.

A more academic definition goes like this:

Public relations is the applied social science employed to develop policies and behavioral patterns which, when communicated effectively, motivates individuals or groups to a desired course of action.

This definition recognizes two components that must be brought to bear. The first is behaving in such a manner that accords with the public interest; the second is communicating so persuasively that it will motivate the desired audience to take a specific action.

Harold Burson is founding chairman of global PR giant Burson-Marsteller.



The public relations professional's leverage is opinion, or attitudes. There are three—and only three—ways that leverage can impact how people think:

- 1 One can seek to change an opinion or attitude. One can try to persuade a person with pro-life sympathies to believe in the pro-choice alternative. One can seek to persuade a vacationer to travel to Greece instead of to Bali, or to buy Tide detergent instead of Wisk.
- 2 One can seek to reinforce a currently held opinion or attitude. One can hope to make a charter school supporter even more ardent in his or her support by increasing his or her participation or contribution or by demonstrating the greater worth of the institution.
- 3 One can create an opinion or an attitude where none previously existed. One can present sufficient evidence to turn people who had no interest in the humane treatment of animals into supporters of animal rights.

In effect, the overall role of public relations is to motivate a person or a group to take a specific action. No new invention or methodology can ever change the basic human characteristic of communicating ideas with the basic purpose of influencing agreement or support or otherwise.

The Internet is a powerful tool in the communications arsenal, perhaps the most versatile ever. But it is one of many tools—communications transmission vehicles that began as long ago as when the alphabet was invented and the handwritten word was first used. The next major step forward in communications came millennia later with the invention of the printing press in the 15th century. But for hundreds of years, the transmission of news was only as rapid as the fastest horse or wind-driven sailboat, only to be superseded by the steam-driven ship in the early part of the 19th century. With the industrial revolution and the age of invention came other tools that were to make the communication of words more efficient. The telegraph, an 1840 invention, facilitated the communication of words almost instantaneously across wide expanses of land and sea. The telephone, invented by a Boston University professor, Alexander Graham Bell, in the mid-1870s, gave voice to communications over long distances. A person in one city could speak with a person hundreds or even thousands of miles distant. Each of these inventions served the purpose of public relations. Newspapers no longer needed to wait for six weeks for news to cross the Atlantic Ocean. In a matter of minutes they received reports on events almost as they happened.

But it was not until the early part of the 20th century when new inventions began to impact mass audiences—when literally thousands or even millions of individuals could be exposed to the same message at the same time. First came the motion picture; it enabled audiences around the world to see firsthand how life was lived in other countries. Then came radio, a magical wireless device that delivered entertainment and news over the airwaves across distances long and short. And, in the mid-20th century, the miracle of all miracles, television. In their own

living rooms, mass audiences could both see and hear entertainment and news programming originating thousands of miles away. (Seeing fallen soldiers fighting seven thousand miles distant on television made the Vietnam War the most unpopular war in American history and undoubtedly played a major role in bringing the war to an end.) Television reigned as the crown jewel of communications vehicles for the better part of half a century. It was the premier dispenser of entertainment, news and advertising.

Then, in the waning years of the 20th century and the first decade of the 21st, the Internet, certainly the most pervasive, universal and rapidly accepted in the long evolution of communication vehicles, came into being. But despite its enormous impact, there is little reason to believe that the Internet will totally replace television, magazines, newspapers, radio or direct mail. To be sure, all will be affected, some very adversely. Discovering how to utilize the Internet most effectively is still a work in progress; we don't know what a powerful medium it really is, nor are we fully aware of its downside—risks regarding privacy and the safeguarding of personal information.

But make no mistake: The Internet is a great boon to the practice of public relations. No other medium has the capability to reach such large and widespread audiences so quickly and so economically. For one, it has made possible the near instantaneous establishment of global coalitions. And its effectiveness as a fundraising vehicle has been demonstrated over and over again. On the other hand, it can cause tremendous mischief because of its ease of access and total lack of discrimination in its acceptance of misinformation. Only with the passage of time and through experimentation can we master this wonder medium.

In assessing the future of public relations, one must take into account the demand side. At no time in my career has the need for public relations services been greater in almost every aspect of our daily lives. Public confidence in nearly all institutions, both public and private sector, is at an all-time low. Business, especially the financial services sector, has declined precipitously in public esteem. Other industries have been hard hit as well, as product recalls and environmental violations have increased. Negative coverage of business, especially by cable news media, has sharpened, while members of Congress and even the President have intensified their scrutiny of business governance and practices. And this at a time when politicians at all levels—from city councillors and state legislators to the Congress and the Presidency—are at historic lows in acceptance by the voters who put them in office.

Restoring one's good name is, increasingly, an objective of enlightened management. To a greater degree than ever before, public relations has a seat at the management table as plans are created and programs are implemented to improve public attitudes. This is not only happening in the United States. It's a global phenomenon—rendered so by the global reach of both television news and the Internet.

My concern in dealing with this problem is more along the lines of whether there are enough qualified public relations professionals to provide the advice and implement the necessary programs to bring about the good will our clients and employers are seeking. Call it what you will—communications, corporate affairs, public affairs—public relations will be the function that creates the equilibrium that is so necessary to social, political and economic stability. ■

A P A R T

Groundbreaking, often controversial, United Colors of Benetton advertisements have startled and impressed consumers for three decades. Today the clothier continues to pioneer unique marketing tactics, employing new technologies and a sort of youth think tank. **Franca Benetton ('90)** is part of the family's second generation working in the company's management. She spoke with *COMtalk* from Benetton headquarters, near Venice, Italy. BY STEVE MORIN

COMtalk: Your family started a clothing company, Benetton Group, which is today the center of a galaxy of companies ranging from highways to airports to food and beverage retail. What are the key elements of a successful family business?

Franca Benetton: I'd like to point out that our group, [Benetton holding company] Edizione, of which I'm a member of the board, cannot be considered a family business in the classic sense, despite the fact that we maintain the same corporate philosophy that has guided Benetton Group since its founding in the '60s. It is based on the key values that still underpin our strategy: long-term vision, a sense of responsibility, creativity, a passion for excellence, value creation, internationalization. Today, this philosophy is implemented within the context of a modern company, in which the management and operating divisions work very independently under the shareholders' strong direction.

How does the Benetton Group represent the entrepreneurial values and principles of the Benetton family?

Benetton Group has always displayed an extraordinary capacity for innovation and creativity, from the commercial side to production, from communication to product. Undoubtedly, many aspects of this focus on the new are in the genes of the family's business vision and, therefore, of its companies.

These innovation values also form the core of the Benetton brand identity, one of the best-known brands in the world: a new, democratic identity, simple but original, inspired by life itself which, from a practical point of view, translates into products with an excellent quality/price ratio and a contemporary, now lifestyle.

The focus on the new, the capacity for creativity and innovation—can you give an example?

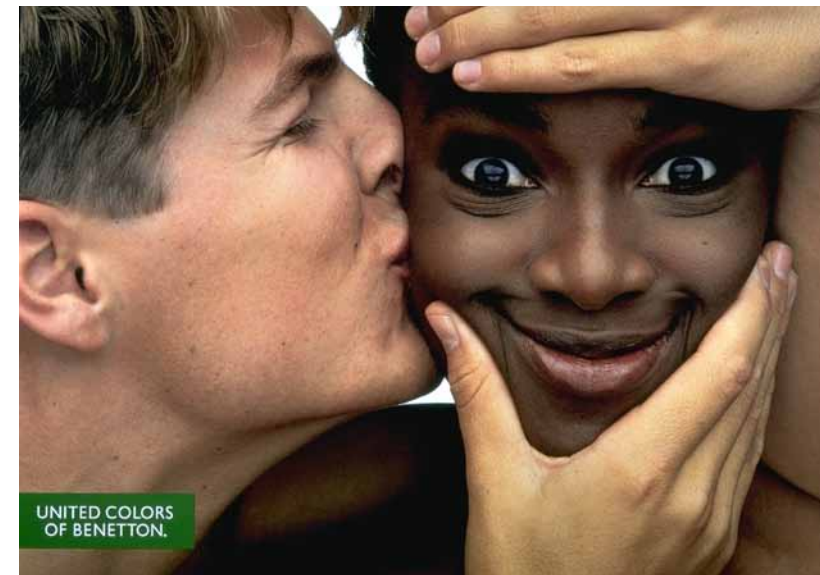
I think the most obvious, global example is our advertising, which, starting in the 1980s, became an expression of our time. International, heterogeneous, characterized by universal social themes—so as to reach audiences in 120 different countries with the same effectiveness—it succeeded in arousing the attention of the public and the media. It went beyond the confines of conventional advertising campaigns, to take part in cultural debate across the world. Benetton campaigns have been criticized and praised; they provoke reactions; they trigger exchanges of opinion; they have set off rivalry and imitations; and they have always reasserted their status as proponents of the avant-garde.

Since 1994, the evolution of Benetton's young, modern, creative communication is entrusted to Fabrica, the group's communication research center and another excellent, practical example of our philosophy based on originality, creativity

and innovation. Fabrica has taken up the challenge of expressing innovation and an openness to new world visions. It's a means of combining culture and industry in fields like design, music, cinema, photography, graphic art and the new media. Fabrica chose to back the creativity of young artist-researchers from around the world who, after careful screening, are invited to Fabrica to develop real communication projects under the art direction of experts in the various fields. We have learned that creativity and growth are the result of an encounter between different styles and approaches, not of the absolutist imposition of someone's ideas.

Fabrica's latest project?

At the beginning of this year, Fabrica launched a major communication campaign for Benetton Group in the shape of a global, online casting session: It's My Time. Aimed at young adults around the world, It's My Time attracted the enthusiastic participation of over 65,000 young people of different ages and styles from some 200 different countries: from Ethiopia to Zimbabwe, from Nepal to Uzbekistan, from Guatemala to Cambodia and Iceland. Through the means of the social networking tools preferred by young adults, this vast virtual plaza enabled Benetton to draw up an unprecedented, exclusive sociological sample of young people's inspirations and aspirations, and their interest in the future.



FRANCA BERTAGNIN BENETTON

MEMBER OF THE BOARD OF DIRECTORS, EDIZIONE HOLDING S.P.A., BENETTON GROUP'S HOLDING COMPANY

PREVIOUS COMPANIES: BAIN & CO., COLGATE-PALMOLIVE

BA: BOSTON UNIVERSITY

MBA: HARVARD BUSINESS SCHOOL

An event was then held in New York to celebrate the 20 winners from across the globe who will feature in Benetton's ad campaign for fall/winter 2010.

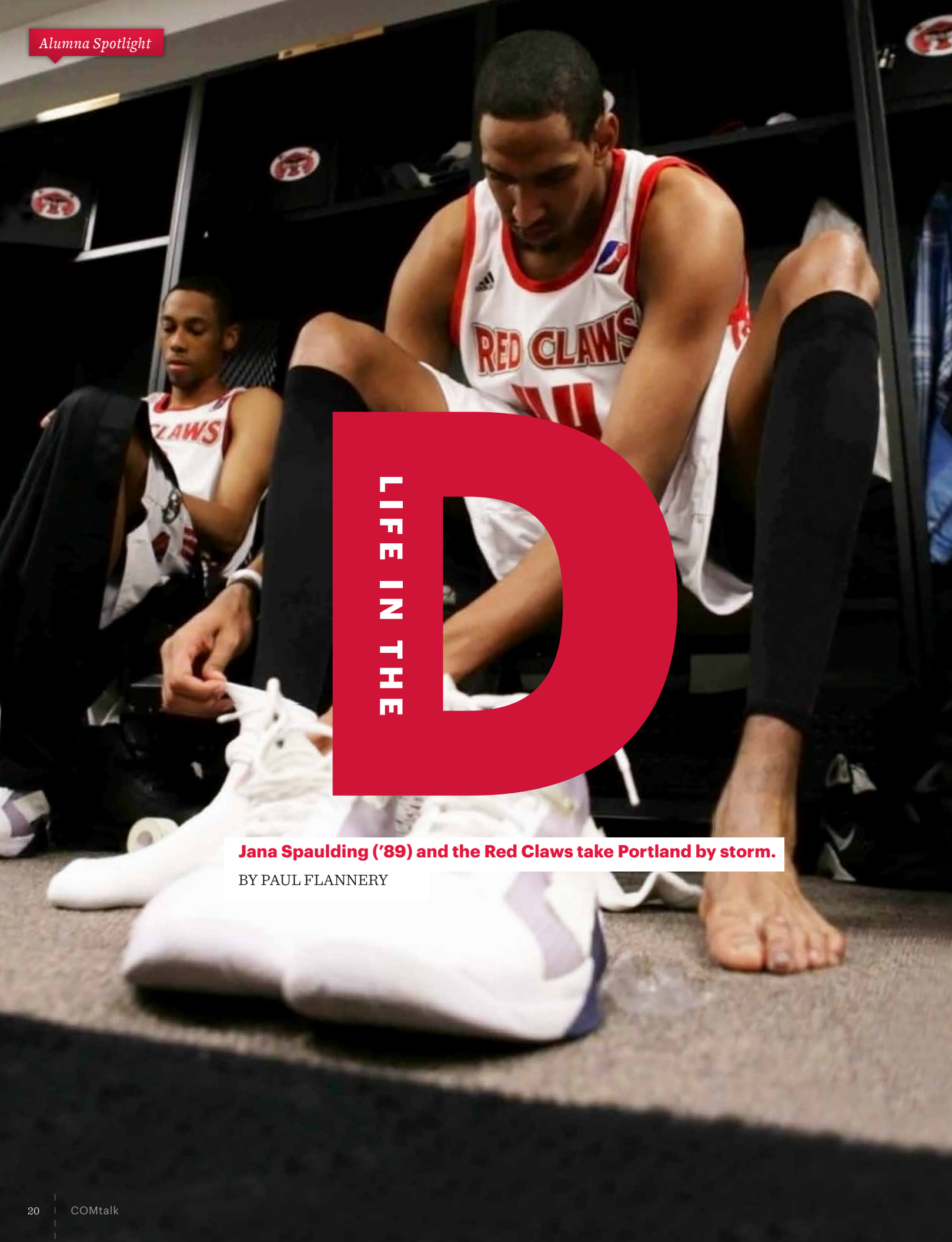
Another very fresh, new project was the launch of *Colors* magazine's issue no. 76, entitled "Teenagers," devoted to the stories and lifestyles of the world's young adults. This issue included—a world first—Augmented Reality technology: by using a webcam to scan the barcodes printed on the magazine's pages, readers gain access to "augmented reality," whereby they can listen to the full version of interviews or see behind-the-scenes sequences and get to know the people featured in the magazine in their own words and movements.

This technology was subsequently adopted by another prestigious publication, *Esquire*.

The world of communications is changing so rapidly. How does this impact your business strategies for your companies?

We're well aware we can't rest on our laurels, despite our very positive results. So we're attentive to new trends, keeping in tune with the zeitgeist. It's My Time is a practical example of our approach. There's Benetton's traditional interest in the world, different cultures and crossing borders. At the same time, there's a focus on the digital revolution that affects us all, a revolution that promotes dialogue, openness towards the rest of the world and new ideas. It's My Time crossed the global vastness of the Internet to establish a new approach to fashion—and this was another significant innovation—with a strong participative aspect enabling young adults both to follow trends and help create new ones. ■

Franca Benetton (second from right) and members of her family. Photo courtesy Benetton Group



LIFE IN THE D

Jana Spaulding ('89) and the Red Claws take Portland by storm.

BY PAUL FLANNERY

In the glamorous world of professional basketball, there is nothing grimmer than the morning shootaround. Conceived as a way for coaches to keep tabs on their players—Wilt Chamberlain famously was not a fan—the shootaround is generally nothing more than a 30-minute dress rehearsal for that night's game.

It stands to reason, then, that very few things could be any less glamorous than a morning shootaround in the NBA's Development League—commonly referred to as the D-League, or just the D.

For no more than \$26,000 a year and as little as \$13,000, professional basketball players choose to play in the D rather than in the sometimes more-affluent overseas leagues for the simple reason that NBA teams are more likely to offer them a contract if they're Stateside.

It's a bit of a slim hope. About 20 percent of the league's players were called up to the NBA this season. That was an all-time high for the league, which began play in 2001. But 20 percent of something is still way better than nothing, and in the early hours of a still chilly March morning, the Maine Red Claws are going through their paces under the watchful eyes of their coach, Austin Ainge, son of Danny Ainge, the Celtics general manager and president of basketball operations.

The only people in the Expo, Portland's barn-like 3,200 seat arena, are the ten players, the coaches, and Jana Spaulding, the team's one-woman public relations department.

Spaulding is working on media game notes for that evening's opponent, the oddly-named Iowa Energy, and fielding inquiries from various media outlets. It's one of the charming aspects of the D that the players are far more accessible here than they are in the NBA, and Spaulding tries to facilitate all requests. "The players understand the value," she says: They get exposure and so does the young franchise.

She's not sure about this one, though. Someone wants Maurice Ager—former first-round draft pick of the Dallas Mavericks and one-time Final Four hero at Michigan State—to blog about the upcoming NCAA Tournament. The Red Claws are in a playoff push and they're about to go out on one of the D-League's infamous "Road Trips From Hell" that will take them by bus across the Dakotas via Sioux Falls.

(Later, Spaulding will decide to forward the request to Ager, who emails back from somewhere in South Dakota, "OK, sure. I'll have it tomorrow.")

There are other concerns for Spaulding as well. The Expo will be sold out, as it will be for every game in its inaugural season, but there's a storm barreling up the coast and there's a section in the arena that's been known

to leak. It's also '70s Night and various front office members are trying to get her into costume for the evening.

On this Spaulding will not concede. She is, after all a Mainer—raised in nearby Cumberland, which perhaps accounts for what her boss, team president Jon Jennings, calls "a no-nonsense quality about her."

She even had her life planned out at age ten, when she told her family that she was going to direct media relations for the Mariners, Portland's minor league hockey team at the time. (None of her colleagues today are surprised when they hear this anecdote.)

Some three decades later, she has found her way back home after a career that included stops at Mankota (now Minnesota) State, the East Coast Hockey League, the 2000 Stanley Cup-winning New Jersey Devils, and a long relationship with the Travis Roy Foundation.

Truth be told, she didn't expect to wind up back in Maine. And with a basketball team? Come on. She was hockey through and through. It's funny how things work out, though.



Spaulding first became aware of Travis Roy ('00) as we all did, with news of the Terrier's paralyzing on-ice injury. Word spread quickly in BU hockey circles, and at the time Spaulding was working as communications director of the East Coast Hockey League. *Someone*, she thought, *should do something for this kid, and it might as well be me.*

She organized a collection drive among the ECHL teams and delivered the check to Travis' father Lee, at the NHL All-Star Game that year in Boston. Travis was still in the hospital then, but it wouldn't be long before Spaulding would have an even bigger impact on his life and his nonprofit foundation.

She continued her association with Roy after she began working for Rick Minch ('85) in the Devils' media relations department. She received word about a golfing fundraiser, called up and asked, "What can I do?" The answer: Run the tournament.

Spaulding's life was about to change drastically. The Devils were sold to new owners and Minch's department, recognized as one of the NHL's best, was slowly dismantled. Spaulding was looking for her next job when her father was diagnosed with cancer.

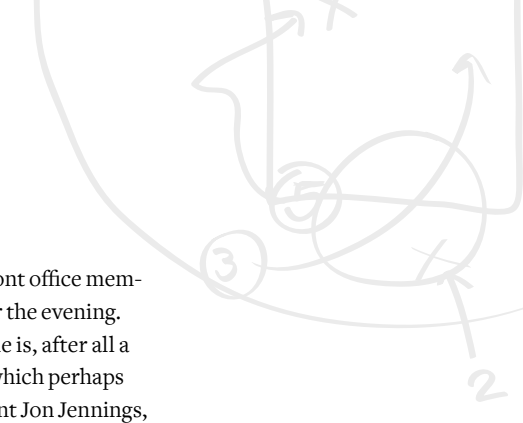
She returned home with ample time on her hands and thought about the foundation. "It started off as just a way to fill some time until I got the job I wanted," she says. "The more that time went on, I realized that it was the job that I wanted."



Jana Spaulding directs PR for Portland's red-hot new Red Claws.



Photos courtesy the Red Claws.





As charitable entities go, the Roy Foundation, which helps survivors of spinal cord injuries, is relatively small. It relies primarily on volunteer work to sustain itself, and Roy was more than thrilled to have someone with Spaulding's experience on hand.

"The first 10 years of the Foundation we just plugged along and Jana really set a plan to point us in the right direction," Roy says. "She got us thinking of things that we should be thinking about." A website, for example. She didn't know the first thing about designing a website, but no one else did either, so she did it herself.

Working out of her home in Portland and commuting to Boston, Spaulding found comfort in her work, but as the years rolled on she was having a harder time making it viable financially. "If I could have made a living at it, I would have stayed forever," she says.

Roy understood. "She did great, great things," he says. "If we had more resources, she could have done a lot more. I just felt bad that we weren't able to take more of her ideas and run with them."

The time was coming to make another career choice and Spaulding kept hearing things about a new basketball team in Portland. But she thought, "No one in their right mind is going to call this 42-year-old PR director with a hockey background."

Twenty-four hours after she submitted her resume, she got a call from Jon Jennings.

In a league of fascinating life stories, few can compare with Jennings'. A former assistant coach with the Celtics during the Bird era, Jennings also served various roles in the Clinton White House, served as chief of staff in Senator John Kerry's Massachusetts office, and ran for Congress in Indiana's ninth district, called the "Bloody Ninth" for its bruising political battles.

Jennings lost his race—"He just ran in the wrong election cycle," Boston-based political consultant Michael

Goldman says—and decided it was time to return to basketball.

He settled on Portland, and with a strong local ownership group in place he was also committed to building something more than just a minor league basketball team. He wanted the Red Claws to be part of the community, and for that he needed a conduit to the community. He needed Jana Spaulding.

She has the "perfect marriage of the skill sets that I need for the position," Jennings says. "It's worked out perfectly."

In their inaugural season the Red Claws not only sold out all 24 games, they also were an immediate sensation in Portland. There's a beer named after them, Gritty McDuff's Red Claws Ale; a take-off on Maine's famous whoopee pie called the Hoopie pie, naturally; and the always-in demand mascot, Crusher, an upright crustacean who helped them lead the league in merchandising sales.

Spaulding's job is a combination of media and community relations, and hardly a day goes by when she isn't shepherding players from practices to local events. After the shootaround she'll tell Billy Thomas that his scheduled appearance at a school to read to kids was canceled. One of the all-time good guys, Thomas is disappointed. "Man, I love that stuff," he says.

Spaulding just laughs because she does too. "In all my years of sports," she says. "I never had more fun than I did this year." Be it ever so humble, there's no place like home or the D. 📧

Paul Flannery teaches sportswriting at COM. He covers the Celtics for WEEI.com, and has also published a series about the Red Claws on the radio station's website.

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Photo courtesy Journey Films

The National Academy of Television Arts and Sciences has awarded **Martin Doblmeier ('80)** an Emmy Award for best Documentary/Cultural for his film *Washington National Cathedral*. The film covers the 100-year history of the Cathedral, and looks ahead to the challenges the 21st century poses to a church that strives to be "America's house of prayer for all people."

For more information, visit www.journeyfilms.com.

John McCarty ('66) has released a 30-minute independent film called *Confinement*, a modern retelling of the classic short story *The Yellow Wallpaper*. For more information, visit www.confinementmovie.com.

Donna Williamson ('70) changed her plans in 1988 and became a gardener. Now she designs, teaches and writes about environmentally conscious, no-nonsense garden design for homeowners. Her book, *The Virginia Gardener's Companion: An Insider's Guide to Low-Maintenance Gardening in Virginia*, is popular in the Mid-Atlantic region. Donna can be contacted through her website at dwfinegardening.com.

Gary Larrabee ('71) recently published his eighth institutional history, *Bishop Fenwick High School: The First Fifty Years*. His next three historical volumes will involve Greater Boston country clubs: Long Meadow in Lowell, Wellesley and Nashawtuc in Concord. They will be published in 2010 and 2011. Gary can be reached via email at gary@sevilant.com.

Authors **Janet Chapman ('73)** and Karen Barrie received the Evans Biography Award from Utah State University's Mountain West Center for Regional Studies for their book *Kenneth Milton Chapman: A Life Dedicated to Indian Arts and Artists*. Established in 1983, the \$10,000 award recognizes outstanding research and writing of a biography of a person who lived in or had significant influence in the Interior West.

The PR firm headed by **Andrea (Figer) Obston ('73)** has been selected by the *Connecticut Law Tribune* and the *Commercial Record* as one of the state's top PR firms. This marks the fifth year Andrea Obston Marketing Communications has been honored by Connecticut's legal community. More information on the firm can be found at their website, aomc.com.

Mikki Ansin ('74) recently had a photo on exhibit at the Center for Fine Art Photography in Fort Collins, Colorado. She continues to shoot stills on feature films and can be reached at mikkiansin@mac.com.

Jim Siegel ('74, GSM'76) is the director of marketing and communi-

cations at the nonprofit HealthCare Chaplaincy, a national leader in the research, education and practice of multifaith patient-centered care. He can be reached through email at jimsiegelnyc@gmail.com or the website healthcarechaplaincy.org.

Nina Lentini ('75) was recently interviewed about her blog for Connecticut newspaper *The Day*. The site, *Nina Lentini's Life Without End*, collects uplifting excerpts from obituaries and can be found at ninalentinislifewithoutend.blogspot.com.

Steven McFadden ('75) has published his eighth nonfiction book, *The Call of the Land: An Agrarian Primer for the 21st Century*. The book documents a range of positive pathways to food security, economic stability, environmental health and cultural renewal. More information on the book can be found at its publisher's site, norlightspress.com.

David Jeffers ('76) has been appointed president and chief executive officer of The Collingwood Group. The Washington, D.C.-based firm focuses on serving the public relations and public affairs needs of organizations in financial services, housing and the mortgage industry. David can be contacted at djeffers@collingwoodllc.com.

Mary (Alper) McManus ('76) was a featured reader at the Massachusetts Poetry Festival last October. Mary read selections from her book *New World Greetings: Inspirational Poetry and Musings for a New World*. You can find out more about Mary's poetry at her website, www.newworldgreetings.com.

Kevin Quirk ('76) is the co-author of the forthcoming book *Brace for Impact: Miracle on the Hudson Survivors Share Their Stories of Near Death and Hope for New Life*. The book chronicles the life experiences of 25 passengers and first responders from the Hudson River plane crash in January '09. Kevin is an author, ghostwriter and editor with *A Writer's Eye* (awriterseye.com).

Lynda Bouchard ('82) runs author concierge service Booking Authors Ink, an organization helping authors on tour with transportation, booking assistance and locating the nearest

Filmmaker **Vincent Straggas ('82)** has created a documentary, *Jimmy Tingle's American Dream*. It explores the concept of the American Dream through the eyes of comedian Tingle (*pictured at right*), who has been performing in Boston and nationally since the early 1980s. In addition to stand-up footage, the thoughtful and even inspirational film includes interviews with Lewis Black, Janeane Garofalo, Al Franken, the late Robert Altman and the late Howard Zinn, among others.

Straggas, formerly a longtime WGBH television producer, now owns his own film company, Flag Day Productions.



✦ Jimmy Tingle
Photo by Jodi Hilton

web extra

For a conversation with Straggas and Tingle, visit www.bu.edu/today/tingle.

Starbucks. More information on her company can be found at their site, bookingauthorsink.com, and you can contact Lynda directly at lynda@bookingauthorsink.com.

Blaine Parker ('82) and wife Honey have escaped Los Angeles and relocated to a mountaintop outside Park City. Together, they have started Slow Burn Marketing, an agency specializing in small business. Blaine also continues to do voice-over work, and can be reached at bp@slowburnmarketing.com.

Thomas Tosi ('83) has signed a DVD distribution agreement with Passion River Films for the independent feature *Dribbles*. Passion River will bring the film to national academic and retail markets. The DVD was officially released in April and is available on Netflix. You can contact Thomas at info@tosiproductions.com.

Jane Berryman ('84) has been named one of the top financial advisors in the region by *Philadelphia Magazine* in their November '09 issue. She was also featured in the April '09 edition of *Wealth Manager*. She is finishing the manuscript on her first financial planning book, which she hopes to publish in 2011. Email her at jane.berryman@raymondjames.com.

Dan Fost ('84) has published his first book, *Giants Past and Present*. The book celebrates everything glorious about the orange and black. From

McGraw and Mathewson to Mays, McCovey and Marichal, Hubbell and Ott to Bonds, Sandoval and Lincecum, the Giants have brought excitement and drama to the diamond for generations. Dan can be reached at danfost@gmail.com.

Barry Fitzsimmons ('85) won the 2010 Writers Guild of America Award in the category of On-Air Promotion for his work on *NBC Nightly News and Dateline*.

Bruce Blake ('86) of Boston is senior manager of field communications for business intelligence at IBM in Cambridge, Mass. Email Bruce at bbblake@hotmail.com.

John Paradis ('86) of Florence, Mass., is the director of communication for the United Way of Pioneer Valley in Springfield, Mass. John retired from the Air Force in April as a lieutenant colonel and a veteran of operations in Iraq and Afghanistan. Email John at paradisjohn@yahoo.com.

Jenny Yerrick Martin ('88) is vice president for administration at New Regency Productions. She is also a career consultant and resume writer at Momentum Advantage Career Services and creator/writer of entertainment career blog *YourIndustryInsider.com*. She would love to hear from fellow grads at jjerrickmartin@att.net.

Amy (Spigel) Link ('89), a former felony prosecutor, now practices

immigration law in North Miami, Fla., at Bernstein Osberg-Braun, LLC. She specializes in investor visas and all types of employment-based visas. She can be reached at alink@visaattorneys.com.

Robin R. Reed ('89) wrote the teen self-help book *Happiness Through Choice* and has designed an educational program based on it. Recently relocated from the Midwest to the Northeast, she teaches her program through the Boys and Girls Clubs. You can get in touch with Robin at robinreed2009@yahoo.com.

Elizabeth (Valdes) Blandon ('90, CAS'90) was confirmed as a board-certified immigration and nationality lawyer. Certification is the highest achievement for a lawyer in the state of Florida. You can get in touch with Elizabeth at BlandonLaw@aol.com.

Towson University professor **Dave Reiss ('90)** has released his latest project, a science fiction HD film called *Incubator*. The 52-minute comedy/drama premiered at the 2009 Utopia Film Festival and won the Accolade Award of Merit for Feature Film by a Faculty Member. The entire film, behind-the-scenes making-of video, and 30-second film trailer can be viewed at incubatorthemovie.com.

Randee Dawn Cohen ('91) co-authored *The Law & Order: SVU Unofficial Companion* with Susan Green. The book covers all aspects of the show and features exclusive

interviews with the cast and an extensive episode guide. Randee can be contacted via email at randee@gmail.com.

Judi Puritz Cook ('91) is chair of the communications department at Salem State College. She has been with the college since 1998 and was recently promoted to full professor. Email her at jcook@salemstate.edu.

Heather Munro Marshall ('91) of Louisville, Colo., was featured in an article about work/life balance in the January 2010 issue of *Redbook* magazine. A freelance copywriter turned yoga teacher, Heather trademarked a yoga mat disinfectant she makes and sells called *Namaspray®*. The name is a play on the traditional yoga class greeting, *Namaste*, which means, "I see the light within you." Contact her at hmmarshall@comcast.net or namaspray.com.

Rosanne (Carey) Peterson ('91) and **Eric Peterson (CAS'89)** proudly announce the birth of their daughter, Annelise Rose, on May 4. She joins big brother Jack (age 5). Rosanne can be reached at olafro@yahoo.com.

Marc-Anthony Signorino ('91) of Washington, D.C., published his first iPhone app, *myDIVA*. With world-famous soprano Arianna Zukerman providing the voice of the diva, the app lets you hurl operatic insults and affirmations at your friends and family. Check out *myDIVA* at the Apple iTunes App Store, or visit its website at mydivaroars.com.

Kate Kaminski ('92) of South Portland, Maine, is in production on the third and fourth seasons of *Willard Beach*, a comic web series (willardbeach.tv). In addition, Kaminski and her collaborative partner Betsy Carson have recently joined forces with Liquid Creative Media to create new media content for an online television channel at 2point8.tv. Kaminski is a part-time faculty member at the University of Southern Maine, where she teaches film studies and production classes.

Jamie McDonald ('92) has a new television series on New York's NYC Life. *New York Originals* is a half-hour weekly program that explores one-of-a-kind small businesses in New York City that have stood the test of time. For more information, you can check out their website at nyc.gov/media or email Jamie at jamiemcdonald@verizon.net.

Karen Kunkel Young ('93) and Dane Young lovingly welcomed their son Logan Rollins Young into their family on February 18, 2009. Logan was born in New York, N.Y., and weighed in at 7 lbs, 8 oz. Karen is now back at work as an executive producer at Al Roker Entertainment. BU friends can contact Karen at karenkunkel-young@aol.com.

Stacy (Lane) Buck (CGS'92, COM'94) and her husband, Tom Buck, announce the birth of their second child, Oliver Mathieu, on May 4, 2009. Big sister Amelia, 2½, has decided they can keep him! Email Stacy at slane@alum.bu.edu.

Rachel Grumman ('94) married Brad Bender at a ceremony in New York City in July. In attendance were **Lysa Selfon Puma ('94)**, her husband **Mike Puma (SMG'96)** and **Beth Kanner Pereira ('94)**. Rachel is a

You can get in touch with her at adesancic@hotmail.com.

Corey Kronengold ('96) was recently named vice president of communications for online video platform provider Twistage. He is also the editor of the industry blog *OnlineVideoWatch.com*, with fellow BU alum and TEPi brother **Ben Homer (CGS'01, SMG'03)**. He is a regular speaker at industry conferences and can often be found at Yankee Stadium wearing a Red Sox jersey, even when the Yanks aren't playing the Sox. Corey can be reached at corey@onlinevideowatch.com.

Jenna Glatzer ('97) has had her 18th book published. She co-authored *Unthinkable* (Tyndale, 2009) with Scott Rigsby, the first double-amputee to complete the world-famous Hawaiian Ironman

IMG. She was transferred to the London office on assignment and can be reached at hallie.johnston@imgworld.com.

Tracy Law ('99) and **Herbert Lun (ENG'99, '02, SMG'02)** of Kowloon Tong, Hong Kong, are happy to announce the birth of their second child, Sophie Renee Lun, on May 26, 2009. Big brother Ethan is adjusting well to having another baby in the house, and the whole family is trying to get a full night's sleep.

Jody (Paglia) Tanzman ('99) and Glenn Tanzman were married on August 1, 2009. In attendance were bridesmaid **Lauren Avalos (CAS'99)**, as well as **Kevin Packford (SAR'97)**, **Shirley Gherson (SAR'99)** and **Amy Reynolds (CAS'06)**. Jody and Glenn recently bought a house in the historic East Side of Providence, R.I., where they will be relocating from Manhattan.



Kyla Grogan ('91) has been a competitive roller skater, a stage actress and a helicopter-riding TV news reporter. Now, she combines all three skill sets (well, at least the last two) in her alter ego Andrea Bennett, news anchor on the satirical Onion News Network (www.theonion.com). "Andrea is an amalgam of many people I've observed and worked with" at KLAS-TV in Las Vegas, Grogan says. Perhaps that's why she manages so convincingly to break stories such as "Domino's Tests Limits Of What Humans Will Eat" and "Hollow Point Bullets Recalled That Fail to Explode Targets."

web extra

Watch a video of Grogan's act at www.bu.edu/today/onion.

Mike Quinlin ('92) has launched Mass Jazz, which promotes Massachusetts' jazz heritage, scene and tourism opportunities. The *Boston Globe* featured Mass Jazz in its Sunday travel section. To read the article, visit www.massjazz.com/whatsnew.

Liz Patrick (CGS'91, COM'93) was nominated for an Emmy Award for Outstanding Directing in a Talk Show/Morning Program for her work on *The Ellen Degeneres Show*. This is Liz's fourth nomination, for her directing of *Ellen* and of *Total Request Live* on MTV.

freelance health and beauty writer in New York City. You can contact her at Rachel.Grumman@gmail.com.

Justin Bookey (LAW'94, COM'95) has launched EMFATIK, a content media studio. More information can be found on the company's website at emfatik.com. Justin lives in Santa Monica with his wife **Miriam Bookey ('00)**, and two sons (Jack, 9, and Leo, 7).

Aleksandra (Desancic) Dimitrijevic ('95) currently works as a prosecutor in the felony division of the Lake County Prosecutor's office in Crown Point, Ind. Married with three children (Tea, Niki and Alek), she would love to catch up with her classmates!

Triathlon. Her 19th book is the true story behind the movie *Alpha Dog* and will be released in September. Contact Jenna through her website, jennaglatzer.com.

David Pendery ('97) received his PhD in English literature and cultural studies from National Chengchi University, Taipei, Taiwan, on May 20. He currently lives in Taiwan as a teacher and editor with his wife **Shwu-tyng Liou ('99)**, a journalist and writer. David can be reached at jamesnightshade@hotmail.com.

Hallie (Goldberg) Johnston ('98), was recently promoted to vice president for brand management at the global sports marketing agency

Michele (Carletti) Ahouse ('00) and her husband Dave Ahouse proudly announce the birth of their first child, Sophia Morgan, on November 7, 2009. Born at Mt. Auburn Hospital in Cambridge, Mass., on a sunny Saturday morning, Sophia competed in her first road race on Thanksgiving Day with Mom and Dad—winning her age group of < 1 year old. Michele looks forward to hearing from fellow alumni and can be reached at mahouse06@gmail.com.

Vasiliki Katsarou ('00) wrote the introduction and co-edited *Eating Her Wedding Dress: A Collection of Clothing Poems*. The book includes a selection of noteworthy contemporary poets alongside

literary luminaries such as Kim Addonizio, Margaret Atwood, Billy Collins, Jorie Graham, Paul Muldoon and Charles Simic. A reading and reception in June at New York's historic National Arts Club on Gramercy Park marked the launch of the book. You can get in touch with Vasiliki at cineutopia@aol.com.

Terri (Tenenbaum) Rosen ('01) and **Josh Rosen (ENG'03)** announce the birth of their daughter, Ella Leora, on March 9, 2010.

Ian Arougheti (CGS'99, COM'01) has joined the Paradigm Talent Agency. Based out of their Beverly Hills office, he represents some of the industry's top comedians. On a personal note, he married Myriam Younes on August 15, 2009, at Shutters on the Beach in Santa Monica, Calif. Fellow BU alums in attendance were **Alessandra De Stefanis (CGS'99, CAS'01)**, **Laura De Stefanis (SMG'06)**, **Allyson (Haas) Jaron ('01)**, **Melissa Grossenbacher ('00)**, **Jamie Kaler (CAS'87)** and **Jeremy Shein ('01)**.

David Bettencourt ('01) of Providence, R.I., directed his third feature documentary, *It's a Bash!*

The film premiered in April at Lupo's Heartbreak Hotel in Providence, and is set for a limited theatrical release. For more information, visit the film's website: neutralnationmovie.com.

Andrea (Valzania) Bonham (CGS'99, COM'01) and her husband, Jeremiah Bonham, welcomed daughter Brooke Lillian on July 1, 2009.

Elisa DiStefano ('01) has been nominated for two New York Emmy Awards in the categories On-Camera Talent: Features Reporter and Entertainment: Program Feature/Segment. Feel free to email Elisa at Elisa@ElisaDiStefano.com.

Kathy (Schmalfuss) Dlugolonski ('01) welcomed Zion Alexander into the world on June 26, 2009. Her husband, Stephen, signed the birth certificate as attending physician after catching the baby in the car on the way to the hospital! She is also proud mommy of Stephen Taddaeus II, born July 26, 2007. She gives cooking classes in Long Island libraries and continues her love of film through editing event videography. You can get in touch with her at hotchameleon@hotmail.com.

Elizabeth Hunt Hahn ('01) and **Justin Hunt Hahn (CAS'00)**, of Medford, Mass., were married at the Arlington Street Church in Boston on October 3, 2009. **Zachary Hahn (CAS'07)**, **Robin (Hunt) Bezreh (CAS'90)** and **Brent Ellis (CAS'99, MET'06)** were in the wedding party. Also in attendance were **Nicole (Firestone) Ellis (CAS'01, SAR'10)** and **Meave Cox (CFA'01)**.

Matt Burns ('04) recently completed a 30-minute documentary entitled *A Parallel World*, in which he investigates a haunted house on Cape Cod. The film can be viewed on his website, matburnsproductions.com.

Stephanie (Euler) Heckman ('04) and **Eric Heckman (CAS'04)**, of Boston, were married on September 19, 2009, at Marsh Chapel. **Erica (Mustonen) Carter ('04)**, **Carly Norton ('04)**, **Sarah Williams ('04)** and **Larry Doherty ('04)** were in the wedding party. Also in attendance were **Jenn Welc (CAS'04)**, **Erin (McNeil) Dietz (CAS'04)**, **Krysten Yoniack ('04)**, **Meghan Lewis (CAS'04)**, **Jess Quandt ('04)**, **Tim Norden (CAS'03)**, **Stephanie Shimada ('07, CAS'07)** and **Chris Leone (CFA'09)**. Eric is a resident physician at Beth Israel Deaconess Medical Center and Stephanie is an account supervisor at PR firm Stern + Associates.

Elizabeth Rachel Weinberg ('04) was named to Photo District News' 30 Photographers to Watch for 2010. You can get in touch with her via email at me@elizabethweinberg.com.

Chandra (Willard) Wroblewski ('04) and Theodore Wroblewski were married on October 24, 2009. The bridal party included **Gail Cayetano (CGS'02, COM'04)**, **Katherine Staba (CAS'04)** and **Lindsey Burton ('03)**. Fellow alums **Sapna Patel (SMG'04)**, **Megann Sacco (CAS'04)**, **Stephanie (Connors) Buttrill ('04, CAS'04)**, **Kelly (Starick) Sciarra (CAS'03)**, **Stephanie Hansen ('05)**, **Stacy Leventhal (CFA'05)**, **Nicole Grzywacz (CGS'03, COM'05)**, **Megan Johannes (SHA'05)**, **Liz (Freidinger) Mellers ('03)**, **Kelly Munroe (SMG'05)**, **Laini Leto (CFA'04)**, **Andrea Baird ('05)**, **Patrick Kennedy ('04)**, **Alyce Nicolo ('07)**, **Kelley Travers ('07)**, **Daniel Fredholm (CAS'04, SAR'05)** and **James Classick (CAS'04)** were also in attendance.

Andrea (Baird) Kennedy ('05) and **Patrick Kennedy ('04)**, of Boston, were married on July 24 in Boones Mill, Va. The **Rev. Carl Douglass (STH'53)** officiated. In attendance were **Katy Love ('05)**, **Emily Huhn ('05)**, **Chandra Wroblewski ('04)**, **Alyce Nicolo ('07)**, **Laini Leto (CFA'04)** and **Kelly Cunningham (SMG'09)**.

Cheryl (Lowe) Black ('07, CAS'07) tied the knot with Roos Black on October 25, 2009, in Austin, Texas. **Kristin Emanuelson (SAR'07)**, **Megan Donovan (CAS'07)**, **Anna Kreischer (CAS'08)**, **Benjamin Bryan (CAS'07)**, **Jane Harries (CAS'06)**, **Chris Theriault (SMG'07)**, **Jessica Eddy (CAS'07)** and **Christa Raiter (CAS'07)** were guests. **Amanda Booden Renaud (SHA'07)** and **Valerie Rickman (CAS'07, GRS'07)** were bridesmaids.

The food e-newsletter **Jenna Pelletier ('07)** writes for, *Rhode Island Monthly* magazine, won a gold medal at 2009's National City & Regional Magazine Association awards. Jenna can be contacted at jennapelletier@gmail.com.

Brothers **Josh Safdie ('07)** and **Benny Safdie ('08)** screened their latest film, *Daddy Long Legs*, at the Sundance Film Festival, and were profiled on CNN. Learn more at www.DaddyLongLegsMovie.com.

Tara Maroney ('08) married Russell Pickett in a ceremony on May 30, 2009. The couple live in Stamford, Conn.

Meryl Schrank ('08) was recently featured in the *New York Post*, discussing her experiences with the Toys 'R' Us internship program. The story covers how she made the transition from intern to full-time employee with the company, where she currently works in the corporate communications department.

Erich Schwartzel ('09) has been named a business reporter at the *Pittsburgh Post-Gazette*. He can be reached at erichschwartzel@gmail.com.



Vincent Bancheri (CGS'06, COM'08) took this photo of Tyler Bussey and Alexandra Kalinowski (CFA'09) at a folk music hootenanny in an Allston apartment last spring. A freelance photographer and pedicab driver, Bancheri is also a musician and concert promoter who runs a record label, Mama Bird Recording Co.

When he was an undergraduate photojournalism major at COM, Bancheri, inspired by tales of Woody Guthrie-era rent parties, began hosting hootenannies in his attic in Allston. "People came to share folk music from all over the world," from India, Ireland, Appalachia and beyond, he told *BU Today*. "They played ballads, drinking songs, spirituals. We sang songs by Hank Williams, Johnny Cash [and] the Carter family," along with early 1960s folk-revival classics by Bob Dylan, Joan Baez and Pete Seeger.

Soon, these gatherings of musicians and fans outgrew the tiny space. "There were nights I thought we might crash through the ceiling," Bancheri launched Mama Bird

Recording Co. with help from a core group of friends, including singer Vikesh Kapoor (CAS'04, COM'09) and publicity manager Alyssa Benjamin ('09). In the last couple of years, they have been putting on, and selling out, larger-scale "Grand Ole Hoots" at the Democracy Center and the 220-seat Central Square YMCA Theater in Cambridge. They have released one live album and expect to put out a second this year.

The informal hootenannies continue in slightly more accommodating but nonetheless intimate residential venues in Allston. Bancheri shot this picture last Memorial Day Weekend. □

web extra

To listen to Vincent "Lonesome Vince" Bancheri and other Mama Bird recording artists, visit www.myspace.com/mamabirdrecordingco.