As video games storm the showbiz world, some bona-fide, COM-trained pros are finding work in a booming industry with an audience that’s bigger, older and more female than you’d think. (p. 12)

Alumni Weekend
October 28–30, 2011

Whether you’re a recent grad or a Golden Terrier, Alumni Weekend is a great opportunity to reconnect with friends and professors, relive old memories, and create new ones. So mark your calendar now! Details to come at bu.edu/alumniweekend.

Thank goodness it’s Friday, Saturday, Sunday.

Also Inside
- Terrier Football—sort of p. 6
- The Birth of CSI p. 8
- Wearing the Brand p. 23
BY TOM FIEDLER ('71)

Shortly after I arrived here as dean three years ago, I happened to meet a fellow graduate at a casual dinner. She told me that not only had she earned a COM degree, so had her sister—and her brother graduated from SMG. She later earned an MBA at Harvard and is today a successful—make that extremely successful—business leader of the kind that any school would be proud to embrace. Which Harvard did.

“Hardly a month goes by when I don’t hear something from somebody at Harvard, usually asking me to donate,” she told me over our salads. “Why don’t I ever hear anything from BU?”

Foolish though this might sound, I didn’t have a ready answer. Fact is that in the 36 years I spent practicing the very profession that I had come to lead, I’d never heard a donor ask me to donate money. None of us gives money because we have it. We give money for a reason, typically because we want to support a person, institution or cause. We want our donations to make a positive difference in something we care about—such as aiding the less fortunate, empowering someone to lead, enabling discovery, preserving the environment, stimulating excellence in the arts, sciences and, yes, in an alma mater.

I emphasize the word “excellence” for a reason. I don’t think we’d want to be asked to donate money so that COM can cover such routine expenses as providing desks, classrooms, heat, faculty and raises for the staff. Most of us would expect that basics like these are paid from tuition and fees.

But did you know that tuition and fees cover just 30 percent of what it typically costs to educate a student? The rest comes from outside sources, which in COM’s case means donations from alumni and friends like you and me. Those donations make an enormous qualitative difference in what COM can provide for its students. It has been an alumna’s family’s gift that enabled us to build a state-of-the-art digital-editing lab. Donations have transformed well-worn rooms into modern study areas and meeting spaces, equipped our unique television and film studios, enabled investments in multimedia technology, turned dim hallways into bright and friendly spaces, sent students and faculty to conferences that have enriched their learning and burnished COM’s reputation.

And, crucially, these gifts have provided emergency financial assistance to students who otherwise might have been forced to drop out. Given all the need that exists and all the good that can flow from such donations, you may well ask why COM hasn’t tried in the past to make alumni giving a part of its culture, or been more aggressive in seeking donations. I honestly don’t know. But I should alert you that I am going to ask in the future.

Why? The money that we alumni give can propel COM from being a very good school, which it is, to becoming a great one. I am convinced that we are capable of joining the ranks of the most select programs in mass communication in the world, the elite few that exemplify excellence in all that they do. We are already on the move, the only question being whether we reach the goal sooner or we reach it later. I’m for sooner.

We believe that the COM strategic plan, Pathways to Greatness, points the way. It proposes investments in academics, research, scholarships and, perhaps most important, state-of-the-art facilities—such as modern film and TV production spaces, theaters, communication research labs, and the latest technologies for teaching journalism and strategic communication. And it describes how we can find the money to make these investments—together.

I am eager to tell you about all of this and more in the months ahead. I hope you will be as excited as I am about making our College the best in the nation. And I hope you’ll say yes when I ask you to become a part of the new COM giving community.
Orson Welles had it easy in 1938. When he wanted to test the public’s nerves with tales of alien invasion, he needed only the radio waves, a source of authority in homes across the nation. With a few fictional radio news bulletins ripped from H. G. Wells’ The War of the Worlds, he had thousands fleeing for the hills. He wouldn’t stand a chance today. Within seconds, we’d have turned on the TV, flipped open a laptop, and debunked his artificial radio ruse.

But what if, doing that, we caught a video of the attacks? What if, doing that, we caught a video of the attacks? It’s time to evacuate. It’s time to evacuate.

Radio Listeners in Panic, Taking Zombie Drama as Fact
Many Flee Dorms to Escape Bioterror Zombies—Tweets Swarm WTBU at Broadcast of Goldman Fantasy

BY ANDREW THURSTON
Orson Welles had it easy in 1938. When he wanted to test the public’s nerves with tales of alien invasion, he needed only the radio waves, a source of authority in homes across the nation. With a few fictional radio news bulletins ripped from H. G. Wells’ The War of the Worlds, he had thousands fleeing for the hills. He wouldn’t stand a chance today. Within seconds, we’d have turned on the TV, flipped open a laptop, and debunked his artificial radio ruse. But what if, doing that, we caught a video of the invasion and found a news site covering the story, then stumbled outside into “Martians In Town” squares? Might it not be tempting to at least stock a few extra flashlight batteries?

Nate Goldman (CGS’09, COM’11) thought it’d be fun to find out. He updated Welles’ radio hoax for the modern-day age and replaced pre-space-race Martians with biolab-animated corpses.

Goldman’s five-part zombie drama, The Undead End, aired on BU’s student-run radio station, WTBU, in the fall of 2010. The show launched the station’s new radio performance department and became something of a campus phenomenon, pulling in 3,000 listeners.

The Undead End may not have provoked mass panic, it did spark some unrest—at Boston College. The Undead End, being “a little too real looking,” he adds. But although The Undead End may not have provoked panicky anchors—The Undead End’s traced the bloody spread of a virus born of genetic research that killed and then reanimated its victims. With the zombie apocalypse unleashed on Boston, the show leapt from the confines of radio, spewing viral videos of dorm-room attacks, an online support group and campus protest events. As long as local stations and websites took on a life of their own, the radio scripts evolved to feature or promote them.

Advertising major Goldman says he wanted to “create this immersive storytelling experience.” The project won’t count toward his degree—though it has a top spot on his résumé—but he sees a lot of parallels with his planned ad agency career. “There’s an element of engagement you need to accomplish with your consumer, your audience members. By updating Welles’ radio hoax for the modern-day age and replacing pre-space-race Martians with biolab-animated corpses, Goldman’s five-part zombie drama, The Undead End, aired on BU’s student-run radio station, WTBU, in the fall of 2010. The show launched the station’s new radio performance department and became something of a campus phenomenon, pulling in 3,000 listeners. The Undead End may not have provoked mass panic, it did spark some unrest—at Boston College. The Undead End, being “a little too real looking,” he adds. But although The Undead End may not have provoked panicky anchors—The Undead End’s traced the bloody spread of a virus born of genetic research that killed and then reanimated its victims. With the zombie apocalypse unleashed on Boston, the show leapt from the confines of radio, spewing viral videos of dorm-room attacks, an online support group and campus protest events. As long as local stations and websites took on a life of their own, the radio scripts evolved to feature or promote them. Advertising major Goldman says he wanted to “create this immersive storytelling experience.” The project won’t count toward his degree—but he sees a lot of parallels with his planned ad agency career. “There’s an element of engagement you need to accomplish with your consumer, your audience members.”

With that in mind, his aim wasn’t to trick, just entertain and tease. (Evacuation notices were scrapped for being “a little too real looking,” he adds.) But although The Undead End may not have provoked panicky anchors, it did spark some unrest—at Boston College. The Undead End was syndicated on BC’s radio station, prompting worried Eagles to dial in, says Goldman. “They got a few calls asking, ‘What am I listening to? Is this really happening?’”

But what if, doing that, we caught a video of the attacks? It’s time to evacuate.
Hoisting Anchor

Veteran New England Cable News (NECN) anchor R. D. Sahli joined COM as a lecturer in broadcast journalism this year. "I’ve picked up a few lessons over the last 40 years [as a broadcaster], and I hope to bring those lessons to the classroom," says Sahli. He anchored NECN’s primetime news from 1997 to 2010, earning multiple Emmy Awards. "Our students will be the beneficiaries of R. D. Sahli’s career, in which he epitomized the kind of accurate, objective and compelling reporting that we believe is so critical for students to learn in the frantic age of digital journalism," says COM Dean Tom Fiedler (’71).

Kudos to...

- **Professor Isabel Wilkerson**, whose groundbreaking tome The Warmth of Cromdar Sane: The Epic Story of America’s Great Migration won a National Book Critics Circle Award and made the New York Times’ list of the 10 Best Books of 2010.

- **Taylor Bigler** (’12), who won the Jeffrey B. White Memorial Scholarship. She is covering the State House for the Quincy Patriot Ledger. See some of her work at www.bu.edu/statehouse/tag/taylor-bigler/

- **BU’s student-run TV station, butv10**, which earned a 2011 Telly Award.

- **Professor Sam Kauffmann**, who won a CINE Golden Eagle Award for his film Kids Living with Slim.

Redstone Festival Keeps Packing ’Em In

**BY CORINNE STEINBRENNER**

It begain modestly in the 1980s with students viewing one another’s films in COM classrooms. This year the Redstone Film Festival, an annual showcase of short films by BU student filmmakers, reached hundreds of audience members in three cities—Boston, Los Angeles and New York—and included films made by COM students and alumni.

The growth of the festival, says organizer Scott Thompson, is a boon for individual COM students, who are gaining ever-larger audiences for their films, and for the College, which now has three marquee events that showcase its film and television department’s work. The Redstone festival, sponsored by Viacom Chairman Sumner Redstone (Hon.’94), expanded from Boston to Los Angeles in 2006. BU’s L.A. internship program had begun a few years earlier and was attracting large numbers of COM students. “Once we had that building steam, it just seemed natural to have a Redstone event out there, so all those students could come see the films,” says Thompson, an assistant professor in the Department of Film & Television. “And then we thought, ‘Why not allow industry professionals in Los Angeles to judge that event?’ The indie judges we have here in Boston are going to judge differently from the studio people in Los Angeles.’” (The hunch was correct—judges of Redstone West have yet to judge differently from the studio people in Los Angeles.)

The Redstone event this year, once again accepting Redstone’s offer to hold the event in the screening room at Viacom headquarters in Manhattan. The Boston festival, says Thompson, is “a wonderful event to celebrate what we do here, to let the other BU students, and the students who make these films, see a huge audience watch their movies. As for the Redstone festival, we’re leaving out to New York-area alumni. Rather than hold another competition, the faculty organizers opted to host a screening of some of the best Redstone entries of the last decade and to invite several of the filmmakers for a question-and-answer session. The event was a success, leading the College to repeat it this year, once again accepting Redstone’s offer to hold the event in the screening room at Viacom headquarters in Manhattan.

The Boston festival remains the largest of the three Redstone events. In recent years the festival has filled BU’s 1,055-seat Tsai Performance Center to capacity. The evening now includes not only the awarding of the Redstone film prizes but also announcement of the winners of the Fleder/Rosenberg Screenplay Contest, sponsored by screenwriters Gary Fleder (’81) and Scott Rosenberg (’85). The Boston festival, says Thompson, is “a wonderful event to celebrate what we do here, to let the other BU students, and the students who make these films, see a huge audience watch their movies. It’s just incredible.”

**WEB EXTRAS**

See Winthrop, Mass., fishermen in action in the trailer for the first-prize Saly Dogs at www.bu.edu/today/node/12296.
Out of the DOGHOUSE

TERRIER FOOTBALL RETURNS, IN CLUB FORM

BY PATRICK FERRELL (’13)

Down by a touchdown and driving at the opposing 10-yard line with mere seconds to go, I threw an incompleteness to seal the game for the Hays Rebels in what I thought was my final play in a football uniform. I was a high school sophomore in Bastrop, Texas, and our junior varsity team ended within that year after we lost our last game—my only start of the season—after our first-string quarterback separated his shoulder the previous week. Frustrated, I made the difficult decision to leave my football career behind me. In my remaining high school years, I buckled down and focused on my studies, which paid off with admission to the University of Texas at Austin. In my freshman year, I joined a Facebook group inviting Boston University to bring back football. (As you may know, the University shut down its gridiron program in 1997.) At the time I didn’t think the Facebook ploy would lead to anything, but then one of the founders of the group, Nikki Bruner (SHA ’11, SMG ’13), sent out a message to all of the members to gauge interest in potentially putting a real team together. This immediately grabbed my attention. I had never thought there was a remote possibility that I’d be putting on pads again.

The plan was for our team to be a charter member of a new club league called the Yankee Collegiate Football Conference that included seven teams from New England and New York. The top-four teams would enter the playoffs and play single-game elimination until one team remained.

I took part in the spring football practices at the end of freshman year to see what it was all about, and met the coaches, Bruner, and some players. The only real deterrent for me was the hefty price tag, initially estimated at around $700. But I determined to scrounge up the funds any way I could. The University administration was resistant to the idea of funding a football team because of concerns about field space, cost and injury liability, among other things, so we had to fund this improbable journey completely on our own, under an unofficial club banner. Luckily, each player’s share of the burden dropped to around $450 after Bruner finished calculations. That covered equipment, transportation to the practice field (out by Logan Airport) every Tuesday and Thursday and to our away games, and field space for our home games, which were played at MIT. We did, however, get much-appreciated donations from several alumni and fans (listed on http://terrierfootball.webs.com/main.html, under “Boosters”).

In the fall of 2010 we had our first scrimmage, against the Wolfpack, a semipro team from New Hampshire. This was one of our first days wearing full pads, making it not only a test of our comprehension of the playbook and team chemistry, but also a physical benchmark to see who was stilling and able to take, or drop out, a hit. As a team we responded fairly well, considering we had little time to prepare, but there were certainly hiccups in our gameplay as we had multiple punts blocked and many flags that would have been called in a real game but were only warnings in the scrimmage atmosphere.

I only played a couple of series as the backup quarterback, but that didn’t matter to me at the time. It was just good to be playing again. We “won” the game, by a slight margin. Although it was not an official win within the league, it did much to give our team confidence that we could compete.

The momentum of our scrimmage victory carried over into our first official game, against Eastern Connecticut State University. We won 8-4, and the two-hour bus ride back to Boston was rowdy and energetic, as we blared music from an iPod dock and chanted the refrain, “Undefeated since ’97.” I had forgotten what those bus trips were like. It was a truly unifying and powerful experience.

Unfortunately, this turned out to be our only win of the season, and the return trips became less enjoyable following the bitter taste of defeat. Still, I wouldn’t trade those moments.

Our home crowds consisted mostly of friends and family of the players and coaches, as well as a few former BC players and fans from Terrier football’s official days. Because of our unofficial status, it was difficult to spread word of our games. Many students just scoffed at us, not even believing that we had a team or that it was worth watching. The support we did have, however, was truly amazing, and the crowd was there to back us in crucial junctures of the game. I can say with absolute certainty that it was worth it, as we blared music from an iPod dock and chanted the refrain, “Undefeated since ’97.” I had forgotten what those bus trips were like. It was a truly unifying and powerful experience.

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We also appreciated the support of our hard-working media crew, Lauren Thayer (CAS ’11) and Mackenzie Lachey (CAS ’12), who took photos, shot video and ran our blog (http://terrierfootballblog.blogspot.com). They stuck with us throughout and were always fun, yet professional.

During the season, we had many prospective players come and go, but there was a core group of 10 to 12 men who showed up at almost every practice and poured their hearts out, giving everything they had to better the team. It is the coaches, who worked solely for their love of the game and had no monetary incentive, and the players who truly made the season a worthwhile experience. We had our ups and downs, but we stuck it out together, and that, to me, is what football is really about: the perseverance of a group of people, giving their all to achieve a common goal.

I spent most of the season on the sidelines, averaging around a quarter of playing time per game, so I did not have many personal highlights. Between this and our losing record, I’d be lying if I said it wasn’t frustrating at times, but on the whole I enjoyed the camaraderie and friendships I built throughout the semester. This offseason I will work as hard as ever to get in shape and earn some more playing time.

So bring on the new season. I’ll be ready, and I can’t wait. Underestimated since…? Well, so far we’re underestimated in 2011. Let’s see if we can keep that going. See you next fall!
A few weeks after the disappearance of a prosperous and sexually adventurous Parisian bailiff named Toussaint-Augustin Gouffé, a body was found in a sack by the Rhône River, south of Lyon. A foul-smelling, broken trunk turned up nearby. Railway records showed that the day after Gouffé went missing, con man Michel Eyraud had traveled with that trunk from Paris to Lyon, and its hidden contents weighed the same as a man. The train ride took place not long after Eyraud and his consort, Mademoiselle Gabrielle Bompard, were seen with Gouffé at an upscale saloon.

From the book: "THE KILLER OF LITTLE SHEPHERDS" by Douglas Starr. Copyright © 2010 by Douglas Starr. Published by arrangement with Alfred A. Knopf, an imprint of The Knopf Doubleday Publishing Group, a division of Random House, Inc. Copyright © 2010 by Douglas Starr. Published by arrangement with Alfred A. Knopf, an imprint of The Knopf Doubleday Publishing Group, a division of Random House, Inc.

Professor Douglas Starr  
Photo by Kalman Zabicky

However, an autopsy failed to identify the corpse as Gouffé. Paris police chief Marie-François Goron felt there must have been a mistake. In the book excerpt below, Professor Douglas Starr, co-director of COM’s science and medical journalism program, tells us what happened next.

The Killer of Little Shepherds: A True Crime Story and the Birth of Forensic Science (Knopf) is Starr’s vivid and detailed account of the 19th-century French origins of modern forensics. In this portion, reprinted with permission of the author and publisher, Starr documents the 1889 case that made pioneering criminologist Alexandre Lacassagne a household name.

Lacassagne worked his way up the right lower leg. The fibula, the narrow bone that makes the shin, could be seen clearly as he cleaned away the flesh that remained on the cadaver’s arm and leg bones. Because he had an entire cadaver with all six major bones available, not just a few, as often was the case, Lacassagne could double- and triple-check his measurements to approximate a body height of five feet six inches. Bernard’s estimate had been about an inch and a half shorter.

Gouffé’s family was uneasy about his exact height, so Inspector Goron [t]ook the leg bones to the veterinary school at the university of Paris. Dr. Paul Bernard, who had conducted the first autopsy, and an assistant, Dr. Saint-Cyr. There was also Dr. Étienne Mondan, chief of surgery at the world-famous Ollier clinic in Lyon. Mondan carefully studied the leg bones, skin, and blood vessels, trying to reconstruct the man’s body from the bone structure. But that was too inaccurate for Lacassagne. Instead, he made use of the newly developed field of anthropometry—the statistical study of body dimensions....

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SAY YOU WANT A REVOLUTION?

Upstart no longer, the video game industry is storming the entertainment world.

BY PATRICK L. KENNEDY (COM’04)

I was six years old when I discovered Pac-Man. It was 1982, and my Dad would take me to the G-Wizz arcade at Boston Bowl, where I’d quickly burn through a dollar in quarters and beg for another.

In the late ’80s, video games evolved, introducing better graphics and cinematic elements. (You weren’t a yellow dot in a maze; you were a denim-clad street fighter racing to the rescue of your kidnapped girlfriend.) Dad bought our first home computer, a Macintosh Plus, and before long I learned how to create my own elaborate games on a now-long-outmoded animation program called HyperCard.

As I got older, I gradually abandoned these pursuits. After I moved out, my parents tossed the old Mac Plus, along with the HyperCard cans over age 50 play video games. Brett Milano (’82) was the writer of the Beatles.’"

There’s a reason video games are now closely resembles movies than ever before. Real actors and stuntmen perform before motion-capture cameras while wearing specialized body suits as part of the animation process. According to the Entertainment Software Association reports, the gaming audience is now 40 percent female, and family entertainment is the fastest-growing segment in the market. And even today, there are plenty of young alumni who have found work in the growing industry—especially young people who are excited by it (a quarter of Americans age 10 to play video games).

And it isn’t only young alumni who have found work in the growing industry—especially young people who are excited by it (a quarter of Americans age 10 to play video games). Brett Milano (’82) was the writer for the music game The Beatles: Rock Band and recalls, “The night before the release, an email from Paul McCartney went around the company, saying, ‘Waiting for the release tomorrow, lads!’ It was like, ‘Wow, we’re doing this with the Beatles.’"

Indeed, McCartney (who personally approved all of Milano’s text) felt he was once again taking part in a cultural revolution, he told the New York Times. “I’ve seen enough things that should never have become art become art that this looks like a prime candidate to me if ever there was one,” he said. “Rock ‘n’ roll, or the Beatles, started as just sort of hillbilly music, just a passing phase, but now it’s revered as an art form because so much has been done in it. Same with comics, and I think same with video games.”

During the development process for The Beatles: Rock Band, Brett Milano (’82) was the writer for the music game. Brett Milano (’82) was the writer for the music game. Brett Milano (’82) was the writer for the music game.

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Brett Milano (’82) was the writer for The Beatles: Rock Band.

Nevertheless, this sideline is an exciting and even educational one. “My experience has been that the gaming world is thinking about things in a way that the movie industry is not, namely the nature of narrative storytelling,” Feirstein says. "For example, in Blood Stone, there comes a point when Bond discovers who the villain is. Had he saying ‘From the beginning you knew...’ There’s a reason video games are now closely resembles movies than ever before. Real actors and stuntmen perform before motion-capture cameras while wearing specialized body suits as part of the animation process. According to the Entertainment Software Association reports, the gaming audience is now 40 percent female, and family entertainment is the fastest-growing segment in the market. And even today, there are plenty of young alumni who have found work in the growing industry—especially young people who are excited by it (a quarter of Americans age 10 to play video games).

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Promoting the Product

“Including marketing expenses,” reported the L.A. Times, “the launch budget [for Call of Duty: Modern Warfare] was $200 million, on par with a summer popcorn movie.”

Gail Cayetano (CGS’02, COm’04) would know. At Activision, she oversaw many launches, including of titles in the enormously popular Call of Duty series. Later, at Konami, she ran promotions and events for all North American releases, such as Dance Dance Revolution. Now, she and Stephanie Hansen (’99) own and manage their own company, Starfish Creative Events. “We run all types of marketing events—promotional tours, product launches, etc.—for the entertainment industry,” Cayetano says. “The video game industry makes up about 85 percent of our workload. Our clients include Namco Bandai, Warner Bros. Interactive Entertainment, Konami, Activision. Outside of gaming our clients include Sony, Virgin and Hasbro. “Not to mention David Hasselhoff and the entertainment industry,” Cayetano says. “The company Cayetano and Hansen now run has employed fellow BU alums Stacy Lewenthal (CFA00) and Arin Diamos (CLGS09, SHAd07) and intern Sharon Hsu (EM12) to do a variety of tasks. “One of the game is ready to be introduced to the world, the marketing team steps in to advertise the game through traditional—commercially, print ads—and non-traditional—grassroots, social media promotions—marketing,” says Cayetano. “We’ve done everything from a one-night launch party for Tekken 6 where we rented out the San Francisco Crunch gym and cleared out all the gym equipment and moved in all of the launch party equipment—including an amazing number of screens and gaming systems—in just one day, all the way to national tours such as the summer promotional tour for Ghosts, the video game, by Paramount and 505 Games, when we wrapped and outfitted trucks to travel to summer fairs and music festivals all over the country.”

The one thing Cayetano is most proud of is Starfish’s “agility.” The Los Angeles Business Journal named Starfish to its “20 in their 20s” list. Cayetano and Hansen also won the 2009 Steare Award for Women in Business in the category “Best Young Entrepreneurs.”

Farming Out the Work

“Firstly, I would say that the company makes FarmVille, Mafia Wars and other multi-player games based on social-media platforms such as Facebook. In her two-year tenure, the company has grown from 130 staff to today’s 1,700 employees worldwide. Social-media games are much easier for newbies and casual gamers to pick up—and for developers to design. McCreary says, at least initially. ‘It’s a very different business model from the traditional console industry. There are cases where I would work with game teams that would be building software for potentially one, three, or five years before a game ever got into a box and onto a shelf. Here, most of our games are generally between two and six months in development, but the real work all happens once we go live, when people are signing up and playing—we refer to it as the world’s largest cocktail party. We’re able to measure our users’ behavior and, in community forums, what they’re asking for, and we’re able to continue to create as we go.’ For example, in forums devoted to FarmVille, she says, ‘One of the big requests for features was, ‘I’d love to be able to hybrid my own plants and crops.’ And in response we released that feature. Now there’s a greenhouse, where you’re able to mix your own seeds and make your own types of plants. That’s listening to your users and being able to react.’

Another major difference is that it’s a lot easier for creators to pull off exotic locales in a game. While conceiving the opening of the updated God of War game, Feinstein says, “in two minutes, we came up with, ‘Well, let’s do Greece. Let’s do Athens.’ And working on a movie, something like that takes weeks and weeks of decision-making. ‘Can we get the Greek government to approve it? Will they let us shoot in the Acropolis? Can we actually get the lights in there?’

Feinstein has seen firsthand how reality can thwart a good movie idea. “Over the past 100 years, the grammar and syntax of movies has changed,” Feinstein says. “A hundred years ago, if [in a movie] I said to you, ‘We have to go across the street, it’s required 10 shots—the two of us sitting in an office; we go to the door; we open the door; we go to the elevator; we go down the elevator; we walk out onto the street; we cut to opening the door across the street. A hundred years later, I talk to you across a table and say, ‘We’re due in Mars tomorrow.’ Cut, we’re on Mars. And the audience 100 years ago couldn’t accept that.”

“What game has done is change the syntax and grammar of movies,” Feinstein says. “With games lasting tens of hours, things like the ‘third-act reveal’ don’t make sense, he points out. Rather, the game yields a much longer series of rewards and surprises, keeping the player engaged in the story until the conclusion. ‘That’s one reason game sales may have stayed so strong during the recession, the L.A. Times notes: A game can cost twice as much to create, but it provides many more hours’ worth of entertainment.’
**Tips for Breaking into the Video Game Biz…**

1. **The biggest no-brainer is, you have to play games.** It’s shocking, the number of candidates who come to Zynga and have never played any of our games. —Colleen McCready (’98)

2. **Intern, intern, intern!** Gaming companies want to see that you understand the industry, it’s a little tougher to navigate than film or TV because the industry is still growing. Get a head start by interning for either a developer (a company that makes the games, this includes the team of artists, designers, and producers) or a publisher (a company that markets and sells the games). —Gail Cayetano (’04)

**The Future of Gaming**

Maybe you play games on your smartphone already, but you ain’t seen nothin’ yet, according to Jay Adelson (’92), former longtime CEO of Digg, now CEO of location services startup SimpleGeo, whose clients are game developers.

GPS-enabled location awareness is an “incredible opportunity for gaming,” he says. “Imagine a game where the world is your playing field. Your phone knows where you are; your phone knows where your opponent is, and you overlay an augmented reality on the world.”

Sometimes this year, Adelson says, “you’ll see the first really massive location-aware games.” One he expects is “a virtual scavenger hunt, where you’ll look through your iPhone, pointing your camera at the world, and if you aim at a certain street corner, you’ll see a virtual object that’s been placed there, and you need to collect the objects and do some cool things with them. Just imagine how incredibly vivid and immersive those games will be.”

**The CUTE ONE APPROVES**

What about when the property a game maker wants to license is a band? Not just any band, but arguably the world’s biggest, ever.

The process by which Harmonic created The Beatles: Rock Band was tightly controlled by McCartney, Starr, and Lennon’s and Harrison’s widows—the stewards of the band’s legacy. The company, then based in Cambridge, Mass., employed meticulous musician-engineers to scour concert footage in order to accurately capture, for example, Ringo’s unique drumming style.

Milano was every bit as thorough as he researched, wrote and edited all text in the game, which sold nearly three million copies in four months. A music critic and columnist for Boston’s Phoenix and Herald and author of The Sound of Our Town: A History of Boston Rock & Roll (Commonwealth Editions, 2007), Milano wasn’t a gamer before he joined Harmonic, but he was tech savvy; he had worked for several websites since the very early days of the Internet. “I hosted the first, last and only online chat ever done by Tiny Tim,” Milano recalls with a laugh. “He didn’t have a computer, and I think he had never seen one.”

Milano’s first job at Harmonic was as a website editor. “I wrote a lot, particularly since they were adding new downloadable content every week.”

When word went around the company that Harmonic would be producing a Beatles game, Milano recalls, “At that point it was known I was one of the bigger music heads in the company, and that I was a little bit older than a lot of people there, and that I was a Beatles fan.”

As head writer, he scripted storyboards for the connecting scenes, but most of his energy went into the screens that detailed the history of the band. “There’s a couple of tokens for each song—this is the first time the Beatles did this; ‘8 Days a Week’ is the first bit song that begins with a fade-in... all these little factoids about Beatles history were scattered throughout the game.”

“It’s funny, because with something like the Beatles, who are so much in the public consciousness, you wouldn’t think there’d be any doubt about what they did when, but there still is. There’s disagreement between the different sources. For example, the song ‘Boys’ is in the game, and we wanted to say that this was a song that Ringo played in the Cavern with his previous band before he joined the Beatles—which is something that everybody thinks to be true, and yet we could find no actual documentation that this had ever happened, so we couldn’t use that. Whereas things like the first time they played under the name of the Beatles—that’s documented in two or three sources, so we could use that.”

“In the end Paul McCartney read over all the text and approved it,” Milano relates. “By the time it’s got to me, we wanted to make things as accurate as we could... Harmonic was more painstaking than any print medium I’d ever written for. You know, if I said the Beatles were really good, I had to find a source to corroborate that.”

“I did find out that Paul McCartney read over that copy I had written, and he said, ‘Oh, I get it—I’m going to be like the new angelology, this is gonna be the source for the info.’ That was a gratifying moment for the writer.”

Milano was thrilled to play a role in a game that helped bring the Beatles’ music to a new generation. When Harmonic premiered the game in a booth at a music festival in San Francisco, he says, “Kids were playing it all day. Just to see kids who were playing ‘Strawberry Fields Forever’ and singing the harmonies—that really made me happy.”

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In adapting a film to a game, “What you try to do with a character is take his abilities from the movie and build them into the game mechanism,” Gould says. “You pick up on the personality cues and put them in your game so the characters are recognizable from the movie.” In Shrek’s case, that meant a fart stun. “He can stun his enemies by farting on them.”

Incidentally, Gould, a trained screenwriter who now works in the video game industry, surely must be the Peter Gould who wrote the screenplay for the little-remembered 1994 flick Duel of the Planeswalkers, based on the popular 90s arcade game, right?

In the media, teenage girls are spiteful, verbal bullies who…. are hardwired to be caring and nurturing? Which is it?

BY CARYL RIVERS

“Mean Girls” have become a staple in the annals of American pop culture.

A movie of that name was a hit for Lindsay Lohan in 2004. Paramount has just announced a sequel, and a movie in the works, we are destined to hear more about them.

There’s increasing violence among troubled girls. But overall, the news is good. As Professor Garbarino writes, “Girls in general are more passive than boys, used to grow less aggressive as they got older. That’s changing.

Professor James Garbarino of Loyola University, the author of Sex, Lies, and Videotape, says girls are becoming more physically aggressive. Traditional cultural messages that girls are not pushy or violent are being diluted by images in the popular media—like Buffy the Vampire Slayer and Lara Croft: Tomb Raider—that portray women as aggressive.

How these rotten teens managed to be so loathsome to other girls despite their hardwired, caring brains is something of a mystery. But at the same time that the mass media were promoting this narrative of ultra-empathy, the mean girls story was grabbing attention. How these rotten teens managed to be so loathsome to other girls despite their hardwired, caring brains is something of a mystery.

Neither extreme explains girls’ behavior. The notion that girls’ brains make them nurturing is junk science. The corpus callosum argument was debunked by a meta-analysis (a combination of many studies) finding that there are no significant sex differences in the size or shape of the corpus callosum. As for Baron-Cohen’s theory of male and female brains, the study on which this notion was based was seriously flawed. For starters, the babies’ parents held the children up, rather than anything about their brains. Elizabeth Spelke, co-director of Harvard’s Mind/Brain/Behavior Interfaculty Initiative, has noted, “This is one, single, isolated experiment. Its findings fly in the face of dozens of studies on similar aspects of cognition carried out on young babies over decades. It is astonishing how much this one study has been cited, when the many studies that show no difference between the sexes, or difference in the other direction, are ignored.”

What about the mean girls? The fact is, all kids start out being pretty aggressive. At age four, girls are nearly as likely to use physical aggression as boys—24 percent versus 27 percent. But girls, traditionally raised to be more passive than boys, used to grow less aggressive as they got older. That’s changing.

The mean corps, the bundle of nerve fibers connecting the left and right brain hemispheres, was larger in women than in men, making women more comfortable with emotions and with caring. In the best-selling book The Female Brain, author Louann Brizendine, citing this theory, wrote “A woman knows what people are feeling, while a man can’t spot an emotion unless somebody cries or threatens bodily harm.”

Also, a British researcher did a study of day-old infants that purported to show that boy babies looked longer at things, while girl babies looked longer at people. Psychologist Simon Baron-Cohen of Cambridge University claimed that the male brain is the “systematizing brain,” while the female brain is the “empathizing brain.” He has been quoted in the New York Times, in a Newsweek cover story, in a PBS documentary and in many other major media outlets.

He said that the male brain was good at leadership, risk-taking, analyzing facts and understanding science, while the female brain was good at relationships and caring for others.

But at the same time that the mass media were promoting this narrative of ultra-empathy, the mean girls story was grabbing attention. How these rotten teens managed to be so loathsome to other girls despite their hardwired, caring brains is something of a mystery.

What are the facts? Are girls and women hardwired to be loving caretakers, or are they nasty, mean, spiteful creatures who just want to cause others pain?

Neither extreme explains girls’ behavior. The notion that girls’ brains make them nurturing is junk science. The corpus callosum argument was debunked by a meta-analysis (a combination of many studies) finding that there are no significant sex differences in the size or shape of the corpus callosum. As for Baron-Cohen’s theory of male and female brains, the study on which this notion was based was seriously flawed. For starters, the babies’ parents held the children up, rather than anything about their brains. Elizabeth Spelke, co-director of Harvard’s Mind/Brain/Behavior Interfaculty Initiative, has noted, “This is one, single, isolated experiment. Its findings fly in the face of dozens of studies on similar aspects of cognition carried out on young babies over decades. It is astonishing how much this one study has been cited, when the many studies that show no difference between the sexes, or difference in the other direction, are ignored.”

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How these rotten teens managed to be so loathsome to other girls despite their hardwired, caring brains is something of a mystery.

In recent years a series of stories have appeared in such places as the New York Times, the Washington Post and the Times, suggesting that one particular part of the brain that boys have long enjoyed in rough and tumble play, and in the feeling of confidence that comes with physically prowess and power.”

Still, girls are more likely to use “relational” aggression than the physical variety as they get older. For example, girls are more likely to exclude newcomers from a group than boys are. They also use snide remarks or insults as weapons, rather than fists.

We’ve all run into “mean girls” somewhere along the line. The Internet has made it easier for both boys and girls to insult and wound others without having to face their victims. Schools can help to stop some of this by programs that create empathy and understanding among kids at an early age.

But “mean girls” make good copy, and with a sequel to the movie in the works, we are destined to hear more and more about them.
The first thing to know about William McKeen: he really digs what he does. It doesn’t hurt that his occupation pretty much rocks. Sometimes literally. To quote his CV, “I write about music and popular culture. Sometimes I think I have the best job in the world because my ‘work’ requires me to listen to Bob Dylan and to read Tom Wolfe and Hunter S. Thompson.”

As the new chair of the journalism department, McKeen came to COM last fall with more than 25 years of teaching and administrative experience and a roster of impressive publications, not least of which is Outlaw Journalist, a bio of the late, great madman and progenitor of “gonzo” journalism Hunter S. Thompson—who was a friend of his. Add to that an encyclopedic knowledge of pop culture from the last half of what has been deemed The American Century.

Evidence of William McKeen’s rock history zeal abounds. Here, on prominent display, an original Rolling Stones promo poster for the Dirty Work album.

Outlaw Journalist, McKeen’s 2008 biography of Hunter S. Thompson, hailed by Thompson’s widow Anita, among others, as the best book on him to date.

“You’re looking at my prized possession right there,” says McKeen of the original Led Zeppelin promotional zeppelin from Atlantic Records.

A handwritten note to William McKeen from Hunter S. Thompson in response to McKeen’s 1991 biography of the original gonzo journalist. Thompson threatens to gouge out McKeen’s eyes—a comment those close to HST would recognize as a compliment. The punch line, in a manic scrawl: “How fast can you learn Braille?”

A 1952 poster announcing the first-ever rock ‘n’ roll concert—The Moondog Coronation Ball was held March 21 at Cleveland Arena.

A Rockin’ Chair
Meet the new head of journalism at COM

BY ANNIE LAURIE SÁNCHEZ

The first thing to know about William McKeen: He really digs what he does. It doesn’t hurt that his occupation pretty much rocks. Sometimes literally. To quote his CV, “I write about music and popular culture. Sometimes I think I have the best job in the world because my ‘work’ requires me to listen to Bob Dylan and to read Tom Wolfe and Hunter S. Thompson.”

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Upon arrival at BU from the University of Florida, where McKeen had been chair of journalism for more than a decade, he almost immediately began steering COM’s department through curriculum revisions, a process that can be grueling. But McKeen sees the shine of opportunity for students, present and future. “I want, first of all, to raise the profile of the department nationally, because it’s an all-star department,” he says. He wants prospective students to know that this is their place to grow as journalists, to do more with the talents they already possess.

The master’s program, especially, is key, McKeen notes, that in his experience, grad students “want a master’s program that is going to teach them to be better journalists. But most of the master’s programs are sort of like way stations on the way to a PhD program, so they’re all about theory, and not about practice. He wants prospective students to know that this is their chance to learn from the best, and that the faculty is there to help them.

McKeen emphasizes the need for an explorer’s nonstop curiosity—and the drive to tell stories. “No matter what the form,” he says, “whether it’s in print or online or in television or beamed directly into your skull, we’re all about storytelling.”

And here, it’s all about practice.” And in that practice, McKeen emphasizes the need for an explorer’s nonstop curiosity—and the drive to tell stories. “No matter what the form,” he says, “whether it’s in print or online or in television or beamed directly into your skull, we’re all about storytelling.”

It was that laserlike focus, which the COM faculty maintains, that drew him to BU in the first place. “When I met the faculty… I was just blown away,” says McKeen. “They’re the reason I was most excited about coming to BU.”

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“I learn new things all the time,” he says. “I’ve taught history of journalism every year since 1971. I’ve never gotten tired of it; it changes every semester. In part I think it’s because of the chemistry of the people in the room.” That enthusiasm for each new crop of learners benefits the professor as well as the students. “You may have one semester that’s just flawlessness, but the next semester, it doesn’t matter how well you did. This is a new group and you have to be just as good, if not better. And that’s what I like. To me, it’s a continuing sense of self-renewal, which is good spiritually.”

Though McKeen had to forgo giving classes last fall to get administrative things rolling, this spring he taught JO 502: Journalism and Popular Culture, which covers the portrayals of journalists and journalism in American films and novels—and how that affects public perception. This summer sees him continuing his nearly 35-year tradition of teaching history of journalism before he introduces a brand-new course in the fall: “Sort of a stealth literary journalism class, where I’m going to focus just on the ’60s with Tom Wolfe and Hunter Thompson. But it’s going to be about media also, so I’m going to throw in music and television and movies, and kind of a review of American media in the 1960s. It just seemed like a fun thing to do.”

Fun — in the spirit of inquiry — is McKeen’s root note. A disclaimer at the bottom of his JO 502 syllabus reads, “There are two guiding philosophers in my life: Elvis Presley (who said, ‘If this ceases to be fun, we will cease to do it.’) and my mother (who said, ‘If we all liked the same thing, it would be a pretty dull world.’). Those two great thinkers shape my approach.”

But as prolific a writer as he is, get him talking about students, teaching and curriculum, and you’ve found his core passion. Classes McKeen likes to teach include rock ‘n’ roll history, journalism and pop culture, and literary journalism.

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McKeen’s own writing has had a similar kind of impact. His book, 

12 years of experience in a similarly sized, if not larger, department. He adds a dimension we didn’t have before, but he is like that department as well.” McKeen’s own portfolio includes 

Highway 61, the memoir of an epic road trip taken with his eldest son, and biographies of Hunter S. Thompson (two of them) and Tom Wolfe, not to mention contributions to Whole Lotta Led Zeppelin and to Thompson’s own Kingdom of Fear, among other publications. And he has two books being published this year, Mile Marker Zero and Paradise Beautiful.

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Marketing a luxury brand used to be simple: Sell aspiration. But indulgence isn’t an easy fit in hard times, and the social media scene isn’t a natural place to sell elegance. Shauna Brook (’97), of stylish jeweler David Yurman, is one of those navigating a new environment.

BY ANDREW THURSTON

Shauna Brook doesn’t own sweatpants. At least, if she does, she’s keeping quiet about them. Whether it’s breakfast at home on New York’s Upper West Side or a shimmering evening soiree at work on Madison Avenue, Brook is all about wearing luxury brands. One in particular: that of her employer, David Yurman. Brook (’97) doesn’t own just a job; she has a lifestyle. And as VP of global marketing and communications for the chic jewelry brand, she doesn’t do sweatpants.

“I get up in the morning and I put on the brand,” she says. This evening she’s hosting a charity event at the designer’s Boston boutique. Wearing a classic gold box chain necklace paired with a stout wrist cuff (the look is completed with earrings and a ring that all shimmer with pave diamonds), she weaves through the crowd of high rollers, chatting to customers—she calls them collectors—like old friends as she deftly positions them in the path of David Yurman or a local TV crew. “When you take on this job, it’s a bit of a brand ambassador feel to it. You not only have to excel at the job, whether it’s a segmentation strategy or pitching a press story, but you have to represent the brand. I enjoy it, but that’s my personality.”

By Andrew Thurston

"No matter what the form," he says, "whether it’s in print or online or in television or beamed directly into your skull, we’re all about storytelling."
The promotion of luxury brands has changed a good deal since then, evolving beyond shiny black-and-white photographs in Sunday magazines (though one look at the Yurman website shows such snaps still have a prominent place) to take in new questions: Can opulence find a happy home on social networking sites? Is it possible to sell an indulgence while homeowners continue to plunge into foreclosure? Brook is navigating the first. She’s launched Twitter and Facebook pages for David Yurman and says that she’s glad to have made the move—“We have to be in that space. There’s a couple of different ways companies in our industry have gone about doing Twitter: You can create an account for the brand or you have a person behind the brand tweet on its behalf. Ours is a brand Twitter, but we’re bringing the designer’s vision into it, having David talk about his travels and his inspiration.”

For as the tough times, Brook—ever the brand ambassador—says Yurman benefited from being a “democratic luxury” with price points descending from six figures to three.

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Rid police spray protest- ers with hoses as they try to force them away from Tahrir Square.

Photo by Lindsey Parietti

Covering Chaos and Change

In February, as Americans fled antigovernment protests and fighting in Egypt, Lindsey Parietti (CAS’07, COM’07) stayed and did her job. Parietti reported and edited copy for the English-language edition of the Cairo daily Al-Masry Al Youm.

A few years ago, she worked the Beacon Hill beat for the MetroWest Daily News through COM’s State House program. “Now, the fights over tax and toll policies she covered in Massachusetts seem foreign,” related Parietti’s classmate Kyle Cheney (’07), who interviewed her for the Boston Herald during the street battles.

Parietti interviewed protesters, shot photos and filed stories as the riot police and pro-gov- ernment beaters attacked and were repelled; the military refused to fire on its own people; and the tide turned against President Hosni Mubarak, the dictator who reigned for three decades until February 11.

“It’s been overwhelming, as well as an incredible adrenaline rush,” Parietti told BU Today. “It’s also personal for me to be here during this. I’ve lived in Egypt on and off more than two years; I have friends and a home here.”

Parietti

Read a Q&A with Lindsey Parietti at www.bu.edu/today/node/122288 and visit her blog, which includes reprints of her reports on Cairo for the Boston Herald, at http://binthefield.wordpress.com/.

www.bu.edu/today/
Skilled Shooting, and a Little Luck

Michael Maher (’78), a two-time New England Newspaper Photographer of the Year, launched a photography instruction blog, called “Great Shot,” at maherphoto.blogspot.com. Maher has won numerous photographic awards, including from the National Press Photographers’ Association and the Associated Press, and his work has appeared on major wire services, in newspapers and books, and in the HBO special “Curse of the Bambino.” Each week on his blog, the freelancer posts one of his favorite photos from his former career as a photojournalist with the Lowell, Mass., Sun, along with tips for getting great shots.

About the photo above, left, he writes, “The high school soccer player took a running start, flipped over, bounced off the ball, and as he came upright, made a long inbounds toss, but this wasn’t a strong picture by itself. The photo needed someone in the scene to provide context. I took a shot of his cigar. When I shot several photos, he commented, ’There, that should be good enough to get me in the newspaper,’ and he was right. It was a great personality shot, and his lack of reaction helped make the photo a winner. Judge for yourself—if you can get in touch with Stephen at stephen_jake@verizon.net.

Following a misspent proposal on stage with ’80s pop idol Boy George on New Year’s Eve in London, Marnie Goldman Spector (’92, COM’94) married the wonderful Dr. Karl Spector in Miami, Fla., on June 26, 2010. In attendance was Marnie’s freshman-year roommate Sarah Rogel (’93, COM’94), who joined the wedding as best man. Back in her hometown of Baltimore, Marnie is a public relations and marketing professional, and can be reached at marnieeg@aol.com.

Stephen Oakes (CAS’93, COM’93) is the new adaption consultant at the Northeast Animal Shelter in Salem, Mass. He has returned to the Boston area to pursue his interest in animal welfare after many years as a public relations manager at Advanced Micro Devices in Austin, Tex., and vice president at GCI Group in New York, N.Y. You can get in touch with Stephen at stephen_jake@verizon.net.

Evan Stein (CAS’95, COM’97) of Studio City, Calif., is owner of Experience Music Group, an independent music licensing and publishing company based in Los Angeles. Founded in 2003 with business partner Martin Weiner, Evan’s company has placed the music of independent artists in commercials, television shows and films. In 2008, ERM diversified to include an artist management division. Evan and his wife, Tamara, have a toddler son, Ethan, and new daughter, Stella. You can contact Evan at evanexperienceus.com.

Cara Chiappetta (’99) completed her MFA at the Academy of Art University in San Francisco, and showed her master’s collection at Mercedes Benz New York Fashion Week on September 10. She is now working with costumes in the Academy of Art University Spring 2011 show. Audiences, and those working with the designers, were ready to stop working. She now applies her talents to a line of greeting cards featuring talking vultures and to small-for-hire writing projects.

Talia Houminer (’99) was recently promoted to vice president of international business and legal affairs at independent film studio The Weinstein Company. She lives in New York City and can be reached at taliahouminer@yahoo.com.

Memoirs of a Showgirl

“There was a difference in the old days between showgirls and dancers,” says Barbara Davis (’83). Before the rise of Las Vegas—in the days when the glittery shows were staged on Broadway and in Hollywood—producers hired dancers to dance and showgirls to “walk around and look pretty and wear beautiful costumes.”

Showgirls had to be tall and good-looking, and in 1947, Davis—a 5’5” blue-eyed blonde in her early 20s—fit the bill. She landed a job at the famous Earl Carroll Theater on Hollywood’s Sunset Boulevard. She performed bits with burlesque comic Pinky Lee and saw actor Mickey Rooney tossed from the audience for heckling. In the dressing room before each show, she and the other showgirls powdered themselves with “body white” so their skin would shimmer under the stage lights. “All the girls looked ethereal,” she says.

Davis’s stint on the Earl Carroll stage came after Hayes Trukke, her high school fiancé, went to war aboard the USS Tang and was reported dead when the submarine. It came after her job as a gang boss at the Navajo Ordnance Depot in Arizona, overseeing the work of Native Americans as they loaded boxes with explosive munitions headed for battles in the Pacific. It followed showgirl gigs in San Francisco and at the Copacabana in Rio de Janeiro, where she met and married a “Brazilian playboy” (only later to discover that Trukke had actually survived the Tang’s sinking and spent the remainder of World War II in Japanese prison camps).

Producer Earl Carroll died in a plane crash in 1948, and his show closed two years later. Davis remained in Hollywood, married an actor (her second husband), and entertained herself by playing bridge backstage at his shows. When the marriage ended in 1957, Davis moved to Nevada to work as a showgirl at Reno’s Riverside Hotel, operated at the time by the Wertheimer brothers, former Prohibition mobsters who’d belonged to Detroit’s violent Purple Gang. She later dealt cards and craps at Reno’s popular Harolds Club and then worked as an air-traffic controller for local TV station KOLO.

Davis, now 86 and living in Las Vegas, has collected these and other stories into a memoir, tentatively titled Craps and the Showgirl. The memoir covers Davis’s early decades, leaving out the more ordinary later years of what she terms her “second life”—the life in which she moved to Massachusetts, raised two children, and took night classes at BU to earn a master’s degree in public relations. While studying at COM, Davis worked as a PR representative for a regional office of the Girl Scouts. “They looked at me as kind of an oddity,” she says, “and when you live a long time,” she says, “you can have lots of stories to tell.”

After retiring to Nevada, Davis found she wasn’t ready to stop working. She now applies her talents to a line of greeting cards featuring talking vultures and to small-for-hire writing projects. Davis began working on a memoir because people kept telling her how interesting her own stories were. “And when you live a long time,” she says, “you can have lots of stories to tell.”

—Corinne Steinerbrenner
The foreword is written by Emmy Award-winning broadcast journalist Dave Marash, the former ABC News Nightline correspondent and ESPN Baseball Tonight anchor. Gladstone has written for the Chicago Sun-Times, Baseball Digest, San Diego Jewish World and other publications.

A Bitter Cup of Coffee is the COM alum’s first book. If it goes to a second printing, he’ll have to amend the title: Now there are only 873 such retirees. Former Houston Astros Jay D. Schlueter died shortly after its publication. “If anyone could have used the medical benefit coverage that a pension provided,” Gladstone says, “it was Schlueter, who suffered from ataxia, a neurologic disease.”

On a personal note, Gladstone adds, “One of my favorite professors, Wayne Woodlief, contributed a blurb for the inside front cover of the book.” A Boston Herald columnist, Woodlief also showed up when Gladstone came to town on his book tour. “I was very honored. Wayne completely reshaped my thought process as a reporter. I can’t think that man enough for making me think outside the box.”—PK

Note: At COMTalk email, MLB announced it would pay up to $10,000 each to the retirees. Gladstone said it was only a partial victory, “a step in the right direction.” 

Go Pups! A coordinating producer for the Animal Planet channel, Andrew Schechter (‘06) bears an extra, weighty responsibility every year. He is the referee for the Puppy Bowl. In this increasingly popular program that runs opposite the Super Bowl, the puppies play and romp about a football-themed set. “There are sometimes fouls on the field, and I am the man to clean up their fouls,” Schechter told the Quad. B.U.’s independent online student magazine.

“My senior year I did the NFL in L.A. program, and through that I got the hands-on, real-world experience I needed to take it to the next level after I graduated,” Schechter told the Quad. B.U.’s independent online student magazine.

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For more information, visit GoodGrrrlBabyFood.com. Kathy lives in Middle Island, N.Y., and can be reached at hutchamode@ hotmail.com. Go Terriers!
Alligator Loose at Sundance

If you were an aspiring filmmaker trying to get a short film into the Sundance Film Festival this year, your chances were low—just over 1.2 percent. Some 6,467 moviemakers from around the world submitted shorts to the Utah winter festival, the biggest and most buzzed-around short film festival in the world. You need just one of those 81 spots and your film will be seen by 50,000 people, your chances are at least 50.0 percent. And since the event allows you to reach all of the four major events in the world, you could reach all of the population. Melanie can be reached at mtakefman@gmail.com.

Kelly Bandas (’08) recently launched an online vintage clothing site at holyvintage.com. She would love to have BU alumni sporting some of her threads, and can be reached at Bandas.kelly@gmail.com.

Kristyn Ulanday

Kristyn Ulanday (’10) took these photos during an Aerosmith concert in August 2010 at Fenway Park. “One of the perks about working for the Red Sox is the access to the park that the other photographers are not privileged to,” she says. “I was able to get a variety of angles on the event, including the wide shot of the park from the seats in right field. As a young photographer, I found the event to be an amazing experience—privileged to,” she says. “I was able to get a variety of angles on the event, including the wide shot of the park from the seats in right field. As a young photographer, I found the event to be an amazing experience—I was able to get a variety of angles on the event, including the wide shot of the park from the seats in right field.”

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Aerosmith fans as well as solid concert photos of a legendary rock band, including Joe Perry and Steven Tyler (above). During her time at BU, Ulanday served as photo editor of the Daily Free Press and beat photographer for the legendary rock band, including Joe Perry and Steven Tyler (above). During her time at BU, Ulanday served as photo editor of the Daily Free Press and beat photographer for the Red Sox.