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 Alumni Association

**TGIFSS**

Thank goodness it's Friday, Saturday, Sunday.

**Alumni Weekend  
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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](http://bu.edu/alumniweekend).

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SPRING / SUMMER 2011

# comtalk

Boston University College of Communication



## SAY YOU WANT A REVOLUTION?

**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)**

*Also Inside*

**Terrier Football—  
sort of**  
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**The Birth of CSI**  
p. 8

**Wearing the Brand**  
p. 23

**BOSTON  
UNIVERSITY**





Photo by  
Vernon Doucette

## TOGETHER, COM CAN

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 prepared for at COM, I recall little contact with this University’s development arm.

When I passed her question back to a colleague at COM, I learned that neither my experience nor hers was unusual. Indeed, we were the norm. It simply wasn’t ingrained in the culture of the College—nor of the University—to seek and expect support from graduates. One alumnus I’ve spoken with compared his relationship with BU to an arms-length transaction between a customer and a business: He paid his money; COM delivered an education; they shook hands (at Commencement) and moved on. A simple *quid pro quo*.

This contrasts dramatically with many other schools, where membership in the university community doesn’t expire with graduation. Indeed, the connection—and expectation of support—extends through a graduate’s lifetime. Williams College boasts that upward of 60 percent of its alumni donate every year, which earned that school a top ranking in *U.S. News & World Report*.

By contrast, only about six percent of COM grads do the same, just slightly better than one donor among 20 grads. I don’t cite this to criticize the other 94 percent. It’s simply a fact that in COM’s 63-year history we never tried to replace that transactional culture with one that encouraged lifetime connection and obligation. In short, we didn’t ask.

Still, it isn’t enough for a school to simply ask for alumni donations. 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 59 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. These 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.

## comtalk

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

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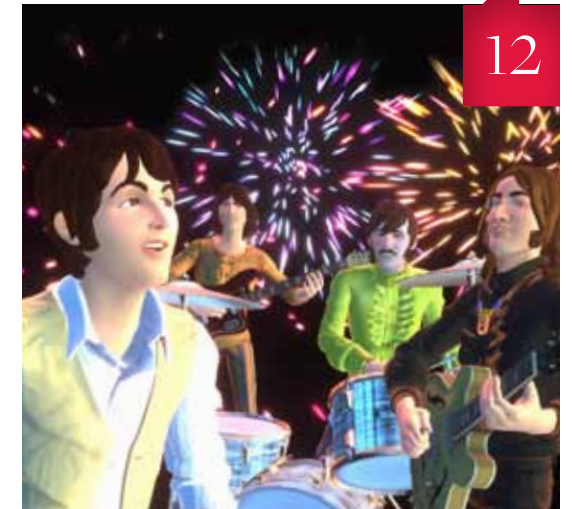
# comtalk

SPRING/SUMMER 2011



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WTBU's  
zombie  
march on  
Comm Ave.  
Photo by Sarah  
J. Berg ('11)

## Radio Listeners in Panic, Taking Zombie Drama as Fact

Many Flee Dorms to Escape Bioterror Zombies—Tweets Swamp 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 trusty wireless, 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 dashing 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 artful 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 a "Martians Go Home" protest? 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 multimedia 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.

Mimicking a news format—complete with reports from the field, press conferences and increasingly panicky anchors—*The Undead End* 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, spawning viral videos of dorm-room attacks, an online support group and campus protest events. As the real world stunts 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 lots of parallels with his planned ad agency career: "There's an element of engagement you need to accomplish with your consumer, your audience members," he says of modern-day advertising. "They can actually develop a relationship with the brand, and that's what I wanted to do with the radio show. I wanted people to engage and be a part of the show instead of just listening."

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 mass panic, 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?'"

Yes, Boston College, the apocalypse is here. Check [www.radioalternation.com](http://www.radioalternation.com) for quarantine details and [www.theundeadend.com](http://www.theundeadend.com) for video proof of zombie attacks. It's time to evacuate.

### web extra

Listen to *The Undead End* and check out a zombie make-up session at [www.bu.edu/today/node/11767](http://www.bu.edu/today/node/11767).



Photo by Hannah Boyce ('11)

## Flour Power

BY RICH BARLOW

COM's student-run video production company recently added a well-known name to its list of satisfied clients: Oscar-winning actress **Geena Davis** (CFA'79, Hon. '99).

This winter, the students of Hothouse Productions completed the short film *Guess Who* for the Geena Davis Institute on Gender in Media, an organization that Davis (a mother of three) founded in 2004 to lobby for more female characters and fewer gender stereotypes in children's media. Excerpts of the educational film—and another about its making—premiered in December at the institute's second Symposium on Gender in Media, held at Los Angeles' Skirball Cultural Center and attended by 600 Hollywood artists and executives. *Guess Who* also aired on Channel One, reaching six million students in middle and high schools across the country.

The film explores children's views of women in different roles. In the video, the student filmmakers present children with the story of Joanne Chang, owner of Boston's popular Flour Bakery, who parlayed her Harvard math degree into a career making mathematically perfect baked goods.

"From our interviews," says associate producer **Olivia Neir** (CGS'09, COM'11), "we discovered that many children, when they think of a baker or a mathematician, think of those roles being filled by men. When we showed the children information about Joanne Chang, they were surprised. Once the kids realized that men and women can play any role, we asked them what they wanted to be." With answers like chemist, lawyer, architect, veterinarian and artist, the children "showed that they felt no gender boundaries when choosing their own future."

**Garland Waller** ('80), assistant professor of film and television and Hothouse's academic executive producer, says *Guess Who* required two six-person teams, 30 children for on-camera interviews, and two cameras on each shoot (to capture the children and Chang while simultaneously recording shots of the BU teams behind the scenes). Their work earned them the Boston Center for the Arts' Young Filmmaker Award in April.

Three members of the student production team, **Mariel Arroyo** (CGS'09, COM'11), **Sarah Kamaras** ('11) and **Elisabeth Norvik** ('11), were able to attend the showing of the video excerpts in Los Angeles. "It was a lovely moment for the three students," says Waller. "This was [their] biggest production and certainly the most well-known client."

COM students Hailee Romain ('11) and Elisabeth Norvik ('11) filming for Geena Davis (below) at Boston's Flour Bakery.



Photo by Allan E. Dines, Northstar Photography

### web extra

Learn more about Hothouse Productions at [www.bu.edu/com/academics/film-tv/hothouse/](http://www.bu.edu/com/academics/film-tv/hothouse/).



## Did You Know...

... that national brands Zipcar, Converse, Bertucci's and Scion have all hired COM's student advertising agency **AdLab** to create print, television, web and guerilla ads?

### web extra

See some of AdLab's work at [www.bu.edu/adlab](http://www.bu.edu/adlab).

... that the *Boston Globe* employs COM journalism students to write for its hyperlocal "Your Town" web pages?

### web extra

Learn more about how students are covering the neighborhoods and suburbs of Boston at [www.bu.edu/com/tag/your-town](http://www.bu.edu/com/tag/your-town).

... that the students of COM's PR Lab have produced fact sheets, websites, press releases and more for clients inside and outside the BU community?

### web extra

Peruse the PR Lab portfolio at [www.bu.edu/prlab](http://www.bu.edu/prlab).



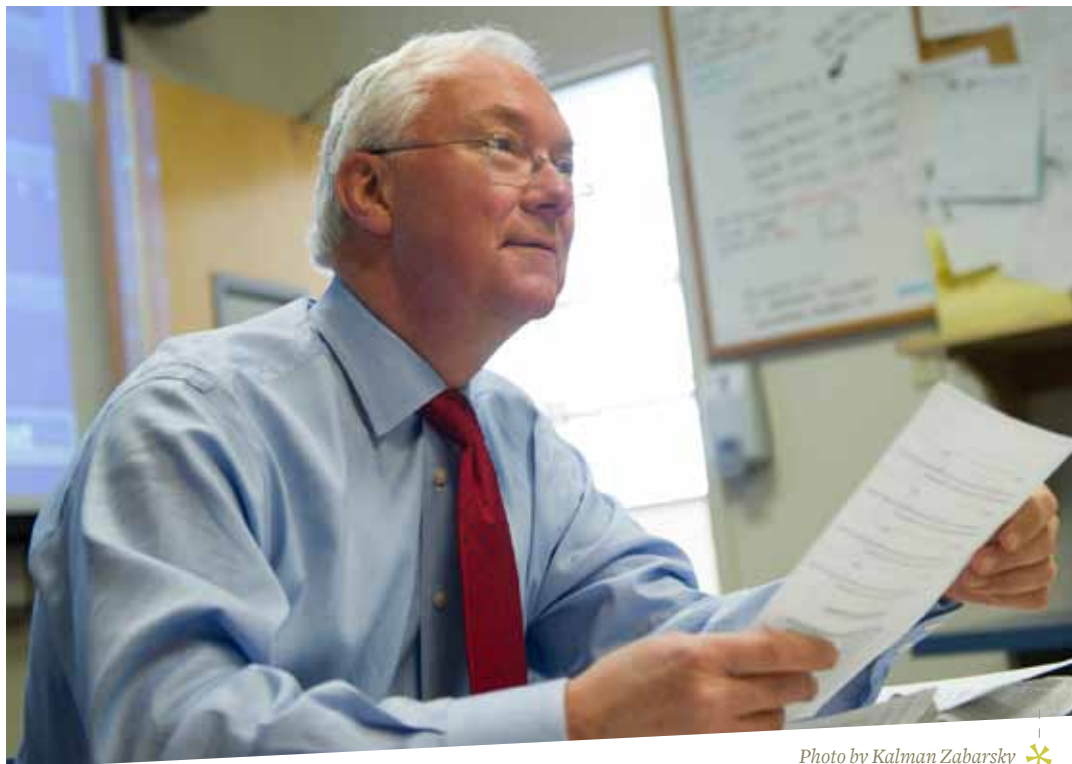


Photo by Kalman Zabarsky ✱

## Hoisting Anchor

Veteran New England Cable News (NECN) anchor **R. D. Sahl** 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 Sahl. He anchored NECN’s primetime news from 1997 to 2010, earning multiple Emmy Awards.

“Our students will be the beneficiaries of R. D. Sahl’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 Other Suns: 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.

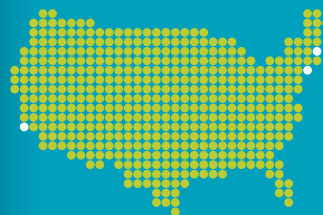
... **Taylor Bigler (’12)**, who won the Jeffrey B. White Memorial Scholarship. She is covering the State House for the Quincy *Patriot Ledger*. See some of her work at [www.bu.edu/statehouse/tag/taylor-bigler/](http://www.bu.edu/statehouse/tag/taylor-bigler/).

... 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*.



Photo by Kalman Zabarsky



## 2011 Redstone Festival Winners

### Redstone Film Festival East

#### 1st Place

*Salty Dogs*  
Dimitri Kouri (CGS’09, COM’11), Zack McGeehan (CGS’09, COM’11)

#### 2nd Place

*Your Way Home*  
Pietro Nigro (’11)

#### 3rd Place

*The Life Smugglers*  
David Wells (’11), Wes Ford (’10)

### Redstone Film Festival West

#### 1st Place

*The Life Smugglers*  
David Wells (’11), Wes Ford (’10)

#### 2nd Place

*Your Way Home*  
Pietro Nigro (’11)

#### 3rd Place

*¿Que?*  
Steve Ohi (CGS’09, COM’11), Michael Nusbaum (’11), Zack McGeehan (CGS’09, COM’11), Dimitri Kouri (CGS’09, COM’11)

#### Best Alumni Short

*We’re Leaving*  
Zachary Treitz (’07)

### Fleder/Rosenberg Screenplay Contest

#### 1st Place

*Christmas Dinner*  
Marta Armengol Royo (’12)

#### 2nd Place

*Guitar Hero*  
Eran Navot (’12)

#### 3rd Place

*Too Cold to Cry*  
Keya Vakili (’13)



Above, left: Black comedy *¿Que?* was a Redstone finalist. Above: Redstone winner *Salty Dogs* captured a day in the life of a lobster boat crew. Film stills courtesy of 18% Productions ✱

## Redstone Festival Keeps Packing ‘Em In

BY CORINNE STEINBRENNER

It began 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 East and Redstone West have yet to grant a top prize to the same film.)

Initially held in rented movie theaters, the Los Angeles event relocated last year to a state-of-the-art screening facility owned by the Academy of Motion Picture Arts and Sciences. With the plush new

digs, says Thompson, “we’ve been able to invite agents and producers to come see what our students are doing.” Another recent change: COM added a faculty-judged alumni film competition to the Los Angeles festival this year. **Zachary Treitz (’07)** won the inaugural alumni competition with *We’re Leaving*.

COM hosted its first New York festival last year as a way to reach 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 Sumner 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 515-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 (’85)** 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 extra

See Winthrop, Mass., fishermen in action in the trailer for the first-prize *Salty Dogs* at [www.bu.edu/today/node/12296](http://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 incomplection 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 winless 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 Boston University College of Communication as an aspiring sports journalist. Freshman year, I joined a Facebook group imploring 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 plea would lead to anything, but then one of the founders of the group, Nikki Bruner (SHA'13, 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 was determined to scrounge up the funds any way I could.

The University administration was resistant to the idea of fielding 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 willing and able to take, or dish 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



Photos by  
Donna Tiano

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 18–8, 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 BU 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 games. I can say with absolute certainty that the whole team was grateful for their efforts, especially after our final game of the season in which we lost our last chance to make the playoffs.

We also appreciated the support of our hard-working media crew, Lauren Thayer (CAS'11) and Mackenzie

Lachey (CAS'11), 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 20 to 25 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. Undefeated since...! Well, so far we're undefeated in 2011. Let's see if we can keep that going. See you next fall! 📸

### web extra

The 2011 Boston Terriers schedule will be posted at [www.terrierfootball.webs.com](http://www.terrierfootball.webs.com).





**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.**



## JUSTICE FROM BEYOND THE GRAVE

### THE FOREBEARS OF CSI



Professor Douglas Starr  
Photo by Kalman Zabarsky

However, an autopsy failed to identify the corpse as Gouffé's. 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.

*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.*

**[Goron] contacted the authorities in Lyon and asked them to exhume the body and reexamine it.** They resisted: By now the victim had been dead for four months; no one could possibly identify the remains. But Goron, legendary for his persistence, remained adamant. And so the hideous job of conducting an autopsy on a body that had previously been dissected and had lain rotting underground fell to the one man in Lyon—perhaps in all Europe—who stood the slightest chance of solving the mystery.

**Dr. Jean-Alexandre-Eugène Lacassagne [head of the department of legal medicine at the University of Lyon] already was well respected in his field when he encountered the case that would make him world-famous.** As one of the early scholars and innovators of legal medicine, he had helped devise many new techniques in crime-scene analysis, such as determining how long a body had been putrefying and how to match a bullet to a gun. He showed investigators how to determine whether a dead body had been moved by examining the pattern of blood splashes on the skin. He developed procedures by which even simple country doctors could perform professional autopsies if called to a crime scene. Colleagues admired him not only for his contribution to science but as a scholar, teacher, and friend. As people often did in those days, they saw his character revealed in his appearance—and a noble physiognomy it was, with a high forehead, handlebar mustache, burgomaster's girth, and a “strong, rhythmic step and ever-cheerful eye.” With his energy and talent, he could have done anything, but he had chosen the nascent field of criminology. To his mind, it encompassed the scale of the human experience, from the workings of a single brain to the forces that shape civilization....

He was born in 1843 to innkeepers in Cahors, a quiet town in southwest France. A gifted student but too poor to afford a private education, he attended the military's medical school in Strasbourg, where he wrote his first thesis, on the side effects of chloroform. He studied military medicine in Paris for a year and then returned to Strasbourg. He arrived during the Franco-Prussian War, and for thirty-nine days the Germans bombarded the city before its ultimate surrender....

With the Strasbourg medical school destroyed, Lacassagne continued his studies in Montpellier. He wrote a thesis on putrefaction, manifesting an early interest in biological phenomena that affect both the living and the dead. To fulfill his military obligation, he traveled to Algeria, where he was assigned to be the doctor for a disciplinary brigade. Normally, it would have been a dreary assignment, but not to a man with an intellect as lively as Lacassagne's. He became fascinated by the miscreants in his care. Many bore tattoos with strange and exotic images.... By the end of his service, Lacassagne had categorized some two thousand tattoos from hundreds of soldiers....

**From that point, his career path rose steeply.** In 1876, he published a book entitled *Précis d'hygiène privée et sociale* (Synopsis of Private and Public Hygiene), a more than six-hundred-page volume about personal, public, and occupational health. Two years later, he wrote an equally weighty tome, entitled *Précis de médecine judiciaire* (Synopsis of Judicial Medicine), which summarized the nascent field of legal medicine. It was hailed as a small masterpiece. In 1880, he was named to the recently established chair of legal medicine at the University of Lyon. In this hardworking, bourgeois, insular city, he became popular among the students, not only for his knowledge but for his refreshing enthusiasm and warmth. Beyond solving individual crimes, Lacassagne became fascinated by the criminals themselves—their thought processes, subculture, and way of life. Why did they feel compelled to behave in a manner that was contrary to the rules of society? Why did they take such a difficult path? He made it his life's work to find out, and studied them as assiduously as a zoologist would scrutinize a favorite species. He visited them in prison, collected their writings, and dissected the brains of those who had been guillotined. His findings, and those of his colleagues from Europe, Russia, and the New World, appeared in

a journal he founded, *Archives de l'anthropologie criminelle* (Archives of Criminal Anthropology). For twenty-nine years, it served as the preeminent forum in the field. In its pages scholars would discuss the key developments of their day—crime-scene analysis, criminal psychology, capital punishment, the definition of insanity. There were also many practical reports, in which Lacassagne and his colleagues would describe how they used the latest forensic techniques, as in “the Thodure Affair” (pieces of an old man's body found around a village), “the Father Bérard Affair” (a priest accused of sexual perversion), and “the Montmerle Affair” (a woman found hanged and stabbed in the throat). There were articles on celebrity cases, such as that of Oscar Wilde, in



Alexandre  
Lacassagne

**With his energy and talent, Lacassagne could have done anything. He chose the nascent field of criminology.**

which a French expert on homosexuality wrote about the writer's trial and imprisonment. Jack the Ripper appeared in its pages, as did Jesse Pomeroy, the boy killer of Boston. On two occasions the journal reviewed the newly published stories about Sherlock Holmes.... The journal was populated by the castoffs of society: thieves, murderers, child molesters—the human face of the degenerate instinct.

**To assist in an autopsy with Dr. Lacassagne was to participate in a memorable educational experience.** Medical students would have seen hospital autopsies before, but forensic dissections were something quite different.

Here they saw tableaux of violent death, displayed in a medium of shredded tissue and broken bone. Death leaves a signature, and they would learn to read the meaning: a peaceful death versus a violent one; a death by accident, suicide, or criminal intent. By removing an infant's lungs and seeing if they floated, they would learn to determine whether the baby had been stillborn or had lived long enough to take its first breath. They would learn that a frothy liquid in the airways indicated drowning; that a furrow around the neck pointed to a rope hanging; that break points on opposite sides of the larynx showed that the victim had been strangled with two hands. They would use the angle of a stab wound to determine the trajectory of the arm that had held the knife, and the pathway of a bullet to deduce the location of the gun. They would employ chemical reagents to identify stains from blood, semen, fecal matter, and rust (often mistaken for blood). “The students all flocked to him,” recalled Dr. Edmond Locard, a student who himself became a prominent criminologist. And so, several times a month for the thirty-three years that Dr. Lacassagne taught at the medical faculty of Lyon, students would cluster around their beloved professor, who, with no mask on his face and no gloves on his hands, would slice into a cadaver to reveal the mysteries of the last moments of the deceased.

No crowd of students surrounded Lacassagne as he prepared for an autopsy on the morning of November 13, 1889—only a small number of medical assistants and police officials were in attendance. On the table lay the remains of someone who had died almost four months before. Was it Gouffé?...



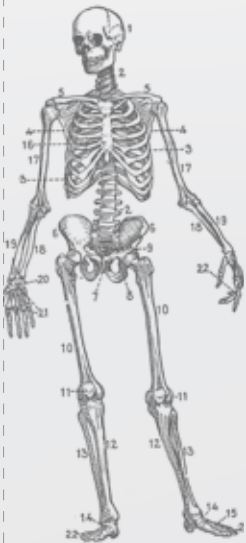
By Lacassagne’s side stood Dr. Paul Bernard, who had conducted the first autopsy, and an assistant, Dr. Saint-Cyr. There was also Dr. Étienne Rollet, Lacassagne’s student and brother-in-law, whose recently completed thesis would prove invaluable to the case. The state prosecutor from Lyon stood close by, as did Goron, determined to get to the bottom of the mystery. . . .

**First he needed to determine the victim’s age.** There were several places he would normally have looked to make an estimate. The junctions of the skull bones would have been one, if they had not been rendered useless by the [previous, bungled autopsy]. Instead, he directed his attention to the pelvis. He examined the junctions between the sacrum—the triangular structure that contains the base of the spine—and the hip bones on either side of it. Those junctions are obvious in a child and progressively become fused as a person reaches adulthood. He also examined the fibrous junctions among the last few vertebrae in the coccyx, which also become fused over the years. Lacassagne examined the victim’s jaws and teeth. The teeth were in good shape, but years of gingivitis had caused a loss of bone around the tooth sockets. The bone of the tooth sockets, normally well defined and sharp at the edges, had resorbed into itself and presented a ratty appearance. The state of all those age-related changes characterized a person between forty-five and fifty years old—not thirty-five to forty-five, as Bernard had stated.

**The next step was to determine the victim’s height.** Standard practice at the time was to stretch out the cadaver and add four centimeters (one and a half inches) to roughly account for the loss of connective tissue. But that was too inaccurate for Lacassagne. Instead, he made use of the newly developing field of anthropometrics—the statistical study of body dimensions. . . .

Lacassagne consulted his student’s [Rollet’s] [reliable forensic] chart 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 results. He averaged the numbers to estimate a body height of five feet eight inches. Bernard’s estimate had been about an inch and a half shorter.

Gouffé’s family was unsure about his exact height, so Inspector Goron [contacted] the victim’s tailor and the military authorities in Paris, who had measured him at his time of conscription. Both agreed: He was five feet eight. Further measurements and other calculations told Lacassagne that the victim had weighed about 176 pounds—again a match to Gouffé. Now for the hair. One of the key reasons that Bernard and Gouffé’s brother-in-law had failed to identify the cadaver was that Gouffé’s hair was chestnut brown and the cadaver’s was black. Lacassagne asked Goron to order his men to go to Gouffé’s apartment in Paris, find his hairbrush, and send it by courier to Lyon. Lacassagne could see that the hair from the brush was chestnut in color, just as Gouffé’s relatives had described. Then Lacassagne took the bits of black hair that remained on the cadaver and washed them repeatedly. After several vigorous rinsings, the grimy black coating that had built up from putrefaction dissolved, revealing the same chestnut color as the hair from the brush. To make sure the hair color was natural, Lacassagne gave samples to a colleague, Professor Hugounenq, a chemist, who tested them for every known hair dye. He found none. Next, Lacassagne microscopically compared the hair samples from the brush with those from the cadaver’s head. The samples all measured about 0.13 millimeters in diameter.



**The right leg bones weighed less than those of the left. It was only now, with the skin and muscles removed, that this telling aspect of the victim’s medical history was revealed.**

**That would have been enough for most medical examiners: the victim’s age, height, approximate weight, hair color, and tooth pattern.** But it was not enough detail for Lacassagne, who taught that “one must know how to doubt.” He had seen too many errors by medical experts who had fit most pieces into place but not all of them. And so he pushed on.

In the days before DNA testing, nothing could rival a fresh cadaver for an accurate identification. A fresh body would reveal facial features and identifying marks, such as scars and tattoos. Relatives could be called to identify the cadaver, which is why morgues at the time included exhibit halls. And yet skin, the great revealer of identity, concealed certain aspects of identity, as well. Skin could erase history. An old injury, such as a bone break or deformity, would exhibit no trace in the healed-over skin. Bones, on the other hand, were “a witness more certain and durable” than skin, wrote Lacassagne. Long after the soft tissues had decayed, the bones would remain just as they had been in the moment of death. So with little more than bones and gristle to work with, he searched for whatever history those bones might portray. He spent hours scraping bits of flesh off the skeleton, examining the points where ligaments connected, measuring bone size, and opening the joints. Something drew his eye to the right heel and anklebones. They were a darker brown than the bones around them. He cut away the tendons that held the two bones together and examined the inner surfaces of the joint. Unlike the clean and polished surfaces of a healthy joint, these bone ends were “grainy, coarse, and dented”—signs of an old injury that had improperly healed. The ankle could not have articulated very well. The victim probably had limped.

**Moving forward on the foot,** he examined the joint between the bone of the big toe and the metatarsal bone. The end of the metatarsal bone had accrued a bony ridge, which extended clear across the joint and butted into the toe bone. The victim would not have been able to bend his right big toe. Lacassagne suspected that the victim had gout, a disease in which the body loses the ability to break down uric acid. Over time, the chemical accumulates as crystals in the joints, particularly the big toe. In advanced cases, the bone ends build up a chalky deposit, sometimes enough to painfully immobilize a joint.

Lacassagne worked his way up the right lower leg. The fibula, the narrow bone running alongside the calf bone, appeared slimmer than that

of the left leg. This meant that the muscle must have been weakened, for without the pull and pressure exerted by muscles, the bones beneath would lose mass. The right kneecap was smaller than the left and more rounded. The interior surface of the kneecap showed several small bony protuberances. None of these features previously had been noticed because the first examination took place three weeks after death. At that stage, both legs could have been bloated with gas. It was only now, with the skin and muscles removed, that this aspect of the victim’s medical history was revealed.

To confirm his observations, Lacassagne called Dr. Gabriel Mondan, chief of surgery at the world-famous Ollier clinic in Lyon. Mondan carefully studied the leg and foot bones, sketching their irregularities, treating them with chemicals to remove the bits of flesh, and drying and weighing them. He found that the bones of the right foot and leg weighed slightly less than those of the left, individually and collectively. He confirmed Lacassagne’s observation of the kneecap, and of the subtle withering of the lower part of the right leg. He noted that the right heel and anklebones were “slightly stunted.” He placed both sets of bones on a table. The bones of the left foot sat normally, with the anklebone, or talus, balanced on the heel. The anklebone of the right foot kept falling off.

**Meanwhile, in Paris, Goron’s men had been gathering information about Gouffé.** They interviewed Gouffé’s father, who recalled that when his son was a toddler he fell off a pile of rocks and fractured his ankle. It never healed correctly. Ever since then he’d dragged his right leg a bit when he walked, although many people did not notice. Gouffé’s cobbler testified that whenever he made shoes for him, he made the right shoe with an extra-wide heel and used extremely soft leather to accommodate his tender ankle and gouty toes. “His big toe stuck up when he walked,” the cobbler said.

Gouffé’s physician, a Dr. Hervieux of Paris, attested to a variety of leg problems that had plagued his patient for years. In 1885, Hervieux treated him for a swelling of the right knee. The condition had been chronic, Hervieux reported: Another doctor had considered amputating the leg. Hervieux instead prescribed two months of bed rest, after which Gouffé returned to work. In 1887, Hervieux saw his patient for a severe case of gout in the big toe of his right foot. This, too, was a chronic condition, he said, and caused so much painful swelling that Gouffé could not bend the toe joint. Hervieux sent his patient to a spa at Aix-les-Bains for six weeks. A document from the spa stated that Gouffé had suffered a relapse in 1888.

**By now, enough evidence had accumulated for Lacassagne to satisfy even his doubts.** The victim had been five feet, eight inches tall, weighed 176 pounds, and was about fifty years old. He had chestnut-colored hair and a complete set of teeth, except for the first upper molar on the right. The man had been a smoker—Lacassagne surmised that from the blackened front surfaces of the incisors and canine teeth. Sometime in childhood, the victim had broken his right ankle, an injury that had never properly healed. Later in life, he had suffered several attacks of gout. He had also had a history of arthritic inflammations of the right knee. All these injuries had contributed to a general weakening of the victim’s lower right leg, reflected in the reduction of bone mass. He must have frequently suffered pain in that leg and perhaps walked with a slight limp. “Now we can conclude a positive identity,”

Lacassagne reported. “The body found in Millery indeed is the corpse of Monsieur Gouffé.”

Once the body had been identified, the pieces of the case quickly fell together. Goron had a replica of the trunk made and displayed it in the Paris morgue. It caused a sensation: Within three days, 25,000 people had filed past it, one of whom identified it as having come from a particular trunk maker on Euston Road in London. Goron traveled to London and obtained the receipt, which showed that the trunk had been purchased a few weeks before the crime by a man named Michel Eyraud. Goron quickly sent bulletins with descriptions of both Eyraud and Bompard to French government offices on both sides of the Atlantic. He dispatched agents to North America, who followed the couple to New York, Quebec, Vancouver, and San Francisco—always just a few days behind them.

Finally, in May 1890, a Frenchman living in Havana recognized Eyraud and alerted Cuban police. . . .

With both suspects in custody, the bizarre story of the crime emerged. Bompard and Eyraud had known of Gouffé’s wealth and reputation for sexual adventure, and they’d heard that he spent most Friday nights at the Brasserie Gutenberg after emptying his office safe. So they had set a trap.

[After Bompard lured Gouffé to her apartment and Eyraud killed him,] [t]hey needed to get rid of the body, and fast. They trussed it up in a canvas sack, packed it in a trunk, and bought tickets on the next morning’s train to Lyon. Once in Lyon, they spent a night in a rooming house with the body, then rented a horse-drawn carriage to travel into the countryside.

They rode about a dozen miles south of the city, then dumped the body on a steep hill leading down to the Rhône River. On the return trip, Eyraud purchased a hammer, smashed up the trunk, and threw the pieces in the woods.

**They had expected the body to roll into the river and float downstream, never to be seen again.** Unfortunately for them, it got hung up in a bush and became the key piece of evidence that led to their convictions. The world saw it as a miraculous turn of events, and Lacassagne as the wizard who had made it happen. The feat was unprecedented. To think that the corpse had been autopsied and buried for months! Not even Gouffé’s relatives could identify it. But Lacassagne, using the tools of a new science, enabled the victim to exact justice from beyond the grave. “It was no miracle,” his former student Locard protested, “because modern science is contrary to miracles.” Yet as a work of deduction, it was truly “a masterpiece—the most astonishing, I think, that ever had been made in criminology.”

After a massively attended and publicized trial, Eyraud received the death penalty and Bompard was sentenced to twenty years in prison. On February 4, 1891, Eyraud went to the guillotine. Thousands of people mobbed the event, straining to glimpse the notorious killer. Street vendors circulated among them, selling miniature replicas of the infamous trunk. Inside each was a toy metal corpse bearing the inscription “the Gouffé Affair.”

web extra

Hear Douglas Starr discuss early forensic science at [www.bu.edu/com/2011/02/28/tracking-a-19th-century-serial-killer](http://www.bu.edu/com/2011/02/28/tracking-a-19th-century-serial-killer)



# SAY YOU WANT A REVOLUTION?

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

BY PATRICK L. KENNEDY (COM'04)



Brett Milano ('82)  
was the writer  
for *The Beatles:  
Rock Band*



Courtesy of Harmonix  
Music Systems, Inc.



**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 games I'd labored on for hours. So much for my video game career.

Maybe I should have stuck with it. I wouldn't be the only COM grad to make money making games. Video games are posting blockbuster sales numbers—Activision's *Call of Duty: Black Ops* grossed \$360 million the day it was released, beating the opening weekend take for the smash-hit film *Avatar*—and the industry employs about 55,000 people nationwide, including writers, PR professionals, designers, licensing experts, entrepreneurs and recruiters.

"Even in just the past six years, the industry has grown tremendously," says Gail Cayetano (CGS'02, COM'04), who began working for Activision not long after graduating from COM. "I was hired before the Wii and Xbox 360 came out, both of which have expanded the gaming audience tenfold since their release. New audiences are out there, including moms and young girls—a target market that was hard to capture before." (The Entertainment Software Association reports that the gaming audience is now 40 percent female, and family entertainment is the fastest-growing segment in the market.)

"This once-stepchild to the TV and film world is now an equal sibling," Cayetano adds.

And it isn't only young alumni who have found work in the growing industry—or young people who are excited by it (a quarter of Americans over age 50 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 are 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."



Courtesy of Activision

James Bond 007: *Blood Stone* was plotted by Bruce Feirstein. ✱

## LET'S DO ATHENS

**There's a reason video games are now listed on [imdb.com](http://imdb.com) (the internet movie database), use a ratings system (e.g., "T" for "Teen") and have spawned an Academy of Interactive Arts & Sciences.**

Today's video games more closely resemble movies than ever before.

Real actors and stuntmen perform before motion-capture cameras while wearing specialized body suits as part of the animation process. Realistic, cinematic sequences of dialogue and action connect the stages of gameplay, moving the story forward and setting up each succeeding mission.

In the case of the 007 games, Judi Dench, Jon Cleese, Willem Dafoe, Heidi Klum, Joss Stone and Daniel Craig have starred, just as in the films. And Bruce Feirstein ('75) has written the scripts.

Feirstein, a writer and former ad man, wrote the screenplays for the James Bond films *GoldenEye*, *Tomorrow Never Dies* and *The World Is Not Enough*, and co-wrote *Everything or Nothing*. And now he's written Bond video games as well, including *Everything or Nothing* and *From Russia With Love*, starring Sean Connery. "Connery came in and did the speaking parts, and they did motion capture on his head," Feirstein explains. "I got to meet Connery. He's still the coolest man alive. . . . It was one of the few times I've been starstruck."

Feirstein's newest game is *Blood Stone*, a departure because it is an original story of his that is not tied to any existing James Bond movie.

This work "hasn't at all replaced my screenwriting career or the stuff I do in journalism," says Feirstein, a BU overseer and a member of the COM Dean's Advisory Board. The author of bestselling humor books such as *Real Men Don't Eat Quiche* is still writing for television and film and for publications such as *Vanity Fair*, for which he is a contributing editor.

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. I had her saying, 'From the beginning you knew



## + 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 (’05)** 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 University of California Irvine Medical Center.

Cayetano majored, and first worked, in television production. Then she took a job as an events coordinator for Activision, when the company was merely the world’s second-biggest video game publisher, “way after Electronic Arts,” says Cayetano. “Now Activision is on top.”

“I fell in love with the video game industry from there,” she recalls. “It had the energy of a film or TV company, without all of the red tape.”



*Stephanie Hansen (’05) and Gail Cayetano (’04) have built a business marketing video games.*



*Courtesy of Gail Cayetano*

The company Cayetano and Hansen now run has employed fellow BU alums Stacy Leventhal (CFA’05) and Aryn Dimas (CGS’05, SHA’07) and intern Sharon Hsu (SMG’12) to do a variety of tasks. “Once the game is ready to be introduced to the world, the marketing team steps in to advertise the game through traditional—commercials, print ads—and nontraditional—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 *Grease*, 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 Los Angeles Business Journal* named Starfish to its “20 in their 20s” list. Cayetano and Hansen also won the 2008 Stevie Award for Women in Business in the category “Best Young Entrepreneurs.”

too much.’ [The producer] came back and said, ‘No, no, you can’t do this, because it takes the player out of the experience.’ You can do that in a movie, where the audience at that point thinks, ‘Oh, Bond is so smart, he knew all along and I didn’t.’ But in the game, the player reacts by saying, ‘Did I miss something?’ So I changed the line to ‘When did you know?’ And he answers, ‘That’s not important. I want to know who you’re working for.’

“Over the past 100 years, the grammar and syntax of movies has changed,” Feirstein says. “A hundred years ago, if [in a movie] I said to you, ‘We have to go across the street,’ it 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 look at 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 gaming has done is change the syntax and grammar of movies,” Feirstein 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 immersed in the story until the conclusion. (That’s one reason game sales may have stayed so strong during the recession, the *L.A. Times* points out: A game may cost \$40 more than a movie, but it provides many more hours’ worth of entertainment.)

Another major difference is that it’s a lot easier for creators to pull off exotic locales in a game. While conceptualizing the opening of the updated *GoldenEye* game, Feirstein 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?’”

Feirstein has seen firsthand how reality can thwart a good movie idea. “When we were filming *Tomorrow Never Dies*, I had written a sequence in Saigon, in Ho Chi Minh City.” But then producers considered logistics—generators, lights, hundreds of people, catering, vehicles, permits, security, airspace clearance for helicopter shoots. “What you see in the movie is the tip of the iceberg.” The filmmakers ended up shooting partly in Bangkok, partly on a set they built north of London.

“But with a game, you turn around and say, ‘You know, I’d really rather do this sequence in Athens. And we’re gonna have a boat chase in the harbor, then we’re gonna have a truck chase up to the Acropolis, and then we’re gonna have 50 people having a dinner party at the Acropolis,’ and in 20 minutes, everybody says, ‘OK, fine, we can do that.’” Artists put together the sets based on their photo research, Feirstein says, “and someone may or may not go to Athens with a videocam just to shoot reference. And then you build it all out on the computer. The possibilities for what you can do are infinite.”



*Blood Stone image courtesy of Activision*

## A LICENSE TO LICENSE TO KILL

**There’s even more that goes on behind the scenes of a movie/game crossover than the motion-capture and animation sessions.**

Peter Gould (’87) studied to become a screenwriter, but transitioned into graphic design, then blended the two skills working for a company that created interactive storybooks, popular on the children’s market in the ’90s. These were computer-animated products based on Disney and other kids’ movies. Through that experience Gould learned all aspects of licensing, and when the first Sony Playstation hit it big, Gould—by then his company’s VP for product development—approached Sony and got the first license to publish younger kids’ content on the console.

His career since has included a two-and-a-half year stint at Disney Interactive, where he licensed the Disney brand for games in the *Dance Dance Revolution* series, among other titles. “I was in charge of making sure that games were not only fun to play but also met with all the Disney brand rules.”

Making a game based on a film holds unique challenges, Gould says. “Video game and film production schedules don’t line up. A film production schedule’s like 12 months, really, soup to nuts, once it’s greenlighted. But a video game, to make a good one, is at minimum usually 18 to 24 months.”

Fortunately, there is a secondary window, he adds, when a film is released on DVD. That’s the point when, for example, Gould’s then-company TDK came out with the *Shrek* game. “We went to Dreamworks actually for something else, but I fell in love with this big green ogre.”

## + Farming Out the Work

Formerly at Electronic Arts for many years, **Colleen McCreary (’95)** is today the chief people officer—“a fancy way of saying ‘head of HR,’” she says—of Zynga, the company that 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 in offices around the world.

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 [at EA], 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.”



Former Roseanne writer Mark Rosewater ('89) heads the design of Magic: The Gathering.

## + Making Magic

A game needn't be of the video variety for a writer to create one. **Mark Rosewater ('89)** is a former television writer—he spent some time on the staff of *Roseanne*—who is now the head designer for *Magic: The Gathering*, a trading card strategy game that six million people worldwide play using either decks of printed cards or virtual decks online. Some even gather in cities the world over to play in poker-style tournaments for cash prizes of up to \$40,000. There's also a version of *Magic* for the Xbox Live called *Duels of the Planeswalkers*, which is one of the most popular real-time online video games. Rosewater oversees all of it. But when he started at Wizards of the Coast, the game's maker, *Magic* was strictly in the (paper) cards.

In 1993, after leaving *Roseanne*, Rosewater began freelance writing for *Duelist* magazine, a publication of Wizards, then a new company. Within two years, he was working for them full-time. Now as head designer, Rosewater invents the characters, spells and lands that make up each new batch of collectible *Magic* cards. (And they're up to around 12,000 cards by now.)

Though the theme is wizardry, Rosewater says, "*Magic* is a little more accessible than *Dungeons & Dragons* in that it doesn't require the time commitment of a role-playing game."

Still, Rosewater is pleased to note that in TV shows, *Magic* is gaining on *D&D* as "the go-to 'geek' game," when his former colleagues, the writers, mean to convey that trait about a character. "If they want to say someone is 'geeky,' for the longest time, he would play *Dungeons & Dragons*. Now they're using *Magic*. It's definitely starting to get more awareness in pop culture."

Rosewater counts himself fortunate to be where he is now. "I'd always planned to write for television—that's why I went to COM in the first place. Then when my life took a detour I thought, 'Well, OK, I'm making games; I guess my training won't be applicable anymore.' But the opposite has been true." He has served as *Duelist* editor-in-chief and produced videos on pro tours, he says. Furthermore, "A lot of communication training just boils down to learning how to explain things to people. So for starters, I write a weekly column on our official website called 'Making Magic.' I'm close to writing my 500th column. I've written over two million words on *Magic*." Even in game production meetings, he says, "many times I've had to say, 'OK, guys, let me explain to you Communication 101 here.'"

Add to that Rosewater's knack for puzzles and, most of all, his innate creativity, and it's clear why for years he's been ably turning out set after set of the cards that *Magic* fans love. "Essentially I have my dream job," he says. "I have that perfect level of celebrity where when I go to events, people want my autograph and to take their picture with me—but when I go to the grocery store, nobody's bugging me."



Image courtesy of Wizards of the Coast, Inc.

In adapting a film to a game, "What you try to do with a character is take his abilities in the movie and build them into the game mechanics," 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 *Double Dragon*, based on the popular '80s arcade game, right?

"No," (our) Gould says, laughing. "But I've been confused for him on multiple occasions."

Hollywood.

## 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 Harmonix 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 Harmonix, but he was no tech naïf; 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 Harmonix was as website editor. "I wrote a lot, particularly since they were adding new downloadable content every week."

## + Tips for Breaking into the Video Game Biz...

**+ "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 McCreary ('95)

**+ "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)

**+ "One way in is through apprenticeships, internships.... The other way is to skip it.** To just jump over the entire process and do it yourself. Go find other people who are the specialists that fill in the rest of the recipe for building a game; put that team together in a garage and build your game.... Sell it in the app store and just build your gaming company and don't wait for someone to tell you it's OK." —Jay Adelson ('92)

When word went around the company that Harmonix would be producing the 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."

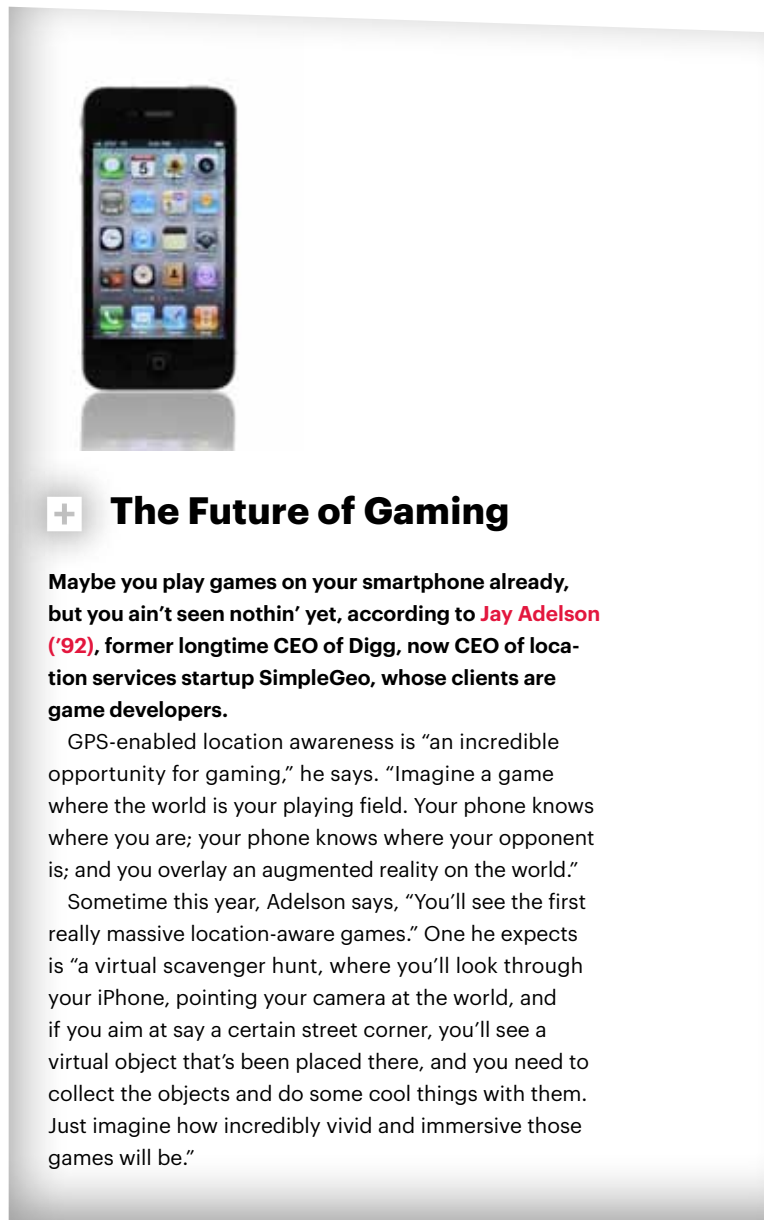
As head writer, he scripted storyboards for the connecting scenes, but most of his energy went into the screens that detailed the history of the band. "There's a couple of tokens for each song—this is the first time the Beatles did this; '8 Days a Week' is the first hit song that begins with a fade-in. . . . 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 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 got to him, we wanted to make things as accurate as we could. . . . Harmonix 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—this is gonna be like the new anthology, 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 Harmonix 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 11 playing 'Strawberry Fields Forever' and singing the harmonies—that really made me happy." 🎮



## + 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."

Sometime 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 say 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 MEAN FOR GIRLS

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 video game is already on the market. A couple of best-sellers, *Queen Bees and Wannabes* by Rosalind Wiseman and *Odd Girl Out* by Rachel Simmons, prompted a spate of articles about nasty, catty and cliquish girls that continue to this day.

More seriously, the media continues to focus on bullying by girls, including the tragic case of South Hadley

High School student Phoebe Prince, 15, who took her own life after she was bullied by other students at her school.

But while the media would have us believe that the nation is overrun with vicious, nasty girls, they embrace another narrative arc that’s the exact opposite story: women and girls are inherently loving and caring.

A series of stories have appeared in recent years in such places as *Newsweek*, the *New York Times* and *Elle* suggesting that one particular part of the brain makes females caring and intuitive (and men cold and

unemotional). It was argued that the corpus callosum, 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 uber-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. But consistency is rarely a feature of the popular media, which seem relentless in the search for the relationship-obsessed female.

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 nurturers 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, and it’s likely that what they looked at was caused by how their parents held them, 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.

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

Professor James Garbarino of Loyola University, the author of *See Jane Hit*, 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.

On the negative side, there’s increasing violence among troubled girls. But overall, the news is good. As Professor Garbarino writes, “Girls in general are evidencing a new assertiveness and physicality that is evident in their participation in sports, in their open sensuality, in their enjoyment of ‘normal’ aggression that boys have long enjoyed in rough and tumble play, and in the feeling of confidence that comes with physical 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. ■

\* Caryl Rivers is a COM journalism professor, veteran reporter, frequent Huffington Post contributor, and author or co-author of more than a dozen books, including *Slick Spins* and *Fractured Facts: How Cultural Myths Distort the News and Selling Anxiety: How the News Media Scare Women*.





“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?”

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

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

*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.

✱  
Photo by Kalman Zabarsky

## 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.”

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.



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.

"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 maintain, 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 here." The professional portfolios of journalism faculty at COM include groundbreaking articles and broadcasts, seminal books, and awards and prizes, including the Pulitzer. "Here you have people with really strong professional credentials who also have this gift of being great teachers," McKeen says. The chair admires the camaraderie and the mentorship COM professors offer their students, the way they get excited about student achievements rather than just sounding off about their own—impressive though they are.

For all that, Dean Tom Fiedler ('71) sees McKeen as a bird of a feather: "He adds to the faculty and brings

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 Recalled*.

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.

The best part for McKeen is that the gig never gets old. "I learn new things all the time," he says. "I've taught history of journalism every year since 1977. 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 exuberance for each new crop of learners benefits the professor as well as the students. "You may have one semester that's just flawless, 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 feeling of continuous self-renewal, which is good spiritually."

Though McKeen had to forgo giving classes last fall to get administrative stones a-rolling, this spring he taught JO 502: Journalism and Popular Culture, which covers the portrayal 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." ■



Ad image courtesy of David Yurman.

Kate Moss poses for an ad shoot wearing a necklace by David Yurman. COM alumna Shauna Brook (below) is Yurman's vice president of global marketing and communications and a brand ambassador for the jewelry designer.

## DEMOCRATIZING LUXURY

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 soirée at work on Madison Avenue, Brook is all about wearing luxury brands. One in particular: that of her employer, David Yurman.

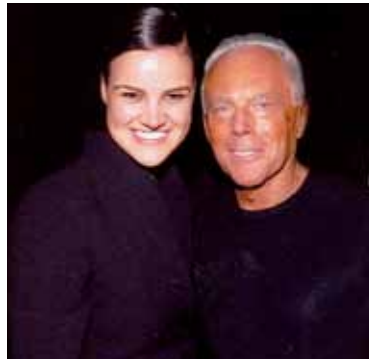
Brook ('97) doesn't have just a job; she has a lifestyle. And as VP of global marketing and communications for the chic jewelry brand, she doesn't do sweats.

"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 got 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."







Shauna Brook with, from left, Jonathan Papelbon of the Boston Red Sox, Giorgio Armani, and David Yurman.

✦ Photos by Patrick McMullan.

Keeping up that lifestyle means Brook is constantly borrowing the latest designs from the Yurman press vault. She raids her paycheck, too: “I’m a client; I’m marketing to myself,” she admits. Given the caliber of celebrities who give the brand its public face—Yurman campaigns are fronted by Kate Moss and get red carpet presence with stars like Madonna—it’s no surprise that Brook isn’t just throwing on some bling picked up at the local mall. But after more than a decade working for luxury brands, the lifestyle comes naturally: “The celebrities to me are business people,” says Brook.

Brook got her first break in the field as an undergraduate intern. With an affinity for luxury brands even as a COM student, she walked down Boston’s swanky Newbury Street and asked store employees whether their parent labels offered internships. The long shot paid off at Giorgio Armani and she landed a position in the designer’s Boston corporate office.

The internship would soon give her more than a foot in the door: “I went from an intern to vice president of marketing and special events within ten years.”

For any students reading this, she says her secret was to treat the internship as if it was a paying job: “I showed up on time, I said no to other obligations, I always wanted to learn, help and provide answers—I was never a burden.” That, and a splash of talent (her current boss, David Yurman, describes Brook as “a natural”), helped put her on the right path from the start.

The promotion of luxury brands has changed a good deal since then, evolving beyond slinky 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.”

As for 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.

“It didn’t seem right if there was a handbag bedazzled in diamonds—no one wanted that—so I saw a lot of luxury brands shifting their product,” she says of the recent downturn. “We didn’t have to do that.”

What did have to change, however, was her team’s approach to its marketing budget: “You really had to tighten up because you had to be cautious of your resources and it forced some very intelligent discipline—when you were going to spend money, you had to make sure it was in the most effective place.”

Speaking of tightening belts, could someone with access to a glittering press vault—and who had to postpone one interview to jet down to Palm Beach on short notice for an event with Jennifer Hudson and delay another to preview designs for a collection she’ll be unveiling in Switzerland—ever imagine slumming it in the marketing department of a big box store?

“I absolutely could,” maintains Brook. “I love the designer element, it’s a really exciting part of my job, but I love thinking about the customer. . . . I don’t think it would be nearly as glamorous if I was doing this for toothpaste, but I still could do it. My whole career has been for globally recognized, top luxury brands, but I’m a marketing and communications person at heart—that’s my passion.”

Still, as her sparkling neck, wrist, ears and finger demonstrate, that David Yurman sample stash is an alluring perk. You probably won’t see Shauna Brook selling toothpaste any time soon. ■

Jewelry images courtesy of David Yurman.

## In Memoriam

“Anybody who buys a boat, buys a dream,” **Dodge Morgan (‘59)** once said, according to the *Washington Post*. “Particularly a sailboat. They may never fulfill it, but they always have the option. Someday, maybe.”

On April 11, 1986, at 1:31 p.m. EST, Morgan docked his sloop *American Promise* in St. George, Bermuda, and became the fourth sailor and the first American to complete a solo nonstop circumnavigation of the globe. The previous quickest time for a solo global circumnavigation was 292 days. Morgan completed his voyage in 150.

Born in Malden, Mass., in 1932, Morgan was raised by his mother during the Depression and spent his summers on Cape Cod, working in his uncle’s shipyard. His career spanned a stint in the United States Air Force as a fighter pilot, time as an Alaska journalist and PR agent, and the founding of Controlonics, a start-up that manufactured radar detectors. He began to think of a global journey as he sailed a small, wooden schooner from Maine to Alaska, a trip that lasted two and a half years. When he sold his business in the early 1980s, he bought the *American Promise* with the proceeds and began to prepare.

Morgan’s voyage in the *American Promise*, which he filmed using automatic cameras, was featured in the film *Around Alone*, and was chronicled as part of the PBS series *Adventure*. The footage shows him donning a tuxedo and toasting himself with champagne as he rounded Cape Horn. He spent the time on board maintaining the vessel and recording in his ship’s log, which he later turned into a book, *The Voyage of American Promise* (Houghton Mifflin Harcourt, 1989).

After the circumnavigation, Morgan donated the *American Promise* to the U.S. Naval Academy in Annapolis, Md., and spent his later years sailing out of his own island in Maine. Morgan died in Boston on September 14, 2010, at 78.

Read Morgan’s review of another sailing adventure at [www.bu.edu/bostonia/summer00/dangerous-waters/](http://www.bu.edu/bostonia/summer00/dangerous-waters/).

Hartford, Conn., radio legend **Joseph T. Mulhall Jr. (‘59)**—better known, on the air, as Ken Griffin—died in September at age 73 in Port Charlotte, Fla. Mulhall was a popular disc jockey and radio personality playing Top-40 hits on WPOP and WDRC in Hartford in the 1960s and ‘70s. He also frequently traveled to Hollywood to record voiceovers for commercials for products including Parkay margarine. The author of a memoir, *A Great Face for Radio*, Mulhall is survived by many friends, listeners and fellow members of the Fraternal Order of Eagles, Aerie 3296, in Port Charlotte.

In February, **Adriana Jenkins (‘92)** died in Watertown, Mass., after a long battle with cancer, one chronicled in 2002 in a *Boston Globe* series that inspired thousands. She was 41.

Jenkins was treated and survived for nine years—at least four years longer than doctors expected. “She was one of the most incredibly brave women I have ever seen,” her oncologist told the *Globe*.

She started a jewelry business, worked in public relations for Children’s Hospital Boston and various biotech companies, and raised \$100,000 for cancer research. On the day Jenkins died, *Forbes.com* published an op-ed she wrote, calling for Congress to establish incentives for drug manufacturers to develop more of the type of medicine that helped her.

“She enjoyed everything she ever did,” her father, Adrian Jenkins, told the *Globe*. “She wanted to learn to ride a motorcycle, so she took a motorbike course. She wanted to learn about things and was ready to grasp life.”

“She was the most loving and most caring person I’ve ever met,” added the elder Jenkins.

# Class Notes

We are pleased that so many individuals, employers and community members share the personal and professional accomplishments of our alumni. Send news of career advancements, awards, family additions, educational milestones and other achievements to *COMtalk* at [www.bu.edu/alumni/classnotes](http://www.bu.edu/alumni/classnotes).

**Sara Gorfinkle (‘54)** is publishing a series of etiquette books for children. She continues to present business and social dining etiquette seminars for leading corporations, law firms and educational and international organizations through her company First Impression. Sara lives in Manhattan and can be reached at [sara210nyc@gmail.com](mailto:sara210nyc@gmail.com).

**Bernard “Bernie” Streeter (CGS’55, COM’57)** is the special projects and business liaison consultant with Nashua Community College. Recently appointed by New Hampshire Governor John Lynch as a member of the New Hampshire Racing & Charitable Gambling Commission, Bernie is also a board member of the PLUS Company and the Nashua Salvation Army. You can get in touch with him at [berniestreeter@aol.com](mailto:berniestreeter@aol.com).

**Cynthia Roby (‘68)** is very thankful for her great BU education. She had a good career using the skills she learned at what was then called SPC. Over the years she published work in the *San Francisco Chronicle*, *Marinscope*, *PacificSun*, *Christian Science Monitor* and others. She has also written the books *When Learning*

*Is Tough: Kids Talk About Their Learning Disabilities and Moments in Time: A Local History*. She lives in Sausalito, Calif., and can be reached at [croby@earthlink.net](mailto:croby@earthlink.net).

The Smithsonian Institute’s Department of Horticulture awarded **Thomas Mickey (‘73)** a yearlong fellowship. He is writing a book based on his research, and has started a blog, [www.americangardening.net](http://www.americangardening.net).

**James Powers (‘74)** was thrilled to return to BU to act in seven student film projects after becoming a member of the Screen Actors Guild and the American Federation of Television and Radio Artists. He was impressed not only by the quality of facilities and equipment provided to the students, but also the talent shown by the student filmmakers. James can be reached by email at [mackknife@comcast.net](mailto:mackknife@comcast.net).

**Paul Wannamaker (‘74)** has launched [textures4designers.com](http://textures4designers.com), a library of high-resolution digital images that can be downloaded by artists and designers for use in their projects. You can get in touch with Paul at [bapa6@earthlink.net](mailto:bapa6@earthlink.net).



**Rodney Doherty ('75)**, the executive editor of *Foster's Daily Democrat* in Dover, N.H., was recently inducted into the New England News and Press Association Hall of Fame. In 1998 Doherty was presented the Yankee Quill Award by the New England Society of Newspaper Editors. A newspaper journalist for 37 years, he lives in New Durham, N.H., and can be reached at [rdoherty@fosters.com](mailto:rdoherty@fosters.com).

**Lon Nordeen (CGS'73, COM'75)** has published his sixth nonfiction book (co-authored with David Isby) *M60 vs. T-62: Cold War Combatants 1956–92*. This book covers the history of the primary U.S. and Russian battle tanks designed for the Cold War and finally deployed in the Yom Kippur War, the Iran–Iraq War, and the first Gulf War. More information on the book can be found at [ospreypublishing.com](http://ospreypublishing.com).

**David Rothauser ('74)** and his company, Memory Productions, have had a banner year with the release of their film *Hibakusha, Our Life to Live*. The film tells the stories of Japanese, Korean and American survivors of the 1945 atomic bomb attacks on Hiroshima and

Nagasaki. It premiered at the UN Non-Proliferation Treaty Conference in May, where Secretary General Ban Ki-moon requested copies for the UN library. Subsequently, the film played in Kyoto and Hiroshima in August and was featured at the University of Southern California Institute for Genetic Medicine in February. David can be reached at [david\\_memoir@yahoo.com](mailto:david_memoir@yahoo.com).

**Andrea (Powers) Bruell ('76)** was appointed vice president for neurology marketing at Biogen Idec in Weston, Mass. You can get in touch with her at [abruell@comcast.net](mailto:abruell@comcast.net).

**Gary Fishman ('76)** of New York, N.Y., was a guest lecturer in November on the financial markets to the 2010–2011 Knight-Bagehot Fellowship Program in Economics and Business Journalism at Columbia University Graduate School of Journalism. This is the sixth year in a row that Gary, a partner of Anreder & Company, has been a guest lecturer to this program, which offers up-and-coming financial journalists the opportunity to increase their understanding of business, finance and economics.

**Mary (Alper) McManus ('76)** has been named an Exceptional Woman by Boston's Magic 106.7. Mary's interview about running the 113th Boston Marathon with post-polio syndrome aired in November and can be heard at [www.magic1067.com](http://www.magic1067.com). Learn more at [www.marymcmanus.com](http://www.marymcmanus.com).

**Debbi Karpowicz Kickham ('79)** had her third book, *The Globetrotter's Get-Gorgeous Guide: Diet and Beauty Secrets of Travel and Beauty Pros, Traveling Executives and Celebrity Travelers*, published by Outskirts Press in December. The book contains interviews with flight attendants, travel writers, beauty professionals and celebrities including Cheryl Tiegs, Vanna White, Ivana Trump and Joan Lunden. Debbi has been a travel writer for more than 25 years, and is also the owner of the marketing and public relations firm, Maxima Marketing in Westwood, Mass., where she lives with her husband, Bill. For more information on the book, you can visit [gorgeousglobetrotter.com](http://gorgeousglobetrotter.com), and Debbi can be reached at [Dkk@marketingauthor.com](mailto:Dkk@marketingauthor.com).

**Bill Tyson ('79)** is the author of a media relations book titled *Pitch Perfect: Communicating with Traditional and Social Media for Scholars, Researchers, and Academic Leaders* (Stylus Publishing).

**Tom Juergens ('80)** has written his first book for The History Press, *Wicked Puritans of Essex County*, a meticulously detailed report on the Puritan criminal record. The lesson learned in the book is that Puritan society was plagued by a host of flawed and vicious people, just like any other, and deserves no special recognition as being particularly moral. Tom lives in Hamilton, Mass., and can be reached at [tm.juergens@gmail.com](mailto:tm.juergens@gmail.com).

**Lauren Collier ('82)** is now weekend meteorologist and host of "Pet Talk" on News 12 in Connecticut. After spending many years working at TV stations across the country as a news anchor, reporter and host, Lauren made a decision to return to school to study weather. She lives in Norwalk, Conn., and can be reached at [lcollier@news12.com](mailto:lcollier@news12.com).

**Vito Mazza (CGS'81, COM'83)** is president of Hunger Relief and Development, Inc., a nonprofit that raises money for the earthquake victims of Haiti. More information about his group can be found at [hunger-reliefanddevelopment.org](http://hunger-reliefanddevelopment.org), and he can be reached by email at [vmazza@geico.com](mailto:vmazza@geico.com).

**Rick Gitelson ('84)** received the 2011 Writers Guild of America Award in Children's Programming for his work as head writer and executive producer of the Disney Channel's hit preschool program *Imagination Movers*.

**Paul ('85) and Shari ('84) Chappell** attended their son Jason's BU Orientation. Shari says there wouldn't be a Jason if she hadn't met Paul buying season hockey tickets his freshman year! BU friends can contact Shari via email at [schappel@optonline.net](mailto:schappel@optonline.net).

**Mitch Morrison ('86)** was recently promoted to vice president and group editor at CSP Information Group, a media company that runs several publications, online services and B2B events for executives in the

convenience store and food service industries. Mitch lives in northern New Jersey with his wife, Leslie, and their two sons, Ari and Daniel.

**Rebecca (Brooks) Maidenberger (CGS'89, COM'91)** started the Brooks Group ([brookspr.com](http://brookspr.com)), a PR firm that specializes in promoting TV personalities such as Guy Fieri and Buddy Valastro. She lives in New Jersey with her husband, **Marc Maidenberger (CGS'89, SMG'91)**, who runs Seabrite Imports, and their two boys, Max (12) and Sam (9). BU friends can reach Rebecca at [rebecca@brookspr.com](mailto:rebecca@brookspr.com).

**Sean Elliot ('92)** was elected president of the National Press Photographers Association at its annual board of directors meeting in Durham, N.C. Elliot previously served two terms as vice president and two terms as secretary. As president he will be the public face of a 6,000-plus-member association. The organization is committed to advocacy, education and community for visual journalists. Sean can be found on Facebook as Sean D. Elliot-NPPA President, on Twitter as [@nppapresident](https://twitter.com/nppapresident) and via email at [president@nppa.org](mailto:president@nppa.org) and [sean@melandsean.net](mailto:sean@melandsean.net). Sean lives in Norwich, Conn.

**Christine Johansen ('92)** of Marlborough, Mass., ran the Boston Marathon in April 2011 for the Children's Hospital fundraising team. A single mother of two and a PR manager at Cisco Systems, she finished three triathlons and a duathlon before deciding to run the marathon. She raised more than \$5,000 for Children's Hospital, where both of her children were treated for many years for non-life-threatening conditions. She blogs about her training at [ironlikeagrl.wordpress.com](http://ironlikeagrl.wordpress.com), and can be reached at [cjohansen38@gmail.com](mailto:cjohansen38@gmail.com).

**Jamie McDonald ('92)** has been nominated for an Emmy Award for his television series *New York Originals*. The program profiles classic mom-and-pop businesses in New York City, where Jamie lives. It is currently airing on PBS stations across the country. Jamie can be reached at [jamiecdonald@verizon.net](mailto:jamiecdonald@verizon.net).



Photo by Lindsey Parietti

Riot police spray protesters with hoses as they try to force them away from Tahrir Square.

## 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 reports and edits 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 progovernment brawlers 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 for more than two years; I have friends and a home here."

### web extra

Read a Q&A with Lindsey Parietti at [www.bu.edu/today/node/12298](http://www.bu.edu/today/node/12298), and visit her blog, which includes reprints of her reports on Cairo for the *Boston Herald*, at <http://lpinthe field.wordpress.com/>.

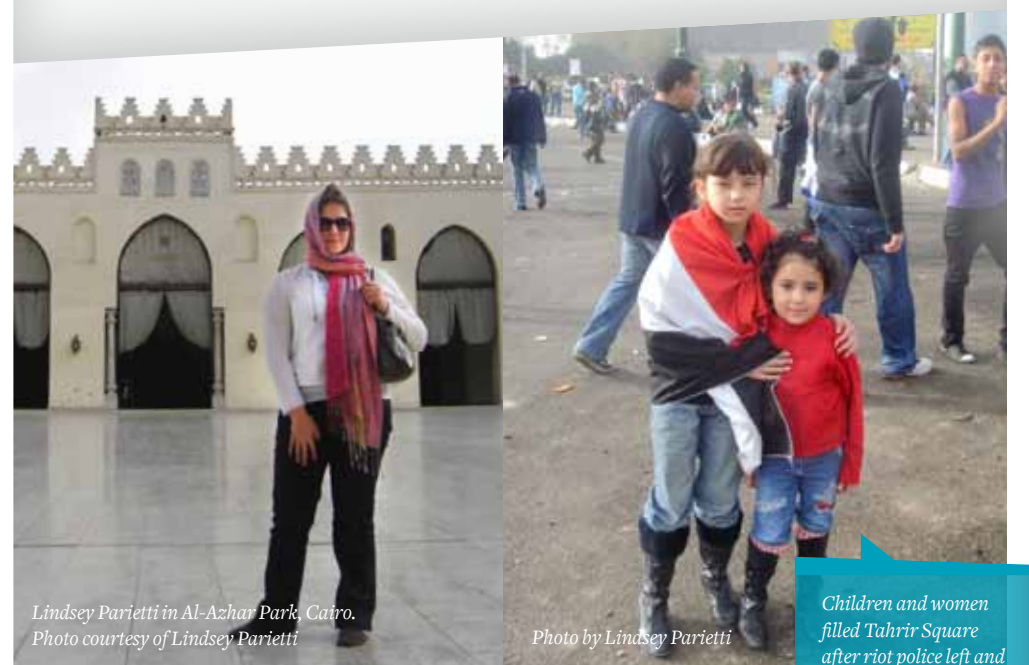
## A True Crime Bulldog

**Casey Sherman ('93)** was honored by the prestigious Cold Case Investigative Research Institute with its 2010 Truth & Justice Award for his work in the Boston Strangler case. Sherman is the nephew of Mary Sullivan, long thought to be the last victim of Albert DeSalvo, the confessed Boston Strangler. Sparked by his family's doubts about DeSalvo's confession, Sherman launched a 15-year investigation, culminating in DNA tests proving DeSalvo's innocence of that murder, and suggesting that Sullivan's killer may still be at large.

A former WBZ-TV news producer, Sherman has written five best-selling books, including *Search for the Strangler* (with a foreword by **Professor Dick Lehr**) and *The Finest Hours: The True Story of the U.S. Coast Guard's Most Daring Sea Rescue*.

Recently, the author has adapted his 2009 true crime best-seller *Bad Blood: Freedom and Death in the White Mountains* for the big screen. The book explores a feud in small-town New Hampshire that ended badly, and mysteriously. Moody Street Pictures will begin filming this year.

Sherman can be reached at [caseysherman18@yahoo.com](mailto:caseysherman18@yahoo.com).



Lindsey Parietti in Al-Azhar Park, Cairo. Photo courtesy of Lindsey Parietti

Photo by Lindsey Parietti

Children and women filled Tahrir Square after riot police left and the army took over.





## 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](http://maherphoto.blogspot.com). Maher has won numerous photojournalism 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 upright nearby to create a clear contrast, make the picture more interesting and add some element of amusement. When he attempted his next upside-down throw-in, I backed up and saw this fan who was a perfect counter to my upside-down player, and his lack of reaction helped make the photo a winner. Judge for yourself—if you crop out the spectator, it is nowhere near as powerful.”

The righthand picture was taken at a reunion event in Malden. “One man asked me to take his picture, but I expected nothing special, just a headshot of this one attendee. However, as I aimed and began shooting, he winked and took a puff on 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 by far the strongest picture I got that night. Sometimes the subject provides everything you need to capture his/her personality—in this case it was both the wink of his eye and the cigar as an important prop.”

BU friends can contact Maher at [momaher@gmail.com](mailto:momaher@gmail.com).



**Stephen Oakes (CAS'93, COM'93)** is the new adoption counselor 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\\_oakes@verizon.net](mailto:stephen_oakes@verizon.net).

Following a marriage proposal on stage with 1980s pop idol Boy George on New Year’s Eve in London, **Marnie Goldman Spector (CGS'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 Fogel (CGS'92, COM'94)**, who signed the wedding ketubah. Back in her hometown of Baltimore, Marnie is a public relations and marketing professional, and can be reached at [marnieeg@aol.com](mailto:marnieeg@aol.com).

**Audrey Lucero (CAS'96, COM'96)** received her PhD in language, literacy and culture from the University of Washington this spring. She joins the faculty of the University of Oregon as an assistant professor of language and literacy education in the fall.

**Timothy Hill ('97)** rejoined Seiter & Miller Advertising, New York, as account director on NYU School of Continuing and Professional Studies. He had been director of marketing and communications at the Yale Club of New York City for six years and was a former account executive at Seiter & Miller. Tim lives in Atlantic Highlands, N.J., with his wife, Erinn, and daughter, Penelope. He can be reached at [thill74@gmail.com](mailto:thill74@gmail.com).

**David Riedel ('97)** of New York, N.Y., married Joan Guyotte in Woodstock, Vt., on Aug. 7, 2010. **Jonathan Kiefer ('96), Allison Francis (CGS'95, CAS'97), Jonathan Pecarsky ('97) and Adam Mitchell (CGS'95, COM'97)** attended the wedding. David earned a master’s degree from Columbia University’s Graduate School of Journalism in 2008 and works at CBSNews.com. You can contact David at [davidriedel@gmail.com](mailto:davidriedel@gmail.com).

**Evan Stein (CGS'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 2009, EMG diversified to include an artist management division. Evan and his wife, Tamara, have a toddler son, Ethan, and infant daughter, Stella. You can contact Evan Stein via [experiencemusicgroup.com](http://experiencemusicgroup.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 was in the Academy of Art University Spring 2011 show, and is very excited to have started her job search as a fashion designer.

**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](mailto:taliahouminer@yahoo.com).



Barbara Davis performed as a showgirl at Hollywood’s Earl Carroll Theater in the late 1940s. A sign above the theater door proclaimed, “Through these portals pass the most beautiful girls in the world.”

Photo courtesy of Barbara Davis

## Memoirs of a Showgirl

“There was a difference in the olden days between showgirls and dancers,” says **Barbara Davis ('83)**. Before the rise of Las Vegas—in the days when the glitziest 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 5’10” 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 *Tang*’s own torpedo reversed itself and sank 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 box-

cars 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 of five), and entertained herself by playing bridge backstage at his shows. When the marriage ended in 1951, 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 on-air personality 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 of her employers, but they apparently had no qualms about bringing a former craps dealer into their wholesome headquarters. Davis went on to work for the Girl Scouts at the national level and then for a California office of the National Council on the Aging.

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 sass-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 Steinbrenner



## The Change-Up That Cheated

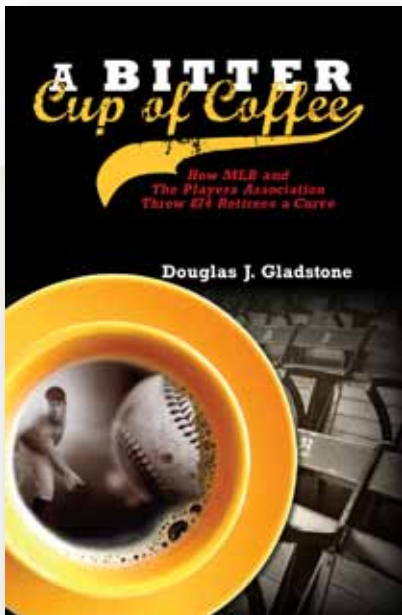
Imagine stepping up to the plate at Fenway Park (or Yankee Stadium, for that matter). Wouldn't it be a thrill to play in a Major League Baseball game? Even if you struck or flied out every time at bat, and were shipped back down to the minors the next day, you could always cherish that memory.

And your one day in the big leagues wouldn't only mean a lifetime of impressing girls, grandchildren and anyone who would listen to tales of your "cup of coffee," as baseball folks refer to a short stint in the majors. Pinch-hitting once in a single game guarantees you access to the same health insurance plan as Cal Ripken Jr. And 43 days will get you an MLB pension.

At least, that is, if that day or days took place after 1980. That's when the league and the players' union amended their contract's vesting requirement. If you played before 1980—in an era when ballplayers didn't make millions—you wouldn't earn the pension or medical benefits unless you played for four full seasons. Not even if you continued to suffer from an injury sustained on the job, as happens with many pro athletes. Not even if you played just shy of four seasons—more a Big Gulp than a cup.

That's the rub **Douglas J. Gladstone ('82)** has revealed in *A Bitter Cup of Coffee: How MLB and The Players Association Threw 874 Retirees a Curve* (Word Association Publishers, 2010).

"A wealth of interviews with former players, including heart-touching stories of the hard times some of them have endured, peppers this thoughtful and timely account," says the *Midwest Book Review*. The story "gains especial relevance in light of the current debate about the state of health care in America."



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 Astro 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 neurological 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 thank that man enough for making me think outside the box."—PK

*Note: As COMtalk neared printing, MLB announced it would pay up to \$10,000 each to the retirees. Gladstone said it was only a partial victory, but "a step in the right direction."*

**Colleen Madden Fairchild ('00)** and **Tim Fairchild ('00)** proudly announce the birth of their second son, Colin Timothy, on May 28, 2010. Colin weighed in at 9 lbs., 4 oz., and was welcomed into the world by his big brother, Dylan, then 2. Colleen can be reached at collmadd@aol.com.

**Angela Frechette ('00)** has started her own company after spending 10 years in PR and corporate communications, working for clients including IBM, Xerox and EarthLink. Angie Fresh, LLC, provides freelance writing, editing and PR services to a wide range of companies and publications. More information can be found at [www.angiefresh.com](http://www.angiefresh.com), or by emailing her at [angela@angiefresh.com](mailto:angela@angiefresh.com).

**Marshall Levit (CGS'98, COM'00)** of Houston, Texas, and his wife, Dr. Abigail Neiman, announce the birth of their first child, Hannah Judith Levit, on September 22, 2010. Fellow alumni can email him at [mlevit1@yahoo.com](mailto:mlevit1@yahoo.com).

**Lesley Téllez ('00)** has launched a culinary tourism business called Eat Mexico, which offers fun, informal food tours of Mexico City. The tours highlight local tacos, street food and markets. More details can be found at [eatmexico.com](http://eatmexico.com). Lesley moved to Mexico City with her husband in January 2009.

**Katherine Dlugolonski ('01)** opened Good Grrrl Baby Food & Co. in June 2010. It is a meal-planning and nutritional-counseling company for infants and toddlers and for caregivers who want to make sure their babies have diverse palettes and healthy eating habits throughout life. Similar to Weight Watchers, Good Grrrl plans meals that are easy to follow for children and simple to convert into whole family meal plans. The company also does baby food catering and offers adult cooking classes at libraries and healthy food eateries. For more information, visit [www.goodgrrrlbabyfood.com](http://www.goodgrrrlbabyfood.com). Kathy lives in Middle Island, N.Y., and can be reached at [hotchameleon@hotmail.com](mailto:hotchameleon@hotmail.com). Go Terriers!

**Emily (LaGrassa) Heisig ('01)** married Chris Heisig on October 16, 2010, at the Boston Harbor Hotel. Alumni in attendance included **Kara (Taylor) Jewett (SED'00)**, **Lisa Clemence ('01)**, **Meredith (Warren) Landrum ('01)**, **Tenley (Woodman) Rooney ('01)**, and **Attorney General Martha Coakley (LAW'79)**, for whom Emily worked as a spokesperson for nine years. Emily is currently the vice president of communications at the New England Council in Boston. She and Chris live in southern New Hampshire, and Emily can be reached at [lagrassa@gmail.com](mailto:lagrassa@gmail.com).

**Erica M. Manczuk ('01)** has been promoted to manager of student affairs at the Boston University Henry M. Goldman School of Dental Medicine. Previously, she was the coordinator of the Academies of Advisors program at BU's School of Medicine. She would love to hear from old COM classmates and floormates from 16C in Warren. Her email address is [ericamanczuk@gmail.com](mailto:ericamanczuk@gmail.com).

**Sabrina M. Segal ('01)** of Washington, D.C., won the 2010 Federal Bar Association's Younger Federal Lawyer Award and the inaugural 2010 Federal News Radio Causey Award for exceptional efforts in the human capital management field. She also spoke at the U.S. Office of Government Ethics' National Ethics Conference on using new media to increase the effectiveness of government ethics training and overall knowledge management among lawyers. Sabrina can be reached in her new position as counselor to the inspector general at the International Trade Commission at [sabrina.segal@usitc.gov](mailto:sabrina.segal@usitc.gov).

**Audrey Griffin-Goode ('04)** and Adam Goode were married on April 28, 2006. Among the many attendees was Audrey's best BU friend, **Derek Howe (SMG'92)**. Adam is an officer in the Waltham (Mass.) Police Department and Audrey is director of integrated marketing at Brandeis University. Audrey and Adam welcomed their first child, Ryan Alexander, on May 14, 2008.



Photo by David S. Holloway/AP

## 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*, BU's independent online student magazine.

"My senior year I did the BU 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*. It meant "I could provide writing samples and experience in my résumé, which, I think, eventually got me a job at Discovery Kids." From there, Schechter moved on to Animal Planet. The 2011 *Puppy Bowl* was his fourth.

The Super Bowl alternative Schechter officiates is about more than celebrating adorableness. "It's a fun show; it's tongue-in-cheek and we have a great time making it. But the real message that we promote at *Puppy Bowl* is to raise awareness of adoption from shelters. All the animals featured are from shelters, and we're proud to say that [we film it] in October, and by the time it airs on Super Bowl Sunday, all the animals have found loving homes."

### web extra

Visit <http://buquad.com> to read the full Q&A with Andrew Schechter.



Film still courtesy Brett Jutkiewicz



## 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, to be exact. Some 6,467 moviemakers from around the world submitted shorts to the Utah winter festival, the biggest and most buzzed-about showcase for independent films. **Zachary Treitz ('07)** earned one of just 81 coveted spots with *We're Leaving*, his 13-minute movie about a teenage alligator whose owners learn they're being evicted from their mobile home park.

Shot in Treitz's hometown of Louisville, Ky., *We're Leaving* is a tender glimpse at one couple's quest for small triumphs in an uncaring world—a movie about “normal people, people people, not heroes or villains or people with superhuman capabilities,” says Treitz, who now lives in New York City.

The debut of *We're Leaving*—written and directed by Treitz with cinematography by **Brett Jutkiewicz ('06)**—marked Treitz's first recognition by Sundance as a filmmaker, but it wasn't his first brush with film festival fame. Treitz co-produced the 2010 Sundance selection *Daddy Longlegs* and the 2008 Cannes Directors' Fortnight pick *The Pleasure of Being Robbed*, both projects of **Josh ('07) and Ben Safdie ('08)** and the other BU-bred filmmakers at Red Bucket Films.

—Francie Latour

### web extra

Read a Q&A with Zachary Treitz, and learn about the real-life alligator owner who inspired his film, at [www.bu.edu/today/node/12158](http://www.bu.edu/today/node/12158).

**Allison Brown (CAS'06, COM'06)** and **Chris Vermilion (CAS'06, ENG'06)** were married in Louisville, Ky., on November 13, 2010. **Brad Currier (CAS'07)** officiated; **Paul Vermilion (CAS'11, ENG'11)** was a groomsman; and **Aaron Kellogg (CAS'06, COM'06)** gave a reading during the ceremony. BU attendees were too numerous to list; they included friends from the *Daily Free Press*, members of one of the winningest trivia teams in BU Pub history, and roommates from Chris's storied off-campus home at 526 Harvard Street in Brookline. Allison and Chris now live in Louisville, where Allison is a law clerk for a federal district court judge and Chris is a physics researcher at the University of Louisville and the University of California, Berkeley. You can reach Allison at [albrown47@gmail.com](mailto:albrown47@gmail.com) and Chris at [verm@uw.edu](mailto:verm@uw.edu).

**Alison (Driscoll) Zarrella ('06)** and Dan Zarrella were married on November 7, 2010, at the Bellagio

Resort in Las Vegas, Nev. They live in Boston and recently co-authored *The Facebook Marketing Book* (O'Reilly Media). Alison can be reached at [alisonzarrella.com](mailto:alisonzarrella.com).

**Melanie Takefman ('07)** and her husband, Aaron Greener, recently welcomed son Amitai Shlomo into their family. Melanie has been living in Israel since her graduation, working as the international media director and spokesperson of the Association for Civil Rights in Israel (ACRI), where she fights for and defends the rights of all sectors of the population. Melanie can be reached at [mtakefman@gmail.com](mailto:mtakefman@gmail.com).

**Kelly Bandas ('08)** recently launched an online vintage clothing site at [holyvintage.com](http://holyvintage.com). She would love to have BU alumni sporting some of her threads, and can be reached at [Bandas.Kelly@gmail.com](mailto:Bandas.Kelly@gmail.com).

Give her the chance to make a difference.

Thanks in great part to support from alumni donors, 43 percent of BU students receive financial aid awards.

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Boston University Annual Giving



Kristyn Ulanday/Boston Red Sox

## 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 that allowed me to make great features of eclectic 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 2009 national champion Terriers men's ice hockey team. Internships with *Sports Illustrated*, the Red Sox and Harvard University enabled her to put her skills to work while she was still in school, photographing everything from baseball games to senatorial victory parties. After graduation, Ulanday and **Max Esposito (CGS'o8, COM'10)** won a grant from American-Poverty.org to produce a multimedia piece about an all-inclusive homeless shelter in New Jersey. Ulanday currently freelances and works in the content management group at *Sports Illustrated*.

### web extra

To see and learn more about Kristyn Ulanday's and Max Esposito's multimedia piece on a homeless shelter, visit [www.bu.edu/today/node/10905](http://www.bu.edu/today/node/10905) and <http://vimeo.com/kulanday>.