

CELEBRATING DR. CHRISTIE LOGAN

by Dr. Kathryn Sorrells

In early May, 2010, former and current students, colleagues, staff, friends and family joined the Department of Communication Studies in celebrating **Dr. Christie Logan's** 31 years of service to CSUN. The retirement party, a festive retrospective and send-off for Dr. Logan, was engaging, poignant and inspiring—a performance not to be missed! The reception of delicious food, wine and laughter was accompanied by performers who artistically and provocatively wrote, with finger paints, words and texts from Professor Logan's work on the glass walls of Manzanita Hall's 2nd floor foyer.



(Place photos here of the foyer performance)

Guests packed the Aronstam Library and heard remarks from **Harry Hellenbrand** (Provost), **Karen Kearns** (Associate Dean, Mike Curb College of Arts, Media and Communication), **Lillian Lehman** (Professor, Department of Theater), **Randi Picarelli** (Part-time faculty and former student, Department of Communication Studies) and **Kathryn Sorrells** (Professor, Department of Communication Studies) that highlighted Dr. Logan's tenure at CSUN as a remarkable teacher, mentor, performer, scholar, colleague, leader and friend.

Christie Logan's dedication to teaching, her scholarly excellence and the creative approaches to learning that define her as a professor and academic were highlighted and applauded. Also recognized and honored was Dr. Logan's tremendous leadership nationally and locally, in developing, shaping and inspiring the dynamic area of Performance Studies within the Communication Studies discipline. Her leadership contributions at CSUN aimed at improving the quality of education and supporting faculty were acknowledged as well. During her years at CSUN, Christie produced over 20 performances—an extraordinary body of visionary and cutting-edge work—which provided a platform, year after year, for embodied inquiry and public discourse about critical social issues and the human experience.

As a tribute to Professor Logan's creative work and enduring contributions, **Jeanine Mingé**, faculty member in the Department of Communication Studies and Performance Ensemble created and performed **Collages: A performance for Dr. Christie Logan**. While it is impossible to capture the beauty and intensity of the performance, we've included texts and photos from the event to offer a glimpse.

Greetings, and welcome to another edition of *AlumNews!* For various reasons, this edition is much later than usual; nevertheless, I hope it comes as a nice holiday surprise this year. This newsletter has undergone some remarkable changes over the past few years as we have devoted more time and resources to its production. What started as a stapled mimeograph evolved over the years into the full-color glossy publication you received in the mail last summer; this year it has evolved further into an all-digital edition. While the move to an exclusive digital format was forced upon us by budget realities, we are embracing the digital format, linking this newsletter to a Facebook page for the Department where we will continue to post news and photographs of Department events.

The 2009/10 Academic Year was one marked primarily by the sad state of the California budget. Legislative deadlock combined with decades of incompatible budgetary priorities have made the economic crisis in California far worse than most of the rest of the country, and have made it difficult for legislators to help us find a way out. The California State University system responded to the cuts by reducing enrollment; this meant fewer classes and fewer resources for support for our students. Meanwhile, student demand has only increased. Students reacted to these cuts with frustration as the diminishing course schedule has pushed graduation plans further away for many of them. Many of our students and faculty took part in a statewide "day of action" to protest the budget cuts and express hope for a renewed California commitment to higher education. While the economic situation has only darkened in 2010/11, the CSU has reopened its doors to higher enrollments and we hope to continue to serve our students with managed growth in the coming years.

In spite of the cuts, we have managed to make the past academic year eventful and productive. Despite a restricted travel budget, our faculty members have made some notable achievements in the dissemination of our research and creative activities. Our Forensics squad had a very successful year, with students achieving recognition at several regional and national tournaments. Our Performance Ensemble was active and engaged, with an original full-stage production in the Fall and with the hosting of a fantastic performance festival that brought in students, faculty, and independent performers from universities and professional ensembles from around the country. One of our faculty members, Dr. **Sakilé Camara**, led a research and service learning project that brought eight students to Africa for a life-changing educational experience. Another faculty member, Dr. **Jeanine Mingé** won the 2010 Don Dorsey Excellence in Mentoring Award, and Dr. **Daisy Lemus** was named the CSUN Research Fellow for the College. Dr. **Kathryn Sorrells** was instrumental in organizing a campus-wide initiative on Civil Discourse and Social Change that brings renown civil rights leader Reverend **James Lawson, Jr.** to campus for a series of lectures and workshops with our students.

We also saw our esteemed colleague Dr. **Christie Logan** teach her last class in the Spring of 2010. Her immense contributions to the University community have enriched us all. Christie led the department's Performance Studies curricular and co-curricular activities for many years, helping to establish this department's national reputation as a recognized leader in the field. I still recall vividly attending a performance and installation piece about Los Angeles that Christie's students had put on my first semester as a faculty member at CSUN. The student contributions were remarkable, and their praise of Christie's mentoring and support was matched only by her excitement about their accomplishments. Christie always took pride in learning from her students. Many of Christie's students and colleagues gathered in the Aronstam library this Spring to celebrate her contributions; throughout that celebration that sense of commitment was palpable. We will miss her in the classroom, but Dr. Logan's gifts to the Department will stay with us for decades to come.

--Bernardo Attias, Department Chair



Teaching Associates 2009/10

Department Chair: Bernardo Alexander Attias

Administrative Support Coordinator: Yolanda Avila
Administrative Support Assistant: Tom Rankin

Graduate Coordinator: Rebecca Litke
Undergraduate Coordinator: Don Brownlee
Basic Course Coordinator: Kathryn Sorrells
Assessment Liaison: Sakilé K. Camara
Director of Forensics: John M. Kephart III
Director of Performance Ensemble: Jeanine Mingé

FACULTY:

Bernardo A. Attias (Ph.D. 1997, University of Iowa)
 Cultural Studies, Rhetorical Studies, Communication and Technology,
 Performance Studies, Freedom of Speech, Peace and Conflict

Don Brownlee (Ph.D. 1982, University of Texas)
 Argumentation, Persuasion, Legal and Political Communication

Sakilé K. Camara (Ph.D. 2001, Ohio State University)
 Interpersonal Communication, Intercultural Communication

Jim Hasenauer (Ph.D., 1976, University of Southern California)
 Interpersonal Communication, Communication Theory, Gender and Communication,
 Environmental Communication, Public Policy Advocacy

John M. Kephart III (Ph.D., 2008, University of Southern California)
 Rhetorical Studies, Gender Studies, Cultural Studies, Forensics

Daisy Lemus (Ph.D. 2006, University of California, Santa Barbara)
 Organizational Communication, Communication Research Methodology, Group
 Communication, Communication and Technology

Rebecca A. Litke (Ph.D. 1990, University of Southern California)
 Language Behavior, Gender, Organizational Communication,
 Instructional Communication, Ethnography

Christie Logan (Ph.D. 1977, University of Southern California)
 Performance Studies, Cultural Studies, Narrative, Performance Practice

Peter Marston (Ph.D. 1987, University of Southern California)
 Rhetorical Theory and Criticism, Argumentation,
 Communication of Romantic Love

Jeanine Marie Mingé (Ph.D., 2008, University of South Florida)
 Performance Studies, Cultural Studies,
 Gender Studies, Performance Ensemble

Peter Ogom Nwosu (Ph.D. 1990, Howard University)
 Intercultural and International Communication, Communication Training and
 Development, Communication and National Development

Kathryn Sorrells (Ph.D. 1999, University of New Mexico)
 Intercultural Communication, Performance, Language and Cultural
 Studies, Communication Education, Feminist Theory,
 Gender Studies, Global Peace and Justice

DEPARTMENT NOTES

CSUN Research Fellow Daisy Lemus



Professor Daisy Lemus was named the recipient of the Research Fellow Award for the Mike Curb College of Arts Media and Communication for the 2009/10 Academic Year. The CSUN Research Fellows program was created to allow Fellows the opportunity to pursue compelling research and creative activity; one tenured or tenure-track faculty member from each College can be named the recipient of the fellowship. Dr. Lemus' project, "When Planning for Retirement Is Not Enough: Investigating Employee Communication in the Current Economic Landscape," was deemed outstanding among the entries. During the semester that Daisy was a research fellow, she conducted three empirical studies on retirement planning. She investigated the role of death awareness and the emotion of fear on people's planning behavior. She also investigated information management strategies related to retirement at a company of 120 employees in Southern California. Three manuscripts were prepared and are in progress to be submitted to journals. In addition to the research, she organized an information fair aimed to provide tools for the community to prepare for their retirement future. The event took place on May 22, 2010 and hosted 7 local agencies such as AARP, the Los Angeles County Area Agency on Aging, and the Social Security Administration Chatsworth office. Congratulations, Daisy!

Jeanine Mingé Wins Mentoring Award



Professor Jeanine Mingé was named one of the recipients of the 2010 Don Dorsey Excellence in Mentoring Awards. The annual awards, presented by the Faculty Mentor Program, recognize faculty and staff who have made exceptional contributions to mentoring of past and present students, who take a holistic approach to mentoring, including academic and personal support, and who support the University's commitment to the success of students of diverse backgrounds and communities.

Professor Mingé serves as Director of the Performance Ensemble and is credited by her students as providing "life-changing" experiences and nurturing their passion for social justice. According to her department chair, the performances she has directed have "connected students and audiences to the world outside of the theatrical space in an active and engaged manner." He added that students value her guidance and leadership because "fundamentally, she believes in our students - she believes in their ability to bring something valuable to the table, she believes in their ability to succeed, she believes in their ability to believe in themselves." Graduate student Tamar Artin echoed these observations, crediting Professor Mingé with "creating an inclusive and safe environment within her classrooms," enabling all students to grow, especially in appreciation of their role in promoting for social justice. Professor Mingé holds a Ph.D. from University of South Florida.

The Dorsey mentoring awards were established in 1998 by the Faculty Mentor Program and the Educational Opportunity Program (EOP). The awards are named after Professor Don Dorsey of Educational Psychology and Counseling who helped develop CSUN's first mentor training program and devoted himself as a mentor to innumerable students.

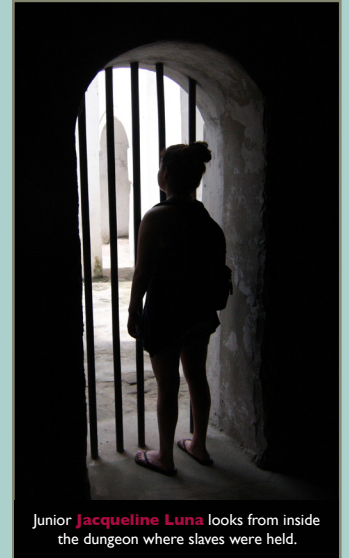
CSUN STUDENTS GO TO AFRICA

by Dr. Sakilé Camara



Eight students from the Department of Communication Studies took an Educational tour to Ghana May 18-27. These photos are from the tour to Ghana. We visited Accra (the capital) to collect data on communication and motherhood at the University of Ghana. We also visited the Cape Coast to attend a lecture on Ghana's

educational system at the University of Cape Coast. In addition, we visited the W.E.B. Dubois Pan African Museum, as well as the Kwame Nkrumah Museum and the National Museum of for Ghana History. Students also visited the Elmina Slave Castle and the Kente Cloth Weaving Village. For service learning students visited the Royal Seed Orphanage and St. Peters Elementary School to donate supplies and to perform reading circles for the kids. Pictures show our dance performance with the kids. Other sites included the African Cultural Arts Center and Bazaar, a Wood-carving village, and several other places in between.



Junior **Jacqueline Luna** looks from inside the dungeon where slaves were held.



Senior **Leslie Odi** on the Canopy Walk 100 feet above ground at Kakum National Park

The adventure was an incredible educational experience for the students. Their participation in the service learning project grew out of our experience in the Intercultural Communication course. Our students met with international undergraduate students in the field, took courses and learned about Ghanaian culture, and participated in community service projects. They presented their findings this fall in on-campus colloquia as well as at the National Communication Association convention in San Francisco.



Graduating senior **Lena Avayzian** shares her camera with two boys from the Royal Seed Orphanage

PERFORMANCE ENSEMBLE NOTES

by **Dr. Jeanine Mingé, Director**

Performance Ensemble enjoyed an outstandingly productive and powerfully creative year. We traveled to and performed original material at different performance festivals like the Summit of the **Network of Ensemble Theaters** held in San Francisco. We held and hosted workshops by nationally acclaimed performance artists such as New Orleans based performance collective **Mondo Bizarro** and **The Carpetbag Brigade**: an internationally acclaimed traveling physical theater company. We also created flash mobs with **Madroo Macelab** of **ImprovEverywhere**. In the Fall of 2009, we developed and performed our original full-stage production **Mess America: A Nation in Various States of Dis-Dress**. In the Spring of 2010, we hosted **Performance West**, a performance festival that brought together students, faculty, and professional ensembles from across the nation to explore race relations in the United States. Each year Performance Ensemble furthers and deepens its creative reach, and we look forward to working with you in the years to come.

In the Fall of 2009, we wrote and created our original performance *Mess America: A Nation in Various States of Dis-Dress*. This collection of original satirical vignettes, an experience of image, movement and experimental sound, critically and humorously explored the current state of the nation. *Mess America* was not only innovative but was timely and critical. The symbolism, history, and long-standing importance of the **Miss America Pageant** stands as a representation of the United States--the women are the figureheads. As contestants they are now merely pawns in the marketing game. **Donald Trump** and **Carrie Prejean**, are a cohort of sorts, in a twisted media frenzy to get people to pay attention to an easier story--to forget our nation's delicate imbalance. *Mess America*, dressed in faux fur, left the audience questioning, wondering, thinking--what can we do to create change? The implications dared the audience to act.

Each component of *Mess America* was collaboratively created by the members of the ensemble. We were honored to work with L.A.-based artist, **Micheal Deragon** who composed the original sound design for the show. The projections and images were collaged together by **Ashley Beard (M.A., 2010)**. **Trisha Neimeyer (B.A., 2010)** choreographed the movement-based vignettes. The costumes were designed and created by **Paula Fleischer (M.A., 2010)**. Each member of the ensemble created an

element of the performance and brought their talents and insight. I applaud the brave cast and crew of *Mess America* including: **Nabil Suleiman, Emelie Castillo, Michele Clevering, Trisha Neimeyer, Asya Mazurova, Wade MacDonald, Lee Jay Heller, Ricky Alex, Jeffrey Sands, Ricky Alex, Paula Fleischer, Sheila Boateng, Xavier Joven, Tetsuya Ogi, and Dominique Harrison.**

In the spring of 2010, we revived and hosted **PERFORMANCE WEST: A Performance Festival for activism. change. justice.** The festival was located at x Repertory Theatre in downtown Los Angeles. *Performance West* is a performance festival for students, faculty, working performers, ensembles, and community members, who are working within the performing arts that produce and/or are interested in producing work dedicated to social justice. Performance work dedicated to cultivating social justice interrogates, narrates, critiques and offers visions and strategies for social change within an unjust world.

We at California State University, Northridge were so thrilled and honored to welcome *Performance West*, the revival of the **Western States Performance Festival**. The tradition was long held at **San Francisco State University** and these festivals allowed for students and faculty to set into motion, kinesthetically explore the ideas, narratives, poetry, and texts they cultivated theoretically. Performance scholars want to move, to put into action, to create, to materialize in the day to day, and festivals offer the space to do just that.

In the years to come, *Performance West* will be a traveling festival, housed in a different location from year to year, honoring the vast and varied geographic experiences in the western states as well as the great works of performance programs we have housed in this region. We hope *Performance West* becomes a catalyst, an offering of collective energy, and a place, even as it travels from space to space, to perform together for many years to come.

This year with California State University, Northridge as its host, *Performance West* focused on issues of social justice. While the term is far reaching, and broadly sweeps across a minefield of difficult and realistic happenings, performance work that is socially conscious, politically charged, and

by **Dr. Jeanine Mingé**, Director

culturally complex is work that can shift perspectives, cultivate change, and focus our attention on issues we might have let go unnoticed. And we were so blessed to work with **Mondo Bizarro** and **M.U.G.A.B.E.E.** to help us uncover through movement, narrative development, song, and verse, the many layers of social injustice and how that plays out in our lives, consciousness, and weaves within the stories we tell, live, and re-tell and re-enact.

We were so charged by and grateful for the festival participants who traveled far and wide to join us, like **Carpetbag Brigade**, who headlined the Fringe Festival on Friday night with their original stage production *You Don't Know Jack*, and conducted an acrobatic stilt workshop with our students.

We welcomed students and faculty from eleven participating universities from across the nation including: University of Denver; University of South Florida; San Francisco State University; San Diego State University; Monmouth University; California State University, Long Beach; University of Eastern Michigan; San Jose State University; Arizona State University; Fresno State. We were also thrilled to work with five nationally acclaimed professional ensembles including Mondo Bizarro, M.U.G.A.B.E.E., The Carpetbag Brigade; Baraka Ensemble; Teatro Jornalero Sin Fronteras. The list of participants reflects a rich diversity of experience within the field of performance.

Performance West performance workshops knows no hierarchy. As people performed within their groups, they worked alongside professionals from the field, scholars, and students. As we moved and performed within the space, we learned from and with one another. Performance processes create the sense of place, the community, to revisit and reconnect.

And now an ENORMOUS thank you to those who made this festival happen. **Paula Fleischer**, the festival co-organizer. She is the sorceress, a magician, and a maker of all things diligent, precise, and beautiful. **M.J. Silva** for his work on the performance program material. **Trisha Neimeyer** for her work with the concessions. **Marc Jablon** and the folks at XRTC for opening their space for us. And a gigantic thank you to the entire CSUN Performance Ensemble for your hard work and passion for performance. Your strength,

commitment, and honor in your work always shine through. And a glorious thank you to our sponsors and supporters: **Bernardo Attias** and **Yolanda Avila** of the Department of Communication Studies, California State University, Northridge; Dean **Robert Buckner** of the Mike Curb College of Arts, Media and Communication, California State University, Northridge; **Evan Worthington** at West Coast Digital; **Stephanie Ivanick** and **Kelly Kelley** at Crumbs Bakery; **Gary Mallett** at Student Transportation of America; and **Elodie Habasque** at the Downtown Hilton Checkers.

Upcoming Projects

Drop!

December 4th, 2010 at XRT Performance Space in Downtown Los Angeles

Drop! is a preview of the original production *The Town of Bathe* coming in April. This special preview entices the audience with a mesmerizing array of sound composition, multi-mediated imagery, critical text, and movement. **Drop!** is co-directed by **Jeanine Mingé** and **Nicole Embree**, and considers the microcosm of a rainstorm as pieces of assemblage, the drops of water that consistently make up performance ensemble's original, innovative experiential performance work. Performance Ensemble is collaborating with local L.A. artists connecting the community to the university. Composer **Michael Deragon** creates live water compositions moving the audience towards thunderous upheavals and slippery condensations of sound. Multi-media installation artist **Emily Auble** creates a stimulating visual experience with her multifaceted video projections.

The Towne of Bathe

April 21-24th, 2011 at the Valley Performing Arts Center

The Towne of Bathe addresses the struggle over our world's most precious resource—water and examines what happens to a community when greed, privatization, and the corporation control the source. The performance runs April 21-24th, 2011 in the Experimental Theater at the new Valley Performing Arts Center, California State University, Northridge.

STUDENT ACTIVISM HEATS UP



Communication Studies students and faculty were at the forefront of political activity in response to the devastating budget situation facing California public education. We're proud to see our students so politically active, and we're especially touched to see the importance they attach to their own education. The organization **COST**, or **Coalition of Students and Teachers**, was assembled by CSUN students and faculty for the purpose of educating fellow students and teachers, community members, and elected officials across California on the current educational crisis in California.

The organization called for sustainable budget solutions and a renewed sense of priorities in the California budget. Their activities included an informational carnival focused on the budget cuts that took place in March and was led mostly by our students and part-time faculty. They also worked with other student organizations across campus and across the CSU in organizing the statewide **April 4th Day of Action**, which saw thousands of students and faculty marching together peacefully in solidarity. The **COST** carnival (pictured here) included performances, open mic discussions, letter writing campaigns to elected officials, and carnival games dramatizing the circus that the California budgetary process has become in recent years.



CONFRONTING THE SEX TRADE



The Performance Ensemble created a protest performance art / rap poetry / movement piece called "**Implementing Sexonomics**" to create dialogue around the issues of Sex Trafficking brought to the forefront of campus debate because of the controversial actions of CSUN Economics professor **Kenneth Ng**. At 12:30pm on May 12, 2010, the performance ensemble members entered the free speech area in Matador Square in chains and shackles. The anguish of those chained by the aggressors, **Sam Salinas** and **Danyial Motiwala** was palpable. The poem written and performed by Danyial repeated the patterns of abuse and horrifying objectification of children and adults in the sex trafficking industry. As this poem resonated through our bodies, we watched as **Emelie Castillo**, **Michele Veloz**, **Matt Rubio**, and **Tamar Artin** moved in stunning choreographed movement from their feet to the ground, a slow

thrust, and a painful surrender to this form of hostility and abuse. This performance was stunning, heart wrenching, powerful, and a grotesque reminder of the reality of sex trafficking and its impact on those trapped inside it. It was a reminder for all of us to react, to create change, to DO something about this horrible abuse happening not only in other countries, but also in the hidden spaces of our own.



by **Dr. John Kephart III, Director**

We are a vibrant team that competes in tournaments against universities from all over the country. Last year, our budget was increased over its previous year, which allowed us to substantially increase our out-of-state travel. We are looking to sustain that increase this year. Over this year, we have achieved recognition either by participation in elimination rounds, or recognition of speaking excellence, at every single tournament we attended, including taking 1st place at the **Northern California Forensics Association State Championship** for debate. We also qualified five competitors to public speaking Nationals, the most the university has qualified in 20 years.

In individual events competition, which features 11 competitive public speaking events, the Matadors have had a participant in the finals of at least one event at every tournament. This included winning three top-five sweepstakes finishes, an award recognizing the success of an entire squad at a tournament. The squad has had participants in the final rounds of communication analysis, informative, persuasive, impromptu and extemporaneous speaking as well as dramatic and prose interpretation. We have had competitors take first, second, or third place in their events a total of nine times this year, a dramatic improvement from

last year. This success was recognized as our squad won 6th place in the yearlong sweepstakes award for all California colleges, both two and four year, which is quite an honor.

In policy debate, we were also frequently participants in elimination rounds; Matador debaters have advanced to at least the quarterfinals (the equivalent of the Elite Eight in the NCAA tournament) at 7 of the 10 competitions they attended so far this year. This includes 1st place finishes at tournaments at the **University of California, Berkeley** and the **NCFA State Championships**, and appearing in the finals of the tournament we hosted here at CSUN, as well as semi-finals (Final Four) at **Diablo Valley College** and the **University of Nevada, Las Vegas**. Consistently recognized for their speaking ability, our debaters have a combined 10 top ten speaker awards between them at ten tournaments, including the top speaker at two different tournaments and four top five speaker awards. Such recognition for our speaking ability, combined with our appearance in two final rounds, two number-one finishes, and three top-five tournament honors, demonstrates the value of forensics to our students, and to the university.

WHAT'S BUZZING? ALUMS IN ACTION

Judy Battaglia (M.A., 2007) is on the executive board for the Organization for the Study of Communication, Language, and Gender (OSCLG), and will be helping to plan and host the 2009 OSCLG national conference at Loyola Marymount University, where she teaches fulltime as a Visiting Assistant Professor in the Department of Communication Studies. She also served as a reviewer for NCA, both in the Feminist Division and the GLBT section. Judy also helped actress **Mia Kirshner** get her book project, *I Live Here*, into schools through the Ambassador Program. Judy was featured in the Professor Profile of the December 2008 edition of Amnesty International's newsletter.

Mia Briceño (M.A., 2007) is finishing her Ph.D. at Pennsylvania State University. At NCA this year she will present her essay, "Iconic Girlhood: The Bush Twins' Public Letter and the Rhetoric of the Office of the First Daughter." She paid a visit to CSUN in 2010 to share her expertise with our students on two topics: her dissertation, "Fit to Be Crowned: Pageants and (Anti-) Models of U.S. Subjectivity," and "Things I Wished I Had Learned About Entering a PhD Program."

Yesenia Covarrubias Thomas (B.A., 2004) is the Veterans Outreach Specialist at the San Bernadino Vet Center. She helped coordinate a symposium on the challenges facing veterans in secondary education, "The Road Home: from Combat to College."

Kevin Davis (B.A., 1991) is currently the COO of *TheWrap.com*, a media and entertainment news site in direct competition with *Variety* and *The Hollywood Reporter*. He also owns his own media consulting company called Digital Roundabout Corp. which provides consulting services to a variety of different companies to help them sustain and grow their businesses. Prior to working for *TheWrap*, Kevin was the President and COO of Hollywood.com, ran on-line for *Variety*, and was the publisher of *LA 411*, the West Coast's leading production directory. Kevin's first job out of college was working in the publicity division for Columbia/Tri-star pictures. He then went on to work for a company that developed both Microsoft's first website and Universal Studios first website. When he is not working, he enjoys spending time with his family (his wife Lauren and his two kids), coaching his son's soccer team, playing poker with friends, and spending time with me in Ojai, California.

Katie L. Gibson (M.A., 2000) received tenure and was promoted to Associate Professor in the Department of Communication Studies at California State University, Long Beach. She received a Top Paper award for her essay "Undermining Katie Couric: The Discipline Function of the Press," at the Western States Communication Association's Organization for Research on Women and Communication Division. The essay was published in the Spring 2009 issue of *Women & Language*. She has an essay about **Sarah Palin's** "faux maternal persona" titled "The Difference between a Hockey Mom and a Pit Bull" in the current issue (58:3, July-September 2010) of *Communication Quarterly*. And in April 2010, she gave birth to her son **Owen**.

Jennifer Johnson (M.A. 1994) was appointed Department Chair for General Education at West Coast University, Los Angeles. She will lead in the development of a culture of assessment with respect to general education curriculum across three campuses in Southern California. She will work with the faculty to develop appropriate standards of excellence, reflected in student learning outcomes, and develop appropriate measures and instruments to ensure that students are learning what they are intended to learn. Dr. Johnson holds a Ph.D. in Educational Policy, Planning and Administration from the University of Southern California (2003) with a focus on gender and education in Latin America. She also teaches Speech 101 at Pierce College in Woodland Hills. Her favorite area of study at CSUN was rhetorical theory (she sends a shout out to **Peter Martson!**). She will be in Anchorage, Alaska to enjoy the WSCA 2010 Annual Conference in March and will look for CSUN colleagues to say hi.

Julia Johnson (M.A., 1992) presented on three panels at the 2010 NCA Convention: "Broken Bridges: Activism and the Academy," sponsored by the Critical and Cultural Studies Division; "Building Rhetorical Bridges--And Fences--On the U.S.-Mexico Frontier," sponsored by the Rhetorical and Communication Theory Division, and "Gender (Non) Conformities," sponsored by the Latino/Latina Communication Studies Division.

James Key (B.A., 1988) received his Doctorate of Ministry from Howard University in 1996, and has been working as a U.S. Army Chaplain at Arlington National Cemetery as well as a columnist for *USA Today*. He writes that "on a daily basis I do a lot of writing and public speaking. The academic foundation that I stand on today was built at CSUN." He misses most "the wonderful weather and meeting students of various ethnic backgrounds; I also miss faculty members such as Dr. Christie Logan, Dr. McEdwards, Dr. Berry and several professors in the PAS Department. Thanks again for giving me a quality education!"

Kelsey Klein (B.A., 2010) is residing in Southern California and pursuing a career as a professional recording artist, songwriter and producer. As she works toward success in the field of entertainment, she knows her education in Communication Studies from CSUN will always be an indispensable tool and will give her an edge in this fiercely competitive industry. Her goal is to reach people of all ages and from all walks of life with music that will connect hearts and minds, ignite passion and inspire action. She wanted to share these inspiring thoughts with her professors: "I owe a great deal of my success at CSUN and in my future to all of you, in one way or another. Each one of you has influenced, inspired, or encouraged me in a very unique and powerful way during my 'college career,' which, for me was probably the most pivotal, challenging, life-changing, and yet, incredible period in my life...so far. I was home schooled up until the age of 12, at which point I began attending Ventura Community College. When I was 14 I decided to give high school a try; I was so happy when I graduated two years later and entered back into the world of college. Of course, the

social challenges are one aspect that make high school a less desirable environment, but mostly, it was the difference in professors and the courses that made me want to go back to college. But it wasn't just any college professor or any college course; it was college professors like all of you, and the courses all of you so strategically plan and design that made me miss college. I love college. You make learning like a great adventure and 'getting the right answer' isn't as important as experiencing a moment of enlightenment. It is truly exhilarating. I just want to thank all of you for giving me the opportunity and that little extra "push" to seek out within myself the strength, will, drive and passion that is required to accomplish great things. It is with great humility and gratitude that I say that I really did surprise myself with what I was able to do. Thank you for making me feel, that out of all the other 10,500 students who graduated this year, I was special and gifted academically. I will never forget all you have done for me. I'll remember all of you, in the very best way possible."

Jennifer Larson (B.A., 2008) accepted a job this year as the Online Marketing Associate at Walt Disney Internet Group. Prior to that, Jennifer was the Associate Account Manager of Pay-Per-Click Marketing at Ionic Media.

Daniel Makagon (M.A., 1997) has an article in the March 2010 issue of *Communication and Critical Cultural Studies*. The article is: "Bring on the Shock Troops: Artists and Gentrification in the Popular Press." Daniel is an Associate professor in the College of Communication at DePaul University.

Jodie D. Mandel (B.A., 2001; M.A., 2004) was awarded tenure at College of Southern Nevada, where she teaches full-time in the Department of Communication.

Dwight Podgurski (M.A., 1984), former forensics TA, was recently inducted into the 2010 Colorado Over 50 Baseball Hall of Fame. He has been President of the organization since 2006. He currently works at Olinger Crown Hill Cemetery as the Cemetery Services Professional, helping to provide for the immediate needs of persons who have experienced the passing of a loved one.

Polly Robinson (M.A., 2005) is teaching at California Lutheran University, Antelope Valley College, the Tseng College and in our Department of Communication Studies. She has completed the first of three years in the new Doctor of Education at CSUN and is looking forward to having her first novel, *Open Water*, published by Bella Books in Spring, 2011.

Sachi Sekimoto (M.A., 2005) has accepted a tenure-track position in Intercultural Communication at Minnesota State University, Mankato. Originally from Tokyo, Japan, Sachi is completing her Ph.D. in intercultural communication with emphases on critical theory and cultural studies at the University of New Mexico. Her dissertation, which develops an alternative approach to theorizing cultural identity

through investigating the transnationally interrelated constructions of Asian American and Japanese identities in autobiographical narratives, will be completed in fall 2010. She received the International Communication Association Outstanding Graduate Teaching Assistant Award in 2008. She has taught courses in intercultural communication, language, thought and behavior, media theory, and public speaking as well as courses in women's studies. Sachi is presenting a "Top Student Paper in International/Intercultural Communication" at the NCA this November entitled "Theorizing Identity in the Globalized World: Toward a Multimodal Approach."

Christa Sloan (M.A., 2009) writes in: "Since graduation last May, I have moved to Woodland Hills in order to work as a full-time Visiting Assistant Professor in the Communication Division at Pepperdine University. In addition to teaching, I have been working with the award winning Pepperdine Speech and Debate team as an assistant coach. This year has proven to be particularly successful with one of our parliamentary debate teams placing in the top 25 teams in the nation, and our senior team coming in as the 2nd highest ranked team in the country! Currently I am teaching a new summer course and will continue working with Pepperdine in the fall. Coming back to visit CSUN is like going back home - it's always great to see family!"

Justin Weiss (M.A., 2005) is the Program Coordinator of Unified We Serve, which is the California State University, Northridge Volunteer Program. He writes: "Unified We Serve has developed a new model in higher education that harnesses involvement of students, faculty, and staff to generate the most amount of collective resources and human-capital to serve our community members and needs. We have been awarded the prestigious Association of College Unions International Service Award this year for our work with homelessness and poverty; out of fifty campuses nationwide, we were recognized as the top Volunteer Program for our service. In my role, I work with students to develop innovative ways to help our community; our new model of service creates themed-based service projects for each semester so that we can focus our attention and resources on that theme to help members in the community. These themes include homelessness and poverty, education, health care, international affairs issues, environment, and many other themes. My background in Communication Studies and my relationships formed with professors in the department have helped to influence my professional skills and abilities, which have served me well in working with CSUN and the community at large."

We are still very much in a time of economic crisis. The State of California has responded to its economic difficulties in part with deep cuts in education funding. The gap between the costs of educating our students and the funds provided by student fees and state funding is growing. We are seeing fees increase, but those increases do not even begin to make up for what we have lost to cuts. And while the recently passed state budget mercifully spared the CSU the cuts of the last year, this reprieve is likely to be only temporary as politicians face continued shortfall. In short, it is incumbent upon us to raise additional funds to bridge the difference between fees/state support and the actual cost of educating our students.

Support from our alumni, friends, corporations and others provide the margin of excellence that allows us to provide unique, challenging programs and opportunities. We have been fortunate enough to have received generous endowments in support of specific programs, such as the **Richard B. Aronstam Library Fund** and the **Robert Barbera Forensics Invitational Fund**. We also have specific scholarship funds generously provided to reward exceptional students, such as our scholarships in the names of **Richard Aronstam, Elizabeth Berry, Don Cameron, Kent Joel Snyder, Mary McEdwards, Fred McMahon, Amy Rebman, and Len Wurthman**.

You can be a part of our pursuit of excellence by becoming or continuing as a Donor to the Department of Communication Studies. Please note that all gifts, no matter the size, are greatly appreciated. Even the smallest gifts make a difference in the lives of those in the Department, most importantly our students. If every one of our alumni made a gift, the Department would have increased flexibility to fund numerous projects including student financial support, student travel and co-curricular programs, technology and facility improvement, and faculty research. Outside sources of support for such activities will become more and more vital in this era of budget cuts.

One way you can help us fulfill our mission is by contributing to the **Communication Studies Department Fund**. The Fund is an account of unrestricted funds that support many day-to-day, ongoing activities of the Department. Such funds allow the Department to support areas that are most in need of funding, but may not receive specific funding from donors. Planned gifts or endowments, on the other hand, are restricted funds that must be used for donor-established purposes.

The Department Fund is a way for anyone who wishes to support the mission, vision, and goals of the Department. Gifts are also eligible for corporate matching programs -- please ask your employer what gift matching policies and procedures they have for any of your charitable donations. All gifts to the Department Fund go into the Department's operating budget, which supports student scholarship, student travel, curriculum development, program development, technology and facility improvements, professional development, and faculty research. Your support can make a profound difference in the lives of students, faculty, and the community. Charitable giving today helps ensure future benefits for CSUN students. By supporting our Department, you are helping us offer a truly unique educational experience to all our students.

Gifts of any size are greatly appreciated and may be made by cash, checks, money orders, or credit cards. Your tax-deductible contributions, made payable to **CSUN Foundation**, may be mailed to:

**Department of Communication Studies
California State University, Northridge
18111 Nordhoff Street
Northridge, California 91330-8257
(818) 677-2853**

You can also easily and conveniently make a secure online credit card gift using the University Website -- just go to www.csun.edu and click "Supporting the University" and follow the instructions using the online form. Be sure to choose "Communication Studies" from the list of Departments when contributing online.

Should you prefer to make a gift in support of a specific program or scholarship rather than the Department Fund, contact the Department Chair to make arrangements. You can also call the Office of Development and Alumni Relations at (818) 677-3621 to discuss other giving options.

FACULTY NOTES

In the 2009/10 Academic Year, Department Chair **Bernardo Attias** presented scholarly work at several conferences, including an essay entitled “The Table Dance: Performing the Commodity Process” at the Organization for the Study of Communication, Language, and Gender in Los Angeles, and “Cultural Hybridity, Authenticity, and Rhetorical Invention in Electronic Dance Music” at the Far West Popular Culture Association conference in Las Vegas. He also performed with Professor **Jeanine Mingé** at the National Communication Association in Chicago; they performed the coauthored work “Naughty Needs: Storying Trauma and Desire.” Also at NCA, Attias presented as part of the panel “The Critical and Cultural Studies Division and the National Communication Association.” And at the Experience Music Project in Seattle, he presented on the panel “Plagiarhythm Nation: Appropriation in Electric Dance Music.” His scholarly focus on electronic dance music cultures continues as co-editor (along with Dr. **Anna Gavanas** of Stockholm University) of a special issue of the *Journal of Electronic Dance Music Culture*, currently slated for publication in 2012. Dr. Attias also participated in open forums on campus, including “CounterTalk: An Educational Forum on the Rhetoric of the National Security Industry;” and he served as the moderator for the public debate over marijuana legalization, “Heads vs. Feds.”

Sakilé K. Camara continues her strong academic record with two articles forthcoming, both co-authored with Mark Orbe: “Analyzing strategic responses to discriminatory acts: A Co-cultural investigation,” to be published in the *Journal of International and Intercultural Communication*, and “Defining Discrimination Across Cultural Groups: Exploring the [Un-]Coordinated Management of Meaning,” which will appear in the *International Journal of Intercultural Relations*. Additionally, she has a chapter in Deborah A. Brunson, Linda L. Lampl, and Felecia Jordan-Jackson’s book *Interracial Communication: Contexts, Communities, Choices* titled “Understanding Conformed and Disrupted Black Bodies: Discussions on the Wearing of Natural Hair.” Dr. Camara also received a grant from the Mike Curb College

to study Motherhood and cultural continuity in Ghana. Seven students accompanied her to conduct research and a service learning project at St. Peters Elementary School in Shama.

Jim Hasenauer is on leave before returning in Spring 2011 for his last teaching semester. He’s been busy with his advocacy work for the Mountains Recreation and Conservation Authority, the California Trails and Greenways Foundation and, of course, the International Mountain Bicycling Association.

Daisy Lemus was named the CSUN Research Fellow in the Mike Curb College of Arts, Media, and Communication (see p. 2). An essay she coauthored, “Extending the Conversational Argument Coding Scheme in Studies of Argument Quality in Group Deliberations,” was published in the 2010 issue of *Communication Methods and Measures*. She also presented research at the University of California Santa Barbara, both at the Diversity Initiative for Graduate Study in the Social Sciences Symposium (DIGSSS) and at a Communication Department Research Colloquium. She also organized the Retirement Information Fair in May, attended by the Social Security Administration and the AARP, among others.

Now-retired Emerita **Christie Logan** published her poetry series “Rebirthing Mother” in the 2009 issue of *Liminalities: A Journal of Performance Studies*. The poetry, which is available online at liminalities.net, has won a Creative Expression Award from the Organization for the Study of Communication, Language, and Gender. The award will be presented at the conference in October. In addition, she published her essay “Remembering, Reanimating Collages [by Anaïs Nin]” in the 2009 issue of *A Cafe in Space: The Anaïs Nin Literary Journal*. She mentions that this publication brings her career full circle: “The article is about an adaptation and production I first did at Purdue as part of my M.A., and then restaged it while at USC so Anaïs could see it on stage. Paul Herron, the editor of the journal and executor of her estate, contacted me about writing this because he found

correspondence between us in her papers. Where I started comes around as I end this phase.”

Jeanine Mingé recently published work in *Qualitative Inquiry* and the *Journal of Contemporary Ethnography*. Her most recent publication in *Liminalities* explores the complexity of hospitable silences and how they perpetuate and sustain systems of oppressive and productive power. She is currently coauthoring a book entitled *Concrete, Exile and Dust: A Hollywood Collage* with **Amber Lynn Zimmerman**. In this work they explore the performative nature of the geography of Los Angeles and its impacts on sexual agency and power. She is also performing and creating with the **Baraka Ensemble** who debuted their piece entitled the Hunger Banquet at Performance West. Jeanine worked with a group of our students to form the theatre company Plenty of Rope, which was invited to perform an original piece, *Aporkalypse!* at the Network of Ensemble Theaters Summit in June 2009. She was also thrilled to organize, with **Paula Fleischer (M.A., 2010)** and Performance Ensemble, Performance West. On campus, Jeanine is also the faculty advisor to Gamma Rho Lambda. Jeanine’s national service has also been quite exciting; she is serving as a new executive board member for the Organization for the Study of Communication Language and Gender. She is also happy to be the new Western States representative for the National Communication Association’s Performance Studies Division. She is also currently serving as secretary for the National Communication Association’s Ethnography Division.

Kathryn Sorrells was promoted to Full Professor this spring. She has been extremely busy coordinating the 2010-11 activities of Visiting Scholar Rev. James Lawson. She also published two essays: “Bringing It Back Home: Producing Neoliberal Subjectivities” in *Liminalities* (2009) and “Re-Imagining Intercultural Communication in the Context of Globalization” in Nakayama and Halualani’s 2010 book *A Companion to Critical Intercultural Communication Studies*.

CIVIL RIGHTS LEADER JOINS DEPARTMENT AS VISITING SCHOLAR

Reverend **James Lawson Jr.**, a prominent leader of the civil rights movement and recognized by **Dr. Martin Luther King Jr.** as the “greatest teacher of nonviolence in America,” joins Cal State Northridge as a visiting scholar for the 2010-11 academic year. Rev. Lawson’s appointment in the Department of Communication Studies is in conjunction with a year-long, campus-wide initiative on “**Civil Discourse and Social Change**,” organized by faculty and students at California State University, Northridge.

In light of national and state-wide debates on controversial topics such as the budget cuts to education and other public institutions, immigrant rights, U.S. involvement in two major wars and gay marriage, faculty and students at CSUN are taking a proactive stance to educate and equip our community with valuable skills for civil discourse and effective strategies for social change.

“The potential of the initiative is extraordinary,” said **Kathryn Sorrells**, professor of Communication Studies and co-organizer along with **Marta Lopez-Garza**, professor of Chicano/a Studies and Gender and Women’s Studies. “We hope to create opportunities for our campus community to grapple with controversial social issues, develop productive communication skills and learn strategies for effective social change. There are few places in our society where contentious issues are discussed and debated in productive ways. There are also few places where attention is placed on nonviolent approaches to change where equity and justice are the goals. Having Reverend Lawson on campus as a Visiting Scholar is a once in a life-time experience. The depth of his knowledge and experience as a practitioner and strategist for nonviolent social change is remarkable. He reminds us that nonviolent social change is not only possible, it has been successful historically and can happen in the 21st century.”

Lawson was, and still is, an advocate for nonviolent social change. In 1951, Lawson refused to report for the draft. He served 14 months in prison after declining to take either a student or ministerial deferment. After his incarceration he lived for three years in India where he studied satyagraha, the principles of nonviolence resistance that Mohandas Gandhi and his followers had developed.

Upon his return to the U.S. in 1957, Lawson was recruited by Martin Luther King Jr. to assist with the civil rights movement. He began holding seminars to train student volunteers in Gandhian tactics of nonviolent direct action in Nashville, Tenn., emerging as a central architect of the movement. On the eve of his assassination, King called Lawson “the leading theorist and strategist of nonviolence in the world.”

In 1974, Lawson moved to Los Angeles to be the pastor of **Holman United Methodist Church**. During the decades since, he has relentlessly spoken out against racism, unfair labor practices and U.S. military involvement throughout the world. In retirement, Lawson continues to speak out against injustice protesting with the Janitors for Justice in Los Angeles, with gay and lesbian Methodists in Cleveland and with Immigrant Rights groups around the country. Lawson has taught at various universities and in the last three years was a member of the faculty at Vanderbilt University.

Reverend Lawson’s Public Lecture series continues in spring semester with his first lecture commemorating Dr. Martin Luther King on **January 25th, 2011 from 4:00-6:45**. The general public is welcome and encouraged to attend. For more information on his additional lectures, student workshops and the **Soulcial Justice Poetry Lounge**, visit <http://www.csun.edu/cdsc>.



Christie was deeply moved by the performances at her retirement celebration.
In gratitude, she composed the following response.

Monday night touched my very soul, my oldest soul to send me on my way.

Revealing Known Secrets – for Paula, Michele, Katie,
Michael, Heather and Shay

Perf Ensemble walks out with painted handprints on
their faces
And I see
my shows
my work, my words,
my history
painted on their t-shirts

They walk so calmly
focused
beautiful and elegant in their intention
their purpose

Joni Mitchell sings
“sweet bird you are / briefer than a falling star
all these vain promises on beauty jars
sweet bird of time and change / you must be laughing
up on your feathers laughing”

To the windows
the wall of windows
they smear thick paint
on clear glass
then in each swash
each stencils in words
my words

Up and down the hall
they are performing my words
in gestures,
in rhythmic, fluid silence
phrases, images
called out from swashes of color
a rainbow lit from without, within

They engrave with swirling fingers
(the paint deepens
textures rising from still glass)
So focused
internal
expressive
Their beauty as they write
takes my breath away
Up and down the hall of glass,
they erase those words
swipe a palm across the swash
and write anew

more words in paint
our students writing
erasing
writing
up and down the glass wall

“so much begins to rise to the sur- face”

I witness
in the progressive present
of their collective doing
“the fingerprints of the artist’s / loving, intricate
labor”

At the Lake
comes alive before me

here, in shared space and time
the reciprocity of this moment
the tender generosity of this moment
that now will live forever in memory
in my bones, behind my eyes, in the beat of my heart.

Tim Hardin sings
“Once I was a lover / and I searched behind your
eyes for you
Soon there’ll be another / to tell you I was just a lie.
But sometimes, sometimes I wonder / just for a
while
Will you ever / remember me?”

Oh, such a gift
an offering across time
and lives

I say, in multiple voices
for earlier selves
called up by your performance
your fluid movements
as if rising from deep water,
oddly thicker, more comforting
than normal water:
(words fail) Thank you.

~ ~ ~ ~ ~

Collages.

Anais’s words on a new page
In a new time
She lives again
among US
here, now
the perfect one to usher in the past
to lead this re-membling

Elizabeth as Maria

beautiful, tragic Maria
such a young woman to play
such desperate fear of aging
the imagination I’ve seen in you before
to find that depth I’ve also seen.
So precarious atop the book shelves
what a transformation of Aronstam stacks!
The whispered “Rodrigo Paestra”
How could you know about this?
The staging on the levels

Maria and Paestra on the roof
she’s haunted by the hunted man,
obsessed, she hunts him too.
You brought both ghosts back to me
in transformed Aronstam
you make me believe
perhaps she does survive, she must
she lives on here.

Trisha and Ricky,

the stunning pas de deux
such a rhythmic mix of
Billy Collins’ most retrospective lines
You express
in face, voice, movement
the impetus of yearning
always embedded in memory
the flow and rhythm of your reaches,
entwining, en-twinning
each to each, in synchrony
such precision of movement is embodied music
memory of Bolero, such a personal gift to me
focused, fluid alignment
as natural as breathing
as your bodies moved
as you enacted experience embedded in the words
set free in the arcs of your speaking bodies.
Again, I forget to breathe.

Jeanine, my beloved and astonishing colleague
shepherding the next generation
taking the ensemble
and the department
and the discipline
to new horizons
Reaching, reaching
always in light, love and laughter
Pure joy to behold

First as Dorothy Allison, that smoky voice and wry
mind
Then my sister soulmate Julie Williams
escaping to the storm cellar
and there, before me
all your bodies,
wind-whipped and tumbling
then falling into stunning tableaux
... who told you I was
(ahem) fond of tableaux?

Such beauty in that space
again transforming our Aronstam



Space into place
 the place of communal enactment
 of progressive and living memory
 sprung fresh in new bodies
 brought up through new minds
 new eyes, new hearts

Wade as Cash

Faulkner's language so complicated, foreign
 rolling off your tongue
 as if your own creation
 the noble unschooled Cash,
 carpenter whose simple, earnest eloquence
 breaks my heart
 and here you are, bringing him back
 to life to me,
 to Tracey, our Dewey Dell of years ago.
 Can you imagine what that meant to her? And me?
 Here, she and I, witnessing you; past blooms into
 present.

Nicole doing Javon!!

Javon, like you
 a brilliant young poet moving into his own
 confronting his monsters
 as you confront yours
 You are twins in courage, such brave hearts and
 piercing minds.
 The poem's profanity so integral, so authentically felt
 it needed your fierce commitment
 (I see the shocked joy
 in the faces of my nieces)
 as you brought it up out of you
 took it where it had to go
 to truth
 to terrible beauty
 (they were thrilled beyond measure
 to be privy to such sophistication)
 you taught them strength, my braveheart, and thanks
 for that.

Asya and LeeJay, so inventive a mix
 of language and scene
 Anais and Mary Oliver – brilliant!
 Renate paints as Henri watches, waits, aloof
 and then surprises us with Mary O's
 deep poetry, to the heart of nature
 the pulsing rhythms of nature's heart
 She paints in words, like Anais did
 and still Renate paints,
 maneuvers to regain the pallet
 reaches over,
 succeeds. **Brilliant.**

Shayla, stunning as the soul of Maya Angelou
 arresting as this triumphal poem can be
 You were as tall as the ceiling, we all looked up
 in awe
 (my nieces transfixed as they gloried in
 woman strength)
 and my own words
 set within Nabil's drumbeats – radiant path
 called out by sound this time
 an utterly new life now for this poem
 a new way to see it.
 In your back and forth, a ludic contest
 so relished and relishing
 another sort of pas de deux entirely
 performance is play
 serious play, playfully serious



revelations of 'both / and'
 provoking, wonderful to behold.

Dominique as Helen

Again such a young one to convey a lifetime so long
 and furrowed, such deep scars she bears
 But here in the Gilded Cage
 The Bird in the Gilded Cage,
 you step onto the table with such grace
 and yearning
 Your shoulders relax
 and she comes into the light
 Helen's battered body
 dissolves in feverish imaginings
 or mystical reality?
 The writing so brilliant we don't know
 It doesn't matter, that doesn't matter.
 Your Helen was so nuanced
 so moment to moment and compelling
 we inhabit her need, we accompany her
 into it and carry away her sorrow.
 How can you know how she feels?
 How could you show us such burdens, such loss?
 I've seen this in you before.

And then, when my heart is so full
 it's left the room
 to roam the halls I've called my home
 and out to the grounds
 and years I've travelled
 to get here
 Jeanine performs my words again.
 She calls me back
 "come inside"
 to you, to us
 all here, now.

All of you have sung me through the limen,
 deposited me intact and so alive I vibrate
 I am so grateful to have you do this,
 bodies, minds, hearts, souls
 with such talent, depth, courage and joy
 to see me through this passage.

You take my breath away
 and yet I breathe, even better now
 I watch you all
 as onward, upward
 inward,
 off you go.

**O brave new world,
 that has such people in it!**

With love, respect and many, many
 thanks,
 CL



THANK YOU, DR. LOGAN

by Randi Rulayne Picarelli (B.A., 1999; M.A., 2002)



Mitch Albloom wrote a book called *The Five People you meet in Heaven*. The premise is that in each of our lives, there are five individuals whose identities are unbeknownst to us who have impacted the direction of our time on earth. According to the author, we get to meet them in heaven. Well I don't know about the idea of heaven, and I don't know who those five people would be, but I do know that if there are five people who have already shaped and molded my past and my future, Christie Logan would be one of them.

I came to CSUN in 1995, directly following the Northridge earthquake. I wanted to enter into journalism. After a year of classes in sweaty mobile trailers in the middle of a parking lot, a Communication Studies student encouraged me to enter the discipline because her building had air conditioning, carpets, and a real working elevator. That sealed the deal.

I knew nothing about Communication Studies, or performance, but the year that I spent with doctor Logan actually changed the course of my life. Two of the most profoundly impactful experiences I have ever had, happened not only under Christie's tutelage, but as a direct result of her. In a narrative and performance class, I was offered the

opportunity to take an oral history. I chose my elderly father. For months I flew back and forth to northern California to interview my now 91 year old dad. Christie's suggestion was that blessing. It was Christie who encouraged me to continue my education by applying to the graduate program, Christie who worked with me to turn my most important paper into a conference debut, and Christie who sat in the front row during that nervewracking presentation at 7 a.m. It was Christie who secured me a coveted space for a workshop with Augusto Boal. In graduate school, it was Christie who challenged me to reflect on my identity in a way that was more challenging and vulnerable than anything I've ever done performatively. It was Christie who was my phone call telling me that I'd been given a TA'ship, and It was then Christie who suggested I turn the aforementioned paper into a thesis. And then it was Christie who chaired, I imagine, much to her frustration and exhaustion, said thesis, It was also Christie who suggested I continue my academic goals by applying to a program I'd never heard of at

UC Santa Cruz., and Christie who wrote letters of rec for every program to which I've applied, here and elsewhere. It is Christie whom I send a postcard from every country I visit, and Christie who I consult on articles, performance pieces, and



THANK YOU, DR. LOGAN

pedagogy. It is Christie with whom I share fabulous food and wine, venting about students and other romantic woes, and Christie who continues to guide me as I pursue tenure-track positions and further academic goals.

Buddha said that there are no 'what ifs', but I often think of where I would be if I had not met her. Once, when I was struggling here in Los Angeles, I told her I wanted to move to Seattle, because that was the site of activism and a locus of what I saw as consciousness that didn't exist here. "it is precisely because it doesn't exist here that you have to stay and create it. Rather than leaving the void, fill it. People here need you to do that." That sparked a determination to be involved with myriad causes, and a lifetime of activist pursuits.

While I am overjoyed for my former teacher and mentor and my current colleague and friend, there is a loss to me personally in that I won't see her

lustrous hair (which she keeps long largely because I insist upon it) and sparkling blue eyes lighting up our hallways. While I know that she will undoubtedly continue to be a part of our community and our lives for years to come, she will be missed by everyone who has ever had the pleasure of knowing her here. More importantly, there are thousands of students who won't have the gift of her grace and charisma in the classroom. Generations of scholars who will hear about the 'old guard', who won't understand how integral she was to the building of Reader's Theater (now performance ensemble), to Feminist Pedagogy (when there wasn't such a thing), and to the direction of our department into one of growth and expansion. They will see photos here and there, and not be able to grasp the days when Doctor Christie Logan was here, guiding our department, both faculty and students, pulling out of us all what we didn't know we were capable of.

Thank you. I miss you already.

