

Fall 2006

# Santa Clara Magazine, Volume 48 Number 2, Fall 2006

Santa Clara University

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VOLUME 48

NUMBER 2

# Santa Clara Magazine

Published for the Alumni and Friends of Santa Clara University

Fall 2006

## Truth, Legend, and Jesse James

With Ron Hansen's novel about Jesse James headed for the big screen, take a look at the charming psychopath behind the coloring book hero of yore.

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Jim Shepard on  
violence in the  
movies

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Building Helen  
Hayes' favorite  
theatre

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Andy Ackerman  
'78 can't curb his  
enthusiasm for SCU

# from the editor

## Truths and Legends

As I've shared with folks the exciting news about donning the hat of managing editor of

*Santa Clara Magazine*, I've been intrigued by the number of connections with the University that people in turn share with me: cousins who happily announce that both of their children attended Santa Clara, business leaders privileged to have been members of the board of fellows, fellow Peace Corps vets aware of the international scope of SCU programs, alumni who are proud of their Santa Clara degrees and who harbor a profound affection for their alma mater.

What makes this university so special? Instead of offering a short explanation, let me instead commit that it is part of the ongoing mission of this magazine to answer that question, through exploring the work that's going on at Santa Clara in the realm of ideas, and in matters of the heart and spirit. The University's rich history, and its strong sense of purpose, also put a special responsibility on the editors of these pages: to tap into the big conversations of our age, and to strive for articles with heft and depth of context, carried by writing that is lively, engaging, and surprising. In short, to provide a magazine that is essential reading.

Happily, I have an editing partner in crime. Ron Hansen wears the hat of literary editor, and for this issue of the magazine devoted to stage and screen, he has delved into the fantastic legends and sometimes ugly truths about Jesse James, Robert Ford, and how film and fiction have shaped our sense of history's colorful psychopaths. Since Ron's second novel, *The Assassination of Jesse James by the Coward Robert Ford*, has just been made into a movie, he also leads readers down the looping and twisting path of translating fiction into film. As Ron reveals, it often starts with a phone call.

Certainly that's how my Hollywood debut began. The offer from televisionland came on a Tuesday morning: drive up from San Diego to appear on "Jeopardy!" the following week. Alas, I had to turn them down, since I would be otherwise engaged; not half an hour before I'd been sworn in as the member of a jury for a trial expected to last three weeks.

The television gig worked out all right in the end, though. (Hollywood=happy ending, right?) Merv Griffin's people called me a few months later to renew their offer. And, with the help of a daily double ("What are the radius and the ulna?"), I unseated a crossword puzzle editor from Louisiana.

With this magazine, we look forward to tackling some questions that might not be so simple. Nor their answers. Read on, and let us know what you think. And when you visit us online, check out the new SCM Tools feature.

Keep the faith,



Steven Boyd Saum  
Managing Editor



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Santa Clara University, a comprehensive Jesuit, Catholic university located in California's Silicon Valley, offers its 8,397 students rigorous undergraduate curricula in arts and sciences, business, and engineering, plus master's and law degrees. Distinguished nationally by the third-highest graduation rate among all U.S. master's universities, California's oldest higher education institution demonstrates faith-inspired values of ethics and social justice. For more information, see [www.scu.edu](http://www.scu.edu).

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# Santa Clara Magazine contents

FALL 2006



PHOTO: COURTESY OF HBO PICTURES

## On the Web EXCLUSIVES



### From Head to Toe

#### Hope Hanafin's Gallery Online

When Hope Hanafin '75 works on a movie, she is onscreen every second—or rather, her award-winning costumes are. Visit us online for an exclusive online gallery of some of her work. But hurry—the gallery will only be up for a limited time.

#### Join the Discussion!

#### Ten Guidelines for Thinking Catholics

Read extended excerpts from a recent talk by Thomas Reese, S.J. Then join SCM's online discussion and share your thoughts about conscience and the Roman Catholic life.

#### God and Diplomacy: An Interview with Madeleine Albright

How well do Americans understand the role of religion in international affairs? Steven Boyd Saum interviews the former U.S. Secretary of State, who also offers personal reflections on Pope John Paul II, retooling education, and the virtues of Czech dumplings.

## 8 Truth, Legend, and Jesse James

**By Ron Hansen M.A. '95.** Jesse James' exploits made him a legend even in his own time. Now the author of the novel *The Assassination of Jesse James by the Coward Robert Ford* reveals what it takes to get beyond coloring book heroes and villains to understanding a charming psychopath and his killer. Plus insights into the making of the forthcoming film starring Brad Pitt and Casey Affleck.

## 14 Violence in the Movies

**By Jim Shepard.** Movies keep giving us more motion, more mayhem—which is exactly what we want. But what price that desire?

## 20 Her Favorite Theatre

**By George F. Giacomini Jr. '56.** Actress Helen Hayes once dubbed Santa Clara's Mayer Theatre her all-time favorite. Learn how Fess Parker, the Golden Circle, and the legacy of a Minsk-born son of a junkman conspired to give the performing arts a permanent home on campus.

## 22 Sailing in The Lifeboat

**By Christopher Bomba '74.** When Santa Clara's beloved theatre known as The Ship had to be abandoned, the stage players took to The Lifeboat. And made quite a virtue of necessity.

## 23 Inside the Industry

**By Sarah Stanek.** Aspiring to a career in Hollywood? Then here are a few alumni you should know.

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#### Cover image:

Son of a Baptist preacher and a false messiah for those Southerners still in civil war with the finance companies and the railroads, Jesse James appears warts-and-all on the big screen with Brad Pitt playing the famous outlaw. Photo courtesy of Warner Bros. Pictures.



## Emmett Till

I teach about the murder of Emmett Till in AP American History. Thank you for Margaret Russell's article ["Justice Delayed," Spring 2006]. I will use this as a resource to pique my students' interest. It truly is the awakening of the Civil Rights movement!

**STEVE ROMANCHUK**  
Oakdale, Minn.

## The San Jose lynching in 1933

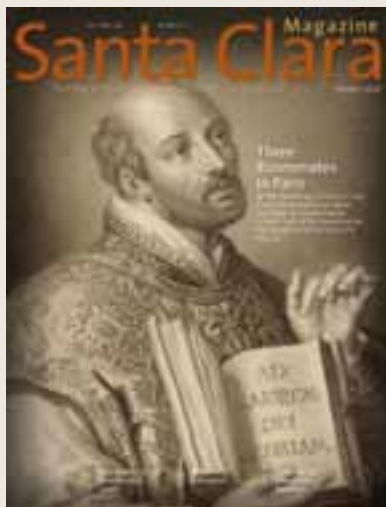
While a student, I drove for the San Jose Ambulance Co., and my supervisor told the story that he had once taken one of the leaders of the lynching [of Thurmond and Holmes, who had kidnapped and murdered Santa Clara graduate Brooke Hart] to the county hospital. My supervisor told me that, as they passed St. James Park, the patient had remarked, "This was the park where we hung those murderers. I have a length of rope in my house still." When the lynching took place, Gov. Rolf of California remarked that the hanging was a justifiable act.

**TOM MCGEENEY '60**  
Surprise, Ariz.

In the letters section of the Summer 2006 issue, Margaret Russell mentions the 1936 movie "Fury" as having some connection to the 1933 lynching in San Jose. While the incident and "Fury" have some similarities, they are not connected. But "Sound of Fury" (later retitled as "Try and Get Me"), a 1951 B-grade movie starring Frank Lovejoy and Lloyd Bridges, shows the entire incident (names altered, of course).

## To Our Readers:

We welcome your letters in response to articles. We print a representative selection of letters as space allows. Please limit copy to 200 words and include your hometown and class year (if appropriate) in your letter. Address correspondence to The Editor, *Santa Clara Magazine*, Santa Clara University, Santa Clara, CA, 95053-1500; fax, 408-554-5464; e-mail, [scmagazine@scu.edu](mailto:scmagazine@scu.edu). We may edit letters for style, clarity, civility, and length. Questions? Call 408-551-1840.



In 1956, I prepared a short paper for sociology class at SCU. I interviewed people and scrutinized morgue material at the *San Jose Mercury*. There was still much reticence about the matter.

**ANDRÉ DUBAY '58**  
Las Vegas

## For the record (in stereo)

What a wonderful article Karen Crocker Snell wrote on "The Man Behind the Sound" [Summer 2006], the story of John "Jack" Mullin! I was a class behind Jack in mechanical engineering, so I was well aware of Jack and what he was doing.

For his senior thesis, Jack theorized, designed, and demonstrated stereo recording on a record disk, with a single needle instrumented to use the horizontal amplitudes to produce sound in the right speaker and vertical amplitudes for the left speaker. And during the noon hour, Jack would frequently play high fidelity recording music with a big speaker out the window of the second floor

of Montgomery Lab, the engineering building that was located where the Mayer Theatre is now. The one I remember best was "Just a Gigolo" by Jack Hyltin, an English band leader. For the Class of '37 reunion, I wrote to Jack wondering if he still had that record, as I hoped to play it at that Golden Jubilee event. Sure enough, Jack sent me an audio tape, which he personalized in voice.

In 1994, I nominated Jack Mullin for the SCU Distinguished Engineering Award, which also notes that he helped develop and demonstrate the first video pictures reproduced from magnetic tape, and that he held more than a dozen patents on video and audio subjects.

**WILLIAM J. ADAMS JR. '37**  
San Jose

## Corrections

A couple of corrections we need to make to the Summer 2006 issue of *SCM*:

### "The Man Behind the Sound"

**Page 11** incorrectly stated that John T. "Jack" Mullin worked for Ampex Corporation. While Mullin consulted with Ampex in developing their first audio tape recording device, he was never employed by the company.

### "Celebrating our Mission, Transforming Lives"

**Page 24** incorrectly stated that the William Hannan Foundation has donated to the Campaign. The article should have stated that the Bill Hannon Foundation has contributed \$4 million to the new Commons and Library. Ground was broken for the new learning commons on June 14.

**Page 25** incorrectly stated that Santa Clara alumni founded the first alumni association west of the Mississippi. While not the oldest, the association was one of the first alumni associations founded west of the Mississippi.

### Class Notes

The Class Note for Paul Holocher ('90) stated as 1990 the year that Holocher helped lead Santa Clara to the NCAA Division I Championship in men's soccer. The year was 1989.



# mission matters

PHOTOS: CHARLES BARRY

## Speaking out for social justice

The call for social justice in immigration reform was voiced loudly and often on campus this spring. From quiet reflections with a handful of students to a public prayer service on the Mission steps, from the sound of single voices heard individually on phone calls to legislators to the collective voice of hundreds in solidarity at

The March 14 gathering on the steps of the Mission brought together more than 100 clergy and lay leaders, said Rev. Carol Been, director of the Interfaith Council for Religion, Race, Economic, and Social Justice, which organized the event. The powerful collective cry for justice reflected in the remarks of SCU President Paul Locatelli, S.J., and others denouncing the criminalization of undocumented immigrants and those who assist them “has made a huge difference,” Been said.

The immigration debate has solidified the unity among various religious denominations and ethnic groups like no other issue, said Eduardo A. Samaniego, S.J., pastor of Holy Trinity Church in San Jose and an active member of the Interfaith Council. “It is making the Senate and Congress stand up and really rethink things.”

The individual voices of people who made calls from the campus to their legislators on May 17, joining those calling from Immigration Rights Call Centers across the country, have had a similar effect, Been noted.

That the voices come from a diverse population has particularly impressed Carlos Jiménez Cárdenas '06, a program coordinator in the homelessness department in the Santa Clara Community Action Program. “It’s not just Latino students, which is what is more wonderful and amazing. We have students saying ‘we’re all immigrants.’”

The support from the diverse SCU community has impressed Been as well. Students, she said, are “being encouraged, educated, and exposed to both the sufferings that go on in our world, as well as ways that they can do something about it.” **SCU**

**“A Day without Immigrants.” Scores of people joined in a walkout and rally on campus May 1 to protest pending immigration legislation.**

a campus rally in support of “A Day without Immigrants,” opportunities abounded for students, faculty, and staff to weigh in on the national issue. “I’m not sure we can sum up exactly what a single stance on immigration reform is, given the diversity of voices at the university,” noted campus minister Matt Smith, who participated in many of the events. “But I think there’s really a seamless connection between the issue and the Jesuit mission, because it’s people living out a faith that does justice. It’s people standing in solidarity with those who are affected by the issue. The idea of being ‘women and men, with and for others.’”



## You can. And you must.

Commencement is always a time of celebration, and the members of the 155th class to graduate from Santa Clara University commemorated the

completion of their degrees with style. Along with the rights the degrees confer come a few responsibilities, underscored by this year’s commencement speakers.

Pulitzer Prize-winning author and human rights policy expert Samantha Power (pictured above left) encouraged law grads to take on seemingly insurmountable challenges, and to ask: “Why can’t we?” She also reminded, “You have a degree that can help those who cannot help themselves.” Read Power’s address in full online at [www.scu.edu/powerscommencement06](http://www.scu.edu/powerscommencement06).

Speaking at the graduate commencement, former *New York Times* senior religion correspondent Peter Steinfels (pictured right, taking a call from his mother) said “Take care of the kids,” by seizing opportunities and making thoughtful decisions about when, how, and where to help.

Thomas Reese, S.J., told the thousands gathered at Buck Shaw Stadium for undergraduate commencement that the world was far different than it was 35 years ago when he attended his first SCU commencement ceremony. The former editor of *America* magazine offered as a rule to live by: “Go fix it.” Read more on Page 5.



PHOTO: CHARLES BARRY



# mission matters

## Making family history

**T**he odds, many would say, were stacked against Giovanni Mata Magana from the beginning. He grew up on what he calls the roughest block in East Palo Alto, where crime and violence were commonplace and drug dealers would give Magana small stipends to play soccer in the street to slow traffic while they conducted business. His mother speaks little English and works long hours to support Magana and his younger brother. His father is in prison and his brother has been in and out of jail for years. It would have been too easy for Magana to follow in their footsteps, but the easy road was not for Magana. He chose a different path and is now making family history.

When Magana comes to SCU in September, he will not only be the first in his family to attend college, but the first to graduate from high school. Even more, Magana is one of five incoming freshmen who will be

**Presidential material.** Giovanni Mata Magana begins studying at SCU this fall as a presidential scholar—and he'll be the first in his family to graduate from high school and attend college.

attending SCU as a presidential scholar. Presidential scholars not only have outstanding academic records but, as Assistant Director of Admission Alexander Thome puts it, they are students who make you “jump out of your seat” when you read their application. The presidential scholarship is the University’s most prestigious scholarship for incoming freshmen and covers the cost of tuition.

This spring, Thome and a small team from SCU’s undergraduate admissions office surprised Magana at his high school, Eastside College Preparatory, with the good news. “He let out a big sigh of relief when he heard he was accepted and was awarded the scholarship,” Thome said. Magana had offers from other universities, but chose SCU because of the campus community, small class size, and its close proximity to his family.

The other presidential scholars are: Rae Anderson Heitkamp from Victoria, Minn.; Bennett On Wing Lee from Kailua, Hawaii; Kristin Anne Leonard from Milton, Mass.; and Charlotte Marie Lewis from Concord, Calif. **SCU**

PHOTO: CHARLES BARRY



**“He’s one of the best,”** says crossword puzzle guru Will Shortz of puzzle-maker and SCU professor Byron Walden (pictured), who has a killer puzzle on display in the film “Wordplay.”

the most talked about documentaries at this year’s Sundance Film Festival and one that drew big audiences this summer.

Will Shortz, editor of the *New York Times* crossword puzzle, asked Walden to create the final challenge for the 2005 tournament. Little did Walden know that challenge would put him and his puzzle on the big screen. “The big climax in the film involves my puzzle,” Walden said.

Walden likens the film to “Spellbound,” which follows eight students on their quest to win the 1999 National Spelling Bee. In both films, the life stories of individual participants are told and their passion for crossword puzzles and the tournament are shared.

“Wordplay” has a celebrity element, as well, with Bill Clinton, Jon Stewart, and the Indigo Girls trying their hands at crosswords. “Jon Stewart really knows his crosswords,” Walden said.

Walden has only a few lines and he makes just as many on-screen appearances; even so, he says, the experience of being a part of something so big and unexpected is enough of a thrill. “It is definitely fun to see your name in the credits and see the puzzle and say, ‘Hey, that’s my puzzle.’” **SCU**

PHOTO: CHARLES BARRY

## Santa Clara prof makes big screen debut

**W**hen a documentary film crew showed up at the 2005 American Crossword Tournament, Byron Walden, a math and computer science professor at SCU, did not think much of it. If anything, he thought, the crew would make a DVD that would be on sale at the next year’s tournament. Well, it didn’t exactly turn out that way. The film the crew made was “Wordplay,” one of





## Conscience and the Roman Catholic life

Not all Catholics agree with the Church all the time, and Thomas Reese, S.J., will tell you there is no point in denying it. Questioning is not, however, something most Catholics undertake lightly. These disagreements are often born out of conscience, of genuinely believing in the faith while believing equally something that is at odds with the accepted teachings of the Church.

Reese, the former editor of the Jesuit weekly magazine *America*, was a visiting scholar at Santa Clara during the 2005-06 academic year, and he delivered the commencement address to the Class of 2006. His message in June: “Before you are a lawyer or a business person or a doctor, you are a citizen.” As citizens, he told the graduates, “We have the responsibility to fix it. It is your city, go fix it. It is your state, go fix it. It is your nation, go fix it. It is your world, go fix it. It is your church, go fix it.”

Earlier this spring, in an April 26 talk cosponsored by the Markkula Center for Applied Ethics and the Ignatian Center for Jesuit Education, Reese outlined his strategies for Catholics who think, question, doubt and disagree. In a nutshell, they are:

1. Understand what the Church is actually saying. Is your question the result of a misunderstanding or a true disagreement?
2. That understanding should be inspired by sympathy, not sarcasm and cynicism.
3. Do your homework on the complex issues that face the Church today.

4. Know your history—the Church has 2,000 years of tradition and history. Things have been worse, things can get better.
5. Distinguish between law and doctrine. Laws can change, and you are not a heretic if you disagree with them.
6. Understand the level of authority of doctrinal positions, especially if you disagree with them.
7. Know how to interpret the words in doctrinal statements, which are influenced by historical and cultural context as well as the intended audience.
8. Realize that sometimes the Church uses words that are open to interpretation on purpose, to smooth over differences and maintain unity.
9. “Accept what the Church says or leave” is not the only way to deal with your doubts as a Catholic. Italians, for example, do not live their faith this way—they don’t question the Church’s authority publicly, they simply ignore it.
10. Recognize that there will always be disagreements in the Church because there have always been disagreements in the Church, dating back to the council of Jerusalem.

Though much of the attention today is on liberal Catholics urging the Vatican to allow female priests or birth control, questioning is hardly limited to one’s political alignment. From condoms to illegal immigration, the Church has taken many unpopular stands. Indeed, it would be hard for any organization with hundreds of millions of constituents in dozens of countries to be universally popular. Additionally, as Reese said, “a questioning mind is fostered by our education and the very culture we live in.



### On the Web EXCLUSIVES

Read more from Fr. Reese’s talk and join a discussion online at [www.santaclaramagazine.com](http://www.santaclaramagazine.com). There you’ll also find a link to the text of his commencement address.

It is part of who we are and we cannot run away from it.” That applies to all people, not just Americans, Democrats, reactionaries, or radicals.


Ultimately, Catholics are united in belief much more than they are divided by differences—belief not only in Christ, but in the power of love, reconciliation, and redemption. As Reese concluded, “Any survival strategy for thinking Catholics must be based on the virtues of faith, hope, and love.” 



ILLUSTRATION: CHAD J. SHAFFER



# mission matters



PHOTO: RUSS LEE

## Honoring alumni and SCU ideals

On April 29, as part of the Santa Clara University Alumni Association's 125th anniversary celebration, three remarkable alumni were honored for their service to the community and the Association, and for upholding the ideals of SCU.

### Ignatian Award for Community Service

The Ignatian Award recognizes alumni who live the SCU ideals of compassion, conscience, and competence, and who have been a credit to the University, through outstanding service to humanity.

#### Julie Burns Christensen '70

Trading in graduate school acceptance letters for the Jesuit Volunteer Corps, Christensen found her calling in campus ministry. At Gonzaga University she became one of the first laywomen to work in campus ministry, and she has offered spiritual

From left: Joseph M. Goethals '99, J.D. '05, National Alumni Association president; Kevin Eagleson '70; Julie Burns Christensen '70; Judge John McInerny '49, J.D. '54; President Paul Locatelli, S.J. '60

leadership at Western Washington State College, the University of Nevada-Reno, Rosemont Alternative School in Oregon, and the University of Portland. Today, Julie remains on her path of service. Her main focus is the Pilgrims' Partner Foundation, which she co-created five years ago. It is a nonprofit organization whose mission is to provide free training for nonprofit organizations in the Western U.S. that serve low-income and disenfranchised populations.

#### Kevin Eagleson '70


As a Bronco basketball player in the late '60s, Eagleson was part of a talented squad that captured three WCAC titles and advanced to three NCAA Tournaments. But Kevin is more than just a skilled athlete who contributed to Bronco basketball history; he is an extremely humble man who always puts service before

self: He returned to SCU as assistant coach and has taught and served as principal at schools in the Bay Area, including at Sacred Heart Nativity School, educating socio-economically disadvantaged boys. He has helped many students learn to believe in themselves, and many of those that Kevin works with have expressed how his passion toward education empowers them to want to work harder.

### Bannan Award

Established in 2000, the Louis I. Bannan, S.J., Award is given once a year to a single individual or couple who has given distinguished and outstanding service to the Alumni Association and University.

#### Judge John McInerny '49, J.D. '54

During his undergraduate years as a Bronco, John made the President's Honor Roll and was given the Santa Barbara Medal for earning the highest GPA in the ROTC's military science courses. Law studies were put on hold to serve in Korea, but John returned to complete his degree, then went on to serve as Deputy Attorney General for the state of California, as legal advisor and clemency secretary to Governor Pat Brown, and, beginning in 1966, as Superior Court Judge for the State of California. In 1995, SCU benefited from his work as national president of the Alumni Association. He made it policy to personally visit each alumni chapter, near and far. When he wasn't traveling, he used his legal expertise to update the Association constitution. Judge McInerny appointed the first student to the board, and, along with Fr. German, he launched the Alumni For Others program. To this day, John remains an active board member, encouraging alumni to make connections and attend Santa Clara events. 

## A hot winter and spring for SCU sports

### WCC All-Sports Award

The Santa Clara University Broncos women's sports teams earned the West Coast Conference's All-Sports Award for the 2005-06 season, marking the third time SCU had clinched the honor in the last five years. Overall, Santa Clara finished second in the Commissioner's Cup race to Loyola Marymount, after earning 65 points (in men's and women's sports) in 2005-06, 2.5 points behind the Lions.

Since the All-Sports Awards were inaugurated in 2001-02, the Santa Clara women have finished first three times and second twice to establish themselves as a leader in women's sports in the WCC.

### Coaches of the Year

Reflecting the success and persistence of the athletic teams, four SCU head coaches were honored as conference coaches of the year. Volleyball's Jon Wallace, women's basketball's Michelle Bento-Jackson, and men's golf's Rob Miller all earned WCC Coach of the Year honors—while on the pool deck, women's water polo's Keith Wilbur was named Coach of the Year by the Western Water Polo Association. **SCU**



PHOTO: DON JEDLOVEC

Co-captain and All-WWPA player  
Lindsey Bacolini.

## Broncos earn academic honors

What makes the consummate scholar-athlete? That might be a question for these Broncos, who have exhibited the mental and physical discipline to perform well on the field or court while showing their acumen when it comes to coursework, too.

- Cross country's Shannon Bell was named to *ESPN the Magazine's* Academic All-District VIII team following a season that saw her finish second at the WCC Championships while majoring in combined sciences and setting the pace with a 4.0 grade-point average. "We have so many student-athletes who carry outstanding GPAs in our program here at Santa Clara," says cross-country head coach Tom Service, "but Shannon is the perfect example of achieving excellence in the classroom and also, in her case, on the cross-country course."
- Tennis players Jan Macek, Bobby Rasmussen, and Kim Daniel all earned spots on the WCC's Spring All-Academic team. Macek is graduating a year early with a degree in finance and a 3.57 GPA. Rasmussen, an accounting major, sports a 3.46 GPA—and this is the second consecutive year that he has been honored by the WCC for his academic prowess. Daniel, also an accounting major, boasts a 3.92 GPA.
- Ashley Graham, Mitch Henke, and Joey Kaempf represented SCU basketball on the WCC Winter All-Academic team. Graham, a psychology major, carries a 3.60 GPA, while Henke is working towards a degree in mathematics with a 3.58 GPA, and Kaempf, a political science major, carries a 3.63 grade-point average. **SCU**

## Season of firsts

### Men's Golf

- The Broncos turned in the finest season in program history and made their first-ever appearance in the NCAA West Regionals. Guided by first-year mentor and WCC Co-Coach of the Year Rob Miller, and led on the links by seniors John Colyar and Michael Nicoletti, Santa Clara captured a program-best four tournament titles while Nicoletti turned in six top-five finishes.

PHOTO: DAVID GONZALES



Broncos on the links:  
from left, Michael  
Nicoletti and John Colyar.

### Women's Water Polo

- Bronco women made history in the pool this spring, posting a 25-8 record and earning a No. 15 ranking in the nation. Santa Clara capped its stellar year with a third-place finish at the WWPA Championships. Lindsey Bacolini garnered first-team All-WWPA honors, Katie Radvanyi was named to the second team, and Kristin Barnes received an honorable mention.

### Baseball

- Six Broncos earned All-WCC honors, including All-WCC First-Teamers Daniel Nava and Kris Watts. Freshmen Matt Wickswat and Matt Long were named to both the All-WCC second team and WCC All-Freshman team, while Kevin Drever was named All-WCC honorable mention, and Brady Fuerst garnered a spot on the All-Freshman team.
- Nava led the WCC in batting with a .392 average—the first Bronco to pace the conference since 2003. **SCU**



T R U T H

Legend,

& Jesse

The author of *The Assassination of Jesse James by the Coward Robert Ford* on getting beyond coloring book heroes and villains to understanding a charming psychopath and his killer.

J A M E S



b y R o n H a n s e n

# My first published novel was Desperadoes,

a fiction informed by fact. In it I presented the history of the notorious Dalton Gang—three brothers and assorted miscreants who supplemented their miserable paychecks as lawmen in what was not yet Oklahoma by exacting tolls on pioneers, selling liquor to Indians, and then cattle and horse rustling, a hanging offense. Warrants for their arrest confirmed

them as criminals, and they soon were imitating the earlier James-Younger Gang with a daring series of train robberies and bank holdups until October 1892, when their leader, Bob Dalton, decided to try to outdo Jesse James by robbing two banks at the same time in their hometown of Coffeyville, Kansas. The citizens there successfully defended their institutions, just as those in Northfield, Minnesota, had done against the James-Younger Gang, and four of the five outlaws were killed in the gun battle. Emmett Dalton, the sole survivor, served 14 years in a Kansas penitentiary before his release, at age 35, and he illustrated his rehabilitation by marrying his childhood sweetheart and moving to Los Angeles, where he was an evangelist against what he called “the evils of outlawry” and became, as he puts it in the novel, “a real-estate broker, a building contractor, a scriptwriter for Western movies; a church man, a Rotarian, a member of Moose Lodge 29.”

Emmett's lout of a father often boasted that he'd once sold horses to the infamous James Gang, and the celeb-

rity of Jesse James after his death had so much to do with the trajectory of the Daltons from honored marshals to murderous thieves that I became an expert in one gang while researching another. And when Bill Kittridge invited me to submit something for a special issue on the Old West he was editing for *TriQuarterly*, I told him I would try a short historical fiction on how Jesse James was killed. Thirty pages into it, I told Bill I could not finish the story by deadline but thought I had a novel in the works.

Along the Missouri River north of Omaha, there was a wilderness park with a forbiddingly steep slope called “Devil's Slide” and near it, a great dirt cave that was rumored to have been a hideout for the James Gang at one time. We'd sit in that cave as boys and just imagine for a while. My grandfather would have been 13 and handling chores on a farm in Iowa when Jesse James was killed in 1882, so it's entirely possible that as a little boy he did indeed once find the James Gang genially watering their horses

**Jesse Woodson James:** 5 feet, 8 inches tall, 155 pounds, vain about his physique. He bent horseshoes, he lifted a surrey 20 times from a squat, he chopped wood until it pulverized, he drank vegetable juices and potions. He waded into prairie wheat and stared at the horizon.



COURTESY OF LIBRARY OF CONGRESS

# TRUTH Legend, & Jesse JAMES

at his family's stable trough. The haggard men spoke kindly to him, he claimed, and then, hearing hooves on the road, hurriedly galloped away.

So until I began researching *Desperadoes*, my sole information on Jesse James was dependent either on hand-me-down legend or on some of the 30 or more movie portrayals of him. His own son, Jesse Jr., and Tyrone Power, Roy Rogers, Audie Murphy, Robert Wagner, Robert Duvall, Kris Kristofferson, James Keach, Rob Lowe, and Colin Farrell are just some of the actors who have portrayed Jesse James over the years. Often the outlaw was presented as a Robin Hood who stole from the rich to give to the poor, or as a good and honorable man forced into crime by an unforgiving Union Army, ruthless and carnivorous railroads and banks, or the

charming man who could also be a cold-blooded psychopath, and Robert Ford was scheming, yes, but his assassination of his friend was in many ways an act of self-defense, and he'd been given pressure and license to do it by none other than Thomas Crittenden, the governor of Missouri.

Even in insignificant details, earlier books and movies got the facts wrong. Jesse was shot on a Monday morning, yet because of Billy Gashade's enduring but erring song, the shooting was generally located on a Saturday night. Though Jesse's last words were "That picture's awful dusty," editorial cartoons featured him adjusting a needlepoint of "Home Sweet Home," and other framed images in the movies generally avoided what the picture actually was: a watercolor of the owner's favorite racehorse, Skyrocket. "Three children, they were brave," the song has it. Jesse and Zee had two little children, a boy and a girl, and neither knew their father's real name or what he did for a living, and their bravery was necessary only because of the misery and near destitution they were subjected to after their father's death.

But it was the controversial Bob Ford who intrigued me as much as the murderer he murdered, for he seemed not only misrepresented by history, but motivated by the tendencies of arrogance, envy, greed, idolatry, and self-aggrandizement of which Shakespearean tragedies are made. On the evening of my 33rd birthday celebration, John Chapman killed John Lennon, the Beatle he deeply admired; and four months later John Hinckley tried to assassinate President Ronald Reagan, permanently disabling his press secretary and wounding the president and two others, all in order to weirdly impress the actress Jodie Foster. There was a good deal about past assassination attempts in the media that year, and I was drawn to the old newspaper coverage of the trial and execution of Charles Guiteau, a mentally disordered journalist and scoundrel lawyer who, because he had campaigned fitfully for Republican President James Garfield, felt he was owed an ambassadorship to Vienna or Paris, and when his crazy entreaties were ignored, shot him. All historical novels in some way interpret and comment on the years in which they were written.

At the same time that Charles Guiteau was collecting hundreds of pages of press attention for his oddities, a fame that most respectable Americans are denied, Bob Ford was plotting the capture of Jesse James with government officials who promised a reward equivalent now to

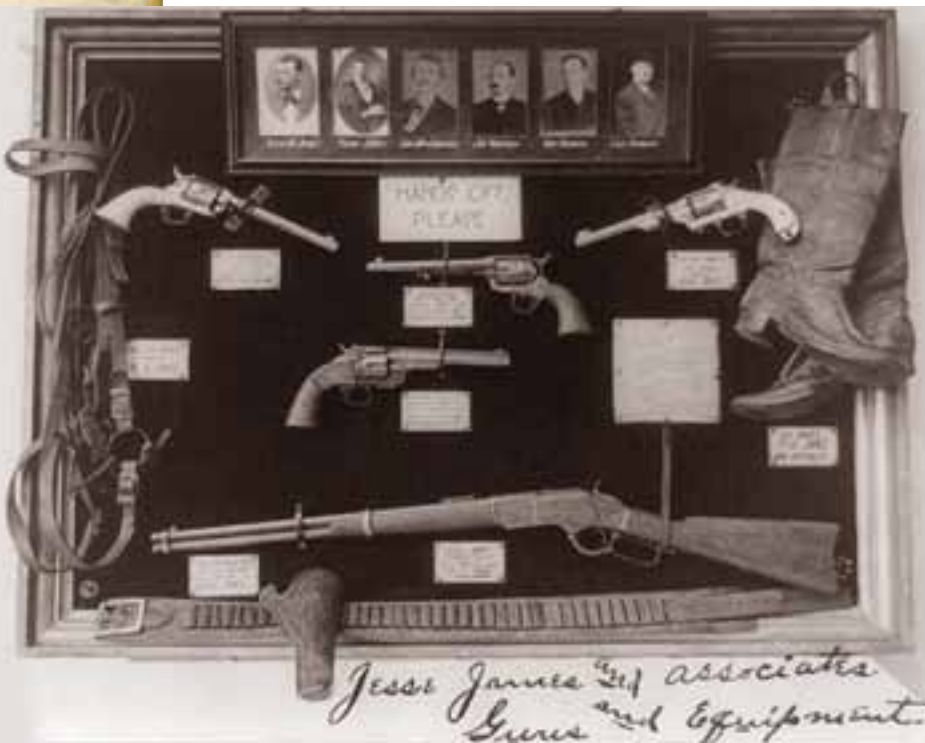


PHOTO: COURTESY OF LIBRARY OF CONGRESS

**Boots and all.** The display bears Jesse James' name. But during the Civil War, it was under William Clark Quantrill, third from left, that Frank and Jesse James and the Youngers helped wage a brutal guerilla campaign on behalf of the Confederacy.

Pinkerton Detective Agency, a forerunner of the Secret Service and the FBI. And when Robert Ford was introduced at all it was usually late in the film, as a sly, slinking, serpentine traitor, or as the song has it, "that dirty little coward that shot Mr. Howard" and "laid poor Jesse in his grave."

Such a pat formula may have been fine for old-fashioned movies with their coloring book depictions of heroes and villains, but intensive research convinced me that Jesse James was a fascinating, emotionally complex, and frequently





more than a million dollars and, if he was forced to kill the outlaw, full exoneration and pardon. With the grave possibility that Jesse, in his paranoia, hoped to kill Bob and his brother Charley whenever he found the likeliest opportunity, there must have seemed little downside to what the Fords decided to risk.

Often readers of such a novel ask me, "How much of this is true?" It's a reasonable question, since frequent malpractice has made the historical novel a suspect genre. My rules are fairly simple: honesty and fidelity throughout, meaning no hard facts, however inconvenient, may be dismissed and no crucial scenes, however wished for, may be turned to ends that may be more pleasing to a contemporary audience. In other words, I do not budge from the truth as I know it and I firmly root the novel in the 19th century in spite of 20th-century perceptions of what can and should be done or said. I relied primarily on period newspaper accounts, secondarily on histories, and not at all on the

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recollections of the descendants of family and eyewitnesses since those "memories" are the most tinged by flattering interpretation.

I have been asked why there is no exit wound in the front of his head if Jesse was shot by a revolver just behind his ear. My answer simply is that there was no exit wound and the bullet was extracted from inside his skull—whether that is a fault of the gunpowder in the cartridge is unknown to me, and did not particularly trouble the journalists at the time.

I have been asked about the claim that Charles Bigelow, rather than Jesse James, was killed on April 3, 1882, and whether J. Frank

Dalton, who claimed to be Jesse and thus was 103 years old when he died, was the real thing. Looking at the last item first, J. Frank Dalton was not the man's real name but one taken up in middle age on his first inclination to pretend to be Bob Dalton's older brother Franklin, and J. Frank had almost no resemblance to photo-

He smoked cigars but did not inhale. Jesse James (Brad Pitt), flanked by Bob Ford (Casey Affleck) and Charley Ford (Sam Rockwell).



# TRUTH Legend, & Jesse JAMES

graphs of Jesse; he also claimed an impossible relationship with Howard Hughes, and he seems to have been one of the unknown heroes of World War I. A fraud, in other words, but a fascinating one.

Recent medical examinations have proved the DNA of the remains in the Kearney, Missouri, grave of Jesse Woodson James in fact match the DNA in samples of other items known to have belonged to him. Cranks who still believe otherwise are not worth the argument. But even before such tests were available, the Charles Bigelow conspiracy theory made no sense. Were the funeral of Jesse James a fake, it would mean Zee James and Jesse's mother, Zerelda, were the finest actresses of the century, and Jesse, the famously loyal family man, was content to witness his wife and children living in abject poverty until Zee's premature death. Also, the corpse photographed and forensically examined in St. Joseph, Missouri, in 1882 contained every injury, physical characteristic, and dental repair of the famous outlaw.

Those injuries are much in evidence on actor Brad Pitt in the Warner Bros. film adaptation of my novel. Having grown up in Missouri, Brad was familiar with the glamorous but false representations of Jesse James and, like me, was intrigued far more by a historically accurate, psychologically acute, warts-and-all presentation of this shrewd, spellbinding, and improbably durable celebrity.

Andrew Dominik, the Australian director and screenwriter of the film, had chanced upon my novel in a used bookstore in Melbourne, and when, after the success of his stunning first film, "Chopper," Andrew was contacted by Brad about the possibility of working together on a project for Pitt's Plan B production company, Andrew suggested *The Assassination of Jesse*

It is doing justice to the named and nameless who lived in the turbulence and violence of the post-Civil War Reconstruction.

*James by the Coward Robert Ford.* Within months, Andrew produced a wonderful script that is completely faithful to the novel, and on Aug. 29, 2005, principal photography began, with Casey Affleck as Bob Ford, Sam Rockwell as his brother Charley, Mary Louise Parker as Jesse's wife, Sam Shepard as Frank James, and a host of other interesting and persuasive actors playing supporting roles.

Alberta, Canada's woodlands, prairies, the mountains near Banff, and the old-town streets of Winnipeg provide settings that look far more like 1880s Missouri, eastern cities, and Bob Ford's final home in Creede, Colorado, than the authentic locations do today. Walking through the sets, I marveled at the details, with "Thomas Howard's" house at 1318 Lafayette Street in St. Joseph reconstructed exactly according to the architectural blueprint and furnished with real antiques from the period. I had a job as an extra one Wednesday afternoon—I played, without flourish, a journalist—and was costumed in some long dead man's actual 19th-century frock coat, stiffly-collared shirt, and carefully brushed black bowler hat.

The honor that the whole production—cast, crew, and studio—is paying to this fragment of America's history is gratifying to the author, of course, but more importantly it is doing justice to the named and the nameless who lived in the turbulence and violence of the post-Civil War Reconstruction, and against all odds, settled a disorderly frontier. **SCU**

—Ron Hansen is literary editor for *Santa Clara Magazine* and Gerard Manley Hopkins, S.J., Professor in the Arts and Humanities at Santa Clara University. A new edition of his novel *The Assassination of Jesse James by the Coward Robert Ford* is forthcoming from Harper Perennial.



PHOTO: CHARLES BARRY

Jesse James became the stuff of dime novels in the late 19th century.

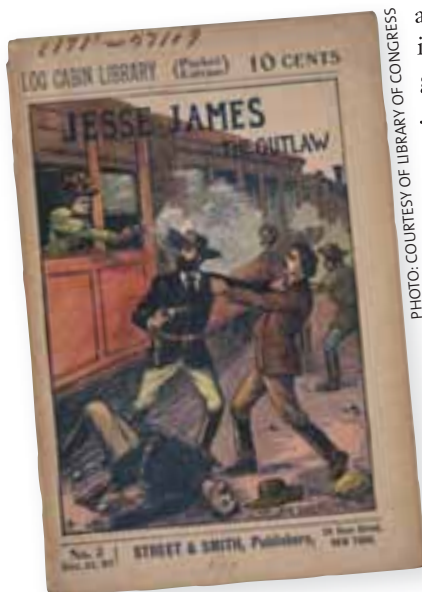


PHOTO: COURTESY OF LIBRARY OF CONGRESS

# The Process



he first contact is often from out of the blue. Sitting on my sofa one afternoon, grading student writing, I answered the telephone and heard a secretary say, "I have Robert Altman on the line. Are you free to talk to him?" I was. But the film we talked about was never made. At a book-signing in San Francisco, an investor who owned the film rights to Tom Wolfe's *The Electric Kool-Aid Acid Test* handed me a copy of *Atticus* for my signature, and then asked, "Do you ever write screenplays?" I do, and I did. But that film wasn't made either.

I fielded a number of inquiries about *The Assassination of Jesse James by the Coward Robert Ford* since it was first published in hardback in 1983, but nothing came of the conversations, for as one studio executive put it, "We aren't interested in horses and dust." And then my agent phoned me in 2004 to say that Warner Bros. and Brad Pitt's Plan B production company were interested in the novel, and Andrew Dominik was slated to direct from a screen adaptation he was already writing.

Because even with the elements of a script, a director, and a major actor, a movie is sometimes not made, studios hedge their bets in contracts for book rights: A final purchase price is agreed upon but is only due once principal photography has begun; until then, there is an option to purchase that holds the rights for a year or so and can be, in some instances, as little as 1 percent of the purchase price. Established actors block out their calendars months in advance and could miss out on one project while waiting for another to get to the photography phase, so they normally negotiate a "play or pay" contract, meaning they receive the same money whether the movie gets made or not.

Writers don't get that insurance, so I found myself prowling the Internet for rumors about the upcoming film, and was pleasantly surprised when a television report on Pitt and his movie "Mr. & Mrs. Smith" ended with the notice that his next venture would be a starring role as Jesse James.

A confident chap, Dominik asked me to read and comment on his screenplay in its fine first


draft, and I was stunned by how faithful he was to the book. Even action descriptions that no one but the actors and crew would ever read were whole paragraphs from my pages. "When something's good," Andrew said, "why mess with it?" Andrew was also auditioning scores of actors to play Bob Ford and asked me to rent videos in our hunt for the right guy, and some entrepreneurs were contacting me via phone and e-mail to explain why they were meant for the part. The role went to Ben Affleck's younger brother,

PHOTO: COURTESY OF WARNER BROS. PICTURES



Casey. Each week seemed to carry news, some of it misinformed, of another supporting actor or actress signing on, and production managers were scanning the script in order to estimate a probable budget. A prospective crew numbering in the hundreds was gradually being assembled and locations in Canada were being scouted.

But we were still without the green light from the studio. I had heard of films that were canceled after the first day of shooting, and the screen adaptation of my novel *Mariette in Ecstasy* was finished but never released due to the production company's bankruptcy. I could be no more than cautiously optimistic. And then in late May 2004, Andrew was given the go-ahead for a production that would commence in September and wrap the first week of December.

Writing is called the lonely art because work on a book is carried out over years in a hermit's solitude. It's invigorating now to have hundreds of people equally invested in a project, each of us sharing the same hope for its success. 

—Ron Hansen

**Jesse James regretted neither his robberies nor the 17 murders that he laid claim to, but he would brood about his slanders and slights, his callow need for attention, his overweening vaingloriousness.**





BY JIM SHEPARD

# VIOLENCE IN

Movies keep giving us more motion, more mayhem—which is exactly what we want. But what price that desire?

Tommy pulls the trigger. The hit man played by Joe Pesci in “Goodfellas” in one of his seminal moments: killing a kid for complaining about Tommy shooting him in the foot earlier.



# THE MOVIES



PHOTO: COURTESY OF NEW LINE PRODUCTIONS

Early on in David Cronenberg's "A History of Violence," released in 2005, two very bad men who've embarked upon the kind of off-handed sociopathic murderous rampage that's become humdrum in our movies make the mistake of terrorizing the coworkers of the movie's hero, Tom Stall, played by Viggo Mortensen. Displaying talents unexpected for a short-order cook but utterly expected for an action movie hero, Mortensen smashes one assailant in the face with a coffee pot, shoots the other in the chest, and then, before the first can recover, shoots him in the back of the head. We're then allowed a visceral glimpse of the malefactor on the floor with his lower jaw shot away. The sound accompanying that image is particularly arresting: He's choking on his own blood.

Critics celebrated that moment—as well as a lot of the squint-eyed soul-searching on the protagonist's part that followed it—as evidence that Cronenberg's movie was up to something a little more complicated: not just exploiting its audience's capacity for violence, but rubbing our noses in it. By the time we get to William Hurt's cartoonishly over the top and highly engaging turn as the movie's villainous Mr. Big, though, we know that that's mostly not the case. For a while, Mortensen has been preoccupied by his family's upset at the revelation of his secret past as brutal killer, but by that point, the bad guys are showing up at such a rate that he pretty much has to go into Jackie Chan/Chuck Norris/Steven Seagal mode. Which we enjoy watching. William Hurt, endlessly deploying more cannon fodder in Mortensen's direction, is amusing until he's dead, and he's killed in an amusing way. We

come out of the theater having been given what we want. Though Cronenberg does provide, in the smaller touches, a sense of the perversity of extreme violence, we haven't really been made to pay for our complicity in this mayhem. We haven't been made to think as much as we've been allowed to *think* that we were thinking. We've been able to indulge in all of this violence while comforting ourselves that what we've really witnessed is a statement against violence. (Consider how many supposed "anti-war" movies operate that same way.)

## A Brief History of Violence

Have you ever wondered what an audience in 1930 would have made of Alfred Hitchcock's "Psycho"? Or even what an audience in 1960 would have made of Quentin Tarentino's "Pulp Fiction"? (Film history reminds us that some audience members fainted and had to be carried from the theater

## VIOLENCE IN THE MOVIES



Operatic gathering of tension and the drum-beat of a solemn march build, in "Godfather II," to the murder itself: young Vito Coreleone (Robert DeNiro) killing the Don. And the fire-works explode.

during the premiere of 1931's "Frankenstein," as well as the groundbreaking "Psycho" 29 years later.) Film's form has been changing—not just in terms of its avant-garde, but also in terms of what's been accepted as mainstream—and American society has been changing along with it. Those changes can probably be generalized in at least two ways: first, as a greater and greater capacity for *movement*, in both kinetic and dramatic/thematic terms; and second, for better and for worse, as a greater capacity for unpleasantness, for brutality on-screen.

In terms of that first change, consider that we've not only come a long way from the proscenium staging and fixed camera of early silent films; we're now also used to greater and greater elision in terms of how we construct for ourselves a film's narrative, as well as greater and greater economy, in terms of what we find necessary to work through the progression of ideas bound up in that narrative. The good news is that that change has made us more savvy about more complicated forms. (Think of how structurally baroque a film like Rob Marshall's "Chicago" would have seemed to an audience from 1960. And consider that "Chicago" in 2002

was so mainstream that it won the Academy Award for Best Picture.) The bad news is that changes like that have made us, at the very least, more impatient. Steven Spielberg was quoted a few years ago as saying that he didn't think "Jaws" would be nearly as big a hit today as it was in 1975, because an audience today wouldn't be willing to wait so long to see the shark. As Spielberg put it, "We have an audience now that isn't patient with us. They've been taught, by people like me, to be impatient with people like me."

That's what it's come to: We've become an audience too impatient for "Jaws." Which brings us to that second way I'd generalize a change. Remember when what constituted horrifying violence on-screen was Richard Widmark pushing wheelchair-bound Mildred Dunnock down a flight of stairs in "Kiss of Death"... and our mostly only *bearing* her fall?

Violence and sadism have always, of course, been a staple in American film, but in a peculiarly repressed, Hays Office kind of way. The two most violent moments in 1931's "The Public Enemy," for example, involve metaphor: Jimmy Cagney smushing a half a grapefruit into Mae

Clarke's face—and inference: Cagney tottering in the doorway at the end, body trussed and face marked here and there to only suggest what might have been done to him before his death.

The revolutionary changing of the guard that was about to occur in the 1970s, occasioning a renaissance in American filmmaking, was prefigured in the '60s by a more and more explicit recourse to violence. New kinds of stories were still a little too revolutionary. But violence... well, violence the old studio heads certainly still understood. And movies such as John Boorman's "Point Blank" and Arthur Penn's "Bonnie and Clyde" in 1967, and Sam Peckinpah's "The Wild Bunch" in 1969, kept upping the ante. Francis Ford Coppola and Martin Scorsese, two of the directors who contributed perhaps the most to that renaissance in filmmaking, took full advantage. Their first hits—Coppola's "The Godfather" and Scorsese's "Mean Streets"—were both inconceivable without that new explicitness, when it came to violence. And both directors have since become known for the adroitness and the frequency with which they use violence, from Coppola's Wagnerian and ravishing helicopter assault in "Apocalypse Now" to Scorsese's expressionistic vision of the ferocity of boxing in "Raging Bull."

But Coppola—who, when he's on, has displayed a much surer sense of what a mass audience desires—has been better at delivering bitter-coated sugar pills than his younger Italian colleague. And bitter-coated sugar pills may be exactly what the Serious Hollywood Mega-hit is dedicated to delivering.

### Vito and Tommy

In "The Godfather II," we watch young Vito Corleone, only a few years off the boat, learn the ways of America: His friends can't do business without kicking a taste back to the local gangster. This seems to Vito, perusing his hungry wife and children, unfair. He resolves to do something about it. And we watch him, during Little Italy's San Gennaro festival, stalk the gangster en route to his first murder. The sequence crosscuts between three little narratives that are, we understand, about to converge: Don Fanucci, the gangster, making his way along the festival; the icon of the Virgin Mary being carried through the streets; and Vito, tracking Fanucci, making his way along the rooftops.

One of the most characteristic aspects of the "Godfather" movies is the controlled organization of their violence. In all three, there's an operatic gathering of tension that's generated by a lot of systematic crosscutting, often between at least three locations. In this case, as we cut between these three mini-narratives, we notice the music of the pageant swelling in volume and portentousness: the music building *toward* that violence we're expecting, in other words. The crosscutting between the three mini-narratives is repeated five full times before Don Fanucci and Vito finally make their way inside Fanucci's building, and the music stops. Then, as we hear the prayers of the priest before the icon, we crosscut between the priest, Don Fanucci climbing the stairs, and Vito waiting for him. This,

too, goes on for longer than we expect. The effect is to make us want what's about to happen. The excessive crosscutting, in other words, not only generates suspense; it also *overprepares* us for the violence, and by seeming to extend the delay, it makes the violence itself all the more cinematically satisfying.

The culmination of the violence may not always be quite what we expect—in this case, for

example, Vito shoots the Don in the cheek; the Don remains standing, at first, and it turns out that the towel that Vito has used as a silencer has caught fire; but the actual *onset* of violence is carefully anticipated. And to that end, Coppola never stops using sound to reinforce our pleasure, and to surreptitiously mitigate our unease about Vito's action: The festival music, when he's on the roof, becomes his theme music, the music of the intrepid adventurer. After that music stops, as Don Fanucci climbs closer and closer to where Vito's waiting, we hear the band's drums start up, alone, in an anticipatory march. In terms of the sound cueing us as to how to feel: Once the Don is dead, the music resumes and there's fireworks and celebrating. Ding dong, the witch is dead.

Then we cut to Vito, back on his family's stoop, having completed his killing. And a sensitive folk guitarist, apparently dropped in from the future, plays for him *the movie's* theme: the famous "Godfather" theme. This becomes the

THIS MURDER,  
WE REALIZE—  
PARTIALLY  
BECAUSE OF THE  
SOUND CUES—HAS  
BEEN ABOUT  
FAMILY VALUES.



# VIOLENCE IN THE MOVIES

background music for Vito's announcement that he loves his little baby boy very much. This murder we realize—partially because of the sound cues—has been about family values.

Compare that to what's probably the most famous scene from Scorsese's "GoodFellas," the scene that almost certainly won Joe Pesci his Academy Award for Best Supporting Actor: the "You think I'm funny?" scene in the nightclub, in which Pesci, as Tommy, a probably psychotic hit man, entertains the boys with colorful stories of beatings he's endured, before switching gears and bringing them all up short, especially the protagonist, Ray Liotta as Henry Hill.

Pesci's performance, while superb, is enhanced in all sorts of cinematic ways to maximize the revelation of his out-of-nowhere lethality. The composition is focused around him, so that he's the central performer, the one who'll decide what kind of story this is going to be. But Scorsese is also careful to keep the other actors visibly arrayed around him, which allows us to see their reactions, and their reactions are what tell us that things have changed. The silence that falls as Tommy starts his questioning also alters everything for us, in a visceral way. It's not just *their* silence: We register that the background noise has dropped away, as well. We no longer have that cushion of ambient noise that we're used to, and we feel the difference without realizing it. Horror films often use sound the same way.

Pesci, meanwhile, at such a moment seems to understand the expressive importance of contrast: He usually plays Tommy as all gesture and sound effect, so when he stops, the result is startling. We've already figured out by this point in the movie that these guys are *all about* noise. And when they stop being all about noise, we notice. And get worried. What's most startling to us, though, is that Tommy's *friends* don't know whether he's about to turn lethal.

Which brings us back to where we began, on the nature of the violence in these two worlds.

There's a reason that Coppola's "Godfather" and "Godfather II" are so beloved. Despite the amount of convincing violence that they deploy, almost all of the design in each movie is to reassure: the violence, when it happens, will be surgically directed, and carefully planned.

We notice how much more tonally unstable—and therefore, apparently uncontrollable—the violence seems in Scorsese's movie. Sometimes it's comic, sometimes it's frightening, and sometimes it's both. We're often not sure which category we're confronting. Just as Henry, the protagonist, isn't. Throughout the movie, like him, we find ourselves in the presence of horsing around that may *not* be horsing around. Horsing around that can, on a dime, always *turn* less or more serious. The distinctions between play and violence are blurred, because that's what these

guys do routinely, in order to live with themselves. As Henry puts it, in voice-over narration, "Guys got whacked, no big deal."

But "GoodFellas" continually demonstrates the *consequences* of those kinds of blurred distinctions: a guy getting a bottle to the face is funny, nothing to worry about. Shooting the foot of a kid who was too slow to bring you drinks is nothing to worry about. *Killing* that kid, when he shows some resentment over being shot in the foot, is nothing to worry about. Robert De Niro's character, Jimmy Conway, says at that point, after having egged Tommy on to get some kind of revenge for being insulted,

"I was only kidding around with you." But Tommy answers that he couldn't tell. And neither could we. At one point, before he stomps someone else to death, Tommy says about the guy's joking, "I don't know, Billy. Sometimes it doesn't sound like you're kiddin'."

Their horsing around also encourages us, despite what we already know, to repeatedly underestimate what these guys are capable of, so that we're continually shocked to see how violent they can be. Which makes for a much more unsettling film. Because it makes the transitions back to normality, for them and for us, not that easy to pull off. Poor Henry, at one point, has to go from watching Tommy stomp someone to death to spaghetti dinner with Tommy's mom.

WE THOUGHT  
WE WERE SAFE.  
WE THOUGHT  
THIS SHOW  
WAS FOR US.  
WE HADN'T  
EXPECTED IT  
COULD TURN  
ON US.



PHOTO: COURTESY OF WARNER BROS. PICTURES

From "GoodFellas": Tommy wants his Cutty on the rocks, now. Are these guys horsing around, or is this about to turn lethal?

At which point Tommy's ability to make that transition so easily (*"We'll go get a shovel at my mother's. Ma, can I borrow this knife?"*) comes across to us as it should: not so much coolly professional as dysfunctional.

In "GoodFellas," violence may not happen when we think it will, and it can happen whenever we relax. That's part of what's so memorably disconcerting about the "You think I'm funny?" scene: We're with Henry; Henry's our surrogate; we thought we were safe. We thought this show was for us. We hadn't expected it could *turn* on us. We hadn't expected this spectacle to have *danger* in it. We like to know when we're safe and when we're not—the way we did in the sequence from "The Godfather Part II," and "GoodFellas" refuses us that comfort. At one point, Henry shouts after waking to find his wife holding a gun to his head: "In my own house, I gotta worry about this?"

The design of "GoodFellas," in other words, is to make you live with the gangster's inability to draw moral distinctions. There's a wonderful moment when Henry narrates what he believes to be the iron-clad, unshakeable principle of their world. He tells us: "If you got out of line, you got whacked." And then he adds, "Sometimes if you *didn't* get out of line, you got whacked." Oh.

"GoodFellas," then, is littered with the corpses of guys who thought they were in a movie called "The Godfather" but wised up a little too late. And Scorsese knows that we're like them: We were enjoying this ride with Henry, and then pretty soon we were ready to get off. But by then we were in a little deeper and associated with people more unpleasant than we realized. And the design of "GoodFellas" is to make us pay for that complicity and enjoyment.

This is not to suggest that Coppola stands for the selling out of one's principles, and Scorsese for a clear-eyed independence of spirit. All Hollywood movies are in the business of delivering pleasure, finally. Which means that those movies will always be letting us off the hook, in some ways, for what we desire. The best ones, though, will allow us to glimpse ourselves, even momentarily, with clarity. And in doing so, will leave us shaken by what we've seen. **SCU**

—Jim Shepard is the author of *Project X* and *Love and Hydrogen*. He teaches writing, literature, and film at Williams College.



PHOTO: BARRY GOLDSTEIN



# Her Favorite Theatre

By George F. Giacomini Jr.

The early 1960s shattered more than one tradition at Santa Clara University. In 1961, Santa Clara became the first Catholic university in California to admit women. Within a few years, student enrollment more than doubled, and a building boom would add eight residence halls, the Benson Center, and Orradre Library. The year 1962 saw the passing of another era at the University: the closing of the theatre in College Hall, built in 1871 and known to generations of students as The Ship.

Lauded as being “larger and handsomer than any thespian temple in San Francisco” when it was built, the hall was originally illuminated by elaborate gaslight chandeliers. It was condemned as a fire hazard 90 years later. Forced to abandon The Ship, the theatre department moved to a converted warehouse, aptly dubbed The Lifeboat. Just off The Alameda south of the campus, the temporary structure would serve as the University’s theatre for 13 seasons, mounting nearly 200 productions.

Thomas Terry, S.J., took office as University president in 1968, and as part of his goal of developing the campus and encouraging the arts and other programs, he undertook a \$10 million fund raising campaign that included plans for a new gymnasium, health center—and, naturally, theatre. Initial funding for the new theatre came from an annual fund raiser that was the brainchild of Fess Parker, the distinguished movie and television actor (best known for his starring roles as Davy Crockett and Daniel Boone) and a founding member of the University’s Board of Fellows. Together with Walter Schmidt, S.J., the board took as its task to rescue dramatics from The Lifeboat by raising money through the Golden Circle Theatre Party.

Using their Hollywood connections, Parker and Schmidt succeeded in getting Academy Awards director and Santa Clara native Marty Pasetta to direct the show. They secured Lionel Newman and the 20th Century Fox Orchestra for the music, with performances by Jimmy Durante and Rosemary Clooney. And in the years that followed, Parker and others were successful in attracting some of the biggest names in entertainment: Frank Sinatra, Bob Hope, Bing Crosby, Red Skelton, Milton Berle, and Bob Newhart among them; the tradition continues today, with appearances by Dana Carvey and Jason Alexander in recent years.

By the time the theatre opened in 1975, the Golden Circle had raised half a million dollars toward its construction. Acknowledging his role in conceiving and promoting the Golden Circle party, the studio theatre was named for Fess Parker.

Another half-million-dollar gift was made by the Louis B. Mayer Foundation, thanks to Benjamin Swig, chair of Santa Clara’s Board of Trustees and president of the Mayer Foundation. As construction costs soared, the Mayer Foundation upped its donation to \$750,000. Since the Mayer

PHOTO: COURTESY SCU ARCHIVES


A big man with a big heart. When the University found itself without a theatre, actor Fess Parker stepped in. The actor famed for playing Davy Crockett teamed up with Walter Schmidt, S.J., left, and through the Golden Circle Theatre Party helped rescue dramatics on campus.

Foundation's gift was the largest lead gift, it was decided to name the theater in honor of the legendary Hollywood producer and founder of MGM, Louis B. Mayer. Born in Minsk, then part of the Russian Empire, Mayer emigrated to the United States with his family and, after working in his father's scrap-metal business, bought his first nickelodeon in 1907—and parlayed that investment into the largest theater chain in the Northeast and, ultimately, into the movie studio that defined the golden age of Hollywood.

### “THIS IS MY FAVORITE.”

Ground was broken in July 1973 for the 52,000-square-foot theatre designed by well-known San Francisco architect Mario Gaidano. Inflation would ultimately escalate construction costs to nearly \$3.5 million. And although not designed in what had become the almost-mandatory Mission Revival style of campus architecture, the theatre was crowned by a massive sloping roof of 42,112 flat tiles. Intended to be a multipurpose facility, the theatre would contain faculty offices, a costume shop, green room, and even a small classroom. The main auditorium would have both proscenium and thrust-stage capability and seat about 500. The Fess Parker Studio Theatre could be flexibly configured for smaller dramatic, dance, or musical performances. The theatre also contained a scene shop and rehearsal hall separated from one another by soundproof doors. The versatility of the facility was one of its greatest assets; while faculty were holding office hours and a class was being conducted, rehearsals for a play could be under way; and, as a lecture was being delivered in the main auditorium, a dance recital could go on in the studio theater, while hammers and saws could be nosily constructing sets—all without interfering with one another.

The theatre was dedicated at a gala black-tie celebration on Nov. 8, 1975. Among those who filled the auditorium to capacity were representatives of the Mayer Foundation and family, including Louis B. Mayer's daughter, Suzanne, and grandson, producer-director Daniel Louis B. Mayer Selznick. The program included a recollection of the performing arts tradition at Santa Clara by alumnus and actor Lloyd Nolan and a tribute to alumni including Andy Devine and Max Baer Jr., who had begun their acting careers at Santa Clara; as well as Jackie Coogan, who attended the University in the 1930s.

The high point of the evening came when President Terry presented an honorary doctorate of humanities to the “first lady of American theatre,” Helen Hayes. Hayes had been scheduled to receive the degree at the June commencement but had suffered an injury and was unable to attend. Yet the evening in the new theatre seemed an even more fitting occasion to present the degree. The diminutive Hayes was gracious in her comments about the University and lavish in her praise of the new facility: It was the most beautiful and functional theatre she had ever seen, she said, and of all the theatres she had visited, she insisted, “This is my favorite.” Thirty years on, the versatile Mayer Theatre and Santa Clara's performing arts continue to receive acclaim for educating and entertaining both its performers and its varied audiences. 

—George F. Giacomini Jr. '56 is associate professor of history at SCU.



PHOTO: CHARLES BERRY

## What's onstage?

The upcoming season at the Louis B. Mayer Theatre includes:

### *Coriolanus*

by William Shakespeare

Directed by Aldo Billingslea

### *A View from the Bridge*

by Arthur Miller

Directed by Fred Tollini

### *The Importance of Being Earnest*

by Oscar Wilde

Directed by Barbara Murray

For a complete list of upcoming performances, visit [www.scu.edu/cpa](http://www.scu.edu/cpa).

PHOTO: COURTESY WILLIAM REWAK, S.J., COLLECTION, SCU ARCHIVES



At the christening of the Mayer Theatre, actress Helen Hayes was presented with an honorary degree. The First Lady of American Theatre noted the beauty and functionality of the new space—and declared it her favorite theatre.



# Sailing in The Lifeboat



The 1970 season brought "Dark of the Moon" to The Lifeboat. An American stage classic, the Howard Richardson and William Berney play is based on an Appalachian legend.

In June 1970, as a visiting soon-to-be freshman, I went to the SCU Registrar and changed my major from history to theatre arts. Forms completed, I asked for directions to the University theatre. I was pointed down The Alameda and walked for what seemed like miles to find a dilapidated warehouse with a faded "Lifeboat Theatre" painted on the side. I wondered if I had just made a big mistake. Little did I know.

For almost a century, the University's dramatic productions had been staged in a venerable 1870s-era edifice known as "The Ship," the name an acknowledgement of its construction without nails by shipwrights. When it was condemned as a tinderbox and torn down in 1962, there was a mad rush to create what was intended to be a "temporary" facility. Opening with "Richard III" in the fall of 1962, the "Lifeboat" was still a work in progress—stalls had not yet been built in the rest rooms. Its warehouse origin, however, made for a unique opportunity. In this veritable "empty space," you could not just redesign the stage for each show, but the *entire theater*, shifting seating into whatever configuration (proscenium, thrust, round) best served the play.

The following year, the Lifeboat became the home of the summer California Shakespeare Festival (CSF). Founded by SCU Professor Roger Gross and James Dunn of the College of Marin, the professional CSF never had the large production budgets of Ashland or San Diego's Old Globe, but it often outshone those institutions with its "blood and guts" interpretations of the Bard. At its prime, its acting ensemble was arguably the strongest in the nation and included performers—David Ogden Stiers and Kurtwood Smith among them—who would go on to become familiar faces in TV and film. Not to be outdone by its professional sibling, SCU's theatre

[ by Christopher Bomba '74 ]

department flourished. A theatre arts major was established while audacious productions such as "Who's Afraid of Virginia Woolf?" and "Marat/Sade" were hailed as the most exciting college shows in the Bay Area.

By the time I arrived, the heady years of the CSF had passed, but the Lifeboat was still a place of bound-

less creativity. Its spirit was embodied by then-bearded and long-haired designer Ron Skolmen, who had been creating the theatre's amazing sets since 1963 and was, to us, a wizard practicing the magic arts.

While seating was now fixed, flexibility was still the theatre's trademark—you could hang a set piece anywhere, the only limit being your imagination. There was always the sense of improvisation about the Lifeboat, that you were making it all up as you went along and the building was your partner, sharing in discoveries and mistakes. Together we would fashion something unique and wonderful on the blank slate it so generously provided. Together we would tear it down, making room for the next.

Closing with "A Midsummer's Night Dream" in the spring of '75, the Lifeboat was eventually demolished to make room for a realigned Alameda. As our graduation neared in 1974, classmates and I would gaze longingly upon the construction of the state-of-the-art Louis B. Mayer Theatre and curse our timing, not realizing that one day we would look back and know that we had been the fortunate ones. **SCU**

—Christopher Bomba '74 is a story analyst at 20th Century Fox and a playwright/screenwriter.

PHOTO: MARV WHITE



Buffalo Bill, Billy the Kid, and the burden history has left on an American conscience—a 1972 production of Arthur Kopit's "Indians."

PHOTO: MARV WHITE



Marya Maddox donned a turban and The Lifeboat was transformed into the French Riviera in the '20s for the spring 1973 production of "The Boyfriend."

# Inside the Industry

Santa Clara and Hollywood both boast blue skies and palm trees, but the sheer size of the Hollywood

machine can be a big adjustment for students heading south. Film and television production is the third-largest employment sector in Los Angeles County, and the industry as a whole is estimated to employ more than 18 million workers nationally. So it's no surprise that SCU alumni are working in almost every corner of the industry—acting, directing, writing, working in production, producing, and working in talent agencies to find more actors, directors, writers, and producers. And in 2004, a few alumni set out to help one another connect.

Jovan Bell '99 and Blye (Pagon) Faust '97 founded the SCU Entertainment Alumni Group, and Gina Blancarte '99 and Elizabeth Madariaga '99 joined shortly thereafter. To recruit Southern California alumni, they reached out to members of the Los Angeles Chapter of the Alumni Association by hosting networking events and by starting a group on InCircle to promote activities and share information. The group already has more than 200 members with more than 80 signed on to a growing InCircle group.

Blancarte, now SCU's associate director of alumni programs, worked for several years in Los Angeles for the National Academy of Recording Arts and Sciences, which produces the GRAMMY Awards. She knew she wanted to be involved with helping other alumni who were in the same big boat. "It can be so hard to move away from what you're used to and get conditioned to the industry," she says. "We just wanted to feel connected, to talk with people who had similar backgrounds and the same kinds of daily struggles."

Bell earned an MFA in cinema and television production from USC. In his work as an editor and as a broadcast coordinator, he has seen first hand the benefit of a networking group for professionals. Cofounder Faust runs a production company, KB Pictures, which she started after earning a law degree in 2001 and practicing in Los Angeles for two years.

The group came home to campus last October and, together with the Department of Communication and the

**[ by Sarah Stanek ]** Alumni Association, hosted a panel for current students

interested in careers in the entertainment industry. Bell served as moderator; Madariaga, who works in production and development for television, was joined on the panel by Marty Ryan '82, an actor who has worked steadily in television and films since 1995, most recently in episodes of "Veronica Mars" and "Boston Legal"; Nicole Bugna-Doyle '95, who works in post-production for TV production and distribution company Carsey Werner; and Elizabeth Glotzbach '03, who is an assistant at Paradigm Talent and Literary Agency. All stress the importance of internships, which are the best way for interested students to get a foot in the door. Being geographically close to Los Angeles makes summer internships a real possibility for SCU students, and there are plenty to choose from (especially of the unpaid variety). "Everyone wants an intern!" Glotzbach says.

This past spring break, SCU seniors were able to visit Los Angeles and meet with some of the group's members for a look at life in various corners of the industry. Students were given the chance to shadow employees at several different companies, including MTV, Discovery Channel, DreamWorks Animation, and some post-production facilities.

"The thing about this industry is that there are so many jobs, and people usually know writing, directing, and acting," Madariaga says. "The students really got to meet people who did everything."

The group hopes to make the spring break shadow opportunities an annual event. For the coming year, plans are also afoot for more networking events, an actor's showcase, and a panel at SCU. "Everybody wants to hear the Cinderella story," Madariaga says. "It's all about perseverance, in this business especially, but you can figure it out." **SCU**

—Sarah Stanek is a writer/editor for the Office of Marketing and Communications.

Behind the board in the television studio for an interview with Andy Ackerman (article on page 32). From left: SCU students Justin Depositar, Mike Duyn, and Michele Enos.



# Celebrating Our Mission Transforming Lives

[www.scu.edu/campaign](http://www.scu.edu/campaign)



PHOTO: CHARLES BARRY

May was moving month on Franklin Street. And television crews and print reporters were on-hand, because this wasn't just any move. An enormous 67-year-old Spanish Colonial Revival style house was lifted from its foundations and, over the course of several hours, hauled down the street—from 644 Franklin up to the 800 block.

Why the change of address? The move both makes room for a future business school building, and it allows the house, which has served as a Jesuit residence in the past, to become a central part of the new Jesuit residence. The new residence takes its architectural style from the historic house, is structurally more open to the community and, in the sense of space it creates, embodies the increasingly collaborative work done by Jesuits with essential lay partners.

"We're building a building, but it's really about animating spirit," says Gerdenio "Sonny" Manuel, S.J., rector of the Jesuit community on campus. "It's a building for not only the Jesuit community, but for the community that is Jesuit—which really includes the whole University."

## Mission and Identity

With his youthful looks, his jeans and SCU polo shirt which he wears on some days, Sonny Manuel looks more like a fresh-faced graduate student than rector of the Jesuit community. True, he has only served as rector since 2004. But he came to the University 20 years ago and, along with Frs. Dan Germann and Steve Privett, founded the Eastside Project—now the Arrupe Partnerships for

**Don't try this at home. Movers haul a historic Santa Clara house down the street to take its place at the center of the new Jesuit residence.**

Community-based Learning, part of the Ignatian Center for Jesuit Education.

"We wanted to come to a place that would allow us to introduce this idea of community-based learning," Manuel says. "Santa Clara was willing to allow us to come as faculty with special responsibilities of building this program."

The goal of the partnership is "education for reality," which means coming to understand the experiences of the poor and marginalized—who constitute the majority of the people in the world. "It was really to broaden, in a sense, the boundaries of the University by involving it in the community where it was probably most needed," Manuel says.

The project set out to establish a partnership between the University and the Eastside neighborhood of San Jose. Two decades on, this partnership has yielded community-based learning sites at schools, parishes, and agencies across Silicon Valley. Students who participate in these programs contribute their work and interact face-to-face with members of the community.

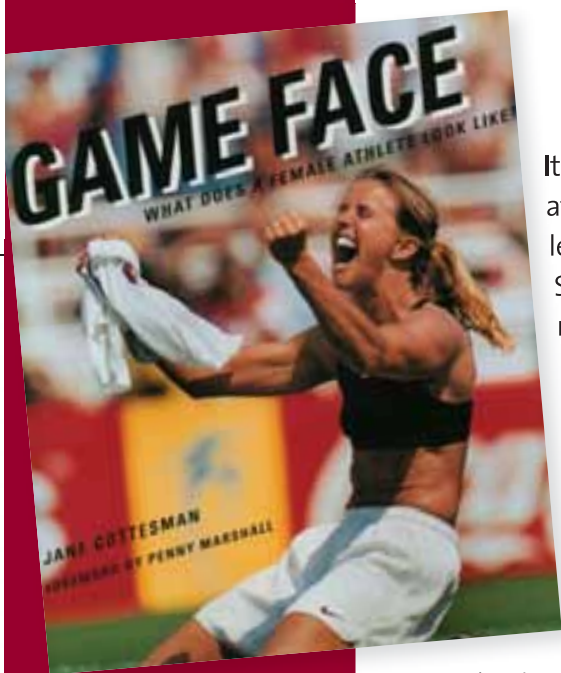
"Jesuits are attracted to the values of this University as they have been lived out in real programs and an innovative curriculum," Manuel says. As examples that embody these values, he cites the work of the Ignatian Center and Markkula Center; the diversity of the law school, and the involvement of the engineering school in international development work, also draw Jesuits to the University. The attraction is strong enough that the community is one of the few in the entire United States that is actually growing.

And what role do the priests, brothers, and scholars who comprise the Jesuit community play at the University? As rector, Manuel describes his responsibility so: "Focus, animate, and advance the mission and identity of the University, insofar as it is rooted in its own Jesuit tradition and legacy.... It's not about the past; it's about how the Society of Jesus hopes to shape higher education today."

**Want to make a donation to the Campaign for Santa Clara? Whether it's to recognize the impact Jesuits have had on the school, or to contribute to the building of the new business school, every single dollar matters, and every person who makes a gift will be recognized as a part of Santa Clara's history.**

# The game is on at the de Saisset

by Karyne Levy



It's no secret that women's sports are a big deal at Santa Clara University. From basketball to volleyball, crew to cross country, softball to soccer, Santa Clara women have made their reputation regionally, nationally, and internationally.

But imagine, if you will, a country where only one in 27 school-age girls plays sports, where women are discouraged from exploring their mental and physical capabilities through athletics, a country where muscle and sweat are often deemed (ahem) unladylike. That country would be the United States, circa 1972, when Congress passed Title IX, a law that effectively mandated equal opportunity for females in schools.

One of the law's most radical effects was opening up the playing field to everyone. A generation of women has come of age under this law, and old stereotypes about women in sports have fallen away. So this fall, the de Saisset Museum is hosting the exhibit "Game Face: What Does a Female Athlete Look Like?"—a collection of photographs and personal stories that documents the tremendous impact that sports has on the lives of millions of girls and women. With contemporary photojournalists, as well as Dorothea Lange, Annie Leibovitz, and Robert Mapplethorpe behind the camera, the exhibit captures the images and stories of top athletes and Little League players alike.

The exhibit opens with a special reception on Oct. 11 at 7 p.m., with Santa Clara soccer star and special guest Brandi Chastain, and runs through Dec. 9. "This exhibit identifies the important role women and girls have made in sports, with the lens focused on the physical and emotional aspects," says Rebecca Schapp, director of the de Saisset. "Game Face" premiered at the Smithsonian Institution, and the de Saisset is the only venue in Northern California where you can see it.

**"Aimee Mullins"—**  
San Diego, Calif. Mullins competed in NCAA Division I track at Georgetown and set Paralympic records in 1996 in Atlanta in the 100-meter dash and the long jump.



PHOTO: GEOFFREY BIDDLE, 1999

**"Little League"—**  
Providence, RI

**"Victory Lap"—**Atlanta, Ga. Gwen Torrence, right, with, from left, Inger Miller, Gail Devers, and Chrystie Gaines won the 4 x 100-meter gold medal at the 1996 Atlanta Olympics.



PHOTO: LYNN JOHNSON, 1997



PHOTO: AMY SANCETTA, AP/WIDEWORLD PHOTOS, 1996





## Celebrating the Whole Person

Santa Clara University sets as its mission educating the whole person, so when it comes to the Alumni Association marking 125 years, we thought it only fitting to have a well-rounded celebration, too. Over the weekend of April 28, festivities included a Friday night barbecue before the St. Mary's/Santa Clara baseball game (the Broncos dropped one to the Gaels, but they won the weekend series 2 to 1), followed by a wonderful anniversary dinner on Saturday honoring the 2006



PHOTO: RUSS LEE

**Randy Winn '96 of the S.F. Giants, right, with classmates.**

Bannan and Ignatian Award recipients (see Mission Matters for more on the honorees) and premiering the new Alumni Association 125th Anniversary video.

To commemorate 40 years of women at SCU, we also hosted the SCU Pioneers' Luncheon on Saturday. "We had challenges not just with the student body but with some of the teachers," recalled Buff Mui, who was among the pioneering coed undergraduates in the fall of '61. Knowing there would be resistance, "A lot of strong people came here," she said, and she credits the Jesuit philosophy underpinning the University with giving her and many others "the confidence to go out and make a difference."

Chris Lowney, a former Jesuit seminarian and director for J.P. Morgan, offered more food for thought with a talk on "What 21st-Century Leaders Can Learn from 16th-Century Jesuits." In an age when ethics often seem to be in short supply, Lowney noted that it's important to remember that our claim to leadership doesn't spring from the position we command, it's grounded in the values we embody.

Our Spring Reunion/Homecoming Weekend May 19-21 was also a huge success, with 1,200 alumni returning to campus to enjoy alumni rugby and lacrosse games, academic programs, the 125th Anniversary Homecoming Picnic, and reunion dinners for the Classes of '01, '96, '91, '86, and '81. I was thrilled to celebrate my 20th reunion that weekend and had a magical time reconnecting with classmates and dear friends.

The 125th Anniversary and Spring Reunion/Homecoming Weekends recognized the very best of the Santa Clara family. Our Alumni Association has a rich tradition of community, camaraderie and connection, and I am proud to say it has only grown stronger since 1881. We're also very proud that, as part of commencement in June, the Alumni Association was presented with an honorary degree for 125 years of

**Pioneering women from the class of '64 and '65.**

PHOTO: RUSS LEE



PHOTO: RUSS LEE

**From left: Bryan Barker '86, of the St. Louis Rams, with wife Leah and Pat Sende '86.**

service generating "goodwill and support for Santa Clara's Jesuit educational mission," and for encouraging alumni to be "ethical, socially responsible citizens who leaven society with knowledge, virtue, and faith."

No matter where you live, I hope you will continue to help us celebrate our 125th anniversary by attending an alumni event in your local area, coming back to campus, or reaching out to a classmate you haven't spoken with in some time. You'll be amazed at how energized you feel after spending time with others who share your Santa Clara experience and Bronco spirit!

*Go Broncos!*  
Kathy Kale '86  
Executive Director,  
Alumni Association



# class notes

## Undergraduate Alumni

**43** **Michael A. Filice** and his wife, Corrinne, celebrated their 60th wedding anniversary on June 1.

**47** "Still here," reports **Neil I. Gallagher**, a retired professor *emeritus* at the St. Louis University School of Medicine. His granddaughter Catherine Erker is in her third year at SCU.

**48** **Joe Pausner** and his wife, Joann, are enjoying retirement and a little traveling. Last year they went to Honolulu for Joe's 55th Naval Academy class reunion and to Alaska for a cruise. En route, the couple stopped in Victoria to celebrate their 54th wedding anniversary. They are "staying in pretty good health, all things considered."

**50** **Frank Britton** retired as a customhouse broker at the Port of Calexico, Calif., after 45 years and is pursuing a new career as a licensed private investigator.

**51** **Jack H. Bartlett** works with Habitat For Humanity.

**53** **Daniel Connell** just celebrated his 10th year of retirement with his four grandchildren.

**Carl E. Bozzo** and his wife, Diane, have been married for 50 years. They have seven children and 21 grandchildren. Carl is a retired dentist and CEO of National HealthCare Systems. He also is a volunteer professor at Cal State Fullerton.

**55** **Vern Chase** and his wife, Barbara, were recently honored as the Edmonds, Wash., Citizens of the Year.

50-YEAR **56** REUNION  
SEPTEMBER 8-10

**58** **Ronald H. Pacheco** and his wife, Lorraine, celebrated their 49th wedding anniversary in August.

45-YEAR **61** REUNION  
OCTOBER 20-22

**64** **Hugh F. Mullin III** retired as a judge of the Santa Clara County Superior Court on April 28 after 20 years on the bench. He and his wife, **Anna (Lorenzi) '66**, live in Cambria.

**Jack Macy** was elected to the North Coast Construction Hall of Fame. A retired engineer, he lives in Santa Rosa with his wife of 42 years, Jacquelyn.

40-YEAR **66** REUNION  
OCTOBER 20-22

**66** **Leonard Murphy** retired from Mira Loma High School and is now a consultant for the Foundation for Teaching Economics and for The Constitutional Rights Foundation.

**67** **Carl Wilkins** is the proud grandfather of Santiago Wilkins, age 2.

**68** **Carol L. Wolfe's** son Bret Gervasoni is a San Jose firefighter, and her son Mike is a captain in the Marine Corps.

**70** **Diana (Reimer) Paque** is provost of John F. Kennedy University in Pleasant Hill. She is also president of the Association of Specialized and Cooperative Library Agencies, a division of the American Library Association.

35-YEAR **71** REUNION  
OCTOBER 20-22

**71** **Kathy (Truxaw) Long** and her husband, Wayne, live in Bolivar, Mo., where Kathy works as an e-learning specialist for Duck Creek Technologies, a provider of software for the insurance industry.

**John Salverson Jr.** is retired and living in Placerville. His son, **Brian '98**, recently joined the foreign service.

**72** **Alicia (Turner) Foster** is president of the San Diego Women's Foundation. She lives in Del Mar with her husband, Charles.

**Kathleen Viery** is chief operating officer of the Tsunami Relief Program for the AmeriCares Foundation Inc.

**73** **Doug Langford** is a cattle rancher in Montague, Calif. He has been married for 34 years.

**Robert Tupa** is retired from the Washington, D.C., police department and has relocated to Smith Valley, Nev.

**75** **Rosario Ungstad** retired from the Fremont Unified School District after 27 years teaching the handicapped.

**Elizabeth Wolfe** recently returned to Adelante Spanish Immersion School in Redwood City as the principal after working at the San Mateo County Office of Education for the past five years.

**76** **Daniel Vanderpriem** is the director of The Redevelopment and Housing Agency for the city of Oakland.

**77** **Damien Huttenhoff** is director of athletics and activities for the Broward County school system in Florida. He oversees the athletic programs at 30 high schools and 42 middle schools.

**Eldon P. Regua** was recently promoted to Brigadier General in the U.S. Army Reserve, where he serves as the assistant division commander, 104th Division (institutional training), headquartered in Vancouver, Wash. In civilian life, he works in the customer solutions group for Celestica in San Jose, where he lives with his wife of 10 years, Cirella Teresa.

**78** **Tony Fairhead** asks for prayers in support of his work with St. Leo's Roman Catholic Church on eradicating hunger for children in Cincinnati.





PHOTO: HOPE HANAFIN

### From Head to Toe Designing costumes for film and TV is a big job and a huge joy

When Hope Hanafin '75 works on a movie, she knows she will be on screen every second—or rather, her award-winning costume designs will be. And though she wasn't a theatre arts major, or even an art major, at SCU, her Santa Clara education paved the way for her career.

Hanafin earned her undergraduate degree in religious studies, which fit with her interest in social activism and peace. "It was the most direct access to politics and the issues I cared about," she says. She was also a residential assistant in the residence halls and an active volunteer, but theatre was never far from her mind. She studied and performed in plays throughout her time as a student. She did little work behind the scenes, however; in fact, she says, "I only walked into the costume shop for fittings."

After realizing she wanted to work in theatre, Hanafin chose to study costume design even though she had no training. And, attending New York University's MFA program on scholarship, she learned the practical craft along with the more challenging work of designing from a script.

"My first year in graduate school was very difficult," she says. "I wasn't a 'fine artist' or a technician. In my second and third year, I took off. I had a different perspective on history, on all kinds of things." She credits her classical, broad liberal arts education from SCU as one of the keys to her success.

Research is tremendously important, whether designing for contemporary or period costumes. "It's not about shopping, it's not about fashion. It's about characters and storytelling," Hanafin explains. Being able to read, understand, and make decisions about scripts and characters—skills she gained at Santa Clara—gave her a big creative advantage.

Following her graduation, she worked as a costume designer for operas and theatre in New York. She then worked as an assistant designer before becoming the head designer for films and television. Film work has turned her into an almost full-time Californian, although she maintains her union status and a residence in New York.

Hanafin has twice been nominated for Emmy Awards, for HBO's biopic about FDR, "Warm Springs" (above) in 2005 and ABC's "Geppetto" in 2001. She has been nominated five times for Costume Designers Guild Awards, twice this year in the same category, and won once, for "Geppetto." In 2005, New York Women in Film honored her achievements in costume design with a retrospective film and exhibition of her work.

On a set, Hanafin selects every piece of clothing and accessory worn by actors and extras, and she coordinates with hair and set designers to create a fully realized environment—which might be the imagining of a fictional village, a recreation of a historic moment from the 1970s, or a portrait of a timeless American town.

She says she is truly grateful for her work, which on any given day can be rewarding, competitive, challenging, and uncertain. "I'm responsible for every piece, but the puzzle is different every time."

—Sarah Stanek

PHOTO: COURTESY OF HBO PICTURES



**Brian McDonald** recently took a second company public on Nasdaq.

**79 Dr. Jeffrey Fanelli** recently celebrated the 20th anniversary of Westside Family Vision Center in San Jose with his business partner Dr. Larry Fabian.

**Barry O'Brien** is a supervising producer on the CBS television drama "CSI: Miami."

**80 Theresa Horiye** is a substitute teacher and a mother of two boys. Her husband, Tom, is a product engineer director at Sipex Corp.

**Paul Kick** married Mary Kuechler on Feb. 4.

**81 Kelly (Rickon) Mitchell** graduated in May from the University of San Diego with a master's degree in non-profit management and leadership studies. Kelly works as the development director for the San Diego Crew Classic, and she lives in San Diego with her husband and their two sons.

**Matt Nyman** lives in the Denver area with his wife and four boys, ages 9, 11, 13, and 15.

**Lisandro Pena Jr.'s** oldest daughter graduated from the University of San Francisco in May, and his youngest daughter is a junior at New York University.

**Kathy Calvo Sgro**, executive vice president and chairman of the board for Payless Markets Inc., was recently named Businesswoman of the Year by First Hawaiian Bank and *Guam Business* magazine. Sgro is on the board of directors for the Bank of Saipan.

**Marilyn Vierra** is programs and exhibitions director at the Hui No'eau Visual Arts Center in Makawao, Maui. She lives with her four children in Wailuku.

25-YEAR **82** REUNION  
MAY 18-20, 2007

**82** After years in Hawaii, Germany, and on the East Coast, **Patricia Driscoll Koberl** and her husband are now running EP Koberl at Blue, a restaurant in San Luis Obispo—and are "happy to say that many SCU alumni are regular guests."

**83 Nora Curtis** is the conveyance system department director for Cleanwater Services. She and her husband, Mark Arthur, live in Hillsboro, Ore.

**Dr. Thomas Lynch** is an assistant professor of medicine at Indiana University and an attending physician at the Roudebush V.A. Medical Center. His wife, Maureen, is a paralegal specializing in medical malpractice defense. They have three children and live in Carmel, Ind.

**84 Col. Bart Howard** relinquished command of the 1st Brigade, 1st Infantry Division (Big Red One) at Fort Riley, Kan., and was named chief of staff of Combined Forces Command in Kabul, Afghanistan.

**J. Neville Shore Jr.** retired from the East Bay Municipal Utility District in August.

**85 Marci Hastings** and her partner, Kathy, have their own business making hand-hammered sterling silver affirmation bracelets. They live with their two children in Monroe, Wash.



On the Web **EXCLUSIVES**

Visit [www.santaclaramagazine.com](http://www.santaclaramagazine.com) and tour our online gallery of Hope Hanafin's designs.

**James Molinelli** and his wife, Janice, announce the birth of their daughter, Olivia Jaline Molinelli, on March 26. Olivia joins older brothers Brandon and Jacob.

**86 John Patrick Gonzales** was named Teacher of the Year by Whitman College in Walla Walla, Wash. He was nominated by a student who graduated this year. The theme of his paper was "A teacher that made a significant difference in my life." Pat was honored at the graduations ceremony in May.

20-YEAR **87** REUNION  
MAY 18-20, 2007

**87 Scot Asher** will be the game operations chairman for the 2006-07 Tostitos Fiesta Bowl on Jan. 1, 2007, and the BCS national college football championship game on Jan. 8, 2007. Scot will oversee all game production and pageantry, as well as coordinate all television broadcast requirements with Fox Sports for both Bowl games. Scot and his wife, **Sheila (Ward) '86**, live in Paradise Valley, Ariz., with their two daughters, Maggie, 12, and Katie, 10.

**Mike Konesky** and his wife, Jacki, welcomed twins Melissa Alyce and Molly Jo on February 11.

**Kristin Boden-MacKay** has moved on from the corporate world after eight years at Nike to create, with her husband, a family business: K+C ATP, LLC (All Things Performance). She and her husband Chuck own and manage K+C Performance Automotive and run K+C Digital, which offers consult-

ing in Web site development and management. Their oldest daughter, Kayci, 17, is specializing in event planning and crafts. The other members of Team MacKay include daughter Mikayla, 13, a saxophone player and future vet; Charles III, 9, whom the family calls "our little drummer boy," since he is taking lessons from Ron Hurst, drummer of the band Steppenwolf; and Madisyn, nearly 3.

**89 Roxanne (Barry) Brady** and her husband, Jonathan, welcomed their first child, daughter Grace Suzanne, on Oct. 3, 2005, in San Francisco.

**Robert "Denny" Huebner** recently accepted a position as a Missionary at Rohi Children's Organization in Nakuru, Kenya, along with his wife, Susan. Denny previously worked at Lam Research Corp. as product marketing manager. After visiting Rohi Children's Home, a ministry to AIDS orphans and destitute children in Nakuru, Denny and Susan said they "felt the Lord calling them to Kenya."

**90 Joseph Dougherty** is a category manager for the Coca-Cola National Safeway Team. His daughter, Molly, was born on Oct. 21, 2005.

**Sean Kneafsey J.D. '95** and his wife, Susan, live in the Hancock Park area of Los Angeles with their three sons. Sean is a partner in the law firm Cathcard, Collins, and Kneafsey LLP, for which he practices business and intellectual property litigation.

**91 Brandi Chastain** and her husband, SCU women's soccer coach Jerry Smith, are

the proud parents of a beautiful baby boy, born at 10:34 p.m. on June 8—just in time for the World Cup opener the next day. Jaden Chastain Smith's stats: 7lbs. 10oz., 22 inches. "Mommy, baby, and Daddy are all doing wonderful," comes the report via Blackberry.

**Gregory Govan**, his wife, Katy, and their daughter, Maya, returned from two years in Saipan, where Greg was a psychologist for the Saipan School System. The family now lives in Seattle, where Greg works for the University of Washington and is a behavioral specialist with the Renton School District.

**Brendan Murphy** launched Professional Impressions Digital Design in February, providing publication, graphic design, and Web design services.

**Sergio Ruiz** is director of keyboard studies at Sam Houston State University School of Music.

15-YEAR **92** REUNION  
MAY 18-20, 2007

**92 Michelle (Anglo) Bea** welcomed the birth of her son, Nicholas James Bea, on Aug. 11, 2005. The family lives in El Sobrante, where Michelle is a freelance graphic designer.

**Simon Chiu** and his wife, Christine, recently welcomed two new additions to their family: In July 2005, they traveled to China and adopted a boy, James Peter, who is now 2. Then, on March 30, Christine gave birth to the couple's second child, Christian Joseph. Simon is assistant principal of instruction at Moreau Catholic High School in Hayward.

**Mark Grey** and his wife, **Christina (Fey) '93**, announce the birth of their fourth child, Audrey Hazel, in November 2005. She joins older sisters Lauren, 7, Margaux, 5, and Kate, 4. The Grey family lives in Seattle, where Mark works in commercial real estate and Krissy practices orthodontics.

**Carmen Lombardo** is a registered nurse in critical care at Banner Thunderbird in Glendale, Ariz.

**John O'Toole** develops and brokers property in Costa Rica. He also organizes an annual surf contest that benefits orphans.

**93 Liz Bricmont** married Matt Jarrett on July 3, 2004 in Pacific Grove. They had their first daughter, Molly Marie, on Oct. 12, 2005. Liz is a high school teacher and Matt is a second grade teacher. They live in San Jose.

**John Gilroy** and his wife welcomed their fourth child, Edward Phillip "Ned," on Oct. 14, 2005.

**Lisa (Larkin) MacMaster** and husband Bill announce the birth of their daughter, Tessa Rose, on Dec. 16, 2005 in Eugene, Ore. She joins big brothers Tyler, 7, and Joey, 4.

**Victoria (Lydon) Ruelos** and her husband, Auvifer, announce the birth of their son, Aidan, on Jan. 23. Victoria teaches students with learning disabilities in San Francisco.

**Kathy Thielke** married Peter Chen on May 8, 2004, at Trentadue Winery in Geyserville. Bridesmaids included Santa Clara alumni and



former crew mates **Erin (Carr) Miller** and **Jenny Rollins**. Other alumni in attendance included **Carole Low**, **Susan (Mulheim) Borkowski**, **Karen (Keenan) Granger**, **Christina (Cabe) Bush**, **Katy Robinson Hatten** and **John Hatten '92**, **Beckie (Stueben) Fanous '92**, and **Pat Carr '66**.

The couple honeymooned on a Mediterranean adventure, which included sailing in Greece and Turkey. Kathy and Pete make their home in Palo Alto, where Kathy is an attorney. Kathy also serves on the Board of Directors for the SCU Alumni Association.

**Stephanie Welsh** married Christopher Foucek on April 22 at Queen of the Snows Catholic Church in Squaw Valley, Calif. Broncos in attendance from the class of 1993 included **Kate (Burlinson)** and **Joel Rosenquist**, **Margaret Anne (Hartman)** and **Kevin Sullivan**, **Anne Reagan** and **Nathan Misner**, **Mary Beth Allmann**, **Merilee (Bernauer) McDougal**, **Tom Genoni**, **Melissa Marconi**, and **Patrick Perez**. Other Broncos participating in the celebration were **Patrick '89** and **Kathy (Boken) Welsh '88**, **Donald** and **Kelli (Ford) Welsh '90**, **Stefanie (Howell) Zilka J.D. '00** and **Kevin Zilka J.D. '02**, **Annaliese (Smith) Dolph J.D. '00**, and **Frank LaFleur J.D. '00**. Stephanie is the assistant principal at North Tahoe High School in Tahoe City, and Chris is an operations engineer at the Tahoe City Public Utility District. The couple lives in Tahoma, Calif.

**Jennifer (Hamm) White** and her husband, Stuart, announce the birth of their son, Vaughn Nathaniel, on March 1. Vaughn's brother Landon is 3.

**94 Kelly Brennan** and Doug Feick are proud to announce the birth of a baby girl, Meghan Elizabeth Feick, on Jan. 7. Big brother Grayson, 5, and big sister Claire, 2, "adore their baby sister and are enjoying the freedom that comes from slightly less supervision!"

**95 Sylvanna Falcon** and her husband, Matthew Lehman, welcomed the birth of their daughter, Aracely Marguerite, on Oct. 28, 2005. The family lives in Westchester (Los Angeles).

**Dianna Finocchiaro Gallagher** and her husband, Joe, welcomed a son, Leo Joseph, to their family on Feb. 28. Leo joins siblings Frankie, Mary Bridget, and Margaret.

**Michelle (Pietrosilli)** and Nathan Etter gave birth to their second son, Justin Reese, on Nov. 15. He joins his big brother Andrew.

**Steve and Gabe (McGonigle) Lucey** announce the birth of John James on Nov. 29, 2005, in San Francisco. John joins big sister Clara in the family's home. Steve is a strategy consultant at Stone Yamashita Partners and Gabe is a market growth and development consultant in small business lending for Wells Fargo.

**Cheri (Giordano)** and **Christopher Bjork** welcomed their first child, Bridget Christine, during the summer of 2005. The couple was married in October 2002 and lives in Seattle.

**Brooks McMahon** and his wife, Kelly, welcomed their third child, daughter Finley

McMahon, on Aug. 29, 2005. Finley joins big brothers Jake, 5, and Tommy, 3. Brooks is the vice president of new products and platforms for Getty Images in Seattle.

**Robert Pailthorpe** and his wife, **Diana (Lorang)**, announce the birth of a baby boy, Nathan Robert Pailthorpe, on July 17, 2005, in Bozeman, Mont.

**Laurie Shermer** married Rick Moncrief on April 2 at Silver Creek Valley Country Club in San Jose.

**Sam Partovi** and his wife, **Janinie (Herpers) '96**, welcomed boy/girl twins, Max and Sydney, on May 12, 2005. The twins join big brother Jack, 3.

10-YEAR **97** REUNION  
MAY 18-20, 2007

**97 Rev. Adel Ghali** is a chaplain at Our Lady of Fatima Willa in Saratoga.

**Benjamin German, M.D.** married Nicole Marie Porter in Fayetteville, N.C., on Nov. 5, 2005. Nicole is a registered nurse specializing in hematology and oncology. Benjamin is attending emergency physician at Wake Medical Center in Raleigh, N.C. He is also an adjunct instructor in the Department of Emergency Medicine at the University of North Carolina at Chapel Hill.

**John Hogan** and **Katie (Anderson) Hogan** announce the birth of a baby boy, John "Jack" Thomas, on April 17. He joins big sister Audrey, 2, at the family's San Jose home.

**Angelena (Sanfilippo) Paxton** and **Don W. Paxton III** celebrat-

ed the birth of their son, Donald Wakefield Paxton IV, on April 17. He joins big sister, Graciana Olivia, who is 3. Don was recently promoted to director of Maxim Integrated Products in Sunnyvale. Angelena is a core adjunct professor at National University, teaching linguistics and English. The family lives in San Jose.

**Suzanne (Senasac) and John Lertora** announce the birth of their first child, Gianna Marie, on Jan. 16. The family lives in Mountain View.

**98 Esther (Zaltsmann) and Alex Aronov** announce the birth of their son, Jacob Samuel, on Dec. 18, 2005. The family lives in Watertown, Mass.

**Aaron and Eileen (Briggs) Brinker** announce the birth of their daughter, Mia Grace Brinker, on Nov. 26, 2005. Eileen is a clinical nurse at UCSF Medical Center in the Cardiac Telemetry unit. Aaron is self employed, owning and managing three franchises.

**Jason Caskey** earned his law degree from the University of Nebraska College of Law on May 6. He received a certificate of concentrated study in business and estate planning, and was nominated to the Order of the Barristers honor society for oral advocacy.

**Joanna Buendia** married **Oscar Simon Jr. '00** on Oct. 8, 2005, at the Mission San Carlos Borromeo de Carmelo in Carmel. Bridal attendants included **Susan (Sy) Cabael '95**, **Ruth (Vera) Cedro '01**, and **Jennifer de la Pena '99**. Groomsmen included

**Christopher Cedro '99, Franco Finn '99, and Edward Manongdo '99.** The couple lives in Santa Clara.

**Melissa (Kolesar) Everest** and her husband, Jon, welcomed their first child, Elyse Caroline, on Jan. 28. The family is relocating to Honolulu this summer.

**Nicole (West) Perry** reports that she is enjoying life in Oregon with her husband, Zac, baby Marion, and Labrador, Luna.

**Vanessa (Santos) Wong** and her husband, Wayland, announce the birth of their son, Owen Thomas, on Oct. 22, 2005. The family lives in Santa Clara.

**99 Darlene Mendoza Flores and Dale Flores** announce the birth of their first child, Daphne Anabelle Flores, on Nov. 27, 2005. The family lives in Las Vegas.

**Angela (Bunting) Nuttman** and her husband, James, welcomed their first child, daughter Olivia Giovanna, on March 31. The family lives in Belmont.

In December, **Judson Werner, DDS,** and his wife, **Amelie Glon Werner,** spent two weeks in Negril, Jamaica, participating in a humanitarian dental project with International Smile Power. Along with 30 other volunteers, they treated more than 1,000 patients and provided over \$1 million worth of dental care. Judson owns a dental practice in Bellevue, Wash. Amelie is an IT project manager for T-Mobile.

**00 Drew Beck** and Debbie Hatch will celebrate their two-year anniversary on Aug. 21. Drew continues to work as a civil engineer as Debbie finishes her degree in literature

and writing from UCSD. The couple lives in San Diego.

**01 Katie Barlag** married Brian Ackerman on June 19, 2004. Katie and Brian live in Atlanta and are proud to announce the birth of a baby girl, Grace Kathleen, on Feb. 22.

**Colleen Heisel** has returned from Paraguay, where she served as an agroforestry Peace Corps volunteer for the past two years.

**Claudia Maria Zepeda** married Dario James Ruiz on Feb. 25 at St. Rita's Catholic Church in Tulare, Calif. Maid of honor was **Rita Alcantara.** Claudia teaches English and Spanish at Tulare Western High School in Tulare.

5-YEAR **02** REUNION  
MAY 18-20, 2007

**03 Richard Porter and Grace Lee Porter '04** announce the birth of their daughter, Madeline Elizabeth Porter, on April 27. Richard is an auditor at Deloitte & Touche, LLP in San Jose. Grace is pursuing her master's degree in counseling education at San Jose State University. The family lives in Mountain View.

**04 Gilles Bekaert** is in private practice as a licensed marriage and family therapist in San Jose.

In April, **Kathryn Ortiz** received her second Excellence in Teaching Award from the University of Arizona, where she is an instructor of first-year composition and completing her M.A., with plans to pursue a Ph.D. in rhetoric and composition. She lives in Tucson, Ariz. with her husband and son, and she is active in the immigrants' rights movement.

## Graduate

**76 Capt. Bob Reilly MBA** is vice chairman of the Continental Airlines Master Executive Council. Reilly has flown for Continental for 23 years. A former U.S. Naval Reserve aviator, he retired as a commander in 1997. Reilly and his wife, Karen, live with their three children in Langhorne, Pa., where his wife is staff chaplain at the Holy Redeemer Hospital.

**80 G. Dana Scruggs J.D.** recently received the 2005 Roland K. Hall Outstanding Public Service Award from the Santa Cruz County Bar Association. He continues to practice personal injury law in Santa Cruz with the Law Firm of Cartwright, Scruggs, Fulton & Walther.

**81 Norman R. Agostino MBA** retired from Applied Materials and is now a volunteer for various nonprofit organizations.

**Charlotte C. Cloud J.D.** joined Legal Services Alabama as a director for the northern region. She is actively involved in post-Hurricane Katrina legal issues and "providing access to justice for poor Alabamians."

**Kenneth A. Wong J.D.** is a senior associate specializing in workers' compensation defense at the law offices of Robert Wheatley in Santa Ana.

**P. Gregory Giordano J.D.** left his former law firm, Lionel Sawyer, and joined the Las Vegas office of Snell & Wilmer LLP as a partner to start up a gaming law practice group.

**88 Bradford DeMeo J.D.** recently celebrated 10

years as a professor of law at Empire College. He is also in private practice in the Santa Rosa firm DeMeo & DeMeo.

**90 Robert S. Shepard J.D.** was named associate managing attorney for Nationwide Insurance, now known as James & Shepard.

**91 Shahid Khan M.S.** writes, "After enjoying my early bird program in MS Engineering management, I am trying to convince my 19-year-old son to select SCU as his college of choice for a B.A. in communication."

**93 Laura M. Guzman Magill J.D.** is practicing criminal defense with her husband, Charles. Laura is also president of the PTA at her daughter's school. She and Charles have five children, ages 5 to 19.

**94 Celia Boyle** is controller for CompWest Insurance Co.

**Jeff Niebling J.D.** was appointed by Chief Justice Ronald Moon to the Hawaii Judiciary Committee on Uniform Probate Code and Probate Court Practices, a select group of judges, attorneys, and court officials who make recommendations to the Hawaii Legislature and Judiciary on changes to the Hawaii Probate Code and Hawaii Probate Rules.

**95 Jeanmarie Derry M.A.** is a co-leader of English 2 and a member of the Gilroy High School data gathering team.

**01 Julia Wei J.D. and Ken Leung B.S. '89, M.S. '93,** announce their son Caleb was born on Nov. 12, 2005.



# Andy Ackerman

## Find the Funny

Three decades in pursuit of the TV sitcom

By Karyne Levy



PHOTO: CHARLES BARRY

He's a director. He's a producer. He's racked up Emmys through his work on such hit shows as "WKRP in Cincinnati," "Cheers," "Seinfeld," "Two and a Half Men," "Frasier," and recently, "Curb Your Enthusiasm." And, despite the fact that he's basically a quiet, modest guy, Andy Ackerman '78 is a loud spokesman when it comes to Santa Clara University.

Born and raised in the Los Angeles area, for his education Ackerman followed in the path of his uncles: from Loyola High School in L.A. on to Santa Clara University. His wife, Betsy, is a Santa Clara alumna, too, and Kelan, their oldest daughter—one of four children—is a member of the class of 2007. But Andy Ackerman didn't originally plan on studying communication at Santa Clara and making a career in television. In fact, at the time, the major didn't even exist. "I started out as an accounting major," he says, but he decided to forsake accounting for a degree in general humanities. Why? "I always kid Father Locatelli about this: The moment he taught me accounting, I knew it was a bad idea," he says. "So he takes all the credit for my career."

Ackerman got involved in the early stages of the TV program at SCU, becoming somewhat of an assistant to John Privett, S.J., who offered a single TV production course in the Theatre and Dance Department. By 1978, that department had

enough students and courses to offer a bachelor's degree in Theatre Arts, with an emphasis in television. "I was one of a dozen students who took the very first two or three classes," Ackerman says. "And it just felt like a second home; I had the keys to the TV studio and I basically just hung out. It was great." He says that he had so much fun while at Santa Clara being a self-proclaimed "studio rat," that he decided to pursue something fun after graduating: producing and directing.

### Chemistry 101

His first job in TV came after eight months of networking, six hours of sitting outside the office of an associate producer for "Welcome Back, Kotter," and bluffing and then earning his way into a gig as assistant editor. And one week before his 24th birthday, Ackerman won his first Emmy—for editing on "WKRP in Cincinnati."

It was with "Cheers" that Ackerman made the transition from editing to directing. And as director, it's a sense of family that draws him to the work. "I like finding a show that you can nurture," he says. "Cheers," "Frasier," and "Seinfeld" (for which he directed almost 100 episodes) have all been "fantastic ensemble vehicles," he says. "It's all about the chemistry." That, and the writing, especially when it comes to comedy, as well as having actors who can find just the twist that will make a scene click. His mantra: "find the funny."

This past year Ackerman embarked on a new project starring Julia Louis-Dreyfus: "The New Adventures of Old Christine," for which he is executive producer. As for his other hit, "Curb Your Enthusiasm," when we sat down to talk in May, it wasn't certain whether the show's star, Larry David, would be doing another year or not.

For each episode of "Curb Your Enthusiasm," there is no script, only an outline, and the show blurs the lines

between fiction and the reality of David's life. David, whom Ackerman describes as "one of the funniest men on the planet," is also the one to thank for bringing him into the "Seinfeld" family. When Ackerman and David—the show's creator and writer—met back in 1994, "Seinfeld" had been on the air for about four years. But already Ackerman was a rabid fan.

"I kind of jokingly said to Larry, 'If you ever need help on that little show of yours, let me know,'" Ackerman says. About three weeks later, David called him, set up a meeting with Jerry Seinfeld (over breakfast at a diner, naturally), and the rest, as they say, is Hollywood history.

Though studio production facilities were only in their infancy when Ackerman studied at Santa Clara, he made the most of them while he was here; the reel of material he'd put together as a student helped win him a chance to prove himself on "Kotter." So when it comes to offering advice to those aspiring to work in television and film, he says, "Really believe in yourself. I can only speak from experience: If you really think you can do something, then it's going to happen." Take advantage of the nurturing environment and wonderful facilities Santa Clara boasts, he says. "Develop your talent. Learn by doing. Learn by making mistakes." Which is what he has continued doing as director and producer. "You're always learning," he says, "you're always making mistakes."

—Karyne Levy is a writer/editor for the Office of Marketing and Communications.

**Busy man on campus.** Andy Ackerman, right, joins Brian Adams for a conversation in the SCU television studio.

PHOTO: CHARLES BARRY



## Obituaries

**33 Thomas E. Bailly Jr., M.D.,** April 4. He is survived by two children.

**38 Edward "Ed" Cali,** Feb. 22 in Saratoga. In memoriam on Page 35.

**Stanley A. Corriea,** May 21. In memoriam on Page 35.

**39 Robert "Bob" Ayers,** March 4. The former SCU basketball player served in the Navy during World War II, earned a teaching credential from Stanford University, and was a physical education teacher and basketball and tennis coach at Menlo Atherton High School for 25 years. He is survived by his wife of 64 years, Esther; and three children.

**Richard J. Lautze,** April 30. In memoriam on Page 35.

**40 John William "Jack" Flanagan,** Feb. 24. After graduating from Heald Business College and the Ohio Institute of Technology, he served in World War II before returning to San Francisco to manage the family business, Home Laundry Co. He was its president for more than 50 years. He is survived by three children and son-in-law **Michael Donohoe '75, MBA '78.**

**Stephen E. Graham,** Jan. 5. He is survived by his wife, Carolyn.

**41 Lt. Col. Doran L. Kelly,** April 23. He served 28 years in the U.S. Air Force, accumulating more than 10,000 flying hours as a pilot. He is survived by five children, 13 grandchildren, and five great-grandchildren.

**Dr. E.C. "Bill" Lawrence,** March 11. A native of Salinas, he earned his medical degree from Creighton University and, after serving in the Army during World War II, established a practice next door to his childhood home on Race Street in San Jose. He practiced medicine for 51 years, during which time he served on the staff of O'Connor Hospital—including a stint as chief of staff. He is survived by his wife of 62 years, Betty; and six children.

**Victor Stefan,** March 9. He is survived by his wife, Nancy; and nine children, including daughter **Suzanne Kuehl '66.**

**42 Henry Aiassa Sr.,** March 17. He is survived by his wife, Annette.

**Luis Echenique,** Feb. 26. A native of Salinas, he earned a baseball scholarship to Santa Clara and was a pilot in the U.S. Naval Air Corps from 1941-1945. After his tour of duty, he returned to his family's ranch in San Lucas and entered into the family's farming business with his father and two brothers. He is survived by his wife, Mary.

**43 Joseph M. Vassar,** Aug. 25, 2005.

**45 George W. Brown,** April 6. He owned and developed retail tire stores in the state of California. He is survived by his wife, Thelma; and a daughter.

**46 Frank W. Raymond,** May 6. A veteran of World War II, he returned to California in 1950 to work for the California Department

of Highways (now known as CalTrans) for 41 years. He is survived by his wife, JoAnn; and 11 children.

**49 Gilbert George Wright,** Feb. 20. After serving in the U.S. Army during World War II, he attended SCU before entering the Franciscan seminary. After leaving the seminary he worked a short time for the State of California and the County of Marin. He earned a master's degree in English literature from Notre Dame University and later earned a Ph.D. in medieval English from the University of Wisconsin. He taught at the University of Illinois in Champaign-Urbana and was the associate director of the university's Krannert Center for the Performing Arts. He relocated to Lake Tahoe in 1978 and began a career as a real estate appraiser until his retirement. He is survived by his wife, Colleen; and five children.

**50 Edward A. Amaral,** April 9, in San Jose. He was the son of the late **Dr. Edward A. Amaral '20** and is survived by his wife of 54 years, Alva; his sons **Edward '76, Thomas '78,** James, Daniel, and Michael; his sister, Rose-Marie Prentice; and brothers **Robert '51** and **John "Jack" MBA '64.**

**Robert De Lorme,** May 9. He was a veteran of the U.S. Coast Guard, serving in the South Pacific during World War II. A professional rodeo cowboy in the 1940s and 1950s, he went on to serve as the proprietor of the De Lorme, Morgan and Curry Advertising Agency in San Francisco. He is survived by his wife, Marjorie; and two children.

**J. Vincent Maloney,** March 2. He served in the U.S. Marine Corps during World War II and later owned and operated Las Animas Ready Mix in Gilroy. He is survived by his wife, Laurel; and three children.

**John Matthew Schirle Jr.,** March 21. A native of San Jose, he served in World War II and for years was associated with the SCU baseball team, both as a player and a coach. He retired as a glazing contractor. He is survived by his wife, Beverly; and six children.

**Vern P. Sterling,** April 6. The Kansas native served in the U.S. Marine Corps during World War II and saw combat on Okinawa. After his discharge he attended Menlo Junior College and received a football scholarship to Santa Clara University, where he received his bachelor's degree, was an All American football player, and in 1950 a member of the Bronco team that defeated Kentucky in the Orange Bowl. After graduation he worked as an assistant coach at the University of Oregon, served as the first football coach at Woodside High School, headed the physical education department at San Carlos High School, and completed a master's degree in education at Stanford. He wed his high school sweetheart, Darlene, while on leave from boot camp; she preceded him in death in 2002. Sterling is survived by his sister, June Satre; his brother, Lee; his daughter, Pam; his sons, Gary, Kent, and Ward; and five grandchildren.



**51 Patrick B. Carr**, March 15. A native of Montana, he was awarded a football scholarship to Santa Clara, where he was also a member of the ski team. He later transferred to the University of Portland before becoming an insurance agent. He helped form the Portland Tennis Center Association, which made tennis available to underprivileged children. He also was a founding member of the Blanchet House of Hospitality, which provides meals, showers, and clothes to the needy. He is survived by four children and three siblings.

**52 John Trembley**, Jan. 30. A native of Santa Rosa, he pitched for the Santa Clara baseball team before serving in the U.S. Air Force. After he was discharged, he completed his education at the University of San Francisco. For years he ran Trembley's Auto Parts in Santa Rosa before launching a new career in the fishing industry at Bodega Bay. He is survived by his wife, Diane Imwalle; and two children.

**53 Alexander Peter "Alex" Quaglino**, March 8. A native of San Luis Obispo, he joined his father in the family business, County Roofing Service, which came to be known as Quaglino Roofing. The family business expanded to include Quaglino True Value Hardware and Quaglino Properties. In 1999, he retired to operate his avocado ranch. He is survived by his wife of 53 years, JoAnn; and six children.

**56 Robert P. Schultz M.D.**, April 28. A native of Michigan, he earned a bachelor's degree from the University of Southern California, and a doctorate in medicine from Creighton University Medical School. He moved to Reno in 1966 and practiced general, thoracic, and vascular surgery until his retirement in 2000. He is survived by six children.

**57 Daniel Richard "Dick" Maher**, March 2. The Chicago native served 23 years in the U.S. Navy, retiring as a captain. Among his honors are the Bronze Star, the Air Medal, and the Vietnam Gallantry Cross. After his retirement, he spent several years working for firms that supported the military in Washington, D.C., and Virginia. He is survived by his wife of 47 years, Judy; and two children.

**58 Louis W. Coyne**, March 17. A native of San Francisco, he earned a law degree from Golden Gate University and worked for the Federal National Mortgage Association in the early 1960s. He later started his own mortgage companies before founding a financial consulting company. He was named chief operating officer of Kings' Caribbean Coffee in St. Croix, The Virgin Islands, in 2000.

**65 Edward J. "Ed" Creighton**, Feb. 25. A native of San Francisco, he was known as Mr. Personality in the bar business. He owned and operated the Lake Merced Lodge, the Marine

Lounge, Silhouettes, and the Rockin Robin on Haight Street in San Francisco. Before retiring, he was the general manager of Castagnolas at Fisherman's Wharf. He is survived by his partner and love of his life, Amy; and by his sisters Jackie Nilan and Geri Pesce.

**Michael J. Leake MBA '66**, Feb. 21. He is survived by his wife, Ligia; and two children.

**74 Mark E. Merdes**, Nov. 15, 2005, in Fairbanks, Alaska. He was a partner in the law firm of Merdes & Merdes with his brother, **Ward '85, J.D. '88**. He is survived by wife, Joan; three children; and two grandchildren.

**75 Ann Orem**, April 5. She was a certified public accountant and held a master's degree in taxation. She later became a licensed massage therapist and aesthetician and opened her own massage therapy business. She is survived by Keith LeWarne and three children.

**78 Roseanne Wallace**, Nov. 12, 2005.

**80 Elizabeth "Betsy" Gilmore**, April 12. She is survived by her husband, Rob; and four children.

**89 Ann M. Sargent**, March 29. She is survived by three children.

## Graduate

**63 David B. Jepsen M.E.**, April 3. He is survived by his wife of 48 years, Ruth; two sons; a daughter; and two grandchildren.

**66 Ronald D. Carver**, April 16, Feb. 25. A native of Kansas, for 35 years he worked at Lockheed Missiles and Space Co. on high-security defense projects. He is survived by his wife, Christine; sons **Jeff '83** and **Scott '93**; and adopted daughter Anna Koslova.

**69 Daniel A. Ruskin MBA**, April 24. A native of Chicago, he served as a communications and early warning systems officer in the U.S. Air Force. He was later hired as a communications systems engineer by Lockheed Missiles and Space Co., for which he worked for four decades until his retirement in 1996. He is survived by his wife, Nancy; and five children.

**73 Michael L. Alderson J.D.**, June 19, 2005. He was an Army veteran and past president of the Contra Costa County Bar Association. He is survived by his wife of 37 years, Karen; and two children.

**74 Fr. Andrew Harris M.A.**, March 8. A native of Ireland, he was ordained into the priesthood in 1953 and taught at Alemany High School in San Fernando and at Bishop O'Dowd in Oakland. He was provincial of the Western Province from 1984 to 1990. He is survived by six children.

**75 Michael Herschfelt M.E.,** March 11. He was an electrical design engineer from 1968 until his retirement in 2003. He is survived by his wife, Diane; and three children.

**81 Armando Victor Scott,** March 8. A native of Panama, he earned a bachelor's degree from UC Berkeley, a master's degree from Golden Gate University, and a J.D. at SCU. He was the founder and CEO of the Scott and Murphy Residential Care Home and later worked as an attorney and risk manager for Farmers Insurance. He opened an immigration law practice in 1998 and retired in 2004. He is survived by his wife, Mary; and six children.

**84 Juan M. Campos J.D.,** March 30. A native of Mexico, he was an attorney. He is survived by his wife, Sonia Lapizco; and a daughter.

**93 Marisa Linda Murphy Woods J.D.,** March 6. She earned a bachelor's degree in theater arts before completing her law degree at Santa Clara. She practiced law for two years in Bakersfield before returning to the Bay Area and working as an attorney recruiter for Paul Hastings, Cooley Godward LLP, and Wilson Sonsini. She is survived by her husband, Braden.

## In Memoriam

The Santa Clara University community mourns the loss of three alumni who, in the words of President Paul Locatelli, S.J., "reflected the best of their Santa Clara education." All three graduated from the University nearly 70 years ago. "They were committed to their families, committed to the University, and committed to being good citizens," Locatelli said. "They were also leaders in their professional areas, and kind and generous in their relationships with other people."



**Edward "Ed" Cali '38**, passed away on Feb. 22 in Saratoga. He was 90. The Willits native was a past member of the SCU Board of Fellows and the national alumni board.

For more than 40 years, he was president and general manager of R. Cali and Brothers Feed, Grain,

and Trucking in Cupertino. He was a former member of the board of the California Trucking Association; a former planning commissioner for the city of Cupertino, and director of First Valley Bank. He earned respect from many through his business leadership and his commitment to ethics in his work.

He is survived by his children Janet Arrigotti, Youce Kelley, and **Ronald E. Cali '72**, as well as six grandchildren, including **Laura Cali '01** and **Elizabeth Cali**, a current SCU student. Mr. Cali was preceded in death by his wife of 57 years, Harriet.

A Mass was held for Mr. Cali at the Mission Santa Clara on March 2. His family asks that donations in his memory may be made to Catholic Charities of Santa Clara County or the Diocese of San Jose's Education Endowment Fund.



**Richard J. Lautze '39**, former president of the Santa Clara University Alumni Association and a lifetime member of the SCU Board of Regents, passed away on April 30. He was 88.

A native of San Francisco, Mr. Lautze was born 18 minutes after his identical twin, Robert, with whom he teamed up on the Santa Clara basketball team from 1936 to 1939. After completing his graduate studies in accounting at Stanford University, Mr. Lautze enlisted in the U.S. Navy and served as a lieutenant commander on the USS *Guadalupe* until 1946.

Following the war and their double wedding, the Lautze brothers joined the accounting firm of

George J. Kasch, which is now known as Lautze and Lautze Accounting Corp. The company gave SCU President Paul Locatelli, S.J. '60, his first job out of college and it continues to fund a scholarship for SCU accounting students.

Mr. Lautze is remembered by his friends and associates as a gentle and generous man. He and his brother were awarded the 2004 Louis I. Bannan, S.J. Award for their "distinguished and outstanding service" to the Santa Clara Alumni Association.

The Lautze Brothers were also named "Santa Clarans of the Year" for the Peninsula Chapter in 1966 and were co-winners of the 1997 Ignatian Award, which recognizes SCU alumni for their outstanding service to humanity.

Lautze is survived by his wife of 62 years, Lizette "Detty" O'Brien; children **Christine Hatton '67**, Patty O'Neill, **Peggy Metzger '72**, Rainy Lautze, Richard Jr., and John; his brother **Robert '39**; and his sister, Elizabeth Ervin.



**Stanley A. Corriea '38**, a long-time member of the Santa Clara Board of Fellows, passed away on May 21. He was 88.

Born and raised in San Francisco, he graduated from St. Ignatius High School and earned a political science

degree from SCU. He served as a second lieutenant in the U.S. Army during World War II and for 60 years was owner of Stanley Produce Co, which he and his father built up from scratch.

He was a founding member of St. Stephen's Parish and was an avid fan of the San Francisco Giants (he made a tradition of taking his children to opening day games) and 49ers. Friends and family remember him as a man with a quick wit who always had a story at the ready, for his excitement for life, and his love of people. "He had a great sense of appreciation for what people had done for him," said his widow, Lillian Corriea. He also loved to travel the world and he had a way of making friends wherever he went.

Mr. Corriea was preceded in death by his first wife of 47 years, Frances; and his daughter Joan Brunton. He is survived by Lillian, his wife of 14 years; and his children, Catherine Barrier, Ellen Buller, Laura O'Malley, and Stan Jr. He is also survived by Lillian's seven children; 10 grandchildren; and eight great-grandchildren. Among his grandchildren are SCU alumni **Amy J. Hall '96**; **Karen E. Cardoza '89**; and **Jill S. Painter '98**.

A Memorial Mass in celebration of his life was held at St. Stephen Church in San Francisco.



# after words

## Work within the system—and keep your independence

By Michael Whalen

This spring in my television history course, in the midst of our discussion of Walt Disney's first foray into television, in 1954, a student asked if there was any part of the entertainment business that Disney didn't rule. While I share concerns regarding monopolistic practices and lack of diversity in the current age of corporate mergers in Hollywood, I also believe there is an upside. Look at Miramax's and Pixar's recent experiences with Disney—and what emerges is a tale illustrating the benefits of an independent producer knowing how to work within the system.

Prior to 1994, Miramax made a name for itself through "art" films and independent and foreign-language movies other studios refused to make. With the financial backing of Disney, Miramax was able to move more toward the mainstream and produce the Oscar-winning "English Patient" (1996), "Shakespeare in Love" (1998), and "Chicago" (2002), and the financially successful Scream and Scary Movie franchises. Disney acquired the company for \$70 million in 1993; since then, seven Miramax films have grossed over \$100 million. The Weinsteins leave Disney as major players and are reportedly seeking to raise \$1 billion to fund their own "giant multimedia company."

Pixar, and Steve Jobs, also benefited from their experiences with Disney. Jobs bought Pixar (then known as Graphics Group) from LucasFilm for \$5 million. Five years later, Pixar signs a \$26 million deal to make computer animated films, leading to the release of the blockbuster "Toy Story" in 1995. Fast forward to 2006: Disney buys Pixar for \$7 billion in stock and, in essence, Jobs' company takes over Disney's animation production. Jobs becomes the single largest Disney



PHOTO: CHARLES BARRY

**Television writer, producer, and director Michael Whalen is an assistant professor of communication at SCU.**

shareholder, joins the Disney board, and is now one of the most powerful men in Hollywood.

Both the Weinsteins and Jobs were independent producers who worked the system to perfection, combining originality with knowledge of the corporate workings of Hollywood to gain a stronger foothold in the industry. Both did this while working with the company that Walt Disney put on the map doing the same thing with his original television series, "Disneyland."

It's the way Hollywood works. As an independent producer, you have to be willing to challenge the accepted conventions enough to get noticed—but not so much as to rock the boat. Television's history is littered with examples, from Lucille Ball to Matt Groening, who have tweaked the genre enough to create a unique show but worked with the networks to get and keep their shows on the air.

My first producing job out of graduate school was for "Trauma Center," a show on Fox. I desperately wanted to make my mark. The show's con-

cept was simple: follow people as they entered the ER through their recovery and release. The network executive in charge believed "Trauma Center" was about everyday heroes in the ER: doctors, nurses, and EMTs who save lives. In a twist of fate, many of the stories that I was producing seemed to turn tragic. The patients all seemed to die, which meant my stories were not making it into the show. The show premiered to pretty good ratings, but after about a month, ratings began to drop.

Either out of frustration (60 percent of my stories were left on the cutting room floor) or desperation, I challenged my bosses: I asked what they thought the show was about. "Everyday heroes in the ER," they answered. I told them they were wrong: The show was about who died, or could die, and the inherent drama was the fight to survive. If the show was going to be "real," people needed to die and we needed to show those stories. I lobbied for one of my more tragic stories. An elderly woman had entered the ER with minor injuries suffered in a car accident. The stress of the accident caused her to have a stroke and die in the ER—all in front of her daughter, the driver of the car. The doctors, nurses, and social workers of the hospital helped the daughter deal with the grief of knowing that she caused the accident. In effect, I had found the "hero" in the story. Midway into the first fall season of "Trauma Center," its first death story aired—and the show became the highest rated episode of the series.

Hollywood will always be open to innovation, I tell my students: Just know how to work within the system. Independent producers who understand this will ultimately be successful in bringing their unique vision to film and television. But creative freedom, and the power it yields in Hollywood, doesn't come without a struggle.

# calendar

## SEPTEMBER

Date	Chapter	Event	Contact	Contact Info
8	Alumni Association	Golden Reunion for Class of 1956	Alumni Office	408-554-6800
8	Alumni Association	Reunions for Classes of the Fightin' '40s, 1950, 1951	Alumni Office	408-554-6800
9	Alumni Association	Gianera Society Luncheon Inducting the Class of 1956	Alumni Office	408-554-6800
10	Alumni Association	Vintage Santa Clara XXIII	Alumni Office	408-554-6800
21	San Diego	Alumni Night at the Padres	Kevin McMahon '92	kevin@mcmahonsteel.com
26	Marin	74th Annual Santa Clara Dinner	Alumni Office	408-554-6800
27	Chicago	Alumni Night at Wrigley Field	Jim Manning '87	jim.manning@encompassgroup.net
29	Portland—AFO	Service Project: Take the St. Andrew's Nativity Boys to CC Football Game	Jeremy Solly '05	jdsolly@gmail.com
30	Peninsula	Afternoon at Campo di Bocce	Keryun Su '99	keryun_su@yahoo.com

## OCTOBER

6	Alumni Association	First Friday Mass & Lunch	Alumni Office	408-554-6800
7	Alumni Association	Ambassador Training Day	Gina Blancarte	408-554-5004
8	Portland	New Alumni Welcome at SCU-Portland Soccer Game	Jeremy Solly '05	jdsolly@gmail.com
10	Monterey/Salinas	Alumni Association Fall Premier	Patti Boitano '71	831-624-8608
12	Alumni Association	Fall Wine Education and Tasting: Featuring Alumni Vintners	Nancy Nino '96	nnino@scu.edu or 408-554-7865
13	Los Angeles	SCU Women's Soccer vs. LMU & Post-Game Reception	Brent Gonzalez '99	bgonzalez@homedepotcenter.com
16	Sacramento	October Celebration	Carole and Paul Bossenmaier '73	916-973-8951
20	Alumni Association	Fall Homecoming Fiesta de Santa Clara	Alumni Office	408-554-6800
21	Alumni Association	1961, 1966, 1971, 1976 Reunion Dinners & Receptions	Alumni Office	408-554-6800
21 & 28	Los Angeles—AFO	Loyola Tutoring Project	Martin Sanchez '02	martinsanchez@yahoo.com
26	Central Coast	Annual Fall Dinner (DATE TENTATIVE)	Joan DeGasparis '66	jd435@charter.net or 805-773-2383
28	San Jose—AFO	Service Project: Our Lady of Grace Nativity girls to SCU Volleyball	Mary Modeste Smoker '81	msmoker@scu.edu
29	San Jose	Women's Soccer Alumni Day	Alumni Office	408-554-6800
29	San Jose	"Game Face" Tour and Reception	Alumni Office	408-554-6800

## NOVEMBER

3	Alumni Association	First Friday Mass and Lunch	Alumni Office	408-554-6800
4	San Diego	Karl Strauss Brewery Beer & Cheese Pairing	Kevin McMahon '92	kevin@mcmahonsteel.com
9	Chicano-Latino	Wine Social	Elias Portales '00	efp@portaleslaw.com
9	Santa Cruz	Fall Quarterly Lunch	Bob Dennis '79	831-475-0267
11	East Bay—AFO	Volunteer to pack Food Boxes at St. Vincent de Paul	Mary Modeste Smoker '81	msmoker@scu.edu
11	Los Angeles—AFO	Loyola Tutoring Project	Ericka Bratton '01	erickab227@gmail.com
18	San Jose—AFO	Service Project: Sacred Heart Nativity boys to SCU basketball	Mary Modeste Smoker '81	msmoker@scu.edu

## DECEMBER

1	Alumni Association	First Friday Mass and Lunch	Alumni Office	408-554-6800
2 & 9	Los Angeles—AFO	Loyola Tutoring Project	Martin Sanchez '02	martinsanchez@yahoo.com
5	Sacramento	Annual Holiday Reception (DATE TENTATIVE)	Colleen and Stu Fretz '83	916-482-6408
29- Jan 3	Alumni Association	Alumni Immersion Trip to New Orleans	Mary Modeste Smoker '81	msmoker@scu.edu

PHOTO: PATRICK SEMANSKY '06

## Santa Clara University's First Alumni Immersion Trip

### New Orleans

Dec. 29, 2006 to Jan. 3, 2007

The SCU Alumni Association Alumni for Others (AFO) is offering an opportunity to volunteer in New Orleans to join in the effort to help the elderly, disabled, or low-income families, whose homes were flooded in August 2005 from Hurricane Katrina. We will be working with Operation Helping Hands, a volunteer program of Catholic Charities Archdiocese of New Orleans. Their mission is to assist the community in reoccupying their homes. The scope of our work will depend on the phase of reconstruction when we arrive.

- Arrive in New Orleans Dec. 28, 2006. Work Dec. 29-31 and Jan 2-3. (New Year's Day is a holiday for Catholic Charities and an opportunity for our volunteers to visit the city.) Depart for home Jan. 4.
- Cost will be \$400 for the week, which will cover simple meals and accommodations. (Airfare to New Orleans is not included.)
- All SCU alumni, family, and friends are welcome. Volunteers must be over 18 years old.
- For more information, contact Mary Modeste Smoker '81 at [msmoker@scu.edu](mailto:msmoker@scu.edu) or 408-554-5120 or toll-free 866-554-6800. Information can also be found at <http://www.scu.edu/ignatiantcenter/kolvenbach/alumnitrip.cfm>.



# Parting Shot

Star-crossed lovers with fates entwined by the gods of love, earth, water, and death—these are the ingredients for the Caribbean musical tale of “Once on This Island,” produced onstage at SCU this past spring. Ti Moune, a poor peasant girl, falls in love with upper class Daniel, and is forced to test her love against the powerful forces of prejudice. “In the end, Ti Moune is hope for us all,” director Mark Monday told *The Santa Clara*: “hope for [overcoming] class distinction and racism, because her journey brings others closer together.” The Tony-winning play by Lynn Ahrens and Stephen Flaherty is based on Rosa Guy’s novel *My Love, My Love*—itself inspired by Hans Christian Andersen’s “The Little Mermaid.”



PHOTO: SUE JOHNSON



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