FROM THE EDITOR

Ars gratia artis, wrote culture critic Walter Pater, “art for art’s sake.” But there may be more to the value of the arts than that: Ars gratia mentis animaeque, “Art for the mind and soul’s sake.”

Our special focus for this issue is “Bells in the Arts” — a broad survey of how our Bell grads are making significant contributions to the worlds of literary, visual, performing, and musical arts. For many of us who graduated in the 50s or 60s or 70s there weren’t many so-called fine arts in the curriculum (though such studies were a part of the earliest Jesuit curricula). Sure, we had literary study, a wonderul theatre program under Ed Romano, the famous annual talent show, and various avatars of the Bellarmine Choir or Glee Club. Since the early ’80s however, the Fine Arts have become a formal part of our curriculum vitae. Assistant Principal Chris Meyercord will explain a bit of the thinking behind that change. Just as importantly, through a series of short and in-depth profiles, we will catch up on what some of our grads are up to in this creative area.

Our “Point-Counterpoint” debaters will argue over how society should best support the life of the arts. And our centerpiece interview picks the brains of three now-famous grads in the world of cinematic and literary arts: producer Greg Walker ’83, Oscar-winner Stephen Mirrione ’87, and best-selling author Greg Hurwitz ’91. It is a conversation, in part, about how artists create.

Connections Kudos

I wanted to congratulate you on the successful launch of Connections. I just finished reading the second issue with the feature on the power of the Internet and politics. Connections is doing more than many university and graduate publications to bring out important issues for discussion — I especially appreciate the Point-Counter Point section. This is a fantastic publication and I read it from beginning to end.

Matt Christensen ’88
Paris, France

I write to you thank you for creating a substantive alumni magazine, and to let you know that both issues I have received have been read cover-to-cover. The articles remind me of Bellarmine’s ability to broaden horizons, inspire action and foster enriching dialogue in students and in the community. It is refreshing to receive this magazine and be able to ‘check-in’ with the thoughts of current students and fellow alums attempting to live as men for others, providing perspective and a challenge to us - that we draw from the experience of each other to find further ways to live up to the school’s motto.

Dave Mount ’99
Boston, Mass.

Political Science Fiction?

Mr. Alessandri’s interview with Tony West and Judge Barry was interesting, but limited in scope, in that it captured only the point of view of two Democrats. Why were no Republicans or Independents selected for the interview? As for John McCain the Republican nominee in 2008... you must be kidding, Jude Barry!

Paul Azevedo ’83
Austin, Texas
COVER STORY

Good Fellas

Three alums visit the Bellarmine campus to discuss their artistic inspiration and the diverse careers each has carved out for himself. Greg Walker ’83, a writer and producer of television; Steve Mirrione ’87, an Academy Award-winning film editor; and Gregg Hurwitz ’91, a best-selling novelist, discuss the creative process and the direction that arts and entertainment are headed.

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The National Championships for Forensics were held in Philadelphia last spring and were filled with well-earned successes. Besides winning the team trophy for School of Excellence in Debate, the Bells were awarded the Overall School of Excellence in Speech and Debate. This award replaced the national team championship trophy, and only two schools were awarded this distinction. For the first time, two Bells were in the final round of six in a speech event. Jonathan Weed ’05 and Brian Stephan ’07, placed fourth and second respectively in National Extemporaneous speaking. J.P. Padilla ’07 was, once again, a finalist in Congress, while Sameer Jain ’05 placed in the top 32 in the Lincoln-Douglas Debate. Ananth Srinivasan ’06 was a quarterfinalist in Original Oratory.

At the State Speech Championships in May, Bellarmine placed second overall in team sweeps. Finalists included the following students: Sameer Jain placed second and Alex Muller ’06 placed fifth in Original Prose Poetry; Greg Lambrecht ’06 placed seventh in Humorous; Brian Stephan, Dylan Groves ’06 and Rustin Kashani ’07 in Impromptu; Jon Weed and Brian Stephan, both placed first in L-D Debate; Dylan Groves and Matt Grimes ’06, team placed second in Policy Debate; and Jon Weed placed second overall in Extemporaneous.

April – Far from Cruelest Month

The spring of 2005 was an exciting time for Bellarmine student-athletes, their parents, friends and coaches. Each spring, Bellarmine participates in seven sports, six in the WCAL and one in the PAL. More than 350 Bellarmine student-athletes participated in the spring sports program.

Baseball: The team won 34 games, setting a school record and won the WCAL. Pitcher Nate Garcia ’06 was the MVP. The Billy Schmidt Award went to Richard Gorman ’05. The top senior award went to Kevin Madden ’05. The rookie award went to sophomores Mark Canha ’06 and Eric Goeddel ’07. All-WCAL honors: Tommy Medica ’06, Nate Garcia, Eric Goeddel, Robert Pappenhause ’05, Mark Canha, Brian Chase ’05, Kevin Madden and Richard Gorman.

Track and Field: The Bells placed third in the WCAL Finals and more than 150 athletes competed this season. The following seven students made it to CCS: Scott Bogdanoff ’05 for triple jump, Sean Harris ’05 for pole vault, J.J. Layman ’05 for 400 meters, Austin Griggs ’05 for discus, Jalal Beauchman ’06 for high jump, Andreas Drbal ’06 for 110 high hurdles and Napoleon Greene ’06 for 300 hurdles. Greene was also the MVP of the team. The top field event award went to Jalal Beauchman. The Billy Schmidt Award went to Scott Bogdanoff. Andreas Drbal won the top track athlete award.

Lacrosse: Coach Rob Costante’s lacrosse program completed its third season with continued promise of a bright future. The team posted an 8-8 record in the PAL for the season. The varsity season was highlighted by wins over Acalanes and Piedmont High Schools.

Swimming and Diving: Coached by Larry Rogers, the team won the WCAL and won, for the 21st consecutive year, the CCS title with 13 All-Americans and many WCAL champs. The team was led by Scott Weltz ’05 (200 IM and 100 yard freestyle), Mike Gartner ’05 (100-yard breaststroke), and Scott Jackson ’06 (100-yard backstroke), while Taylor Smith ’07 and Eric Lynch ’05 each placed a first and second in the distance swimming events.

Golf: The Bells were co-champions in the WCAL and the CCS, went on to win the Northern California Championships, and finished fifth in the California State Championships. Daniel Lim ’05, now a Stanford student, won the individual state title.

Tennis: The Bells won the WCAL title and placed second in the CCS under first-year coach Glenn Hernandez. The team finished the season with a record of 22-1. In the CCS, they beat Los Altos and Palo Alto, and competed well in a final loss to Los Gatos. Leonid Rozkin ’06 was named Most Valuable Player; Ben Neveras ’05 was given the Most Inspirational Award; Nick Fracchia ’08 received the Most Improved Award and Eric Christman ’05 won the Billy Schmidt Award.

Volleyball: Once again, the Bells won the WCAL and CCS Championships under coach Patrick Adams. The team was led by Brandon Williams ’05, WCAL MVP, and Jarod Keller ’05. Brandon was given the Billy Schmidt Award. Colin Kerr ’06 was named to the WCAL First Team. During the season, the Bells won the De LaSalle Spartan Classic and placed fifth in the Santa Barbara tournament and tenth in the San Diego tournament.
Clay is the Way

Greetings from Club Mud! Like glazes in a kiln, Bellarmine’s Ceramics Program continues to heat up. The program began in 1993 offering Beginning Ceramics as a senior art elective. The program expanded to include Ceramics 2 a few years later. With the restructuring of the daily schedule of classes, offerings now include Intermediate Wheel Throwing and Advanced Ceramics. Students are encouraged to utilize the studio outside of class time, hence the formation of Club Mud.

Club Mud, the co-curricular element of the program, is open to all students every morning at 7:30 a.m., every lunch and often after school. Off-campus activities have also evolved through the years, including field trips to museums and artists’ studios, off-site exhibitions of student work, participation in Christmas in the Park, Raku firings with Notre Dame students, Wood firings with the Spring Valley Kiln Group and even a bowling tournament with Bellarmine’s High Rollers club.

Club Mud members are told they are members for life and invited and encouraged to visit and participate post-graduation. Some may think that Disneyland is the happiest place on earth, but for many Club Mudders it is Clayland where they discovered that Wood is Good, Steel is Real, but Clay is the Way!

Diane Levinson has been running the ceramics program at Bellarmine since 1993. It remains a special aspect of the Fine Arts department, as evidenced by these student reflections.

RYAN HAGGERTY ’00: I was first introduced to Ceramics in my freshman year at Bellarmine. Soon after graduation, ceramics evolved from my favorite hobby to an extra-curricular research interest. Today, I am a Ph.D. candidate focused on making clay nanoparticles that can effectively deliver chemotherapeutic and imaging agents selectively to tumor cells in hopes of diagnosing and treating cancer more effectively. Ceramics plays an important role in so many traditional and advanced industries. A working knowledge of pottery can play an invaluable role to understanding the processing and properties of ceramics, which are key to the future of these industries. Most importantly, pottery has taught me the tremendous advantage of integrating creativity into many different aspects of my life.

DAN DA SILVA ’00: Club Mud has the uncanny ability to transcend the somewhat artificial social boundaries that arise in high school. Whether it was the clay-spattered clothes we wore as uniforms, the absence of the book bags or athletic gear we checked at the door, or the excitement of the creative process itself, members of Club Mud epitomize the fraternity Bellarmine engenders.

MICHAEL BOOTH ’00: Club Mud was one of the defining experiences of my life — the intermingling of creative energy and physical experience, surrounded by fellow artists and friends. The skills and experiences I gained through the ceramics program are still shaping my life. I am currently in a Ph.D. program in Ecology and Evolutionary Biology at Cornell University.

Students Rally for College Park Station

Last spring, CalTrain announced it would be stopping service to four stations including the College Park station located behind Bellarmine’s baseball field, due to a $13 million deficit. News of the impending closure traveled fast, as students and parents banded together with faculty, staff and Bellarmine neighbors to stop the closure of the station, which serves more than 200 students each school day.

Chancellor and Interim President Fr. Jerry Wade, S.J. and Principal Mark Pierotti led a group of students and parents on the train to a key meeting of the Joint Powers Board (JPB), the group deciding the station’s fate, in April. Students arrived at the meeting with hand-made signs and chanted “save our train,” as TV camera crews and newspaper reporters covered the story. Alumni from around the world sent letters to the JPB pleading to keep the College Park station open.

School officials also cited the historical importance of the station, as American-author Jack London begins Buck’s journey at the College Park station in his novel, The Call of the Wild.

In the end, CalTrain agreed to continue limited service to College Park station in the mornings and afternoons. The school has added free shuttle service in the evenings to a nearby station for those students who participate in after-school activities and need to catch a later train.
I have only created two pieces of art that I am proud of in my life: one a pencil drawing of Clint Eastwood from a “Dirty Harry” movie poster, and the other an ink drawing copied from a Peanuts cartoon strip. I drew both of them in 1984 as a freshman in Dave Ianovich’s Fine Arts I class.

At that time, the fine arts program was just a fledgling part of the Bellarmine academic experience — the visual arts had only been in the curriculum for three years. What I sensed even then as a freshman, however, was that there was something different about the visual arts. I still worked hard in that class, and in fact spent a great deal of time working on those drawings, but the work was of a different enough nature that it provided me with a much-needed change of pace.

As assistant principal at Bellarmine, I’ve often thought about this experience — now from an administrative point of view. After conducting research, I discovered a rationale that explains my experience. In short — fine arts, as part of a rigorous academic curriculum, serves as a stress-reducer for students.

In 1998, in part prompted by a change to the entrance requirements of UC and CSU schools, Bellarmine considered a modification to its schedule so that more students would be able to take Fine Arts classes. At that time, the schedule included a total of six academic classes with no room for students to take additional classes. The new UC requirement (mandating a full year of fine arts as an entrance requirement) meant that, without a change, Bellarmine students would not be able to fulfill the entrance requirements for UC schools. Clearly, something had to change.

In the process of researching and determining how the school would adapt, we discovered that adding the opportunity for a seventh class, if this class could be in the Fine Arts department, would actually help students reduce stress, rather than add to it. Two leading researchers on stress from the UK made news last year, for example, by releasing a report in which they recommended “stressed workers and executives... take time out of their busy schedule for art.” The Joseph Smith Medical Library also notes, in an article about reducing stress, that, “Creating something allows free expression and results in feelings of achievement and mood change.” I’m also pleased to note that two other stress-reducers recommended by this library are Yoga and Tai Chi, both of which are now a part of Bellarmine’s curriculum. In the fall of 2001, Bellarmine made the first significant modification to its schedule in more than 20 years: we added a seventh class, with the proviso that the additional class could only be within the Fine Arts, Physical Education, or Computer Science departments.

Anyone who has heard our musicians, under the direction of Frank and Diane Wyant, knows that the music program is outstanding. Students are involved in photography, ceramics, graphic design, film editing, and drawing classes in huge numbers. Students showcase their artistic talent at a variety of local venues, including galleries in downtown San Jose and at local community colleges. Courses in graphic design and digital video production have helped spawn an annual Bellarmine Film Festival. Students are investing so much into the arts program because they have found something that truly compels them. We may have initially looked at adding more Fine Arts classes as a way of addressing college entrance requirements, but we have discovered that the overall impact on students’ academic experience — and the balance they are able to bring to it — has been enormously positive.

Bellarmine is a thriving institution for all sorts of reasons, but it is clear to me that the schedule modification is a big reason for the richness of students’ experience today. The arts are alive and well at Bellarmine.

Chris Meyercord ’88 is Assistant Principal at Bellarmine.
BY ESTELLE HAYES

From directing children’s musical theater to performing regularly on the local theater scene, Mark Phillips ’86 has come a long way since auditioning for his first Bellarmine production during his sophomore year.

“Not until I failed at every sport did I find theater at Bellarmine,” said Phillips. “Tom Alessandri made me think of theater in a different way. I never thought I would do that, but Tom gets so excited about this stuff — he’s an inspiration.”

“Mark’s performance of ‘Cocky’ in “Roar of the Greasepaint” — a role that has over 50 percent of the lines and 75 percent of the songs — was one of the most memorable acting jobs Bell Theatre has ever seen,” said Alessandri, Bellarmine’s director of Theatre Arts.

Phillips may have cut his teeth on a few Bellarmine theater productions, but it wasn’t until a professor at UC Davis suggested he change his major from English to Dramatic Art, that he really realized there might be something to this acting bug.

“One summer during college, I saw David Mamet’s “American Buffalo,” said Phillips. “It was gritty and raw and my friends and I felt a real connection to it. Four fellow Bellarmine grads and I got together and rehearsed it all summer in my backyard and then only performed it once.”

With that, his major was changed and his fate sealed. Local Bay Area theater has sustained Phillips since graduating from college and he can thank the audition process for landing him more than a few choice roles, as well as an encounter with his future wife. Phillips met his wife at an audition for “The Grapes of Wrath” following college. He credits that stable relationship with keeping the fluctuating nature of the entertainment industry in perspective.

“Having a supportive partner is key,” said Phillips. “Theater and entertainment is very temporary and I’ve seen that the healthiest actors have families at home — it’s the key to sanity in this business!”

Throughout his career, Phillips has become a regular in several prestigious theater houses. His résumé includes substantial roles in productions at TheatreWorks, San Jose Repertory Theatre, Magic Theatre and the California Shakespeare Festival. In addition to acting, he’s racked up a résumé of directing gigs as well.

“I want to continue to grow as an artist and performer and I think that my experience as an actor has helped my directing,” explains Phillips, who has directed both children’s and adult theater pieces.

“The key to staying in this area is diversification,” said Phillips, explaining how he’s managed to make a career in theater without moving around the country from show to show. “I have to think of myself as not just an actor, I have to be open to other things, including teaching and directing.”

For now, it seems that Phillips is happy working in the Bay Area theater scene. There is no doubt that this Bell will be a big part of the future of Bay Area theater.
Good Fellas

Three Bell alums take their talents and ideas to the streets of Los Angeles, shaping what we see on the big screen, the small screen, and the printed page.

)n a dark and stormy night; a shot rings out, a ship appears on the horizon...” In Snoopy’s world, storytelling is all cliché, but three Bell grads have spent their lives tweaking and subverting the banal, and found the time to share with me their lives as working artists who are soulfully predisposed to telling stories.

BY TOM ALESSANDRI
PHOTOGRAPHY BY DAVE MONLEY
The first is an alumnus of 1983 — Greg Walker, who graduated from Berkeley in ’88, after spending his junior year at the Sorbonne in Paris. He worked as a production assistant for Coppola’s Zoetrope Studio from ’88 to ’90, then toiled in the field of unemployed screenwriters stuck in LA for several years before getting a staff writer job on “The X-Files” during seasons six and seven, as well as writing for the television shows “Harsh Realm” and “Smallville.” Currently he is co-executive producer for the very successful “Without a Trace.”

Stephen Mirrione graduated in 1987, did his undergrad work at UCSC and then sojourned to LA with nothing more than a desire to offer himself to student filmmakers looking for an editor. His earliest job led to a relationship with Doug Liman and Steve editing the movies “Swingers” and “Go.” Those films led him to Steven Soderbergh’s film “Traffic,” for which Steve won the Academy Award® for Best Editing. He recently finished working on two films at the same time: George Clooney’s “Good Night and Good Luck” and “Babel” for Alejandro Gonzalez Inarritu.

Gregg Hurwitz launched from our 17 wooded acres in 1991, did his undergrad at Harvard University, earning degrees in both English and Psychology; then an MA in Shakespeare from Oxford University in 1996. He has published five best-selling novels, including “Do No Harm,” “The Program,” and “The Kill Clause” for which he has just finished the screenplay.

Tom Alessandri: I owe all of you big time for wending your collective ways from Southern California (Steve, in fact, by way of Italy) to be here today. Mille grazie for helping us explore the theme of “Bells in the Arts” for this issue of Connections. Probably a good place to start is to find out what each of you is up to right now.

Gregg Hurwitz: I am preparing for the launch of my next book — “Troubleshooter” — for this fall, and actually finalizing edits for the novel after that one, which will be summer 2006.

Steve Mirrione: I am just finishing work on the new George Clooney movie about Edward R. Murrow and the McCarthy era. It will premiere at the Venice Film Festival. Overlapping with that is Inarritu’s film “Babel” which is a follow-up to his earlier “21 Grams.” They finished photography in October so I will be editing no doubt into next April.

Greg Walker: I am just beginning work on the fourth season of “Without a Trace” — lots of finalizing scripts work right now.

My initial concept for gathering you three together for this “Arts” issue was to discuss the state of American culture generally, and visual and literary culture specifically. When we look back at Greek culture from our 2005 distance, we tend to focus on their architecture and their drama, maybe because those two lenses (along with their system of law) is what has managed to survive. What will define our culture, what will latter-day students make of us?

GH: For me what will be remembered will be, perhaps alarmingly, the range of it (culture). The “Da Vinci Code” sells 11 million copies — more than any work of fiction in history, and at this point that novelistic record equals about what the movie “Van Helsing” made in its first weekend. Many people will tell you the better the book the less it will sell — not necessarily true — look at “A Fine Balance,” an Oprah pick, that was a New York Times best-seller. Good work can find an audience. So maybe what I am saying is our range of interests prevents any generalization about culture.

SM: Well, in a way, culture is melting. Staying on the topic of literature, take the case of bookselling and Amazon.com. You can now bypass the traditional bookstore journey entirely — the entire Internet is a bookstore. More people have more access to more literature generally and more kinds of literature. Hence, a dilution takes place and it becomes harder to define one particular culture versus another.

Would that connect to nowadays smaller films having more of a chance to connect with audiences via DVD, etc.?

SM: Absolutely. The key right now is working on total digital delivery into your living room, which will completely change the models of how and why movies get made — how almost anything gets made. Culture, if there is such a thing, is being spread thin. Go to almost any sized town in America and there will be malls with the exact same coffee, yogurt, and Jamba Juice, etc. you have in your own neighborhood. I just got back from Italy and it was
The Da Vinci Code sells 11 million copies... and that novelistic record equals about what the movie “Van Helsing” made its first weekend.

GREGG HURWITZ

insulting and at the same time oddly comforting to see McDonald’s everywhere.

GW: Well, if you look at what we might have and how it would be understood in 2000 years, consider music. I think that form still speaks immediately to people about who they are and what they are right now — for example I think music deals with race in a way no other art form does as well. I think my current field, television, will be forgotten. It’s very ephemeral, like the daily newspaper.

I googled “American Culture,” and one legitimate-seeming site suggested that you knew you were an American if you recognized “Letterman, SNL, Cosby, Sesame Street, Star Trek, Bugs Bunny, The Flintstones, The Honeymooners.” Noting, obviously, that all on the list have to do, primarily, with television. What about the notion — and creating a pyramid as a result — that one’s first, foundationalexperience of our popular culture comes from television — cartoons, episodic television; and then, at some point, after some emotional/intellectual development you become more aware of films, and from there you move to literature — more depth and complexity in character, themes, etc.

GW: I think that model is broken now. Video games are more likely to be a key meeting point for kids of recent and subsequent generations, more than TV. That genre will as much as any be the pop culture point of commonality.

GH: See, I think I am a child of arrested development. As a child I was not allowed to watch television at all or play video games.

You were raised in an Amish village?

GH: I was working the butter churn all day long. No, understand I was only encouraged to read, and I got into trouble for sneaking out to watch movies, like horror movies when I was 12 — it was my version of taking drugs. I would go to friends’ houses to watch “Tom & Jerry” — they’d want to play outside, I’d say “Shut up! You got cartoons on your TV!” As a result I feel that I have very little cultural shared language.

GW: Now that I have two kids I think it is much harder for me to do that for my children. I am trying to control and direct their exposure, but I sense it is a losing battle.

SM: There is such a safety in watching what I know everyone is watching... as long as I see those shows, then I can relate to people.

GH: Yes. Part of it is the shared experience.

You can’t download “Friends” for the week and it really is something to know that almost everyone was watching NBC on Thursday night, and then talking about Rachel and Ross on Friday morning.

GW: Ah, but TiVo is undermining that shared experience right now. My kids’ Gymboree is on Thursday nights so I watch the sitcom at another time. The key now is “On Demand.”

SM: It wasn’t until I got TiVo that I realized just how enslaved by networks I had been. So with DVR technology it was almost a religious awakening. Preach TiVo’s gospel; convert other people. But though I TiVo “Survivor” I start watching 15 minutes after it starts to avoid commercials and I’m still able to share experience the next day at work.

Okay — corporate involvement in popular culture — like film and TV— that’s the 1000-pound gorilla controlling almost everything. But does that also create more room for other kinds of things to get made and sold? For example, the best kind of TV for me is that which steps beyond self-contained episodes to continuing arcs of story over many weeks. Example: “St. Elsewhere” and now a show like HBO’s “The Wire,” both of which remind me of 19th-century novels appearing initially as episodes in monthly magazines.

GW: That’s the reason I went into television. I had been writing thrillers, and you introduce a character within the template of that genre, but you really begin to fall in love with that character into whom you spent all this time investing life only to have it come smashing closed with the end of the 80- or 120-page script.
Television gave me the possibility of the Dickensian span. Problem is that networks don’t want that kind of span. There are two models out there: the self-enclosed “CSI” model — not much on character background; you only live in the world of the one case per show. The second really like “Wire.” You know from my worm’s eye view, I think we will see the procedural shows like “CSI” and “Law and Order” cresting, and the more character-driven shows taking over. Even now I think most people watch “Survivor” or “Amazing Race” not because of their format but because of the personalities of participants.

SM: But what is fascinating is that it is not just the audience that is driving the reality show boom, as much as it is the money-men realizing it is so much cheaper to produce those shows. It is similar to what is happening with TV news. If you look at the old days with Edward R. Murrow or Cronkite, and then through the years how news programs have morphed into entertainment packages, not journalism.

GW: We three are old enough to remember a time when popular entertainment was essentially controlled by just three networks — they divided up the whole pie among themselves. Now, 500 channels is a beautiful thing and someday I may be able to explore all of them. I still haven’t gotten past the Food Channel. Point is: since all the companies delivering entertainment are driven by massive corporations and run solely by business models every angle is being squeezed for every cent of profit.

SM: Yes, it appears now that movie studios know nothing about marketing their product beyond that first Friday/first weekend release. It’s laziness in a way, and what suffers are the smaller, quirkier, other-voiced films that don’t fit the marketing model.

Let me shift a bit now to the issue of viewer/reader attention span.

SM: I think the ability to be patient, perhaps, has been less impacted by editing [in music videos] as it has by the fact we are given so many more choices of what to watch.

STEPHEN MIRRIONE

Stephen Mirrione graduated from Bellarmine in 1987, and earned an undergraduate film degree from UC Santa Cruz. His film work as an editor includes “Swingers,” “Go,” “Traffic,” “Ocean’s 11,” “21 Grams,” and “Good Night, and Good Luck.” Mirrione won an Academy Award for his work on “Traffic.”
ADHD. That said, video games, which also seem to work on fast delivery of images, seem to increase our IQ. I am not necessarily including “Grand Theft Auto.” I think, too, that early childhood exposure to classical music helps develop the brain.

Let me fold that topic into the next: how stories get told... what’s your influence — where did you get the itch to tell stories?

GW: I knew that I wanted to write in high school, though it is a bit of the cart-and-horse question. I don’t know if it was the material I was reading and studying at that point that inspired me — like Faulkner and Joyce classes — opening me up to the new possibilities beyond my juvenile love of sports books and mysteries. Plus, I knew I had some facility for written expression, though I never thought I’d be a writer. So it was that Bellarmine exposure, as well as having a mom who was a teacher who read to me a great deal. Plus coming of age in the early 1980s right after the advent of punk rock and I was really involved in music and I loved the immediacy and intensity of live music — there’s something for me about the visual quality of music, and so combined with the themes of the stories I was reading that I guess I began to imagine myself as a writer for visual arts, like television. When I started out I was never writing out of a need to express some experience — that has only become true more recently as I hit 40 and have more life experience.

SM: When I was at Bellarmine I took Bill Healy’s short story class and that opened my eyes, because in that class for the first time I really understood how a writer can shape not just what he says but how he says it. How through rhythm of sentence variation, for example, the author was dictating my reactions, my thoughts. And I became obsessed at that point with becoming a writer. Unfortunately, I have no discipline when it comes to sitting down to do so. I can’t do it, don’t feel comfortable. At UCSC I got into film writing because, well, it’s shorter and you don’t have to write as much.

[much laughter at this point]

Then through the course of taking film production classes I learned different aspects of storytelling. I remember helping out another student on his 16 mm documentary project to be set on a small boat in San Francisco Bay, and I quickly realized he had no idea how to work the camera or what he wanted to say, but I got back to the editing room and discovered there was, in fact, a story buried in the tons of footage we had rather mindlessly shot. A whole different story than what we set out to tell. And that for me solidified how I might tell a story more with images than with words. And from UCSC I went off to LA to find my place as an editor.

GW: You know the reality is that on a feature film, the editor is the only one who gets to be alone and intimate with the movie as it becomes the movie. I am able to impact how that story is presented emotionally. I can put my emotion into how shots are put together... just like I learned way back in that short story class.

Michelangelo used to say that when he created a sculpture all he was doing was releasing what was already in the rock... he was just chipping away at what was already there and trapped within. Is that what you sense when you sit in the editing room?

GW: You know on “Without a Trace” we do 24 stories a year... once you have the character, once you have the set up, once you have the problem... the story wants to go a certain way, you just guide it.

This smacks of the concept of meta-fiction... like John Fowles in “French Lieutenant’s Woman,” the author entering his novel and telling us he doesn’t know what the character he has created will do next — that characters have, at some point, an actual freedom beyond the creator, and so the writer, the editor winds up listening and noting more than dictating.

SM: One of the big breakthroughs when putting “Traffic” together was—well, one of the ways I work. Soderbergh was giving me tons and tons of material, and what I usually need to do first is do a very rough cut—just a linear cut of the arc of each scene, and thereafter shape, mold and polish the rough edges between shots. But, what I found with “Traffic” was when I would follow my usual custom and looked at some of the first edit with its ragged jump cuts — you know I actually liked those for the final film because they seemed more honest to the material... and so the nature of the story began to tell me to edit a different way than had been my usual experience.

GW: The story has its own archetypal narrative shape. I think of it like when you go to the beach and you first lay out your blanket in the sand and it’s uncomfortable and lumpy and what you have to do is nestle down and create a shape in the sand that fits your body. That is much like when I write a new story. I have an idea what the template will be, but each new story takes its own unique nestling into the right shape. Consider M. Night Shyamalan’s “Sixth Sense,” a film-story so well written that the viewer feels as
though the storyteller only just discovered what happened. It surprises but makes sense all at the same time... in other words it’s real, it’s natural.

GW: Yes, characters will help you here. Often that idea of inevitability is a really bad notion in any kind of storytelling because the reader/viewer will then lose interest; they lose the sense of discovery. In a “Trace” episode I will know from the start if we are going to find the person dead or alive. I will know what the second act break, based on the type of disappearance, should be. You know if we lose a bus at the start maybe we find the bus but nobody is in it — somebody is going to come up with all that in the first 10 minutes of the pitch meeting. Those are not bad spots to have — they are good touchstones for the story along the way. But the characters you have created should make the rest of the process delightfully difficult. If your characters are interesting and are real, they will make your job along that road a lot less linear and more unexpected. And, therefore the story gets more interesting.

Now let’s use that notion to move into the area of composition theory: that there are only really five or six basic stories in the collective human experience/unconscious that we are inherently motivated to tell and re-tell.

GH: Didn’t Tolstoy say there were just two plots: the stranger comes to town, and a person goes on a journey.

GW: The one I always hear is, somebody wants something.

GH: But let’s not make this sound like there is anthropological software, so that as a writer you buy the program and it generates stories. When I find a story, I know it comes from nowhere other than my gut instinct. When I am writing well there is nothing abstract. No awareness of my story’s place outside the time I am and it is in.

SM: Every piece of art is a creator trying to share what’s in their head with another person. The eternal struggle of not feeling alone. Wasn’t that the motivation for the first cave painting?

GW: Beyond your gut, though, is also the notion of craft. Learning to build well. The thing in television and film for example, when I talk to new writers or filmmakers — they know how to do it; they know the technical process; it’s getting your personal experience in there. Anybody in this room could write a screenplay if we just sat down and talked about it. Because all of us know how film stories flow. My son, when he gets to be 12, will be able to sit and lay down a video game script. That’s not the hard part. It’s a beautiful part — the craft of storytelling — but it’s balancing the capability with the inner light, having the inspiration of something to share.

GH: That’s beautifully said. When the structure has an inner life you get to the point where something is utterly surprising and makes perfect sense at the same moment — and that’s what you are striving for.

GH: This will be my Jungian argument, which was my undergrad work. The same way evolution selected us to have opposable thumbs, stories are also selected. We all have locked within an archetypal awareness of how storytelling takes place. And we have the narratives as a kind of storehouse of information that can be adapted to new life situations as we have them. For example, the hero archetype is just an externalized version of the process of each of us growing up.

Each of you are creators, and on behalf of all of us who have enjoyed your novels, your films and your scripts, your key contribution has been to invite the readers/viewers to participate via our own reactions to your stories. Good stories are those that invite the reader to do that — to participate.

SM: That was really the premise of “21 Grams” — a simple melodrama we had all seen before, but by writing it in such a method that you are introduced to characters and situations in a fractured, almost collage-like way; it changes how you take in the information of the story. What excites me then is not what the story is
but how you tell it. How you get your own relationship with that tale that connects you to others.

GW: “Nothing is written” the famous line from Lean’s “Lawrence of Arabia,” a film itself that seems to be one thing, an epic, but alters that expectation completely into an intensely personal and specific portrait of one troubled man who happens to live on an enormous canvas.

Is that another way to judge a good story — that those that work best tend to subvert our expectations?

GW: If you do that on television you become a really twisty show.

And then everyone copies your twisty concept until it seems stale.

GH: But if you have an episode of “Friends” where Joey date-rapes Rachel, no one will be pleased with that. What I am saying is that there are many times when we turn to a certain type of story precisely because we don’t want to be surprised. So, yes, there’s the originality of the “24” format, but there are also the warm-blankets of certain stories where people know what they want and expect to get it, like an old friend, like the arc of any “Friends” episode.

We began a Bellarmine Film Festival a few years back, completely student-inspired and generated, because so many of our lads are into telling stories through visual images. One reason for this happening now, as opposed to when you three were here, is the affordable and sophisticated technology our lads have access to — as well as courses we offer now like Screenwriting, Digital Filmmaking, Graphic Design and Film Composition and Literature. Thoughts?

SM: Ultimately that is absolutely fantastic because the more you are exposed to how things are put together and explore your own voice the better. The only slight problem with it is that at some level you might lose a part of the discipline because you have such immediate access. Filmmaking especially, as opposed to writing a novel, is such a collaborative process that I find sometimes with current film students that it is now so easy for them to have their own camera, their own editing software, and instead of learning through experience how to work with others, the new tech can allow you to become isolated.

GH: It is true even in publishing. Each step of the process: your own work, getting an agent, working with editors and publishers teaches you how to sustain your craft. Self-publishing, for example, is ultimately a false start most of the time.

GW: It has never been your access to the machinery as much as it is, do you have something to say?

SM: And that “something to say” can come, frequently comes, from outside the machinery of art creation. To make films I needed to read more; I needed to play the viola in an orchestra, etc.

GW: But you know, getting back to the students here at Bellarmine and the courses and technical access they now have, I have got to offer that when I saw last year’s festival I was enormously impressed with what I saw inside those student films. Any bitterness I may harbor that such opportunities did not exist when I was here aside, the truth is the more access people have to expressing themselves the quicker and the better they can become the artists with something interesting to say.

GH: When I go to conventions or book tours I always get the question: how do you become a writer. I meet so many people who want to be writers and very few who actually want to write. That for me is the key distinction.

SM: That connects for me, especially to the start of my career. It seemed to haunt me, but I could never choose a film to work on based on money. I have never chosen a movie based on how much I would be paid — and that has saved me so many times. So my advice to your students is not so much their working on technique as much as finding their own voices, expressing themselves.

GH: Your earlier term, Greg, “inner light” is really true. The new tools allow you to get up to a level of passable mediocrity, but if there’s not the energy to drive what to express, you’ve got nothing. Faulkner didn’t have the tools we have today, but that didn’t prevent him from expressing himself.

You know I didn’t notice it until just a few minutes ago, but you three were spaced exactly four years apart at Bellarmine: ’83 to ’87 to ’91 — and though you didn’t know each other — today it seemed like old friends getting together.
When the Founding Fathers set out to turn 13 states into a “more perfect union,” they first settled upon the defining goals of our government. In the Preamble to the Constitution, the drafters elevated justice, domestic tranquility, common defense, and promotion of general welfare above all other pursuits as America’s guiding objectives. Aesthetic excellence didn’t make the list. First and foremost, the state exists to ensure that citizens are safe in their homes, not to hang Picassos or Michelangelos on their walls. Regardless of one’s political persuasion, government-funded art is bad for both art and the government.

For many, “government efficiency” is an oxymoron. When the market proves that it can effectively take on a function previously reserved for the state, many argue that the government should step aside to allow the private sector to take over. Such a transition from public to private hands has been taking place for centuries in the art world. Once upon a time, government funding for the arts was essential. In the age of serfs and lords, only the state possessed the resources, distributed by its nobility, to support an individual fully dedicated to artistic pursuits. In the modern age, however, the arts have flourished in an open market funded by private citizens. Personal contributions to artists fund a wide array of artistic styles and perspectives, unlike the centralized, limited projects championed by the state. Whether it’s the super-rich supporting the super-trendy or an average person buying a painting at a neighborhood art fair, the market has demonstrated that the arts can survive and thrive without a steady diet of tax dollars.

Government funding for the arts is not only unnecessary, it’s bound to leave large portions of the population unhappy regardless of what type of art receives support. When the state steps in to fund art, the artist is subjected to a popularity contest we call democracy. If the government only funds art projects supported (or at least found unobjectionable) by the majority, the money is unlikely to flow to those artists challenging current tastes, critiquing mass society or driving forward innovation. On the other hand, if the National Endowment for the Arts funds controversial works, such as the infamous Serrano controversy, critics deride the program for being out of touch with the average person’s taste or wasting tax dollars on projects entirely lacking artistic merit. Public funding for the arts remains destined to offend or frustrate no matter how the money is spent. By allowing the private sector to fund art, the state acknowledges that beauty lies in the eye of the beholder, not the ballot box.

From a practical standpoint, the government eventually must confront the harsh reality that it can’t always fund what it wants. The state must prioritize its spending based upon the fundamental needs of its citizens. Or, as comedian David Cross once put it, “Before we put a man on the moon, how about putting a man in an apartment?” In an ideal world, there would be enough money to indulge the artistic whim of every citizen. In our reality of budget deficits and economic struggles, however, the state must make tough decisions in prioritizing spending. The blueprint for government provided by our Founding Fathers ultimately suggests that public funding for the arts must be sacrificed during tight times.

Despite these objections to public funding for the arts, the state still can, and must, play a crucial role in encouraging artistic pursuits. By protecting the First Amendment freedoms of speech, association, and religion, the state ensures that individuals can find artistic inspiration and share it with others. State funding for education endows people with the vocabulary and skills to turn their inspiration into reality. And finally, by working to encourage economic growth and prosperity, the government can ensure that the “starving artist” exists only as an empty stereotype, not a reality.

Adam Lauridsen ’97 received a degree in Social Studies from Harvard University in 2001 and a Masters of Philosophy from Cambridge University in 2002. He graduated from Harvard Law School last spring and is clerking for a federal judge in San Francisco.

Illustrations by Matt Sobel ’05
American public sponsorship of the arts is still in its youth. The National Endowment for the Arts is a 50 year-old experiment in democracy, bundled as a Great Society program to ensure that the benefits of art would be available to all. Its aim is to foster “a climate encouraging freedom of thought, imagination, and inquiry.” In this counterpoint, I present objections to Adam Lauridsen’s thoughtfully-defended position. Along the way I offer two constructive arguments that, if successful, defeat Adam’s opening thesis, because public funding for the arts does promote the general welfare and serves justice. It is by no means constitutionally required, but it can honor the motivating values of our Constitution.

First, the “once upon a time” story that Adam tells is surely right, but it ends too soon. Government largesse for the arts long outlived feudalism. A remarkable number of Renaissance artists were supported by imperial or aristocratic salaries. There was Mozart’s early support from the Hapsburgs, prompting the Emperor’s critique: “Too many notes, my good Mozart!” Thanks to Queen Elizabeth I, the choral work of Thomas Tallis still serenades weddings today. Adam alludes to Michelangelo, whose career is punctuated by governmental commissions. This points to one unwelcome conclusion of Adam’s first objection. All of his criticisms – inefficiency, diversity of tastes, controversies – seem to apply to Renaissance public funding, which helped drive one of the most artistically productive moments in human history. These anecdotes set clearly before our eyes examples of state-supported art that continue to offer human good.

Artists can contribute immeasurably in sustaining our social vision, as Americans or as citizens of the world, while challenging views we take for granted. At their best, artists can show us what we cannot see about our world and ourselves. Sometimes their mode of expression will be arresting, and inevitably some will object to decisions about artistic funding. The inevitable messiness of using democratic procedures to distribute funds – instead of the whims of the Medici – should not obscure the moral significance of the world’s oldest democracy debating the very meaning of art.

“Public funding must be directed in more strategic ways to level the playing field.”

Second, Adam raises a powerful objection on the grounds of urgency. With a budget deficit and structural poverty rising, how can we morally justify this expense? Let’s try to turn the objection on its head. Governmental funding for the arts has the potential to serve the end of justice – in its own modest way. This was certainly the thought expressed at the NEA’s signing ceremony, where Lyndon Johnson hoped that it would create a more equal platform for cultural production and enjoyment. The idea is that we value cultural equality, where individuals from varied backgrounds have access to a diversity of artistic forms. Public funding lowers the cost of cultural events and funds other projects, which the market would not bear.

Today, Americans participate in the arts at vastly different rates depending on socio-economic status. But this isn’t an objection to government funding for the arts writ large. It suggests that public funding must be directed in more strategic ways to level the playing field and remove the traditional barriers to participation. As the NEA funds more and more programs that bring artists into our public schools, they have a chance to make this second promise behind public funding more of a reality.

Each American taxpayer will spend about 50 cents each year supporting an experiment that presents a difficult test for our democracy. Can a society so divided about fundamental questions of ethics and public policy maintain public support for art, which is inevitably value-laden? If citizens reflect on the expressive value of art, a diverse enterprise that can celebrate and contribute to our diversity as a society, I think democratic sponsorship of art has a future.

Eric Beerbohm ’94 is a Ph.D. Candidate in Political Philosophy at Princeton University. He received a BA in Political Science from Stanford University in 1998 and a Master’s in Philosophy from Oxford University in 2001.
PORTFOLIO

Encouraged by a Fine Arts faculty (Larry Harden, Diane Levinson, Dave Ianovich, Kevin McMahon, and Al Preciado) who themselves are working artists, our Bellarmine students find myriad avenues for expression. From graphic design to ceramics to photography, here are just a few of the works of our talented young artists.

Andre Maturi ’05
Graphic design

Mitchell Brown ’07
Digital design

Grant Wasson ’07
Photography

James Choi ’07
Graphic design

Ryan Santos ’06
Sand sculpture

Iko Tumangan ’08
Acrylic
Seeing the World through Photography

More than just for snapshots, the camera can be a tool to help us see the world around — and within us — more clearly. And when we allow the camera to connect us to the world, to see and feel what the lens sees as a metaphor, the camera can help us share with others our unique experience. That is the vision of the new photography class offered at Bellarmine. Students learn hands-on that when the physical image, as seen through the view finder, is framed by our sense of composition (lines, shapes, colors, texture and values) the resulting image resonates as “true.” That is when photography becomes a fine art, a poetic means for self-expression.

Using either a single lens reflex camera with manual settings or a digital camera, the students survey their world, looking for those visual moments or cues that connect with them. An understanding of composition, developing a mastery of the camera, combined with a freely intuitive search for the right moment in which to push the shutter is the whole of it.

Students take at least one roll of film per week to be shared with the class in a group critique setting. The class looks at an array of photos, ranging from still life and self-portraits, to abstraction and photo essays, and collectively assesses whether or not the student has successfully completed the assignment. Creativity and experimentation are encouraged, while exploring the worlds of both black and white and color photography.

At Bellarmine, photography is a medium for the busy student to see the world metaphorically — another means of self-expression. The process of expressing oneself with a concern for the aesthetic can be a healing and a centering process for the photographer as well as the person viewing the resulting photographic image.

Larry Harden teaches photography and is the Fine Arts Chair.

Finding the Muse

Who has something he would like to share?” Weekly, this question begins our lunchtime meeting of The Writers’ Guild on Wednesdays at Bellarmine. The ensuing dialogue reflects the generosity of spirit, not to mention respect for the spoken and written word that makes the Guild so unique. These shared voices are met with attentiveness and sincerity from the members.

As the club’s moderator, I am often moved by the revelatory nature of the subjects these student writers tackle: relationships, stress, solitude, loneliness, the pain and joy of being an adolescent. I am also humbled by the trust that each Guild member places in each other, knowing that the shared responses are given from the heart. In this setting, we tell each other what “sticks” to us, what we remember from each written and spoken piece of art. These insights often provide the “gold” that the writer returns to, to mine for more nuggets at a later, more solitary time. Form and structure are important parts of the writer’s craft and they are discussed but first we simply listen to and acknowledge the unique voices that speak to “what matters.”

Similarly, when I teach creative writing in the junior and senior electives entitled Modern Literary Genres and Exploring Poetry and Short Fiction, I encourage my students to listen carefully for that “inner voice,” the one that helps the writer “catch up to oneself.” This openness helps us to be fully present to what writing instructor Carolyn Foster calls, “the being behind our eyes.”

I tell my students that good writers are good readers; we digest the poems of Robert Frost and Allen Ginsberg and Langston Hughes as well as the stories of Kate Braverman and Raymond Carver and Joyce Carol Oates. We struggle with what we understand to be the writers’ concerns, and we ultimately “trust our imaginations” as we re-discover “who we are, what we have felt, [and] what we share with other people in the world.”

Like the students in The Writers’ Guild, my students in Creative Writing classes develop their voices during the semester, and, with caution and courage, reach out to one another with their amazing words. With that great desire to comprehend not only their worlds, but also to comprehend themselves, the students discover “how they feel, what they see, what they experience, what the world is like, what they must see if they are to be truly and fully human.”

The real gift for all of us is that we learn to listen, and once we learn to listen, we are able to hear the sounds of the universe no matter how small or large.

Barbara Simmons is a member of the English Department and the College Counseling staff at Bellarmine.
The four year span from 1963 to 1966 marked the pinnacle of Bellarmine football. When discussions of the “best-ever” Bellarmine gridiron squad arise, inevitably the teams of this era dominate the conversation. These seasons produced a combined record of 36 wins and one loss, three undefeated seasons, four All-Americans, two nationally ranked teams (3rd, 19th) and, in 1965, the number one ranked defense in the nation.

The legendary John Hanna headed the program. Often called the Tom Landry of high school football for his dapper head gear, John was among the best of all time. John had great assistant coaches. Bill McPherson who ended his coaching career as assistant head coach of the San Francisco 49ers, and Bob Mazzucca, who eventually ran a successful football program at DeAnza College, were coach Hanna’s defensive coordinators and assistants those four years.

Coach Hanna covered the intangibles. Putting the team before the self, playing to your potential, good sportsmanship, respect for your opponent and the officials and keeping the game in perspective were constant themes during the football season.

His manner, though quiet and reserved, always commanded respect. Terrible with names, Coach Hanna had a nickname for just about everyone. He remembered you, and he related to you as a unique person. It mattered more to him how his teams performed than what the outcome of the game was. He never talked about a win or a loss in those terms and never referred to the score.

Denny Heenan, Bob Green, Ruben Lopez and Pete Ferraro were among the group of J.V. coaches in this period who built a foundation of excellent football skills and instilled an attitude of fierce competitiveness.

The ’63 team was led by lineman Paul Giacalone ’64 and quarterback Terry Shea ’64. This team had a great offense and outstanding defense. But, perhaps the most important piece of this powerful football team was a sophomore by the name of Phil Burton ’66. While the Bells piled up impressive victories, averaging 32 points a game, it was Burton’s 45-yard field goal against rival St. Francis that proved the difference in a classic game that saw the Bells win 3-0 at Santa Clara’s Buck Shaw Stadium. Other stalwarts were seniors Frank Bisciglia, Dan Quinn, Mike Doherty, Tom Albanese, Rick Ravizza and Dan Mezger.

The 1965 Bellarmine Varsity Football the best of all time? Well, let us just say that the ’65 Varsity team marked the pinnacle of an era of unparalleled greatness for Bellarmine football.

The ’64 team was led by All-American John De La Forest ’65. While the offense was typically explosive, the defense was dominating. Among the great senior leadership of this team were Joe Wahler ’65, Dave Alaimo ’65, Frank Lynch ’65 and Bob Grover ’65.
Sanguine Humours was born in 1990. Inspired by the rehearsal techniques of Tom Alessandri, a group of actors decided they wanted to do more. Phil Dumesnil ’92, Adam Kingl ’90, Peter Canavese ’92 and I founded an improvisational comedy troupe. We collected a few more friends and began to play improv games every Friday in Benson Basement. The group’s name, culled from Jim Harville’s Comedy & Tragedy class, derives from an Elizabethan belief that the fluids in our body create emotions; the humours pertaining to our blood, the sanguine humours, bring ruddiness to our cheeks and make us feel happy.

Tom Alessandri moderated the troupe during the early years, subsequently passing the baton to founding member Peter Canavese, who reigned for six years. Today, Peter and I co-moderate the group, and occasionally join in to play some games too... we can’t resist.

When most hear of improvisational comedy, they think of the television show “Whose Line is it Anyway?” While we did borrow games from the British version of that show (the American version wasn’t yet created), Sanguine also came up with games of its own. Today, Sanguine performs free, monthly lunchtime shows in Benson Theatre, and works toward a “main stage” evening show in April, where we invite students, faculty, family and friends, not to mention raise a little money for a charity. We also perform at various functions on campus, and occasionally get booked for events in the community. This year’s group consists of 13 performers – 11 men and two women.

Improv comedy is a pure art form; it is creative spontaneity, thinking on your feet, working as a team, listening and reacting, challenging each other, looking at life from different angles, and absolutely living in the moment. What powerful lessons for high school students! To be creative, and darned funny, without any filters or preparation is no easy feat. Our members are usually involved with theatre, so they’re used to performing in front of others, but we also get some kids who are just class clowns, who love making people laugh, and need that outlet (Lord knows their teachers are tired of hearing it in class).

I’m there to make sure they behave themselves, to keep the humor to a PG-13 rating, keep the games flowing, and to offer suggestions for topics. I try to guide the younger performers, teach the basics of theatre (volume, diction, stage presence, rhythm). But I also hope to impart the significance of what they’re doing. Improv is about having an open mind when entering a new situation, to say “yes” and go along with what their fellow actor is giving them. It is therapeutic and cathartic getting together with friends to make each other laugh. To be there, in the moment, with each other. Watching it as an adult, I now see the spirituality in it.

Russ Marcel, ’91 is an English teacher and co-director of theatre arts.

To most in the Bellarmine community, Friday afternoons are a welcome relief: a time to decamp after a long, stressful week — or perhaps prepare for a game that night. For me, Fridays are spent in the windowless Benson Theatre basement, where I am privy to the best show on campus: Sanguine Humours. During this campus comedy troupe’s rehearsals, I am guaranteed to experience some of the quickest young minds around, and to laugh nearly to tears. Additionally, I feel a tremendous amount of pride since I get to be a part of something I have been involved with since its inception 16 years ago.
Marking 50 years as a member of the Society of Jesus was cause for great celebration in late September, when more than 1,000 well-wishers honored Fr. Gerald T. Wade, S.J. for his Golden Jubilee.

Fr. Wade celebrated Mass at the Mission Santa Clara on Santa Clara University’s campus, with fellow Jesuits, family, friends, co-workers and former students. The crowd listened as close friends spoke of Fr. Wade’s life as a son, a Jesuit, a friend and pillar in the Catholic community. Personal reflections and a video presentation showcased Fr. Wade’s life. The video began with photos from his early childhood, showing Fr. Wade growing up in Santa Clara, where his parents owned Wade’s Mission Pharmacy. As a Bellarmine alumnus of 1955, Fr. Wade entered the Society of Jesus at the Jesuit Novitiate in Los Gatos that same year and studied theology at Alma College. He was ordained in 1968 and continued his education at the University of Southern California, where he received a Master’s degree in Latin.

Over the years, he has held administrative roles at Loyola High School, Jesuit High School and Bellarmine. Most recently he has served as chancellor and interim president at Bellarmine.

Following the Mass, a party held on Bellarmine’s campus gave the community a chance to congratulate the honoree in person. Hundreds of people spent the afternoon eating and socializing on the Leo J. Lucas Quad. Families reminisced about the significant moments when Fr. Wade had touched their lives. Stories of weddings, baptisms, graduations and funeral liturgies were shared, as Fr. Wade made his rounds and greeted every last guest.

Fr. Wade with his mother, Clara Wade, who recently turned 100.
A Passion for Giving Back

Marc Rebboah’s life story reads like a Hollywood movie script marked by tales of struggle, perseverance, dedication and triumph. His family’s story begins in war-torn Algiers, the French colony from which the Rebboahs fled in 1962. Giving up their home, business and friends, the family moved to Toulouse, France, only to make a life-changing journey to America several years later.

“I often think about the risk and uncertainty my parents endured and I can only equate it to the feeling that overwhelmed me when I looked out the porthole of the ocean liner that brought us to New York and I saw the Statue of Liberty for the first time,” explains Marc.

Fast-forward a decade, and Marc, benefiting from full-financial aid, earns a place at Bellarmine College Preparatory.

“Bellarmine will forever be a part of my life... it’s a big part of who I am.”

Marc valued his athletic gifts, but never lost sight of academics. He had dreams of becoming a businessman like his father. By graduation time, his dedication had paid off. Not only had Marc broken and set several Bellarmine football records, but he also was named an Academic All-American and was offered numerous football scholarships from around the country. Marc chose to attend and play football at Santa Clara University.

Marc valued his athletic gifts, but never lost sight of academics. He had dreams of becoming a businessman like his father. By graduation time, his dedication had paid off. Not only had Marc broken and set several Bellarmine football records, but he also was named an Academic All-American and was offered numerous football scholarships from around the country. Marc chose to attend and play football at Santa Clara University.

“He graduated with a degree in political science and was drafted to the professional ranks, but an injury cut his football career short. In 1994, Marc realized a dream of owning Northern California’s only fully-independent trust and investment company, Enterprise Trust and Investment Co. He and his wife, Terry, are raising two sons, Brandon, who is 15 and a freshman at Bellarmine, and Justin, who is 13.

“Bellarmine promoted a sense of camaraderie and as a result I developed life-long friendships — along with an insatiable desire to give back to the community that gave me so much,” said Marc.

The passion Marc feels about his experience at Bellarmine is matched only by his commitment to the next generations of Bells.

“I’m a firm believer in having a strong endowment to sustain the school’s future,” said Marc. “Without that, we run the risk of losing the diversity of academics, athletics and co-curriculars that makes this school so unique.”

Marc believes strongly that alumni play an important role in contributing to Bellarmine’s bright future for all qualified young men, regardless of their financial standing.

“I’ll sit down and talk with anyone who will listen about the reasons to give back to Bellarmine,” said Marc. “Giving to the endowment, even after this current campaign is completed, is one of the best things we can bring back to the school as alumni.”

For information on how to contribute to Bellarmine’s endowment, contact Vice President for Advancement Jeff Shilling at 408.537.9281 or jshilling@bcp.org.

For more information, contact V. Ronald Pine, Esq. ’57, senior counsel for Planned Gifts at 408.537.9220 or rpine@bcp.org.

A WILL TO REMEMBER BELLARMINE

Your will or revocable living trust is one of the most important documents you will ever sign. Here are some tips to creating a safe and lasting will:

• Act now — A will delayed is a will not done.
• Get help — Bring in the experts when planning for your family’s future. A face-to-face meeting with an estate-planning attorney is essential.
• Consider all documents — A will or trust must be considered along with life insurance policies, joint-ownership and retirement accounts, health care provisions and power of attorney.
• Keep it updated — An outdated will or trust can create more problems that it solves. Review the document periodically to account for major life changes.
• Keep it safe, but not secret — A will or trust is useless if it cannot be located and recorded at the time of your death. Keep it safe, but let a trusted family member know where it is located.

For more information, contact V. Ronald Pine, Esq. ’57, senior counsel for Planned Gifts at 408.537.9220 or rpine@bcp.org.
Grand Reunion Weekend kicked off with a bang on Friday, September 16 with more than 50 members of the classes of 1960, 1965, 1970, 1975, 1980, 1985, 1990 and 1995 teeing off at San Jose Municipal Golf Course for the reunion golf outing. A number of alumni also took part in the “Student for a Day” activity as they followed a current student through his Friday class schedule, followed by lunch with the faculty.

Meanwhile, the Bellarmine Alumni Council was hard at work preparing for the 24th Annual Alumni Tailgate at San Jose City College prior to the Bellarmine vs. Jesuit of Sacramento football game. Led by co-chairs Bob Maguire ’79 and Fred Maguire ’76, the group prepared food and decorated the site along with the Bellarmine maintenance crew. Master chef Frank Biseoglial ’64 had his usual team behind the grill and he even brought out one of the

HELLO MY NAME IS
Jerry '55
originators of the tailgate, Tom Albanese ’64 to assist. A record 1,140 tailgaters paid homage to Bellarmine’s football lore by recognizing the members of the Athletic Hall of Fame as well as the 1965 undefeated football team during halftime of the game.

Classes reconvened Saturday night on campus for activities including campus tours led by current Bellarmine students, a Mass in the Leontyne Chapel presided by Fr. Jerry Wade, S.J. ’55, a cocktail reception and dinner in Liccardo Center. Following the dinner, more than 370 alumni and guests danced to the sounds of DJ Tim Campisi ’76 who provided the evening’s music. More than 100 alumni continued their evening at O’Flaherty’s Pub as Ray O’Flaherty, parent of Brendan ’81, Rory ’83, Shane ’85, and Ronan ’90, hosted the party.
The official bocce ball Web site suggests: “The game of ‘Bocce’ is a crucible in which ages and social class fuse and disappear. On the court there are neither young people nor old people, neither workers, nor managers, neither labourers nor students. The beginner can play with the veteran and the mechanic with the lawyer. The exceptional democratic spirit of the game of ‘Bocce’ is the basis on which its deeply peaceful character is founded. It is often the beginning of long friendships."

Then, how better to bring together seven decades of the Bellarmine family? More than 180 alumni from the classes of 1940 to 2004, comprising a record 44 teams, gathered at Campo di Bocce in Los Gatos in July to participate in the 10th annual Fr. Joe Costa, S.J. ‘41 Bocce Ball Tournament. Competition was fierce and the tournament appeared to favor members from the class of 1940 led by Anthony “Zip” Zaro, Frank Cavallero, Herb Schiro and Bill Wagstaffe. They steamrolled into the playoffs for the second straight year, only to run into upstarts Phil Albanese ’04, Taylor Riese ’03, Andrew Kawahara ’03 and Andy Alves ’03.

The other side of the bracket saw eight squads fighting for the right to advance. After several blowouts in the round of 16, four teams remained with their eye on the prize. In the quarterfinals, the squad of David Ackard ’94, Steve Berki ’97, Mike Chellino ’97, Phil Dieter ’94 and Brian Hennessy ’97 dropped a 7-4 decision to the Fabulous Fumia’s: Chuck ’66, John ’81, Mark ’94, Nick ’97 and Gino ’99. In the other quarterfinal match, the Saglimbeni Squad consisting of Anthony ’81, Sal ’86, Phil ’89, as well as Paul Sampson ’86 and Andy Coulter ’86, narrowly defeated Paul Normandin ’85, Ron Sortino ’85, Nick Del Biaggio ’89, Adam Smith ’84 and Bryan Spline ’85 by a score of 8-7, with the deciding point coming in the final frame. In the semi-finals, the Fumias out-rolled the Saglimbeni squad, earning a hard-fought 9-7 victory after 30 minutes of play.

In the championship match, the Fumias jumped out to a quick 2-0 lead. The all-too-young Alves, et al. quickly scored 7 points in the next four frames to take a commanding 7-2 lead. The Fumias roared back with Gino ’99 and Nick ’97, earning 3 points to narrow the gap to 7-5. John ’81 and Mark Fumia ’94 then capped the next frame with 2 more points to even the score at 7-7. The Alves’ team won 3 points over the next two frames with Phil Albanese ’04 and Andy Alves ’03 capturing 2 of their team’s points for a 10-7 lead. The Fumias fought back to make it 10-9 before the side of Andrew Kawahara ’03 and Taylor Riese ’03 finished the match with 3 points in the final frame for a 13-9 victory.

What better way to spend a day than with the Italian “sport of kings”? “I’ve played in the Bocce Tournament since the beginning when it was held on the Bellarmine campus,” said Steve Douglas ’64. “I was even a member of the winning team one year. The best way I can describe this event is ‘great folks, great facility, great fun.’”

The bocce ball committee gives special thanks to Tom Albanese ’64 and his Campo di Bocce staff for hosting the event and to Micheletti & Associates for their continued championship court sponsorship. Mark your calendar for July 22 and the 11th annual Fr. Joe Costa, S.J. ’41 Bocce Ball Tournament.
The 18th Annual Alumni Golf Classic returned to Cinnabar Hills Golf Club on October 10 with more than 200 alumni participants. Golfers began their day with a welcome at the registration tables from the Alumni Mothers’ Extended Network (AMEN), a group of past Bellarmine moms who have continued to support each other and the school.

During the cross over, players were met by the Bellarmine Alumni Council, which provided sausages, hot links and hot dogs for the players. Carts also made frequent stops at a cigar bar and photo station before taking off for the rest of their day. At the end of the round, players joined up for dinner, an auction and raffle, which contributed to the more than $30,000 raised for the Bellarmine Financial Aid Program. Thanking alumni for their involvement was Bobby Moon ’06, a Bellarmine student who receives financial aid through the contributions from the Alumni Golf Classic.

Bellarmine would like to thank co-chairs Matt Bell ’85 and Dominic Giacalone ’90 for their work and to all the sponsors who have supported this year’s tournament.

Alumni are invited for another day on the greens as the 19th Annual Alumni Golf Classic returns to Cinnabar Hills Golf Club on Monday, October 9, 2006.
Stemig, on August 6, 2005.

Of his sixth grandchild, Hannah Jordan welcomed the birth Thadd McNamara County.

Probation officer from Santa Clara grandparent of four, and a retired student of “A Course in Miracles,” a married Tina Zemp in 1999. John is a socializing in investment properties. He is a realtor with Remax Five Star, specializing in investment properties. He

1956

John Hall lives in Redding, CA, and is a realtor with Remax Five Star, specializing in investment properties. He married Tina Zemp in 1999. John is a student of “A Course in Miracles,” a grandparent of four, and a retired probation officer from Santa Clara County.

1957

Thadd McNamara welcomed the birth of his sixth grandchild, Hannah Jordan Stemig, on August 6, 2005.

1964

James Guy welcomed the birth of his sixth grandchild, Wyatt James Guy, on April 20, 2005.

Conrad Schmitt, Ph.D., MD, is in the final months of his tour of duty as regional medical officer, psychiatrist, for the U. S. Department of State in Accra, Ghana. He has been responsible for the psychiatric care of all foreign service officers in the 19 countries of West Africa for the past two years. He and his wife, Judy, will leave Ghana in December to move to a new assignment in Frankfurt, Germany.

1966

In June 2005, the US Navy named the “Walter R. Briggs Old Growth Forest” in honor of Walter Briggs and his work in protecting old growth forests in Washington. He was a forester in the US Navy and was in charge of all Navy land in Alaska, Washington, Oregon, California and Arizona.

1967

Dan Pastorini was inducted into the National Italian American Sports Hall of Fame class of 2005. Dan was honored for unwavering integrity, community service, and dedication to the values of shared Italian American heritage.

1968

Anthony Aldwell retired from the US Air Force in 2002. He lives in Centreville, VA, and is the director for NATA policy in the office of the Secretary of Defense.

Dave Erskine moved to Palm Springs, CA, with his life partner, Alex. They are remodeling a home and working on developing two new business Web sites.

1970

James Maxwell was named principal of Gilroy High School in August after serving as associate principal at Castro Valley High School for the past four years.

Robert McKenna was sorry to miss his 35th reunion in September. His oldest son was married on the same day in New Hampshire. He is looking forward to the 40th reunion.

1972

Dave Atkins works as an extra in motion pictures and television. He appeared as a member of a jury in the concluding episode of David E. Kelley’s “The Law Firm” where he put to use Mr. Harville’s teaching in extemporaneous speaking.

1973

Burke Bruttig has been a police officer with the City of Menlo Park Police Department since 1977. He has volunteered for more than 25 years with the National Explorer program in law enforcement, mentoring youth interested in a law enforcement career. Burke has been married for more than 23 years and has three children.

Jim Fitzpatrick swam the English Channel on July 13, 2005. He crossed in 14 hours and 22 minutes.

1975

Gerry Grossman and his wife, Karin, welcomed the birth of Olivia Elise on August 23, 2005. Big brother, Elliott is five. Gerry serves as the rector of the Anglican Church of the Savior in Buena Vista, CO.

1976

Conrad Schmitt, Ph.D., MD, is in the final months of his tour of duty as regional medical officer, psychiatrist, for the U. S. Department of State in Accra, Ghana. He has been responsible for the psychiatric care of all foreign service officers in the 19 countries of West Africa for the past two years. He and his wife, Judy, will leave Ghana in December to move to a new assignment in Frankfurt, Germany.

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1980

Paul Caputo was certified as a member of the Million Dollar Advocates Forum for his work on behalf of a permanently disabled woman.

1981

Joe Banister resigned from the IRS in 1999 and now runs an advocacy group called www.freedomabovefortune.com.

Commander Richard Green retired from the US Navy and is now working for the FBI in San Jose.

1983

Carmine Gallo published his first book, “10 Simple Secrets of the World’s Greatest Business Communicators” (May 3, 2005, Sourcebooks). It’s the first business book to include more than two dozen first-person interviews with leading CEO’s, executives and experts who are considered great corporate speakers. Visit www.carminegallo.com

Chuck Gerhardt and his wife, Akiko, welcomed their first son, Tiger Charlie, on August 28, 2004 in Tokyo, Japan.
As remembered by faculty member Bill Healy.

Jim Micheletti received a Master’s of Pastoral Studies at Loyola University of New Orleans on May 14, 2005. This is his third Master’s degree. He currently teaches in Twain Harte, CA.

John Marlo is practicing automotive aftermarket liability in Orange County as a partner with Hart, King and Coldren. John lives in Newport Beach with his wife, Giselle, son Jake, and daughter Marbella. He enjoys offshore fishing and boating with his family.

David Smearden and his wife, Leslie, welcomed the birth of their second daughter, Lucie Claire, on May 27, 2005.

Tom Taft and his wife, Mary, welcomed the birth of Gabriella Marguerite on March 24, 2005.

1985
John Batcheller left work in July 2004 to raise his newborn son, John.

Greg Dougherty is attending UC Santa Cruz and pursuing an MS in Bioinformatics.

Chuck Ebertin welcomed the birth of Jack Thomas on November 30, 2004. Chuck is a partner with Skadden Arps Slate Meagher and Flom LLP specializing in intellectual property litigation.

T.C. Fuller received a Master’s in Education from the University of Vermont in May 2005. He is now pursuing an Educational Doctorate (Ed.D) at the same institution.

Ronald Packard Jr., and his wife, Jennifer, welcomed their daughter, Jacquelyn Marie, on March 23, 2005. Jacquelyn was 10 lbs. 3 oz. and 21 inches in length. Big brothers, Andrew and Ryan have welcomed her with open arms.

Patrick Premo and his wife, Kim, welcomed the birth of Charles Richard Premo on April 18, 2005.

1986
Greg Druehl lives in Bethesda, MD, with his wife, Cheryl, and two children, Elise, who is five and Sebastian, who is two. He is a director of fixed income marketing for Fannie Mae.

Elie Goretsky graduated with an MA in Clinical Psychology from Antioch University in Los Angeles. He works as a clinician at a mental health organization with HIV/AIDS patients who are recovering from substance abuse.

Michael Goldberger is teaching high school math and English on a one-to-one and one-to-two basis at the School for Independent Learners in Los Altos, a private, accredited high school.

Ross Meyercord and his wife, Keara, welcomed their third daughter, Ashlin, on August 16, 2005.

John Nite and his wife, Lori, welcomed the birth of Charlotte Lucia on September 5, 2004. She joins big sister Janie. John is a merchandising manager with NHS, which designs and markets sportswear apparel, skateboards, surfboards, and snowboards. He was previously the director of design and product development at Finis, a company founded by former Bellarmine water polo teammates John Mix ’84 and Pablo Morales ’83.

Jeff Schroeder is a general contractor and owns Jeff Schroeder Construction. He is expanding the company to include residential remodeling.

RememberWhen?

Back in 1976, The Cardinal staff decided to put together an April Fools’ edition of the St. Francis Lancer student newspaper. The editions were printed on the same paper, in the same fonts, and at the same printer as the real editions of the school’s student newspaper. The lead article on the front page pronounced in a banner headline that St. Francis was closing. A related article indicated that Bellarmine was reaching out and would accept as many of the soon-to-be former Lancers as possible. Deeper into the edition, the articles got more and more absurd, winding up with articles like the one highlighting the Lancer varsity hopscotch team.

Unfortunately, many St. Francis students never got that far as they picked up the newspapers that had been placed in their lockers and many, we were told, got very upset about the imminent closure of their school, occasioning a PA announcement that the issue had indeed been a hoax and all was well in Lancerville.

As remembered by faculty member Bill Healy.

1987
Edward Avila just completed a Master’s of Organizational Development program from the University of San Francisco. He is a director of Human Resources for Intersil Corporation.

Scott Kendig and his wife, Katherine, celebrated their 12th anniversary on June 26, 2005.

Tony Moses is a real estate appraiser living in San Jose with his wife, Lillian, daughter, Miranda and son, Gino.

Christopher Olsen graduated with an MBA from Santa Clara University in June 2005.

1988
Jeff Alkire and his wife, Carolina, welcomed Nicholas Robert Alkire on August 2, 2005. He joins big sister Kayla.

Joe Leonard has been teaching kindergarten and first grade for eight years in the public schools. He lives in Santa Cruz with his wife, Jennifer, and two children, Niraj and Veena.

Kenneth Mobeck and his wife, Christina, welcomed the birth of their first child, Ken Andrew Mobeck, on July 17, 2005.

Brian Stenhouse and his wife, Theresa, welcomed a daughter, Jenna Olivia on June 12.

Teague Spline and his wife, Melissa, welcomed a son, Trenton Briggs Spline on March 17, 2005.

Brendan Simon continues a career in acting. He performed in the West Coast Regional Premiere of Elton John and Tim Rice’s “AIDA,” and is now touring the Bay Area in a production of “Much Ado About Nothing” with the San Francisco Shakespeare Festival.

Jeff Schroeder is a general contractor and owns Jeff Schroeder Construction. He is expanding the company to include residential remodeling.

1989
Bryan Watts is engaged to Kecia L. Caughhey.
90s

1990
Daniel Calvisi celebrated seven years working as a story consultant for screenwriters via his company www.ActFourScreenplays.com. He relocated back to the Bay Area in 2003 after 10 years living in New York City, where he worked for a number of movie studios, including Miramax Films and Fox.

Beau Harris married Katie Wallis in June of 2004 in Monterey, CA. Beau lives in San Francisco and is a technical recruiter at All Star Consulting in San Francisco.

Ronan O’Flaherty and his wife, Jessica, welcomed the birth of Cormac John on February 12, 2005.

1991
Jonathan Atkinson welcomed the birth of son Mason Andrew Atkinson on June 1, 2005.

Shawn Hammett and his wife, Courtney, welcomed the birth of Sullivan Thomas on February 19, 2005.

Gregg Hurwitz and his wife, Delinah, welcomed the birth of Natalie Corinne on May 14, 2005.


James M. Roosevelt was named associate director of Institutional Giving at Second Harvest Food Bank of Santa Clara and San Mateo Counties. He runs the Annual Holiday Food Drive (the largest Holiday Food Drive in the nation), foundation, corporation, and government fundraising.

Steven Verduzo and his wife, Katy, live in Kalamazoo, MI., with their three children. He is an area manager for Eli Lilly and was recently named an Outstanding Manager by his peers.

1992
Jeff Atterbury is a deputy district attorney with the Contra Costa DA’s office. He lives with his long time girlfriend Maggie in South San Jose and has a new dog named Buster.

Manuel Ferreira and his wife welcomed the birth of Ava Filomena on July 24, 2005. He is in his fourth year of Neurosurgical Training at the Mass General Hospital.

Ty W. Haggerty received an MBA from the Wharton School of Business in 2005, a BS in Industrial and Chemical Engineering from Northwestern University in 1996.

Joseph Sarti is a personal trainer and strength coach in the Bay Area.

1993
After founding and running a nonprofit for three years, David Fortson recently joined a new company called Sonos, which designed and created a wireless digital music system.

Matthew Lautsch works for Pacific Gas and Electric Company in San Francisco. He will be married next March. He graduated with a film degree and is writing a movie.

Dominic Santucci and Kristy Bruhn were married on March 12, 2005 at Our Lady of Lourdes Church in Colusa, CA.

1994
John Alkire and his wife, Carrie, welcomed their first child, John Russell, on November 11, 2003. They are expecting their second child in December 2005. John recently earned his BS degree in Business Management from the University of Phoenix and lives in Folsom, CA with his family. He is part owner of a manufacturers’ rep agency.


Nate Trela is a reporter with the Detroit Free Press covering politics, county government, and the courts.

Michael Wright and Brooke Lacey were married on February 5, 2004.

1995
Cory L. Fuller recently started practicing at the plaintiff’s litigation firm of Bostwick and Janoff in San Jose.

Michael Michelelli Rogers is a senior executive supervisor with Pierce Mattie Public Relations in New York. He finished his MBA at Fordham University. He is responsible for managing the New York office and opening a new Los Angeles satellite office.

1996
Martin Lee graduated from UC Davis medical school in June 2005.

Matt Sanfilippo is serving in the Army and was deployed for a one-year tour of duty on the Afghan/Pakistani border in February. He is serving in the 173rd Airborne Brigade of the 508th Infantry. Those interested in sending well wishes or basic supplies that the Army does not supply, please contact Dave Sanfilippo ’70 at dave@sanfilippoins.com.

1997
Jonathan Scanlon received a Master’s of Divinity from Princeton Theological Seminary in May. He is a candidate for ordination in the Presbyterian Church (U.S.A.) through the Presbytery of San Jose.

Michael Serrania and Laura Martinez, a teacher in Bellarmine’s foreign language department, were married on June 5, 2005 at Mission Santa Clara.

1998
Alastair Jan Agcaoili graduated cum laude from Penn Law, University of Pennsylvania in May 2005. He was a senior editor of the Penn Law Review Journal. He joined the Law practice of Debevoise and Plimpton in New York.

Benjamin Duniap and Mary Clark were married August 6, 2005 at St. Michael’s Church in Scranton, Pennsylvania. They met at Thomas Aquinas College.

Piotr Prokop received a National Science Foundation Graduate Fellowship and is attending Georgia Tech this fall.

Shane Wilbeto accepted a job as the assistant director for New Student Programs at the University of Florida.

1999
Elliot Hu-Au and Wendy Hu were married June 18, 2005 in Fremont, CA. They first met at a Bellarmine mixer in September 1998.

Karl Drucks graduated from the University of Oregon in 2004. He is currently teaching in Seoul, South Korea and plans on attending graduate school soon.

B E C O M E  a  M E M B E R  o f  A M E N

Continue to foster the relationships you made at Bellarmine through the Alumni Mothers Extended Network (AMEN). Joining AMEN is simple and costs only $25 per year. Membership is limited to mothers of Bellarmine alumni without a son currently enrolled at the school. To join, please visit http://activiteo.bcp.org/mothers_guild/amen.html and download the membership form. For more information, contact Nancy Janda at njanda@bcp.org.
Eric Jones married Michelle Ann Villalta, a graduate of Santa Clara University, on September 3, 2005.

2000

Jamal Ratchford graduated magna cum laude in 2004 from Morehouse College. He is pursuing a Ph.D. in History at Purdue on a fellowship.

Aaron Sholl graduated from Sonoma State in December 2004. He currently works for Comerica Bank in San Jose, CA.

2001

Jeffrey Benford graduated in May 2005 from USC with a BA in Economics and a minor in Psychology. He is now a realtor with Windermere Silicon Valley Properties.

Neil Davis graduated from Stanford where he was a member of the NCAA Stanford Cross Country National Championship Team.

Matthew Doherty is a member of the University of Notre Dame Fencing Team. The team won the NCAA Championship in Houston in March.

Daniel Judnick won a graduate fellowship from Tau Beta Pi, the engineering honor society. Following graduation from Loyola Marymount University, Judnick is now studying aerospace engineering at the Massachusetts Institute of Technology.

Dave Fisher is a police officer in Fremont.

Adrian Frandle earned a BA from Northwestern University’s Judd A. and Marjorie Weinberg College of Arts and Sciences and from Robert R. McCormick School of Engineering and Applied Science. He majored in gender studies and anthropology with a minor in Spanish. He was also a member of the Alpha Delta Lambda Honor Society and graduated with honors in anthropology.

Dan Futrell has joined the United States Rangers.

Chris Lonero won the National Collegiate Boxing Association 185-pound title while competing for the US Naval Academy. Older brother Dustin ‘97, a Navy lieutenant who returned from the Persian Gulf in October 2004, coached him during the competition. Both were filmed for a documentary that aired in April on ESPN2. Chris graduated in May, was selected for Navy Air and will leave for Pensacola, FL, where he will be trained as a pilot.

Samer Narang is an investment banker in New York City.

Gabriel Ravel is working as a medical assistant and is joining the JVC in Yakima, WA.


2002

Peter Jones and Delphine Picard will be married July 7, 2006, in Colmar, France.

Adeel Iqbal is editor-in-chief of the Daily Cal, Berkeley’s student-run newspaper. He also spent the summer interning with the Houston Chronicle covering business reporting.

Nicholas Adams is studying marketing communications at San Jose State University. He is director of catering and event planning at PSRT and serves on the board of directors for several organizations.

2003

Justin Yu is in his third year at Boston University, majoring in Hotel/Restaurant Management and completed a summer internship at the New York Palace Hotel in the Food and Beverage Department. He is president of B.U.’s Chapter of National Society of Minorities in Hospitality and was inducted into Sigma Alpha Lambda, a national leadership and honors organization.

Allen Todd ‘91

Allen is currently the minister of music for the New Olivet Baptist Church in Memphis, Tennessee, while he pursues a Ph.D. in Musical Arts (Performance) from the Scheidt School of Music at the University of Memphis. He earned his BA in music from Morehouse and his MA in vocal performance from Bowling Green State. Allen has traveled the country as a soloist, conductor, clinician, and music director. Recently performed the title role in “Gianni Schicchi” by Puccini, Coline in “La Boheme” and he recently premiered in the role of Dr. Martin Luther King Jr. in “The Promise,” a new opera.

Brendan McCall ‘90

Now a professional dancer/choreographer as well as acting teacher, Brendan recently finished performing in international festivals in both St. Petersburg, Russia and Stockholm, Sweden. He then traveled to Oslo, Norway, for a week-long workshop at a new theater school, teaching physical approaches to acting, as well as performing solo dance/theater work.

Nick Fumia and Blake Dirickson ’97

Nick and Blake worked on an independent film last summer that was shot with a professional cast and crew on location in Los Gatos and Saratoga. Nick and Blake worked on a script, inspired by a friend’s experiences working on a used car lot, called “Car Babes.” They are currently working in post-production and plan to introduce the film on the festival circuit in the spring.

Chris Browne ’98

Christopher attended the USC Cinema-Production Program, where he created multiple short films. He now works with Robert Zemeckis as an assistant in all aspects of production on the upcoming big screen version of “Beowulf,” as he did on Zemeckis’s previous film, “The Polar Express.” He recently directed his first music video, “Chandelier,” for fellow Bellarmine alum Toussaint Hunt’s ‘98 band, Bedtime For Toys, and is currently working on his first feature film.

Kevin Connell ’79

Many fellow students will remember Kevin Connell as the trivia god of his class — the man who almost single-handedly beat the Faculty All-Star team. You might also remember him as slavishly devoted to all things Count Dracula and William Shakespeare. Kevin has for some 20 years been a Jesuit in the Oregon Province, working mostly in education and he continues to act in the Pacific Northwest. He recently played the title role in “Prometheus Unbound” in Portland.
Fr. Thomas Patrick Delaney, S.J.

Former faculty member Fr. Thomas Patrick Delaney, S.J., died of cancer in Santa Barbara, July 13, 2005. He was 78 and had been a Jesuit for 56 years. Born in Dorchester, MA in 1926, he graduated from The English School, Boston, in 1944; after a couple of years in the Navy, he entered the California Province of the Society of Jesus in 1948. Fr. Delaney’s ministry as a Jesuit was divided between high school teaching and parish ministry. He was a member of Bellarmine College Preparatory’s Religious Studies and History Departments from 1963 to 1977. Over the years, he spent his summers working at St. Mary’s Jesuit Parish in Ogden, Utah. In more recent years, Fr. Tom Delaney served as an associate pastor at Our Lady of Sorrows Church, a Jesuit Parish in Santa Barbara from 1991 to 2005. He was known as an excellent teacher and priest, and a person who read avidly and thought critically.

Larry Schott ‘49

After a very brief illness, Bellarmine alumnus E. Laurence Schott ‘49 passed away on August 29, 2005. Larry graduated from Santa Clara University’s School of Engineering, and was a long-time partner of MacKay & Somps Civil Engineers, during which time he contributed greatly to the development of Santa Clara Valley. Special for Larry were his wife of 41 years, Joanne Hayes Schott, their seven children and 13 grandchildren; and Larry’s mother, Mary, as well as his sister and brother, Dianne Ravizza and Steve Schott ’56 and their families. Also important for Larry Schott were the several capacities in which he served with Serra International, working to encourage and support vocations to the priesthood and religious Life. Originally a member of St. Clare Elementary School and Parish in Santa Clara, Larry was always devoted to his Catholic faith, which remained at the center of his life. For many years he was an active member of St. Simon Parish in Los Altos.

Larry Schott had a special ability to bring out the best in others by his word and example and his way of affirming others — whether they be his own family, his friends and their families, or those who were in need. His life-long friend, Lou Lucas ’49, recently commented: “The short sentence — The true measure of a man is not what he does for himself, but what he does for others, is a sentence that sums up the life of my good friend and fellow alumnus, Larry Schott!”

Rick F. Prentice ’70

Following a battle with cancer, Bellarmine alumnus and member of the Board of Regents Rick F. Prentice ’70, passed away July 6, 2005. A beloved husband of Catherine for 21 years, Rick also was a devoted father to Jack ’05, Kaitlin and Jeff. Known for his incredible passion for life, one of his greatest joys was spending time with his family and friends. Rick loved coaching and watching his children’s sports. He also enjoyed sports, travel, duck hunting and Stanford football.

Rick was born in San Jose and graduated from Bellarmine in 1970 and then from Santa Clara University. He and Catherine were longtime residents of Saratoga.

Look in the Spring issue of Connections for a special tribute to the life and memory of Bellarmine student J.W. Knapen, who passed away on August 3.
1957
Ronald W. Schwalbe

Dennis Valentine
July 2005. Son of the late Margaret Valentine, former Bellarmine staff member.

1958
William M. Butler

1979
David Edward Lazzeri
April 8, 2005

1981
Peter L. Rowland
May 11, 2005

1982
Russell Alan Cohen

Tammy Baciocco

A. Philip Bray
July 31, 2005. Father of Bernard P. Bray and Peter T. Bray ’76 and a Regent Emeritus of Bellarmine.

John Batista Canepa
July 10, 2005. Father of Antoinette “ Toni” Sarraille, Chair of Bellarmine’s Board of Trustees, and grandfather of Michael J. Sarraille ’96 and Edmund J. Sarraille, Jr. ’90.

Solito Deato

Mildred DeLauteur

Nicholas Lee Dillingham

Jeanne Douglas

Donald V. Fluken

Helen Mazzuca Foster
August 9, 2005. Sister of Bob Mazzuca, former faculty member and football coach and aunt of Brad Mazzuca ’73.

Phyllis Fox

Steve Gale

Mary Leona Gale
June 29, 2005. Mother of Stephen Gale ’70.

Rosa Marino Guttadauro

Ernest N. Lanoie
March 22, 2005. Father of Armand E. Lanoie ’68.

Grace S. LoCurto
April 22, 2005. Wife of the late Joe LoCurto ’39. Mother of John S. LoCurto ’60 and Dean T. LoCurto ’64. Grandmother of Joe ’93 and Jon LoCurto ’94. She is also the sister-in-law of John LoCurto ’34.

Jane Lavelle McDonald

Joan Yocum McDonald
June 19, 2005. Mother of Paul McDonald ’69, William McDonald ’78 and John McDonald ’79.

Aida Medlock

Stephen McCullagh

Helen Barbara Mape-Skarston

Mario V. Mastrocola and Marge Mastrocola
August 13, 2005 and August 9, 2005 (respectively). Mother and Father of Philip A. Mastrocola ’67 and Michael S. Mastrocola ’71.

Lynn Parina Harvey

Helen Margaret Helin
July 8, 2005. Mother of Sue Colla, former Bellarmine staff member.

Robert W. Hogan

Margaret Heenan
July 12, 2005. Mother of Timothy J. Heenan ’59 and John Heenan ’69, wife of the late Dennis Heenan, former Bellarmine faculty member and coach.

Torrienne Hunt and Tristine Hunt

Jack Idiart

Rosalie Rebello

Louis (Louie) Eugene Saso
August 7, 2005. Father of Michael Saso ’75 and Steven Saso ’64, Bellarmine faculty member.

Si Simoni

Charles P. Shaw
August 13, 2005. Father of Frank Shaw ’80, Paul Shaw ’81, Patrick Shaw ’81 and Matthew Shaw ’84.

John W. Segal

Dorothy A. Taylor
August 30, 2005. Father of Alan P. Taylor ’64.

Jack Weymer

Patricia Zonker
Many people choose to teach because it allows them to remain students, in a sense. And one of the most significant parts of any life-long learner’s regime is reading. Here are some suggestions from the nightstands of Bellarmine teachers.

Larry Lauro, Counseling Department: Jesus the Rebel, Bearer of God’s Just Peace and Justice by John Dear, S.J. As I ponder God’s spirituality of nonviolence, I marvel at the dramatic contrast the beatitudes present to our culture’s spirituality of violence. In his book, Fr. John Dear, S.J. challenges those who would place power, profit and prestige before the “kingdom of God.” This book is a must for all, whether one supports the current war in Iraq or not. While Dear clearly supports the position of non-violence, the book’s main theme is that it is the “gospel that liberates us from ourselves and from the culture.”

Dr. DeeDee Sullivan, Social Science: Becoming Justice Blackmun by Linda Greenhouse. Justice Blackmun’s family allowed Greenhouse to look at his papers a few months before they became open to the public on the anniversary of his death. The book is based on a series of articles Greenhouse wrote for the New York Times, and chronicles Blackmun’s years on the Supreme Court, with particular attention paid to his majority opinion in Roe v. Wade. Prior to that, I read 102 Minutes, by Jim Dwyer and Kevin Flynn. They relied upon phone messages, voice mails, radio transcripts, and interviews to recount the experiences of those trapped inside the World Trade Center on September 11, some of whom escaped, and others who tragically did not.

Although I very rarely stray from reading non-fiction, I am currently plowing through August Wilson’s series of plays on Pittsburgh’s Hill community. Taken together, the series provides a fascinating overview of the African American experience in the twentieth century urban north, covering such topics as southern migration, Black Nationalist politics, and urban renewal.

Diane Levinson, Fine Arts Instructor – Ceramics: Unnatural Wonders: Essays from the Gap Between Art and Life by Arthur Danto, art critic for The Nation. He explains very clearly, in his opinion, what the big changes in the direction of contemporary art have been. In his view, the historical development of art peaked in the Pop period, specifically with Andy Warhol’s Brillo Box. Danto succeeds in supporting the concept that art has transformed into philosophy. He shows how work that bridges the gap between art and life is now the definitive work of our time. Damien Hirst, Jeff Koons, Barbara Kruger; are they REALLY art? Danto says, “YES, these Unnatural Wonders show us who we are.” Fascinating and sometimes infuriating reading.

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The Literary Bookshelf
By Alexander Atkins ’79
For many of us, our education at Bellarmine introduced us to great works of English literature and cultivated an appreciation and understanding of their profound insight into the human condition. To continue this intellectual odyssey, The Literary Bookshelf features recently published books that shed light on authors and their work as well as special anniversary editions.

Ariadne’s Thread, William Hansen, Cornell Univ. Press
The Encyclopedia of Novels into Film (2nd Ed), John Tibbetts, Facts on File
Madame Bovary’s Ovaries: A Darwinian Look at Literature, David Barash, Delacorte Press
Mark Twain: A Life. Ron Powers, Free Press
Mehville: His World and Work, Andrew Delbanco, Knopf
The Seven Basic Plots: Why We Tell Stories, Christopher Booker, Continuum
The Oxford Shakespeare: The Complete Works (2nd Ed), Stanley Wells and Gary Taylor (ed), Oxford
Shadowplay: The Hidden Beliefs and Coded Politics of William Shakespeare, Clare Asquith, Public Affairs
Shakespeare: The Biography, Peter Ackroyd, Doubleday
A Short History of Myth, Karen Armstrong, Canongate
A Skeleton Key to Finnegans Wake, Joseph Campbell, New York Library
The Wit and Wisdom of Don Quijote de la Mancha, Harry Sieber (ed), McGraw Hill
Virginia Woolf’s Nose, Hermione Lee, Princeton Univ. Press
Dear Bellarmine Family and Friends

I am currently finishing my final weeks as interim president of Bellarmine College Preparatory and I am certainly looking forward to welcoming Fr. Paul G. Sheridan, S.J., as our new president. I am also reflecting on how greatly God continues to bless our Bellarmine family.

As we began this academic year, I celebrated the Mass of the Holy Spirit, together with my fellow Jesuits and lay faculty members and staff, and the 1,500 fine young men who make up our student body. We prayed together that late August morning that the gifts of the Spirit be part of our lives and our Bellarmine campus. I also personally remembered, in thanksgiving, the terrific individuals and families who continue to be “God’s blessing” in what we together accomplish in the lives of these talented young men. Some years later as alumni, they make a significant difference for the good in the lives of countless women and men of all ages, including those who are most in need of God’s love and affirmation.

I am grateful for the enthusiasm, talent, generosity and compassion of the women and men on our staff and faculty who give so much of themselves to our young men, including those who so often work behind the scenes. I enjoy working with these people; and I am grateful for three terrific people who have shared closely with me the core responsibilities of Bellarmine’s Jesuit education — Principal Mark Pierotti, Vice President for Advancement Jeff Shilling, and Controller/Business Manager Tom Gorndt. I also thank Bellarmine’s Regents and Trustees for their support, ongoing advice and friendship. Together, we work to ensure what is inherent in the goals of being an excellent Jesuit college preparatory.

This past summer, as I celebrated being a member of the Society of Jesus for 50 years, I reflected on the major decision of Ignatius Loyola and his small group of early companions to begin the Society (“Company”) of Jesus in the late 1530s — namely that they committed themselves to form this one body/community. The final statement of their deliberations was: “For united spiritual strength is more robust and braver in any arduous enterprise than it would be if segmented.”

As I look at Bellarmine’s future, I can’t help but think of Fr. Paul Sheridan and the fine qualities he brings as a leader, including his ability to inspire those working with him to accomplish the “Magis” (the greater good) in the lives of those around them. He comes to us following nine years as president of St. Louis University High School. I know, from my conversations with Fr. Sheridan, that he carries with him a deep and keen sense of the spiritual. And that spirituality will be an important aspect of educating Bellarmine’s future leaders who are, at the core: “men for others.”

Know that I have enjoyed serving as interim president these past two and a half years, and sharing with all of you the responsibilities of furthering Bellarmine’s mission of offering an excellent Jesuit education.

Gratefully,

Fr. Gerald T. Wade, S.J., ’55
**Calendar of Events**

**MARCH**
- 2 – 11 Winter Musical “Grease”
- 18, Saturday Golden Bell Auction
- 26, Sunday Grandparent’s Day

**APRIL**
- 7, Friday Athletic Hall of Fame
- 9, Sunday St. Robert Cardinal Bellarmine Board of Fellows Mass and Brunch

**MAY**
- 12 – 20 Spring Comedy “Picasso at the Lapin Agile”
- 25, Thursday Baccalaureate Mass
- 27, Saturday Commencement

**JUNE/JULY**
- 6.3, Saturday 50-Year Reunion, Class of ’56
- 7.15, Saturday 5-Year Reunion Class of ’01
- 7.22, Saturday Bocce Tournament

**Bellarmine College Preparatory**
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**ADDRESS SERVICES REQUESTED**