

THE FRANKLIN

gazette

THE
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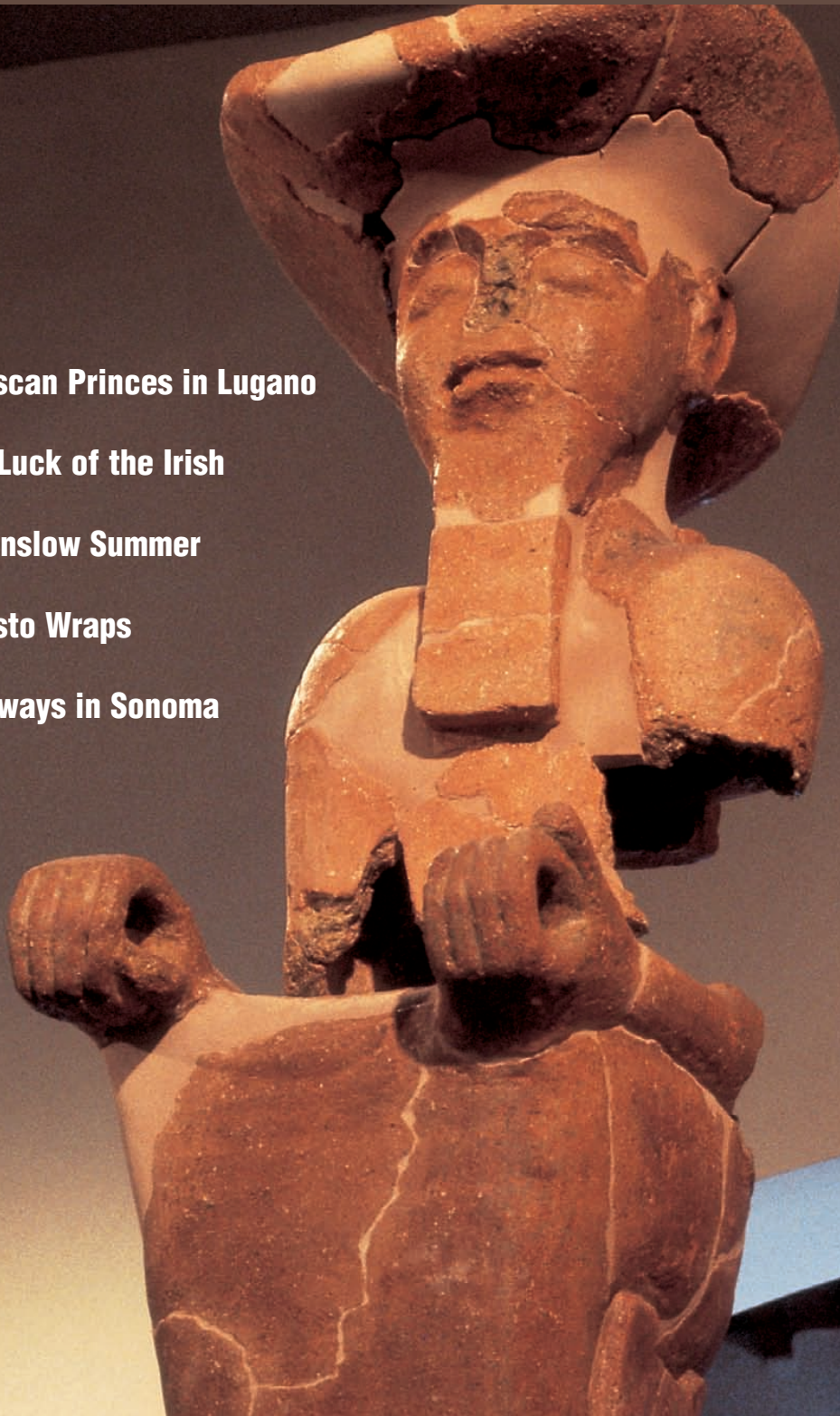
Etruscan Princes in Lugano

The Luck of the Irish

A Winslow Summer

Christo Wraps

Sideways in Sonoma



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Front Cover: From excavations at Poggio Civitate, Murlo, Italy. Seated Etruscan male figure with a broad-brimmed hat. Terracotta. The figure would have been one of several placed along the ridge of the roof. Archaic period, 600-535 BC.

Spring 2007

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Etruscan terracotta plaque depicting a horse race. Archaic period. 54 x 23.8 cm, Murlo, Poggio Civitate.



Students enjoy Academic Travel to Ireland with Christopher Matthews.



Alumnus and Trustee Kevin McNeely with friend Bruce Willis at the Sonoma Film Festival.

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From the editor

Dear Alumni and Friends,



We have a wide variety of articles in this issue ranging from feature stories about the Etruscan exhibit in Lugano, Academic Travel to Ireland, and alumnus Kevin McNeely to current news from campus in our Franklin Today section.

The city of Lugano is host to a wide variety of cultural events and art exhibits. Franklin College's President, Dr. Erik Nielsen organized a captivating exhibit at the Galleria Gottardo last summer entitled "The Etruscan Princes of Murlo." Dr. Nielsen is director of the archeological dig in Poggio Civitate in Tuscany, Italy, and this exhibit featured artifacts found there. Writer Cindy Korfmann also reports on the Christo and Jeanne-Claude retrospective which was held at the Museum of Modern Art this past year.

Professor Christopher Matthews recounts a recent Academic Travel to his native Ireland, where he took a group of Franklin students on a literary, historical, and socio-political journey with destinations including Dublin, Sligo, Derry, and Belfast.

In our Alumni Feature, you can read about the fascinating background and work of alumnus and Trustee Kevin McNeely '73: film festival founder, restaurateur, and wine producer.

Every summer the College offers a wide variety of courses. In this issue we spotlight the photography courses taught last summer by photojournalist and photography editor Donald Winslow: "News Photography" and "Photography on Location in Europe." We are very pleased to feature the wonderful photographs taken by the students and, in particular, Mr. Winslow's article about ethics in journalism, which was a focus of his summer News Photography course.

We hope that you enjoy this issue and welcome suggestions for future articles and contributions to our publication.

A handwritten signature in cursive script that reads "Diana Tedoldi".

Diana Tedoldi
Editor

Franklin College welcomes reader comments. Send them to Franklin College, Office of Alumni Relations, via Ponte Tresa 29, 6924 Sorengo (Lugano), Switzerland or email comments to: dtedoldi@fc.edu

Franklin College Welcomes New Faculty Members



Dr. Brack Hale joins the Science Department of Franklin College as an Assistant Professor of Biology and Environmental Science. He recently completed a post-doctorate research position at Duke University, where he taught courses in environmental studies and river conservation. Dr. Hale also earned a Bachelor of Arts degree and a Master's degree in Environmental Management at Duke. At the University of Wisconsin-Madison, Professor Hale obtained a Ph.D. and taught courses in organismal biology. His scholarly publications span a wide range of topics including river conservation, ecosystems management, climate change, and environmental health. Dr. Hale's primary research interests focus on ecology and conservation of river floodplain systems. Additional research interests include environmental health, environmental justice, and comparative environmental policy. Dr. Hale's research has consisted of fieldwork in the United States, Germany, Sweden, and Puerto Rico. He is a member of the Ecological Society of America and the River Management Society.

Among the courses taught by Dr. Hale during Fall semester were "Introduction to Biology," "Introduction to Environmental Science," and "Introduction to Physical Geography." Dr. Hale also led an Academic Travel to Vienna, Salzburg, and Wurzburg together with Assistant Dean of Students Laura Thompson. He is an advisor to the Franklin Skeeball Club.



Dr. Wasiq Khan, who joins Franklin College as an Assistant Professor of Economics, received a Bachelor of Arts degree from the University of Virginia, a Master of Arts from the University of Texas at Austin, and a Ph.D. from American University. He has taught courses in microeconomics, international trade, labor economics, the economics of development, and the economics of globalization. Dr. Khan serves as a consultant to the World Bank with a focus on HIV/AIDS relief and mitigation efforts in sub-Saharan Africa, as well as on social development issues in the Middle East and North Africa region. His research interests span the fields of international economics, economic history, and economic development. He has written and presented papers on the economics of the transatlantic slave trade, the impact of global labor migration on poverty in the developing world, and the efficiency and efficacy of foreign food aid.

Dr. Khan serves on the Board of Trustees of Partners for Development, a nongovernmental organization that administers public health and agricultural development projects in Bosnia, Cambodia, and Nigeria.

During Fall semester Dr. Khan taught "Principles in Economics," "International Economics," and "Intermediate Algebra."



Dr. Kiva Silver, who holds a Bachelor of Arts degree from the University of California, San Diego, a Master of Arts degree from the University of California, Santa Cruz, and a Ph.D. from Cambridge University, is Assistant Professor of History. He currently is working on a second Ph.D. in sociology at the University of California at Santa Cruz. Dr. Silver's doctoral dissertation research addressed immigration and national identity in nineteenth-century France. While studying at Cambridge, Dr. Silver was a member of the multidisciplinary Cambridge Group for the History of Population and Social Structure. His teaching expertise includes world and western civilization history, and he is currently working on a book manuscript entitled *The Construction of France: Immigration and Integration in the French Building Trades, 1830-2000*. Dr. Silver is the recipient of a number of fellowships, including a research fellowship from the Council of European Studies.

Among the courses that Dr. Silver taught at Franklin during Fall semester were "Western Civilization" and the "Seminar on Contemporary Issues and the Classics."



Dr. Satomi Sugiyama, who holds a Bachelor of Arts degree from Sophia University, Tokyo, Japan, a Master of Arts degree from Wake Forest University, North Carolina, and a Ph.D. from Rutgers University, New Jersey, is the Assistant Professor of International Communications. Dr. Sugiyama's research interests include communication technology, intercultural communication, communication theory, and fashion. She has taught courses in communication and culture, including intercultural and interpersonal communication, and communication in Japan at Rutgers University and at Colgate University. Dr. Sugiyama's work has appeared in several collections of essays and in *New Media & Society*. She is currently working on articles based on her dissertation "Fashioning the Self: Symbolic Meanings of the Mobile Phone for Youths in Japan." In addition, she is conducting a research project on the use of communication technology and intercultural communication experiences. Dr. Sugiyama is the recipient of the MacArthur and National Endowment for the Humanities fellowships at Colgate University. She is a member of the International Communication Association, the National Communication Association, and the Center for Mobile Communication Studies.

Among the courses taught by Dr. Sugiyama last semester were "Introduction to International Communications," "Intercultural Communication," and "Public Speaking."

By Professors Sara Steinert Borella and Caroline Wiedmer

FC Announces New Major in Comparative Literature and Cultural Studies

We have all heard the rhetoric: students from roughly 50 different countries attend Franklin College, bringing together a student body that represents cultures from all over the world, thereby offering an international learning experience. True enough, this confluence of people is quite unique in and of itself, and the setting, along with the Academic Travel program,

offers insights into many different cultures. But what does it mean in practical terms for people from different places to come together like this? And how can the richness of so many different cultural perspectives be harnessed and put to use in a course of study?

When we first arrived at Franklin in the fall of 2005, these were exactly the questions we asked ourselves as we contemplated our new setting and the task of conceiving a new major. This is what we observed: Franklin students have daily encounters—and sometimes daily collisions—with lived cultural difference in its many manifestations. But it appeared to us that at times students were at a loss when it came to reflecting on these encounters. Indeed, while we know that constant cultural encounters add up to a college experience that holds the promise of extraordinary rewards, those rewards do not come without the work of recognizing cultural difference. Students need to learn to understand the challenges of a multicultural environment and to articulate their own evolving positions within this multidimensional setting. In fact, we think that the rewards to be gained stand in direct proportion to the students' ability to read the cultural processes that surround them.

Where are students to learn how to recognize cultural difference, and to understand and articulate their own evolving positions within the international community of Franklin? We have

...how can the richness of so many different cultural perspectives be harnessed and put to use in a course of study?

designed the new major in Comparative Literary and Cultural Studies (CLCS) to hone just these abilities. Beginning with an understanding of literature as a prominent form of cultural text which imparts to us the basic skill of reading, CLCS defines its aim as a quest to render legible the variety of cultural and intellectual expressions and practices that give shape to societies. This is an ambitious quest, of course. How do we go about accomplishing it? We do so by choosing basic cultural phenomena, or problems, or practices such as the workings of cultural and

personal memory, the nexus of cuisine, class, and culture, or the importance of gender as an analytical category. We then ask students to explore how they express themselves in various ways and at various times in different cultures. We thus teach students to read and think in comparative contexts and to situate themselves in

this rapidly changing world of multicultural perspectives. At the same time students of CLCS learn to differentiate between the various ways in which knowledge is framed in different discourses and to recognize where their arguments might fit into key strands of contemporary cultural theory. They learn to see how identities are always made up of different inflections of race, ethnicity, class, and gender. They learn to think critically and write convincingly about the ways

in which cultural practices shift across time and place. And, perhaps most importantly, students learn to bring the lessons of theory to bear on their daily lives.

How does CLCS deliver on its promises? For example, in the Theories and Methods in Gender class, we ask students to explore the gender demographics among the student body as well as among the faculty and staff. They compare their results to contemporary theoretical writings on gender and higher education and reflect on the many causes for the particular gender distribution we find here. In the course entitled Culture, Cuisine, and Class, students are asked to reflect on the social practices

that surround the preparation and consumption of food. Theory and praxis meet here in a rather tasty way: having imbibed the theories of Bourdieu, de Certeau, and Girard, students learn to roll a pâte brisée.

All this sounds well and good, you might retort, but what can you do with this major once you're through with college? The simple answer is this: majors in CLCS can go on to work in international education or for international organizations. They are well

Tabmina Azizullab,
Jarett Gilbert, Noe
Steadly, Courtney
Hambleton, Lauren
Gaghiano, Katie
Hickok, and Melanie
Balasopulos, students
in CLCS Fall 2006.



CLASSES IN CLCS

Reading Literatures: Introduction to Comparative Literary Studies

Reading Cultures: Introduction to Comparative Cultural Studies

Theories and Methods in Gender Studies

Deception

Inventing the Past: The Uses of Memory in a Changing World

(Re)Defining Masculinity

The Culture of Cities

Culture, Class, Cuisine: Questions of Taste

The Politics of Mobility: Exile and Immigration

Topics in Literary and Cultural Studies

Crossing Borders: Travel in a Post-Colonial Age

By Professor Patrick Butler

Cavorting with Strangers: Great Ideas and their Champions

Franklin students I know like to read biographies . . . well, short biographies, not long ones. There are lessons to be learned they say, and it pays to realize that even famous people have struggled and suffered. All true of course and certainly spurs one's motivation, but my students need a word of caution now and then. Despite claims of their own trials and tribulations, i.e., loaded down with books and trudging up a snowy hill to SEM 100 at dawn, to be followed by gruel at the Grotto, these challenges are not to be confused with the likes of Napoleon's retreat from Moscow. And it is not a surprise to these students that many of the most creative people on earth were in their 20's or early 30's during their most inspired if not tortured years: the list is long and easy, from Alexander to YouTube. So lessons from the past certainly have their place at Franklin.

My book, *Cavorting with Strangers*, written with students in mind, is not a mini-set of biographies, but, rather, an entertaining glimpse (through the eyes of fictitious characters) of a cultural cross section of famous French people*—known by some, but strangers to many—who championed revolutionary ideas each in his or her own way by struggling towards humanity's horizons. These ideas, almost all of which can be found thriving in the classrooms of Franklin, are what have held and hold us together from every dimension of our humanity. Without these legends' search for the bottom and banks of our society we surely wouldn't have the quality of life most of us cherish and aspire to preserve. Finally, the book embodies controversy since contradictions in human character are one of its most consistent notes.¹

To take just a few examples, should one read *Les Misérables* (all 1,200 pages) or simply see the show? Is it important to read the classics in the words of their authors? (Dostoyevsky and Freud learned Spanish in order to read Cervante's *Don Quixote*.) Or, on a different note, for those concerned about the future of Europe, what did Napoleon mean when he said at the grave site of Rousseau: ". . . the future will tell us whether it would have been better if neither I nor Rousseau had ever lived." And finally, Jacques Cousteau's warning before the United Nations Conference on Environment and Development, June, 1992 (1992!!), in Rio de Janeiro: "We are living in an interminable succession of absurdities imposed by the myopic logic of short-term thinking: the population big bang, the North-South divorce, the climatic changes of all sorts, the elimination of thousands of species, the new dictatorship of materialism. All of these evils must be cured urgently, and the only medicine is a recourse to Utopia."

Utopia? Well, that's what he said, and continued by saying, "for the realities of tomorrow . . . Utopia is the necessity to get over and break the barriers of the established order." If those were his words, what did he mean?

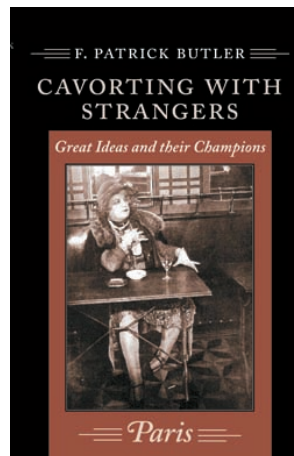
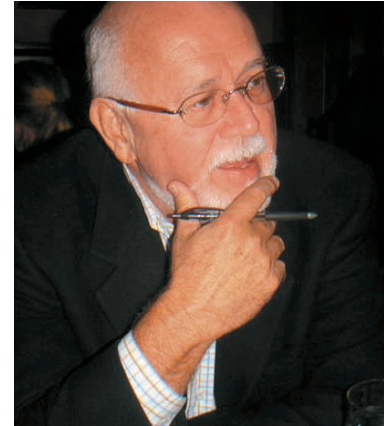
Let's just say that if Franklin students have been introduced to these strangers, they have yet to become intimate. But, be warned, the "intimacy" will be surprising and shock the innocent.

My very best wishes to you all and hope you get a chance to enjoy the book:

<www.cavortingwithstrangers.com>

* Rousseau, Napoleon, Victor Hugo, Monet, Ravel, Chanel, De Gaulle, Sartre, Cousteau

¹ *Apologia Pro Vita Sua*, J.H. Newman.



A BRIEF HISTORY OF CLCS AT FRANKLIN COLLEGE

Fall 2005:

Professors Sara Steinert Borella and Caroline Wiedmer design the new major in Comparative Literary and Cultural Studies (CLCS)

December 2005:

Faculty approves the new major

Spring 2006

First courses are taught in CLCS

Fall 2006

CLCS becomes part of the regular course catalog, with a new major, minor, and possibility of a combined major

Spring 2007

Three courses offered in CLCS

- CLCS 110: Reading Cultures (Professor Wiedmer)
- CLCS 210: Deception (Professor Steinert Borella)
- CLCS 300: (Re)Defining Masculinity (Professor Saveau)

positioned to pursue graduate studies in both humanities and social sciences, but they may also become business people, lawyers, politicians, or teachers. In other words, they can go on to do all the same things students in more traditional majors at liberal arts colleges can.

Studying culture at a place like Franklin College, however, does more than simply impart the basics of a good liberal arts education. Studying culture at Franklin allows students to read and interpret the world, putting together a multidimensional understanding that arises out of the exquisite blend of place, individual subjectivity, and learning available

...putting together a multidimensional understanding that arises out of the exquisite blend of place, individual subjectivity, and learning available at Franklin College.

at Franklin College. It instills in students the intellectual habit of deciphering the world around them with rigor and subtlety long after they have left Franklin. And this is more than mere rhetoric.

By Christina Bell Cornelius

Department of Advancement Welcomes Two New Directors



Jennifer Hayes, Director of Alumni and Special Events.

Director of Alumni and Special Events

As a longtime professional in the field of alumni relations, Ms. Jennifer Hayes brings a wealth of knowledge to Franklin College. We are pleased to welcome her as the new Director of Alumni Relations and Special Events. Ms. Hayes says, "I look forward to using my experience to help further the connections between Franklin and its alumni and friends." She comes to the College with over seven years of event planning, alumni relations, and management experience, most recently at the College of William and Mary in Williamsburg, Virginia, where she served both as Director of Special Events and Director of Alumni Relations.

Ms. Hayes received her Bachelor of Arts degree from Central Michigan University in Mt. Pleasant, Michigan, and earned a Master's degree in Higher Education Administration with an emphasis on Educational Policy, Planning and Leadership at the College of William and Mary.



Rachel Meuser, Annual Fund Director.

Annual Fund Director

New Annual Fund Director Rachel Meuser approaches her work in development with a refreshing philosophy, stating, "It is not how much you give, but that you give. The act of giving says, 'I believe in Franklin and I want it to be around for future generations.'"

Ms. Meuser comes to us with over five years of experience in annual giving and development, having worked most recently as the Assistant Director of Annual Giving for the Citadel Foundation in Charleston, South Carolina. She received a Bachelor of Arts degree in Corporate Communication with a minor in both Spanish and Business Administration from the College of Charleston. The new Director says, "I am excited to be at Franklin during this time of growth when alumni have the opportunity to get involved and make a difference in the future of Franklin."

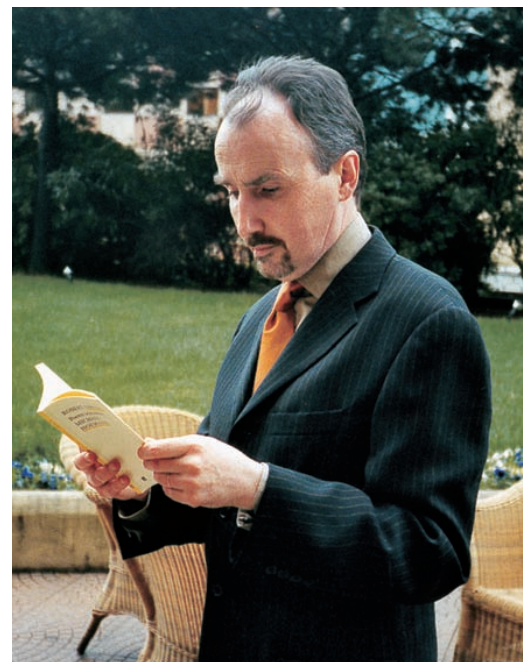
Professor Christopher Matthews Nominated for Prestigious Pushcart Prize in Poetry



Recently, Professor Christopher Matthews' poetry has created a stir and elicited recognition from some of the finest writers and literary organizations around the world. In the words of renowned poet and professor Sydney Lea, "Matthews was (and remains) like no one else in contemporary verse." In the last two years, Professor Matthews has been honored with residency at the prestigious University of Iowa International Writers' Conference and The Island Institute in Sitka, Alaska.

Matthews has now been nominated for the Pushcart Prize, an award which has recognized the Best of the Small Presses since 1976. Authorities agree that this is among the most respected literary projects in America. In describing prize nominees, a representative of the *Library Journal* states: "These authors are not only our finest storytellers, poets and essayists, they are also the guardians of our language . . ."

Franklin congratulates Christopher Matthews, who is a Professor of Literature and Creative Writing here at Franklin College, for his nomination. His poems have appeared in *The American Scholar*, *Crazyhorse*, *The Dublin Review*, and other journals. He is author of *A New Life* (Trapdoor Press, 2000) and the recently published *Eyelevel: Fifty Histories* (CavanKerry Press, Ltd.).



Professor Christopher Matthews.

By Christina Bell Cornelius

FC Students Volunteer at the dropping knowledge Conference in Berlin

It takes only a short time to make a strong impression. On September 9 in Berlin, nine Franklin students lived this truth when they got swept up in a discovery made by junior

Angela Dansie.

"I was watching an ABC podcast that mentioned an international conference to be held in Berlin called dropping knowledge. I went to the website, and it just hit me that I

wanted to go," said Angela. According to the website, 112 of the world's most compelling artists, activists, businessmen, scientists, and political leaders from around the world would be answering 100 pertinent questions on tape. The answers would be broadcast via the Internet. The hope was to create a living library—a tool to generate a global discussion.

"That night, I wrote my volunteer application and my resume and I emailed them to the volunteer coordinator. I thought of it as a way to further my life experience," said Angela.

The coordinator called the next day to accept Angela as a volunteer and confided that Arabic, Japanese, and Russian-speaking volunteers were still needed. Much to the coordinator's surprise, Angela offered to help

them to hotels, and answered logistical questions. They also served as translators at the various dropping knowledge receptions and dinners.

The main event took place the day after their arrival in Babelplatz, a square famous as the site where Nazi supporters burned more than 20,000 books in 1933. There, dropping knowledge participants took their places around what was dubbed the Table of Free Voices, perhaps one of the largest tables ever constructed. In a period of a little more than eight hours, the 112 participants generated 11,200 answers to 100 questions. The library of answers is available for all at

www.droppingknowledge.org.

While the students each took something different away with them from the conference, almost every one of them described their experience as a life-changing event. Many said they left with a deep sense of renewed responsibility. "I believe I saw evidence of a new world mindset, one that many are trying to engineer—a more concerned, more connected world," said Angela Dansie. "It struck me that I was surrounded by people who had done something and they were looking to us saying,

"You are the next generation. What are you going to do?" I left with a sense of responsibility and direction."

Alejandra Santa's experience left her with a new sense of

direction. "At dropping knowledge, I met Alberto Restrero, a dancer and choreographer from Colombia. He took his talent and dedicated it to disadvantaged children in his country by starting a program called The Bridge," said Alejandra. Like Restrero, Santa is also a native of Colombia who is dedicated to the children of the nation. Last year, through the FC Latin Club, she helped to raise \$650 for an organization dedicated to displaced Colombian families and children. "At dropping knowledge, I made this

connection. I thought—this is what I want to do. I always want to remember where I came from and I want to give back to where I came from."



Photo by Steffen Roth.

While some saw glimpses of their futures, others noted the character of the leaders around them. Nick Hasko, who is originally from the Pacific Northwest, spent time talking to

Russian anti-war activist Valentina Melnikova, the woman who helped set up the Union of Committees of Soldiers' Mothers and negotiated with Chechen rebels for the release of kidnapped Russian soldiers. "I had read about the 'Mothers' in 10th grade when I wrote a paper on Putin's policy, so I knew who she was," said Hasko. "I was impressed by how brave she was and by her strength and her grit. I thought, that is the kind of grit it would take to change things anywhere." All the student volunteers, in fact, said they connected in a real way with people they quickly came to admire.

Iman Al-Barwani was surprised to meet people directly connected to issues she cares about and studies. "When I have done research for my classes, it has almost always involved child soldiers or child labor. At dropping knowledge, I met a woman from Rwanda who had been a child soldier and is now an activist in Belgium," she said. "I also met a child labor activist from India who was actually the subject of a book I read. I

was so curious when I spoke to them. Both surprised me by saying that anyone could do what they have done."

It is not only dropping knowledge that made a lasting impression on Franklin students. The students too made a big impression on those at dropping knowledge. "They called us the Swiss Troupe," said Oliver-Rizzi Carleton. "They were quite amazed by Franklin and its multi-lingual, multi-talented group."



Photo by Steffen Roth.



Photo by Justine.



Photo by Justine.



Photo by Reiner Pfisterer.

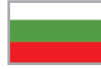
gather multilingual volunteers. In less than 24 hours, Angela had rallied a group Berlitz would envy. As the conference approached, Angela left for Berlin. A few days later she was joined by fellow students Asuka Ashida, Iman Al-Barwani, Ximena Benavente, Oliver Rizzi-Carleton, Nick Hasko, Claudia Lasprilla, and Alejandra Santa.

After arriving by train the students immediately began working as dropping knowledge guest assistants and translators. They met participants at the airport, escorted

Clockwise from top left: Anuradha Koirala, Cornelius West, Hans-Peter Duerr, Willem Dajoe, and participants with journalists at the Table of Free Voices.

By Christina Bell Cornelius

The First 60 Days















Each fall, freshmen face some of the greatest challenges life can offer. Incoming students must connect with different people, understand a new intellectual environment, and choose how to use their time to shape their lives. Experts who study the college experience say the first 60 days are crucial to overall success. That is why this fall at Franklin College, the Office of Student Affairs offered a special program called "The First 60 Days" which presented opportunities for students to develop meaningful connections with their new community both on and off campus. "The goal of this program was to offer students things to do to fill their time outside the classroom. We wanted students to have a chance to explore," said Director of Student Programming Jeff Bourgeois. From the first full day of New Student Orientation until the October Academic Travel session, an event or excursion was planned for every day. Each activity was designed to assist new

1  A Taste of Switzerland	2 Movie on the Lawn	3 Orientation Bowling Trip	4 Boxer Bingo (Falcon's Nest)	5 Day Trip to Valle Verzasca	6 Orientation Group Gatherings
7 Shopping Trip to Carrefour, Canobbio	8 Convocation Ceremony	9 Blues to Bop! 	10 Students vs. Staff/Faculty Soccer Match 	11 Whitewater Rafting in Interlaken 	12 Franklin College Soccer Fan Van
13 Tennis Camp! 	14 The First Year Writing Experience 	15 Club & Information Night	16 Switzerland: Myth & Reality 	17 Foreign Film Friday: <i>Whale Rider</i>	18 Bellinzona Wine Festival
19 Monte Boglia Day Hike	20 Multiple Realities: Culture Shock	21 Writing Opportunities (Writing Center)	22 Swiss Movie Night: <i>Bread and Chocolate</i> 	23 Library Workshop 	24 Foreign Film Friday: <i>Beijing Bicycle</i>
25 Ponte Tresa Outdoor Market	26 Foroglio Day Trip	27 Cheesy Swiss Things 	28 Orientation Group Meetings	29 He Said, She Said	30 Dinner at Grotto Figini



students in adjusting to life at the College. Events ranged from a whitewater rafting trip (day 11) to a series of foreign films presented on Friday evenings (days 17, 24, 31, and 52). Some of the proposals, such as “The First-Year Writing Experience” (day 14) and “Academic Travel: Uncensored” (day 44), helped students succeed academically, while other activities, such as the day trip to Foroglio (day 26) and the visit to the Bellinzona Wine Festival (day 18) were created to allow students to explore the surrounding areas and culture. Students found they had a lot of options and this was just what Dean of Students Leslie Guggiari had hoped for when her office initiated the program. “When students start to complain about having too much to do, then we know we are on the right track,” said Dean Guggiari.

31 Foreign Film Friday: <i>Amelie</i> 	32 Boat Trip to Gandria	33 Paddle Boats on Lake Lugano 	34 Smartcar Rally Pre-Rally Meeting 	35 Studying Smarter, not Harder	36 Library Workshop 
37 Franklin College Lecture Series	38 Franklin College Smartcar Rally 	39 Franklin College Smartcar Rally 	40 Franklin College Smartcar Rally 	41 Aahhh . . . Stress Relief	42 Travies 2006: Academic Travel Videos
43 Common Cents 	44 The Truth about Academic Travel	45 Foreign Film Friday: <i>Cinema Paradiso</i>	46 International Food Night	47 Hermann Hesse Art Walk	48 Written All Over Your Facebook.com
49 Tuesday Tie Dye Party 	50 Midterm Midweek Study Break 	51 Franklin College Lecture Series	52 Foreign Film Friday	53 Academic Travel	54 Academic Travel 
55 Academic Travel	56 Academic Travel	57 Academic Travel	58 Academic Travel 	59 Academic Travel	60 Academic Travel

By Cindy Korfmann

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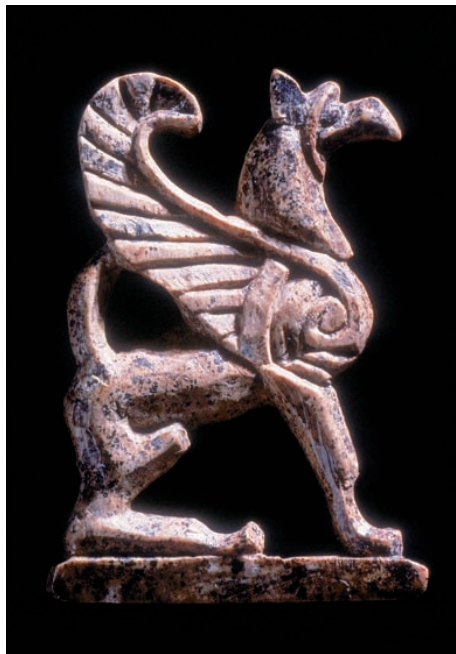
The Etruscans, that elusive ancient people so communicative in their artistic creations and so taciturn about their daily lives. Who better to unveil their secrets than Dr. Erik Nielsen, Etruscologist and Franklin College President. In fact, Dr. Nielsen organized a fascinating exhibition at the Galleria Gottardo in Lugano for two months this summer entitled “The Etruscan Princes of Murlo,” displaying treasures from the archaeological dig that has been under his direction at Poggio Civitate (“The Hill of the Civilization”) in Tuscany since 1988.

The Etrusci, or Tusci, lived mainly in the area between Rome and Florence and gave their name to the fertile and gracious Italian province today known as Tuscany. There is still heated debate about their origins. Perhaps they arrived on the Italian peninsula as immigrants from Asia Minor or perhaps they were indigenous, already there before the European migrations of 2000-1200 B.C. which brought Greek tribes and ancestors of

Rome to Italy from the ancient Near East. A third theory proposes that they came down from Northern Europe. In any case, evidence has been found of the existence of an Etruscan civilization as early as 1000 B.C.

We do know that they flourished between 700 B.C. until the fourth century B.C. As stated in the Time-Life series of books about lost civilizations, *Etruscans: Italy's Lovers of Life*, "Few civilizations have shone so brightly and faded as quickly." The Etruscans were fortunate to live in a rich agricultural area and also to possess numerous harbors on the Tyrrhenian Sea; indeed, they were accomplished seafarers. Roman writers sang praises of their mastery of architectural engineering and town planning. But the Etruscans' greatest fortune derived from the abundance of mines beneath the Tuscan soil which allowed them to control the major sources of copper, iron ore, and tin in the entire central Mediterranean area. This wealth paved the way for a widespread network of trade with other peoples in the Mediterranean and the subsequent riches that culminated in the flowering of the Etruscan civilization.

A major limitation to our knowledge about Etruscans is that their language presents mystifying obstacles. Although it can be read because the alphabet is of Greek extraction, the vocabulary is not understood and it does not belong to the Indo-European family of languages. Therefore, much of our knowledge about the Etruscans comes to us through archaeologists' explorations of the rich and beautifully decorated tombs the Etruscans built to commemorate and honor their dead, tombs that became more and more elaborate as the skill of their painters and sculptors increased. Once seen, the



Etruscan burial chambers festooned with flowers, birds, light-hearted dancers and musicians cannot be forgotten. The enigmatic smiles of handsome couples gracefully reclining on their sarcophagi are haunting.

Poggio Civitate is unique in the study of Etruscans and has led to unprecedented discoveries. In 1966 Bryn Mawr College in Pennsylvania decided to sponsor a dig in Italy under the auspices of archaeologist Dr. Kyle Meredith Phillips, Jr., for the purpose of training students to become archaeologists. He chose an isolated hill, known in local folklore as *Piano del Tesoro*, or "Plateau of the Treasure," near the medieval town of Murlo, about 17 km. southeast of Siena. Within hours of the first excavations, not a tomb, but rather the foundations of a monumental building were brought to light, and Dr. Phillips wrote, "... we knew we were excavating human occupation."

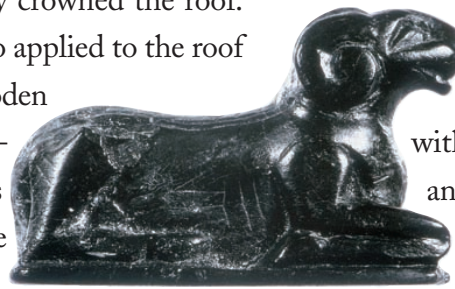
Dr. Nielsen, who first went to Poggio Civitate as a graduate student in 1970 and has returned every year since then, explains: "Dr. Phillips was my mentor and friend . . . he introduced me to the field of Etruscology, invited me to join him in his work on the site, and ultimately entrusted me with carrying on the work he devoted the greater part of his life to." He continues, "While the Etruscan grave deposits are abundant in the variety of rich, ornamental objects they possess, the symbols of power, status and wealth they are intended to convey, they are, as one might suspect, lacking in the more common artifacts illustrative of the daily life . . . of these dwellers of Etruria." Thus, excavations on this remote hill, a former dwelling place of the living rather than a resting place of the dead, have revolutionized our knowledge about the

development of the Etruscan civilization.

The roof of the monumental building discovered in 1966 was found to have been sumptuously decorated. One of the most intriguing objects



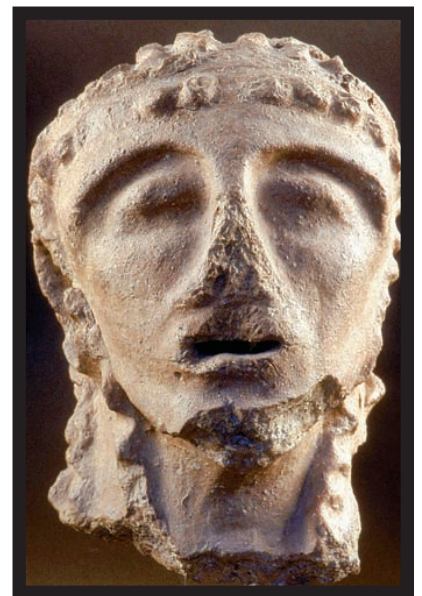
included in the exhibit at the Galleria Gottardo this summer was the “cowboy” (so nicknamed because of his unusual wide-brimmed hat), one of a number of life-size terracotta figures that originally crowned the roof. Gorgon heads of terracotta were also applied to the roof for dual purposes: protecting the wooden framework beneath as well as warding off evil. This edifice, known as the Upper Building, is one of the earliest monumental complexes known in Italy. Dr. Nielsen further states, “Archaeological evidence indicates that it was systematically dismantled . . . after standing for some 50 years. The site was subsequently abandoned and never again occupied. Who destroyed the building and why . . . remain questions to be answered.”



However, the lonely hill above Murlo was harbouring further secrets. Another elaborately decorated construction, a predecessor, was found under the Upper Building. Perhaps the palace of a local prince, this building was destroyed by a sudden, accidental fire. Dr. Nielsen relates, “The inhabitants appear to have fled . . . leaving behind their belongings and precious items. With the collapse of the roof and walls, the contents of the building lay encapsulated within the destruction debris. The subsequent construction of the later building . . . allowed the lower structure to remain

uncontaminated in a sealed deposit providing archeologists with an undisturbed context for the artifacts within.” In spite of the staggering bureaucratic difficulties involved in taking ancient treasures out of Italy, this summer the Galleria Gottardo displayed a breathtaking array of objects, both mundane and elegant, from this princely residence, including fragile, decorated drinking cups, rings bearing stones crafted into the shapes of animals, fish hooks, playing dice, upholstery tacks with laminated silver heads, sewing needles, and tiny gemstones ingeniously carved into mythological figures. Some of the decorative pieces made of ivory, amber, and faience found at the site came from far away places such as North Africa, the Baltic, and the Levant, attesting to wide-reaching commercial ties between Poggio Civitate, in spite of its inland location, and the rest of the contemporary world.

According to Dr. Nielsen, the most precious item on view was a griffin masterfully fashioned from bone, only 3 cm. tall. The gallery devised a unique system for viewing the smallest items. In a dark room several of the most special minute objects were housed in



an illuminated display case equipped with a dial which allowed the viewer to turn a projected image of each piece 360° and thus see it from any angle, magnified hundreds of times.

Also apparently destroyed by the same fire was a large workshop located not far from the residence which also presents solutions to old questions while posing new ones. The workshop produced large-scale

terracottas, and there is evidence that metalworking, including the production of bronze, was also an important activity within. A pit filled with remnants of bone, antler, and ivory suggests that artifacts made from those materials were also manufactured. Further investigation has indicated that many of the precious objects found in the residence may have been crafted locally, an idea once thought impossible because of the exquisite workmanship manifested.

One of the most poignant discoveries was sheltered in unfinished terracotta tiles which were lying on the floor to dry. “Perhaps because of the unexpectedness of the fire, workers ran over the soft, unfired tiles . . . leaving behind complete sets of footprints which were subsequently baked by the intense heat of the conflagration,” recounts Dr. Nielsen.

Excavations continue at Poggio Civitate under the direction of Dr. Nielsen and Dr. Anthony Tuck of Tufts



University. Pieces of the puzzle continue to emerge. A well has been discovered and another building is coming to light which may have religious significance. Dr. Nielsen feels that “the work of the next several years should help bring more clarity to the picture and perhaps reveal further intriguing aspects about Poggio Civitate and the relationship among the buildings on the plateau.”

The Murlo Summer Archaeological Field School is designed to introduce interested undergraduate and

graduate students to both the practical and theoretical aspects of Etruscan archaeology. The program, under the auspices of Franklin College and Tufts University, consists of seminars, trips to archaeological sites in Etruria, and visits to regional museums with Etruscan collections. Approximately seven weeks are spent in field work under the supervision of a professional staff



of archaeologists, conservators, a photographer, an architect, and an illustrator. For more information about this unique program, please go to:

<http://www.fc.edu/content/academics/summer-programs/field-experience-1>

Photos: Previous page, Decorative finial for furniture in the form of a griffon, bone, ht. 3 cm.; These pages from top right clockwise; Freize plaque with horse racing, terracotta, ht. 23.8 cm.; Entrance to the exhibit at the Galleria Gottardo in Lugano; Incised disc, decorative inlay, bone, dia. 4.6 cm.; Acroteriaion, sphinx head, terracotta, ht. 23 cm.; Decorative finial in the form of a kneeling ram, ivory, ht. 2cm.



© All photos courtesy of Franklin College students who participated in the Summer 2006 class of Donald Winslow.



Summer Through Their Eyes...



Summer brings photography to Franklin students and a new way of seeing.

Words can make readers think – but pictures can make their viewers feel, and people are more likely to react or to take action when they are moved by emotion rather than by thought, a premise that photography students learned this past summer at Franklin College.

Two photography courses in July, News Photography (COM373) and Photography on Location in Europe (STA179), brought Franklin students into the realm of modern digital photography. News Photography was a lecture and study class concentrating on the history, philosophy, practice, future, and ethics of photojournalism. The course examined the history of photojournalism, documentary and conflict photography – serendipitously while conflict between Israel and Lebanon provided new daily examples of war reportage – and the iconic images that have had an impact on society, politics, and culture.

The second course was a studio session that had students learning the basic concepts of photography and then applying them, first on simple assignments and then with more complex concepts, photographing themselves and others in portraits while learning how to use light and composition. They also shot travel, food, and fashion photos, ending the summer with a semester project that encompassed all their new skills.

Both classes were taught by Donald R. Winslow of Austin, Texas, a thirty-year career photojournalist and photography editor who has worked for several large American newspapers and who was a senior photojournalist for Reuters in Washington, D.C. Currently he is the editor of *News Photographer* magazine for the National Press Photographers Association (www.nppa.org). This was the second summer that Winslow has taught photography at Franklin. At home in the States he is a guest lecturer in photojournalism at the University of Texas in Austin.

“Teaching photojournalism and photography at Franklin in the summer is a fantastic experience, and it has contributed greatly to broadening my world view of Europe and foreign summer study abroad, my own understanding of how photojournalism impacts people, their thinking, emotions, and reactions, and my appreciation of how powerful pictures can change public opinion as well as the course of government policies and actions,” Winslow said. “And as for teaching student photographers to shoot pictures on location around Lugano, what could be a more exciting and gratifying way to spend the beautiful summer afternoons that one finds in southern Switzerland? The light is limpid from late afternoon until late into the evening, the scenery is among the most beautiful of any place in the world, and the colors, architecture, and the local folks all come together to create a wonderful opportunity for an imaginative photography student to blossom and learn.”

Winslow's father was a science professor at Indiana University in Bloomington, Indiana, who introduced him to photography when the photojournalist was a child. “Teaching and photography were his great passions, and he always told me that in the classroom he learned as much by teaching as his students learned by

studying, and now I understand what he meant,” Winslow explains. “Even after 30 years as a professional photojournalist, I'm constantly surprised by how much I learn from the visual creativity and photographic ingenuity of my Franklin students.

“It usually shows up sometime during the second week of class. That first week is spent teaching basic photographic concepts: understanding the camera as a tool, learning composition and lighting, how to capture 'the moment' and how to walk through the world as a photographer who is always looking, thinking, seeing, anticipating. We talk about these things a lot, and then I give them a few assignments, a self-portrait, a portrait, a picture that uses strong and conflicting light, a picture that uses vivid color, a feature picture, a water picture: these are assignments that challenge their vision, their creative thinking.

“And then each day we start class by looking at what they've shot, and that's when I'm constantly surprised by the level of work they display. I think Franklin students are pretty smart to begin with, and the photography classes are a chance for them to work hard in a different, more creative way than they usually get a chance to do in the 'academic' classroom. Pretty quickly they see that they are indeed good at applying the concepts that we've talked about in class, and their confidence in their photography and their vision grows rapidly.

“By the third week, some of the students were turning out photographs better than any I could shoot myself. They think that I'm kidding them when I tell them this, but it's true. I may have the knowledge of decades of experience, but in a way they're not hindered by that kind of 'archived' thinking and are free to create from a whole new photographic foundation. Many of them start to see the world in a new way, as a newborn visual artist who is walking through the world seeing light, seeing compositions, seeing moments, seeing things that have been around them for their entire lives without really being closely observed.”

Winslow feels that the real benefit of the shooting class isn't just in having a fun summer and photographing the hills and lakes and people of Lugano. There's a long-term payoff for students, he says. “These are smart kids who are getting degrees in international business relations, in various languages, in the arts, and they're already world travelers. They are likely to spend much of their professional and personal lives traveling around the world. If they take their cameras with them on these travels, 30 years from now they'll be able to sit back and have one amazing collection of photographs from the experiences of their lives.

“Pictures don't make you remember, but they remind you to remember,” Winslow stresses. “And albums of images built during their early lives will later remind them to remember all the rich, amazing experiences they've had since their Franklin College days. I tell the students that as long as they're going to travel the world anyway, they may as well make some powerful pictures while they're there. Later, they'll be glad they did, and they'll remember that photography was just one of the many skills they learned during their summers in Lugano.”

Unless the Picture Is True, It's Not Photojournalism

Photojournalism exists solely on a foundation of credibility and truth. Unless the viewer can believe, beyond a shadow of a doubt, that the pictures he sees in the newspaper and magazines are real, that they are unaltered and have not been manipulated, staged, faked, or directed, then the crucial role that photojournalism plays in society and in our history will have been eliminated. While students in last summer's News Photography class at Franklin College were examining the role of ethics in photojournalism, two "real time" examples surfaced when high-profile ethical violations made headlines in the journalism community, and the theories found in their textbooks came into play in reality.

"Nothing has more power to communicate the destruction and despair of our time than the documentary photograph," the great photojournalism editor Howard Chapnick wrote in his seminal book *Truth Needs No Ally*. (I would add to his observation that the photograph also has the power to communicate man's accomplishments and joy.) "The press photographers of the world are the men and women who write the visual biography of man on earth," John G. Morris, another great photography editor, wrote in a World Press annual collection of award-winning pictures. This is the great fact for photojournalism and photojournalists: that truth is the guiding light, the principle that governs all visual reportage and frames the work. Unless a picture is true, it's not journalism. It can still be photography, but it's not reportage: it's advertising, or subjective art, or an attempted lie, or worse, it's propaganda.

Truth in journalism applies not only to written words and broadcasts but to pictures as well. Most newspapers, magazines, and news services like Reuters, the Associated Press, Agence France-Presse, and others have a code of ethics that journalists are required to follow. Ethical codes spell out the self-evident fact that pictures are to be presented as they were captured, unaltered, unchanged, not manipulated in any way, not presented out of context, not misrepresented by being packaged with a caption, story, or headline that makes the image appear to be something other than what it is. In photojournalism there is but one truth: the picture is what it is. To take steps to make it appear to be anything other than that is a lie. Lying in journalism, in words or in pictures, is a career-ending, fireable offense.

Changing a picture in the old, pre-digital world of photography was difficult, awkward, and time consuming. The changes were usually made in the photographic print, not in the negative, and were done by physical means: combining elements from two or more pictures into one; removing an object from a print and then duplicating the print; or painting or drawing on the print to alter its content. But now, in the digital era, changing a photographic file in a computer using common editing software can be done easily and rapidly by even the most novice user of basic technology. In other words, technology has made it easier to tell a visual lie. The profession of photojournalism, which has always set down strict ethical standards for journalists to follow, has responded by reiterating and strengthening the codes of conduct for visual reportage, spelling out what can, and cannot, be done to the content of an image.

Photojournalism ethical violations surfaced last summer in two high-profile instances that brought the "truth" of photojournalism into heated conversation once again. During the July conflict between Israel

and Lebanon a freelance photographer working for Reuters News Pictures was caught digitally altering at least two of his photographs from the war zone, and he was quickly fired. A few days earlier a staff photographer at *The Observer* newspaper in Charlotte, North Carolina, in the United States, was fired for "boosting" the color of the sky in a news photograph taken at the scene of a large building fire. Both instances are clear violations of the code of ethics that govern the work of news photographers; both photographers have probably seen the end of their professional careers as a result.

In Lebanon, freelance photographer Adnan Hajj digitally altered a photograph he shot of smoke rising from bombed buildings in Beirut to make the smoke look more extensive than it really was. Internet bloggers quickly spotted the photographer's clumsy use of a "cloning" tool in photo editing software to change the columns of rising smoke. Reuters investigated and confirmed the alterations and fired Hajj immediately. They also went through their archives to check every single picture Hajj had shot for them. They discovered that days before the smoke picture he had also used the "cloning" tool to doctor a picture of an Israeli F-16 fighter jet dropping a flare over Nabatiyeh, increasing one flare to many and misidentifying the flares in the caption as "missiles." The head of Reuters photos in London, Tom Szlukovenyi, said, "There is no graver breach of Reuters standards for our photographers than the deliberate manipulation of an image. Reuters has zero tolerance for any doctoring of pictures and constantly reminds its photographers, both staff and freelance, of this strict and unalterable policy."

In North Carolina, a photojournalist who three years ago was reprimanded for darkening the backgrounds in three photographs that he entered in a state press organization's annual photo contest was fired for altering the color of the sky in a news photograph that was published in the newspaper this summer. Patrick Schneider, an award-winning photographer, had his picture called into question after it was published when editors and coworkers wondered about the deep orange sky behind the silhouette of a firefighter who was atop a ladder at the scene of a large apartment fire. When the published photograph was compared to the photographer's original digital files it was found that the real color of the sky was that of a murky, overcast "brownish" day. Such a significant change to the color balance in a news picture is an unethical practice, editor Rick Thames explained to readers of *The Observer* in a column he penned to announce Schneider's firing, and violated the ethical standards of the newspaper.

There are certain steps a photographer can ethically take to make a photograph reproduce in print as it should, and these include slight adjustments to brightness and contrast, slight correction of the color balance so that a photograph "looks" the way it would look to the human eye if the observer were standing at the scene alongside the photographer, and cropping to eliminate distracting visual clutter. Aside from these rudimentary and straightforward steps, anything else that changes the content and presentation of what one sees in a picture is unethical.

The National Press Photographers Association has crafted a strict Code of Ethics for photojournalists to follow, and it is available online on the NPPA Web site at www.nppa.org. Many newspapers worldwide have used the NPPA Code of Ethics as the foundation of their own in-house guidelines for staff photographers and editors.



Clockwise from Top: Dungaire Castle, Galway; Viewing the Cliffs of Moher, County Clare; Architectural Detail, Trinity College, Dublin; Statue of James Joyce, Dublin.



Everyone loves the Irish.
Or, if that's too bold for you, then:
everyone smiles in conjuring
their idea of Irishness.
It's a good start for a trip to that country;
a good notion to have lilted through
the heads of a gaggle of college students.



Academic Travel to Ireland begins, in pre-trip meetings, with putting words to that happy lilt. The group will be travelling to a country composed most essentially, not of the turf of the bog at – in Seamus Heaney's phrase – Ireland's "wet centre," Co. Offaly; nor of the lunar gleam of the Burren's astonishing limestone landscape, Co. Clare; nor of the dizzying, precipitous green clefts of the glens of Co. Antrim – no, not even of the bloodied ancient walls of Derry City or the murals of sectarian rage and pride in gaunt Belfast; it is composed of – words. This beautiful, terrible, intricate island is composed, essentially, of syllables and of syntax.



Rolling hills and stone walls, at Lough Corrib, outside town of Cong, County Galway, Ireland.

Now, if the land of Ireland is words then, as it were in reciprocation, the words of the Irish writers grow from the Irish landscape (and seascape). This is what grants a literary/historical/socio-political Academic Travel to my native country the most essential warrant: one will learn essential things about Irish Writing from being in the country itself precisely because that writing is fiercely dense with the Spirit of Place. Hence the proposition that, in visiting Dublin, Sligo, Derry, in eyeing the Atlantic from the vantage-point of some thin coast road on the westernmost edge of Europe, the visiting student is encountering some of the formative settings of the Irish experience. And out of that experience has burgeoned a great literature.



Professor Christopher Matthews reading.

The city of Dublin is the city of James Joyce. The Irish “Tiger” economy and the tourist board that contributes so many decibels to its roar make much of Slim Jim, the haughty young survivor of his family’s wrecked fortunes who, together with Nora Barnacle, a semi-literate servant girl from Co. Galway, lit out for Europe in 1904 and, from his penurious exile, heroic in the face of wretchedly pinched circumstances (some of his own making), reinvented the art of fiction, ultimately producing *Ulysses*, probably the greatest novel of the twentieth century, a massive book that never strays from the grey streets of Dublin as traced one June day in 1904.

It is with the opening pages of *Ulysses* in mind that students mount the steps of the Martello tower built by the English against the threat of Napoleonic invasion. Conjuring the figure of Malachi Mulligan raising his shaving bowl sardonically to bless the wind-chopped waters of Dublin Bay, the group stands atop the tower in which Joyce spent just one night but, from his Triestine exile, wrote into a permanence as ponderable as that of Ireland’s sea-cliffs.

At the Dublin Writers Museum the group learns further about the extraordinary constellation of writers for whom Dublin was a loved, albeit frequently reviled, setting: Swift and Burke, Wilde, Shaw and O’Casey, Synge and Beckett and Kavanagh. Students feel the breath of life in these museum-bound effigies having already experienced the palpable warmth of Irish actualities and of Dublin in their stay at our Grand Canal-side hotel in the district of Ballsbridge – experience rendered transcendent by the 360-degree view of the city and its surrounding mountains afforded by the Gravity Bar, the culmination of that guided tour of the Guinness factory which has become a fixture of these trips.

And then it’s onto our coach and Westward, Joyce in hand – his words to be re-seen now in Dublin City’s remembered slate-grey light. We pause midway at the 8th-century monastic settlement of Clonmacnois in obeisance to this “Island of Saints and Scholars” that preserved Europe’s memory through long ages of forgetting. Then we hit the West.

Previous trips have taken a south-western tack to Limerick but, dazzled with the gulfs of light and rock and air that this coast affords – the Burren inland a wee bit, then coastal Co. Clare’s wonder, the mighty, gannet-clamorous Cliffs of Moher – we billet in Galway City and sample the dense and vivid life of this compact university town: catch some fiddle music, jaw with the locals. An overnight, then it’s north to Sligo.

We’re in “Yeats Country,” of course, and a member of the local Yeats Society guides us down through the landscape that imbues the early work of the great W.B. Trekking to a high point over Lough Gill we strain to make out the tiny Lake Isle of Innisfree and Jack Lynch, his brogue coddling the syllables, intones, “I will arise and go now, and go to Innisfree, / And a small cabin build there, of clay and wattle made...”

At Rosses' Point, jutting into the Atlantic and with its bronze statue memorialising the multitudinous famine-fleeing emigrants who embarked from here for America, the winners of our onboard poetry competition recite their pieces to the marvelling group; they have the vast, undulant ocean for backdrop... The later, still greater Yeats of clangorous verbal music and metallic politics haunts our collective ear as we turn, through my home county of Donegal, north toward Ulster and the "Troubles," north to our date with Mr. Ivan Cooper.

Derry City, its centre compact and companionable within the ancient walls, always proves a treat for Franklin groups, as does the modern, high-gloss hotel smack in the middle where come morning we will be relishing our antepenultimate Full Irish Breakfast, resolving to touch only crackers and fruit once back home in Lugano but meantime, in good cultural-anthropologist fashion, indulging heartily in the fieldwork. It's at the hotel, after a day of guided walking tours and the vivid, troublous testimony of local voices, that Ivan Cooper – Civil Rights campaigner and ex-Westminster MP; organiser, leader, survivor of the march fired upon by British troops, leaving fourteen unarmed civilians dead, on that terrible "Bloody Sunday" in 1972 – it's here that Ivan meets the group, going on to address the students in our hotel's conference room, where he sounds with ardent conviction the home truths of moderation. We respond with questions and tentative assertions born of those pre-Travel meetings way back at college. We are all changed by this encounter: both heartened and, somehow, chastened.

Next day, after an absorbing session at Bellaghy Bawn's Seamus Heaney Centre – a poet whose response to the "Troubles" has been a major element in our pre-trip preparations – and after clambering over the astounding Giant's Causeway, we thread the Glens of Antrim to the city of Belfast, which strikes us as singularly massive, impressive, grim after small-scale Derry and Sligo and Galway. The Harland and Wolf shipyards, cradle of the Titanic, tower and lour... And it's almost over. Our tour of Belfast's sectarian murals, cousins to those of Derry, is a further lesson in the iconography of rabid allegiance and in our big-city hotel we sleep the sleep of the comprehensively instructed. There's one last, and lasting, illumination: driving back down to Dublin for an overnight prior to our flight, we visit that Centre in the superficially unremarkable Co. Monaghan countryside which is dedicated to the great poet we have all come keenly to savour and whose work we can now view in the setting of his own "stony grey soil" – the laureate of Place, bard of the Local, Patrick Kavanagh.

On the Dublin road I read to the group, over the coach microphone, the poem I've just finished drafting, a response to our visit ten days back to the library of Trinity College. Our driver, Dennis McGannon, suggests a title and it's perfect. The poem imagines a tourist, a sufferer from multiple sclerosis, viewing the Book of Kells, that stupendous artefact which is the glory of Trinity; and it imagines other impressions of his trip rising vividly to consciousness as he gazes. As our return to Dublin City closed the charmed circle of our Irish sojourn, so the writing of this poem about my country was



Houses along the waterfront, Galway, Ireland.

a circle closing, a circle that will be clinched when "The Separation," together with a poem set in NYC, appears any day now in the States in *The Hudson Review* (Autumn 2006) – and does so at just about the time these recollections are given house-room by our own *Franklin Gazette*...

THE SEPARATION

a tourist with M.S. in Trinity College Library, Dublin

Something to do with the elaborations of the Celtic line
or something to do with the tarnish on the lake's
battered silver
or the hang of the scraps of ivy on the ash.

Something to do with his nerves? that they're abraded
as if to bound, on vellum, fierce Mark in the
Book of Kells
who, rigid with inward seeing, glares blind, the mouth
turned over.

Nothing to do with love, or the memory of love.
Nothing to do with breath, though he's a fierce one
for the breathing.
Something to do with the nerve-sheaths tearing,
conductivity gapped

so his gestures get strobed, so his stride feels syncopated.
But the lot to do with longing? with that day on the brink
of the N. Antrim coast way over the notorious Atlantic,

its tender turquoise jelly that wrinkled level to the horizon.
When he'd steadied his rocking gaze,
his gaze turned round,
returning cursive along the sky as if looped by the scribe's
whole hand.

Christopher Matthews

By Cindy Korfmann

UNDER



Above, Christo and Jeanne-Claude: *The Pont Neuf Wrapped*,

Paris, 1975-85. Photo: Wolfgang Volz. ©1985 Christo

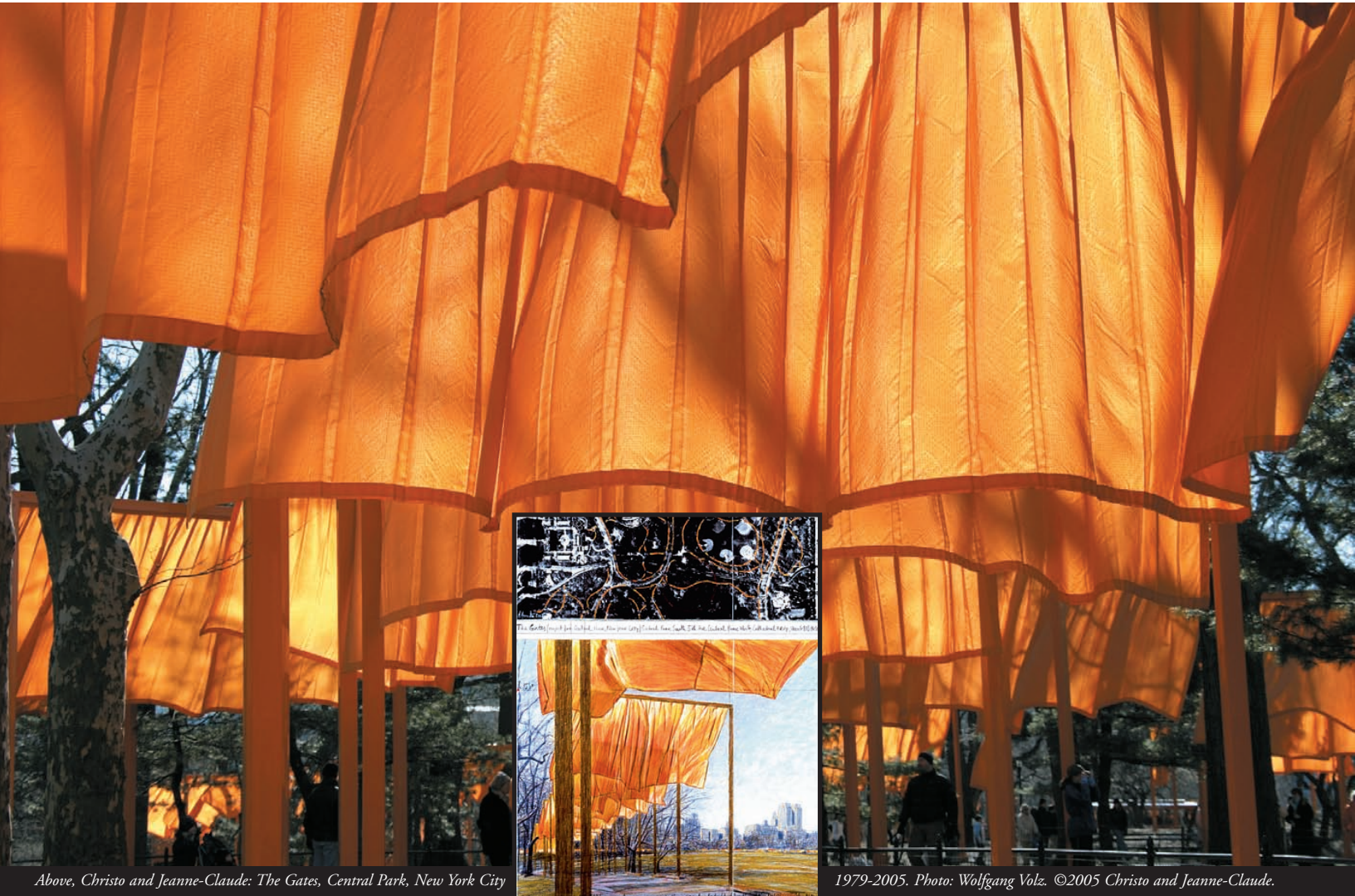
Last spring Lugano’s Museum of Modern Art added another exceptional exhibit to its list of impressive retrospectives which have celebrated such artists as Edward Munch, Marc Chagall, and Georges Rouault. Certain museum goers may have approached the exhibition, which lasted from March 12 until June 18, with a certain amount of skepticism and, yes, trepidation. After all, Christo and Jeanne-

Claude (a self-confessed good cop-bad cop artistic partnership) hadn’t been in Lugano wrapping anything up, although the municipal transportation line did decorate one of its buses with a charming faux image of knots and plastic making it appear to have been carefully packaged, in honor of the exhibit. And one of the duo’s projects, hundreds of umbrellas set up concurrently in

California and Japan, proved lethal to one spectator, who was crushed when a strong gust of wind toppled one of the giant bumbershoots . . . Not to mention the fact that miles and miles of polyethylene don’t necessarily appeal to everyone. Christo wasn’t even the first “wrapper,” having been preceded in any case by Man Ray, who wrapped a sewing machine up in a blanket to make a

Small image above: Christo, *The Pont Neuf Wrapped*, Project for Paris, 1985. Drawing in two parts: 15" x 96" and 42" x 96", Photo: Eeva Inkeri. ©1982 Christo

WRAPS



Above, Christo and Jeanne-Claude: The Gates, Central Park, New York City

1979-2005. Photo: Wolfgang Volz. ©2005 Christo and Jeanne-Claude.

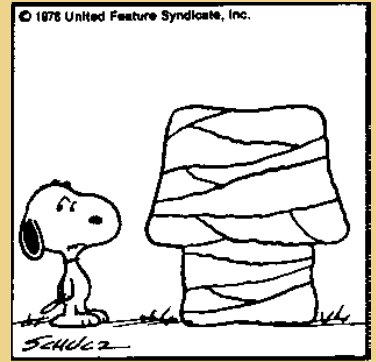
photograph and called it “The Enigma of Isidore Ducasse” in 1920.

Many people have heard of Christo and Jeanne-Claude, the controversial artists who give another dimension to the concept of landscape architecture, or rather, environmental art, best known for surrounding such things as islands, seashores, walk ways, large buildings, and one bridge with fabric

and other material. Christo (Christo Vladimirov Javacheff) and his “life partner,” who is also his wife, Jeanne-Claude de Guillebon, were born on the same day in 1935, he in Gabrovo, Bulgaria, and she to a French family in Casablanca, Morocco. After defecting from Bulgaria and its Communist regime, Christo studied art in Vienna and Paris, where he met Jeanne-

Claude. He was a struggling—and stateless, due to his defection—artist surviving by painting portraits (which he likened to prostitution), and she became his collaborator and public relations agent; their first fame came when Christo and Jeanne-Claude erected a barrier of oil barrels, illegally blocking off a small street in Paris near the Seine in 1962 as a comment on the Berlin Wall.

Small image above: Christo: The Gates, Project for Central Park, New York City, 2002, Collage. Photo: Wolfgang Volz. ©2002 Christo



It is difficult to be objective about Christo and Jeanne-Claude's art, which elicits great admiration as well as indignation and heated criticism. One of their most enthusiastic admirers was the late Charles M. Schulz, so perhaps it comes as no surprise that in a Peanuts comic strip published on November 20, 1978, Snoopy imagined his own canine abode wrapped up by the artist. At the time Schulz was particularly interested in a Northern California project known as the Running Fence, a 5.5-meter-high, 24-mile-long veiled fence that ran through the landscape and entered the sea and which created furor among local residents and environmentalists. Twenty-five years later Christo actually did wrap up a dog house, which he sent to the Charles M. Schulz Museum and Research Center in Santa Rosa, California, with the comment, "The doghouse is a size perfect for a beagle, but not too small, so that it is appropriate for the international star quality of Snoopy." A limited edition, hand-collaged lithograph of the house composed of fabric, twine, silkscreen, and tape can be purchased for \$5,500.

Even a reluctant visitor would have already become intrigued in the very first room on the museum itinerary, which displayed some of these conceptual artists' earliest creations from the 1950's, assemblages of objects tantalizingly hidden by canvas covered with paint, glue, and sand, then tied up with intricate patterns of string and knots. Especially interesting were several portraits with the imprisoned subject peering out through layers

of transparent but dusty plastic. There was also a delicate French provincial desk laden with enticingly tied bundles—one wondered what mysterious objects were inside. Memories of long-past Christmas mornings beckoned.

After the couple moved to New York City in 1964 with their son Cyril, Christo began constructing storefronts. Several examples of these could be seen in the Lugano show, and

the accompanying projects and plans were extremely appealing. Soon afterwards Christo and Jeanne-Claude began thinking in larger—much larger—dimensions. The earth and the environment became their canvas.

Plans, drawings, and documentation for 12 projects were on display at the Lugano exhibit. The pair's first monumental creation was a 29-story-high column of air "wrapped" in a coated Trevira fabric skin for the 1968 Documenta 4 exhibition in Kassel, Germany. In 1969 they draped a coast in Australia, provoking many comments, including the following: "One thing was clear. Christo had been there. The craggy inlet . . . lay beneath 1,000,000 sq. ft. of clingy, opaque, icky sticky erosion control fabric, looking like some improbable flotsam that had drifted in, the last relic of a disposal civilization." Other projects followed: the Valley Curtain erected across a canyon in the Rocky Mountains in 1972, which elicited protests from environmentalists; the Surrounded Islands in Miami's Biscayne Bay for which 11 islands were embraced by over 600,000 square meters of floating bright pink polyethylene fabric; and Berlin's Wrapped Reichstag, which was seen by more than 5,000,000 visitors,



most of whom were mesmerized by the transformation of a grim and imposing piece of architecture into a sensuous, dreamlike fantasy by means of sparkling, silvery fabric. For many German citizens this was seen as symbolically wrapping up the country's anguished recent past and moving on to a future full of promise. Preparations for draping the Reichstag include a beautifully detailed scale model of the swathed building which was on display in Lugano.

One of the most unusual and mind-boggling aspects of Christo and Jeanne-Claude's art is that their creations, or transformations, are self-financed. They do not accept donations or sponsorships. The famous Gates project in New York's Central Park, for example, whereby supports, or gates, over 37 km. of paths were draped with saffron-yellow fabric panels in 2005, cost \$21,000,000 to create. The artists raised the entire sum by selling preparatory studies and drawings of their transformations as well as early works from the 50's and 60's. Many of these preliminary studies, especially of the Australian coastline, the umbrellas, and the Central Park gates, are truly breathtaking. The artists also return all their venues to the condition they had been in before becoming ephemeral works of art.

Another staggering aspect of Christo and Jeanne-Claude's art is the amount of red tape they must unravel in order to receive permission for their projects. In spite of hiring nine lawyers to sort through the related bureaucracy for the Running Fence in California, they were hit with a \$60,000 fine because they still lacked permission for the coastal area. The Pont Neuf project was realized after ten years of negotiations with Paris Mayor Jacques Chirac, which was minor compared to the 26 years and election of a new mayor of New York City, Michael Bloomberg, which were prerequisites for the Gates in 2005. Undaunted, Christo actually wrapped up the entire earth in January, 1989—for the haunting cover illustration of *Time* magazine, when the annual Person of the Year was replaced by "Endangered Earth, Planet of the Year."

Intrinsic to the transitory art that Christo and Jeanne-Claude create is the "unveiling" at the end of the transformation, as in the case of the Pont Neuf in Paris in 1985, when 40,000 sq. meters of sandstone-hued polyamide fabric were stripped away. A beautiful structure that has been concealed and then finally revealed again is suddenly carefully observed and appreciated by people who might not have given it much of a glance on a daily basis. Christo and Jeanne-Claude's provocative works lead the observer to see objects and landscapes in a different way and a different dimension, as a kind of revelation.

According to former MOMA curator W. S. Rubin, Christo and Jeanne-Claude's art makes a "poetic comment about packaging, which has become a crucial—and potentially insidious—aspect of the way in which the world is presented to us."

This page from the top, Christo and Jeanne-Claude: Running Fence, Sonoma and Marin Counties, California, 1972-76. Photo: Wolfgang Volz. ©1976 Christo; Wrapped Trees, Fondation Beyeler and Berower Park, Riehen, Switzerland, 1997-98. Photo: Wolfgang Volz. ©1998 Christo; Wrapped Reichstag, Berlin 1971-95. Photo: Wolfgang Volz. ©1995 Christo. Opposite page, Lugano bus "wrapped" with a photo of Christo and Jean-Claude. Photo: Cindy Korfmann.





For trustee and alumnus Kevin McNeely, life after Franklin has never been dull. As a student at Claremont Men's College (CMC, now Claremont-McKenna) McNeely was a self-described "educational guinea pig" who got to spend his second

semester of sophomore year at Franklin College in 1973. Bob Day, a trustee from CMC, had met Pat Tone, the then-President of FC, who in turn told CMC President Jack Stark about Franklin.

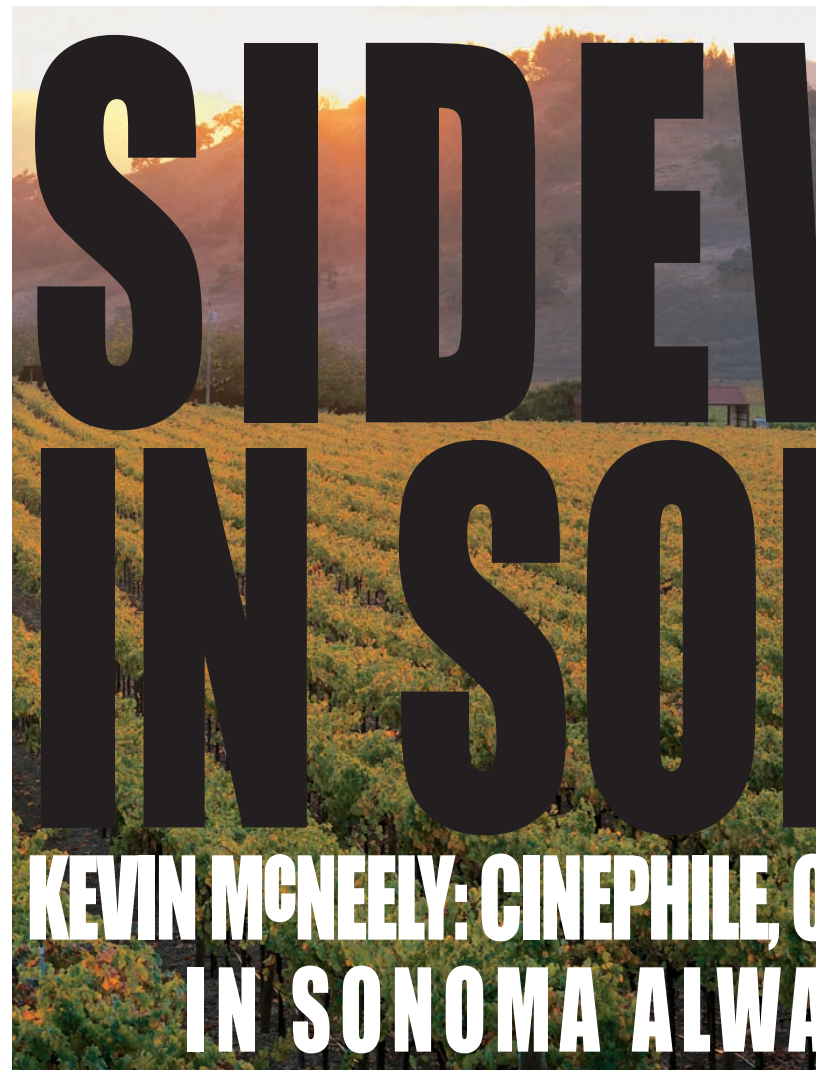
It was soon determined that CMC would establish its first international studies program in 1973 and 18 students would be the "guinea pigs" for this experiment. As McNeely tells it, "It was the 70's and all of us were already being somewhat 'experimental' in nature, so we were happy to comply. Lugano, Switzerland, winter, leaving an all men's institution behind to end up in a winter wonderland with a college that had twice as many girls as boys—why not be a good sport and give it a try!?"

McNeely's memories of Franklin 30 years ago are both vivid and unusual, in that they highlight some of the major changes that have taken place since then.

"Professor John Wroth joined us from CMC and when we set foot on Franklin's campus we all knew life would never be the same." McNeely recalls the Grotto; "special activities finds" (sign up and discover educational things all over Europe which included the best ski resorts in the world!); Colin, the librarian who would set you up to



listen to "Stairway To Heaven" at top volume through the library's headphone system; "Academic Travel trips" (we went to what were Czechoslovakia and the U.S.S.R with Theo Brenner); a villa serving as class rooms; a President who would lead weekend expeditions to



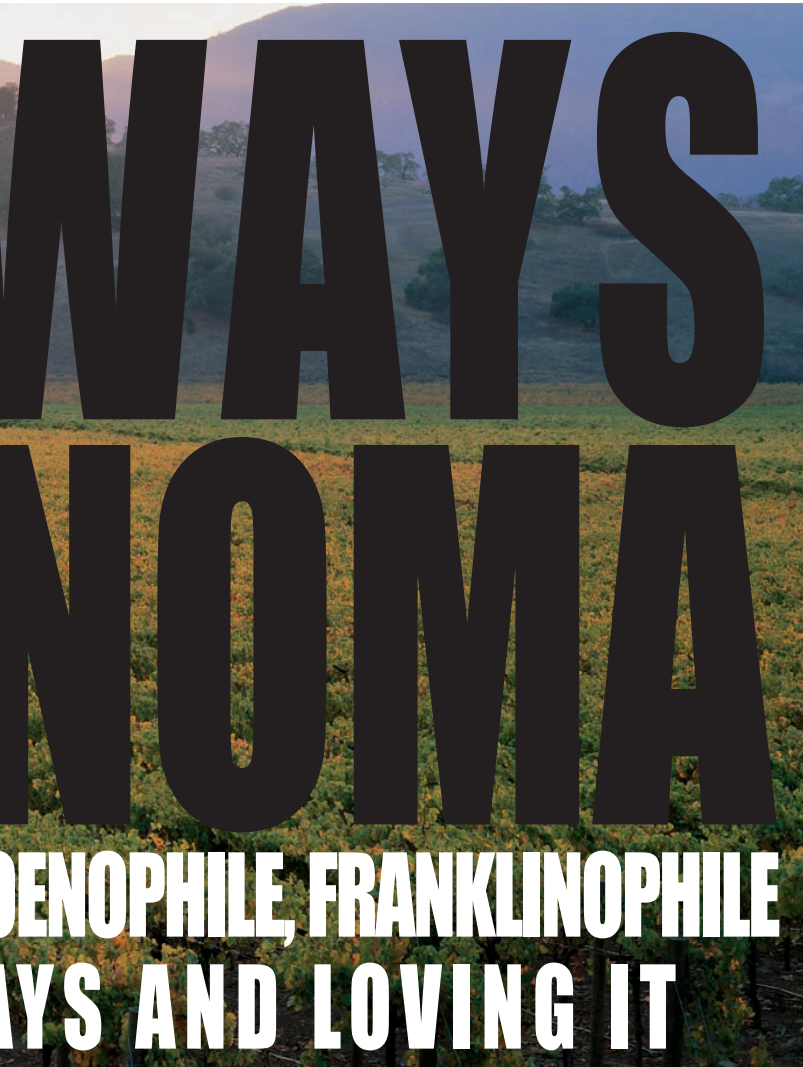
Photos from top left: Kevin with friend and festival supporter Bruce Willis at the Sonoma Film Festival; Kevin and wife Rosemary; Kevin and his Academic Travel group in front of the Hermitage in Moscow; Kevin with wife Rosemary and daughter Hannah Rose. Center: vineyards in Sonoma Valley.

Davos and St. Moritz; and new friends who were also teachers who formed relationships with all of us that have become lifelong.”

McNeely also has great memories of his professors and friends from that memorable semester: “Our teachers, like Wil Geens, Dr. Schenouda, Theo Brenner, Frau Hoffman, Jacques Villaret, all motivated us as students to think about ourselves and



the world around us in a very different manner. My roommate at Franklin was part of the Claremont group, Harry McMahan. We still to date enjoy reminiscing about our Franklin experience—thank goodness there is a lot of it we have forgotten. Carl Luppens and Diane Muckerman Luppens, Richard Eaton, Jim Costello and Timmy Darrin, Sydney Bernard, Meg Sipperly, Vicky Valdez and John Pritzlaff . . . all pals and students who added to the Franklin Experience.”



That was over 30 years ago, from whence McNeely moved to New York, tried his hand at banking (“boring”), worked for filmmaker Elliot Kastner (if you look up McNeely on Imdb.com, you’ll see that he was production assistant on Brian Hutton’s *The First Deadly Sin*, which was to be Frank Sinatra’s last major motion picture), and met Rosemary, the love of his life for the last 19 years. Kevin and Rosemary met in 1987 while she was working for Giorgio Armani;

Kevin says she supplied him with fashionable suits until she quit. Eventually, the couple decided to move back to Kevin’s home state of California. The birth of Hannah Rose five years ago has brought a lot of excitement and joy to Rosemary and Kevin’s lives. McNeely’s career



has also been anything but boring.

Today, McNeely is well known as a professional foody, oenophile, and cinephile, all three of which are interrelated in interesting ways. He founded Cinema Epicuria ten years ago, to pair fine wine with fine film, and so created the Sonoma Valley Film Festival. The festival started out as “a good reason to throw a big fun blow-out on Saturday night and show films that were a grade above home movies.” The SVFF has since become one the top ten destination film festivals in the US. At a recent festival, when the projectionist’s booth went dark amidst a standing-room-only crowd, a man stood up and shouted, “In Sonoma, even the projectionist is on wine”— audience members quickly came to appreciate the interruption once they realized they were being treated to an impromptu comedy performance by Robin Williams.

Nine years ago, McNeely became part-owner of Le Colonial, a French-Vietnamese restaurant on the corner of Post and Taylor streets in San Francisco (a town famous for its food, and one in which the restaurant business is especially high-risk). McNeely jokes, “Some of us were not so lucky to go to Franklin for our ‘junior year abroad’ and instead spent it in southeast Asia. One of the good things that came out of the French and American experience in Vietnam was the fusion cuisine.” If you want a taste but aren’t going to San Francisco anytime soon, you can also find a Le Colonial in New York, Chicago, and Philadelphia.

As if that weren’t enough to keep him busy, McNeely and a partner started Roessler Winery six years ago, a small venture that began by making 500 cases of wine. Slowly but surely, they moved up total production to 6500 cases per year and are hoping to achieve a 12,000-case volume over the next four years. That shouldn’t be too

hard given the quality of their product. Known for their Pinot Noir (blends and single-vineyard), Chardonnay, and Riesling, they also make an excellent bottle under the name of Clos Pepe that is in the tradition of a classic French Burgundy. The recent issue of *Wine Spectator* magazine awarded Clos Pepe the excellent rating of 90 out of 100. While McNeely and his partner “toast the characters in *Sideways* (an American film that won an Academy Award in 2004) every day for thumbing their noses at Merlot and raising their glasses to Pinot Noir,”

McNeely also admits that the good press from *Wine Spectator* was a mixed blessing: “We only produced 150 cases of it!” Needless to say, their distributors in San Francisco, LA, Dallas, NYC, and Chicago are now clamoring for more.

Despite the illusion that McNeely leads a charmed life, he chalks much of his success up to serendipity. The timing of the film *Sideways*, the nine-year success of Le Colonial in fickle San Francisco, and the growing popularity of the Sonoma Valley Film Festival are all examples in which he’s been very lucky to have turned personal hobbies

into legitimate and successful businesses.

As a trustee, McNeely is “committed to making Franklin College the ultimate global educational experience.” McNeely says that “some of us have had the pleasure of attending Franklin while other trustees serve because of what Franklin has become—a thriving international college. Dr. Nielsen’s leadership, building on that of his predecessors, has established Franklin as a leader in international studies focusing on communications, languages, global economics, and politics.”

When asked what advice he has for current Franklin students, McNeely says, “Every student is invited to share the unique experience that Franklin offers. They are crazy not to. It certainly changed my life!”

Kevin McNeely in Zermatt, 1973.



By Derek Wilkinson '95 and Richard Sussman '95



N. Derek Wilkinson '95

The Alumni Council is looking forward to a very exciting year. As part of the continuing effort of advancement, Vice President Alesia Davenport has hired Jennifer Hayes as Director of Alumni Relations and Special Events. Jennifer, who comes to us from the College of William and Mary, participated in a conference call on September 29 with members of the Alumni Council in preparation for the upcoming October meeting, and she is already off and running with new initiatives. We look forward to working with Jennifer in developing programs and further enhancing the Franklin alumni experience.

The latest meeting held on October 27 had a bittersweet aspect to it, in that we said goodbye to an Alumni Trustee whose work for and dedication to the Council and to Franklin will be sorely missed. Daniel Eng's '01 three-year term came to an end and a new Alumni Trustee, Eva Gianini Enz '96, was elected. We are extremely lucky to have a new Trustee who, like Daniel, is also a person of great energy, integrity, and passion for Franklin.



Richard Sussman '95.

Over this next academic year, several initiatives to unite alumni and create new entities to serve growing needs will be announced and moved from the planning stage to implementation. There has never been a better time to get involved as a Franklin alumnus. We welcome and encourage any interest you may have in donating your time, efforts, and ideas, as well as funds – they are all welcome. Please feel free to contact Jennifer at jhayes@fc.edu.

In the winter of 2006, at the request of President Nielsen, the Alumni Council decided that Franklin needed to build up its permanent art collection by purchasing exceptional student artwork. With the acquisition of the North Campus, it became very apparent that there were many blank walls and open spaces that could be livened up by student art.

During the 2005 AAICU conference, student artwork that had been put up around the North Campus administrative villa received high praise from our guests. Some of those pieces were photographs taken around town by Monica Goslin '05 and donated to Franklin on her graduation. Knowing that Franklin had many other talented artists like Monica, the Alumni Council decided to increase the College's art collection by means of an annual call for submissions to be considered for acquisition by the Student Art Purchase Program. The first call was made in April, 2006, and the decision of which, if any, piece to purchase was made following the Alumni Council's

Alumni Council Acquires Student Sculpture

By Julia Hawkins Sousa '04



spring meeting held the Saturday before graduation. Submissions were accepted from any Franklin student in any medium (i.e., sculpture, painting, printmaking, etc.). We received over 20 paintings and prints from students as well as nearly 10 sculptures for consideration.

Although not obligated to make a purchase annually, the Alumni Council did acquire its first piece this year, a suspended copper sculpture by Bradley Dancy '06, which was bought for \$500. One of the tasks of the Alumni Council this academic year is to establish formal rules and regulations for the Student Art Purchase Program. The Council is considering, among its amendments to the rules used in the 2006 purchase, accepting submissions solely from graduating seniors and only original pieces.

We hope that students, alumni, faculty, staff, and visitors to Franklin will enjoy this year's purchase and will continue to support the program in the future. Thank you to all those who helped out this year!

Eva Gianini Enz '96 — Alumni Trustee



Franklin College is very pleased to announce that Eva Maria Gianini Enz '96 has become Alumni Trustee, joining the Board of the College for a two-year term. After attending university in Milan and studying at Sotheby's School of Art in London, Eva graduated cum laude from Franklin and received her Master's in communications management, again cum laude, from the University of Lugano in 2000. She then worked for five years as Public Relations and Communications Manager at Franklin, where she was an energetic and invaluable resource and, thanks to her background as a Lugano native and her many local ties, played a major role in inserting the College into local community life in a way that had never been done before. Since 2005 Eva has been Investor Relations Manager for an international hedge fund advisory company in Lugano.

In September, 2004, Eva married Leopold Enz, a highly-respected Swiss chef who is currently managing the Swiss Diamond Olivella Hotel's 5-star restaurant in Vico Morcote. Both Eva and her husband are very busy in their demanding careers and during the weekend they enjoy travelling and entertaining their friends at home...where else, when you can enjoy the best chef in town!! Eva misses her good times at Franklin but is happy to remain so close to the College and its alumni.

Boston,

October 24, 2006

*Lecture by Professor Georges Rocourt
Alumni Reception,
Goethe Institut*

Trustee and Mrs. Ernst Matthiensen and Mr. and Mrs. Thomas Fissler co-hosted a reception at the Goethe Institut in Boston on Tuesday, October 24, 2006, welcoming Professor Georges Rocourt and his Academic Travel group of 27 Franklin College students. Local alumni, friends of the college, and past parents came from as far away as Florida to enjoy this event. Professor Rocourt delivered a lecture entitled "How U.S. Economic Policy Looks from Abroad—an Expat's Observation from Switzerland." The lecture focused on three postulates of the U.S. economy including microeconomic behavior, macroeconomic behavior, and the status of the political economy. Thanks to the Matthiensen and the Fisslers for hosting a wonderful event!



Charles D'Auria '06, Ernst Matthiensen, Trustee, and John Auxillos '08.



Abmed Al-Quarainees '07, Charles D'Auria '06, and Matt Wilson '08.



Christine Nitescu '06, Matt Wilson '08, and Teresa Macor.



Nika Alakbarova, Anna Shpagina, Umida Istamova, Bugra Toplusoy, and Gunel Alakbarova.



Geoffrey Kacoyanis '95 and Carlotta Estermann '79.



Valentino Macor and Heather Elwell '04.



Professor Georges Rocourt and J.David Macor '06.



Ned Lynch '66 and Stephanie Matthiensen.



Katherin Hogan, Ned Lynch '66, Geoffrey Kacoyanis '95, Jennifer Hayes, and Alesia Davenport.

*New York City,
October 27, 2006*

*Lecture by Professor Georges Rocourt
Alumni Reunion,
The Colony Club*

Alumni from the greater New York City area gathered at the Colony Club on October 27, 2006, to share Franklin College memories, renew old friendships, and develop new networking opportunities. The reception followed the Franklin College Board of Trustees and the Alumni Council meetings, which are held on a quarterly basis to further the mission of the college and plan for the future.

The occasion began with cocktails and a slide show of students, the Kaletsch and North Campuses, Lugano, and recent Academic Travel trips. Afterwards Professor Georges Rocourt spoke about how his view of U.S. economic policy has changed since he has been an expat living in Switzerland. At the reception, CV's of current students and recent graduates looking for internships or career placement opportunities were displayed.

If you are interested in hosting an alumni event in your area, please contact Jennifer Hayes (Lugano) at 41.91.986.3605.



Caroline Coleman '75 and Angela Fowler '75, Trustee.



Jessica Crowe-Rothstein '04, John Doyle '06, and Corrine Kubar '03.



Julia Dunphy '03 and Tracy Della Torre '03.



Ernst Matthiensen, Trustee, and Beverly Baynard '82.



David Brennan and Deirdre Kinney-Brennan '81.



Viviane Holbrooke and Lee Montgomery with friends.



Derek Peterson '02 and Julia Dunphy '03.



Eileen Oakford '76, Scott Oakford '75, Ursula Gentile Lowerre '76, David Moffly '84, and Lavinia Lowerre '06.



Shay Wilkinson, Derek Wilkinson '95, Alumni Trustee, Roxanna Zarnegar '95, and Geoffrey Kacyonias '95.

1971

Ned Freeman writes that he was finally cured of his lifelong bachelorhood on January 20, 2006. Ned married **Jennifer Hathaway Newbold** on the beach at Longbay Resort in Tortola, British Virgin Islands. Approximately 60 guests and family members attended the week-long wedding party program, which was held in the area of West End, Tortola.



Ned Freeman '72 and Jennifer Hathaway Newbold at their wedding in Tortola, British Virgin Islands.

1972

Mary Mortensen Morris says, "My husband Johnny and I and my children Keaton (15) and Tommy (12) are doing great! We all went to Tuscany in October, 2005, for two weeks and had a great time. Then, we went to the islands for spring break." **Victoria Wayne** sends the following update: "I recently returned from 2 years and 10 months in Iraq for the Department of Defense where I acted first as Deputy and then Senior Advisor to the Ministry of Transportation. When the coalition provisional authority's role as interim government of Iraq ended in July, 2004, I worked as Deputy Director of Logistics for the reconstruction effort, moving \$10-12 billion of grids throughout Iraq. I am happy to be home."

1976

Mark Coolidge writes, "My brother **Tom Coolidge '70** (half Fleming and half Franklin) is living in Frisco, Colorado, where he works in real estate development, and my sister **Barb Brackney '72** is living in Pine Isle, Florida. I myself am married with 2 children: Eric (17) and Jen (14) are doing well. Dianne and I curl a lot – I am happy to see curling on television." **John Steinbreder** says "All is well" with him. His seventh book came out last spring along with a revision of a previous book, and he is promoting both while working on book number eight. His daughter Exa just finished her freshman year of high school and is "getting closer to Franklin age."

1977

Ricardo Delgado recounts, "I was able to attend the F.C. 2006 Graduation. It was a 'Great EX-/RE experience.' I highly recommend it, especially for those from years gone by . . ." **India Howell** has recently opened two new homes for orphaned children in Tanzania.

1978

Jay Gilman has returned to school to become an R.N. **David Keiser** adopted a "wonderful homeless boy five years ago who is now in his third year in college with straight A's. His name is Tito. Daughter is a junior at USC; son in Santa Barbara."

1982

Wendy Ferrari "would just like to send a hello to my former classmates and Franklin professors: **Brian Selby**, **George Kutchins**, **Taia Williams Siphron**, **Caroline Chigos Rodgers**, **Heather Luchak Kunkle '81**, **Amy Cunningham '81**, **Laurent**, **Mandy Leech '81**, **Anna Pawelzik Katterman '81**, **Katie Highbie Lowe '81**, **Paolo Sommariva**, **Richard**, **Prof. Cappiello**, **Mrs. Kingsmill** and **Colin**, **Mr. Frank** and his wife; hope to hear from some of you by e-mail." **Barbara Annunziata Rose** is excited to share with all the news that her book *If God Hears Me, I Want an Answer!* was released last September. After 15 years in New York City **Barri Saccomanno** has recently moved to Norfolk to take care of her mother and at the same time has started a catering business, Let Me Do the Cooking, which will be expanding to a storefront cafe in the spring. She is also the executive banquet chef at the Norfolk Country Club.

1985

Karen Prince Johnson graduated from the University of Alaska, Anchorage on May 7, 2006, with a Bachelor's degree in social work and has been accepted to the Master's program in the same field starting fall, 2006.



Tracey Schuster Escobar '88, daughter Sylvie, Liz Cooper Schuster and Alden Tucker '86 with her son Eliot in Newport, July 15, 2006.

1986

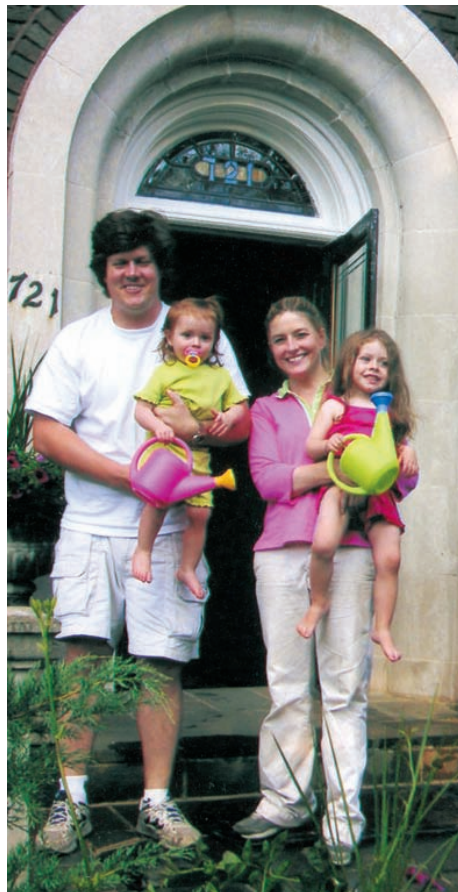
Alden Tucker is currently working part-time as the Assistant to the Executive Director of the Newport Art Museum and is really enjoying being a mom. She writes, "**Tracey Schuster Escobar '88**, her husband **Anibal Escobar**, their daughter **Sylvie**, **Liz Cooper Schuster**, and **John de Lellis** all came to visit me and my son **Elliot** Abong in Newport the weekend of July 15. It was really fun to see them all and to reminisce about Franklin."

1987

Mia Potthast Walsh is the Vice President of the Junior League of Baltimore. She also teaches computer at the Immaculate Conception School in Towson, Maryland.

1989

Sean Carroll and his wife **Karen**, who live in Waukegon, Illinois, had a baby girl named **Ciara** in 2005 joining their three-year-old daughter **Fiona**. They bought their first house and are settling in with yard work and decorating. They would like to hear from alumni visiting their area.



Sean Carrol '89 with wife Karen and daughters Ciara and Fiona.

1990

Urs Durs married Christeen Bernard on May 13, 2006, at the St. Ignatius Loyola Church in New York City. Christeen grew up in Hampton Bays, Long Island, and is director of the charitable foundation at Lone Pine Capital, a hedge fund in Greenwich, Connecticut. Urs is working in investment banking as senior transportation analyst for Lazard Capital Markets. They currently live in Old Greenwich, Connecticut. Urs sends his greetings to “Spanky.” Among the many people Urs misses are **Camila Carlbom ’91, Pam Brace Delhey ’93, Todd Thoma,** and Professor Mottale. Urs writes, “Like many



Urs Dur and wife, Christeen Bernard.

Franklin alums, I’ve been lucky to have experienced a lot since leaving Lugano in 1990. I walked across Switzerland that summer from Sargans to Montreux, yes, no trains, buses, planes, or cars. Graduated from University of Colorado in 1993 and did some ski racing there. Then I ‘rewarded’ my parents by living in my tent and working at a bakery in Maine. In late summer 1993 I went to Australia to live with Nick Xavier ’90 and worked for his brother and dad. Dabbled at the UN Human Rights Committee in Geneva in early 1994, chased my girlfriend to Washington, D.C., and dabbled in currency trading. Late summer 1994 I enrolled at London School of Economics and did an MSc. Econ in Marine Policy and Economics. In early 1996 I started my career in the international shipping industry as the commercial manager of two oil tankers and have never left the sector. Since that job I have been a shipbroker, a chartering manager, editor and publisher of *Marine Money* (a shipping finance publication), a shipping banker, and now I work in investment banking as Senior Transportation Analyst for Lazard Capital Markets.” Urs can be contacted by email at urs.dur@lazardcap.com.

1995

Richard Sussman was married at the Hotel Bel Air in Los Angeles, California, on September 3, 2006.

Richard’s wife, Candice, who was born in Laguna Hills, earned a degree in sociology and education at the University of Colorado-Boulder and has been working as a television producer with such entities as NBC, ABC, CBS, MTV, E! and Discovery. Both Richard and Candice are heavily involved in civic and charitable organizations including the Crohn’s & Colitis Foundation, the Writers’ Guild of America, and the Los Angeles Jewish Federation. Richard, who was born in London, England, spent his undergraduate years in Germany and graduated in 1995 from



Richard Sussman ’95 and bride Candice at the Hotel Bel Air in Los Angeles, California.

Franklin with a degree in political science and German. He received a Master’s in organizational systems from Saybrook Graduate School. An Alumni Trustee of Franklin, Richard is a real estate and media entrepreneur. Richard and Candice currently reside in



Sussman wedding reception with a group of Franklinites.

Beverly Hills and spent their honeymoon on the island of Turks and Caicos in the British West Indies. In reference to his wedding, Richard writes, “At this glorious event there were people from all corners of the globe including the following Franklinites: **Christoph ’94 and Robert Wild, Chay Woerz ’97, Geoff Kacoyanis, Roxanna Zarnegar, Marci Harris ’98, Nicolo Becucci ’96, Jim Moore ’74.**”

1997

Sarah Garvey has begun her fourth year with *Entertainment Weekly* magazine (a Time Inc. publication) where she currently manages the public relations department.

1999

Monroe Mann has recently released his latest book, *Battle Cries for the Underdog*, which is available through Amazon.com.

2000

Marjorie Mesidor is currently working as a litigation attorney with Paul, Weiss, Rifkind, Wharton & Garrison, LLP, in Manhattan.

2001

Zevil Calik, who works as a financial advisor for AVIVA, an international insurance company, enjoys receiving the *Gazette* regularly and hearing from Franklin. She misses the College and sends her best wishes to the Franklin community. **Cailin Langan** recently completed her Master’s degree in strategic communications at Villanova University.

2002

Vanessa Tinker is enrolled in the doctoral program in political science at the University of Kent.

2003

Alyssa Eggebrecht and **Steven Wright** have moved to Portland, Oregon, to pursue their education and career opportunities. Alyssa is working on her Master’s in education with emphasis in advanced mathematics, business, and social sciences. Steven is continuing his career goals in the field of public relations. **David Kirk** is pursuing a Master’s of Arts in politics, specializing in international relations, at New York University. During the past year he has worked as deputy campaign manager for a United States senator and as an international trade analyst at Underwriter’s Laboratories.

2004

Diana Richey recently graduated from the University of Chicago and was applying to Columbia Law

School with an emphasis in international mediation/arbitration.

2005

Ashley Armstrong is studying art business at Sotheby's Institute of Art in London. **Michael Grasso** recently graduated from college in the U.S. and is currently working at the trading desk at Citigroup. He misses Franklin, his fellow classmates, and the professors with whom he became friends, and he credits Franklin for contributing to his success.

2006

Tighe Flanagan is currently serving in the Peace Corps in Jordan, where he will stay for two years. He is living in a village in the south, near Wadi Musa, teaching English at a boys' school that serves students from grades 4 through 12. **Rachel Hill** is working as a trade show coordinator at Virgo Publishing LLC in Arizona. She writes, "In July I had a small unofficial reunion in San Francisco, California, with **Andrew Kippen '03**, **Kota Tabuchi '03**, **Chazz Noyes '06**, **John Doyle '06**, and **Tesla DuBois '07**. It's great to see Franklin alumni everywhere I go!" **Laura Marsala** is attending graduate school in Minnesota where she will be majoring in experiential education. She hopes one day to coordinate and guide academic travels with a project base mostly to developing countries.

Faculty and Friends

Harlan Wallingford writes, "I enjoyed Prof. Mel Schlein's [Academic Travel] article about Prague. It brought back many memories."

Annual Giving Report: July 1, 2005 — June 30, 2006

The students, faculty, and administration of Franklin College wish to thank those who have given so generously to the College this past year.

The Alumni/Development Office has made every effort to ensure that the information in this donor listing is correct. However, errors do occur and for this we apologize in advance. If you made a donation to Franklin College during the last fiscal year but find your name omitted, misspelled, or listed under an incorrect heading, please advise us.

Alumni class years follow the alumni donor names.

Trustees' Circle (\$10,000 and above)

Sheikh Hussein A. Al-Banawi '76
Marguerite R. Buttrick '85
and Jerome Buttrick
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and Rhonda Fowler
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and Sara Lindahl
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and Ursula G. Lowerre '76
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and Irene Bailey
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James L. Daley
and Rebecca Daley
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and Angel Eng
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Mr. and Mrs. Herbert Frei
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and Monica Taylor
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and Chad S. Alfeld
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and Patricia W. Atkinson
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Laurent Belet, Trustee,
and Nathalie Belet
Campbell Burton '65
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and Lara P. Eschler de Ris '92
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and Beverly Gehrke
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and Uta Gianini
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and Pam Goldman
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and Lola Grace
Sally S. Hannon '73
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and Diane H. Luppens
Vincent W. Mancuso III '91
and Lisa A. Mancuso
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and Thomas K. McCarthy
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and Jacqueline P. McMahon
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and Marri Moffly
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Kendall Wideman Pickett '79
and John O. Pickett III
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Robin Weaver '65

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and Maureen M. Auer

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 and Herman W. Fox
 Peter P. Hathaway '75
 Randall D. Hunt '74
 and Valerie Hunt
 John H. Kennedy '74
 and Jane Kennedy
 Joshua C. Lampl '76
 Dr. Mark W. Lauria '74
 and Christine E. Lauria
 Robinson Leech '66
 and Sally Leech
 Nicholas A. Major '68
 Timothy M. McNamara '90
 Mary Morris '72
 and John S. Morris
 Lisa Peck-Cruikshank '88
 and Douglas A. Cruikshank
 Jennifer Raley '78
 Kathleen S. Raub '79
 John F. Reitnouer '74
 and Susan L. Reitnouer
 David H. Richards '90
 Marc L. Sallus '74
 Margaret Salyer '74
 and Christopher Salyer
 Ferdinand Schmitz '80
 and Janet E. Schmitz
 Mr. and Mrs. Ira Seret
 Jorgette Dracos Smith '91
 Dr. Jonathan Steinberg, Trustee,
 and Dr. Marion Kant
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 and Glenn N. Tri
 N. Derek Wilkinson '95
 and Shay Wilkinson

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 and Susan Alderman
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 William W. Anderson '66
 Mr. Laurance H. Armour
 and Margot Armour
 Mr. and Mrs. Sergio Attili '95
 Thomas C. Barbour '65
 and Karen D. Barbour
 Winston A. Barrie '72
 Evan R. Batoff '90
 and Dana Batoff
 Helen L. Battad '68
 and Jack L. Battad
 Mr. and Mrs. John C. Bierwirth

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 and Michael S. Brown
 Darcey B. Brown '67
 and Ken Helfenbein
 A. Victor Bruni '73
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 Gisela Cadenas de Acosta
 Phyllis Campbell
 Nancy Carrade '68
 and A.E. Carrade
 Dr. and Mrs. Joseph Chalmers
 Jennifer Christy '70
 and Stephen F. Christy
 William S. Colwell '71
 and Deborah A. Colwell
 Sharon T. Cosmides '70
 and James C. Cosmides
 James F. Costello '73
 Michael D. Crimi '76
 and Barbara Crimi
 Adrienne E. dePolo '81
 and Peter B. Becker
 Gail D. Dodge '83
 Janet R. Dugan
 Piper K. Eisenberg '83
 and Michael Eisenberg
 Abbie R. Engler '83
 Richard A. Farland
 Kathleen M. Farrell '78
 Wendy Ferrari '82
 Karena K. Fowler '79
 and Matthew E. Fowler
 Christel C. Fox '65
 and Dean F. Fox
 Mr. and Mrs. Michael Freilich
 Mr. and Mrs. Reese P. Fullerton
 Mr. and Mrs. Michael Garcia
 Harriette Gause '71
 and Kinney Gause
 Nathaniel W. Gibbons '76
 and Elizabeth Marasciulo
 M. Suzanne Gilbert '76
 and John Horgan
 John R. Grace '83
 Paolo Grassi Trustee
 and Rebecca Grassi
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 and Christian Halaby
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 and Jainah Hamann
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 and Stan Hays
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 and Mr. Peter Sparks
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 and Susanne Jenkins
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 and John D. Graubert
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 and Cheryl F. Keydel
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 and Laura Kopperund
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 and Djindo Lee
 Salli LeVan
 Randall S. Lieberman '83
 and Amy Lieberman
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 and Marsha T. Liebowitz
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 Howard L. Hareman '75
 and Susan T. Hardman
 Monroe Y. Mann '99
 Christine J. Marocco '75
 Mona Lisa Mason
 Alexandra M. Matthiessen '80
 and John Matthiessen
 Christopher W. McDaniel '88
 Mr. and Mrs. William McIntyre
 Lars McKim '82
 and Tricia McKim
 Marie-Louise W. Mears '73
 and Roy A. Mears
 Betty M. Mitchell '79
 and D. Brian Richardson
 Melissa Monk '92
 Roger Montgomery '71
 Gary W. Nelson '77
 and Julie Nelson
 Giulio Olivieri '97
 Julia T. Olson
 and Bruce L. Olson
 Mr. and Mrs. Rankin P. Peck, Jr.
 Dr. Fulvio Pelli, Trustee,
 and Claudia Pelli
 Marta Peterson

Patrick B. Pexton '75
 and Eleanor Pexton
 Linda W. Quealy '77
 and John P. Quealy
 Caroline B. Reichle '83
 and Ralph L. Reichle
 Marguerite Riordan
 Lisa A. Robinson '75
 and Robert S. Hansel
 Gretchen H. Rogge '93
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 and John W. Russell
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 and Katherine Pool Schmidt '71
 Mark N. Schneider '74
 and Valerie Schneider
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 and Margaret Schott
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 and Jordan C. Sousa '05
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 Louisa Stevenson '75
 and Robert Stevenson
 Mr. and Mrs. George Stewart
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 Arthur J. Stoever '83
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 Patricia G. Taylor
 Allyn Teilborg '81
 and Ray Teilborg
 Elizabeth Thiele '63
 Donald S. Thorn '89
 Charles I. Trainer '65
 and Anne R. Booth
 Maximilian A. Tufts, Jr. '75
 and Maria Tufts
 Dr. Daniel N. Valicenti '79
 and Soudabeh Valicenti
 Harlan P. Wallingford
 and Helen Wallingford
 Marialena P. Walsh '87
 and Brian M. Walsh
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P. Andrew Wetzler '84
and Melissa Wetzler
Katherine C. Wilkenfeld '04
Katrina Moulton Wollenberg '71
Andrew P. Young '69
and Jean A. Young
Jane Young '64
and Malcolm Young

Franklin Club (\$1 to \$99)

Valerie Acerra '74
Sara H. Alden '85
and Stephen Alden
Winifred G. Alogna '65
and John A. Alogna
James Y. Bartlett '70
Edith M. Bass
Danielle Bennett '04
Jeffrey T. Blue '84
and Martha Blue
John A. Bogardus '71
and Marsha Bogardus
Stacey D. Brown '98
and Richard Brown
Bern W. Budd '70
and Elizabeth Budd
Christopher E. Carroll '00
Mr. and Mrs. T. Drew Cauthorn
Adriana Chacon '99
Daniela F. Coleman '96
Mark R. Coolidge '76
and Diane Coolidge
Charles B. Cosier '73
Margaret Crarey '74
Thomas K. Crumlish '78
Raym De Ris
Ricardo L. Delgado '77
Karen C. Dillon '87
and Donald Dillon
Carlotta Doran '63
and Joseph K. Doran
Nancy S. Duble
Christina H. Endicott '82
and David S. Endicott
James W. Frei '80
and Jan Ushijima Frei
Elizabeth Gaynor-Paul '69
Dr. Jonathan D. Geiger '71
and Donna M. Hastings
Jeanne C. Giles '75
and Stuart C. Giles
Jay Gilman '78

Katherine S. Goodbody '70
and Hunt Deming
Debra Goodwin '81
and David B. Goodwin
Jonathan R. Hancock '79
Mr. and Mrs. James W. Harbison III '91
Mr. and Mrs. James W. Harbison, Jr.
James K. Hare '76
Robert M. Hawley '66
Alexander G. Hendrie '76
and Caerthan Banks Hendrie
Robert M. Holland
Ann K. Horn '82
and Stoddard A. Horn
Jeffrey Jensen '68
and Patricia Jensen
Jocelyn D. Keith '71
Lusyd D. Kourides '72
and Nicolas Kourides
Mr. and Mrs. Leonard La Placa
Serena Schwarz Larson '92
Judith Levin '75
and Mark Levin
James Logan '69
Kate H. Lowe '81
and David M. Lowe
Marilyn Lyng O'Connell '68
and Daniel O'Connell
Mr. and Mrs. Jacques Mizrahi
Renu Mody '83
and Kevin M. Fitzmaurice
Johanna M. Moffitt '85
Wendy L. Montante '88
and Carl J. Montante
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and Christopher Newsom-Meehan
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and Tom Ormseth
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and Kyle C. Osborne
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and Jeffrey R. Peterson
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G. Donald Reichley, Jr. '82

Jessie M. Reighley '74
and Douglas A. Reighley
Mr. and Mrs. Bryan M. Reil
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and Dan Riordan
David S. Ritter '99
Tomaso Rizzi
Elizabeth S. Robertson '67
and Peter D. Snow
Reid D. Rossman '84
Melody Schake
Dr. and Mrs. Hans Schmid
Jamila Serena '01
Sally G. Smallen '65
and John Smallen
Gay Hydrick St. Clair '66
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Sally Young Swanson '65
and H. Fletcher Swanson
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Joseph Tamagni '97
Pamela Sweeny Thayer '69
and Robert L. Thayer '75
Andrea Allen Theriault '78
and Anthony Theriault
Dr. and Mrs. William H. Thomas
Alden S. Tucker '86
Dr. and Mrs. Alban Urbanas
Ann H.R. Wears
Margaret Wilkins '78
and Stanley K. Wilkins
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