Welcome

The Fromm Institute is a “University within a University” offering daytime courses for retired adults over 50 years of age. Founded by Alfred and Hanna Fromm in 1976, the Institute offers intellectual stimulation and introduces its members to a wide range of college level learning opportunities with full access to the facilities and services at the University of San Francisco.

The Institute has a firm commitment to learning and believes that older students should be able to learn within a peer setting and be taught by emeritus professors of their own age.

The Institute presents its non-credit courses during three, eight-week sessions each year. Meeting once a week at either 10 a.m. or 1 p.m. and lasting ninety minutes, our courses span such areas as psychology, literature, philosophy, science, theology, history, art, music, politics and writing.

Self-governance gives the Fromm Institute a unique identity at USF while still remaining an integral part of campus life. It is an independent, non-profit program that solicits funding from its members and a broader philanthropic community. Governed by a Board of Directors, the Friends of the Fromm Institute, our administrators, faculty and students set their own pace. Students do, however, take part in other campus activities.

The Fromm Institute welcomes people regardless of previous academic achievement or their ability to pay a modest membership fee. This San Francisco “original” serves hundreds of older students each day, and includes thousands among its lifelong learning student body and alumni.

Our classes take place in Alfred & Hanna Fromm Hall which is located at the west entrance to USF’s campus (660 Parker at McAllister). Conveniently located and disabled accessible, they are staged in technologically “smart” classrooms, that are enhanced by ‘state-of-the-art’ audio/visual tools including a Sennheiser Assistive Hearing System.

Join Us For Open House

As each session is about to begin, the Fromm Institute holds a general assembly, an Open House, that is designed to welcome everyone back to school. It also is staged to provide an orientation for new members, and to showcase all of the session’s faculty and their courses.

Fall Open House takes place in Fromm Hall on Wednesday, September 5, 2012, and starts with breakfast bites at 9:30 a.m. followed at 10 a.m. with our two and a half hour program. Immediately following Open House, at 12:30 p.m. in the Maier Room, there is a New Members Orientation Luncheon to which all new members are strongly encouraged to attend and should RSVP their attendance before August 31.

Academic Calendar

FALL 2012
Open House
Classes Begin
Classes End
Make-Up Week
Holidays

WINTER 2013
Open House
Classes Begin
Classes End
Make-Up Week
Holidays

SPRING 2013
Open House
Classes Begin
Classes End
Make-Up Week
Holidays

On the cover...

The artwork of Eleanor Burke juxtaposes Alfred & Hanna Fromm Hall against St. Ignatius Church’s landmark domes bringing modern and classical architectural elements together in the same harmony that blends the generations of students at USF. Eleanor’s illustrations are featured throughout our catalog offering an interpretive glimpse of our school and its place on the University of San Francisco campus.
This 2012 Fall Catalog

In this booklet you’ll find a list of all the classes presented, the session’s course descriptions, and our faculty biographies. You’ll also read general information about Fromm Institute membership and enrollment, and, if applicable, how you may apply for one of the few on-campus parking permits.

For thirty-six years the Fromm Institute has encouraged ‘career-free’ persons, age 50 and older, from all walks of life, to engage their minds in academic pursuits. As you discover what our lifelong learning program is all about, you are invited to join them.

Fees

Because the Fromm Institute is a non-profit program, it is “the educational bargain of the century.” Membership fees cover only half of the program’s expenses.

・ Currently, the membership fee for the Fromm Institute is $225 per session. In the Fall Session only, at the start of an academic year, members may select an Annual Membership for $625. It entitles you to enroll in all three, eight-week sessions (Fall, Winter and Spring), and saves $50. To take more than four classes, you may do so by paying an additional $125. Your selections beyond four would be on a space available basis.

・ Your membership fee is not tuition and cannot be prorated or applied to a future session should you withdraw. Refunds less a $100 administrative fee are granted only through the first two weeks of classes, until September 20, 2012.

・ Scholarships are available for those with a financial need, but everyone must pay something toward their membership as they enroll.

How To Contact Us

The Fromm Institute office is located in Fromm Hall on the University of San Francisco’s Lower Campus at its Parker Avenue entrance. You can reach the office at:

Phone: 415-422-6805
Fax: 415-422-6535
Email: fromm@usfca.edu
Mailing Address: 2130 Fulton St. | SF, CA 94117-1080

Membership

The Fromm Institute welcomes ‘career free’ people 50 years of age and older regardless of their educational background or financial status. The desire to learn is the sole criteria for enrollment.

・ You must be an enrolled member to attend Fromm Institute classes. Once you are, you’ll be able to enjoy not only the Fromm Institute experience, but also a full range of intellectual and social benefits found within USF’s multi-generational college environment.

・ Membership entitles you to enroll in as many as four (4) courses per session. Should you select one, two, three or four classes — the membership fee remains the same.

・ Series, always offered on Wednesday mornings, such as this session’s Medical Lecture Series, are open to all Fromm Institute students and their guests regardless of the number of classes selected. As a member you may attend any or all of them at no additional cost.

Administrative Staff

Robert Fordham, Executive Director
Scott Moules, Assistant Director, Technology & Design
Carla Hall Belmonte, Assistant Director, Program Resources
Herbert Gracia, Program Manager, Instructional Technology
Dawa Dorjee, Program Manager, Student Services
Professor Albert Jonsen, Academic Advisor
After reviewing the catalog and deciding which courses you’d like, follow these instructions.

1. Review Your Membership Options
   - Annual Member (Fall Session only) $625
   - Session Member $225
   - Scholarship Member Any Amount You Can Pay
   - Additional Course Fee extra $125 (any number beyond four)

II. Contact Us

Phone 415-422-6806, our Enrollment Line. State your name and the membership category you wish. Then, state your enrollment choices and alternates (if any). New Members must provide a mailing address and telephone contact.

- or -

E-mail fromm@usfca.edu a message that includes your first and last name and your enrollment choices and alternates (if any). New Members must include a U.S. postal mailing address and phone contact.

III. Wait For A Confirmation/Bill

You’ll receive (1) a Confirmation of Enrollment in the mail as well as (2) a Parking Application and (3) a Remittance Form. Check your confirmation letter carefully. Return your payment by the due date and if you would like to apply for parking, include a completed Parking Application and fee.

On-Campus Parking

Parking on campus requires a valid USF Fromm Institute Parking Permit. Permits are extremely limited and costly. Accordingly, the Fromm Institute encourages carpools and public transportation.

To apply for parking, return the Parking Application (mailed with your enrollment confirmation) along with your Membership Fee Remittance Form. Applications must be received by August 15, and must include a separate check payable to ‘USF/Fromm Institute’ in order to be considered.

After satisfying students who hold a CA DMV Disabled Driver Placard, permits that are left are distributed based on the number of riders transported in a vehicle and the distance traveled to reach USF.
# 2012 Fall Session At-A-Glance

**PLEASE NOTE:** Some course titles have been shortened. Complete titles appear on the following pages in their respective course descriptions. Do not fax or mail in this form.

When ready, either **call** the Fromm Institute Enrollment Line: 415-422-6806 or **e-mail** your enrollment requests to fromm@usfca.edu. You can check closed classes at www.usfca.edu/fromm/closedclasses.html.

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<tr>
<th>Day</th>
<th>Time</th>
<th>Course and Instructor(s)</th>
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<tbody>
<tr>
<td>Monday</td>
<td>10 a.m. - 11:40 a.m.</td>
<td>Meacham “Only Connect: Society/Culture in Early 20th Cent. England”</td>
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<td>Turner “Free Speech in the 21st Century”</td>
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<td>Lewis “Neuroscience of Self”</td>
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<td>Fracchia “More ‘Loving Friends:’ Bloomsbury Group”</td>
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<td>Goldmark “Novels of Saramago &amp; Kundera”</td>
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<td>Buxton “The Story of Jazz”</td>
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<td>Jonsen “The Jesuits: The First Global Enterprise”</td>
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<td>Tuesday</td>
<td>1 p.m. - 2:40 p.m.</td>
<td>Rothmann “Life/Times of Franklin Delano Roosevelt”</td>
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<td>Bassan “World of Hawthorne’s Blithedale”</td>
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<td>Roatcap “Nureyev: A Life in Dance”</td>
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<td>Watts “More Bay Area Poets”</td>
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<td>Garrett “Social Darwinism: Past, Present, Future”</td>
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<td>Carciere “Foundations of Western Political Thought”</td>
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<td>Keolker “Romance &amp; Granduer of Russian Opera”</td>
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<td>Wednesday</td>
<td>10 a.m. - 11:40 a.m.</td>
<td>Various “The Dr. Walter Birnbaum Medical Lecture Series”</td>
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<td>11:45 a.m. - 12:50 p.m.</td>
<td>Wagner “Generation to Generation”</td>
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<td>(The Medical Lecture Series &amp; Generations are open to all enrolled members and may be selected in addition to the 4 course maximum.)</td>
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<tr>
<td>Thursday</td>
<td>10 a.m. - 11:40 a.m.</td>
<td>Mautner “Writing: An Oasis of Peace”</td>
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<td>Newbrun “Self Portraits I”</td>
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<td>Houle “Chamber Music of Hayden &amp; Mozart”</td>
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<td>Neumeier “Modern India: A Search for Unity”</td>
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<td>Fischer “Tagore: India’s Visionary Artist”</td>
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<td>Bailey “Our Musicals, Our Lives”</td>
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<td>Zimmerman “Hemingway’s Short Stories”</td>
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<td>Bowen/Rubin “The 2012 Presidential Election”</td>
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## When Enrolling...

When you email or phone your enrollment, first tell us your **NAME**. If you are a new student, give us your full **ADDRESS**, and don’t forget to include your **PHONE NUMBER**. Then, please tell us your **MEMBERSHIP CATEGORY**. **Categories are:** Annual $625 *(available in the Fall Session only)* | Session $225 | Scholarship *(pay what you can)*.

**Seminars** require active participation, and attendance at the first class is mandatory. Specific details for each seminar are listed within the catalog in the enrollment note attached to the corresponding course description.
WITH THE QUESTION “WHAT WOULD YOU LIKE TO TEACH?” as its genesis, the Fromm Institute curriculum becomes both distinctive and diverse and is heralded as the one reason students return session after session and year after year. Because our professors are encouraged to develop new courses that are of personal interest to them, the whole learning experience becomes dynamically stimulating for both students and teachers alike. On this page and those that follow you’ll find twenty-seven opportunities for learning and discovery. It is the hope of the Fromm Institute and our emeritus faculty that these courses will interest, engage and satisfy you.

Monday

“ONLY CONNECT” — SOCIETY & CULTURE IN EARLY 20TH CENTURY ENGLAND

PROF. MEACHAM

E.M. Forster begins his 1910 novel Howards End with the injunction “only connect.” Like many of his fellow Englishmen he feared for his country’s future, disheartened by the degree to which its social bindings were coming loose. This course derives its structure from Forster’s concern. Lectures will examine English culture and society in the years 1900-1918 through the lens of class consciousness: the middle-class consciousness of reformers urging the nation to reconnect, and the working-class consciousness of those for whom the reformers worked and to whom they preached. We’ll analyze the reformers’ motives, the degree to which they were the consequence of yearning for the past and fear for the future. We’ll consider obstacles to the success of those reforms, foremost among them, the existence of a working-class consciousness that viewed the world from its own perspective. Finally, we’ll witness the manner in which World War I ripped loose the binding that more than any other, perhaps, keeps a nation whole: its collective sense of connection to its own past.

Reading Resource: Forster: Howards End

Prof. Standish Meacham

Standish Meacham received his Ph.D. in History from Harvard in 1961. He is Sheffield Centennial Professor of History, Emeritus, at the University of Texas at Austin, from which he retired in 1998. He was twice chair of the History Department there, and dean of the College of Liberal Arts. He is the author of five monographs on various aspects of Victorian history, and was for twenty years co-author of the Norton textbook, Western Civilizations.

FREE SPEECH IN THE 21ST CENTURY

PROF. TURNER

This course considers the major free speech issues that the U.S. Supreme Court has addressed, or will address, in this century. Bedrock principles established long ago under the 18th Century First Amendment are being put to the test by novel free speech controversies arising from current events. The issues include terrorist speech and Koran-burning, the Occupy movement, protests at military funerals, WikiLeaks and government secrets, FCC attempts to prohibit “indecency” on radio and television, laws prohibiting the sale of violent video games to minors and depictions of animal cruelty, attempts at campaign finance reform after Citizens United, and making it a crime to lie about military service or political qualifications.

Prof. William Bennett Turner

William Turner practiced law for 45 years. He specialized in unusual litigation, including constitutional law. He argued three cases before the U. S. Supreme Court (including two First Amendment cases), handled dozens of appeals, and served as counsel in many notable state and federal trials. For the past 26 years he has taught courses on the First Amendment and the press at UC Berkeley, first in the Graduate School of Journalism and then in the undergraduate Media Studies major. He graduated from the Harvard Law School in 1963 and, after a Fulbright fellowship in comparative law, practiced law in New York, did civil rights cases in the South, returned to Harvard to teach in 1977, founded his own firm in 1978, and practiced in San Francisco through 2008. He served for several years as Legal Affairs Correspondent for KQED television, including on the PBS “We the People” series on the bicentennial of the Constitution. He is the author of Figures of Speech: First Amendment Heroes & Villains.
Monday

ONCE UPON A BRAIN: NEUROSCIENCE
EXPLORES THE BOUNDARY BETWEEN SELF & STORY

If we zoom in to take a cellular scale and perspective, the Self – mine, yours, anybody’s – is created by the moment-to-moment interactions among the billions of individual neurons inside a skull. If we zoom out to the broad expanse of a lifetime or human history, we can’t see the neurons anymore. At this scale, our identities are found in Story: from the (largely fictional) personal narratives in our memory banks to the culture-defining stories in myths, stories tell us who we are. This class will examine what neuroscience can tell us about the nature of the Self, the nature of Story, and the interaction between them. Why do we think in story-form? Why do we dream in stories? What is it about stories that make them the focal point of entertainment and art? Why do young brains have an insatiable appetite for story? We’ll cover these questions and much more.

Prof. Thomas Lewis

Thomas B. Lewis, M.D. is an assistant clinical professor of psychiatry at the University of California, San Francisco, School of Medicine, and holds the Robert E. Fordham Chair in Exploratory Neuroscience at the Fromm Institute at the University of San Francisco. An expert on psychopharmacology and psychobiology, Dr. Lewis has written and lectured extensively on a broad range of topics for professional audiences and the general public, in settings ranging from the classroom to Google and from New York to New Zealand. Once described by Time Magazine as “Who? We don’t have that name in our files,” Dr. Lewis is better known to Fromm students as, “that guy who won’t shut up about the brain.”

THE LIFE & TIMES OF FRANKLIN D. ROOSEVELT

Franklin D. Roosevelt was one of our nation’s greatest presidents and in this class we will live his story with each meeting. He was the only president elected four times. He served during two epochs in American history, the Depression and World War II and his ‘New Deal’ changed the face of America. Join us for a compelling examination of the life and times of 32nd President of the United States (1933–1945).

Prof. John Rothmann

John F. Rothmann is a politics/foreign policy consultant specializing in the US, the Middle East and the former Soviet Union. He is a frequent lecturer on American Politics and has been called “a scholar of modern Republicanism” while being acknowledged “for his unique insights, and in particular for rare and crucial materials.” Rothmann served as Director of the Nixon Collection at Whittier College from 1968 to 1970, as Chief of Staff to Senator Milton Marks, Field Representative to Senator Quentin Kopp, and in 1982 was one of the founders of the Raoul Wallenberg Jewish Democratic Club. Widely published and honored, Rothmann has spoken on more than 150 college/universities in the US, Canada and Israel and has been on the faculty of USF. Both his B.A. and his Masters in Arts in Teaching are from Whittier College. Prof. Rothmann is the co-author of Icon of Evil — Hitler’s Mufti and the Rise of Radical Islam.

“The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little.” — Franklin D. Roosevelt
THE WORLD OF NATHANIEL HAWTHORNE’S BLITHEDALE

Prof. Bassan

Nathaniel Hawthorne’s strange masterpiece, The Blithedale Romance, was based on “the most romantic episode” of his life. It records his misadventures among his utopian friends and neighbors at Brook Farm, a central venture of the Transcendental movement in New England. He adopts the unusual modernist viewpoint of a first-person narrator. We’ll read this tragi-comic novel through several additional perspectives: Hawthorne’s earlier fiction, including The Scarlet Letter; Louisa May Alcott’s hilarious Transcendental Wild Oats; and the writings of Margaret Fuller, recast in Blithedale as Zenobia, a flawed feminist paragon. We’ll also look at the lighter side of these and other seminal Concordians through Susan Cheever’s irreverent American Bloomsbury, and explore the book’s connection to Henry James’s Bostonians.


NUREYEV: A LIFE IN DANCE

Prof. Roatcap

Rudolph Nureyev is remembered not only as a magnificent and charismatic dancer, but also as the choreographer who changed the perception of the role of male dancers and dared cross the border between classical ballet and modern dance. Nureyev was also a world-class collector of beautiful carpets and antique textiles. From October 6, 2012 to February 17, 2013 The San Francisco Fine Art Museums will have on exhibit 80 costumes and 50 photographs from Nureyev’s own collection together with a number of related costumes and materials from many other ballet companies. This is a unique chance to celebrate Nureyev’s accomplishments and see him, together with Margot Fonteyn and other dancing partners, perform in his most famous ballets – “Don Quixote,” “Giselle,” “La Bayadère,” “Sleeping Beauty,” “Raymonda” “Swan Lake,” “Nutcracker,” “Romeo And Juliet,” “Cinderella” and more. And yes, we shall see the exhibition together.

Prof. Adela Roatcap

Dr. Adela Spindler Roatcap lived and studied in Buenos Aires, Argentina, before graduating from UC Berkeley in 1966 with a double major in the History of Art and Cultural Anthropology. She received her M.A. from the University of Oregon in 1969, with a thesis on the History of Spanish/Italian Renaissance Art, and her Ph.D. as a Kress Fellow from Stanford, with a dissertation on Russian Medieval Art. She has written many articles regarding fine presses and rare books, and published The Book of the Dance in the 20th Century, as well as Raymond Duncan, Printer, Expatriate, Eccentric Artist. Currently Dr. Roatcap is finishing a book concerning Leonardo de Vinci’s portrait of Ginevra de’Benci, which is at the National Gallery of Art.
Tuesday
MORE ‘LOVING FRIENDS’ A RETURN TO THE BLOOMSBURY GROUP

Building on the course offered during the 2012 Winter Session, this course will consider the work of two writers — E.M. Forster and John Maynard Keynes — and the Bloomsbury artistic heritage. While reviewing their life and their work, we’ll also look at some others who were close to members of the ‘loving friends,’ the Bloomsbury Group.

A SEMINAR ON THE NOVELS OF SARAMAGO AND KUNDERA

This seminar is especially designed for those students who want to actively participate in their own learning and share it with others. The subject matter will be the novels of two prize winning European novelists, each of whom writes about the human condition in contemporary society, but in very different styles: the Czech writer Milan Kundera (The Unbearable Lightness of Being) and the Portuguese writer José Saramago (Blindness). Each student will be required to choose any one novel by each author and present it to the class for discussion, following a general outline. If more than one student selects the same novel, they will present it together. The Kundera novels will be presented during the first half of the session and the Saramago novels during the second half.

Enrollment Note: Applicants must apply by August 7. This seminar will be limited to the first 24 students who (1) enroll/pay their membership fee or make a contribution to their scholarship, and then (2) confirm in writing or email (see ‘How To Contact Us,” page 3) the two books on which they will report. Students who are confirmed will receive a General Outline and later a Schedule for Presenting from Professor Goldmark so that they can prepare before September.

“In order to invent heaven and hell a man would need to know nothing except the human body” — José Saramago, Baltasar and Blimunda
Course Descriptions & Faculty Bios

Tuesday

THE STORY OF JAZZ

Prof. Sonny Buxton

Prof. Buxton’s lifelong passion has been music and documentary filmmaking. He has worked as a professional musician, playing with the likes of Peggy Lee, Billy Eckstine and Bill Strayhorn. He has produced shows ranging in scope from the Motown Allstars to B. B. King, Ray Charles, Ella Fitzgerald, and Miles Davis. He traveled with Duke Ellington producing an award winning audio documentary. A longtime jazz club and restaurant operator in Seattle and San Francisco, Mr. Buxton has also had a long career in broadcasting working locally for KGO TV and Radio as an on TV newsman, an on-air talk show host and an executive producer. He is a three-time Northern California Emmy Awardee. He is currently host to “Saturday Mid-Day Jazz” on KCSM Radio. Working as a social psychologist and a professional football player have been other parts of the life now being put into a book titled, Memoirs of a Jazz Junkie: My First Two Hundred Years.

THE JESUITS: THE FIRST GLOBAL ENTERPRISE

Prof. Albert Jonsen

Albert Jonsen was professor of medical ethics at the University of California, San Francisco and at the University of Washington. He also taught at Yale, Johns Hopkins and Oxford Universities. He is author of Bioethics Beyond the Headlines, The Birth of Bioethics, A Short History of Medical Ethics and co-author of Clinical Ethics and The Abuse of Casuistry. He was a member of the Jesuit Order from 1949 to 1976 and President of University of San Francisco from 1969 to 1972. He holds a doctorate in Religious Studies from Yale University.

Prof. Jonsen

The University of San Francisco describes itself as a “Jesuit University.” The Jesuits are a Catholic religious order of men, founded in 1540. It quickly grew from its original nine members to thousands, spread across Europe and the newly discovered lands. It created the first modern colleges, translated the cultures of China and India to the European world, founded self-governing for indigenous peoples throughout the Americas. They were deeply involved in the Catholic Reformation and in the political evolution of nation states. Throughout their tumultuous history, the Jesuits have been praised as enlightened champions of religious humanism and damned as cunning practitioners of arcane authoritarianism.

Prof. Buxton

This course will be an eight-week examination of the development of the American folk music known as Jazz. In many respects this story is a mirrored reflection of 20th Century America. The Blues, a prime mover in its development, is a descendant of African-American slaves. The music evolved from low-level venues, barnstorming troupes, and, sometimes, theater stages. The music broadened as trained musicians collaborated with self taught artists, immigrants, laborers and classical and Latin American musicians — all playing together in port cities, river cities, camps, industrial cities and major metropolitan centers. There were hundreds of reasons why people in the U.S., moved. In each case they brought something old to something new. Such was the case with Jazz. This course will journey from the port cities through the South, Southwest, Midwest, East and West — looking and listening to the people and the music.
Tuesday

MORE BAY AREA POETS

The movers and shakers of many of the important movements in poetry have lived right here in the Bay Area and introduced innovative poetic forms and ideals which have influenced the nation. Picking up on the energetic momentum of last year’s class, we will examine, each session, the life and contribution of an historic Bay Area poet and then give you a live one, already making waves: Al Young, as distinct an American voice as the jazz he loves and incorporates in his work, Jahangir Jon Sedaghatfar, possibly the most famous Persian poet writing in exile, Joyce Jenkins, poet and editor of the influential Poetry Flash, Nils Peterson, beloved author and poet from San Jose . . . with much more excitement to come. You just never know what excellence is lurking right around the corner.

Prof. David Watts, M.D.
Two new books of poetry and an anthology are forthcoming from Dr. Watts: At High Altitude (Second Prize winner in the Sunken Garden Poetry Competition), the color of desire (as his pseudonym, Harvey Ellis) and The Healing Art of Writing, a collection of essays and creative writing from the conference of the same name he organizes and hosts. He has previously published four books of poetry and a CD of “word-jazz,” two books of non-fiction short stories, and produced the PBS program “Healing Words: Poetry and Medicine.” He is founder and director of Writing The Medical Experience Conference, an occasional NPR commentator on “All Things Considered” and a gastroenterologist at UCSF. He is also a classically trained musician.

SOCIAL DARWINISM: PAST, PRESENT — AND FUTURE?

“If you’re so smart, why ain’t you rich?” That folksy question was at the heart of the Social Darwinist movement. During the high tide of its popularity, from the late 19th century to the early 20th century, Social Darwinism emerged not only as “scientific,” but as an ideological justification of the sharp disparities in wealth and welfare that were defining society in both Europe and America. Although discredited as a distortion of Darwin’s evolutionary theory, the disposition is being asserted in contemporary America. It’s no longer called “Social Darwinism,” but the economic stratification that is increasingly defining the globalized culture of the 21st century, both walks and quacks like the agenda promoted by classical Social Darwinist thinkers like Herbert Spencer, William Graham Sumner, and Walter Bagehot. The course will survey the historical roots of Social Darwinism and will assess the prospects of engaging it in the present.

Prof. William Garrett
Bill Garrett is a Professor of Philosophy and Religion. He received his B.A. and M.A. degrees in philosophy from SF State, and his Ph.D. in religion and philosophy from the California Institute of Integral Studies. He has for the past 34 years taught courses in the history of ideas, including courses in religion, culture, and literature. He is author of Bad Karma: Thinking Twice about the Social Consequences of Reincarnation Theory. His most recent book is titled Marie Stopes: Feminist, Eroticist, Eugenicist. Professor Garrett says of himself: “I love working with ideas, and I love attempting to communicate the sheer joy of working with ideas.”

“A drunkard in the gutter is just where he ought to be...The law of survival of the fittest was not made by man, and it cannot be abrogated by man. We can only, by interfering with it, produce the survival of the unfittest.” — William Graham Sumner, What Social Classes Owe to Each Other (1883)
FOUNDATIONS OF WESTERN POLITICAL THOUGHT:
PLATO AND MACHIAVELLI

Tuesday

Two thousand five hundred years of western political thought have largely been a reaction to Plato. With towering insight and literary skill, Plato initiated the great western inquiry into the best form of government, sketching a profound vision of human life in the process. Like Plato, Machiavelli critiqued democracy, although for very different reasons. Among Plato’s many critics, further, none has been more influential than Machiavelli. In this course, then, we shall examine three of Plato’s greatest political dialogues – the Apology, the Crito and the Republic – as well as The Prince, Machiavelli’s great realist counterweight to Plato’s lofty vision. Those who take this course will gain a respectable command of the two major pillars of western political thought.

Reading Resources:  
Plato (Tredennick & Tarrant): The Last Days of Socrates  
Plato (Lee): The Republic  
Machiavelli: The Prince

Prof. Martin Carcieri

Martin D. Carcieri, has taught courses in Constitutional Law and Political Theory as an Associate Professor of Political Science at San Francisco State University. He holds a J.D. from UC Hastings and a Ph.D. in Political Science from UC Santa Barbara. He has earned three teaching awards and has published a peer-reviewed book and twenty-three published journal articles. His work examines the policy and constitutional dimensions of race and of the U.S. drug war. It has appeared in top journals in four disciplines, been the focus of journal symposia, and been cited to the U.S. Supreme Court in four landmark cases.

ROMANCE & GRANDEUR OF RUSSIAN OPERA

PRESENTED UNDER THE AUSPICES OF THE VICTOR MARCUS CHAIR IN OPERA STUDIES

There is a sonic splendor in Russian opera like no other, so we will explore the epic sounds of Mussorgsky’s “Boris Godunov” and Borodin’s “Prince Igor,” examine the opulent orchestration of Rimsky-Korsakov’s “Czar Saltan,” “Sadko” and “Coq d’Or,” thrill to the romantic melodies of Tchaikovsky’s “Eugene Onegin” and “The Queen of Spades,” laugh at the brilliant characterizations of Shostakovich’s “Lady MacBeth of Mtensk,” and consider the profundity of Prokofiev’s “War and Peace.” There will be abundant musical illustration, a booklet with libretto extracts and histories of the composers. Those new to opera as well as those more experienced are most welcome. Note: A separate materials fees for this course will be collected in September.

Prof. James Keolker

Professor Keolker returns for his seventh year at the Fromm Institute, having previously taught the popular “Shakespeare at the Opera,” “Wagner’s Ring of the Nibelung and “Masters of French Opera.” In addition to his graduate degrees, Prof. Keolker has done extensive research in the museums, archives, libraries, and opera houses of Europe. He has taught and lectured at major colleges and universities, has organized opera tours to Europe, is an award winning author on the operas of Puccini and his verismo contemporaries, the editor and publisher of The Opera Companion, is an on-line critic for San Francisco Classical Voice, and has for the past fourteen years been featured speaker at the Opera at Oakhurst seminars.
THE DR. WALTER BIRNBAUM MEDICAL LECTURE SERIES  
Coordinated by Melvin Cheitlin, M.D.

Since 1982 the Birnbaum Medical Lecture Series has been a cornerstone of our fall curriculum featuring speakers from one of San Francisco’s great resources, UCSF. Once again Melvin Cheitlin, M.D. has organized an outstanding program that enjoys their sponsorship. We wish to thank everyone who has worked on its behalf. Special thanks are extended to Chancellor Susan Desmond-Hellmann, M.D., MPH. for UCSF’s continued support.

SCHEDULE OF LECTURES

September 12  “Prions: The Discovery That Changed Conventional Wisdom of What Causes Infections”  
Stanley Prusiner, M.D., Prof. of Neurology, UCSF

September 19  “Where Are We Headed? Tailoring Drugs to Fit Your Genes”  
Deanna Kroetz, M.D., Prof. of Biopharmaceutical Sciences & Pharmacogenomics, UCSF

September 26  Yom Kippur — No Classes

October 3  “Fainting — Is It Just a Swoon or Is It Dangerous?”  
Nora Goldsclager, M.D., Prof. of Clinical Medicine, UCSF

October 10  “The Promise & Challenge of Personalized Cancer Therapy”  
Martin McMahon, Ph.D., Efim Guzik Distinguished Professorship in Cancer Biology, UCSF

October 17  “Exercising for Healthy Aging – It’s Fun”  
Nancy Byl, Ph.D., Prof. of Physical Therapy & Rehabilitation Sciences, UCSF

October 24  “Laparoscopy: Surgery Without Big Incisions”  
Stanley Rogers, M.D., Chief of Minimally Invasive Surgery, UCSF

October 31  “How We Fight Bacteria & How They Fight Us Back”  
Henry Chambers, M.D., Prof. of Medicine, UCSF

November 7  “Atrial Fibrillation: It’s Common, It’s Potentially Dangerous, and It’s Manageable”  
Melvin D. Cheitlin, M.D., Emeritus Prof. of Medicine, UCSF

GENERATION TO GENERATION

Ever wonder “What it’s like to be a young adult in 2012?” Or, perhaps, “What’s with all the tattoos?” Would you just enjoy sitting down with some USF college students and talking about current events? Here’s your chance to do so in an ‘exceptional’ course that promotes interaction, understanding and appreciation between students from different generations. Half of the class will be students from USF and the other half will be from the Fromm Institute at USF. Each week we’ll read one article outside of class and then come together to discuss it in small, mixed USF/Fromm groups. We’ll talk about how prejudice can affect attitudes towards other groups (age, religion, ethnicity, sexual orientation, etc.). We’ll also talk about other topics the participants choose. Outside of class, small groups will take two field trips – one to a place chosen by the USF students and one to a place chosen by the Fromm Institute students.

Enrollment Note: This class is ‘exceptional’ because it may be taken in addition to the four course maximum; it’s taught by a USF Faculty member, not a Fromm Institute emeriti; it takes place during lunch, 11:45a.m. - 12:50 p.m. and unlike other Fromm Institute classes enrollment will be limited to the first 20 who express an interest in joining. Enrollment priority will be given to students who have not taken this class before returning students. Regular attendance is crucial. Please do not sign up if you cannot attend faithfully.
A SEMINAR ON MILTON’S PARADISE REGAINED AND OTHER WORKS

PROF. SAFER

In this seminar we will read Milton’s *Paradise Regained*, *Comus*, *Lycidas* as well as his sonnets and we’ll focus on Milton’s adaptation of traditional genre, such as the masque, brief epic, elegy, and sonnet. We shall be interested in placing Milton’s works in the historical, philosophical, and theological context of the seventeenth century. Whenever possible, we also shall connect themes in these works to those in *Paradise Lost*. We also shall connect the poetry of Milton to themes in later literary works, including works of the nineteenth and twentieth centuries.

*Note: This seminar will be limited to 30 participants who must apply by Wednesday, August 15. Should there be more than 30 applicants, participants will be selected by lottery. Attendance is required at the first class meeting (Sept. 12) and is expected throughout the session. Do not apply unless you are prepared to make this commitment.*

Prof. Elaine Safer

Elaine Safer, Professor, University of Delaware, is the author of *Mocking the Age: The Later Novels of Philip Roth* and *Contemporary American Comic Epic: The Novels of Barth, Pynchon, Gaddis, and Kesey*. She is co-editor of *John Milton: L’Allegro and Il Penseroso*; and *Saul Bellow As Comic Writer*, *Saul Bellow Journal*. She has published dozens of articles in scholarly journals. Her awards include Fellow in the Center For Advanced Studies, University of Delaware; Excellence in Teaching Award; Fulbright to France; and NEH Summer Stipend. She taught as Distinguished Visiting Professor at Université Jean-Moulin Lyon III, France; and at Université Blaise-Pascal (Clermont-Ferrand II). Her next book will be *The Comic Imagination in Contemporary Jewish American Fiction*.

THE GREAT 1914-18 WAR: ITS ORIGINS, COURSE AND CONSEQUENCES

PROF. PIERSON

We begin our course with the diplomacy and alliance system that followed the Franco-Prussian War of 1870-71 and emergence of the militarized German Empire as Europe’s most powerful state. Particular attention will be given to the mindsets/assumptions of Europe’s statesmen and peoples during these years that allowed the crises of the summer of 1914 to erupt into world war. As we follow the war’s course we’ll not just treat the big battles, but also life in the trenches and life at sea. War also took to the skies. We’ll find statesmen desperate for victory, propaganda, a press that dared not tell the truth, and confused folk at home straining in the war effort. The U.S. joined that “war to end wars” in 1917, even as Russia fell to revolution. We’ll not ignore the songs and ‘poetry of the war’ and we’ll hear some music as well as watch projected images. As we conclude, we’ll discuss the treaties made at Versailles and nearby, their consequences, and later treatment of the war in historiography literature and film. There will be handouts that will include titles of books on the war.

Prof. Peter O’Malley Pierson

Peter O’Malley Pierson is Lee & Seymour Graff Professor of History Emeritus, Santa Clara University, where he taught for 34 years. He grew up in Southern California, and after two years at Denison University, he completed his undergraduate work at UCLA. Following four years active duty as a U.S. Naval Reserve officer, he returned to UCLA to earn his Ph.D. Both a Fulbright Fellow to Spain and lately a visiting scholar at Stanford, he has written *Philip II of Spain, Commander of the Armada and History of Spain*, as well as many articles. He regards it his good fortune to have had to teach the whole of Western Civilization. He has a great interest in maritime and military history, travel, the fine arts, and locally, the opera and the advisory board of *Humanities West*. He also paints as a pastime.
ARTHUR MILLER, TENNESSEE WILLIAMS, AND WILLIAM INGE:  PROF. EILENBERG
DEFINING DRAMATISTS OF THE AMERICAN MID-TWENTIETH CENTURY

The post-World War II American theatre had at its center three playwrights whose works have become iconic in the history of our national stage and cinema. Their titles are deeply resonant for at least three generations of audiences around the world: Arthur Miller’s “Death of a Salesman,” “The Crucible,” and “A View From The Bridge;” Tennessee Williams’ “The Glass Menagerie,” “A Streetcar Named Desire,” and “Cat on a Hot Tin Roof;” William Inge’s “Picnic,” “Bus Stop” and “Come Back, Little Sheba.” This course will frame these three defining dramatists of mid-twentieth century America in their larger cultural and political contexts, examining the relationships between their works and that of contemporary novelists and painters, as well as the connections between their plays and movies and the Cold War, McCarthyism, and the growth of celebrity and consumer culture.

Prof. Lawrence Eilenberg
Larry Eilenberg has had a distinguished career in the American theatre as an artistic director, educational leader, and pioneering dramaturg. Dr. Eilenberg earned his B.A. at Cornell University and his Ph.D. and M.Phil. at Yale University. He is Professor and Chair of Theatre Arts at SF State, where he will be starting his 30th year of teaching at the University this Fall 2012. He has also taught at Yale, Cornell, the University of Michigan, and the University of Denver. Artistic Director of the renowned Magic Theatre during the period 1992-2003, Dr. Eilenberg has also served as a commentator for National Public Radio’s “Morning Edition,” as a U.S. theatrical representative to Moscow, and as a popular lecturer on comedy.

WRITING: AN OASIS OF PEACE  PROF. MAUTNER

In this workshop we plan to inspire and encourage each other so as to give fresh meaning to our thoughts and experiences. Writing and reading good stories will help us appreciate and improve the complex process of the craft. We shall explore the richness of conflict, character and other elements that are such building blocks.

Reading Resources:  Goodman (ed.) 75 Short Masterpieces

Note: This seminar will be limited to 25 participants who must apply by Wednesday, August 15. Should there be more than 25 applicants, participants will be selected by lottery. Attendance is required at the first class meeting (Sept. 13) and is expected throughout the session. Do not apply unless you are prepared to make this commitment.

Prof. Gabriella Mautner
Professor Gabriella Mautner was born in Germany. Her family fled to Switzerland during World War II and later moved to America. She studied and taught English and Creative Writing at SF State University. Her publications include poetry in German, as well as the novels Out of A Season, and Lovers and Fugitives. In 1993, she won a competition for her short story “Water Lilies.” She completed two more novels, one of which was awarded a Marin Arts Grant. Her memoir about the city of her childhood, The Good Place, was translated by the author and published in Germany in 2004. It was followed by the original English version in 2006. Two years later, she received the Milley Award for literary arts from the citizens of Mill Valley. Now she has just published a new work of fiction, Addio Positano, set in the south of Italy.
SELF PORTRAITS, PART I: HOW ARTISTS SEE THEMSELVES  
PROF. NEWBRUN

Since the Renaissance, artists have used self-portraits to answer the basic question, “Who am I?” Self-portraiture asks artists to think carefully about personality, character, mood, and physical appearance in order to make decisions about how to represent their images. Self-portraits belong to the painter in a special way. The eye that is being described is the same eye that is directing the description. It is amazing how oil, watercolor, ink, chalk, pencil, charcoal, and silver point can so clearly portray the inner truths that most persons hide, and artists will often parade on paper or canvas as if there were no secrets. In this course, which will be presented in two parts, we’ll study the background of many artists, their milieu, training, and, where possible, observe how they age — but above all how they see themselves. In Part One we’ll look at Van Eyck, Raphael, Durer, Rembrandt, Steen, Rubens, van Dyck, and many others from the 15th to the 19th Century. Note: A separate materials fee will be collected in September.

Pro. Ernest Newbrun
Ernest Newbrun is Professor Emeritus at UCSF where he taught oral biology for over 30 years. He received dental degrees from the University of Sydney in 1954 and Alabama in 1959; his graduate degrees are from universities in Rochester, N.Y. (M.S.), and UCSF (Ph.D. biochemistry). In addition he has honorary doctorates from University of Lund (Sweden) and Sydney (Australia). Since his retirement from the UC in 1994, he has been teaching in lifelong learning programs at USF’s Fromm Institute and Sonoma State University Osher Lifelong Learning Institute on a variety of topics from an interdisciplinary perspective.

THE CHAMBER MUSIC OF HAYDEN & MOZART  
PROF. HOULE

Hayden’s “String Quartets,” of which we’ll hear a marvelous selection, raised this genre to a peak of achievement. Mozart learned from Hayden’s mastery and created some of classic brilliance. In this course we’ll listen and learn about them in a wonderful repertory that also includes a blend of wind-instrument chamber music divertimenti — brilliant and ebullient.

Pro. George Houle
George Houle has been an orchestral oboist, conductor, and teacher of a variety of music courses for Stanford University. Now, an Emeritus Professor of Music, he enjoys playing the viola da gamba, discovering and editing music for the viols, and teaching a variety of music courses for the Fromm Institute.

MODERNIZING INDIA: A SEARCH FOR UNITY  
PROF. NEUMEIER

Throughout its long history, India’s development has been punctuated with migration, invasion, and occupation. While Jawaharlal Nehru, the first prime minister, envisioned a unified secular nation after the country gained independence in 1947, the country emerged divided by language, religion, ethnicity, and gender. These traditional barriers still linger, yet globalization is exerting pressure on them to change rapidly. Explore the political and economic effects of these old beliefs on a modernizing nation.

Pro. Gloria Neumeier
Prof. Gloria Neumeier has taught in several Asian universities during the past 20 years. More recently she worked with English instructors at a village school in Cambodia and at a high school in Tamil Nadu in southern India. She has a B.A. in International Relations from Barnard College at Columbia University and an M.A. in History from Dominican University in San Rafael.
OUR MUSICALS/OUR LIVES: THE BROADWAY MUSICAL

Thursday

PROF. BAILEY

The Broadway Musical, a unique American phenomenon, can be enjoyed and appreciated on many levels — as pure entertainment and as social commentary. Together we will explore the antecedents of the Musical in Europe and America as they influenced “Show Boat” in 1928 and then turn to Cole Porter as he engages Shakespeare in “Kiss Me Kate.” Rogers and Hammerstein form a kind of ‘conscience of America’ especially in “Oklahoma!” and “South Pacific.” Reflections of a small turn-of-the-century mid-western town become the theme of Meredith Willson’s “The Music Man”— a Norman Rockwell musical if ever there was one. We continue our musical journey through “West Side Story” and “Fiddler on the Roof” to a Thriller Musical with Sondheim’s “Sweeney Todd.” We conclude with a session asking the question: “Is Broadway Alive and Well Today?”

Reading Resources: Swain: The Broadway Musical

Viewing Resources: The following videos will be shown at 10 a.m. on the Wednesday prior to the corresponding Thursday lecture: “Show Boat” 9/12; “Kiss Me Kate” 9/19; “Oklahoma!” 10/3; “South Pacific” 10/10; “The Music Man” 10/17; “West Side Story” 10/24; “Fiddler on the Roof” 10/31; “Sweeney Todd” 11/7

Prof. Jon Bailey

Professor Bailey holds degrees in music from Northwestern, UC Berkeley, and a doctorate from Stanford University. He was dean and professor at the San Francisco Conservatory of Music prior to teaching in the Yale School of Music where he conducted the Yale Concert Choir, the New Haven Chorale and taught courses in the history of music. Currently Jon is professor emeritus at Pomona College in Claremont, California where he was chair of the Music Department and conductor of the College’s choral ensembles. Twice he won the coveted ‘outstanding teacher of the year’ award. He has been a program consultant for National Public Radio, an Arts Commissioner with the city of West Hollywood, and for 13 years, Artistic Director of the Gay Men’s Chorus of Los Angeles. A recipient of two Fulbright research grants, he has traveled and studied in Europe and Australia.

RABINDRANATH TAGORE: INDIA’S VISIONARY ARTIST

Thursday

PROF. FISCHER

Rabindranath Tagore, recipient of the 1913 Nobel Prize for Literature, continues to be celebrated as India’s exemplary artist. Poet, playwright, painter and essayist, Tagore’s literary and visual expression communicates the vibrant spiritual legacy of India’s culture. In this class we will read and discuss a representative selection of poems, plays, fables, and short stories derived from his literary legacy, including Gitanjali — the great poem of freedom’s promise. Tagore’s paintings will be studied, as will excerpts from several Indian movies based on Tagore’s plays. The class will be directed to the importance of Tagore as a religious seeker whose beliefs fostered a vision of universal faith.

Reading Resource: Chakravarty (ed.) The Tagore Reader

Prof. Clare Fischer

Clare Fischer instructed courses in comparative religions, spirituality and inter-religious relations during her two-decade tenure as Aurelia Reinhardt Professor of Religion and Culture at the Graduate Theological Union, Berkeley. She has taught Jewish-Christian Relations as an adjunct in the Theology and Religious Studies Department at USF. As a core member of UC Berkeley’s Tourism Studies Working Group, she developed research in travel literature with a focus on Bali. She conducted a preliminary study of Tagore’s contribution to art and religion during a sabbatical leave and is currently writing on the subject.
HEMINGWAY’S SHORT STORIES  PROF. ZIMMERMAN

This will be a course where we’ll read some of the great short stories by Ernest Hemingway and discuss the nature of his experimental boldness as he recreated the art of this genre. We’ll concentrate first on “Indian Camp,” “The Doctor’s Wife,” “The End of Something,” “The Three Day Blow,” and the infamous ‘interchapters’ with their revolutionary prose-poetry. We’ll then move on to “Cat In the Rain,” “Hills Like White Elephants,” “A Clean Well-Lighted Place,” “Now I Lay Me,” “Big Two Hearted River: Part I and II” and “The Snows of Kilimanjaro.”

Reading Resource: Hemingway: The Short Stories of Ernest Hemingway

Prof. Michael Zimmerman
Professor Zimmerman recently retired as a professor of English at SF State where he taught for forty years. Before that, he taught at Cal and Columbia (where he received his Ph.D.). He specialized in James Joyce, American Literature, and Literature and Psychology. He teaches courses at the Northern California Society for Psychoanalytic Psychology and is also a graduate of the San Francisco Psychoanalytic Institute (where he is on the faculty). Professor Zimmerman has a psychoanalytic practice in Berkeley.

THE 2012 PRESIDENTIAL ELECTION  PROFS. BOWEN & RUBIN

This course will track the weekly developments of the 2012 presidential election campaign which promises to be a close contest between a battle-tested incumbent and a strong opponent, two well-funded campaign organizations, and two competing visions for America in the 21st Century — amid the lingering aftermath of the 2008 economic meltdown. Discussion will cover events surrounding the election, tactical maneuvering of the contestants, and the underlying logic of arguments presented by the candidates. It will also discuss Democratic efforts to retake the House, Republican efforts to take the Senate, and high profile elections in California. The course is designed to offer balanced insight and analysis rather than advocacy.

Prof. William Bowen
A graduate of the Air Force Academy and Georgetown University, Bill Bowen got his first taste of politics as a junior officer on the staff of the Secretary of Defense during the Nixon administration. He has been a member of school boards in Wisconsin and in Oakland, California, and is currently a member of the Central Committee of the San Francisco Republican Party, the Board of Directors of the Lincoln Club of Northern California, and the Sacramento Seminar political discussion group. He publishes a weekly political blog at www.RightinSanFrancisco.com, and has published a nuclear terrorism thriller, The Target.

Prof. Richard Rubin
Richard Rubin was a National Finance Co-Chair in the Kerry for President Campaign and has counseled many national, state and local officeholders. He was Legislative Assistant to former U.S. Senators Williams (NJ) and Tunney (CA), and was Director of Operations for the National Voter Registration Drive during the McGovern Campaign. He heads a public affairs management firm in San Francisco. His column on contemporary political issues appears regularly in the Marin Independent Journal. Mr. Rubin holds a B.A. in Political Science (Honors) from Kenyon College, a Master of International Affairs from Columbia and a law degree from George Washington University. A former trustee of Kenyon, and the immediate past President of the Berkeley Repertory Theatre Board, he also served on the State Bar Board of Governors and was appointed by Governor Schwarzenegger, and reappointed by Governor Brown, to the California Workforce Investment Board. Rubin lives in Marin with his wife, prominent SF lobbyist, Marcia Smolens.
The Fromm Institute
Appreciates Your
Financial Support

As an independent non-profit at USF, the Fromm Institute provides its own funding, reimbursing the University for the use of campus resources. It has never accepted government funding and relies on the generous financial support of the community that it serves.

It is financially supported by the Friends of the Fromm Institute, a private non-profit 509 (a)3, type iii. Through the contributions of its Board of Directors, the donations Fromm Institute students/faculty/staff, as well as gifts/grants from the Bay Area philanthropic community, the Friends of the Fromm Institute matches the membership fees paid by Fromm Institute members and in doing so enables a balanced, fiscally responsible budget.

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The University of San Francisco Campus Map

USF CAMPUS
MAP CODE
FR - Fromm Hall
CO - Cowell Hall
GL - Gleeson Library
CSI - Center for Science and Innovation
KA - Kalmanovitz
KA - Kendrick Hall
KO - Koret Health & Rec. Center
LM - Lone Mountain
PT - Presentation Theater
UC - University Cntr.
SI - St. Ignatius Church