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AS WE CLOSE IN ON THE END OF AN ACADEMIC YEAR IN WHICH SU’S IMPACT locally, nationally, and globally set new precedents, we’re also closing in on a goal that will amplify that impact for generations to come: the $1 billion goal of The Campaign for Syracuse University. And true to the spirit of the Orange, we want to do more than just cross that finish line at year’s end: We want to finish strong and carry our momentum through the 21st century.

The incredible outpouring of support already has generated historic and transformative opportunities—for example, through scholarships providing critical aid to students facing new levels of need in this challenging economy, such as the Phanstiel Scholars Program, and through innovative new academic programs that connect disciplines and experiential scholarship, as the newly named Falk College does superbly across fields related to sport and human dynamics. Building on our map of excellence, we have significantly increased the number of endowed chairs and professorships; expanded access and opportunity for students across the socioeconomic spectrum; created signature academic experiences and semester programs that embed students with local “communities of experts”; and pursued dramatic enhancements to our campus infrastructure—including planned construction of an iconic new home, Dineen Hall, for the College of Law—to give students the facilities, technologies, and creative space they need for world-class research and cutting-edge scholarship.

Our signature initiatives continue to garner national praise for their innovative responses to critical challenges of the day—from the Barnes Family Entrepreneurship Bootcamp for Veterans with Disabilities and the Institute for Veterans and Military Families co-founded with JPMorgan Chase & Co., which address the increasingly urgent needs of returning soldiers; to the Inclusive Campus Initiative, which advances SU’s role as a global leader in disability rights; to Say Yes to Education, our precedent-setting partnership with the Syracuse City School District and the Say Yes Foundation that empowers urban schoolchildren to achieve their full potential. Initiatives such as these, interwoven with expansive opportunities for our students and faculty to engage the world at signature sites in Syracuse, have positioned SU as a leader among universities embracing their rightful role as anchor institutions in their communities—a role that our publics increasingly look for us to fulfill.

Far beyond Syracuse, we continue to expand our Orange footprint across key “geographies of opportunity,” from Boston to Atlanta and Chicago to L.A., tapping the talents, energy, and passions of our expansive alumni network in ways that raise SU’s profile, boost enrollment, and generate exciting collaborations and scholarship opportunities. If you haven’t done so already, I urge you to connect with your local alumni chapter now, for nothing reflects SU excellence better than the amazing achievements of our alumni!

With our goal in sight, let’s bring all of our Orange energy to driving through the finish. There’s still time for everyone to make an impact. And nothing models the transformative potential of philanthropy for our next generation of alumni better than your remarkable show of support for this campaign. Thank you for all you have done, and continue to do, to strengthen SU’s vibrant legacy of opportunity and excellence, and advance our role as a 21st-century university committed to scholarship that not only changes lives but changes the world. We couldn’t do it without you!

Cordially,

Nancy Cantor
Chancellor and President

Photo by Steve Sartori
SEVERAL YEARS AGO IN GUANGZHOU, China, I walked into an office supply store looking for a mailing tube for a couple of art prints. I scoured the store and couldn’t locate one, but what I did find was a cardboard tube packed with badminton shuttlecocks. I wondered for a moment if shuttlecocks were considered an office staple there and then thought, “Perfect. That will do the trick.” I proceeded to the checkout counter with the shuttlecocks, but wanted to see if a clerk would sell me just the tube—or perhaps had a mailing tube stashed away somewhere that I’d overlooked.

One problem: My grasp of Mandarin consisted of two words and neither of the store clerks spoke English. “No problem,” I thought. “I’ll just gesture. They’ll understand.” Well, what I hoped would be an easy game of charades turned into an exasperating failure of communication. I smiled and gestured. They smiled back, bemused looks on their faces. The smile may have worked, but universal the gestures were not. Finally, a young Chinese customer approached me and asked in English if I needed help. Rescued! He translated my quandary and they nodded their heads, smiled, and handed me the tube, minus the shuttlecocks, free of charge. I thanked them in one of my two Mandarin words and headed out the door, feeling like I’d just succeeded in crossing a huge cultural chasm.

I recalled this experience as I thought about the Somali Bantu refugees living in Syracuse who are featured in the article “Cultural Exchange.” Torn from their homeland by violence, they must struggle not only with their past, but also with adapting to an entirely new and different world. Fortunately, through a folk arts initiative led by Felicia McMahon of the anthropology department, they’ve had some help with the transition. McMahon and her students have established a wonderful relationship with the Bantu community, one that is centered on helping the women preserve their traditional arts. But the relationship encompasses so much more. It is one of friendships, sharing languages and cultural traditions, learning from one another, and appreciating the value of bringing diverse communities together. The rewards of connecting across cultures can reach from the most modest of measures (shuttlecock container, anyone?) to truly immeasurable ones that show us how remarkably resilient the human spirit is.
Aboard the e/V Nautilus in the Eastern Atlantic Ocean, some 150 nautical miles west of Portugal, Earth sciences department chair Jeff Karson watches a live video feed from Hercules, a remotely operated vehicle (rov), as it explores the seafloor of Gorringe Bank, a submarine mountain range. When Karson sees what he believes are white veins of calcium carbonate streaking across dark mantle rock, he asks the roV operator to try to grab a sample. Hercules’s robotic arm reaches out and collects a chunk of the dark material with its claws. “There we go, there it is,” says Karson, Jesse Page Heroy Professor of Geology. “Beautiful. That’s terrific.”

For Karson, such samples serve as forensic evidence in his hunt for serpentinization vents—submarine geysers that form when seawater flowing through cracks in rocks from the Earth’s upper mantle creates a hydrothermal reaction, releasing heat that drives up water temperature and triggers other chemical effects. Through this process, known as serpentinization, the mineral olivine—which is found in peridotites (typical mantle rocks)—is transformed into serpentinite. The reaction also creates alkaline fluids more caustic than household bleach, Karson says. “When you add that to seawater, it causes the precipitation of calcium carbonate, basically like the limestone we have around here,” he says. “But instead of building it in sedimentary layers, it’s built in complexly branching spires as high as 20 stories tall. It’s amazing.”

Karson and University of Washington scientist Deborah Kelley are credited with discovering an active serpentinization vent field in 2000 on a submarine dive near the Mid-Atlantic Ridge, in an area now called Lost City. “We were descending from the top of this huge spire and it was 60 meters before we got to the bottom—and that was just one of the large spires down there,” he says. “It was like being on a mountain the size of Mt. Rainier with these towering spires on top. If that were on land, it would be a national park.”

These vents also offered a geologic contrast to the more recognizable—and studied—submarine hydrothermal vents known as “black smokers,” which are fueled by the extreme heat from submarine volcanoes. Discovered in 1977 in the Pacific Ocean, black smokers yielded evidence of microbial life forms created in the dark depths of the ocean, demonstrating that life can exist in and evolve from chemosynthetic systems, not just photosynthetic ones. Likewise, the Lost City vent field offered evidence of its own distinctive microbial residents, sharing more clues to the possible origins and diversity of life. “Black smoker vents completely extended our ideas of how life can be supported in a general sense,” Karson says. “The circulation systems—or geysers—we found were driven by these really simple chemical reactions. There was no volcanic heat at all, meaning if you have the right rocks and right conditions, you could have hydrothermal vents and all the weird life forms that go with them far away from any volcanic heat.”

In early October, the Nautilus headed to Gorringe Bank as part of the New Frontiers in Ocean Exploration 2011, an initiative headed by famed deep-sea explorer Robert Ballard, in collaboration with the National Oceanic and Atmospheric Administration (NOAA) and the National Geographic Society. Along with the crew of the Nautilus, which is operated by Ballard’s Ocean Exploration Trust, and a multidisciplinary team of scientists, Karson, a member of the NOAA Nautilus advisory board, was accompanied on the expedition by Aleece Nanfrito G’11, who worked as a data logger, and Darcy Joyce ’13, a dual earth sciences and English major. “I hadn’t had any field experience until that point,” Joyce says. “It was totally unlike anything I’ve ever done before.”

As chief scientist of the 12-day Gorringe Bank leg of the Nautilus voyage, Karson focused on the area because of its similarities to Lost City. The submarine mountain range rises from a seafloor 5,000 meters deep and features two peaks: Gettysburg Seamount and Ormonde Seamount, which climb to within about 20 to 30 meters of sea level. The bank is located on the Azores-Gibraltar tectonic plate boundary...
that separates the Eurasian and African plates. “It’s a place where many different kinds of geologic activities have taken place,” Karson says. “It originally formed as the Earth was being pulled apart with the seafloor spreading, which created the rocks and the uplift. It’s also been affected by a bit of volcanic activity and by faulting associated with that plate boundary. I’ve always been interested in this location, but my interest was very much renewed when we found the Lost City and got to thinking this could happen any place in the ocean where there are peridotites exposed to seawater—and this was my favorite place to look.”

The expedition’s search for active serpentinization vents on the Gettysburg Seamount was hampered by a problem with the fiber-optic cable used for Hercules, limiting the amount of exploration time. Nonetheless, the expedition, which featured a live 24/7 Internet video feed that was shown in the Heroy Geology Laboratory and lecture halls on campus, produced insights and a valuable collection of samples for the research team. “Olivine is a vibrant green color that varies depending on the rock’s degree of serpentinization,” Joyce says. “Once we got our samples to the surface and cracked them open, they had all these beautiful colors inside—dark greens, olive greens. One sample had these amazing pink crystals inside, really weird stuff.”

Karson plans to thoroughly analyze the samples, noting the presence of different minerals will offer details on their origins. Although they didn’t discover any active serpentinite geysers at Gettysburg Seamount, Karson is undeterred. After all, they only explored a minor portion of the area—and as much as a third of the Atlantic Ocean seafloor contains exposed serpentinite masses, he says. It was just a scratch at the surface, and he cites the carbonate veins as evidence they were on the right track. “If we can find that type of hydrothermal activity in a place like Gorringe Bank, it would virtually assure us that it was happening all over large parts of the ocean floor and would have huge consequences for the distribution and biomass of life on the planet, the chemistry of oceans, and some other geologic processes,” Karson says. “It would force us to rethink how our planet is working. I think we’ll find a lot more of these exotic hydrothermal systems on serpentinite masses in the ocean. We still have a lot of exploration to do.”

—Jay Cox

The SU team of Darcy Joyce ’13 (left), Earth sciences chair Jeff Karson, and Aleece Nanfito G’11 aboard the E/V Nautilus last fall.
Words from Mary, Queen of Scots

One of the more impressive holdings in Syracuse University Library’s Special Collections Research Center is a single leaf of paper: a letter on the subject of religious toleration, written in July 1565 and signed by Mary, Queen of Scots. Although the body of the document was likely written in the hand of a secretary, the royal signature has been verified by the British Museum. Part of an autograph collection given to the University by Frances Ward Harrington ’24, an editor for Mademoiselle, Charm, and other magazines, the letter is on display through June 22 at the library as part of the exhibition, The Power and the Piety: The World of Medieval and Renaissance Europe. History professor Chris Kyle, an expert on early modern England, is lead curator.

Mary Stuart, as she was also known, lived her entire life (1542-87) in the throes of post-Reformation political intrigue. Born a Catholic, she inherited the throne of Protestant Scotland as an infant. After an arranged marriage to Francis II, she was queen consort of Catholic France as well. Mary’s great political ambition was to secure the throne of England, and she pursued it after Francis’s death by marrying Henry, Lord Darnley, a Scottish-English Catholic who, like Mary, held claim to the English crown. Many Protestant Scottish nobles opposed the marriage, fearing persecution under the rule of a Catholic royal couple. In an attempt to assuage these fears, the 23-year-old Mary proclaimed support for religious toleration in Scotland in a letter written to her cousin, Lord Gray. Struggling to retain power in Edinburgh when she composed the letter, she expresses views on the peaceful coexistence of Protestants and Catholics that may have had more to do with politics than any personal commitment to tolerance. Nonetheless, she wrote:

“...that we should have intended to impede or molest our subjects in the using of their religion and conscience freely...never entered our mind.... The effect is to certify and assure you that as hitherto we have never permitted stop, stay, or molestation to you or any others in using your religion and conscience, so may ye look for the same good will and clemency in time coming...”

Despite her efforts, Mary was forced to abdicate the Scottish throne and flee to England in 1567. She lived there for more than 20 years under the watchful eye of her cousin, Queen Elizabeth I, whose crown she coveted. Convinced Mary was acting against her, Elizabeth issued the order for Mary’s execution in 1587.

—David Marc
A DISRUPTIVE FORCE ON THE INTERNET

ANYONE WHO SURFS THE INTERNET IS FAMILIAR WITH HOW THOSE POP-UP ADVERTISEMENTS HIT US IN OUR INTERESTS. INTERNET USERS MAY ALSO WONDER IF EVERY CLICK THEY MAKE IS BEING DULY NOTED AND ANALYZED. IN SHORT, ARE WE BEING CYBERSTALKED AND DIGITALLY MANIPULATED? ACCORDING TO THE SCHOOL OF INFORMATION STUDIES PROFESSOR MILTON MUELLER, AN ANSWER MAY INVOLVE THE USE OF DEEP PACKET INSPECTION (DPI), A TECHNOLOGY INITIALLY DEVELOPED TO ENABLE INTERNET OPERATORS TO DETECT AND INTERCEPT VIRUSES AND MALWARE. TODAY, MUELLER SAYS, DPI IS APPLIED TO A BROADER RANGE OF INTERNET GOVERNANCE ISSUES, SUCH AS DETECTING FILE SHARING, BLOCKING UNWANTED CONTENT, OR EXPLOITING INFORMATION ABOUT USERS FOR TARGETED ADVERTISING. HE LIKENS THE IMPACT OF THE TECHNOLOGY ON INTERNET USE TO PEOPLE WATCHING US WITH SPECIAL GLASSES THAT ALLOW THEM TO READ OUR MINDS. “YOU CAN IMAGINE THAT IT WOULD BE VERY DISRUPTIVE,” SAYS MUELLER, A LEADING RESEARCHER ON THE ISSUE AND AN EXPERT ON INTERNET GOVERNANCE.

IN HIS PAPER, “THE END OF THE NET AS WE KNOW IT? DEEP PACKET INSPECTION AND INTERNET GOVERNANCE” (NEW MEDIA AND SOCIETY, 2011), MUELLER PRESENTS DPI AS A DISRUPTIVE TECHNOLOGY USED TO SCAN INTERNET COMMUNICATIONS IN REAL TIME AND MAKE AUTOMATED DECISIONS ABOUT WHETHER TO BLOCK, SLOW DOWN, SPEED UP, OR MANIPULATE TRAFFIC STREAMS. HE BELIEVES THIS TECHNOLOGY HAS A MAJOR IMPACT ON PRIVACY, NETWORK NEUTRALITY, FREE FLOW OF INFORMATION, INTELLECTUAL PROPERTY PROTECTION, NETWORK SECURITY, AND OTHER INTERNET GOVERNANCE ISSUES. “WITH DPI, SUDDENLY THE NETWORK OPERATORS HAVE A LOT OF CONTROL OVER THE USERS THAT THEY DIDN’T HAVE BEFORE,” HE SAYS. “THAT KIND OF NEW ACCESS TO INFORMATION REALLY CHANGES THE WAY PEOPLE DO THINGS.”

IN THE PAST FIVE YEARS, SEVERAL INTERNET SERVICE PROVIDERS WORLDWIDE SOLD CUSTOMERS UNLIMITED, HIGH-SPEED ACCESS AND—WITHOUT THEIR KNOWLEDGE—IMPLEMENTED DPI TO DETECT PEOPLE USING FILE SHARING APPLICATIONS TO DOWNLOAD MUSIC, OR MOVIES, AND THEN THEY BLOCKED, OR SLOWED DOWN THE TRAFFIC. IN 2008, THERE WAS A MASSIVE PROTEST AGAINST COMCAST WHEN CONSUMERS BECAME AWARE OF THE PRACTICE. LATER, THE FEDERAL COMMUNICATIONS COMMISSION ORDERED COMCAST TO STOP THROTTLING FILE-SHARING TRAFFIC. “PEOPLE ARE ALWAYS TALKING ABOUT HOW TECHNOLOGY CHANGES SOCIETY,” MUELLER SAYS. “TECHNOLOGY DOESN’T JUST HAVE A SIMPLE ONE-WAY RELATIONSHIP. ONE OF THE WAYS IN WHICH CHANGE HAPPENS IS THROUGH REGULATORY POLITICAL MECHANISMS, THROUGH PEOPLE PROTESTING TECHNOLOGY, OR GOING TO THE GOVERNMENT AND CHANGING THE RULES BY WHICH IT IS GOVERNED.”

MUELLER STARTED HIS DPI RESEARCH IN 2008, WHEN HE WAS A VISITING PROFESSOR AT DELFT UNIVERSITY OF TECHNOLOGY IN THE NETHERLANDS, AND HE RECEIVED A $300,000, TWO-YEAR GRANT FROM THE NATIONAL SCIENCE FOUNDATION IN 2010. HE IS NOW WORKING WITH ISCHOOL DOCTORAL STUDENT ANDREAS KUHN AND MASTER’S DEGREE STUDENTS XIANG WANG G’12 AND STEPHANIE SANTOSO G’12, WHO ARE COLLECTING CASE STUDIES AND CONDUCTING INTERVIEWS WITH COMPANIES THAT MAKE AND SELL DPI APPLICATIONS. BY COLLECTING DATA DURING A FOUR-YEAR PERIOD AND DOING CASE STUDIES ABOUT DPI GOVERNANCE IN THE UNITED STATES, CANADA, AND SEVERAL EUROPEAN COUNTRIES, MUELLER AND HIS TEAM HAVE GAINED A CLEAR PICTURE OF DPI USE IN DIFFERENT PARTS OF THE WORLD. THEY CURRENTLY FACE THE HARDEST TASK IN THEIR DATA GATHERING: COLLECTING INFORMATION FROM AUTHORITARIAN COUNTRIES. “WE ARE DOING THIS RESEARCH TO INFORM POLICY MAKERS ABOUT HOW TO RESPOND TO THIS TECHNOLOGY IN A WAY THAT IS NOT STUPID—LIKE YOU CAN EITHER BAN IT, OR SIMPLY ALLOW THE ABUSE OF THIS TECHNOLOGY TO TAKE PLACE,” MUELLER SAYS. “WE ARE TRYING TO INFORM THE PUBLIC ABOUT HOW TO MAKE THE NETWORK MORE TRANSPARENT, HOW TO UNDERSTAND THE TRAFFIC ON THE INTERNET, SO THEY CAN BE MORE INFORMED CONSUMERS. IDEALLY, THIS KNOWLEDGE COULD BE APPLIED TO OTHER TECHNOLOGIES IN THE FUTURE.”

—Yuhan Xu
WAR FAIR?

In a new anthology, Professor William Banks and colleagues illuminate the legal issues posed by conflicts with non-state combatants.

WILLIAM C. BANKS, DIRECTOR OF SU’S INSTITUTE FOR NATIONAL SECURITY AND Counterterrorism (INSCT), has brought out a new anthology of essays concerning the ongoing struggle to extend the rule of law to the sphere of human activity perhaps least suited to abide by it: warfare. In New Battlefields, Old Laws: Critical Debates on Asymmetric Warfare (Columbia University Press, 2011), Banks and an international group of distinguished colleagues, including SU professors David Crane L’80 and Renée de Nevers, confirm in detail something many readers already suspect: The task of implementing laws of armed conflict, already enormous, has taken a turn toward the gargantuan in the 21st century. A proliferation of non-state combatants (as varied as Hezbollah in Lebanon, the Zetas drug cartel in Mexico, and the Lord’s Resistance Army in East-Central Africa), wielding an arsenal of non-traditional weapons (suicide bombers, improvised explosive devises, child soldiers, and attacks from within urban neighborhoods) is enough to create nostalgia for old-fashioned Geneva Convention(al) wars. And then there is the fate of civilian human rights in all this, a subject Banks refuses to put on the backburner. Banks, who is Board of Advisors Distinguished Professor of Law in the College of Law and Professor of Public Administration in the Maxwell School, recently sat down with SU Magazine’s David Marc to answer some questions.
How is the U.S. Constitution faring 10 years after 9/11?

Ten years out gives us a chance to reflect, and I think reflection demonstrates the Constitution has taken something of a beating. At the same time, the Constitution is proving resilient, and it will perhaps emerge even stronger than it was. When I say, “It took a beating,” I’m thinking of particular efforts in the early part of the last decade where the executive branch pushed very hard at strategies and tactics in the “Global War on Terrorism.” The courts eventually upheld many of these initiatives and, in so doing, compromised some constitutional protections we always presumed we had. For the first time we found ourselves running a detention center offshore, where we admitted we weren’t following traditional wartime protections for detainees. We also found ourselves detaining persons, including American citizens, on our own soil in military brigs for extended periods of time, and then promising to conduct, for those individuals, military commission trials rather than traditional civilian or military trials. During much of the Bush administration, executive power was used in an aggressive way to shape the scope of counterterrorism. For the most part, those policies have continued in the Obama administration. Most of the Obama administration’s departures from Bush administration policy have been rhetorical and subtle, rather than substantive.

Leaving the home front, how do you feel we are doing on the Geneva Conventions?

The laws of war have really begun to evolve in the last decade. They’ve had to. The genesis of our “new battlefields, old laws” project here at INSCNT was the 2006 war in Lebanon between Hezbollah and Israel. We began to see Hezbollah using apartment buildings and other structures to hide out among the civilian population so the Israelis wouldn’t attack them, or if the Israelis did hit them, world attention would be focused on criticism of the Israelis, rather than on the Hezbollah for hiding in such a fashion—shooting and then cowering among civilians. In the five years since, we’ve run a number of workshops and major conferences, we’ve written papers, and now published this book, which asserts that the Geneva Conventions are not up to the task of dealing with the new battlefields. They simply don’t provide a sufficient blueprint for warfare between a state and a non-state actor that’s willing to disobey the laws of war to gain advantage over a stronger party. What I think is happening now is not so much that the Conventions are changing—they’re not—but state practice in response to the Conventions is evolving more in keeping with the nature of the wars we’re fighting.

If non-state actors refuse to obey laws, it seems pointless to try to write laws to govern them. Is the situation hopeless?

One idea is to provide incentives, to offer them deals they can’t refuse. Offer them financial rewards. Offer them opportunities to have their detainees treated according to Geneva Conventions standards in return for similar treatment.

So where codified law fails, more basic laws, such as reciprocity, may be used to impose order?

Yes, and there are some small signs that such tactics pay off in some circumstances. But that can work both ways. States can avoid breaking the international treaties they’ve signed by hiring military contractors who may use force in ways not permitted for our trained military. There’s even a danger of military contractors becoming dominant players in wars against non-state actors. Then states may lose control over the battlefield, and we’re all in trouble.

In a legal system based on precedent, do these developments present special dangers in the long run, no matter how effective or ineffective they may be under immediate conditions?

They do. One of the things that students of the Constitution pay attention to is this: How have the other institutions of government reacted to judicial decisions? Certainly, the tone of national security policies began to change during the latter years of the second Bush term and the Obama rhetoric is considerably different from that used by the Bush administration, but in the latter Bush years and the Obama years, the pattern of fairly aggressive use of executive power to shape the scope of counterterrorism remains.
IN 2005 WHILE LIVING IN BROOKLYN, SUSANNAH Sayler and Edward Morris read “The Climate of Man,” a series of articles on climate change by Elizabeth Kolbert that appeared in The New Yorker. Experienced collaborators in art, activism, and teaching, the married couple considered the series life-changing and were moved to action. “Those articles made us—and I don’t think this is too strong a term—morally outraged,” Morris says. “It became an imperative: We can’t just sit here!”

Sayler and Morris, now teaching in the Department of Transmedia in the College of Visual and Performing Arts, set out to do with photography what Kolbert had done with words: travel the globe and show the immediate realities of climate change. With advice from scientists and journalists, they targeted 16 sites on five continents with dramatically visible evidence of climate change. They took on extreme weather events first, photographing Hurricane Katrina’s devastation from a helicopter. They also documented rising seas and floods; droughts and forest fires; melting glaciers, ice caps, and permafrost. They found instances of human response, too: desert wind turbines near Palm Springs, California, and the intricate anti-flood network of the Netherlands. The resulting photographic series, A History of the Future, served as the foundation for their creation of the Canary Project, an ongoing, evolving multimedia research-based art initiative with the goal of deepening public understanding of climate change.

So named because they want art to act like the proverbial canary in the coal mine, warning about the dangers of what could happen with the environment, the project
(canary-project.org) works in a variety of ways. In 2006, Sayler and Morris collaborated with graphic designer Dmitri Siegel for an exhibition hosted by the Museum of Contemporary Art Denver that featured Sayler’s photographs placed on city buses. “We wanted to position the photographs not just in a limited art-world context in galleries, where the main thrust of looking at them is appreciating the photographs,” Morris says. “We wanted it to be more than that.”

They also worked with other activist-artists, such as Eve Mosher, whose project on rising seas the Canary Project helped produce. In *High Water Line* (2007), Mosher used a blue chalk line through some 70 miles of Brooklyn to mark the point 10 feet above sea level that some scientists project flood waters could reach there. Through its fiscal sponsor, Media Collective Inc., the Canary Project also awards direct grants annually to support relevant works. More than 30 artists, designers, writers, educators, and scientists have participated in the project, creating exhibitions, installations, educational workshops, and other initiatives. Most recently, the Nevada Museum of Art hosted an archival exhibition of project works from 2005-10.

According to Sayler and Morris, the Canary Project provides an opportunity for them to balance the “seeming impasse” between the impulses of art and activism. “We had this very activist project and we looked at the photographs and realized—they’re just not yelling, because that’s not the kind of photographs they are,” Sayler says. “So we do things like the Green Patriot Posters Project, where we can be straight-out activists.” Inspired by an exhibition of World War II-era posters that helped mobilize the public for the war effort, the Green Patriot initiative was launched in Cleveland with a series of bus ads focused on environmental sustainability, and expanded to include work drawn from a national contest. *Green Patriot Posters* (Metropolis Books, 2010) features 50 detachable posters and five succinct guest essays. The posters are also available online (www.greenpatriotposters.org). “It struck us that those posters do something that’s very needed now,” says Morris, an editor and contributor to the book. “They are able to valorize individual action in some kind of collective framework.”

—Nancy Keefe Rhodes

In 2010, the Canary Project teamed up with faculty and students in COLAB, the University’s collaborative design laboratory, for a sustainability awareness project. Teams of students put their design and communication skills to work to raise student awareness and inspire involvement in the University’s sustainability goals.

Lake Paron (left) represents one of the first water storage projects in central Peru. Rainwater is collected in the lake during the rainy season and siphoned off during the dry season. Susannah Sayler and Edward Morris (above) in the Netherlands, 2010.
Syracuse University magazine

**NEWS MAKERS**

English professors Dana Spiotta and Bruce Smith were finalists for the National Book Critics Circle awards. Spiotta was nominated in the fiction category for *Stone Arabia* (Scribner); Smith in the poetry category for *Devotions* (University of Chicago Press).

Illustration professor John Thompson created original paintings for “Dogs at Work,” a new set of four 65-cent U.S. postage stamps issued to celebrate working canines.

Biology professor William Starmer was elected a Fellow of the American Association for the Advancement of Science, the largest general scientific society worldwide, for his outstanding contributions to science and technology.

Literacy pioneer Ruth Colvin ’59, H’84 chronicles her life of world travel in *Off the Beaten Path: Stories of People Around the World*, published by Syracuse University Press.

Bob Costas ’74, the Emmy Award-winning sportscaster who has spent more than three decades at NBC Sports, was elected to the National Sportscasters and Sportswriters Association’s Hall of Fame. He will host the network’s primetime coverage of the 2012 London Summer Olympics.

Alex Pines ’11 collected third place for “Our Coast,” in the narrative multimedia storytelling features category of the William Randolph Hearst Foundation’s Journalism Awards Program. She received a $1,500 prize.

Acclaimed interior designer Thom Filicia ’93 visits with interior design students at The Warehouse in January. Filicia gave a lecture and also met with students to critique their work. To watch a video about Filicia, go to sumagazine.syr.edu.

**SPORTS**

The SU men’s basketball team produced a record-breaking season to remember. The Orange posted a 34-3 mark, the best record in program history, and advanced to the Elite Eight in the NCAA tourney. Along the way, the Orange reeled off 20 straight wins for its best start ever, captured the Big East regular season title with a record 17 conference victories, and remained among the top-ranked teams in the national polls all season.

Tom Coughlin ’68, G ’69 collected his second Super Bowl trophy as the head coach of the New York Giants when they defeated the New England Patriots, 21-17, in Indianapolis in February. Coughlin is now among an elite group of 13 head coaches who’ve won multiple Super Bowl titles. It was also Coughlin’s second Super Bowl victory over the Patriots, complementing the stunning 17-14 win in Super Bowl XLII (2008). Celebrating with Coughlin was fellow Orange football alum Markus Paul ’89, assistant strength and conditioning coach for the Giants.

Orange women’s soccer midfielder Alyscha Mothershead ’13 played for Team Canada in the Olympic Qualifying Tournament in Vancouver. The Canadian team finished second behind the United States, securing a spot in the 2012 London Summer Olympics.

The SU men’s and women’s cross country teams earned All-Academic team honors from the United States Track & Field and Cross Country Coaches Association (USTFCCCA) for the third straight year. Individual USTFCCCA All-Academic honors went to Orange women Lauren Penney ’12 and Sarah Pagano ’13, and Orange men Pat Dupont ’12, and Sean Keefe ’14.

Jace Lowry ’15 won the junior men’s race at the 2012 USA Cross Country Championships in St. Louis in February.

Syracuse field hockey players Liz McInerney ’12, Heather Susak ’12, and Kelsey Millman ’13 were honored as Longstreth/National Field Hockey Coaches Association Division I All-Americans. McInerney was named to the first team, while Susak and Millman were named to the second and third teams, respectively.
WALKING INTO A ROOM WHERE EVERYONE IS SITTING casually around a table, updating their work on laptops or iPads, and generating creative ideas, you might think you’ve crashed a meeting of a social networking company. But this isn’t Silicon Valley. Gathered around the table is the all-student team known as #44 Social, which creates online content for Syracuse University. “SU is one of the first universities to have a student team promote its presence on its main social media platforms, and we’re very serious about this,” says Kate Brodock, SU’s executive director of digital and social media. “I feel really strongly about our team because I think students offer the best voice for the University.”

Each student on the 11-member team works in three-hour shifts, covering 12 hours on weekdays, and nine hours on weekends. Their prime focus is maintaining SU’s Facebook page and Twitter account. They often use various online tools so they can do quick searches to answer queries on SU-related issues, and they are responsible for providing and updating information about University news and events, and posting photos and videos. “We are the official SU presence on social media platforms, so we need to make sure we are representing everything going on here, not just focusing on any particular school or department,” says Dan Klamm ’08, assistant director of digital and social media. “It’s a constant effort to build relationships across the campus and collaborate with everyone in our community, so we can get information we need to put out to our community and represent everything taking place here.”

Challenges? The team has had a few, including fielding questions about the Orange’s switch to the Atlantic Coast Conference, and about the investigation of former associate head basketball coach Bernie Fine ’67. According to Brodock, all the members of #44 Social have conducted themselves in a professional and confident way while on the accounts. “It’s really important to me to be part of the team to represent the University,” Jake Herbert ’12 says. “I feel like sometimes the fate of the University is in our hands.”

After the team was established in October 2010, members of #44 Social spent two months working on SU’s Facebook page and Twitter account. Back then, about 60,000 people followed SU on its Facebook page. Today, the University counts nearly 81,000 “likes” on Facebook and more than 13,000 followers on Twitter. And this team continues to add more social media platforms and is revitalizing the University’s YouTube channel. Students, faculty, alumni, sports fans, and potential SU students can now stay close to the University through such platforms as YouTube, foursquare, Google+, and Instagram. “I’m a huge fan of social media. It’s no longer a niche market any more,” says Jared Kraham ’13 of #44 Social. “Not only is it an experience of working with the team, but I think the biggest part of what we do is coming up with ideas on innovative ways to engage our community, and really make a statement that SU is a leader in social media in the United States.” — Yuhan Xu
RESEARCH SNAP SHOT

PROJECT: Managing River Systems for the Future

INVESTIGATOR: John McPeak

DEPARTMENT: Public Administration and International Affairs

SPONSOR: Livestock-Climate Change Collaborative Research Support Program/U.S. Agency for International Development (USAID)

AMOUNT AWARDED: $699,997, project runs until April 2015.

BACKGROUND: Riverine systems in arid and semi-arid lands serve as key resources that support livestock and crop production. The importance of these resources will only grow in response to the vegetation, rainfall, and livelihood changes expected under predicted climate change scenarios. For herders, rivers flowing through drylands are critical for producing vegetation that serves as dry season grazing reserves and essential sources of permanent water. For farmers, the waters allow for cultivation of land through both the recession of floodplains and irrigation. Due to increased population pressure and changing rainfall patterns in the Senegal and Niger river basins, the agricultural economy based on these riverine systems in Mali and Senegal has come under the kinds of stresses that climate models predict may become more widespread in the future.

IMPACT: By investigating the impact of climate change on the vegetation of these riverine systems to date, an international team of researchers will make recommendations for long-term planning that addresses change and adaptation, and develop an understanding of likely outcomes in similar environments. By documenting the migration patterns of herders and their use of riverine resources, researchers will work together with development partners and local communities to reduce conflict between herders and cultivators, decrease crop losses to livestock, enhance the viability of livestock production, and improve land-use management planning and implementation. By identifying how to best develop livestock production systems, researchers seek to improve human nutrition through enhanced milk access and increased income, particularly for women. By analyzing the benefits and costs of different methods of irrigated rice production, researchers will identify ways to increase food security in riverine production systems. The project also provides technical support to development partners in Senegal and Mali. Notably, this project includes collaboration in Douentza, Mali, with the Near East Foundation, illustrating the kinds of integrated research and development outcomes that motivated the foundation’s recent move from New York City to Syracuse. Finally, education and training are an objective of this program as students at universities and research institutes in Mali and Senegal will be integrated into the research agenda, thus enhancing the capacity of the host countries.

Maxwell School professor John McPeak (above, right) meets with a group of farmers and herders outside of Gao, Mali. McPeak (bottom photo, right) conducts a tour of the weekly livestock and produce market in Kati, Mali, with the project’s local market monitor and other project members.

Photos by Adamou Kalilou Amadou (top) and Jay Angerer/Texas A&M (bottom)
STUDENT PHILANTHROPY COUNCIL »

CREATING A CULTURE OF GIVING BACK

HELENE KAHN ’10 WAS A JUNIOR WHEN SHE ATTENDED A TRUSTEE DINNER AS A REPRESENTATIVE of the Student Association. When asked about her career plans, she replied, “I’m interested in fund raising.” Kahn was just the sort of young person SU was looking for to help create a culture of philanthropy on campus, so immediately after graduation she started work as a development associate in the Office of Development. Her charge was to lay the groundwork for the next generation of philanthropists among students and young alumni. “I always knew I wanted to be involved in the philanthropic world because of my parents’ work with nonprofit organizations,” Kahn says.

Kahn began by benchmarking best practices at other universities that are actively working to instill a campus culture of philanthropy. Realizing interactions with students and young alumni must be peer to peer, she recruited 14 students with a commitment to SU to serve on the newly formed Student Philanthropy Council (SPC). Council members learn about the University’s history, vision, and goals in preparation for spreading awareness among students, interacting with the Board of Trustees, attending alumni events, and hosting the annual scholarship luncheon during Orange Central. “It’s easy to connect with alumni because you always have something in common with them,” says SPC chair Chelsea Damberg ’12, whose grandfather attended SU on the G.I. Bill. “Why donors decide to give to SU, or why they support a scholarship in a particular field, reminds me of why I want to give back.”

In an effort to ensure SPC members could be easily identified as campus leaders, Kahn approached celebrated American designer Henry Grethel ’54 with the idea of designing blazers specifically for them. Donating his time and services, Grethel created stunning navy blue blazers with orange piping—custom made for each student. Council members made quite an impression when they wore their new blazers for the first time at the trustee installation ceremony last fall. “People kept asking me where they could buy one,” Kahn says. “I told them the blazers are not for sale because they were designed exclusively for SPC members as a badge of honor.” Damberg says she was excited to learn she gets to keep her blazer after graduation. “My blazer is going with me to the grave!” she says.

Last spring, SPC launched a postcard and social media campaign to heighten student awareness that tuition covers only 80 percent of the University’s operating costs for the academic year, and the remaining 20 percent must be covered by gifts from donors. Postcards with such messages as “Did you know in 2010 that more than 30,000 people gave to SU to ensure you have the best educational experience possible?” blanketed campus and similar fact-based tweets went viral. SPC member Nykeba Corinaldi ’11 says they had to figure out a way to approach students with a positive message that would overcome their negativity about the high cost of tuition. “College is expensive and students have more debt now than ever,” Corinaldi says. “That’s why we explain to them the importance of philanthropy.”

Kahn acknowledges the SPC program’s success will be difficult to measure until today’s students become tomorrow’s donors. “We’re planting a lot of seeds, watering them, and watching them sprout,” she says. Corinaldi, who graduated in December and is now part of Generation Orange, believes everyone should try to give their time, treasure, or talent to something they are passionate about. “I love Syracuse,” she says. “I will forever bleed Orange.”

—Christine Yackel

Photo by Steve Sartori

Student Philanthropy Council members (from left) Erik Bortz ’12, Chelsea Damberg ’12, Matt Cohn ’12, and Jess Cunnionton ’13 show off the blazers specially designed for them by renowned fashion designer Henry Grethel ’54.
RYAN BADMAN ’13 LIKES TO KNOW HOW THINGS REALLY work. It may have started when his grandfather, an electrician, gave him a book on electronics when he was a kid, or when his father, Lee, an information technology analyst at SU and a ham radio operator, introduced him to radio waves. “My dad was always building antennas and stuff, and he made me get my ham radio license when I was 12,” Badman recalls. Intrigued by the physics of waves, he was drawn to fundamental questions and scientific revelation. While other kids were reading about Harry Potter, Badman was reading about string theory, holographic universes, and dark energy.

Despite an interest in world history and a knack for playing the accordion, it was inevitable he would study physics and math. Badman, who grew up in nearby Jordan, came to Syracuse University on a prestigious Coronat Scholarship, the highest award presented by the College of Arts and Sciences. A Renée Crown University Honors student, he has worked with SU physicists investigating dark matter, electron clouds, and fundamental particles, and co-authored several scientific papers. This summer, he will work at the Large Hadron Collider, the world’s foremost particle accelerator, at CERN, the European Organization for Nuclear Research, near Geneva, Switzerland. He was recently named a 2011-12 Astronaut Scholar, one of 26 science and engineering students nationwide honored for exceptional performance, daring, creativity, and a desire to positively change the world. Badman seems to take the accumulating honors in stride. “It looks good on your résumé, and for getting into grad school,” he says.

Badman plans to pursue a Ph.D. degree in particle physics, with the goal of working at a university or a national lab where scientists are discovering—or creating—revolutionary physics. “It’s a really fun job, you get a lot of cool things to play with, like computers, instruments, and particle colliders, and you meet a lot of crazy, creative, interesting people,” he says. “I like trying to figure out how the universe works, on a really fundamental level. There’s this whole other world we can’t actually see that’s behind everything going on, and we understand maybe 4 percent of it, and not fully all of that. There is a lot going on back there that we know nothing about.”

Badman expects to spend the next few decades exploring that topic. Meanwhile, he’ll continue tutoring Somali refugees, applying for scholarships with names like Rhodes and Gates, learning Mandarin (there’s a large particle collider in Beijing), and playing the accordion and bagpipes (to the chagrin of fellow residents of Haven Hall). He also encourages his younger brother, Tom, a first-year SU student, to pursue jobs in physics labs rather than dining halls, which Badman has done during summers and the school year since he was in high school. “Research jobs are a lot more fun than washing dishes,” he says. “Whether you do it for credit or pay, you’re learning all the time—sometimes more than you learn in class—because it’s just you and the professor. Yeah, you’re working, but it’s stuff I would probably do for free.”

—Jim Reilly
Jenny Doctor  \textbf{SOUND DECISION}

IT HAD TO BE AN EXCEPTIONAL JOB OPPORTUNITY TO lure Jenny Doctor away from the University of York, where she served on the music faculty and as a Research Fellow, responsible for the university’s sound archives. A noted musicologist and specialist in 20th-century British composers, the Chicago native had lived and worked in England since the 1980s, when she arrived there as a Fulbright Scholar doing doctoral research at King’s College London. She then became affiliated with St. Hilda’s College, Oxford, where she organized the archives of renowned British composer Elizabeth Maconchy. With her research focused on mid-century British composers, it seemed likely she would remain in the United Kingdom for the rest of her career.

What convinced Doctor and her husband, composer Stephen Ferre, to endure the rigors of a transatlantic move back to the United States was an offer for her to become director of Syracuse University Library’s Belfer Audio Archive, and a faculty member of the S.I. Newhouse School of Public Communications. Ferre is an adjunct professor at the Setnor School of Music. “I was ready for a change, and this is an amazing chance to do new research,” says Doctor, who began her position in January. “I can’t imagine a better opportunity to bring us home to the States. We’re very pleased to be here.”

With more than half a million recordings in a wide variety of formats—from the earliest experimental recordings on tinfoil to today’s digital CDs—the Belfer archive is one of the nation’s foremost repositories of audio history. Many of the materials are fragile, making preservation one of the archive’s highest priorities, according to Doctor, whose position is initially funded by a grant from the Andrew W. Mellon Foundation. “I’ve always had an interest in American culture, and the Belfer archive contains so much history—not just music, but many other types of recordings, such as interviews and radio broadcasts,” she says. “My job is to bring it to life, and to help others use it in their research.”

Doctor earned a bachelor’s degree in mathematics from Oberlin College and one in piano performance from Oberlin Conservatory of Music. She studied viola with the Vermeer Quartet, then earned a master’s degree and doctorate in music history from Northwestern University. Author of 	extit{The BBC and Ultra-Modern Music 1922-36; Shaping a Nation’s Tastes} (Cambridge University Press, 1999), she previously worked as an editor at Macmillan Publishers, contributing to various New Grove music dictionaries. “I love editing, especially the attention to detail required,” she says. “Some of my new projects will be editing anthologies.” She is presently in the final stages of co-editing with Sophie Fuller, a book about Maconchy’s correspondence with her colleague, Welsh composer Grace Williams.

Although Doctor is still finalizing the courses she will teach at the Newhouse School, she will draw subject matter from the Belfer collection to use in her classes. “People use their eyes to learn about the world around them, but I would like them to use their ears as well,” Doctor says. “The saying is ‘a picture is worth a thousand words.’ To me, a recording can do the same thing—it’s evocative in the same way.”

—Paula Meseroll
As an engineer, professor Ossama “Sam” Salem can determine the integrity of public infrastructure systems—bridges, roads, and water and wastewater pipelines—by developing deterioration prediction models and conducting statistical analyses. But his understanding of what makes a viable bridge for a community goes well beyond mathematical equations. Many cities struggling with deteriorating areas need more inviting, more sustainable ways to advance the life of residents, he says. Salem, a professor of construction engineering and management in the l.C. Smith College of Engineering and Computer Science (lCS), wants to impress on students that civil engineering can have a profound effect on the fabric of a community. “When we build a bridge, we don’t build an ugly bridge; if we build a highway, we don’t put it in the middle of the city, like Interstate 81 in Syracuse,” says Salem, the abdallah h. yabroudi Chair in Sustainable Civil Infrastructures. “We need to improve not only the infrastructure, but also the environmental, economic, social, and cultural aspects of our communities.”

As part of his work as Yabroudi chair, Salem oversees two international experiences for students with LCS professor Samuel Clemence. The Syracuse University-Dubai Contracting Company (DCC) Summer Internship Program was established in 2008 by DCC president and SU Trustee Abdallah H. Yabroudi ’78, G’79 of Dubai, United Arab Emirates (UAE). The five-week internship allows six civil engineering students to learn about the construction industry through observations of DCC building projects in Dubai. A second internship focusing on infrastructure was established in 2011 through LCS alumnus Mike Venutolo ’77, managing director at Raymond International, one of the largest pipeline companies in the Middle East. In UAE last June, Salem and six students observed the operation of a desalination plant and construction of pipelines that transport potable water throughout a nation that has no source of fresh water. “Many countries pump billions of dollars into funding sustainable initiatives and infrastructure projects, and we need to prepare our students with the proper education and experience to be part of this,” he says.

Originally from Alexandria, Egypt, Salem received degrees from Alexandria University and Clemson University before earning a Ph.D. degree in civil and environmental engineering at the University of Alberta, Canada. At that time, he worked for the Alberta Ministry of Infrastructure and helped develop an integrated infrastructure management system that prioritized the province’s projects.

The Yabroudi chair coalesces all of Salem’s work, including his concentration in green construction and infrastructure. He developed the specialty as a faculty member at the University of Cincinnati, where he directed the Infrastructure Systems and Management Program. Since arriving at SU in 2010, he helped institute a certificate program in infrastructure management and policy with the Maxwell School, and developed a new lCS graduate program in construction engineering and management. Along with teaching, Salem conducts civil infrastructure research and is the SU principal investigator on a $7 million U.S. Department of Transportation grant (shared with four other universities) to establish a transportation research center focusing on reducing traffic congestion and greenhouse gas emissions. In another project, Salem and his doctoral student, Baris Salman, developed models using data from the Metropolitan Sewer District of Greater Cincinnati to predict deterioration. “What’s really fascinating for me is using these kinds of highly theoretical statistics and structural models to get some practical answers,” Salem says. “The models don’t mean anything unless we use them to really impact people’s lives.”

—Kathleen Haley
Rose Marie Cromwell | TROPICAL FOCUS

ROSE MARIE CROMWELL G’12 FORGES FRIENDSHIPS WHATEVER her camera takes her. Through photography projects, she has stepped inside the everyday lives of Cubans and spent three years in Panama, where she helped establish a nonprofit organization for youth. Look at her photographs and it’s evident she enjoys capturing individuals in intimate, playful, and intriguing ways. In one, a Cuban man holds two chickens, one covering his face; in another, a man spreads a bunch of bananas across the top of his head. “I want it to be apparent in my photographs that there’s an interaction between the subject and the photographer because there always is,” says Cromwell, an M.F.A. student in the art photography program of the College of Visual and Performing Arts. “That’s what’s interesting to me—examining my relationships with people through photography and that interaction.”

As a Fulbright Fellow in 2006, Cromwell journeyed to Panama to pursue a documentary photography project exploring the country’s Afro-Caribbean culture and community. While working there, she was taken by a local bishop to Coco Solo, a former U.S. military base near the Panama Canal that is home to squatters relocated there decades ago by the Panamanian government. “I was struck by the extreme poverty and conditions these people were living in,” she says. “Millions of dollars pass by on the canal every day and here are these people living without running water.” She began photographing—and building relationships—with residents. She taught English to Coco Solo children and raised money for a Christmas party. Moved to do more, Cromwell joined with Panamanian artist Lorena Endara and local pastor Michael Brown to found the nonprofit Cambio Creativo to facilitate a growing array of educational workshops. They want Coco Solo youth to learn skills, build self-confidence, and express themselves—and create an alternative to street life. “For four years, I’ve watched a lot of these kids grow up and some, who weren’t doing so well, now work as our interns and are doing super well,” she says. “We really want them to feel their voices are important. These kids should have that opportunity to feel empowered.”

While continuing her efforts with Cambio Creativo (cambiocreativo.org), she works as a darkroom printer for her mentor, the acclaimed Panamanian photographer Sandra Eleta. Cromwell’s passion to communicate through art took hold when she began shooting pictures at age 12. The Seattle native chose photography as a career path and, as an undergraduate at the Maryland Institute College of Art in Baltimore, she spent a month studying abroad in Cuba. The experience proved invaluable, forcing her to examine her ideals about the island nation with the reality of life there. Her photography reflected this—and led to her recognition as one of “25 under 25 Up-and-Coming American Photographers” by the Center for Documentary Studies at Duke University and powerhouse Books.

Since arriving at SU on a fellowship in 2009, Cromwell has undertaken creative educational projects with children from the city’s Near West Side, exhibited the photography of her Coco Solo workshop students at the Warehouse, and spent a great deal of time at Light Work. She also continues her work in Panama and Cuba, the subject of her M.F.A. final project (www.rosecromwell.com). “My relationships in Cuba are at the core of this work,” she writes in her artist’s statement about the project. “Being an outsider makes my relationships complicated and my work reflects these complexities. Ironically, it is the same complications that can make for life-affirming experiences.” Those, no doubt, are the kind of experiences Cromwell will continue to discover with her camera.

—Jay Cox
Patrick Jones  |  FINE TUNING

PATRICK JONES BELIEVES ASPIRING MUSICIANS must learn to think like entrepreneurs. That’s why as the new director of the Rose, Jules R., and Stanford S. Setnor School of Music, he encourages students to follow the example of Johann Sebastian Bach—the consummate musical entrepreneur. “Bach was a portfolio musician who had a regular church gig, composed and arranged major orchestral works and church music for weekly services, taught music lessons, and was an outstanding performer,” says Jones, who holds a master’s degree in conducting from George Mason University and a doctoral degree in music education from the Pennsylvania State University. “The 20th century was the era of ‘big music’ when you could graduate with highly developed performance skills and get a job for life in an orchestra or opera company. That’s over. What excites me about Setnor is we have all of the pieces in place for our students to become accomplished performers and also learn to compose, arrange, teach, and handle the business aspects of their careers.”

When Jones graduated from high school in a decaying mill town outside of Philadelphia, his prospects were limited. At the time, the practical thing for him to do was join the Army—a decision that launched a military career spanning three decades. Jones, who played the trombone throughout high school in jazz ensembles, bands, and pit orchestras around town, was accepted into the Army band program and served on active duty for three years before joining the reserves. In 1989, he was commissioned an officer and became commander and conductor of the 553rd Air Force Band under the command of the Pennsylvania Air National Guard. He served as commander of the band for 11 years, then moved to the Pentagon as chief of Air National Guard bands for the entire country. “It was my job to make sure all 11 Air National Guard bands were ready to deploy at a moment’s notice for funerals, concerts, parades, and troop entertainment all over the world, including war zones,” Jones says. “We deployed 10-piece pop rock groups to small forward operating bases in Iraq and Afghanistan, where the troops didn’t get any other entertainment.”

Jones has had two careers simultaneously. While serving in the National Guard, he held faculty positions at SUNY Fredonia, the University of the Arts in Philadelphia, and Boston University, where he was chair of the music education department. Retiring from the military last fall at the rank of colonel, he moved to Syracuse with his wife, Karen Weiss Jones, assistant dean for advancement in the College of Arts and Sciences, to take up his new duties at the Setnor School. “I was attracted to Syracuse University by its vision of Scholarship in Action,” Jones says. “This is where my military training comes in because for me, it’s all about the mission—to prepare the next generation of students for a complex global society.”

Jones believes the Setnor School—with its many opportunities to learn beyond the classroom—is a great place for students to master the variety of skills they’ll need to chart successful music careers in the 21st century. For example, the school’s Community Music Division, which offers private music lessons to members of the Syracuse community, helps students hone their teaching skills; the Center for Live Music, a research center and arts business incubator, involves students in original research and in creating business, marketing, and educational products and services for local arts organizations; and Music Works, which will soon provide digital publishing and audio support, will give students experience in arranging music for clients outside of class. “Clearly, Setnor has the total educational package in a university that’s committed to marshaling all of its resources to make a difference in the world,” Jones says. “The University’s vision of learning for the world, in the world, really resonates with me—this is where my heart is.” —Christine Yackel
“We want our passion for Syracuse University to be seen and felt long after we’re gone.”

Throughout her career in public education, Patricia Mautino '64, G'66 witnessed raw, young talent and identified personally with students who needed financial aid to help them pursue their educational goals. Her husband, Louis Mautino '61, G'62, attended SU on an athletic scholarship and went on to be a business owner in the building industry. Together, they are committed to helping young people prepare for successful lives and feel privileged to share their “Forever Orange” spirit with future generations.

As an active member of the Syracuse University Alumni Association and the iSchool Board of Visitors, and a longtime supporter of SU Athletics, “Pat” Mautino already has a strong presence on campus. And with the four scholarships the Mautinos have endowed through their bequest, their love for SU will become an everlasting legacy.

You can leave a legacy, too.
Bequests, no matter what their size, have an impact. In fact, SU’s continued success is the direct result of thousands of bequests—large and small—made by alumni and friends. To learn how you can do the same, call 888.352.9535, or e-mail giftplan@syr.edu. For help on writing a bequest, visit giving.syr.edu/samplebequest.

Be a leader.
When you make a bequest, you’ll be recognized as a Syracuse University Pathfinder—joining a group of insightful leaders who have included SU in their long-term financial plans and are leading the way for the SU students of today and tomorrow.

syracuse.planyourlegacy.org
In partnership with Syracuse’s Somali Bantu community, an SU folk arts initiative seeks to preserve the culture’s traditions and provide opportunities for learning and understanding for participating students and Bantu.

BY HUSNA HAQ  |  PHOTOS BY STEVE SARTORI

Cilaan, a traditional art, is worn like jewelry by Somali Bantu women in Syracuse. It adorns the hands, arms, and feet of Somali Bantu brides.
After his people endured centuries of institutionalized discrimination at the hands of the Somali majority and months of violence following the collapse of the Somali government in 1991, Sadik Yaqub, like many other minority Somali Bantu, was torn from his home when civil war came to his village a year later. With the arrival of armed soldiers demanding money and taking lives, Yaqub and his family began the long, arduous journey to a refugee camp in Kenya. For 25 days they walked, with no food and little water, “eating leaves like animals” to stay alive, Yaqub says.

When they arrived at an overcrowded refugee camp near Kiunga, Kenya, they were depleted. Soon, they were transferred to another camp, Kakuma, where an age-old Bantu folk art brought them a first glimmer of hope. The camp received regular supplies of dried reeds that Yaqub’s wife, Habiba Hassan, weaved into traditional Somali Bantu baskets. Soon, Hassan had a buzzing basketry business within the camp, a contained city of sorts. Besides bringing in income for food, Hassan’s basketry would become a vital part of her transition to America.

Today, Yaqub and his family are among more than 500 Somali Bantu who make Syracuse their home. And thanks in part to an initiative spearheaded by anthropology research associate and public sector folklorist Felicia McMahon, they are reviving their traditional folk arts here in Central New York. As part of the Folk Arts Initiative at the Department of Anthropology, the Refugee and Immigrant Collaborative for Traditional Arts (RICTA) introduces Syracuse University students to the Somali Bantu community in an intercultural learning exchange that promotes the preservation of Bantu folk arts and the mutual sharing of cultural traditions. With its emphasis on reviving folk arts and promoting student engagement with underserved communities in Syracuse, RICTA has given members of the Bantu community a means to preserve their culture, share their traditions, and improve their English language skills through student interactions and University-sponsored events. In this way, McMahon says, the practicing and preserving of folk arts brings the communities together. “There is no better way to learn about another worldview than through living, cultural practitioners, the folk artists who are our neighbors,” she says. “As a folklorist, I
know the performance of traditional art bonds members of a community and provides a bridge to other communities.”

The learning, McMahon is quick to point out, isn’t one way because the Bantu have a lot to teach students and the larger community. “It is my firm conviction that when we form friendships with ethnic communities other than our own, the learning that results not only enriches our lives, but makes us reflect on our own cultural values and beliefs,” says McMahon, who holds a doctorate in folklore and folklife studies from the University of Pennsylvania. “Newcomers to our country have much to teach Americans—not only about their unique cultures, but about the world.”

Preserving Traditions
Originally brought to Somalia from modern-day Tanzania, Malawi, and Mozambique as part of the Arab slave trade in the 19th century, the Somali Bantu are an ethnic group historically persecuted for their cultural, linguistic, and physical differences from the Somali majority. Due to institutional discrimination by the government, most Bantu were never educated in Somalia and many remain illiterate, unable to read or write in English or Maay-Maay, their language. Theirs is an oral tradition, disrupted by political instability and relocation, which is why, says Luana Ramcharran ’10, it is all the more vital to work toward its preservation. “Somali Bantu culture is slowly becoming lost amidst the violence and persecution in Somalia, the destruction of their identity as they’ve fled to other countries, and their resettlement in America as refugees,” says Ramcharran, who worked extensively with the Bantu through RICTA projects in two anthropology courses she took with McMahon. “Their folk arts are the one thing they have been able to carry with them through their suffering so they may maintain their roots.”

Abdullahi Ibrahim ’11 concurs. He also experienced the trauma of civil war and relocation before immigrating to the United States as a refugee in 2004. Since then, he has earned a bachelor’s degree in social work from Syracuse University and become director of the Somali Bantu Community Association in Syracuse. “We are losing our culture,” says Ibrahim, who works as an interpreter and is pursuing a master’s degree in social work at SU. “This is a way of reviving our culture here. Handicrafts remind us of our history.”

Among those handicrafts are ashindi, weavings of natural reed or palm strips used to make danbiil, or woven, dyed-palm
basketry; *cilaan*, or traditional henna painting that adorns the hands, arms, and feet of Bantu brides; and *dun*, expressive floral embroidery in bright, primary colors on cotton curtains that decorate the walls and ceilings of many Bantu homes like Yaqub and Hassan’s. Bold, geometric-patterned glass-bead necklaces, belts, and bracelets called *fiin* document important occasions like births and marriages and are passed down from mother to daughter. Finally, there’s *sherero*, a traditional dance used for storytelling and healing purposes.

As a student in McMahon’s Folk Arts, Festivals, and Public Display course, Ramcharran was instrumental in using the practice and preservation of these folk arts to establish a relationship between the University and the Bantu community. In spring 2010, after learning about the traditional *sherero* dance, Ramcharran invited the Bantu to share their music and dance at Andaaz, the South Asian Students’ Association’s multicultural show. In turn, the organization donated a portion of the ticket proceeds to the Somali Bantu Community Association.

In fall 2010, RICTA facilitated a showcase of Bantu dance and craft at a multicultural event hosted by the Schweinfurth Memorial Art Center in nearby Auburn. There, members of the Bantu community performed *sherero*, as well as such traditional folk arts as *cilaan* henna painting and *dun* embroidery. It was also the first time they interacted with members of the larger Central New York community, leaving many Bantu participants proud and exhilarated. “I am very happy meeting new people through my handicrafts,” says Hassan, the community’s master basket weaver, through an interpreter. “Now everybody knows Habiba.”

That, Ibrahim says, is his objective in the initiative. “The main goal is that [Bantu women] come out, interact, and advocate for themselves,” he says. “We want to prove to people our women can come out, learn English, even become citizens.” The relationship has since accelerated, with three campus events featuring Bantu folk artists, classroom visits by Bantu community leaders, student visits

**“Their folk arts are the one thing they have been able to carry with them through their suffering so they may maintain their roots.”**

— Luana Ramcharran ’10
to Bantu homes, and the creation by students of an educational brochure, which will teach Americans about Bantu culture and invite donations for the Somali Bantu Community Association, a nonprofit group that provides services to the Bantu and other underserved communities in the Syracuse area.

Communities Coming Together
The relationship the anthropology department has developed with the Bantu community through RICTA is a shining example of Scholarship in Action, a partnership that can have a positive impact on both the community and the campus. As McMahon notes, it has enabled her to take lessons outside of the classroom and into the world. “I believe there is no classroom, textbook, or film that can substitute for human encounters in a real-life context,” she says. “These experiences with community members do much more than enrich what I teach in class; there is the potential to enrich our lives.” McMahon recalls an e-mail sent to her from Ramcharran, her former student, who wrote, “The experience with the Somali Bantu is one I’ll never forget.”

Other students emerge from encounters with the Bantu similarly inspired. “Working with any other culture besides your own opens your eyes to new cultural horizons,” says Maria Kontos ’13, a Renée Crown University Honors Program student who participated in both of McMahon’s anthropology courses. “It enforces that we need to respect others and their cultures. It also enforces that no tradition or culture is the right one.”

But the initiative has had perhaps the greatest impact on the Bantu themselves. When she arrived in the United States, Hassan, like many refugees, was disoriented and in a state of culture shock. She had to start over again, learning such basics as where to find food staples, how to make doctor’s appointments, and how to pay bills. As in the Kakuma refugee camp in Kenya, basketry opened new doors for Hassan. In the beginning, it gave her a sense of purpose and a link to her past. Today, it is a bridge to her future in Syracuse, one in which she hopes, through her interactions with students and others, she can teach Americans about Bantu culture, learn to speak English with confidence, and one day go to school. “I am happy to continue practicing my culture here,” says Hassan, who now instructs Bantu youth in Syracuse traditional folk arts. “A lot of people don’t know our culture, traditions, and handicrafts. So I am proud to be teaching them. And I am happy to go to new places and meet new people through my handicrafts.”

The folk arts initiative, Ibrahim says, has provided the Bantu both a means of preserving their cultural identity and a path to achieving success in Syracuse. “It gives them confidence, a sense of belonging, and a way of passing down something to their children so our culture isn’t lost,” Ibrahim says. “It also shows them that anything is possible in America, even,” he says with a laugh, gesturing at the snow outside the window, “finding palm strips for basketry.”
Syracuse Stage and the Department of Drama are working together to build a vibrant and creative community of artists.

BY CHRISTINE YACKEL

STAGE PRESENCE

Jenaha McLearn '12 (Lucy) and Maclain W. Dassatti '13 (Tumnus) take a stroll through the forest in Act I of *The Lion, the Witch and the Wardrobe*. 
TWO WEEKS INTO THE RUN OF *THE LION, THE WITCH AND THE WARDROBE*, understudy Aisling Halpin ‘12 was called into action when a lead actor twisted her ankle and couldn’t perform. Halpin was fully prepared to step up and step in at a moment’s notice, thanks to a unique partnership between Syracuse Stage and the Department of Drama that brings together world-class faculty, highly skilled staff, and visiting artists from around the nation to offer pre-professional training in a university setting. “Last year Aisling had to have her appendix taken out when she was in Rent, and her understudy had to go on in her place,” says Stuart Plymesser, production stage manager at Syracuse Stage. “I told her this was her comeuppance.”

The opportunity to perform alongside professional actors in main stage productions is just one of the many ways drama students benefit from sharing a theater complex with Syracuse Stage, a professional theater in residence at Syracuse University. Students also put theory into practice by assisting in building sets and costumes, and serving as interns in stage management, marketing, and public relations. “Our students can earn a bachelor of fine arts degree and participate in a conservatory-style program without having to deal with the day-to-day craziness of living in New York City,” says Ralph Zito, chair of the Department of Drama in the College of Visual and Performing Arts. “Among undergraduate pre-professional training programs at major American universities, we offer an unequaled level of integration with a professional theater company.”
Decades ago, touring shows were the only form of professional theater available in such cities as Syracuse, Philadelphia, and Chicago. “Each community was different, but the shows were pre-packaged by Broadway producers in New York City,” says Jeffrey Woodward, managing director of Syracuse Stage. “The desire for communities to have more control over what was presented launched the regional theater movement of the 1960s.” The movement took hold in Syracuse in 1964 with the founding of the Syracuse Repertory Theatre, which went on to become Syracuse Stage—established by Syracuse University in 1973 as a not-for-profit LORT theater (League of Residence Theatres). The newly formed company shared facilities with the drama department, and both organizations fell under the leadership of Arthur Storch, who served as artistic director of Syracuse Stage and chair of the Department of Drama.

Although Storch’s significant professional and academic experience offered the perfect combination to nurture a symbiotic relationship between the two entities, there were still many challenges to overcome. Out of economic and artistic necessity, Storch decided to produce Syracuse Stage shows in the modern Experimental Theater traditionally used by drama students, who were relegated to the Regent Theatre—a drafty old vaudeville-turned-movie house rumored to be haunted by a ghost known as the “Woman in Red.” Furthermore, cramped conditions in the costume and scene shops, and conflicts in production schedules made it difficult for drama students and Syracuse Stage staff to keep out of each other’s way.

Many of these issues were resolved in 1980 when Syracuse Stage took up residence in the newly renovated Regent Theatre, now known as the John D. Archbold Theatre, and students returned to the Experimental Theater, later renamed in honor of Arthur Storch. Yet although expanded rehearsal, costume, and scene shop facilities gave both organizations room to breathe and grow, perceptions and attitudes remained entrenched. Costumer Gretchen Darrow-Crotty says she was surprised to encounter a somewhat divisive culture when she started as a costume shop foreman at Syracuse Stage 16 years ago. “I remember the drama department’s costume coordinator was stunned when I told her the shop could handle building the students’ shows as well as the stage shows,” she says. “My philosophy is that a show is a show, so now we deal with both sides of the aisle pretty much the same and build all of the costumes for Syracuse Stage and drama department productions. I’m happy to say we’re able to allocate enough resources to all productions.”

When Storch retired in 1992, Jim Clark became producing director of Syracuse Stage and chair of the Department of Drama. But when Clark stepped down, a new administrative structure consisting of three key leaders was put in place, beginning in 2007 with Timothy Bond, producing artistic director of Syracuse Stage and the Department of Drama, who focuses on overall artistic direction for the two organizations. Bond was followed in 2008 by Woodward, who oversees daily operations in terms of budget, marketing, fund raising, and theater personnel for Syracuse Stage; and in 2010 by Zito, who provides academic leadership and creative vision for the Department of Drama.

Bond believes this new configuration is like a “three-legged stool” that provides a stabilizing force in the management of both Syracuse Stage and the Department of Drama. As a result, their relationship is evolving into a community of artists who support and respect each other’s missions. “It’s a terrific structure for communication and collaboration between the two entities, which are reliant upon each other in an organic way, but have parallel missions that stand alone as well,” Bond says. “I never want to go back to talking about us, or them, or two. I see us as one community of artists looking for where our collaborative tendrils meet so we can rise together.”

Zito agrees it’s important for the Department of Drama—which was founded as part of the School of Public Speech and Dramatic Art in 1921 and grew into a renowned theater program under the legendary leadership of Sawyer Falk—to
Maintain its own identity while taking full advantage of all the professional theater has to offer. Ann Clarke, dean of the College of Visual and Performing Arts, explains the complex relationship between the drama department and Syracuse Stage as two organizations zippered together. “I find Dean Clarke’s analogy very helpful,” Zito says. “When you unzip them, each of the two halves retains its own integrity.”

Creative Collaboration

Undergraduates majoring in acting, musical theater, stage management, and theater design and technology have many points of contact with Syracuse Stage staff. For instance, several staff members serve as adjunct faculty in stage management, costume and scenic design, and technical theater. “A drama student who takes a course in scenic painting is taught by the scenic painter for Syracuse Stage, students in our stage management program are taught by the production stage manager, and our technical courses are taught by the tech director and props master,” Zito says. “It’s like the medieval guild model where you work with the master to develop your craft.”

Students have opportunities to network with actors and directors involved in Syracuse Stage productions, as well as those in town on tour. And when possible, such notable drama alumni as actors Frank Langella ’59 and Taye Diggs ’93, and SU Trustee and Broadway producer Arielle Tepper Madover ’94, are invited back to campus to hold workshops and share insights about their film, theater, and television careers. “We’ve been exposing students to each of our main stage productions by bringing in designers, directors, and cast members to speak with them in class or participate in workshops when more than 200 drama students gather for their weekly Theatre Lab course,” Bond says. “Even a casual conversation with an actor or director over a cup of coffee can have a profound impact on a student’s future job prospects in a highly competitive field.”

Each year, Syracuse Stage and the drama department team up to produce a children’s tour with student actors, professional directors and designers, and a student stage manager who learns how to conduct a tour. The student actors also serve as classroom facilitators to guide post-play discussions. This year, New Kid, a story about a boy who is a recent immigrant to America, was seen by nearly 10,000 elementary school students in the community. “The children’s tour...
offers our students a major Scholarship in Action experience,” Bond says.

Stage management intern Joseph Trevino ’14 is looking forward to the day when he can manage the children’s tour—an assignment reserved for seniors. Meanwhile, he has worked on three Syracuse Stage productions doing everything from setting up rehearsals to prompting lines to running spotlight. “What could be better than having a teacher, advisor, and mentor doing the job I hope to do one day?” Trevino asks. “I chose to come here specifically because SU offers the best learning environment anyone could ask for. I’m able to work on real professional shows, then walk down the hall and take top-notch theater classes most conservatory students would envy. I’m halfway through my college career and already working in the business. I have no doubt I’ll have multiple jobs lined up before graduation.”

TAKING THE LEAD

Since 2000, many musical theater majors have had the opportunity to perform on the main stage in Broadway musicals co-produced by Syracuse Stage and the Department of Drama. The idea for the “co-pros,” as they are called, was born out of economic necessity due to the high cost of producing full-scale musicals, and out of a desire to provide a meaningful way for students to interact with professionals. At that time, producing director Jim Clark and Syracuse Stage artistic director Robert Moss launched a bold experiment, pooling resources and using a mix of student and professional actors to present Peter Pan during the holiday season. Since that first opening night, the co-pros have become so popular they are now a regular feature of the Syracuse Stage and Department of Drama seasons.

At first, a typical co-pro, such as Peter Pan, Oliver!, or West Side Story, featured six to eight professional actors as leads and a dozen or so students as members of the chorus and ensemble. But when a student understudy had to take over the lead role of Maria in The Sound of Music—and carried the show—it became clear students are capable of taking on leading roles in main stage productions. “By the time we were doing shows like Little Women, all but one of the March sisters were played by students,” says Plymesser, production stage manager at Syracuse Stage. “It’s nice to be able to cast students in age-appropriate leading roles. By the end of the run, the professional actors don’t think of them as students, just other actors.”

This year’s co-pro, a musical adaptation of C.S. Lewis’s The Lion, the Witch and the Wardrobe, broke new ground, featuring 21 student actors in a 28-member cast. Director Linda Hartzell says at first she had some trepidation about working with student actors because the show moves very fast, and the students must learn their characters quickly and maintain them throughout the run. “Tim assured me these students are really talented, and when I came to audition them, I was blown away because audition after audition was so strong,” says Hartzell, director of the Seattle Children’s Theatre. “I liked the professional actors a lot, but the students, oh my goodness, I just loved them. It was really fun for me to work with them.”

Musical theater major Jenaha McLearn ’12, who played Lucy Pevensie, one of the four main characters performed by students in the show, says she’s been fortunate in her time at SU. “Part of the challenge for students is attending classes full time in addition to the many rehearsals and performances, so our class schedules are factored in when the season is being planned,” says McLearn, who played Beth in the 2009 co-production of Little Women. “I was a sophomore when I played Beth, and I was so scared. But we’ve had great directors and a wonderful support system from faculty within the department, and the professional actors are so warm and welcoming.”
Plymesser says although they are juggling classes, rehearsals, matinees, and final exams, students involved in Syracuse Stage productions don’t get cut any slack—they have to be prepared to learn by doing and jump on a moving train because no one is going to pull out a chalkboard and walk them through the process. But, he adds, it is all worth it because by the time they graduate, students are ready to make a smooth transition to professional life with Syracuse Stage acting credits on their résumés and candidacy points toward their Actors’ Equity Association union cards. “Students earn one point for every week they are involved in a main stage production,” Plymesser says. “It takes 50 points to get an Equity card, so Jenaha and Aisling were halfway there by the time they graduated in December.”

On their own, neither Syracuse Stage nor the Department of Drama would have been able to produce *The Lion, the Witch and the Wardrobe*—with its large cast, 75 costumes, live orchestra, extravagant scenery, and 400 cues for lights, sound, shifting scenery, and flying objects. In fact, because of its enormous size and technical complexity, few theaters in the United States can produce this “musical play,” which was originally commissioned by the Royal Shakespeare Company. “The co-pros have proven to be such a valuable vehicle for both organizations that we’re thinking about producing two shows with drama next year as part of Syracuse Stage’s 40th anniversary season,” Woodward says. “We may include a non-musical so that more of our acting majors can have an opportunity to perform in a main stage production.”

**BALANCING ACT**
Bond, Woodward, and Zito are continually re-imagining the relationship between Syracuse Stage and the Department of Drama. Last season they created a more fluid use of performance space by breaking down artificial barriers between the drama department’s 200-seat Arthur Storch Theatre and Syracuse Stage’s 500-seat John D. Archbold Theatre. Now, when determined by artistic and pedagogical needs, the drama department can mount its shows in the Arch, with its traditional proscenium, wider stage, and greater audience capacity, as well as...
Ralph Zito, who assumed his duties as professor of drama and chair of the Department of Drama in 2010, oversees administrative and curricular processes, faculty, student, and staff recruitment, and faculty and student mentoring. A voice, text, and dialects coach with extensive experience on- and off-Broadway and at major regional theaters, Zito previously served as chair of the Juilliard School Drama Division’s voice and speech department and as associate director of the school’s mentoring program. His teaching experience also includes positions at Barnard College and numerous guest artist positions at programs around the country, and he is a member of the Voice and Speech Trainers Association and the Voice Foundation. Zito holds an A.B. degree from Harvard University and a diploma in acting from the Juilliard School Drama Division.

Jeffrey Woodward became the managing director of Syracuse Stage in 2008. Previously, he served as the managing director for the McCarter Theatre Center in Princeton, New Jersey. During his tenure, McCarter was honored with the Tony Award for Outstanding Regional Theatre and produced more than 40 world and American premieres. Woodward has served as a trustee and secretary to Theatre Communications Group, secretary to the League of Resident Theatres, president of ArtPride New Jersey, and panel chairman, panelist, and on-site evaluator for the National Endowment for the Arts. Woodward is also a board member of the University Hill Corporation and the Cultural Resources Council. He holds a B.A. degree from Pomona College and an M.B.A. degree from New York University.

Timothy Bond is in his fifth season as producing artistic director of Syracuse Stage and the Syracuse University Department of Drama. He has more than 25 years experience in leading regional theaters throughout the country. Most recently, he served for 11 years as associate artistic director of the famed Oregon Shakespeare Festival. Prior to that, he spent 13 years with the Seattle Group Theatre, serving as artistic director from 1991 to 1996. Bond, who has served on the faculties of the University of Washington and University of Wisconsin, received a Theatre Communications Group/National Endowment for the Arts Directing Fellowship Award and twice won Backstage West’s Garland Award for Outstanding Direction. Bond holds a B.F.A. degree from Howard University and an M.F.A. degree from the University of Washington.

SU DRAMA ALUMNI, such as Frank Langella ’59 and Vanessa Williams ’85, have achieved great success on the Broadway stage. Here are some recent graduates who are making their mark on the Great White Way.

Stephen James Anthony ’08 — War Horse
Rosie Benton ’01 — StickFly
Catherine Charlebois ’09 — Wicked
Brad Koed ’11 — Death of a Salesman
Marissa McGowan ’03 — Bonnie and Clyde
Jessie Mueller ’05 — On A Clear Day....
Patti Murin ’02 — Lysistrata Jones
Sean Michael Murray ’11 — American Idiot
Sharone Sayegh ’06 — Mamma Mia!
Brendon Stimson ’09 — Newsies
Blake Whyte ’05 — Mamma Mia!
Josh Young ’05 — Jesus Christ Superstar
in the Storch, where the false proscenium has been removed and new mobile risers installed to create a flexible performance venue readily adaptable to a variety of stage configurations, such as three-quarter round. “The ability to move back and forth between the two stages is a real plus for student actors and designers because they’re not limited to working in one kind of performance space,” Bond says. “And it’s great for Syracuse Stage because it allows us to do smaller, more intimate pieces in the Storch.”

The more fluid use of performance space has added an exciting new artistic dimension—and layer of complexity—to the process of planning the repertoire for the 11 shows plus one co-production that make up the Syracuse Stage and drama department seasons, which offer a full range of classic works as well as some of the most exciting new voices in American theater today. The entire season must be looked at artistically, financially, and academically, while taking into account the amount of time the scene and costume shops need to build each show. Then the academic calendar is factored in to determine how it will affect performance schedules.

Bond, who is responsible for seeing the whole picture for both Syracuse Stage and the Department of Drama, says it’s a tough balancing act, but a lot of fun. “Planning a season is like a game of three-dimensional chess,” he says. “Sometimes there are shows we’d love to do, but they don’t fit pedagogically with the academic mission, or artists we want to work with aren’t available. Having all of us under one roof promotes open communication, and we get a great stew of ideas going.”

For Woodward, putting a season together is a complicated exercise because it’s almost like they are two theaters in one. “It’s challenging, but also exciting because it keeps us on our toes,” he says. “We’re never bored.”

Zito believes the relationship between the Department of Drama and Syracuse Stage is still evolving because the nature of theater has changed, the economy has changed, and the administrative structure of the two organizations has changed. “We’re looking at every aspect of how we can work together on a day-to-day basis,” Zito says. “We don’t have any easy answers because we’re currently engaged in the task of fine tuning how to make this partnership work best for everyone going forward. We’re not there yet, but one thing is certain—together we have the talent and potential to become the premier pre-professional training program in the nation.”

FOR A MORE comprehensive update on the professional activities of Generation Orange drama department alumni, go to sumagazine.syr.edu.

The cast of Rent performs a show-stopping number on the Archbold Theatre stage. Rent was a co-production of the Department of Drama and Syracuse Stage during the 2010-11 season.
Healthy Monday » Meditation Monday » Meatless Monday » Move It Monday
Through social media savvy and community outreach, the Lerner Center for Public Health Promotion helps us take better care of ourselves.

**BY GREG MUNNO**

**PHOTOS BY STEVE SARTORI**

Genius doesn’t have to be complicated. In 2003, Sid Lerner ’53 took two simple truths, combined them, and dreamed up Meatless Monday, a public health campaign now having a huge impact around the globe.

Truth No. 1: “If advertising can get you to buy junk, it can help you make good decisions, too,” Lerner says. He should know. Lerner ran with the original pack of “Mad Men” and directed the creative team that developed the “Don’t Squeeze the Charmin” advertising campaign.

Truth No. 2: Americans eat too much meat, and this is causing increases in diabetes, heart disease, and other chronic, preventable diseases. This, too, Lerner knows from personal experience. He says he started working on the Meatless Monday concept after a doctor told him his cholesterol and blood pressure were too high, and that his diet was the reason why.

The Meatless Monday campaign uses cyclical messaging to make people aware of healthier dining options. Eschewing dogma, the campaign offers helpful reminders and tips, prompting people to consider healthy choices. Lerner also rejects top-down approaches to social marketing. By encouraging and supporting people to start their own Meatless Monday campaigns, the movement has grown to more than 20 countries, attracting the attention of *The New York Times* and other major media outlets. It has been adopted by food giant Sodexo and championed by media mogul Oprah Winfrey, music magnate Russell Simmons, celebrity chef Mario Batali, and Beatles icon Paul McCartney. It has also spawned a host of related efforts—collectively known as the Monday Campaigns—including The Kids Cook Monday, Quit & Stay Quit Monday, and Move It Monday.

Connecting the campaigns to expert knowledge has been a top priority for Lerner since the beginning. He started building university alliances in 2003, when the Monday Campaigns turned to the Bloomberg School of Public Health at Johns Hopkins University for guidance on health issues. Soon after, the campaigns started working with Newhouse School professor Fiona Chew, an expert in public health messaging. The Monday Campaigns also partner with the Mailman School of Public Health at Columbia University. “Why would anyone listen to me about health simply because I can turn a phrase?” Lerner asks. “It was the public health experts at Johns Hopkins who told me that Americans eat about 15 percent too much meat—about an extra...
That instinct of turning to top university programs for guidance led Lerner to his biggest investment in higher education yet: the establishment of the Lerner Center for Public Health Promotion at the Maxwell School last summer. Since then, the center has hired two administrators, launched a search for an endowed faculty chair, created campus partnerships with Food Services and Recreation Services, and put a cadre of students in the Master of Public Health (MPH) program, known as Lerner Fellows, to work conducting research and managing an aggressive social media marketing campaign. The center has developed such popular campus health programs as free fitness classes on Monday, an ethics of eating seminar (co-sponsored by Hendricks Chapel), and fruit deliveries to various locations on campus. The center has also introduced Monday programming to the broader Syracuse community. It is developing a refugee nutrition program with Hopeprint, a local nonprofit organization. It’s working with both SUNY Upstate Medical University and Say Yes to Education to establish additional Monday campaigns. And it has recruited local restaurants to the Meatless Monday movement. The restaurants feature vegetarian options on Mondays, and the center uses its social media platforms on Twitter, Facebook, and foursquare to help make people aware of the offerings.

Lerner Center Established
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Of the work done so far, Professor Tom Dennison ’74, the center’s director, is most proud of the efforts to engage the community about its health needs and priorities. Under Dennison’s guidance, MPH student Kelsey Palladino ’10 researched the Patient Protection and Affordable Care Act, the comprehensive health care legislation President Obama signed in 2010, focusing on the requirement that all nonprofit hospitals conduct community health needs assessments. Dennison then collaborated with Maxwell professor Tina Nabatchi of the Program for the Advance-ment of Research on Conflict and Collaboration to train 35 MPH students to host the community forums. The students held five forums, engaging dozens of health professionals and community members. An initial report identified three broad areas of focus: social issues, such as the economy and the availability of healthy food options; access to care; and chronic diseases caused by substance abuse, poor nutrition, and lack of physical exercise.

Dennison believes such engagement has tremendous value. “There is no shortage of issues we, as health professionals, could identify to focus on,” he says. “It is enormously helpful, then, to simply ask people, individually and collectively, about their priorities. That’s the beauty of the Chancellor’s vision of Scholarship in Action. We’re using the University’s resources to help the community accomplish what it wants to accomplish.”

The outreach is happening in other ways, too. The center worked with the SU student-run public relations firm Hill Communications to survey students about health priorities, the obstacles students face in meeting those goals, and ideas to bridge the gap. It has built evaluation into most of its programs, utilizing surveys and other tools to gather meaningful feedback. The center has also sparked conversations about health on its burgeoning media platforms. It profiles healthy community members at healthymoni-day.syr.edu, offers encouragement to those looking for motivation on Twitter and Facebook, highlights healthy spots—such as campus gyms and Meatless Monday participating restaurants—on foursquare, and works to draw others into the discussion.

Community members now take to the Facebook page to promote healthy events of their own, and students enthusiastically retweet the center’s @HealthyCuse tweets, such as a recent one announcing that popular fitness classes will be free, courtesy of Healthy Monday. Information studies graduate student Gwyneth Frey, for instance, tweeted: “@HealthyCuse yes! Love power hour! Donna [Acox, the instructor] is awesome. Seriously challenging, fun, and makes the most out of a 50 min workout.”

A key goal for the center is to determine whether these kinds of engagements, prompts, reminders, and motivators make a difference, says Lerner Center program director Rebecca Bostwick G’04. If they do work, the center wants to know how and why. What types of messages are most effective? How and when are they best delivered? And, most importantly, what might all this suggest for public health campaigns?

Amplifying Awareness
That’s a serious question in a country where, according to the U.S. Centers for Disease Control (CDC), seven of 10 deaths result from chronic diseases, many of which could be prevented. A third of adults and 20 percent of children are obese. Less than 22 percent of high school students eat five or more servings of fruits...
On the Web

lernercenter.syr.edu:
The digital home of the Lerner Center for Public Health Promotion at the Maxwell School

healthymonday.syr.edu:
The Monday Campaigns in Syracuse

mondaycampaigns.org:
News and resources about all the Monday Campaigns, including Meatless Monday

Merging Social Marketing and Science

The mission of the Lerner Center for Public Health Promotion is to apply the best practices of social marketing and science to create public health programs that are motivating and sustainable. The center is a laboratory for the development of strategies that can be replicated in community and national prevention programs. The center works in partnership with citizens, students, researchers, and public health professionals to identify needs, develop programming, and deploy collaborative initiatives.

Vegan Spanish rice and bean tacos are among the variety of meatless options for students dining in the cafeteria at Ernie Davis Hall.

and vegetables per day. More than 43 million Americans smoke. As the CDC puts it: “Four modifiable health risk behaviors—lack of physical activity, poor nutrition, tobacco use, and excessive alcohol consumption—are responsible for much of the illness, suffering, and early death related to chronic diseases.”

Educational and awareness campaigns can make a difference, as established by such efforts as the Designated Driver program. In fact, Meatless Monday can be traced all the way back to Herbert Hoover, according to Lerner. While serving as the head of the U.S. Food Administration, Hoover came up with the idea as a way of conserving meat during World War I. “It worked for conservation, so why not health?” Lerner says of his inspiration. “And I liked the alliteration. Then it turns out Monday is a real zinger of a day, a day with a lot of power.” Lerner is referring to a Johns Hopkins study that found people are more apt to make changes on Mondays, and more likely to stick with those changes. Monday, it turns out, is an agenda setting day, “the January of the week,” Lerner says.

Bostwick thinks the engagement approach the center uses to spread the Monday Campaigns in Syracuse may increase the effect even more. “The literature shows that when you partner with people, particularly with community and opinion leaders, the effect of a health campaign can be amplified,” she says.

It’s abundantly clear the Monday Campaign teams at SU, in Lerner’s New York City offices, and elsewhere are getting the word out. According to a recent survey, name recognition of Meatless Monday in the United States is around 50 percent. The New York Times recently mentioned it as a likely factor in a decline in meat consumption. The webzine Salon called Meatless Monday “utterly doable, utterly sane,” and the National Consumer Research Institute attributed the effort to the rise of “flexitarianism,” a movement toward a consciously leaner diet without the rigidity of vegetarianism.

In Syracuse, Lerner Center promotional efforts, which began in October, have already produced nearly a dozen articles and TV news spots touting the approach. Nationally, an army of bloggers, food writers, and chefs is producing a never-ending cascade of messaging aimed at motivating people and giving them helpful information. Some are associated with Lerner and some are not, since none of the Monday materials are trademarked. “Sid is a social marketing pioneer,” Dennison says. “He was really ahead of the curve with Meatless Monday, marrying the power of cyclical messaging to the reduction of chronic, preventable disease and using a social, networked, grassroots approach to pushing the idea out into the community. His timing and execution were just right, and I think that’s why we are really seeing this explode.”
L.C. SMITH COLLEGE OF ENGINEERING and Computer Science graduate student Luis Romo ’10, G’12 came to the United States from Colombia as a child. As a high school student on Long Island, he dreamed of forming his own engineering firm. Last year, while working on a master’s degree in biomedical engineering, he took What’s the Big Idea?, an elective course in entrepreneurship. Today, Romo is chief executive officer of Helios Innovative Technologies, a high-profile start-up in ultraviolet sterilization technology. “The progression from concept to corporation took only 18 months, and now we’re on the brink of a product launch,” he says. “None of this could’ve happened without the stimulus of that one elective course and critical support each step of the way.”

Developments at SU have reflected a broad trend on American campuses that Kauffman meticulously tracks. There has been a surge among students in launching their own businesses, and many schools are ramping up support for budding entrepreneurs. On the Hill, entrepreneurship gained critical mass when Enitiative created the Raymond von Dran Innovation and Disruptive Entrepreneurship Accelerator (IDEA), named in honor of the late dean...
of the School of Information Studies (iSchool). IDEAincludes three components: courses, seed funding, and theIDEA Student Sandbox. The sandbox is an incubator forstudent start-ups in the Tech Garden, a downtownSyracuse space that hosts technology-driven ventures by up-state New York entrepreneurs. In the student sandbox,each team is assigned up to five mentors—a mix thatmay include entrepreneurs, academics, technologists,subject matter experts, attorneys, and accountants.“Our method is to surround students with a powerfulnetwork,” says John Liddy, a full-time entrepreneur-in-residence. “Our goal is to produce revenue-generatingentities, investment-ready firms, or viable nonprofitorganizations.”

Forty-two student companies, involving 102 students,have gone through the IDEA Student Sandbox since2009. Eighteen of the ventures are still in business—a43 percent success rate. In 2011, students represent-ing nine upstate New York schools and colleges wereat work in the sandbox, and BrandYourself, an online reputa-tion management start-up, became the first company to“graduate” and begin paying rent for its space in the TechGarden.

While the Kauffman grant will formally conclude onJune 30, new arrangements and options are emerging forEnitiative. The U.S. Depart-ment of Commerce recently designated SU as an Econom-ic Development Administration University Center, witha $500,000 grant aimed at launching student venturesthroughout upstate New York. “This is an acknowledg-ment of the success of what we’ve been doing,” saysKingma, who estimates that the designation and fundingwill translate into more than 50 new student businessesayear.

Looking back on its five-year span, one could arguethat few grants in SU history have had a more strikingimpact than the Kauffman Foundation grant. “We’restriving to create a seamless entrepreneurial ecosys-tem,” says Stacey Keefe ’99, G’06, executive director ofEnitiative. “Students are aware of it, and we want themall to feel welcome to tap into it. At the same time, the-system is capable of launching and supporting the mostambitious types of projects—ventures that will make adifference in our lives while advancing our economy.”

**INSIGHTS ON ENTREPRENEURIAL PARTNERSHIPS**

In the beginning, Enitiative was driven by twogoals: the revitalization of the entrepreneurshipcurriculum and the creation of entrepreneurialcampus-community partnerships to advanceSyracuse University’s strategy of Scholarship in Action. These ventures led to what has been calledthe “Syracuse Miracle”— an economic, cultural, andenvironmental transformation in the Central NewYork community. They have also provided scholarswith innovative teaching platforms, and grist for a-growing number of research monographs. BruceKingma, associate provost for entrepreneurshipand innovation, collected nine of these papers in a-volume that offers varied perspectives on communityengagement: Academic Entrepreneurship andCommunity Engagement: Scholarship in Action and theSyracuse Miracle (Edward Elgar Publishing, 2011).

The collection’s first section features studies of corporate-universitypartnerships, student technology-company programs, and new models forsupporting technology transfer. The second sectionincludes writings on transforming a law clinic to aidcommunity entrepreneurs, supporting successfulentrepreneurs in distressed communities, andpublishing a community newspaper in partnershipwith residents. The final section focuses on servicesfor entrepreneurs with disabilities, programs forveterans, sources of innovation and entrepreneurship amongadults, and an entrepreneurial program that provides teachereducation.

Following is a look at four student start-ups >>
They gave us invaluable guidance at a critical time in our development.”

—Patrick Ambron ’09

Patrick Ambron ’09 (left) and Evan McGowan-Watson ’12 look on as Pete Kistler ’10 discusses a feature on the BrandYourself.com website.

TAKE CHARGE OF YOUR REPUTATION
Patrick Ambron ’09, President and CEO, BrandYourself Inc.

IT STARTED SIMPLY ENOUGH. IN FALL 2008, Newhouse School student Patrick Ambron ’09 was commiserating with his friend Pete Kistler ’10, an iSchool student who had been turned down for an internship. It was not the first such experience for Kistler. Prospective employers and others who googled him invariably received results on a convicted felon with the same name. He was an innocent victim of digital circumstance.

Ambron, who has a background in search engine optimization, helped his friend resolve the issue once and for all. “It’s easy enough if you have the skills,” he says. “But then we started thinking about all those people out there with a similar problem and no recourse. And we decided to create the first do-it-yourself platform for those who want some degree of control over searches done on their name.” The result was BrandYourself, the first online reputation-management company (brandyourself.com). Other students involved in its founding and development include iSchool graduate R.J. Sherman ’09, and Trace Cohen ’11 and Evan McGowan-Watson ’12 of the Whitman School.

In spring 2009, they got down to serious business. Their business plan captured second place and a cash prize of $10,000 in the Panasci Business Plan Competition, sponsored by the Whitman School. They began building the first version of their software product, and they were among the first five start-ups selected to participate in the IDEA Student Sandbox. “Our 12 weeks in the sandbox that summer were decisive,” Ambron says. “They gave us invaluable guidance at a critical time in our development.”

With the release of the first version of its software in early 2010, BrandYourself gained traction, attracting more than 20,000 customers and reaching a positive cash flow. “We had proved there was a need,” Ambron says, “and we proved we could get the product out.” In April 2011, BrandYourself received widespread attention by winning the $200,000 grand prize in New York’s Creative Core Emerging Business Competition, sponsored by M&T Bank and New York State Business Development Corporation. In the ensuing weeks, the company raised $1.5 million more in venture capital. “At last, we could step back, make the team stronger by hiring top-notch engineers, and focus on building the next version of our product,” Ambron says. They launched the latest version of the product this spring. “We’re confident it will blow our previous success out of the water,” Ambron says.
in Spring 2011, Luis Romo ’10, G’12 was working on a master’s degree in bioengineering when he met Nick Garritano ’12, an industrial design major, in the introductory entrepreneurship course, What’s the Big Idea? The pair decided to collaborate on an idea of mutual interest. Romo’s friend, Tags Niepa G’13, a doctoral student in chemical engineering, joined them to form a team.

“We discovered we all share the same passion for improving the quality of life through technology,” Romo says. “It’s what drives us; it resonates through everything we do.”

Their “idea” became their project. They developed a unique ultraviolet engineering technology to be used for the sterilization of medical tools and equipment. In May 2011, their prototype won the grand prize in the New York State Business Plan Competition, securing $50,000 in seed funding. Last summer, Helios entered the IDEA Student Sandbox, gaining access to its network of advisors in professional and technical fields.

“During this time, discussions among partners and advisors resulted in what is called a "pivot" in start-up parlance—a basic change in a plan or product. “In order to minimize our development costs, we had to set aside our device for medical tools and focus on a new product,” Romo says.

The new product is an automated system that sterilizes door handles with ultraviolet light. The prototype was built by the team in its 10-by-10-foot cubicle. “We’re continuing to partner with manufacturers and hospitals, including Syracuse VA and Upstate, to prepare a market-ready product,” Romo says. “All of our efforts are geared to this goal.”

In the meantime, Helios has garnered attention and praise in many quarters. Last November, the company was included in Global Entrepreneurship Week’s roster of 50 most promising start-ups, chosen from ventures representing more than 60 countries. In January, Romo was invited to the White House to participate in the Northeast Business Leaders Forum on Jobs and the Economy. Todd Park, the chief technology officer of the U.S. Department of Health and Human Services, has high expectations for the venture. Referring to the door-handle sanitizer at a press conference, Park said, “It captures in a nutshell why I’m so optimistic about health care right now. Entrepreneurs like Luis Romo, companies like Helios, apply ingenuity and solve problems that will improve health care and create jobs at the same time.”
TWO SAD FAMILY OCCASIONS LED JOHN HERB ‘15—A high school student in Rochester, New York, at the time—to devise a service, invent a product, and form PictoNet LLC, a company that scans photographs and provides users with a wide array of capabilities. In 2009, Herb’s great uncle Pete died, leaving a collection of more than 6,000 photos documenting six decades of family history. Herb took on the task of scanning and organizing the collection, using facial recognition software. When his grandfather died later that year, Herb was able to quickly identify him in hundreds of photos, which he used to create a memorial for the wake. “When family members began asking me to scan their pictures, I realized this could be the genesis of a great business,” he says.

Herb’s brother, Larry, then majoring in interactive new media development at Rochester Institute of Technology, suggested they build a private family social media site that would provide a place to process and store images and perform related services for family members, near and far. “This insight was the catalyst for PictoNet,” Herb says. “My idea morphed into the family social media business model, with the photo-scanning business becoming the hook for acquiring a user-base.”

When he entered the iSchool last fall, Herb was assigned to the Creativity, Innovation, and Entrepreneurship Learning Community. “Living with others who share my drive to build a business has been inspiring,” says Herb, an information management and technology major. “It’s given me added motivation to forge ahead and confront obstacles.” For his fall semester project in What’s the Big Idea?, he refined his business model. This spring, he enrolled in the demanding Idea2StartUp course in the IDEA Student Sandbox, where the goal was a ready-to-start venture by semester’s end.

At the same time, Herb has been setting up and refining the operations side of his business with help from his sister, Kristina ‘13, who is majoring in finance, entrepreneurship, and information technology. They have begun taking orders from friends, family, and members of the learning community. This spring, they will launch their family social media site. “I’ve come a long way in a short time,” Herb says. “Thanks to SU, I feel more confident than ever that PictoNet can become a meaningful business.”
DeBorah Little ’15, Founder and President, Touchdown Presentations LLC

DEBORAH LITTLE ’15 MAY NOT HAVE REALIZED it, but she’s been assembling the pieces of an entrepreneurial career for years. “Now it seems to have been my destiny all along,” she says. After graduating from Henninger High School in Syracuse in 1981, Little followed her desire to discover the world. She entered the airline industry and came to know it from the perspectives of customer service representative, flight attendant, and human resources specialist. “Everything in the industry is done by the book—as it has to be,” Little says. “But as much as I loved my work, I needed more room for creativity.”

After more than a decade with the airlines, she became a partner in a fledgling real estate and appraisal firm in Syracuse. “Instead of following standard operating procedure, we invented the rules as we grew the company,” she says. “And it was a liberating experience.” In a field where success depends on communication and networking, Little thrived. She served on corporate and community boards, including the board of directors of the Syracuse Chamber of Commerce. In 1997, she won a seat on the Syracuse Common Council. But she lost her bid for re-election two years later. “I was bitterly disappointed,” she says, “and I did some serious soul-searching.”

Reviewing her varied work experience, Little saw herself as a self-starter and skilled manager with a gift for inspiring confidence in others—traits that are valued in every organization. She came up with the idea for a company that would provide professional training and development services to corporate and nonprofit groups. Her friends were strongly supportive of the notion. They included Floyd Little ’67, the SU football legend and member of the Pro Football Hall of Fame, whom she married in 2003. Two years later, in Seattle, she formed Touchdown Presentations. She won long-term contracts for programs ranging from team-building to career-awareness with clients that included the City of Seattle and the Federal Way (Washington) School District.

When the Littles returned to Syracuse last fall, she enrolled in the undergraduate information management and technology program at the iSchool. “With the degree, I’ll gain the structure, the hard skills, and the solid foundation I need to advance Touchdown Presentations in this community and around the country,” she says. “We’re encouraged to think big here, and I’m doing just that.”
As the 2012 London summer Olympics approach, it may astound Syracuse alumni to know that more than three dozen SU student-athletes and alumni have participated in the Olympics since 1900, with many achieving notable success. Some Orange Olympians have struck gold, while others ended up sidelined—due to circumstances beyond their control. Here is a sampling of Orange Olympiad experiences.

**First and Foremost**

If medal count is the measure, the first and perhaps greatest Syracuse Olympian is Myer Prinstein (Class of 1901). A Polish-born student-athlete who grew up in Syracuse, Prinstein won four gold medals and a silver in track and field events during the first decade of the 20th century. The amazing thing is Prinstein would have likely won another gold, if officials from Methodist-affiliated universities (which included SU at that time) had not prohibited their athletes from competing on the Christian Sabbath in the 1900 Paris Games. Prinstein, who was Jewish, was leading the running broad jump (long jump) competition after qualifying rounds on Saturday, but complying with the wishes of university officials, he sat out the final round on Sunday. His best mark was beaten that day by a quarter of an inch, leaving the Syracuse star with the silver. Prinstein experienced further Olympic misfortune when the International Olympic Committee voted to not recognize medals won at the “unofficial” 1906 Athens Games, where he had captured gold in the long jump, but competed hurt in the hop, step, and jump (triple jump). Even so, he had already taken home a gold medal from Paris (triple jump) and scored two more from the 1904 St. Louis Games, where he won the long jump and triple jump competitions on the same day.

**Denied in Berlin**

At the 1936 Berlin Games in Nazi-ruled Germany, Marty Glickman ’39, an SU sophomore who lettered in track and football, was suddenly scratched from the 4 x 100-meter relay because Adolf Hitler, who was in attendance, had let it be known that he didn’t want Jewish athletes competing in his presence. Avery Brundage, head of the U.S. Olympic Committee (USOC), had earlier used his influence to have Glickman reassigned from the 100-meter sprint, his best event, to the relay race. Despite a protest from the great Jesse Owens, the American coaches benched Glickman with Brundage’s approval.

These injustices were not acknowledged until more than 60 years later, when the USOC presented Glickman with its first Douglas MacArthur Award in 1998 for service to the Olympic community. Noting evidence of USOC compliance in these anti-Semitic incidents, committee president William Hybl offered the award to Glickman and Sam Stoller, another Jewish member of the relay team, “in lieu of the gold medals they didn’t win.”

**Grappling with Moscow**

Three Syracuse Olympians were prevented from competing in the 1980 Summer Games in Moscow for political reasons of another nature when President Jimmy Carter announced a U.S. boycott to protest Soviet military intervention in Afghanistan. When freestyle wrestler Gene Mills ’81, G’98 got the news, he had already won an NCAA title and a world championship at 52 kilograms (114.5 pounds) and was on his way to becoming the first SU student-athlete in...
any sport to be named a four-time All-American.

Like Mills, Thomas Darling ’82 and William Purdy ’79, oarsmen in the U.S. four-man with coxswain race, were similarly disappointed. Of the three, only Darling would later have the opportunity to participate in the Games. He took home a silver medal from Los Angeles in 1984 (sitting in the five seat of the U.S. eight) and made the team again in 1988, finishing fifth in the fours with coxswain. Mills, who twice won the NCAA wrestling championship tournament at 118 pounds, was selected as a U.S. torch bearer for the 1992 Barcelona Games and the 1996 Atlanta Olympics. Notably, in 2007, all 461 members of the 1980 U.S. Olympic team were awarded Congressional Gold Medals.

ROW, ROW, ROW

While former Orange basketball star Carmelo Anthony was winning gold at the 2008 Beijing Summer Olympics, two Orange women were rowing to medals in the same Games. Three-time NCAA All-American Anna Goodale ’05 earned a gold medal for the U.S. team in the eight with coxswain, while Helen Tanger ’01 collected a silver medal for Netherlands in the same event, complementing the bronze she won with teammate Froukje Wegman ’01 in the 2004 Athens Games.

DOMINATING TRACK STARS

If Syracuse has been strong in rowing, the Orange has shined even more brightly in athletics. Syracuse Olympians have run, jumped, or thrown to win more medals in track and field events than any other sport. Prinstein started the medal count with five in the long and triple jumps between 1900 and 1906. But during the next 30 years, Orange Olympians added steadily to Prinstein’s cache: London 1908: Marquis Frank “Bill” Horr ’08, Greek-style discus, silver; freestyle discus, bronze; Stockholm 1912: Charlie Reidpath ’12, 400-meter dash, gold; 1600-meter relay, gold; Antwerp 1920: Al Woodring ’23, 200-meter dash, gold; Paris 1924: Chet Bowman ’24, 100-meter dash, fourth; Amsterdam 1928: Ray Barbuti ’28, 400-meter dash, gold; 1600-meter relay, silver; Berlin 1936: Ed O’Brien ’37, 1,600-meter relay, silver.

It’s also worth noting that while discus thrower Anthony Washington ’90 did not medal, he made three U.S. Olympic track and field teams (1992, 1996, 2000), a remarkable feat in itself. This Olympian’s best finish came in the 1996 Atlanta Games, where he placed fourth, coming up 15 inches shy of a bronze medal.

GREAT COACHING

At the 2008 Beijing Summer Games, Orange head basketball coach Jim Boeheim ’66, G’73 served as an assistant to Team USA head coach Mike Krzyzewski, which reunited Boeheim with Carmelo Anthony. And while most Syracuse sports fans know Boeheim is in the Naismith Basketball Hall of Fame, fewer know...
the stories of two other Olympic coaches with Syracuse backgrounds.

Tom Coulter ’56 steered the 1988 U.S. men’s boxing team to eight medals (three of them gold) in Seoul. Coulter, who lettered in boxing, track, and cross country during the 1950s, made his greatest mark as a coach of American boxers during the intense rivalry of the Cold War’s final decade. He continues his involvement in international boxing today.


JUDO JOURNEY
Orange All-America wrestler Jason Morris ’89 competed in judo in four straight Olympics, starting in 1988, and was head coach of the USA team at the 2008 Beijing Games. He earned a silver medal in the 78-kilogram (172-pound) class at the 1992 Barcelona Olympics.

INTERNATIONAL FLAVOR
With an increasingly international student body, SU has also served as alma mater to a growing number of Olympians who compete for the national teams of their home countries. Here’s a sampling: Canada: Adrian Woodley ’01 (track and field, 2000); Croatia: Miroslav Vucetic ’98 (swimming, 1996); Ghana: Sam Okantey ’00 (track and field, 2000); Hungary: Boldizsar Kiss ’10 (swimming, 2004); Puerto Rico: Jose Betancourt ’86 (wrestling, 1984, 1992, 1996); Jose Gonzalez ’99 (swimming, 1996); Orlando Rosa ’91 (wrestling, 1996); Switzerland: Stefanie Marty ’11 (ice hockey, 2010); Former Yugoslavia: Djordje Filipovic ’02 (swimming, 2000).

Rick Burton ’80 is the David B. Falk Professor of Sport Management at SU and was the chief marketing officer for the U.S. Olympic Committee during the 2008 Beijing Summer Olympics.

Orange star Ray Barbuti ’28 (below left) poses with members of the gold medal-winning 1,600-meter relay team at the 1928 Amsterdam Games. Barbuti, who ran the anchor leg in the relay, also brought home gold for the United States in the 400-meter dash.

Send us news of your accomplishments. To submit information for Class Notes via the Internet, go to alumni.syr.edu and register with the SU Alumni Online Community. Items will appear in the magazine and in the Class Notes section of the online community. Items can also be sent to Alumni Editor, Syracuse University Magazine; 820 Comstock Avenue, Room 308; Syracuse, NY 13244-5040.
TEAM BUILDING

ONE CANNOT HELP BUT MARVEL at how the Orange men’s basketball team kept winning one game after another this season—compiling an amazing 34-3 record, the best in program history, on its way to finishing in the Elite Eight in the NCAA tournament. Coach Jim Boeheim ’66, G’73 now has the third most wins of any coach in the history of collegiate basketball and the most at one university. Obviously, much of the credit for this winning season and overcoming adversity was due to the talent and depth of the team he and his staff assembled.

As with any sport, an important part of the recipe for success is team building. Usually, one or two stars alone can’t carry a team all the way to a national title. I feel the same way about the talent and depth, not to mention winning culture, of the team of alumni leaders who comprise the SU Alumni Association Board of Directors, of which I am so proud to be president. The 23-member board is a diverse group that reflects the multicultural make-up of our alumni population—representing a range of alumni from the classes of 1964 to 2010 who hail from 10 different states (as well as Puerto Rico) and eight schools and colleges. In addition, the board includes students, trustee liaisons, and staff members (www.syr.edu/alumni/suaa/boardmembers.html).

Although we are all different, we are a dedicated group of alumni who share a passion for and commitment to all things Orange. We serve as ambassadors to and for SU, support it financially, and encourage others to do so. We work with SU to facilitate ongoing access to knowledge, services, and opportunities, recruit candidates for admission, and connect with students and young alumni in meaningful ways that promote a lifelong commitment to SU.

There are also many others around the country and the world who have built winning alumni teams, namely, the 57 regional, specialty, and international clubs or contacts who represent various constituencies of SU alumni. These clubs organize events, host new student sendoffs, engage in public service, and raise money for student scholarships (www.syr.edu/alumni/whereyoulive/clubs/).

Just like the men’s basketball team and the other SU sports teams that strive to field the best, the national alumni board and the various alumni clubs represent the best SU has to offer—a group of loyal and devoted alumni committed to ensuring that SU continues its winning streak and will always be viewed as a champion.

Brian Spector ’78
President, Syracuse University Alumni Association

CLASSnotes
NEWS from SU ALUMNI

50s

Jack Cavanaugh ’52 (A&S), an adjunct professor at the Columbia Graduate School of Journalism, wrote Season of ’42 (Skyhorse Publishing), a book about the first baseball season at the outbreak of World War II and the war itself. His previous books include Damn the Disabilities: Full Speed Ahead; Tunney; Giants Among Men; and The Gipper.

Donald F. Megnin ’54 (A&S), G’65, G’68 (MAX), a retired teacher, wrote his seventh book Glimpses of the Past: Letters from Overseas (Outskirts Press). It includes many letters from his two-year stint as an English lecturer at a university in Bangkok representing Syracuse University’s Syracuse-in-Asia Association.

Aldo Tambellini ’54 (VPA) exhibited work and performed at the Chelsea Museum in New York City.

Jerome Harris Parmet ’57 (VPA) of Scarsdale, N.Y., manager of an interior architecture firm for 35 years, makes metal sculptures that have been exhibited throughout the country (sculpture.org/parme).

Hall Groat Sr. ’59 (VPA) wrote They Called Me the Brush Slinger: Creating a Career in Art (iUniverse), a memoir chronicling his life as a full-time, self-employed artist (www.hallgroat.com).

60s

Bernice Ascoleseicks ’60 (NEW) retired after two decades as director of community information for Somerset County Vocational and Technical Schools in Central New Jersey.

K. Coralee Burch ’64 (A&S) of Dundee, N.Y., wrote Halo for a Helmet (CreateSpace), a biography about her high school and college classmate, Ernie Davis ’62. She used more than 35 years of interviews with Davis’s teammates, friends, family, and others to write the book.

Dave Palmlund ’64, G’68 (WSM) of Dallas earned the prestigious Distinguished Service Award from Financial Executives International, an association of chief financial officers and senior officials at large corporations.


Ernest Yanarella ’66 (A&S), professor and chair of the Department of Political Science at the University of Kentucky, published his 10th book, The City as Fulcrum of Global Sustainability (Anthem Press).

ORANGE SPOTLIGHT

Helen Slayton-Hughes ’51 (VPA) has been performing in television and film since settling in Los Angeles 10 years ago. She has a recurring role on the NBC series Parks and Recreation and wrote the musical LIMBERLOST. It was read in the Dramatists Guild program “Friday Night Footlights” and starred Stephanie Rosalyn Mitchell ’07.

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Neil Wilson G'67 (A&S) is a retired psychologist who continues to teach and maintain a private practice in Teaneck, N.J. He started the New Jersey Institute for Training in Psychoanalysis in 1972 and co-directed it until 2008.

Paula J. Martin '68 (A&S) is executive director of Harlem Center for Education. She received the Walter O. Mason Award from the Council of Opportunity in Education for her “outstanding work with low-income, first-generation individuals in accessing post-secondary institutions and attaining higher education credentials.”

Arthur M. Davis G'69 (NEW) is a third-generation missionary who has worked in Kenya for 40 years. He wrote From Foot Safaris to Helicopters: 100 years of the Davis family in missions (iUniverse.com, 2011). He lives with his wife, Mary Ellen, in Kenya.

Philip S. Salisbury '69 (MAX) of Springfield, Ill., wrote I'm FED UP with the TEA PARTY! (Infinity Publishing), a book that provides his view of what is wrong with American politics today (www.buybooksontheweb.com).

Kenneth Goldberg '70 (A&S), G'73 (IST), library/records administrator for the Northeast Ohio Areawide Coordinating Agency in Cleveland, is a board member of the Cleveland Heights Landmark Commission.

Richard E. Hurley '70 (A&S), an accounting professor in the School of Business at the University of Connecticut, was chosen as the 2011 Educator of the Year by the Association of Certified Fraud Examiners. Hurley, a member of the New York State Society of CPA’s Anti-Money Laundering and Counter Terrorist Financing Committee, co-authored “Global Fraud Focus,” which was published in Fraud Magazine.

Edward F.D. Spencer G’70 (EDU) retired from his position as vice president of student affairs at Virginia Tech. He was an associate professor of higher education from 1996 until his retirement, and his recent presentations and publications focused on the nature of today’s college students as well as tragedy and recovery at Virginia Tech.

Phyllis L. Stibler Byrd ’71 (VPA) of New Castle, N.H., is an interior designer at Stibler Associates, which designed the interior of Bid2Win Software Inc. in Portsmouth.

Celal Karatekelioglu G’71 (MAX) of Izmir, Turkey, retired in 2005 from his public service career, which ended with seven years at the Black Sea Trade and Development Bank in Thessaloniki, Greece (cktoglur@yahoo.com).

Karen Decrow L’72 (LAW), a private practice attorney in Jamesville, N.Y., spoke to a group of American history teachers from more than 20 Central New York school districts on the connection between women’s history and U.S. history.

Toni Sullivan '72 (A&S), a social worker and community activist living in West Sacramento, Calif., runs her own charities that benefit her low-income neighborhood, including those who are elderly, disabled, and homeless. Through her charities she distributes food, clothing, and household items; helps pay for spaying and neutering pets and feral cats; transports people to doctor’s appointments; and helps people apply for aid.

Walter Sabo ’73 (A&S/NEW) is chief operating officer of Merlin Media, based in Chicago and New York.

Frances E. Cafarelli ’74 (NEW) is clerk of the court for the New York State Appellate Division, Fourth Department. The clerk of the court, which is the highest non-judicial employee in the Appellate Division, manages the operations of the court; supervises non-judicial personnel; develops recommendations concerning policy, programs, and procedures; and represents the Appellate Division before legislative committees, bar associations, and other agencies.

Don Pendley ’74 (NEW) of Bloomfield, N.J., is president of the New Jersey Hospice and Palliative Care Organization and a trustee of the Mensa Education and Research Foundation.

Jon Bramnick ’75 (MAX) was elected Republican leader of the New Jersey State Assembly. He represents the 21st legislative district in Westfield, N.J.

William M. Vikler G’75 (WSM), assistant professor of criminal justice in the Department of Economic Crime and Justice Studies at Utica College in Utica, N.Y., is president of the Oneida County Magistrate Association and was re-elected to serve a four-year term as New Hartford town justice. He also serves on the New York State 5th Judicial District advisory committee.

Arthur Carakatsane G’77 (EDU) of Lynnfield, Mass., is a member of the mock trial committee of the Massachusetts Bar Association, which administers a high school mock trial competition.

Monte F. Hancock Jr. G’77 (A&S) of Melbourne, Fla., is chief scientist for Celestech Inc. and an adjunct professor of computer science for the Webster University Space Coast Region. He wrote Practical Data Mining (CRC Press), which explains the ins and outs of the detection, characterization, and exploitation of actionable patterns of data.

Steven A. Paquette ’77 (NEW), L’79 (LAW), an attorney at Green & Seifter in Syracuse, was elected to a two-year term on the board of directors of the Central New York Collaborative Family Law Professionals.

Mark Stevens ’77 (NEW/WSM), president of Acorn Media U.S., helped launch Acorn TV, a digital TV service focused on British dramas and mysteries.

Janice Goldberg Stolar ’77 (NEW) of East Brunswick, N.J., is the executive director of the ISEF Foundation, which strives to narrow Israel’s socioeconomic gap through higher education for gifted students from disadvantaged backgrounds.

James W. Moore ’78 (LCS), a software engineer, earned the 2011 Charles Proteus Steinmetz Award from the Institute of Electrical and Electronics Engineers (IEEE), a professional association for the advancement of technology. The award recognized him for leadership in the standardization of software and systems engineering.

Jeanne Beltrone Ethier ’79 (NUR) works part time as a neonatal nurse at Riverside Hospital in Newport News, Va. Her husband, Michael Ethier ’77 (ESF), works as a civil engineer for Langley Air Force Base. They live in Yorktown, Va.

Felicia Hunter ’79 (A&S/NEW) of New Haven, Conn., had a staged reading of her new musical, Scenes and Songs from “Fannie Lou,” presented in New York City. The musical was inspired by the life of voting rights activist Fannie Lou Hamer.

Wyatt Kash ’79 (NEW) is the editorial director for AOL Government. Previously editor-in-chief of Government Computer News, Kash won the 2011 Crain Award, which is given annually to an individual who has made outstanding contributions to the development of editorial excellence in business media.
Manuela Ikenze G’01 »

Producing with Heart

MANUELA IKENZE ENJOYED THE sights and sounds of Broadway as a child, but the Syracuse native, who was later raised in California, had no childhood aspirations to work in show business. However, Ikenze, who is a fan of such productions as West Side Story and Dreamgirls, embarked on a career that has carried her to both Hollywood and the heart of Georgia. “I recently moved to Atlanta after living in L.A. for over eight years,” she says. “I travel between the two cities for specific projects that involve fund raising for entertainment productions and charitable initiatives. Atlanta is becoming the Hollywood of the South.”

Ikenze’s familiarity with those cities has created opportunities for her to work on a variety of projects in her role as a producer who uses film and media to highlight the importance of and generate revenue for various charitable causes. A member of the Academy of Television Arts & Sciences, Ikenze was the producer of the 2011 Ronald Reagan Tribute Project, for which she received a letter of support from former first lady Nancy Reagan. Ikenze also served as the executive producer for Defining Beauty: Ms. Wheelchair America, an award-winning documentary directed by Alexis Ostrander ’07 and written by Chuck Hayward ’02 that focuses on five women with disabilities who made the journey to the 2010 Ms. Wheelchair America pageant. “As the project grew, we brought on additional SU alumni,” says Ikenze, who earned an M.B.A. degree from the Whitman school of Business.

Ikenze has taken to that role as a communicator, helping fellow SU graduates by sharing career wisdom, just as Light and Hirschfeld did for her. “I participated in the Atlanta SUccess in the City,” she says. “It was great to see future alums and recent graduates there and to give them advice on how to weather a tough economy in their chosen fields.”

—Brian Hudgins
Susan Hilferty ’75  »

TONY AWARD-WINNING COSTUME DESIGNER
Susan Hilferty experienced live theater for the first time during her junior year abroad in London, where she attended a range of performances—from an elaborate production of Shakespeare’s The Tempest at the National Theatre, to the original rough-and-ready Rocky Horror Show at the 63-seat Theatre Upstairs. “My semester abroad was life changing,” says Hilferty, chair of the Department of Design for Stage and Film at New York University’s Tisch School of the Arts and winner of a 2001 Obie Award for sustained excellence in costume design. “I had been in plays as a child, but I’d never actually seen a production onstage. It turned me on to theater design because I immediately understood how the visuals are an integral part of storytelling. I see myself as a storyteller who happens to use clothes as my medium.”

Hilferty grew up in a large family in Arlington, Massachusetts, where her greatest source of joy was the library. “We didn’t have a television,” she says. “Reading
was my entertainment.” When it came time for college, she looked for a school within a 300-mile radius of home with a first-rate liberal arts program and a reputable art school. She also wanted a school with a good theater program because of her childhood interest in acting. “Syracuse University fit the bill in all respects,” says Hilferty, who majored in painting at the College of Visual and Performing Arts with a minor in fashion design. “The great thing about being a student at Syracuse was I received a strong liberal arts education combined with outstanding art and painting classes. I worry that today’s students want to bypass the liberal arts and go straight to learning technique. I find those who are the most successful in a career in the arts are the ones who find a balance between the two.”

After graduation, Hilferty headed to New York City, where she worked in theater for a few years before earning a master of fine arts degree in theater design from the Yale School of Drama. In her 30-plus years as a designer, she has created costumes for more than 300 national and international productions spanning Broadway, opera, dance, film, experimental and regional theater, and the circus.

Hilferty is best known for the eccentric designs she fashioned for the hit Broadway musical Wicked, which earned her a Tony Award for Best Costume Design in 2004. For the inhabitants of Oz, she invented a wonderfully wacky world of more than 200 costumes based on Edwardian-era clothing with an asymmetrical twist—off-center collars, one-sleeved sweaters, and lots of extravagant feathers and fur. The bodice of the Wicked Witch costume used as many as 20 different fabrics cut into small pieces that were then quilted back together, and the ruffles on the skirt required 40 yards of fabric to complete. The costume is so intricate it took one person two weeks to sew the entire dress together.

In addition to supervising 60 stage and film design graduate students and teaching two six-hour costume design studio classes each week, Hilferty manages to maintain a robust professional life. Her recent credits include costumes for Rigoletto at the Metropolitan Opera and Athol Fugard’s Blood Knot and The Train Driver at the Signature Theatre in New York City. Her designs also can be seen touring the United States in Wicked, Ringling Brothers and Barnum & Bailey Circus Fully Charged, and Taylor Swift’s world tour (www.susanhilferty.com). “My life is pretty crowded these days,” Hilferty says. “I work 18 hours a day, seven days a week, and there are many things I have to give up. I tell anyone interested in theater design as a career that artistic expression, not financial gain, must be your goal. You have to love it.”

—Christine Yackel
Presidential Correspondence

ELI SASLOW WENT FROM COVERING HIGH SCHOOL SPORTS FOR The Washington Post a year after graduating from the S.I. Newhouse School of Public Communications to covering President Barack Obama a few years later. “At first I was terrified to make the switch from sports to politics, but then I realized they were much more similar than I’d thought,” Saslow says. “It’s really just writing about a different kind of game.” Whether reporting on sports or politics, Saslow has always tried to write more about the people than the game, telling personal stories that illuminate the larger issues at play.

Now a feature writer at the Post, Saslow recently published his first book, Ten Letters: The Stories Americans Tell Their President (Doubleday). Through the lens of this tiny sampling of correspondence—the White House receives roughly 20,000 letters and e-mails daily—Saslow reveals the lives of people struggling with the meanest issues of our day: poverty, job loss, unaffordable health care, war, bad schools, bankruptcy, bias and bullying, environmental catastrophe—as well as Obama’s frustrations in addressing them. Saslow recently spoke to contributing writer Jim Reilly about the book.

You write that Obama sees 10 letters, delivered to him at the end of each day in a purple folder tucked into his thick nightly briefing binder. Who picks the 10?

In the mailroom, there’s a staff of 50 full-time mail analysts and 1,500 volunteers who divide what comes in into 75 category folders. The president’s request, on the second day of his presidency, was that he wanted to see an accurate sample. So, say 20 percent of the mail is about Occupy Wall Street; on that day, he will see two letters—one positive, one negative—on that issue. It’s the same for the other issues that predominate on any given day.

How did you pick the letters you wrote about and choose the stories you wanted to tell?

That was by far the hardest part. I knew I wanted to reflect the diversity of what comes to him in that purple folder over the course of the year, so I wanted letters from Republicans and Democrats, maybe a student and a retiree, someone affected by health care reform, a racial and geographic mix. I was also looking for letters that impacted his presidency, those he mentioned in a speech. And I was looking for stories that were continuing to unfold.

What do the letters mean to Obama?

In a way, these letters represent the most intimate connection he has to the American people. He talks about living inside the bubble—a modern president is always so barricaded, so isolated—he feels like these letters are the only real connection he has to people, that they keep him sane.

You write that Obama sends handwritten responses to one or two letter-writers a day. What do his responses, brief as they are, mean to the recipients?

Sometimes his responses wind up being really transformative. For Na’Dreya Latimore, the 10-year-old schoolgirl living in a housing project and attending the worst school in Kentucky, his response led to her giving a big speech to all of the teachers in her district. Just by writing back to somebody, the president gives them this power they never had before, and I saw that happen a handful of times.

With Natoma (an Ohio cleaning woman battling cancer without health insurance), that letter had the most impact on both sides. While the president was using her letter and her story to try to pass health care reform, I was in Ohio with Natoma and her sister as she was going to chemo every day. Her name was in crossword puzzles, and she was getting letters of support from across the country. She says that helped keep her alive, that she had something to fight for, that her story counted.

What surprised you?

The thing that surprised me the most was when Obama talked about how these letters can make him feel powerless. The issues are so vast, so confounding, and the act of governing is so slow, that he feels his only recourse to help people sometimes is to send a check. He’s done it a few times. I pushed him for details, and he quickly said he should not have been talking about the checks. But that was really surprising to me, to hear that the most powerful politician in the world sometimes feels that the only way he can help somebody is the same way you or I might if we had the means: Send a check.

You got to spend a half hour with the president to talk about the letters; how did that go?

It was good. He was pretty engaged, and he was great talking about what he perceives to be the remoteness of his life and his job. He talked about how he sometimes pines for his days as a community organizer, living back in Chicago and making $20,000 a year, because in that job you are dealing with granular problems in such an up-close way. When you hear from somebody who can’t pay their mortgage or has their heat turned off, you’re right there and can deal with them face to face to help them solve it. That’s the kind of satisfaction his job now rarely allows for.
Lawrence Swiader ’89 (NEW), G’93 (EDU) of Washington, D.C., is the senior director of digital media at the National Campaign to Prevent Teen and Unplanned Pregnancy. In response to the high rate of unplanned pregnancy in the United States, he helped launch Bedside.org, a birth control support network for women.

Saul Wisnia ’89 (NEW) of Newton, Mass., is senior publications editor at Dana-Farber Cancer Institute. He wrote Fenway Park: The Centennial (St. Martin’s Press) in anticipation of the ball park’s 100th anniversary in April (saulwisnia.blogspot.com).

90s

Colleen Hyland ’90 (A&S), a teacher at Chittenango (N.Y.) Middle School, earned the prestigious title of National Board Certified Teacher from the National Board for Professional Teaching Standards.

Jay Lipoff ’90 (A&S), a chiropractor in Great Mills, Md., wrote Back at Your Best: Balancing the Demands of Life with the Needs of Your Body (BAYBook.com).

Sandra M. Stevenson ’90 (A&S) will participate in The New York Times Leadership Academy, which includes workshops with editors and an intensive management training program at Harvard University.

Stacy Bierlein ’91 (NEW) of Newport Coast, Calif., is a founding editor of Other Voices Books and co-creator of the Morgan Street International Novel Series. She is the editor of the award-winning anthology A Stranger Among Us: Stories of Cross Cultural Collision and Connection and co-editor of Men Undressed: Female Writers and the Male Sexual Experience. Her latest collection of stories is A Vacation on the Island of Ex-Boyfriends (Elephant Rock Books).

Sherry Szydlak Lombardi ’91 (NEW) of Atlantic Highlands, N.J., is co-founder and president of Hulafrog.com, a site where parents can find fun local activities to do with their children.

Evan Sokol ’91 (WSM) is director of marketing and publicity at Yoshi’s Jazz Club in San Francisco.

Joshua N. Weiss ’91 (A&S) of East Longmeadow, Mass., created The Negotiator In You (AudioGo), an audio book series that provides instruction on how to negotiate effectively and strategically.

David Appel ’92 (WSM) launched Appel Insurance Advisors in Newton, Mass. The independent firm advises and brokers the acquisition of life, disability, long-term care, and corporate executive benefit programs.

Jason Chapman ’92 (IST) is president of global business services and CIO of finance at MeadWestvaco in Richmond, Va.

Shane W. Evans ’92 (VPA) of Kansas City, Mo., received the Coretta Scott King Award for Underground (Roaring Brook Press), a book he wrote and illustrated about the Underground Railroad before slavery was outlawed in 1865 (www.shaneevans.com).

Donald A. Migliori G’93 (MAX), L’93 (LAW) is president of the Rhode Island Association for Justice, an organization of trial lawyers.

Susan La Mont Weissman ’93 (VPA) of McLean, Va., presented a solo painting exhibition, Short Stories, at the Antreasian Gallery in Baltimore.

Glenn Thomas Griffin ’94 (A&S) Glendale, Calif., is an artist/graphic photographer specializing in abstract photography.

Jason Senft ’94 (VPA) and Justin Sentz ’94 (VPA), identical twins, won best of show in the Fédération Mondiale du Cirque’s 2011 photography contest for their photo of a circus clown holding a baby while being fed by an elephant gripping a bottle of milk in its trunk (www.circusfederation.org).

Veronica Conforme ’95 (A&S) of Teaneck, N.J., is the chief operating officer of the New York City Department of Education. She has worked for the department since 2003 and previously served as its chief financial officer.

F. Matthew Jackson L’95 (LAW), a partner at the Deily, Mooney & Glastetter law firm in Albany, was named to Super Lawyers New York, Upstate 2011.

Jane L. Wals ’95 (FALK/VPA) of New York City was a featured longtime Acura car owner in Acura Style (celebrate.acura.com).

Seth Kaufman ’96 (NEW) of Montvale, N.J., is vice president and general manager of Pepsi/Starbucks North American Coffee Partnership.

Emiko Oye ’96 (VPA) designs jewelry and sculpture from recycled materials. Her creations are shown in exhibitions across the United States and in Europe.

Ken Smith G’96 (VPA) of Pulaski, Va., is an historical artist and assistant professor of graphic design at Radford University. He was commissioned by the University of Tennessee’s McClung Museum to depict a key Civil War battle at the Siege of Knoxville. His painting, At First Light, can be viewed at www.kensmithhistoricalart.com.

Frederick Griesbach ’98 (NEW), a high school math teacher and adjunct math professor at Miramar College, was selected as a 2011 Noyce Master Teaching Fellow by Math for America San Diego, a nonprofit organization dedicated to improving mathematics education in the county’s public secondary schools.

William Warkentin ’98 (A&S), a captain in the U.S. Marine Corps, is the operations officer at the Combined Arms Training Center in Camp Fuji, Japan. His wife, Kelly Jackson Warkentin ’06 (A&S), is a second lieutenant in the U.S. Marine Corps.

Meredith Goldstein ’99 (NEW), an advice columnist at The Boston Globe, wrote The Singles (Lim Orchard Productions). The book, which has been optioned for a film, is about SU grad who meet up with each other at a wedding.

00s

Jason Benedict G’00 (ARC) is an associate at King + King Architects in Syracuse. He lives in Chittenango, N.Y., with his wife, Ann Marie Vecchiarelli ’99 (FALK/VPA), and their infant son, Zachary.

Patrick T. Driscoll ’00 (LCS) is an associate at Hamilton Brook Smith Reynolds, an intellectual property law firm in Concord, Mass.

Raymond A. Capone III ’01 (A&S) earned a Doctor of Chiropractic degree from the University of Western States. He practices and resides in Portland, Ore.

Gregory Foster ’01 (VPA) married Sandy March Spencer. They live in Warmers, N.Y.

Darrek “DJ” Isereau ’01 (LCS) was one of 40 Central New York residents named to BizEvents’s 2011 “40 Under Forty” list for his contributions in the workplace and community. He is the business area manager of analysis and communications in the Syracuse Research Corporation’s defense and environmental solutions unit.

Bryan LeFauve ’01 (NEW) is executive vice president of SKM Group, a full-service communications agency in Buffalo.

Jim Zissler ’01 (VPA) was recognized by Conde Nast Traveler as a 2011 Top Specialist in the magazine’s sports and cultural events category for his work at Inside Sports & Entertainment Group. The New York City-based company provides clients with VIP access to such iconic sports and entertainment events as the Super Bowl.

Jaime Winne Alvarez ’02 (NEW) is director of media relations and communications for SU’s Institute for Veterans and Military Families.

David DeFlece L’02 (LAW) of Cherry Hill, N.J., is an associate in the financial restructuring and bankruptcy practice group at White and Williams law firm in Philadelphia.
Environmental Advocate

NICOLE ROSMARINO HAS Fought FOR THE PROTECTION of more than 800 species of plants and animals. They haven’t been exotic species in far-flung locations. Instead, she focuses on the complex ecosystems of the United States, especially in the plains near her Denver home. “We worry there aren’t enough tigers in the world, and elephants are in trouble,” Rosmarino says. “It’s important to have that global vision, but it’s also important to take it seriously when the extinction crisis is unfolding in our own backyards. And it usually is.”

For more than a decade, Rosmarino has worked as an advocate dedicated to the conservation of native species and their habitats. Since August, she has directed the Southern Plains Land Trust, which has established a network of short-grass prairie reserves and promotes respect for the region’s ecosystems. The trust purchases land as habitat for plants and animals whose living space is dwindling due to farming, ranching, and urban development. Rosmarino oversees many aspects of the trust, including fund raising, land acquisition, and land restoration.

Rosmarino’s passion for conservation is rooted in her Central New York upbringing. Growing up in the countryside near Cazenovia, she was taught by her parents to treasure nature. But her first act of environmental advocacy did not come until graduate school in Colorado, when her sister brought her to an event organized to save the area’s threatened prairie dogs. From there, she became a career conservationist—analyzing federal environmental policy, conducting scientific evaluations of imperiled species, and overseeing conservation programs. Her career draws on her political science and international relations studies at Syracuse University, as well as research she did to earn master’s and doctoral degrees in political science and public policy at the University of Colorado. Rosmarino credits SU with teaching her analytical skills and the importance of addressing injustices in society, which she calls the foundation of her conservation work. “As a society, and really as a species, we’re not being fair in terms of providing our non-human neighbors with enough space to live and breathe and eke out a living,” Rosmarino says. “Syracuse was an important part of teaching me that.”

In 2001, Rosmarino began working for WildEarth Guardians, ultimately serving as wildlife program director. Her time at the environmental organization culminated in May 2011 with what she considers her most significant achievement—reaching an agreement with the U.S. Fish and Wildlife Service (USFWS) to obtain federal protection decisions for 250 plant and animal species that have waited decades to be listed under the Endangered Species Act. The deal requires USFWS to determine within the next five years which species to list, and whether more than 600 other species will become candidates for listing. “These species will get the final ‘yes’ or ‘no’ answer they’ve been waiting for, and for some of them, a ‘yes’ can’t come soon enough,” Rosmarino says.

Rosmarino’s recent switch to the Southern Plains Land Trust has brought her career full circle. She helped found the trust in 1998 when she, her sister Bettina Rosmarino ’02, and colleague Lauren McCaig purchased 1,280 acres of prairie after learning about the plight of the black-tailed prairie dog, whose population had fallen to 2 percent of historic numbers. Today, the trust’s network includes almost three times as much land, and certain species of flowers have been seen blooming on it for the first time in decades. “Conservation is a delicate dance between safekeeping what is left and restoring what was lost,” Rosmarino says. “If you can take solace in that first part, what is left, there’s a lot around us to celebrate. I really cherish what is left, but also seek to bring back what was lost.”

—Sarah Jane Capper
Pointed Dedication

A MEMBER OF THE BOARD OF TRUSTEES SINCE 2007, James D. Kuhn has been going all out for SU since he captained the fencing team, won the 1968 North Atlantic Collegiate Foil Championship, and went on to finish among the “Elite 16” in the national tournament. “In addition to loving fencing, I gained two things from the sport: discipline and competitiveness,” says Kuhn, principal and president of Newmark Knight Frank (NKF), one of the five largest real estate brokerage firms in the world. “Both are qualities you’ve got to have in the business world.” Kuhn, who chairs the board’s facilities committee and is a member of the executive committee, takes on added responsibilities at SU this June as head of the Advisory Council of the Whitman School of Management, where he earned a bachelor’s degree in finance and an M.B.A. degree, focusing on real estate.

Kuhn first learned to fence at Stuyvesant High School in his native Manhattan. He was attracted to SU by a dual major program in engineering and math, but his interests gravitated toward real estate, his father’s line of work. “My father wanted me to be an aerospace engineer, but he told me I could do anything I wanted in life—except real estate,” Kuhn says. “Five years after I finished school, I became a partner in the Mendik Company [later sold to Vornado Realty Trust] and was able to hire my father, so he forgave me.” Now in his 20th year at NKF, he has overseen some $5 billion in transactions as principal, and more than $3 billion in his capacities as advisor and broker.

Kuhn hopes to see Whitman ranked among the top 25 business schools in the country, and has made substantial contributions toward that end. The James D. Kuhn Real Estate Center, established in 2006, is a focal point for the integration of research and learning in finance and real estate, offering students preparation for work in domestic and international markets. The Leo and Sunnie Kuhn Scholarship for Entrepreneurial Studies, intended for students in the program, was endowed by Kuhn in honor of his parents. “We have about 45 real estate majors now, and the program is growing by leaps and bounds,” he says. Asked how the troubles of the American housing market may have affected the program, Kuhn speaks confidently of commercial building booms in major U.S. cities on both coasts and abroad. “If anything, fallout from the debt-credit crisis and single-family home market has been paralleled by booms in these commercial markets,” he says. “Building is going on all over the world and increasing numbers of students want to major in real estate or in real estate and finance.”

Kuhn’s continuing generosity is making a difference at a variety of places on campus—and beyond. He established a fund at the College of Visual and Performing Arts to support student film productions, partnered with trustee Judy Seinfeld ’56 to endow the School of Architecture’s New York City program, and has underwritten a range of SU athletic activities. “As a trustee, it’s part of the job to get involved anywhere I feel I can help,” says Kuhn, who sits on governing and advisory boards for Pratt Institute, NYU, National Jewish Health, and other institutions. A strong diversity advocate, he is proud of SU’s leadership in this area and has provided principal funding at New York City’s Real Estate Institute for a scholarship program aimed at bringing the benefits of a diversified workforce to the industry. The National Jewish Respiratory Humanitarian Award for 1994 shares Kuhn’s crowded mantel with honors from professional colleagues, an SU LetterWinner of Distinction award, and fencing trophies. Don’t be surprised if a conversation with Kuhn finds its way back to fencing. “When I was in my 40s, I took up fencing again and competed in the veterans division,” he says. Asked how he did, he replied, “I was ranked seventh in the country.”

—David Marc
“WHAT’S THE EASIEST WAY TO BREAK INTO THE THEATER?”
When the late actor Peter Falk G’53 was asked that question, he replied, “By picking the stage door lock at about five in the morning; all the other ways are much too difficult.” Recent SU drama alumni have reason to disagree. The Araca Project, a collaborative effort by the drama department and The Araca Group, a leading entertainment production and merchandising company, is making it possible for them to produce their own plays and, in the process, get a bootcamp-style education in the entrepreneurial skills necessary to light up the Great White Way. Launched in 2010, The Araca Project facilitated four stage productions in Manhattan last fall, all produced by alumni of the past five years. “I had this idea of turning Homer’s epic into a musical,” says Matt Britten ’07, whose stage adaptation of The Odyssey was among the winning entries. “The Araca Project helped me turn that fun idea into opening night. In between, I learned how to get an eight-foot-tall Cyclops built, costumes laundered, and improvise, adapt, and overcome whatever stood in the way of delivering a show that beats expectations.”

The Araca Project is the brainchild of Michael Rego ’90, Matthew Rego, and Hank Unger ’90, co-founders of The Araca Group, whose many stage achievements include the critically acclaimed Broadway revival of Arthur Miller’s A View from the Bridge, and such Tony Award winners as Urinetown The Musical and Wicked (see related story, page 52). The idea for an early alumni producing program stems from Rego and Unger’s experience. As undergraduates, they produced Caryl Churchill’s Cloud 9 with the SU drama department’s Black Box Players and were then motivated to produce the play professionally in New York in 1993. “When we decided to put together this program, we wanted to give the students that same taste of entrepreneurship,” Michael Rego says. “We think the Araca Project does that; we aren’t producing it for them, but we aren’t abandoning them either.”

Last spring, The Araca Project put out a call to SU alumni for proposed stage productions. Seventy alumni were involved in making pitches to a jury of representatives from the company and the drama department. “The winners got a two-week experience—bootcamp for producers,” says juror Lisa Nicholas, who heads the Tepper Semester, SU’s undergraduate New York theater immersion program, and doubles as creative development director for the Araca Project. “Experts are brought in to help them learn how to run a box office, generate publicity, and deal with all the different facets of producing, including preparing a budget and raising money.” The Araca Project provides some capital for each of the shows, but that comes in the form of matching funds. It’s up to the neophyte producers to perform this most difficult and necessary of tasks.

Danielle von Gal ’09, executive producer for the Araca Project, points to evidence that the 2011 productions are having the intended effects on budding careers. “We’ve seen each of the shows go on to have either a subsequent production, interest from publishers, or become attached to a commercial producer,” she says. Britten is hoping for a new production of Odyssey. “I’ve been meeting with industry folks who saw the show and want to help take it further,” he says.

Many Syracuse drama students are experienced and ready to work before they graduate, according to Nicholas. “The Araca Project provides a platform for alumni to develop their entrepreneurial spirit and a forum to produce their own work,” she says. With the call out for another round of proposals, this time including 10 years of SU alumni as well as University of Michigan alumni, Michael Rego urges recent graduates of both schools to apply. “This program is about harnessing your entrepreneurial spirit,” he says. “Don’t wait for anyone else to discover you. As a young artist working in any medium, it’s up to you to discover yourself.”

—David Marc
Developing DC’s Future

FOR MORE THAN 20 YEARS, WASHINGTON, D.C.-BASED REAL estate developers and politicians have discussed decking over the end portion of the city’s Interstate 395 for development. Otherwise known as the Center Leg Freeway, it runs underneath the National Mall and ends in Northwest D.C. When it opened in 1973, it was planned to continue through the entire city. That never happened, and though the air rights above the depressed Center Leg Freeway have long been eyed as a prime development location, progress stalled, largely “because no one ever figured out all the necessary approvals,” says Anthony Noble, development manager at Property Group Partners, which holds development rights on the site. Those approvals are particularly onerous and complex because they involve air rights. “We think we’ve now figured that out and we have a great team of people and partners (neighbors, government agencies, and consultants) working to make this project a reality,” he says.

Since 2008, Noble has managed the entitlement phase of the project, working with federal and local governments to secure a complex set of zoning rights, monitoring the environmental review process, negotiating with neighboring land owners and groups concerned about adverse impacts, and working with architects, engineers, and leasing agents. He expects his firm to close on the property this spring and begin construction shortly thereafter.

The billion-dollar-plus project consists of seven buildings that will total two million square feet of office space and 200,000 square feet of residential space, making it one of the capital’s largest development projects and certainly one of the most complicated. If all goes according to plan, the decking above the Center Leg Freeway is anticipated to start in spring 2013 with the entire construction taking about five years. “It’s unique to have a development of this size as one of your first projects,” Noble says.

Unique perhaps, but Noble couldn’t be more perfectly suited for the role. A native of Washington, he majored in economics and political science at Syracuse University before earning a Master in Public Administration degree from Princeton and then a law degree with a business concentration at the University of Pennsylvania. That background allows him to maneuver the complex policy and legal issues that transect the project. “It’s rare to have your education as an undergraduate, in grad school, and law school all come together on a daily basis,” says Noble, who was working in the real estate department of a D.C. law firm when he was approached by one of the firm’s clients about his current position. “My education has provided me with an opportunity to have a small impact on the city’s landscape.”

As an undergraduate, Noble imagined himself making his mark in government, rather than the Washington skyline. “I figured I’d come back and work in government or politics and thought economics and political science would provide a good background,” he says.

But what he really learned at Syracuse was to expand his expectations and possibilities. Bolstered by such mentors as former SU administrators Irma Almirall-Padamsee and Barry Wells, Noble stretched outside his comfort zone to make the most of his SU experience. He studied abroad in both Prague, Czech Republic, and in Strasbourg, France, where he interned with the Council on Europe. That experience earned him an invitation to a summer program at University of Michigan’s Ford School of Public Policy, which led to his desire to earn an M.P.A. “The more I studied public affairs and public policy, it was hard to do that in isolation and not consider the legal aspects of policy making,” he says. “I wanted to learn more about the law and business.”

Noble’s Ivy League experience, where alumni involvement is customary, led him back to Syracuse. “I felt like I owed Syracuse a lot because it allowed me to become comfortable choosing my own adventure,” he says.

Today, he serves both on Syracuse’s Washington, D.C., Regional Council as well as on the College of Arts and Sciences Board of Visitors. In addition to those official capacities, he enjoys mentoring SU students and young alumni charting their own course. “There’s a natural connection,” he says. “Having lots of mentors at Syracuse helped me tremendously, and I’m happy to help someone out in the same way if I can.”

—Renee Gearhart Levy
IN MEMORIAM

Notices of deaths must be accompanied by a copy of an obituary or memorial card.

Send to: Alumni Editor, Syracuse University Magazine; 820 Comstock Avenue, Room 308; Syracuse, NY 13244-5040; fax 315-443-5425.

1928 Naomi Woodward Lynch
1930 Harriet Wiltsie Hardwich, Ruth Weisner Otto
1933 George E. Toomey, Ruth Andrews Watkins
1934 Alfred Block, Elisabeth Clark Littlehales, Jessie Isley Salkow, Laura Bither Steidel, C. Eloise Story Wagner
1935 Carol Hebe Ratcliff Scheetz, Marvin C. Wahl
1936 Robert W. Deady, Donald W. Farrington Sr., Darwin W. Hach, Edith Quimby Holland, Ursula Tarolli Kishman, Madelyn Car Card Mead, Nancy Miller Moon
1937 Lucretia Tucker Bailey, Luella Peters Bishop, James P. Casey, Donald N. Millen, Reta Vanderburgh Murphy, Priscilla Eggleston Novill
1938 Charles H. Dengerove, Russell M. Drumm Sr., Elmer E. Fisk, Ruth Button Fletcher, Mary Lee Bettinger Harris, William E. Hovemeyer, Florence Smith Odel, Dorothea Storck Whitehead, Geraldine Crane Wilcox, Robert B. Williams
1940 Ernest M. Benedict, Leon A. Besha, William W. Ellis, Harry M. Fowler, Ethel B. Gatewood, Jacqueline Nicholas Harvey, Victor J. Harwick, Marjorie Doud Ives, Violet Schumahke Johansen, Marian Grantham Lannon, Margaret Hamm McCullough, Marion Shedd Nenstiel, William G. Smith, Richard G. Spry
1944 William Cole, Cecil K. Krewson Jr., Carol Byers Lees, Thomas D. Lynch, Gladys Rubin Patterson, Williams Tardy, Clarice Penney Walker
1945 Thelma Davies Canfield, Richard D. Eberle, Patricia Harvey Ver Hoeve, Dorothy Wiltlettes Whiteside
1946 John W. Conroy
1956 Louis Deckett Phipps, Debra Moskow Rosenswee, Joanne Conterman Schwartz, William A. Swick Jr., Donald J. Taylor
Vincent H. Cohen Sr. ‘57, L’60
Vincent H. Cohen Sr., an attorney, equal rights advocate, and All-America basketball player who helped lead the Orange to its first NCAA tournament, died at age 75 in his Washington, D.C., home on Christmas Day.

The Brooklyn-born son of Caribbean immigrants, Cohen earned a bachelor’s degree in political science while leading the Orange in scoring for three years, including 24.2 points per game as a senior. Drafted by the Syracuse Nationals, Cohen turned down an NBA contract to attend the College of Law. While in school, Cohen met Diane Hasbrouck, a Syracuse resident, who became his wife of 49 years. The couple had three children: Robyn, Traci ’90, and Vincent Jr. ’92. Cohen’s early career was spent in U.S. government service as a trial attorney for the Justice Department and director of compliance for the U.S. Equal Employment Opportunity Commission. In 1969, Cohen joined Hogan & Hartson (now Hogan Lovells International) becoming the firm’s first African American partner, and remaining with the practice until retiring in 2001. Cohen was known for his many public service commitments and tireless efforts at mentoring young African American attorneys. Among those attending his memorial service at the Washington Convention Center were U.S. Attorney General Eric Holder, U.S. Representative Eleanor Holmes Norton, and Washington Mayor Vincent C. Gray. Cohen was a longtime supporter of SU’s Our Time Has Come Scholarship Fund. The family asks that contributions to the fund be made in his name.
As we count down to the end of The Campaign for Syracuse University, your gift is more important than ever. Not because it will help us reach a goal, but because there are still so many vital initiatives that need your support:

- Faculty Today gift challenge program
- Dineen Hall construction
- Institute for Veterans and Military Families
- Inclusive Campus Initiative
- Newhouse studios renovation
- Carnegie Library renovation
- Hendricks Chapel
- Huntington Hall renovation

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Tatiana T. Scott ’04 (A&S), a forensic scientist living in Brooklyn, N.Y., launched Forensic Nexus, an internet site that offers aspiring forensic scientists tutoring and mentoring services provided by criminal investigation professionals in the field (forensincnexux.com/).

Sarah Wager ’05 (VPA) married Bradford Tukey ’06 (VPA). They reside in New York City, where she is a first-year M.B.A. student at New York University’s stern School of Business, and he is an ergonomics consultant for Herman Miller.

David Brewer ’06 (NEW) is vice president of program strategy and acquisitions at Bravo Media. In this new role, Brewer supervises all functions of the Bravo program planning department, including linear and digital program scheduling, series rollout planning, and movie and series acquisitions. He also leads the programming support for sales and marketing initiatives.

Stephen Hass ’06 (A&S/NEW) is an assistant account executive at Luquire George Andrews, an advertising, digital, and public relations agency in Charlotte, N.C.

Ray Toenniessen ’06 (A&S) is director of operations and development at SU’s Institute for Veterans and Military Families. He also serves as national managing director of SU’s entrepreneurship Bootcamp for Veterans with Disabilities.

Jennifer Burgomaster ’07 (A&S) married Christopher Taroli ’07 (A&S). She works as an attorney for the New York City Department of Consumer Affairs, and he is completing his medical education at SUNY Downstate Medical Center. They reside in Brooklyn.

Shannon Grotzinger ’07 (A&S/NEW) married Andrew Catauro ’06 (A&S/NEW). Shannon is the development communications manager for a New York nonprofit, the Doe Fund, and Andrew is coordinating producer of the PBS prime-time documentary series POV. They reside in Brooklyn.

Liz Maimone ’07 (NEW) is a senior copywriter in the Buffalo office of advertising agency Crowley Webb.

Stephanie Rosalyn Mitchell ’07 (VPA) sang the lead in LIMBERLOST, which was read in the Dramatists Guild program “Friday Night Footlights” in Los Angeles. The musical was written by Helen Slayton-Hughes ’51.

Iain Haley Pollock G’07 (A&S) teaches English at Chestnut Hill Academy in Philadelphia. He will join the faculty of the Solstice Low-Residency M.F.A. in Creative Writing Program of Pine Manor College in Chestnut Hill, Mass., with the summer 2012 residency/fall semester. His first collection of poems, Spit Back a Boy (University of Georgia), won the 2010 Cave Canem Poetry Prize.

Elizabeth Sayed ’07 (ARC) is team leader in the higher education studio at King + King Architects in Syracuse.

Darryn Glenn ’08 (ISt) is serving as an education volunteer of the Peace Corps in Costa Rica.

Kimberly Harding ’08 (A&S), who graduated from American University College of Law in Washington, D.C., in 2011, received the Gillett Prize for attaining the highest scholastic average in the juris doctorate program.

Erik McGuinness ’08 (ARC) is an intern architect at Spillman Farmer Architects in Bethlehem, Pa.

Neal J. Powless G’08 (EDU), head of the Native Student Program at SU, is a co-producer of Crooked Arrows, a movie about a Native American lacrosse team competing in a prep school league tournament.

Jonathan Kestenbaum ’09 (A&S) of Great Neck, N.J., is founder and “Chief Executive Nerd” of DoesThatMakeSense.com, a website that offers customized, around-the-clock tutoring for college students.

Lisa Klapfer ’09 (NEW/WSM) of Williamsville, N.Y., is a media planner/buyer for the Buffalo office of advertising agency Crowley Webb.

Alexander Bierce L’10 (LAW), a financial representative of Northwestern Mutual, married Kelley Garrity in Raleigh, N.C. They reside in New York City.

Rebecca Greenblatt ’10 (FALK) of Lancaster, Pa., is assistant restaurant manager of Hershey Grill in Hershey, Pa.

Caitlin Mahoney ’10 (EDU), a fifth-grade teacher in South Bronx, earned a master’s degree in literacy from Columbia University.

Caitlin Mahar Rounds G’11 (IST), a project manager at Eric Mower and Associates in Syracuse, oversees the execution of traditional and digital marketing campaigns for clients. She lives in Baldwinsville with her husband, Joshua.
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Kevin Bell ’74
ZOO LIFE

KEVIN J. BELL GREW UP WITH A PLAYGROUND outside his front door that most kids can imagine only in their wildest dreams. He was free to roam 250 acres filled with exotic species from around the globe. This wild kingdom of a playground? The Bronx Zoo. “Our house was right behind the reptile house,” says Bell, who was 5 years old when his family moved to the zoo, where his father, Joseph, was curator of birds. “Whether I went to school or out on a date, you had to drive through the zoo to get to the gate. It wasn’t like you could walk out the door and catch a bus.”

The playground came with a price, one Bell happily paid. “When I came home from school, my dad had a long list of chores and responsibilities for me every day,” he says. “I had to go to the bird house and turn the eggs in the incubator or take care of a sick animal. It was work I was doing at a pretty early age. I wasn’t getting paid for it, but I loved it. It was fun.”

Those were formative experiences, and today Bell is one of the most renowned zoo men in the world. After working at the Bronx Zoo for two summers following graduation from SU, where he majored in biology, Bell left in 1976 to become, at age 23, the youngest bird curator ever at Chicago’s Lincoln Park Zoo. In 1993, he was named the zoo’s director and in 1995, its president and CEO. Last October, he was elected to the council of the World Association of Zoos and Aquariums, where he helps lead strategic efforts to build the world’s largest conservation movement.

On a smaller scale, Bell has been doing that and more during his tenure at the 35-acre Lincoln Park Zoo, which exhibits upwards of 1,200 animals while promoting conservation science, quality animal care, and educational outreach. The last two capital campaigns Bell headed raised more than $175 million, and he has guided the renovation and construction of new exhibits that have completely transformed the zoo. “I’m not working in the zoo like I used to, hands-on every day with animals,” Bell says. “My job now entails more fund-raising and visionary leadership for the institution.” He pauses, then says with a laugh: “The great thing is, if I get frustrated working with people, I can go spend time with the animals.”

When Bell arrived at SU, he considered himself one of those fortunate first-year students who knew exactly what he would do after graduation. “There was never any question,” he says. SU, though, proved as valuable to Bell’s personal development as his childhood days at the Bronx Zoo. “It was the first time I was in a totally new environment,” says Bell, the father of two boys, ages 9 and 11. “When I was at the zoo, other than my classmates, I was more friends with the animals. Syracuse put me in a different situation—being away from home, having a roommate, socializing. It was more of a growing-up time for me and realizing the next stage of my life was happening at Syracuse.”

Although he has put down roots in Chicago, Bell maintains strong ties to SU. He is a member the Board of Visitors of the College of Arts and Sciences and the SU Chicago Regional Council, for which he has hosted functions at the zoo. “With the College of Arts and Sciences, we’re involved in fund-raising, for example, for the Life Sciences building that opened in 2008,” Bell says. “We also support Dean George Langford in recommendations he makes to the SU Board of Trustees for initiatives within the college.”

First and foremost, though, Bell is an animal man, and always will be. Life in a zoo, as he says, “is about as good as it gets.”

—Dave Wieczorek
Jarret Eaton ’12 Blazed His Way to the 60-Meter Hurdles Title at the 2012 NCAA Indoor Track and Field Championships in Nampa, Idaho, on March 10. Eaton posted a time of 7.54 seconds in the finals, winning by 0.01 seconds and topping a field that included the defending champion. “I’m just happy to be here and represent Syracuse at the national championship,” Eaton said. “I’ve put in a lot of hard work with my teammates and it’s been a tremendous year so far. I’m glad to make my family, friends, coaches, and all of Cuse Nation proud. But the journey’s not over yet.”

With the win, Eaton became the first SU track and field student-athlete to win an individual NCAA championship. The victory capped an undefeated season for Eaton and earned him First Team All-America honors from the United States Track & Field and Cross Country Coaches Association. He also broke his own SU record twice this season, set a meet record at the Big East Championships (7.70 seconds), and turned in the fastest collegiate time of the season—the second fastest collegiate time ever recorded—with a dash of 7.49 seconds to win the Penn State National Invitational. “This is the best day ever for Syracuse track and field,” Orange head coach Chris Fox said after Eaton captured the NCAA title. “It was a great run by a great young man.”
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Oren R. Lyons ’58, H’93
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Sean C. O’Keefe G’78
Excellence in Public Service

ORANGE CIRCLE AWARD

Recognizes altruistic SU people who have done extraordinary things in the service of others.

Beyond Compliance Coordinating Committee
Students creating a more inclusive campus and supporting disability rights.

SU/ESF Chapter of Habitat for Humanity
More than 100 student volunteers and one of the top three campus chapters in the U.S.

Peter G. King ’77
Innovator of green buildings that rejuvenate the City of Syracuse.

Marc Klein ’03
Honoring families of fallen U.S. soldiers and veterans with disabilities through a new scholarship.

All Star C.A.S.T.
Program for drama students and community members with special needs, who share a love of acting and the desire to create theater.

Eric ’66, G’68 and Judith Mower ’66, G’73, G’80, G’84
Alumni whose philanthropy extends to their businesses, community, alma mater, and the next generation.

Angela Robinson ’78
Broadcast journalist who volunteers her time to SU and established a scholarship for minority students.