



O N O U R S H O R T L I S T

AIDS Awareness

An innovative HIV prevention program educates at-risk teens

Several years ago Carol Warms Bernstein saw AIDS destroying people's lives. At her physician husband's neurology office, she watched as AIDS patients deteriorated between visits. She also remembered the ordeal of her own lung operation and how she realized then the devastating effects a child's sickness can have on parents.

"I started thinking we're going to get phone calls saying so-and-so's kid is HIV-positive, and our reaction would be, 'Damn it, why didn't we do some-

According to a recent federal study, Georgia has the highest number of teen pregnancies of any state in the country. "That tells us they are sexually active and not using any form of birth control," Bernstein says.

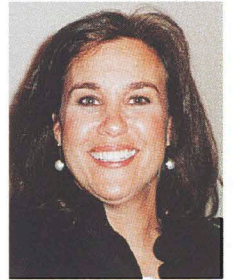
"Therefore, they are at high risk for AIDS."

Project MAGIC teaches kids through a unique theatrical performance, "Let's Talk About AIDS," which combines music, drama, rap, dance, skits, monologues, and audience interaction. The free traveling play, arranged through Atlanta's Alliance Theatre and written by resident playwright Sandra Deer, has been seen in over 300 Atlanta-area schools by more than 53,000 kids. The goal is to reach students before they become sexually active, teach them that they control their own destiny, and reinforce the idea that it's OK to say no and "delay the day," Bernstein says. "The play is about HIV and AIDS, but the most important thing we're doing is teaching kids to take care of themselves."

Where a youngster might dismiss parental advice as "dorky," Bernstein says the play, performed for no more than 150 at a time, grabs the students' attention and shows them the disease can attack anyone who's not careful. That can mean don't pierce your nose with the same needle as a friend, being a blood brother or sister can kill you, and tattoos can be taboo. "Parents who've seen this say, 'Oh my, I never thought of that,'" says Bernstein, who majored in early childhood and elementary education.

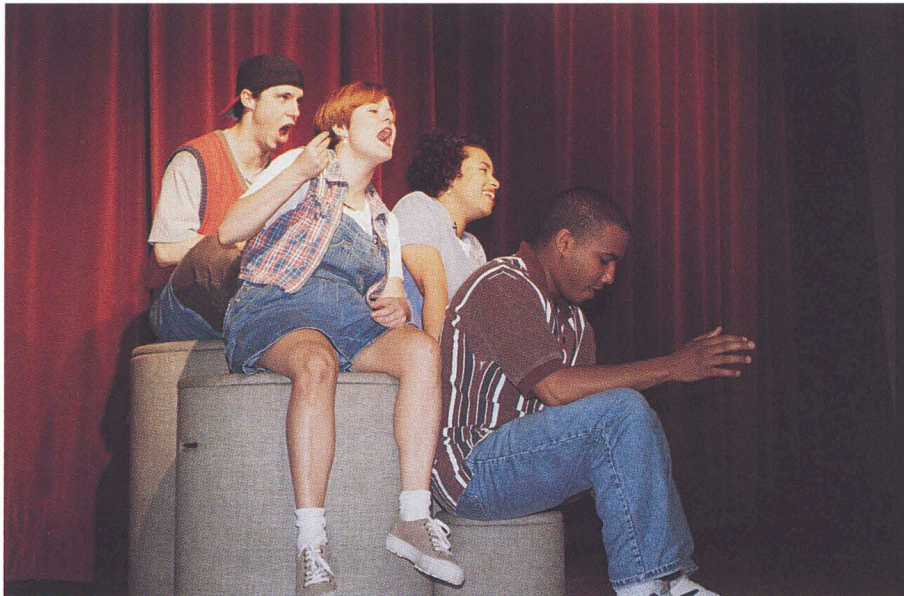
Bernstein, a mother of two, has always been committed to children and their causes, and she plans to continue to cultivate Project MAGIC by expanding beyond the Atlanta area to the entire state of Georgia, the Southeast, and, perhaps one day, nationwide. "What's amazing to me is that I had the ability to do this," she says. "It's the most rewarding thing I could ever have done with my life."

—JAY COX



Carol Warms Bernstein

PROJECT MAGIC FOUNDATION



Project MAGIC teaches kids about HIV prevention through a theatrical performance, "Let's Talk About AIDS," which combines music, drama, rap, dance, skits, monologues, and audience interaction.

thing?" recalls the 1973 graduate of the College for Human Development. "Then I said, 'I'm going to do something. I am not just going to sit here and let this happen.'"

Bernstein's concern led to the founding of the Project MAGIC Foundation, a nonprofit Atlanta organization that, since 1991, has worked to educate middle-school children about HIV prevention. Today, thanks to Project MAGIC (Making AIDS Go away In Children), a number of young lives have undoubtedly been saved from the scourge of AIDS. "There is no reason for kids to become HIV-positive if they're educated," says Bernstein. "We know we're not going to reach all of them, but we want to reach as many as we can."

Making It Happen

W. Kenneth Sparks '56, G'61, G'64

Many people assume only politicians make things happen in Washington, D.C. That's because they've never met Ken Sparks.

For the last 25 years, Sparks has served as executive director of Washington's Federal City Council (FCC), a public service organization dedicated to enhancing the quality of life in the U.S. capital. Working with public officials, business professionals, and citizens' groups, Sparks and the FCC have contributed to developing Washington's Metrorail system, renovating Union Station, building the International Cultural Trade Center, improving public schools, and creating quality low-income housing.

Most recently, the FCC helped launch the MCI Center, a state-of-the-art arena in the heart of Washington. Slated to open in fall 1997, the arena will be home to the Washington Bullets basketball team and the Washington Capitals hockey team.

Sparks says that while building the arena will be important for Washington, of equal importance is the cooperation it has fostered among the many community groups whose participation is crucial to making the project a reality. "One goal of tackling a project like this is bringing a critical mass of people together from diverse backgrounds to accomplish a particular improvement in the city," he says. This, in turn, breathes new life into the area at a time when, like many cities across the nation, Washington is steadily losing businesses and employment opportunities. "The arena is an economic generator," says Sparks, leading to the opening of hotels, restaurants, and entertainment facilities, and creating many new jobs.

Sparks has been involved in public service since his earliest days at Syracuse University. He credits a course in citizenship for piquing his interest in this profession. "The course involved working in the community and studying the meaning of citizenship," he recalls. "We also examined the responsibility people have within a democratic society



Ken Sparks (left), executive director of the Washington, D.C., Federal City Council, poses with community leaders during groundbreaking ceremonies for the new MCI Center, a state-of-the-art sports arena slated to open in fall 1997.

FILM STAR

➤ Since graduating from SU in 1992, J.D. Matonti has wasted little time in making a name for himself as an independent filmmaker. He made his directorial debut at the Cannes Film Festival last year with the film *Cassian's Kids*. This fall he will release *Loose Women*, a comedy about three young women who spend a weekend tying up the loose ends in their lives. The film stars veteran actor Charlie Sheen and includes a guest appearance by the band Hootie & The Blowfish.

Loose Women was filmed on location in New York City. "We wanted sets that looked real," says Matonti. "There's nothing like shooting in Manhattan—the production value skyrockets because of the scene authenticity." There is a down side, however; strict location schedules lead to long hours behind the camera. "A 16-hour day will result in a few minutes of film," Matonti says. "I had to sleep in my director's chair."

Matonti is already working on his next film, *Stuffed Dolls*, a psychological thriller. "My goal is to direct a film a year," he says.

—Heather A. O'Connor



Left to right, actor Charlie Sheen, director J.D. Matonti '92, and fellow filmmakers Chris Matonti and James Scura on the set of *Loose Women*.

NAT VALENTINE



When not performing in clubs like Sign of the Dove in New York City, June Gardner can be found at Manhattan's American Music Center where, as jazz outreach specialist, she collects rare scores and jazz recordings.

to help make it function well."

Sparks holds three degrees from SU: an undergraduate degree in speech communication; a master's in television-radio; and a doctoral degree in mass communications. He also holds a degree in law from George Washington University. "My whole education was helpful and all the skills I learned gave me the ability to capture an idea and communicate it succinctly," he says. "This is what my job is about—trying to be persuasive to people."

Sparks, who sits on the advisory board of SU's Greenberg House, was honored with the Syracuse University Alumni Service Award in 1983 for distinguished and loyal service. He also received a 1987 Washingtonian of the Year Award for his role in facilitating many downtown improvements in the nation's capital. "Working behind the scenes," he says, "is how we get things done."

—HEATHER A. O'CONNOR

BOOK COOK

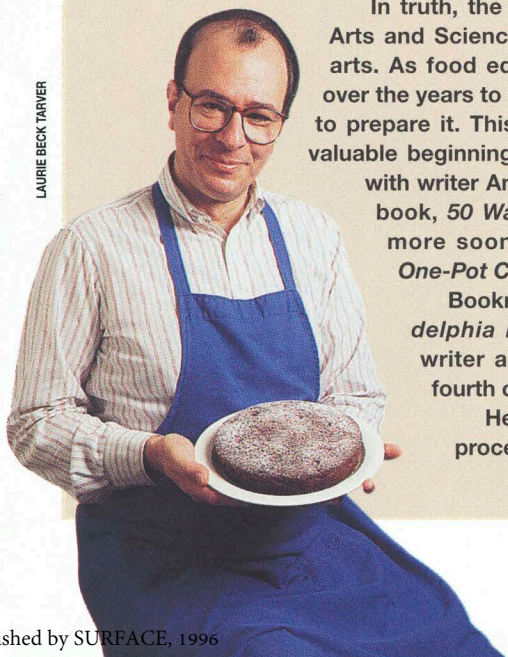
➤ *When Philadelphia Inquirer* reporter Ken Bookman was given a food processor as a gift, little did he realize it would change his life forever. "My editor heard I had been playing around with a new food processor so he asked me to be the *Inquirer's* food editor," Bookman says. "I ended up doing the job for the next eight years."

In truth, the 1970 graduate of The College of Arts and Sciences knew little about the culinary arts. As food editor, however, Bookman learned over the years to appreciate fine food and how best to prepare it. This knowledge became particularly valuable beginning in 1991 when Bookman teamed with writer Andrew Schloss to produce a cookbook, *50 Ways to Cook Most Anything*. Two more soon followed: *Dinner's Ready* and *One-Pot Cakes*.

Bookman, who has since left the *Philadelphia Inquirer* to work as a freelance writer and editor, recently published his fourth cookbook, *While the Pasta Cooks*.

He also is still playing with his food processor. —Holly Charron

LAURIE BECK TARVER



All That Jazz

June Gardner '91

It's a Tuesday night in New York City, and patrons of Sign of the Dove, an upper east side supper club, are applauding the on-stage songbird who has captivated them for the past hour with her soulful jazz melodies. They call for more, but singer June Gardner reluctantly must call it a night. She has to be home and in bed soon if she wants to be on time for her day job as jazz outreach specialist at Manhattan's American Music Center.

A 1991 graduate of SU's College of Visual and Performing Arts, Gardner says her task at the center is to educate the public on the rich history of American jazz. "It's my responsibility to collect scores and recordings of jazz musicians, especially women and culturally diverse composers," says Gardner. The materials she finds are added to the center's collection, to be used in music research by scholars, educational institutions, and the general public.

Gardner's life has been filled with music: She began playing piano at age 6, sang in the church choir as a young girl, and was a student at the prestigious LaGuardia High School of Music and the Arts in Manhattan. But it was not until she arrived at Syracuse University to study classical music that she discovered her true love for jazz. "I appreciate and respect classical music, but it wasn't for me," says Gardner, 27. "One of my teachers opened my eyes to the world of jazz. From there I began sharpening my musical reading, writing, and performing skills."

The American Music Center opened Gardner's eyes even wider by involving her in the New York City music scene and affording her the opportunity to perform with jazz greats like Lionel Hampton, Ron Carter, and Kenny Washington. "Working at the center allowed me to learn as much as I could hands-on, through various mentors, and by studying historical information," she says.

Today, Gardner travels throughout the Big Apple giving music presentations and lectures. She also hosts national seminars to promote the center and share her knowledge of jazz with educators, students, and others. Gardner's passion for music also led her in 1995 to perform in the Middle East and London. During the three-month trip, she acquired an international perspective on jazz. "Jazz is a world music," she says. "Jazz is more appreciated outside the States; people know who Billie Holiday, Sarah Vaughan, and John Coltrane are."

But for Gardner, New York will always be home. Whether she's performing uptown at Birdland, downtown at The Village Gate, on the east side at the Metropolis, or on the west side at Nells, Gardner is spreading the richness of jazz to an ever-growing audience. "I can't imagine my life without music," she says. "Singing is my calling and jazz is a large part of who I am."

—NATALIE A. VALENTINE

Water Wings

A. Wayne Field III '50

Alumnus A. Wayne Field III is the proverbial fish out of water. On land, the 69-year-old computer consultant and properties manager from Colorado Springs, Colorado, gets around by means of a wheelchair. But when he takes to the water—which he does as often as possible—Field transforms into the essence of speed and motion, cutting through waves with gold-medal grace, unencumbered by the limitations of solid ground.

Field lost primary use of his legs as a result of severe frostbite he suffered during World War II. "I had been in combat less than a month when I got pinned down in a trench in Belgium. There were a lot of casualties. I was fortunate," he says. "Military doctors told me later that as I got older, circulation in my legs would slow down to the point that I might lose the use of them."

Field's condition, called peripheral neuropathy, developed slowly. First he experienced difficulty with balance, resulting in the need to use a cane and,

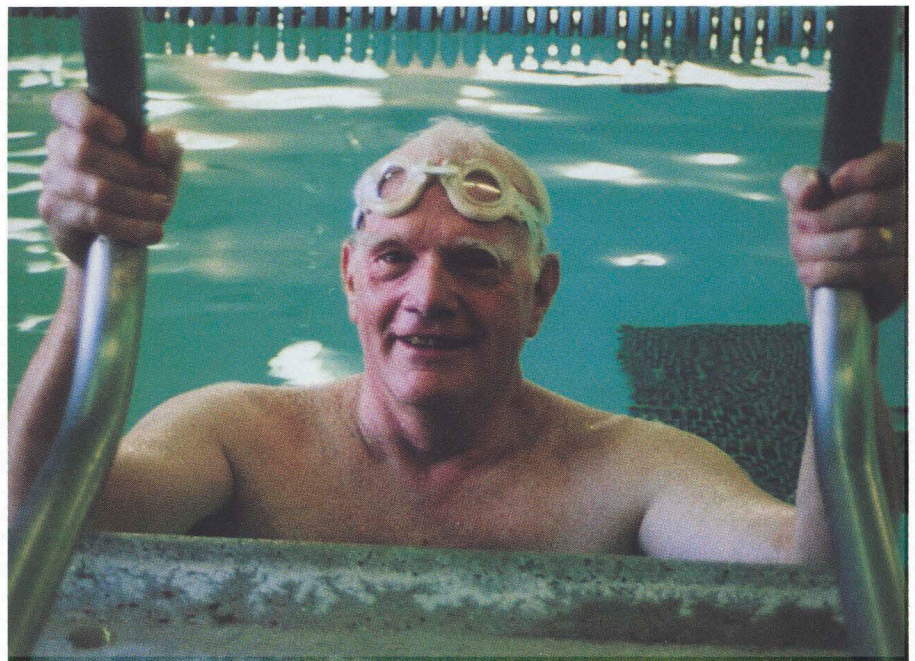
later, crutches. The disability continued to progress; in 1991 he was forced to rely on a wheelchair.

But the locomotion Field lost on land he quickly made up for in the water. In 1988 he became an avid three-day-a-week swimmer. By 1991 he was competing in swim meets in events such as the World Senior Games and National Senior Olympics. At last count he had participated in 320 events, winning 263 medals, 178 of them gold.

Today, Field is a staunch advocate of the benefits of swimming for senior citizens. "The reality is that the older you get, the more likely you are to exercise less, eat more, and gain weight. Such action—or inaction—will certainly speed up the degenerative process," he says.

"I can guarantee that people who classify themselves as non-swimmers can learn with practice. You should have seen me in the pool during my SU days. What I called swimming then was more like playing and splashing around. Now I'm 50 years older and competing in national swimming events every chance I get. I really enjoy life."

—TYRONE A. GUIDEN



Although confined to a wheelchair since 1991, A. Wayne Field III has remained a serious competitive swimmer, winning hundreds of medals in events such as the World Senior Games and National Senior Olympics.

Big Man on Campus

L. Jay Oliva G'57, G'60

If students want to invite the president of New York University to a party, they don't have to look far.

NYU President L. Jay Oliva and his wife, Mary Ellen, share a penthouse atop a student residence located in the heart of Greenwich Village. They've lived there for 10 years. "I'm just another one of the residents," says Oliva, 62. "And, no, I've never complained about a noisy party."

Oliva, who received master's and doctoral degrees from SU's Maxwell School of Citizenship and Public Affairs, has been president of NYU since 1992. His 35-year NYU career also includes service as a professor, dean, vice president, provost, and chancellor. "Becoming the university's 14th president seemed like the natural next step," Oliva says.

An expert in 18th-century Russia, Russian diplomatic history, and 18th-century Europe, Oliva has written several scholarly works, including *Misalliance: A Study of French Policy in Russia During the Seven Years' War* and *Russia in the Era of Peter the Great*. Despite his demanding administrative workload, he continues to teach a course in Russian history to 30 students each semester. "Teaching is a very important piece of what I do," he says.

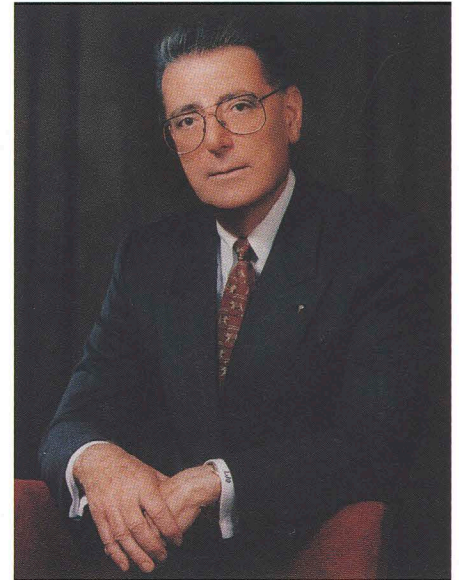
Oliva interacts closely with NYU's

students and faculty, and is seen regularly at lectures, sporting events, and student-sponsored campus activities. "I don't think you'll find another president who is as accessible as I am," he says. "I love these young people because they are celebrating life."

While most college presidents worry about creating an interesting campus environment for their students, Oliva has never faced that problem. "I already have an interesting campus—New York City," he says. "We are surrounded by art, literature, theater, music, and dance. I've never had to worry about finding a string quartet to perform on campus."

"No campus in America can compare to a campus in Greenwich Village," Oliva adds. "I've stayed at NYU because I like the life. I'm a New Yorker, and always will be."

—HEATHER A. O'CONNOR



Despite his demanding workload, NYU President L. Jay Oliva teaches a course in Russian history each semester.

BURGER MEISTERS

➤ *Alumni reunions* occur in some remarkable ways. Just ask Tony Gomes '80, a graduate of the Newhouse School of Public Communications and creative director at Ammirati & Puris/Lintas, an advertising agency in New York City.

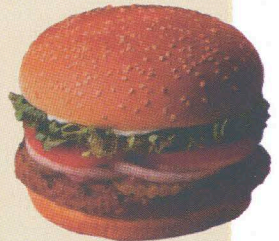
Gomes heads the agency's Burger King account. When it came time to develop BK's new television ad campaign, he formed a creative team that included freelance writer Rick LeMoine '85, also a Newhouse graduate, whom Gomes met through his agency.

After mapping out the campaign, Gomes and LeMoine contacted Radical Media, a New York film production company, to help produce the Burger King commercials.

"Radical Media assigned two directors—Frank Todaro and Bryan Buckley—to shoot the ads," says Gomes. "I didn't find out until later that both Frank and Bryan are also SU alumni, and that they and Rick even shared some classes."

In fact, as undergraduates, LeMoine, Todaro '85, and Buckley '85 teamed up to work on a joint senior project: an advertising campaign for Burger King. "While we were working on the project we kept joking about how we'd be doing this for real someday," LeMoine recalls. "Ten years later, there we were. It was a real déjà vu experience."

—Jeffrey Charboneau



The burger bunch (left to right): Rick LeMoine, Tony Gomes, Frank Todaro, and Bryan Buckley.

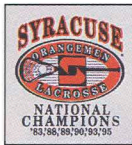
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back design from Nike.
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Basketball
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