



UNIVERSITY PLACE

## Cultural Diversions

*SU students explore local offerings of theater, music, and the visual arts.*

**A**night at the opera? How about a performance of an August Wilson play? For Syracuse University students, grabbing a great seat at Syracuse Stage, the Landmark Theatre, or numerous other venues on campus or in the community is as simple as stopping by the Schine Student Center Box Office. This is possible thanks to Arts Adventure, a highly successful program aimed at encouraging SU students to experience local offerings of theater, music, and the visual arts.

Performing Arts, sees Arts Adventure as a unique experience for students. "It's culture for life, not for credit," he says. "It allows us to celebrate learning by providing many students with their first exposure to the arts. That's a terribly enriching opportunity."

The program charges first-year and transfer students a \$25-per-semester fee and establishes accounts for them. Students can then select half-price tickets to an array of more than 150 events ranging from performances by Syracuse Stage and the Syracuse Symphony Orchestra to exhibits at the Everson Museum of Art and productions by the First Year Players and other campus groups. If students empty their accounts, they can deposit more money to continue their cultural exploration. The program, which also provides free transportation in its own "Arts Bus," is open to returning and graduate students as well.

Mary Ann Shaw, associate of Chancellor Kenneth A. Shaw, first suggested the program after learning about a similar initiative at the University of Virginia. Meetings ensued with focus groups, student government, and others, and the response reflected at least one telling sign: "We found that students are much more predisposed to attending arts activities than common wisdom would have suggested," says Elmore.

Elmore credits resident advisors, faculty, and others with generating interest in the program by arranging group activities based around events and by showing the students it's "not uncool to go to the arts. If you want to look at it as a purely social opportunity, that's great," Elmore says, "but I think we get just as much mileage out of it being an opportunity to do something a little bit more sophisticated than what you might do otherwise."

In 1994-95, the first academic year of Arts Adventure, 34 percent of participating students used the program, with the Schine Box Office handing out 2,500 tickets at the Arts Adventure rate. By December of the 1995-96 academic year, the program had already exceeded the previous year's total. Voluntary sign-ups have climbed from 175 last year to more than 325 and still

DOUGLAS WONDERS



Syracuse University's Arts Adventure program encourages students to take advantage of local offerings in the visual and performing arts. This includes plays like *Twelfth Night*, pictured above, which was recently performed at Syracuse Stage.

"The number of opportunities is phenomenal, and exposure to the arts on campus and in the community will do wonders for your perspective about what the intellectual, spiritual, and creative life of a campus should be about," says Michael Elmore, director of the Office of Student Activities and coordinator of the program. "Arts Adventure is an intentional effort to influence student culture and elevate the experiences of students by giving them choices they may not have considered."

Aside from providing an alternative for an evening out, Donald Lantzy, dean of the College of Visual and

counting this year. Lantzy sees those numbers as a sign that the program caught on with last year's first-year students and drew them back as sophomores. "It indicates that we have a significant population of undergraduates who will take advantage of the cultural benefits provided," Lantzy says. "It prepares them for life after college, and adds to the quality of life while they're here."

Ben Wightman, a first-year public relations/marketing major, attended several Arts Adventure events in the fall semester and planned to see more this spring. "I was wondering whether I'd make use of it, but I've found it's really wonderful culturally," he says. "I'm glad it's in existence."

Melanie Trainor, a first-year psychology major and big fan of Broadway, says the program adds even more to her interest in theater. "I used up my account in the first couple of weeks, but I keep putting more money in," Trainor says. "I think it's a really good experience. A lot of people don't have the opportunity where they're originally from to go to such events."

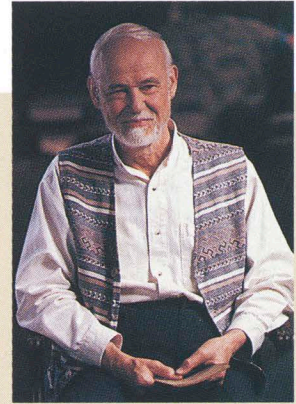
The Arts Adventure premiere for the 1995-96 year—a performance of Beethoven's Ninth Symphony by the Syracuse Symphony Orchestra and the SU Oratorio Society—drew 1,200 students and hundreds of faculty and staff members to Goldstein Auditorium. Jennifer Doherty, a first-year public relations major, attended the symphony performance, an event she'd never envisioned herself going to before. "If we didn't have the program, I wouldn't have made the effort to go," Doherty says.

Student comments like these are important to the future of Arts Adventure, says Elmore. "We were somewhat worried that perhaps students would feel coerced into attending the performance," he says. "But there turned out to be a great deal of enthusiasm for the event."

James A. Clark, chair of the SU drama department and producing director of Syracuse Stage, says Arts Adventure has succeeded where prior efforts to attract students failed. "It helps us in the sense of getting younger people into the shows," he says. "Before Arts Adventure, college-age kids

## FOOTNOTES

➤ *Syracuse University* Professor Emeritus Huston Smith will be featured in a five-part PBS series, *The Wisdom of Faith With Huston Smith: A Bill Moyers Special*, which premieres



Professor Emeritus Huston Smith

in New York and other PBS affiliates. In each one-hour segment, Smith and journalist Bill Moyers discuss six of the world's great religions—Hinduism, Buddhism, Confucianism, Christianity, Judaism, and Islam—and explore how they differ and what they have in common. "[Religion] calls the soul to the highest adventure it can undertake, the call to confront reality and master the self," Smith says. "The enduring religions at their best contain the distilled wisdom of the human race."

Smith's lifelong pursuit of the wisdom of faith has earned him wide acclaim as the most renowned religious leader of our time and America's most eloquent and accessible authority on the history of world religions. Smith's major work, *The World's Religions*, has been a best-seller in continuous publication since 1958 and has been translated into 14 languages.

➤ *The Syracuse University* Improving Quality (SUIQ) Steering Committee has released its findings following a study of staff perceptions of the working climate at SU. The study involved 206 staff members, chosen at random, who participated in 23 focus-group sessions last fall. Group members spoke of what they found enjoyable about working at SU and areas that needed improvement in order for the University to achieve its mission and vision.

Participants said they valued remitted tuition, health, and retirement benefits; appreciated students' energy and enthusiasm; and enjoyed SU's many cultural and recreational resources. They endorsed SU's mission to promote learning and liked being part of a well-known, respected institution.

Several "barriers to superior performance" were identified and new initiatives planned in response to them. Those involving issues such as staff size, parking, and higher salaries cannot be easily addressed in the present environment, according to the report. However, steps have already been taken to deal with other concerns. Chancellor Kenneth A. Shaw recently received a task force report on ways to rectify inequities in staff compensation; consultants are currently studying SU guidelines for job classification, promotion, and performance; and a SUIQ resource council is developing a University-wide staff recognition plan.

Other initiatives include more clearly defining and reporting Quality Council priorities to the SUIQ Steering Committee; establishing training programs to prepare staff for greater responsibility and educate supervisors in leadership and change management; and introducing a monthly SUIQ page in the campus newspaper, the *Syracuse Record*, which will be devoted to SUIQ success stories and other employee news.

seemed to disappear somewhere else. For us, it's meant a lot of people are introduced not only to theater itself, but this building."

The program has also led some non-drama majors to get involved in theater productions, Clark says. "It's been a wonderful experience. It has broadened the appeal of the University and shows SU's leadership and commitment to a whole education." —JAY COX

## SU GOES HOLLYWOOD

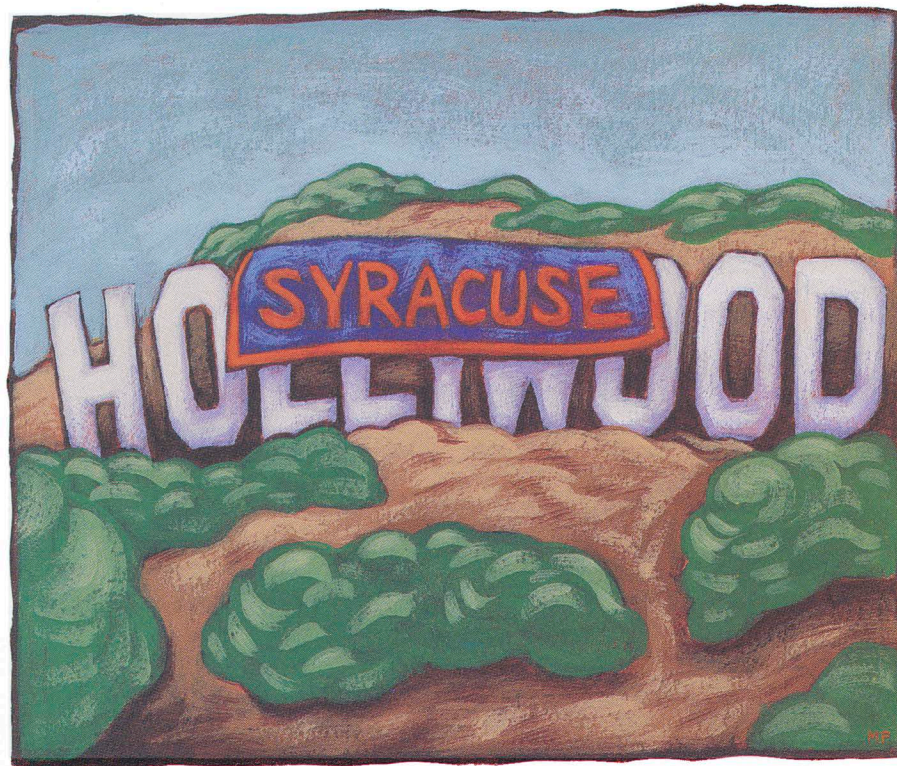
While much of the East Coast was digging out from January's record-setting snowfall, 12 students from the S.I. Newhouse School of Public Communications were enjoying the warm California sun as they toured Hollywood studios, visited production facilities, and met with distinguished SU alumni working in the entertainment industry.

The students were in California as participants in the Newhouse Trip to Hollywood, an annual excursion that exposes SU students to an industry in which they one day hope to work professionally. According to Larry Martin, executive director of Program Development, the Hollywood trip was introduced 12 years ago to give students an opportunity to glimpse the behind-the-scenes world of show biz. "The trip lets them see how things are really done, while at the same time bringing together students and alumni interested in the same field," Martin says.

During this year's trip, the students received private tours at Fox, Paramount, Warner Bros., and Universal studios.

At Fox they were introduced to Chris Godsick '87, executive producer of the recently released film *Broken Arrow*, who discussed his work and arranged for the students to meet studio marketing and film executives. They also met Mark Tinker '73, director of the Fox television drama *NYPD Blue*.

"*NYPD Blue* was my favorite part of the trip," says Chris Poulos, a third-year television, radio, and film production major who hopes to write and produce for television after gradua-



MIKE PRINZO

tion. "I admire the show as both a fan and a student of television. Mark Tinker was honest and very generous with his time. I thought it was pretty cool that he let us on the set."

On the Paramount lot, the students watched film director Peter Hyams '64 shooting his upcoming film *The Relic*. They also attended a rehearsal of the TV show *Wings* and visited the sets of *Leeza* and *Hard Copy*. Then it was on to Warner Bros. to see TV director Alan Rafkin '50 rehearsing an episode of *Hope and Gloria*, visit the set of the TV show *Lois and Clark*, and lunch with Warner Bros. Executive Vice President James R. Miller '63. The trip to Universal included a visit to the studio's theme park and a meeting with Ron Meyer, president of Universal MCA.

Douglas Olney, a graduate student in television, radio, and film, says that seeing a professional TV production being put together was an incredible experience. "It was great to see that the methods we use at Newhouse are not far from how it's actually done," he says. "It really made me look forward to graduating and following my own career as a writer and director."

Along with the studio visits, students met alumni working in other areas of the entertainment industry. Joan Adler '76, vice president of operations at The Post Group—which creates special effects for such films as *Apollo 15*—talked with the students about post-production of film projects. At the Creative Artists Agency, Rob Light '78 shared his experiences working with Hollywood talent. The group also met publicist Cheryl J. Kagan '72, development executive Meredith Murphy-Metz '88, and writers Irma Kalish '45 and Rob Edwards '85. TV legend Dick Clark '51 also took time out to meet the students.

Richard Breyer, chair of the television, radio, and film department at Newhouse and faculty escort for the trip, believes the experience is beneficial not only for students, but also for alumni. "The trip provides an opportunity for students to see the variety of opportunities that exist in the entertainment field," he says, "and it also shows how loyal SU alumni are to current students. We have a growing community."

—SEAN HAGGANS

## OLYMPIC INTRIGUE

When Jerome Malinowski, SU professor of design and former automobile designer, watched the 1984 Winter Olympics bobsled races on television, he knew immediately that his expertise could be helpful to the American team. "The Soviets and East Germans had sleek, state-of-the-art sleds," Malinowski says, "and the U.S. team was competing against them with a sled that looked like a leftover from the 1950s."

Over the next several years, Malinowski corresponded with, and eventually became a member of, the U.S. Bobsled Federation. Little did he realize that he was also setting the stage for a personal series of clandestine meetings, run-ins with KGB agents, and a shipboard escape from the Soviet Union across the Baltic Sea.

Malinowski's adventures with former U.S. Bobsled Federation Coach Norman L. Miller during a 1989 goodwill tour of Latvia are the basis of a novel by Miller—*Ice Spy*, published by Marshall Jones Company. In addition to contributing to the storyline, Malinowski illustrated the book's cover.

Malinowski—who designed the aerodynamics and ergonomics of the U.S. bobsleds used in the 1992 Albertville Olympics—began working with Miller in 1987 on a research and development program for bobsledding. During the 1988 Calgary Olympics, despite constant KGB surveillance, they befriended the Russians and Latvians who made up the Soviet team and began to learn more about the team's sled technology and training.

Malinowski and Miller were particularly friendly with the Soviet team's head coach and remained in contact with him after the games. A year later, they were invited to tour Latvian bobsled facilities in Riga and talk with athletes there. The historic visit marked the first time Americans had been allowed into the facilities.

For the Latvians, the visit provided an opportunity to express their displeasure with nearly half a century of Russian occupation of their country. During a press conference, a reporter asked Daumant Znatnajs, the Latvian

minister of sports, why he invited the Americans without first seeking permission from Moscow. "I did not invite the Americans, the Latvian Socialist Slate made the decision to invite them," Znatnajs replied. "They believed the time had come for Latvians to make their own decisions."

"It was like he opened a refrigerator," Malinowski recalls. "The room went completely silent."

The evening after the press conference, Malinowski awoke in his hotel room to the sound of KGB agents pounding on Miller's door one room away. The two assumed the agents were attempting to abduct Miller to determine what information he had received. They had cause for worry: Miller possessed complete Soviet athlete training records and information on psychological testing and sled designs.

The agents eventually left, and early the next morning Miller and Malinowski were smuggled out of Riga and taken to Estonia where they were hidden for several days. Eventually they fled by ship across the Baltic Sea to Finland. From there they were able to safely return to the United States.

Later they would learn that Znatnajs was summoned to Moscow to answer for his statements at the press conference. "Znatnajs never returned to Riga, and many Latvians believe he was killed," Malinowski says.

In *Ice Spy*, Miller refers to himself as Shawn Murphy, a former CIA agent, and to Malinowski as Ray Bodynski, a professor at Syracuse University and former CIA agent. The two work together to help a Russian coach defect, running into many problems in the process. The coach is especially valuable because he knows about metals that would be helpful not only to the American bobsled team, but also to the U.S. Navy.

Malinowski says he's happy with the book. "Norman does a good job of bringing to light some of the real problems and politics involved with Olympic bobsledding," he says. "It's food for thought."

Malinowski and Miller plan to return to Latvia to track what has happened to their friends there. They also look forward to working on a sequel to *Ice Spy*, one that will focus more on industrial spying and espionage.

—GINA M. BURMEISTER



As a member of the U.S. Bobsled Federation, Professor Jerome Malinowski assists the Olympic bobsled team with innovative sled design. Here he tests the aerodynamics of a new sled in the wind tunnel of David Taylor Research Center in Maryland.