

Syracuse University

SURFACE

Syracuse University Honors Program Capstone Projects Syracuse University Honors Program Capstone Projects

Spring 5-1-2009

Archbold Stadium The Story of '78

Gordon Christopher Brookes

Follow this and additional works at: https://surface.syr.edu/honors_capstone



Part of the [Other Film and Media Studies Commons](#), [Radio Commons](#), and the [Television Commons](#)

Recommended Citation

Brookes, Gordon Christopher, "Archbold Stadium The Story of '78" (2009). *Syracuse University Honors Program Capstone Projects*. 425.

https://surface.syr.edu/honors_capstone/425

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Archbold Stadium

The Story of '78

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

Gordon Christopher Brookes

Candidate for B.A. History and Television, Radio, Film Degree
and Renée Crown University Honors

Month/Year

Honors Capstone Project in: Television, Radio, & Film

Capstone Project Advisor: _____
Professor Peter Moller

Honors Reader: _____
Professor Richard Breyer

Honors Director: _____
Samuel Gorovitz

Date: _____

Copyright © 2009 by Gordon Brookes

On Target Films

All rights reserved

Abstract

Archbold Stadium, The Story of '78, was inspired by an exhibit at the Syracuse University Admissions Office. The exhibit was a number of old postcards, and one of these was of Archbold Stadium. The stadium was home to Syracuse football from 1907 to 1978, and was home to such greats as Ernie Davis, Jim Brown, Floyd Little, and many others. The 1959 team that played there won Syracuse's only national football championship, and was home to its only Heisman winner. When it was built in 1907 by John D. Archbold, it was the largest concrete stadium in the world, costing over \$600,000 in 1907 money.

The documentary of the stadium is a historical piece that retells the stadium's past and the final season played there. The 1978 team was special for several reasons. One, for the number of great players who went on to the NFL, secondly they were the last team to ever play in Archbold, and lastly they won the last game ever, preserving forever a winning tradition at the stadium. The documentary is a story of people as much as it is a story of a building.

The goal behind the documentary was to make current students aware of the stadium and its great history, while bringing back to life for alumni and fans of Syracuse, a place that was home to many memories. It was the centerpiece of campus, and few realize that the Carrier Dome now sits where Archbold once stood.

The documentary is constructed with nine interviews shot over four months on a high definition camera. Each interview brings a different perspective from fans, to historians, to players themselves. All of the players played in the NFL, two have won Super Bowls, and another is in the NFL hall of fame. The interviews are woven together to re-tell the story of the last game at Archbold against the U.S. Naval Academy.

Going into the Navy game, the 1978 team had not yet won a home game, and for all of Archbold's 71 years, every team before had won at least one home game. Navy was ranked top ten in the country, and Syracuse was without star quarterback Bill Hurley. Somehow, the football gods smiled on Syracuse that day, and the one and seven Syracuse Orangemen upset the Midshipmen in a contest for the ages. As time expired, fans rushed the field to tear the stadium apart, literally carrying pieces home with them.

This a documentary that is preserving a part of Syracuse history, and reminding a new generation of the greatness that once played here.

Table of Contents

Capstone Project Body: See Attached DVD

Reflective Essay: 1-15

Works Cited/Consulted: 16

Written Capstone Summary: 17-21

Appendices: See Included DVDs

Reflective Essay:

A documentary is a journey. For the mind, it is an exploration of a topic that is relatively unknown, but has an initial spark that drives the creator to it. For the body, it is a physical journey from place-to-place and subject-to-subject. It is an emotional experience that is both incredibly exciting, and filled with setbacks and disappointments. When I began working on the Capstone, I had a very vague idea of what I wanted to do. Over the next couple of semesters, the idea changed constantly, and even this last semester the idea went in new directions.

My initial spark for the project came from a display I saw at Crouse Hinds Hall near the admissions office. It was a simple glass display case filled with postcards of buildings at Syracuse. Something about the display made me pause, because I stood there for several minutes looking at the early 1900's era post cards. Some of the buildings I recognized: The Hall of Languages, Hendricks Chapel, and Carnegie Library. However, there was one postcard that particularly struck me, it was a large panoramic postcard of Archbold Stadium. It was an impressive sight: the stadium looked so big, and I was curious where it had fit on campus. When I first asked someone where it was located, I was surprised to learn that it was located where the Carrier Dome resides today.

Discovering Archbold Stadium in that postcard led to me to a little digging on the Syracuse University Archives website, where I found a whole host of buildings that had been at Syracuse then destroyed. My first thought was to write some sort of paper, or do a documentary about the lost buildings of Syracuse.

However, this was too broad of a subject, and my advisor, Professor Peter Moller,

suggested that I simply focus on the stadium. I have always been a big fan of sports, and football especially has been a passion of mine since I was young. As I did more research, I discovered that many of the great players my parents had told me about from their generation had played at Syracuse, and that Archbold stadium was their home.

What dismayed me the most about my research was how little information existed on the web about the stadium. Other than a brief record with a few pictures on its website, Syracuse makes little mention of the stadium. Elsewhere, pictures and information are even scarcer. As I learned more about the players, and some of the great teams Syracuse had in that stadium, I became amazed at how little history of the place was available to the public. This struck me as a great shame, since the likes of Ernie Davis, Jim Brown, Floyd Little, and many others played there. These players are known around the country, but so little is known about the place they played in.

I decided that my project would be a documentary on the history of the stadium: its construction, memorable games, and eventual demolition. When I first pitched the idea, and received approval, I had no idea how much this would change.

The greatest regret of documentaries is not starting sooner, and having time to reflect on this documentary I truly wish I had started in earnest a semester earlier. It was not until this semester that all the major work on the project was performed, and if I had allotted more time last semester to do more research, and to establish more contacts, I feel I could have gotten more people's stories.

However, I do not think the documentary would have turned out the way it did if I had more time. Perhaps the greatest excitement has been the breakneck speed at which the whole process has taken.

I knew I would need help and additional time to complete the project, so I enrolled in TRF 469, the senior thesis class to pitch the idea. I chose to work with one of the graduate students, Erick Ferris, with whom I had worked on a previous project. I needed someone who was a competent editor to put the piece together, and someone who had a car. This project would have been cost prohibitive for me had I not had a car to use. Throughout the semester, my partner and I have driven over 2000 miles to get interviews for the project. The road trips themselves could have made for an excellent documentary.

However, before all the mileage, we had to find pictures and video of Archbold Stadium to bring it back to life. I was heavily influenced by the work of Ken Burns's documentary series The War. I wanted to bring the stadium back to life through a mixture of photos and video combined with stories from those who watched and played games there. My partner Erick was inspired by the Peter Jennings series of films called The Century, and we found a happy medium between the two. We knew we wanted to have some sort of narration, but the story itself should be driven by the interviews, and not the narrator. This posed a number of challenges because first, we needed enough pictures and video of the stadium to accurately portray it, and we would need enough subjects with similar stories to make a complete story.

The first task proved to be easier than I anticipated, and it lead us to a storyline. The Syracuse University Archives, housed on the 6th floor of Bird Library, proved to be a goldmine. Tucked away on shelves of documents were boxes of pictures of the stadium. My partner and I worked with the incredibly helpful Ms. Mary O'Brien, one of the archivists at the library, to find pictures and newspaper articles of the material we would need. Whenever we needed something, Mary knew exactly where it was. Each picture and newspaper article had a story to tell, and as we scanned over 300 images from the archives; I knew we would have a solid foundation of pictures to build the project around. Mary would be one of our first interview subjects because of her knowledge of school history, and because of her relationship with the materials stored there. She provided the groundwork on which we could build expand the story.

As I will detail later in the written summary, almost all of the video we have of the stadium had to be transferred from film and this costly process was negated with help from faculty at the Newhouse school. Beyond getting the transfer done, it was an opportunity to preserve a piece of history. No one had watched the film since it had been signed into the library, and it was in a format that was inaccessible to the public. One of my goals of the project was to make materials like this more accessible to the public, now the history of the stadium could be seen and experienced. At the conclusion of the project, I am going to present both the Archives and Newhouse with both high definition, and standard definition copies of all of our original interviews and source footage. I will also include DVDs of all of the images we scanned, so that visitors to the archives can

enjoy the images in an easily accessible digital format. My other major is History, and I believe the most important thing about history is preserving it for those in the future. By donating all of the project materials to the Archives in a form that can be used today, I hope these images and videos will be enjoyed by future generations.

I chose the medium of high definition for the project because it is the future of television. By conducting the interviews in hi-def and using high quality scanned images, the viewer will be able to see all the details of the stadium, and be able to appreciate the achievement that it was. The technology is accessible enough that the project can be done as cheaply in hi-def as a regular definition project.

While these technical aspects will benefit the overall product, the documentary itself has been a process of discovery. When I started the project, I knew very little about the history of Syracuse football. As I have talked to players and looked at photographs and video, I have learned something, and it has increased my understanding of what it was like to play back then. For the players and fans, this is something that is still very vivid in their minds, but for people of my generation it is hard to comprehend what it was like to be a fan and a player 30 years ago. However, it is easy to get overloaded by all of this information and lose sight of what the project will be about. One of the greatest difficulties was actually narrowing down what the subject of the documentary would be.

There is so much to cover during the stadium's existence, and I was unsure where I needed to focus. 71 years worth of history is a lot to cover, and

my Honors Reader, Professor Breyer, said to me that I needed to have a story.

Without a story and a focus to follow, the documentary would lack direction and simply be a collection of stories. He suggested we focus around something concrete and easy to narrate. Then I had one of those classic light bulb moments. Why not focus around the final season? Using the end of the stadium's life to describe its history seemed to make the most sense. This was compounded by the fact that the story was there. Syracuse had always won at least one game a season at Archbold throughout its history, but 1978 was different. The team was struggling, and had not won a game all season at home. When it came time to play their final game, they faced the U.S. Naval Academy, who was ranked 9th in the country. Syracuse should have had no chance to win, but somehow, somehow, in their final home game in Archbold ever, they won.

Not only did they win the final home game, they preserved Archbold's winning tradition forever. The fans proceeded to tear the stadium apart: the goal posts, scoreboard, seats, everything was fair game. One of the great accidental discoveries of the project was a video on YouTube. Of all the videos on YouTube, only one exists of Archbold Stadium, and it happens to be the video of the fans tearing the stadium apart at the final home game. I contacted the owner of the video as soon as I found it, and it turned out he was a Newhouse graduate who lived in New Jersey. Not only did he send us a high quality transfer of his original film, he sent us two dozen pictures that he had taken from his dorm room and from a game he attended. He had lived in the 14th floor of Lawrinson Hall,

which overlooked the stadium, and he set his camera up and captured the moment of the stadium's destruction.

The final game became the vehicle for the documentary's story. It would focus around the 1978 team, while using the final game as a mechanism to introduce various aspects of the stadium and its history. Now that I had decided what the story would be about, I had to find the players. 1978 was a unique year; while the team had struggled, they had great individual talent, and many of these players went on to play in the NFL. The most daunting challenge before me was getting in touch with the right players and finding a way to get them in front of a camera.

The man who I turned to was Professor Rick Wright, a longtime Syracuse professor who had been involved in the recruitment of some of Syracuse's top athletic talent. He had kept in touch with many of the football players from the 1978 team, and it was his direct involvement that helped me get my first player interview with Art Monk. Art Monk was recently inducted into the NFL Hall of Fame, and I was thrilled when he agreed to talk to us. Over spring break, we planned to talk to both Art Monk and the gentleman who filmed the final game from his room. This would be the first of several road trips, and we ventured first to northern New Jersey, then to the Washington D.C. area to talk to Art.

What made the interview with Art so rewarding was how he reacted to seeing our footage and pictures. His eyes lit up when we showed him the final game, and he excitedly pointed himself out in several of the plays. Being able to show him pictures and film of his time at Syracuse was an incredible experience,

and it was very rewarding to see how much it meant to him. Art then put us in touch with three of his other teammates: Bill Hurley, Craig Wolfley, and Joe Morris.

I describe the process of talking to Bill, Craig, and Joe in detail in the written summary; however, I wanted to emphasize how much it meant for them to see the pictures and film. For each one of them, it was the first time in thirty years that they had ever seen these items. When I returned home after my interview with Joe Morris, I received this very touching email:

I would like to thank you both for the two DVD's and including me in your project. It was a lot fun for me to watch the DVD's while reminiscing about the days old that seem have already passed me by now. It's hard to image that time period in my life when I try to compare it to my current life. Seeing some of your former mentors like Art Monk, Bill Hurley and Craig Wolfley back again in that setting has brought back a million fond memories to my mind. Then I started thinking of my other teammates & all the funny stories that we all shared while competing together at Syracuse . Here example a good example of that, while I was watching the "Road to the Dome" I saw one of my teammates who later went on to become an American Gladiator. In watching the Navy game I start remembering the names of teammates by how they wore their equipment, theirs walks, general mannerisms, tackling skills and just their numbers. I am flooded now with emotions that bring a big smile to my face longing for those days of old that make up my happy past.

Thank you again and best of luck to you both on this project!
Joe Morris

To get such a kind email meant a lot to both myself and my partner. Here was a guy who had won a Super Bowl and who had had a fantastic NFL career. To be students from his alma mater and to receive this kind of thanks means a lot to me.

It was one of my happier moments during the project to know that the work I was doing was being enjoyed so much.

Deleted: ,

Deleted: ,

A documentary cannot be an effective historic piece if it does not reach and have an impact on those who take part in it. To make an impact on each one of the players was an incredible experience. The success of these interviews allowed us to secure three more important subjects. The first is Dave Jacobs, the kicker for the 1978 team and the man responsible for the final points in Archbold. It was his field goals that won the day for Syracuse against Navy. Dave has never done an on camera interview since he left Syracuse, and was reluctant at first to do one. However, after we showed him the pictures and the interviews we conducted with his teammates, he agreed to do the interview. Dave enjoyed his interview so much that he called up his friend Floyd Little, a legend of Syracuse football. Floyd was important for another reason: he was the master of ceremonies at the final game, and because no audio of the final game has survived, the speech he gave has been lost.

Deleted: ,

Deleted: ,

Thanks to Dave, we were able to conduct a telephone interview with Floyd, and I sent him a typed copy of the speech he gave at halftime. Floyd was kind enough to re-create the speech for us over the phone, as well as share his memories of that day and of his time at Syracuse. Getting Floyd's speech put into perspective how important it was to get people's memories. The game had been filmed back in 1978 by Newhouse with sound, but the tape that contained that priceless footage had been destroyed or thrown out in the 80s or 90s. History is an incredibly fragile thing, especially when it is only captured on pictures and film.

Deleted: ,

The final subject is Coach Tom Coughlin of the New York Football Giants. He played with Floyd Little back in the 60s, and he was the offensive coordinator for Syracuse in 1978. Thanks to help from Art Monk, and a very friendly and attentive staff at the New York Giants front office, I was able to get in touch with their Public Relations Department, who secured me the interview. While this interview will be shot too late for this project, the addition of Tom Coughlin will be incredibly valuable to the overall project, and bring a coach's perspective to story.

Deleted: e

I feel extremely lucky with this project, considering the time frame we have worked within. We have been able to talk to some legends of football who have been kind enough to donate their time to us. It has been an experience that has taught me a lot about dealing with professional environments, and with conducting interviews as a professional. I have gained a great deal of experience with quickly setting up, and striking an interview set. Inevitably, microphones fail, and lights blow out in the middle of shoots, but thanks to good planning and preparation, when these things happened during our interviews we were ready for them.

Deleted: ,

Deleted: ,

While conducting the interviews was an adventure in itself, the editing process is just as daunting. We have nine different people's stories and memories of Archbold and the games played there. Each one has a unique angle to it, and in order to develop a story that makes sense a lot of time has to be devoted to re-watching the interviews. Out of each interview we pulled common threads out to combine together. We wanted to ensure that as little of the story as possible was

told by the narrator, and that the story itself was told by our subjects. This is one of the most difficult things that I have faced. Who do I cut, and who do I leave in? Each interview represents a lot of time and effort and to see parts of them simply cut out for the sake of the story is difficult.

For each person we interviewed, probably a little less than two to three minutes per person will wind up in the final documentary. On average, each interview lasted anywhere from twenty to twenty five minutes. Taking the best two to three minutes is challenging, but choosing the twenty odd minutes that gets left out is even more so. The documentary focuses on a singular point in time, whereas each interview covered multiple seasons, and often a span of five or six years. This means that many funny and insightful stories are left behind. That is the consummate dilemma of the documentary producer. The same goes for the images we have collected; many are incredibly captivating scenes of both the stadium and campus life, but they simply do not fit the story line.

Deleted: ,

My hope is to use the extras on the DVD, as well as the additional materials I turn in to tell these stories. For each person I talked to, they would suggest three or four more additional people to talk to. Professor Breyer warned me that the greatest obstacle a documentary can face is not knowing when to stop. The project can fall into the problematic dilemma of being too broad, and losing sight of its original focus. However, this is a difficult balance to achieve, and up to the last cut, I will still probably wonder if I did too little or too much.

Deleted: ,

When I went into the first interview, my approach to the interviewing process was too broad and I lacked a specific direction. When I watch the early

interviews I want to scream at myself for not following up on certain stories or questions my subjects raise. As all things are, the interviews were a learning process. As I uncovered the overall story for the documentary, my questions shifted to become more aware of the ultimate goal of the project, and to highlight stories that would be useful in telling the overall story arch. No question is asked without a slant or angle to it, and by posing questions that are looking for a specific response, it was much easier to tie the stories together. For each one of the players, the set of questions was quite similar, and this was done to ensure they would all be talking about the same thing.

This may seem counterintuitive to have the different people providing similar answers to a set of questions, but it helped fill in holes ~~in~~ the story. Often one player would have a very specific memory of a particular event, while another would only have a vague recollection. I wanted to make it seem like each interviewee was in the same room with one another, and that they were telling the story in tandem. One compliment I received during the early cuts of the documentary was the fact that each person was telling the same story, but with their own individual quirks. Some of the subjects had great energy in retelling the story, while others had an incredible level of detail. By combining the energy and level of detail together, the story is fluid, and the audience is entertained while learning something at the same time.

I hope those who watch the documentary will gain a greater understanding of the proud tradition of Syracuse football. Even though this was a team that struggled mightily during the season, there was a sense on some level of the

Deleted: to

importance that the final game meant to both the community and the university.

Everyone who I have talked to about the project, either who was at the game, or who was a fan at the time, has a special memory of that day. As one of our interviewees put it best, there is a great nostalgia for Syracuse football, maybe spurred more recently by the struggles of the team today, but nonetheless a great nostalgia abounds. For those not of that generation, I hope to impart on them the importance of that season and team to the overall history of Syracuse football. I knew it would be too difficult to try to give an overall history of the stadium, so instead I had the members of this team sum it up.

This project was a team effort between myself and my partner Erick. I would not be able to complete the project without him. His expertise in Final Cut Pro was crucial in ensuring an orderly project, as well as getting the visual elements correct. He kept me on schedule and made me work harder to get the best possible interview subjects possible. He has challenged me to explore new ideas, and I am very thankful he literally tore apart my first draft of the screenplay for the documentary. It was a piece that lacked energy, substance, and would have been incredibly flat. Despite our arguments and disputes, we have treated each other as professionals, and we both understand where each other's strengths and weakness lie.

Deleted: ,

Deleted: what

My advisor, Professor Moller, and my reader, Professor Breyer, have been a network of support I can rely upon. If I encountered red tape, or ran into an obstacle, they did not hesitate to pick up the phone and get in touch with the right people to make things happen. Their criticism has been constructive, honest, and

extremely helpful. I know that this is a project they care about, and whenever they have a suggestion I take it to heart.

Then there are all of our interview subjects. Each one of these people has taken time out of their busy days to talk to us and share their memories. Mary O'Brien, especially, and the staff at the University Archives have treated us with an incredible amount of patience and respect. They have allowed us unfettered access to thousands of documents and photos, which this project would not have succeeded without. I cannot exactly count the amount of time I spent at the library, but if I had to guess, it would be well over forty to fifty hours, and all of that was spent with the staff there. They always greeted me and left me with a smile.

Deleted: ,

My thanks extends to Bruce Bertrand, the man who had the foresight as a student to take such wonderful film of both the campus and stadium. His cooperation and communication have been incredible, and is a testament to the alumni of Syracuse and their willingness to help students. Without his material, the film would have been missing a key moment in history, and being able to share this with the community is something that Bruce, Erick, and I are looking forward to.

Deleted: ,

Several other members of the Newhouse family deserved much praise. Professor Michael Schoonmaker, the chair of the TRF department, for ensuring that we got whatever equipment we needed. Professor Rick Wright for putting us in touch with Art Monk and being a great interview subject. Stu Lission and Gary Mariano of Electronic Media Communications for allowing us to use their film

Deleted: ,

Deleted: r

transfer machine, and for providing us with over 30 minutes of other archival film and video. Lastly, Jason Kholbrenner, the manager of the Edit Suites, for offering his expertise, and incredible flexibility with equipment.

Deleted: ,

All of these people and more made this project possible. Many of them I have gone on to make great contacts with, and stay in touch with regularly. I hope the project will give them as much joy as it has given me, and be an inspirational story of a place that so many have fond memories of. To think it all started with a postcard my sophomore year, and has ended with over 2000 miles on the road and interviews with hall of famers and Super Bowl winners is quite amazing to me.

Deleted:

Deleted: s

Deleted: b

Works Cited/Consulted

Archival Video. Electronic Media Communications. S.I. Newhouse School of Public Communications. Syracuse, New York 2009.

Archival Pictures, Newspapers, and Film. The Syracuse University Archives. Syracuse University. Syracuse, New York 2009.

Bertrand, Bruce. Personal interview. 11 March 2009. Interview.

Hurley, Bill. Personal interview. 19 March 2009. Interview.

Jacobs, Dave. Personal interview. 9 April 2009. Interview.

Kimball, Larry. Personal interview. 30 January 2009. Interview.

Little, Floyd. Telephone interview. 10 April 2009. Interview.

Monk, Art. Personal interview. 12 March 2009. Interview.

O'Brien, Mary. Personal interview. 2 February 2009. Interview.

Wolfley, Craig. Personal interview. 20 March 2009. Interview.

Wright, Rick. Personal interview. 1 March 2009. Interview.

Written Capstone Summary

When I first pitched the idea of my Capstone Project to my advisor, he made it clear that it would be too broad and too big of a story to cover in a documentary. My idea originated as a documentary about the history of the now destroyed Archbold Stadium. The stadium was the home of Syracuse football from 1907 to 1978, and hosted many greats from Jim Brown, to Ernie Davis, and others. For those who saw games there, the stadium left a lasting impression, but many of today's generation know almost nothing of the stadium and the teams who played there. Despite all of the history, I would have to narrow the documentary down to focus on one story about the stadium.

Deleted: ,

Deleted: ,

Deleted: ,

This was very difficult because the stadium has so many possible stories to tell. As I have done research for the project, I have uncovered enough photos and documents to make multiple documentaries. All of this information threatened to overwhelm me. However, I uncovered a story line that had great promise. In 1978, Syracuse was struggling badly, and had not won a home game all year. Since the stadium had been built, the football team had always won at least one home game, and 1978 was threatening to wipe out that tradition. Syracuse played the U.S. Naval Academy in its final home game at Archbold Stadium, and the match-up looked far from favorable.

Deleted: ,

Navy was ranked in the top ten in the country, and Syracuse was without its star quarterback Bill Hurley, who had been injured at the beginning of the season. There must have been some sort of football magic in the air for the final game, because Syracuse somehow managed to upset Navy. The elated crowd

literally tore the stadium apart with hammers; fans carried off seats, the goal posts, and even the grass. While the team finished the season a miserable 3-8, the win at Archbold Stadium preserved the stadium's winning tradition.

Deleted: ,

The story of the 1978 team and the final game against Navy became the story of my documentary. More importantly, the 1978 Syracuse team represented both the great successes and failures of the program. While as a unit they struggled, they would build the foundation for success in later years with the opening of the Carrier Dome. They would play a season on the road in 1979 and never have a true home game. Despite this challenge, the 1979 team would win Syracuse's first bowl game in over a decade. When I realized I wanted to make the 1978 team the centerpiece of the documentary, I knew I would have to get the players.

Deleted: ,

Deleted: ,

Getting the players for the documentary has been the biggest challenge of the project. Pictures and video were relatively easy because of the immense help and support I received from the Syracuse University Archives and Mrs. Mary O'Brien. Mary proved to be an encyclopedia of knowledge on where to find everything I wanted, and she gave me full access to everything the Archives had to offer. Gary Mariano and Stu Lission of Electronic Media Communications at Newhouse have been immensely helpful in aiding in obtaining vintage football footage, as well as transferring 16mm film to a format that I could use today. Almost all of the footage of the football team from Archbold is on film, and this required it to be transferred by hand onto a digital format that could be shown

today. Without their help, it would have taken great expense to get the film transferred into a useable format.

With the footage of the final game secured, I set about the task of getting interviews with the players. This was made possible by Professor Rick Wright, who was one of our interview subjects. We visited his radio show, and he delivered vivid stories of his first impression of the stadium, as well as his efforts to recruit Art Monk to come to Syracuse. Professor Wright has remained friends with Art, and he called him personally to secure an interview for us. At the same time, I secured an interview with a Newhouse graduate who happened to have filmed the final game from his dorm room in Lawrinson Hall, which overlooked the stadium. My spring break was dominated by these two interviews, and my partner for project, Erick Ferris (TRF Graduate Student) and I traveled first to northern New Jersey, to interview the gentleman who filmed the game from his room. He provided us with both color photos of the game, as well as the only footage of the stadium's final moments.

Deleted: .

To interview Art Monk, we traveled to the Washington D.C. area the next day. Art was extremely generous with his time, and we spent over an hour with him conducting the interview and showing him the research we had done. Art proved to be a pivotal interview, because he had the phone numbers of many of his teammates, which we needed. With his help, we landed our next three interviews: Bill Hurley, Craig Wolfley, and Joe Morris.

Bill Hurley and Craig Wolfley both live in the Pittsburgh area, and both were very enthusiastic about talking to us. After a seven-hour road trip to

Pittsburgh, we had our first interview with Bill. Bill was the quarterback during the time, and he had been injured during the 1978 season; this prevented him from playing in the final game. He provided a unique insight into the frustration of watching his team struggle without being to help them. After we talked to Bill, we interviewed Craig the next day, and he was just as informative. Craig brought the insight of an offensive lineman, and his charisma and energy were unmatched. His stories were some of the funniest we had heard, and he offered many memorable quotes. After returning from a very fruitful trip to Pittsburgh, we traveled to New Jersey again to talk to Joe Morris.

Joe was very animated, and his memories of the stadium and of his time at Syracuse were vivid and informative. We spent over an hour and a half with him, and he could not have been more friendly and enthusiastic about the project. He deeply appreciated the DVDs we gave him of the 1978 final game and the 1979 season. We received an extremely touching email from him after we returned to Syracuse; he had watched all of the footage, and it brought back many more memories. When I set out to do this project, I wanted it to stir the memories of those who had been at the stadium, and to bring it to life for future generations. The fact that this project had meant so much to him has made it all worthwhile.

Deleted: ,

Before we started cutting the story, we were able to get two final interviews. One was with Dave Jacobs, the kicker who kicked the game-winning field goals in the game against Navy. His interview went so well that he put us in touch with Floyd Little, who was the master of ceremonies at the game. Floyd re-created his halftime speech that had been lost over the years, and this provided a

Deleted:

key element for the documentary. With all of these interviews secured, we could start cutting the documentary.

The structure is straightforward. The story opens with the stadium's beginning, and then fast forwards to 1978, where we meet the various team members of the 1978 squad. They tell the story of why they came to Syracuse and their interactions with the stadium. The interviewees tell the struggles that Syracuse faced in the 70s, and how the football program was in trouble. Then the game itself is played out in a series of highlights, going through both the triumphs and scary moments for Syracuse. The story ends with Syracuse winning the final home game in Archbold, and the after story of fans tearing the stadium apart. The players reflect on that day and what it meant to them.

Deleted: ,

Deleted: ,

Overall, the project is designed to offer an insight into the past for a new generation of Syracuse students. For alumni, it is a chance to relive old memories, and to see a place and remember a time, if only for a few minutes.