

ON OUR SHORT list

FABRICE MOUSSUS G'74

First Shots

In this age of instant history, it already seems a chapter-opening photo in a social studies text or the title sequence in a TV movie, *Battle Over Baghdad*. Our collective memory has a cranny permanently reserved for Fabrice Moussus's eerie phosphorescent video of anti-aircraft fire floating heavenward above Baghdad on January 16 (EST), as Operation Desert Shield turned to Desert Storm.

Moussus, a 1974 graduate of the Newhouse School, has been a foreign-bureau cameraman for ABC News since 1980, first in Cairo and now Frankfurt. He covers stories throughout Eastern Europe, Africa, and the Middle East. His experience in those regions is the primary resource he brings to his job. More than technical know-how or cinematographic artistry, he explains, the chief attribute of a foreign cameraman is savvy.

Moussus, stationed in Iraq since January 1, knew the bombing was imminent when,

on January 16, his team received orders from ABC News to vacate Baghdad. Wary of traveling after dark, the six-person team decided to head out in the morning. But at 2:40 a.m. the bombing began.

Moussus was ready. During coverage of war preparations a month earlier, he had concluded that bombing would begin at night and that he would need a nightscope, the small (and costly) lens attachment that would allow him to shoot in very-low-exposure conditions. (The greenish tint of the Baghdad footage is a result of phosphorus luminosity in the nightscope.)

Moussus also knew from experience that, with the onset of bombing, hotel security would usher all guests to shelters. So he and his colleagues did the simple thing. "We stopped shooting, we put everything away, and we hid ourselves," he recalls. "When things were quiet again—when they had taken everybody down in the bunker—we came out again and continued filming until about five or five-thirty in the morning."

He's philosophical about such moments, when awe-inspiring events are unfolding

and the cameraman's professional duty is to point and shoot, despite all else. "When something like that happens, you have the person and the cameraman. For the person, the normal reaction is to say, 'Oh my God! What's going on? Let's take cover.' It's purely emotional.

"Then you have the cameraman part of yourself. . . . [You] just concentrate on taking pictures. While this goes on, you suppress your emotions and you put them back in your subconscious and say, 'I will deal with it later.' Because if you start dealing with your emotions, you lose your concentration and you're not able to carry on."

After the bombing, the challenge was to transmit Moussus's unique pictures to New York. Knowing the obstacles, Moussus made multiple copies and pursued every imaginable avenue of conveyance. The first broadcast copy was one carried out of Iraq in the underwear of an Independent Television News correspondent. Others followed.

The next evening, the ABC News team conveyed *itself* out of Iraq, by cab along the new Amman-Baghdad highway. Although bombs dropped around them and missile carriers passed frequently, their journey progressed without major incident.

Though he has covered a fair range of such conflicts—the Iran-Iraq War; civil wars in Chad, Libya, and Liberia; South African conflict; the tanker wars of the Persian Gulf—Moussus is most proud of his work away from the battlefield, such as a report, filmed under cover, on cultural change in Albania.

And of his 1981 footage of the assassination of Anwar Sadat—Egyptian military officials and bureaucrats scampering down the Tarmac, pouring into the review stand where Sadat had been seated and huddling over his fallen body. These, too, are unforgettable images of the 20th century—images we would lack were it not for Fabrice Moussus. —DANA L. COOKE

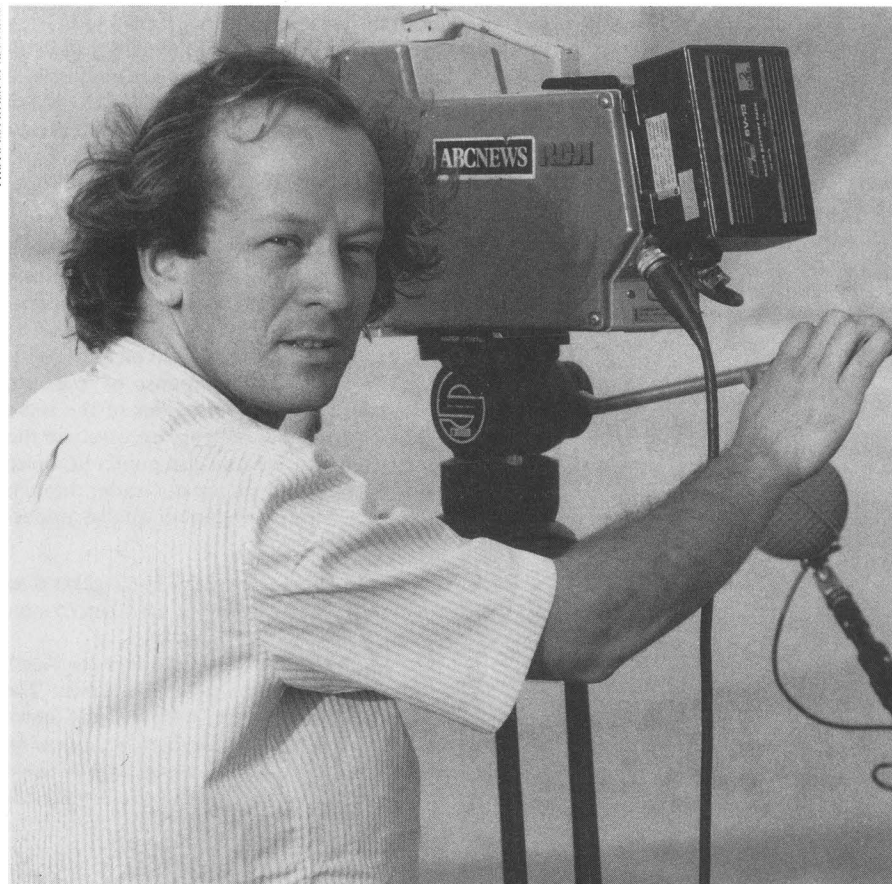
MARK REED '77, G'79, G'83

Dot to Dot

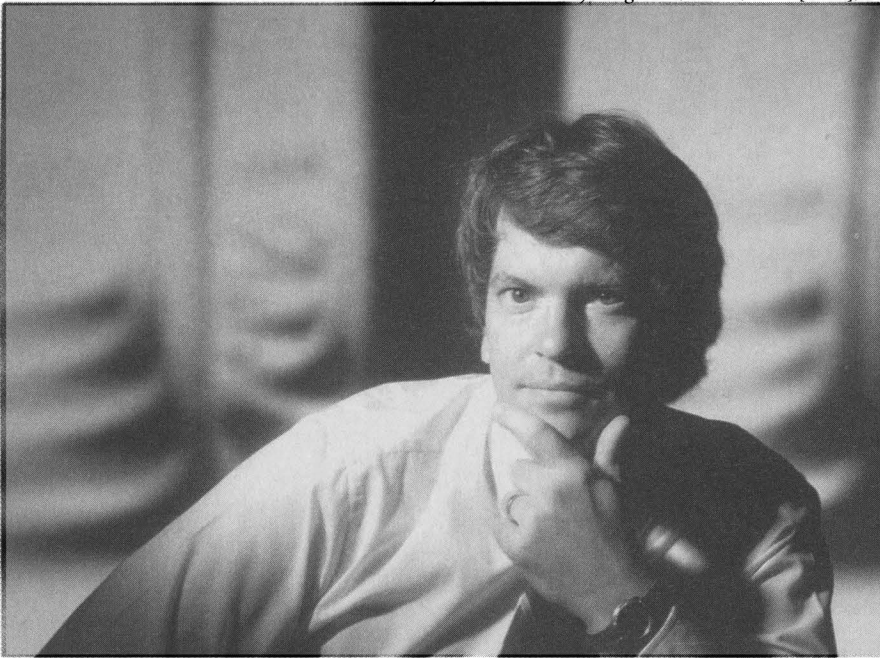
The technology that placed the power of the computer in our lap is approaching the boundaries of progress. Scientists say transistors are nearing the ultimate limit of miniaturization. "Conservative estimates predict that will happen sometime in the next decade," says physicist Mark A. Reed.

New approaches must be found and Reed, called one of "America's hot young

PHOTO COURTESY OF ABC NEWS



Veteran ABC News cameraman Fabrice Moussus was the only videographer to capture the Baghdad bombing.



Mark Reed's quantum dot is able to trap and release individual electrons on command—a breakthrough that points to a new era in semiconductor technology.

scientists” by *Fortune* in October, may have the answer. He’s developing a technology to underpin new semiconductor structures, capable of processing much more information and providing greater computing power.

Reed has constructed the smallest memory cell ever devised, which he calls a quantum dot. In essence, he has succeeded in trapping individual electrons and controlling their actions.

Reed’s invention measures some 20 billionths of a meter. It’s basically a small box—a sandwich-like wafer of gallium arsenide—inside a pillar-like structure. By manipulating the pillar with electric charges, Reed is able to trap a single electron within the box and then release it upon command.

That’s an important accomplishment. Conventional semiconductor chips work by channeling whole flows of electrons, analogous to a stream of water running through a faucet. At a certain point of miniaturization, however, the electrons cease to behave as a stream. Instead they become individual, difficult-to-control molecules. This is the wall that conventional semiconductors will hit, but Reed’s approach to electron control sidesteps such limitations.

Reed created the first quantum dot three years ago while working at Texas Instruments’s central research laboratories in Dallas. Now a professor of electrical engineering at Yale University, he believes the technology needs two decades of work before facing commercial applications.

Even then, there are no guarantees. “This specific technology may not be the one that will work,” says Reed, “but it’s forming the new technology base of an electronics that people are convinced will eventually take over.”

Reed, who earned his bachelor’s, master’s and Ph.D. from SU’s College of Arts and Sciences in 1977, 1979, and 1983 respectively, says the quantum dot or similar discoveries could bring the computer power contained in a desktop PC down to the microchip level. The development of such technology opens a whole new world, says Reed, one full of unknown possibilities. “I think it’s going to amaze us in retrospect.”

—RENÉE GEARHART LEVY

BILL REESE '52

Exhibit A

The largest judgment ever granted in a personal-injury case went to a boy who fell from a climbing sculpture in a New York City park and was paralyzed.

To help win the award—\$33 million—the boy’s attorney brought the sculpture to court. Not the actual concrete structure, but a styrofoam replica—15 feet tall, five-feet wide, and mounted on a rolling platform. It was the creation of Bill Reese, known in legal circles as the godfather of courtroom graphics.

“When the attorney called me in, he said he had a model in mind, something that could sit on top of the table so the jury could see what it looked like on all sides,” says Reese. What he ended up with, Reese says, “had the kind of dramatic impact that was really helpful.” Not only is the child assured of care and security, but the case influenced playground design nationally.

Simple demonstrative evidence has been used in American courts for years, but during the last decade the use of professional courtroom graphics became the rule in big league trials. Reese, a 1952 SU graduate in theater arts, is responsible. He is founder and president of the Acorn Group, the first company devoted to producing demonstrative evidence for litigation—charts, graphs, medical and technical illustrations, and models. Acorn’s graphics are used almost every day to help juries and



Bill Reese's firm is a world leader in the graphic preparation of trial evidence.

judges understand the complex or arcane subjects about which they must render decisions.

The range of cases that Acorn has handled includes landmarks of litigation: *Polaroid v. Kodak*, *USFL v. NFL*, *U.S. v. John De Lorean*, the Jennifer Levin murder and Central Park jogger trials, the Iran-Contra hearing, etcetera. Reese is often retained well in advance of trial by lawyers who want to ensure that his services are used by them, not against them. (Incidentally, he chooses not to work for the defense in drug, homicide, and organized-crime cases.)

The ground-breaking business, based in New York City, started as a favor. Reese, an industrial-design and corporate-communications veteran, helped an attorney friend organize complex financial information into chart form for a trial. His friend won the trial. The transcript contains two pages of the judge's praise for Reese's visual aids.

Reese saw a market and began the "herculean task" of educating the legal community about the need for his service. Although it took eight months to land his first case, Reese worked on 40 in the first year. Today Acorn, with 25 employees, handles between 150 and 170 cases annually—some 1,400 since 1978.

Reese views himself as the "jury's advocate," making complex information—often financial or scientific—simple enough to understand. "The point is not to pummel the jury into accepting a point of view," he says, "but to help them make their own decision."

—RENÉE GEARHART LEVY

JUDITH KRUGER '77

Better By Design

For Judith Kruger, staying one step ahead of the fickle consumer is important. It means the difference between success and failure.

As founder and president of Colorworks Ltd., a design and product-development firm she operates in Highland Park, Illinois, Kruger predicts and designs products she hopes the consumer will buy. Her watchwords for the nineties are "functional, but low-priced."

The struggle to develop a well-designed salable product, one which manufacturers will produce and consumers will buy, is a daily one for Kruger. "I analyze, 'Why were Ninja Turtles so good? What were the elements that made them good? Why was the pet rock so successful? What's been done and what can I do that's totally different? I go through that process every day.'"

In most cases, manufacturers ask Kruger to design a new product for their line. Then it's her job to find a new approach and create designs, concepts, engineering drawings, and even packaging. Currently in the works are a line of children's cosmetics and bath accessories.



For designer Judith Kruger, business is only as good as her anticipation of public tastes.

Kruger travels to trade shows and does extensive research in the houseware, giftware, and bed-and-bath industries to prepare for whatever products she might have to design. She may work on greeting cards one day and moustache-grooming kits the next.

In addition, Kruger creates and develops new products on her own. These creations, says the 1977 SU graduate of the College of Visual and Performing Arts, usually grow out of her personal need for something. "I go and look for a barware design for my house and I don't like any of them. Or a beach towel, and I think I can do better."

One of her most successful licensing programs, the whimsical "Mom of the Year" design that now appears on a number of products, was inspired by the birth of her first child. The design's success has spurred Kruger to plan a number of spin-offs under the title, "Best of the Year." The possibilities seem endless.

Kruger also created designs for the Metropolitan Opera of New York's "Dance at the Met," and the Lincoln Center's "The Sounds of Lincoln Center," which adorn teeshirts, mugs and totebags. The Metropolitan Opera Guild commissioned Kruger to do a Magic Flute design for Mozart's bicentennial.

Kruger says living in the suburbs gives her an edge over designers working in New York City or Los Angeles. "Here I am constantly visiting K-Marts, Sears, and other mass merchandisers to see what those consumers want—to get to know them and think like them."

Kruger's business has grown so rapidly that her husband, Rick, who received his M.B.A. from SU in 1977, quit his job as director of marketing for Hinkley & Schmitt, a major

Joe Davis plays Buddy Holly in the successful Australian theater production.

bottled-water company, to become vice president of sales and marketing of Colorworks. "It allows me to concentrate on creative work," she says.

—JAY S. STRELL

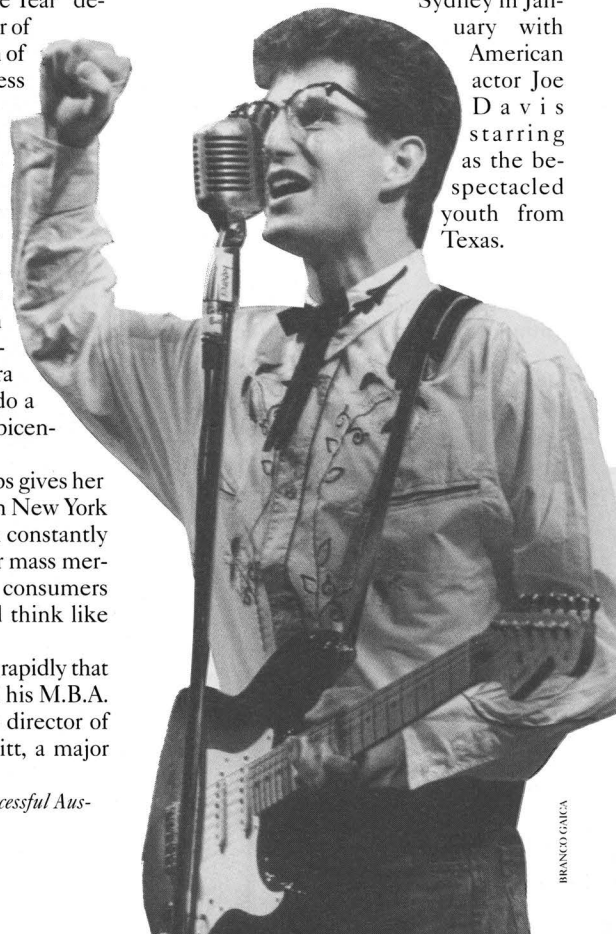
JOE DAVIS '81

Buddy

Buddy Holly's music remains so popular that the singer's career is now the subject of a major theater production not only in America, but in Australia as well. *Buddy: The Buddy Holly Story* opened at Her Majesty's Theater in

Sydney in January

with American actor Joe Davis starring as the bespectacled youth from Texas.



BRAND/GARCA

Davis, a 1981 graduate of SU's drama department, receives rave reviews for his portrayal. The *Sydney Morning Herald* wrote that his performance "is tightly controlled and, in its final moments, utterly mesmerizing. [Davis] captures the ordinariness of Buddy Holly, his simpleness, that honesty . . . in his music. He makes him the most unlikely rock 'n' roller in history—until he steps up to the mike, guitar in hand, and begins to sing. . . . The show rests entirely on Davis's narrow shoulders, thin rangy body, his charming sweetness which then explodes into hot, all-giving, joyous music making."

The play spans Holly's short career, from his first recording contract in 1956 until the night of his fatal plane crash in 1959. Davis, and the actor-musicians portraying Buddy's band, the Crickets, recreate two major concerts, including Holly's last.

Davis remains on stage throughout the two-and-a-half hour production, carrying most of the dialogue and singing 17 songs. "I've been losing about two pounds a show," he admits. "When I started out, it was very difficult to keep going." He says it requires constant monitoring, a lot of practice, sleep, and a regular physical fitness routine. "But now I've mastered it, I think," says Davis, who worked in television, film, and a rock band before landing this role.

Davis knows the day will arrive when he'll tire of playing Holly, but right now, he says, "I'm still having so much fun I can't even foresee a time when I'm not doing it. The great thing about playing Buddy Holly is that I am able to put together two things I really love to do and I never thought would coincide—playing the guitar and acting."

Davis first played Holly in London's West End, where the show opened. As early as this month, he may take over the American edition of the play, now on Broadway. If that happens, Davis says, "It will be the great homecoming." —MARY ELLEN MENGUCCI

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