



ON OUR SHORT LIST

ONE MAN'S BATTLE

An SU graduate revisits Normandy and recalls D-Day.

On June 6, 1944, Allied planes, ships, and troops crossed the English Channel and stormed the five beaches of Normandy, France. It was D-Day, and Chet Hansen spent most of it the same way he'd spent the previous two years—at the side of Omar Bradley, three-star general and commander of the American invasion forces.

"It was one of those days that imprints itself on your mind," says Hansen, a 1939 recipient of a bachelor's degree in journalism, retired IBM employee, and one-time holder of "the best assignment in the Army."

As an aide to Bradley, Hansen went almost everywhere Bradley went: To campaigns in Tunisia and Sicily, to meetings with Generals Dwight D. Eisenhower and George Patton.

"Patton didn't like anyone who outranked him, but he and Bradley worked well together," recalls Hansen. "Patton called himself the best ass-kicker in the American army, and he could probably get more out of a division than anyone else. Bradley had the brains and Patton the aggressiveness."

Hansen says he was "privy to most everything that was going on. Being an aide meant I got all the perks and had none of the responsibilities. It was the greatest free ride in the world."

Of the five officers who sailed with Bradley on D-Day, only Hansen is alive to commemorate the golden anniversary of the event, considered the greatest naval military maneuver in history and the turning point of World War II. He expected his return visit to Normandy to spark many memories, including the incredible noise that accompanied the attack of 11,000 planes and 176,000 troops.

"Thirteen-hundred heavy bombers were raking the coast," says Hansen. "There were nine battleships and more



BOB LANDRY/LIFE MAGAZINE © 1944 TIME INC.

Of the five officers who sailed with General Omar Bradley on D-Day, only Chet Hansen is alive to commemorate the 50th anniversary of the invasion. Hansen (right) is pictured on Omaha Beach with Bradley (left) and General Ralph Royce.

than one-hundred destroyers firing. The weather was lousy, the seas were high, and we had no voice communication with anyone on the beach. I was aboard the cruiser *Augusta*, and Bradley sent me to Omaha Beach twice that day to assess the situation. At one point the troops on Omaha were hanging on by their fingernails

against a German division that wasn't supposed to be there. By the end of the day, we'd scaled the highlands and moved a mile inland.

"Everyone there felt part of something very important and special. Coming out of the Depression, this country needed something to believe in, and this was it." —BOB HILL

ICE MAKER

Rob Pfaffmann '79

The historical fabric of any city is tied, in part, to its structural landscape. In Pittsburgh, that includes the seven-story building at 1212 Smallman Street. Built in 1898, it originally housed the Chautauqua Lake Ice Company, which once produced 120 tons of ice a day and employed the services of 200 men and 150 horses for home delivery during the summer.

To ensure building never meets bulldozer, Rob Pfaffmann redesigned the structure to serve as a monument to the past. He led the architectural team for the Pittsburgh Regional History Center. Scheduled to open in 1996, the 160,000-square-foot museum will feature interactive exhibitions and a center for historical research.

"I've always had an interest in preserving old buildings and finding new uses for them," says Pfaffmann. "It's my first love and something I did a lot at Syracuse."

Pfaffmann earned a bachelor's degree in architecture from Syracuse University in 1979 and worked as a facilities manager at the University from 1979 through 1983. While at Syracuse, he planned the renovations at Huntington Hall and designed the Genet Auditorium in Slocum Hall.

"I've always wanted the public to know about architecture and how it can support a community's physical and social fabric," says Pfaffmann. "I carried that attitude to Pittsburgh, where I've joined preservation groups. Pittsburgh is a distinct, visual city that has been bypassed by urban sprawl. The city's neighborhoods are compact, diverse, and accessible. It's a big city with a small-town feel."

Pfaffmann is an associate at Bohlin Cywinski Jackson, named the nation's best architectural firm for 1994 by the American Institute of Architects. He has played a large role in the firm's design of major projects at Carnegie Mellon University and the University of Pittsburgh.

At home, Pfaffmann spends some of his free time trying to preserve the character of his own neighborhood. "I

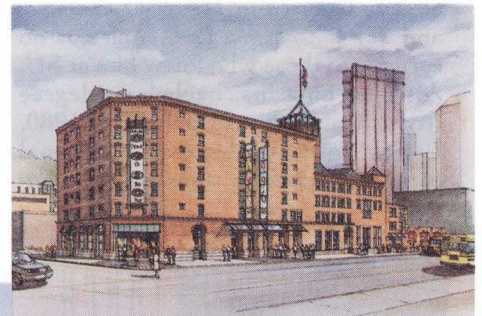
HATS OFF



- **Marion Gross Sobol**, who received a bachelor's degree from the College of Arts and Sciences in 1951, is the third woman named a Fellow of the Decision Sciences Institute. Sobol is a business professor at Southern Methodist University in Dallas.
- **Thomas M. Houliban**, who received a doctoral degree from the College of Engineering in 1969, is serving a one-year term as a White House Fellow of the American Society of Mechanical Engineers, and is working on the staff of the President's Office of Science and Technology in Washington, D.C.
- **Clyde A. Jones**, who received a bachelor's degree from the College of Visual and Performing Arts in 1948 and a master's degree from the School of Education in 1954, was named Home Economist of the Year for Connecticut by the Connecticut Home Economics Association. Jones is a professor emeritus at the University of Connecticut in Storrs.

try to get my neighbors to think about what they're doing, and educate them about their environment and architectural conservation," says Pfaffmann. "I try to impress upon them the alternatives to things like using vinyl siding. It's a tough battle."

—BOB HILL



Architect Rob Pfaffmann's designs will help turn a 96-year-old former ice factory in downtown Pittsburgh into a seven-story, 160,000-square-foot historical museum. "I've always had an interest in preserving old buildings," he says.

FLOWER POWER

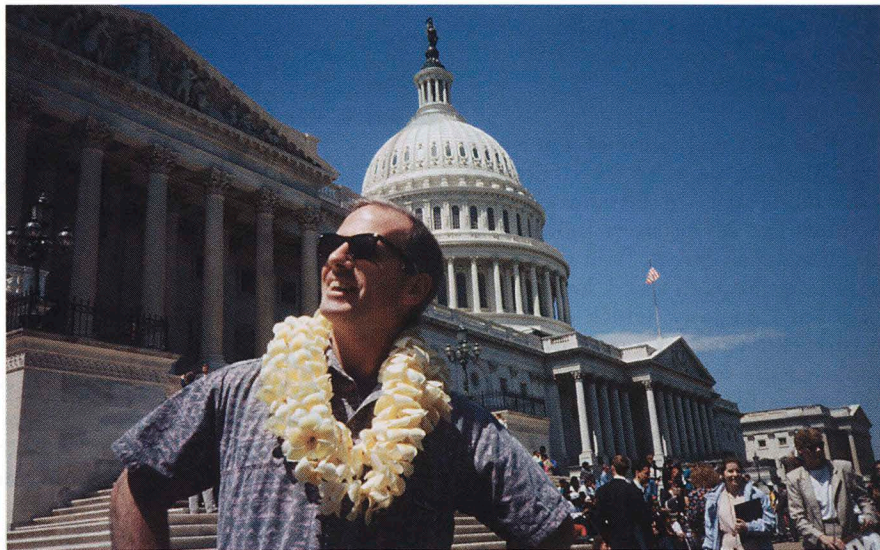
Steve Latour '80

Aloha! Not the typical greeting heard in the halls of Congress, but it works for Steve Latour.

Latour, better known in Washington, D.C., as the Lei Man, has made a name in the capital by making and delivering fresh-floral leis. Prices range from \$31.50 for a standard orchid lei to \$50 for one made of roses. Delivery from Latour himself, garbed in Hawaiian shirt, is an extra \$15. For \$90, Latour will have the lei delivered by a hula dancer.

"I've got two," says Latour. "One is a Hawaiian woman who wears a traditional floor-length muumuu. It's slow and elegant. Then I have the more tourist-oriented coconut bra, grass skirt hula. High energy, I like to call it."

Latour's nine-month-old business, already featured in *The New York Times* and *The Washington Post*, comes as no surprise to those who knew him at SU. After earning his bachelor's degree from the Newhouse School in 1980, Latour spent 13 years as a seasonal bartender, working summers in Reho-



KEITH MICHALEK

For \$31.50 (plus overnight delivery charges) you can send a fresh-floral lei anywhere in the country. It won't come from Hawaii, however. The Lei Man, Steve Latour, strings them in his Washington, D.C., apartment.

both Beach, Delaware, and winters at Tom Selleck's Honolulu restaurant, the Black Orchid.

He moved to D.C. two years ago to tend bar and search for a "grown-up job and make that SU diploma pay off."

Lei making? Latour got the idea after trying to send one to a friend. A local florist wanted \$70. Latour decided he could do it cheaper and easier himself.

He'd learned how to string flowers several years earlier in Honolulu. "May 1 is Lei Day in Hawaii," says Latour. "They have lei-making contests and a lei queen. These ladies are around giving seminars."

It takes Latour about 30 minutes to string a lei, which stays fresh for three to five days. Latour delivers his wares with instructions on lei etiquette (when dancing, hang the lei down your back to protect the flowers) and a kiss (a candy kiss for men, the real thing for women). "It's bad luck to get a lei without a kiss," he says.

Business is, well, blooming, says Latour, who has trademarked his Lei Man moniker and is fielding franchise inquiries in other cities. Orders from New York City are so brisk Latour regularly sends batches of leis to friends there for delivery. He also delivers leis by overnight mail service throughout the country.

In Hawaii, leis are presented on all sorts of occasions: to graduates, to victorious athletes, and, of course, to visiting tourists. Latour has delivered leis to celebrate births, new homes, and weddings, and as corporate thank-yous and gestures of love. "I had one guy send leis to three different women asking each to be his valentine," he says. "I'm learning more and more about love every day in this business."

—RENÉE GEARHART LEVY

LIQUID LUNCH

Cynthia Bessmer '75



"I'll never be rich, but I'm happy and I have time to kayak at lunch," says Cynthia Bessmer, the president and lone employee of Longreach Scientific Resources.

Bessmer, who received a bachelor's degree from the College of Arts and Sciences in 1975, produces platinum needles for use in physics and physiology research. Her eight-year-old compa-

ny attracts national and international clients ranging from educational institutions (the University of Alabama) to corporations (Seiko).

She says her corporate headquarters are humble ("The equipment is not very fancy," she admits) but she doesn't mind the commute: The office is adjacent to her oceanfront home in Orrs Island, Maine.

—JODIE McCUNE

COSMETIC POETRY

Paul Block '66

Paul Block thought he'd become a poet. "I spent one summer in Paris as part of my English major at SU," he says, "and I was sure I was going to wind up a starving artist in some Left Bank apartment."

When Block returns to Paris these days, it's as chair of Revlon International. He's responsible for product development and franchise-building for the cosmetics giant and its subsidiaries, Almay and Ultima.

The jump from verse to products wasn't that big. "By majoring in English, I developed the creativity I didn't even know would be so important in every step of my career," says Block, who received a bachelor's degree from the College of Arts and

Sciences in 1966.

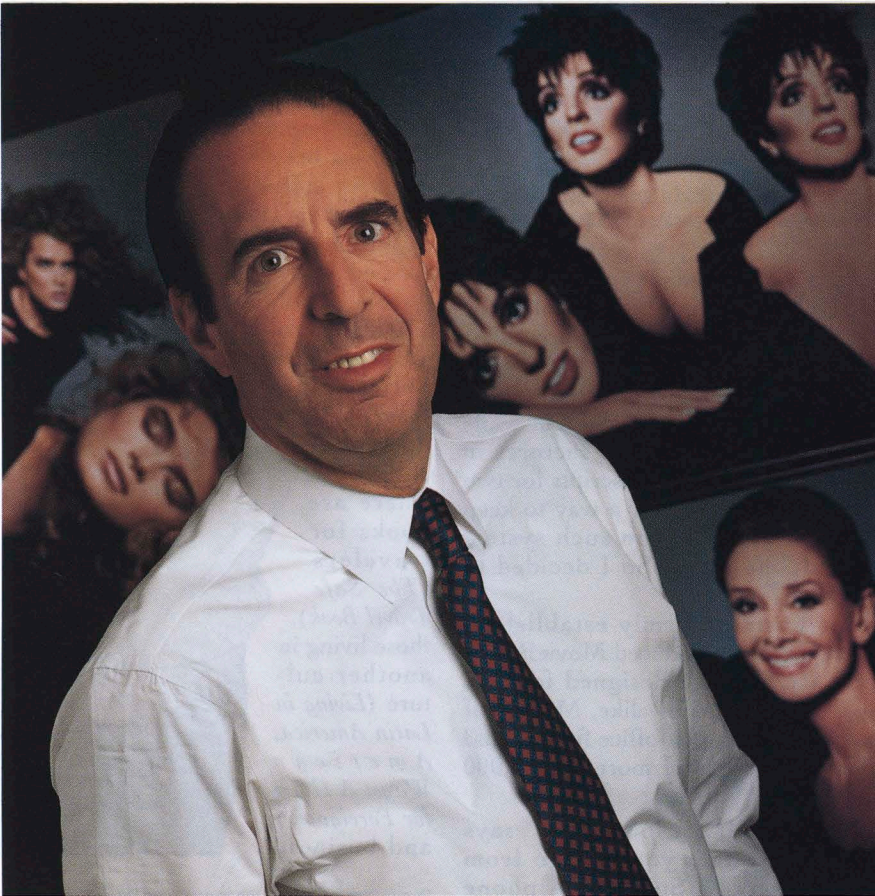
Block describes his career path—which includes stints in marketing and advertising, plus 16 years at Revlon—as "working on products that have tremendous image communications."

Although his SU English classes were important, Block says his greatest recollection of his undergraduate years was the cultural diversity of SU's student body. "I met different people from different economic backgrounds, which is essential to succeed in the business world," says Block, who does business in 27 countries and calls the exporting of Revlon's products the company's most important strategy.

That priority keeps Block on the road and on the run. "In fact, I'm leaving for Vietnam and China on Friday," Block says matter-of-factly. "We're opening there next year."

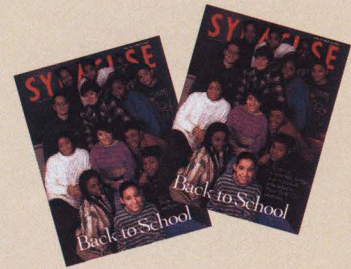
—STACEY OKUN

SHONNA VALESKA



Paul Block, chair of Revlon International, is responsible for product development and franchise-building for the cosmetics maker and its subsidiaries, Almay and Ultima. The companies do business in 27 countries.

Seeing Double?



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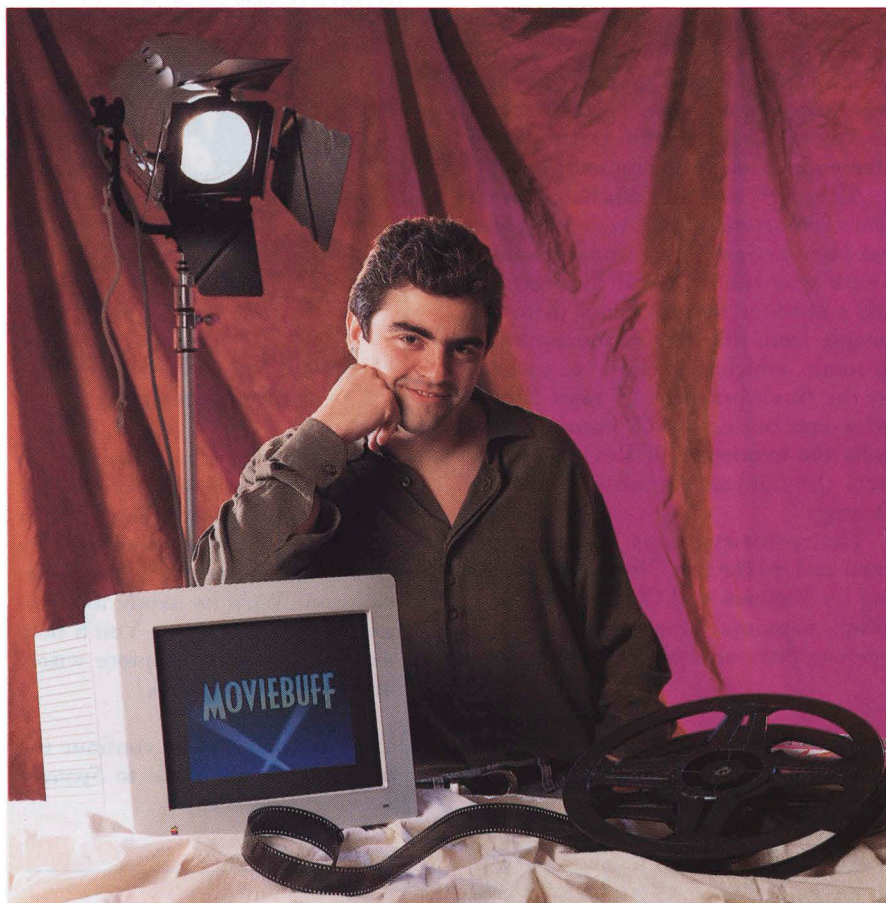
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SAMMY DAVIS PHOTOGRAPHY



Jeffrey Lane has created an entertainment database for personal computers. The Studio System keeps up-to-date information on projects in development, script submissions, and television and film credits only a keystroke away.

FILM FACTOIDS

Jeffrey Lane '84

In any industry, knowledge is power. But in Hollywood, up-to-date information about who's where and what's hot means professional survival. And for many, that knowledge comes from Jeffrey Lane, whose entertainment database, The Studio System, keeps such information only a keystroke away.

The Studio System tracks film and television credits, projects in development, script submissions, the daily whereabouts of more than 6,000 industry members, even agent-client rosters. "No other entertainment database provides this range of data," says Lane, a 1984 graduate of the School of Management. "We've taken the information-gathering process and streamlined it."

Lane's clients range from networks (CBS) and studios (Universal, Fox, Paramount, MGM) to independent producers (Silver Pictures, Morgan Creek Productions). Lane conceived the idea for The Studio System while working at Walt Disney Pictures in 1986. "I was evaluating scripts for two writers and looking for a way to keep track of them, but no such system existed," he says. "So I decided to build one."

His business firmly established, Lane recently introduced MovieBuff, a software package designed for film students and junkies alike. MovieBuff features credits, box-office figures, and concise synopses of more than 8,000 films.

"MovieBuff's a lot of fun," says Lane. "The fact you can go from *Jurassic Park* to Spielberg's phone number in one keystroke has a lot of people interested." —TIMOTHY KNIGHT

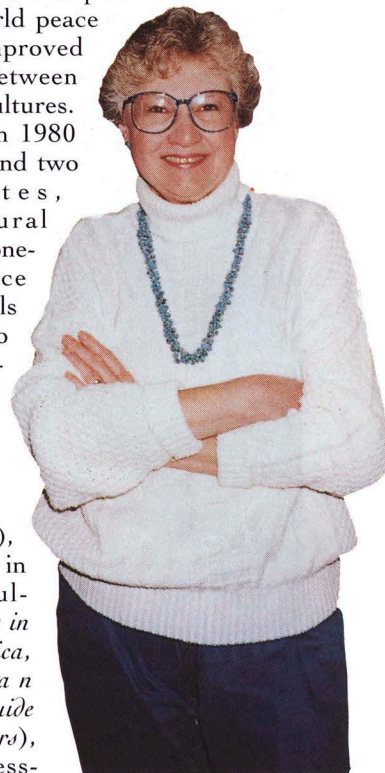
CULTURAL EXCHANGE

Peggy Pusch '80

It happens frequently to Americans attempting to do business for the first time in Japan. "They go for three or four days and expect to come back with a contract," says Margaret "Peggy" Pusch. "It doesn't work that way. The Japanese move very slowly. Building relationships is very important. The relationship is much more important than the terms of the deal."

Contact between people of different cultures isn't always constructive or easy. "People need help understanding there are cultural differences at work and not just rotten personalities," says Pusch, who received a bachelor's degree from the College of Arts and Sciences in 1980. "There are deep-seated ways in which people think differently, view the world differently, and behave differently."

Enter the Intercultural Press, a Yarmouth, Maine-based publishing house dedicated to promoting world peace through improved relations between different cultures. Founded in 1980 by Pusch and two associates, Intercultural Press is a one-stop source for materials relating to intercultural relations. There are books for travelers (*The Safe Travel Book*), those living in another culture (*Living in Latin America*, *American Ways: A Guide for Foreigners*), and business-



Peggy Pusch founded the Intercultural Press to provide information that helps people relate better to those from other cultures. Understanding improves relationships, she says.

people (*Japanese Etiquette and Ethics in Business*).

"We started publishing because no one else was doing it," says Pusch. "We're not publishers who decided this was a great area. We were people in the discipline who said, 'We've got to get the information out.'"

One of their first titles was *Survival Kit for Overseas Living*. It continues to be an Intercultural Press best seller 14 years later.

"We wanted stuff that real people could read and understand," says Pusch, who served as coordinator of SU's International Student Center in the early seventies. "We really wanted to gear our publications to the people who do the interacting, those who do business or study with people significantly different from themselves."

Pusch considers herself a veteran at conducting business abroad, including in Japan. "Developing relationships isn't enough; you've got to maintain them," she says. "I send a whole bunch

of Christmas cards every year to Japan. Some of these people I haven't seen in years. But you never know when you'll need the contact."

—RENÉE GEARHART LEVY



The music of Pulitzer Prize-winning composer Donald Martino has recently been rerecorded on compact disc.

SOUND OF MUSIC

Donald Martino '52

To ensure a long life for his creations, Pulitzer Prize-winning composer and musician Donald Martino is supervising the release of his music on compact disc.

"When everything switched over to CDs, people stopped playing their long-playing records. It can mean a real dip in your career," says Martino, a retired Harvard University professor who received his bachelor's degree from SU's School of Music in 1952.

Four of Martino's compact discs have been released and five more are being rerecorded. "This is an opportunity to remaster some of the works, and they will come out sounding better on CD," says Martino, whose most recent release features concert pianist Eliza Garth playing his piano solos *Pianississimo*, *Fantasies and Improptus*, and *Suite in Old Form*.

Considered one of the country's foremost contemporary composers, Martino offers listeners "some of the most eloquent, personally expressive piano music of our day," according to one reviewer.

Martino has received four grants from the National Endowment for the Arts, is a three-time Guggenheim Fellow, and was awarded the Pulitzer Prize in music in 1974 for his chamber music piece *Nocturno*.

Since retiring from Harvard last year, he has composed a piece for the viola and piano, which was commissioned for a performance at the Library of Congress; is working on a new violin concerto; and is preparing to compose a clarinet concerto for the San Francisco Symphony.

He's also making time for performing, something the clarinetist hasn't done for years, having devoted his time instead to teaching and composing. Martino debuted this spring with performances in Boston and Salt Lake City, where he played his 1957 jazz composition *Catby*.

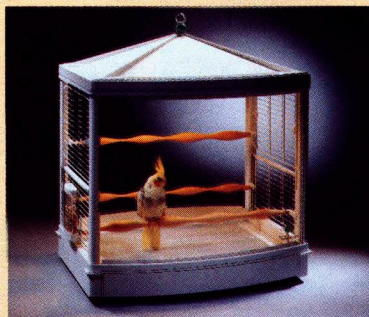
—ANDREA C. MARSH

FOR THE BIRDS

Glen Walter '80

Some people have an aquarium in their office waiting room. Glen Walter has birds. Three of them—two cockatiels and a parakeet—live in cages that lack the typical drab trappings. Walter's birds have rather stylish quarters that feature spot lighting, wave-shaped perches, large doors, and a slide-out bottom for easy cleaning. The cages can also be stacked like condominiums.

"We took the jail feeling away and created an aquarium feel," says Walter, whose Middleton, Massachusetts, industrial-design firm, Designpoint, created the pet-friendly project two years ago. The cages have been featured on CBS and CNN and shown at international pet shows. Priced from \$79 to \$89, they hit pet stores nationwide this spring.



Walter, who received a bachelor's degree from the College of Visual and Performing Arts in 1980, particularly enjoyed designing the cages. "We're often given another copy machine or computer terminal to design," says Walter. "This was a real pioneering effort."

Designpoint is working on another line of pet products, for cats. "The bird cages were intricate," says Walter, "but the new cat products are radical."

—WENDY SIMARD