



ON OUR SHORT LIST

CHARLES ANDES '52

A Place in the Future

Galump! Whoosh! Galump!

The sounds of life fill your ears as you enter a giant immune cell. Sonar bounces off your head, measuring your height. Wandering through the 21st Century Science and Ecology Garden, you pass a lunar landing module.

This is the Mandell Futures Center in Philadelphia, a year-and-a-half old wing of the Franklin Institute Science Museum. The Mandell Center contains eight permanent exhibits showing how science and technology will influence our lives into the next century.

The 36-monitor video wall in its Choices Forum theater displays programming on some of today's most hotly debated science issues. The theater is equipped with keypads from which visitors vote on crucial topics of the future.

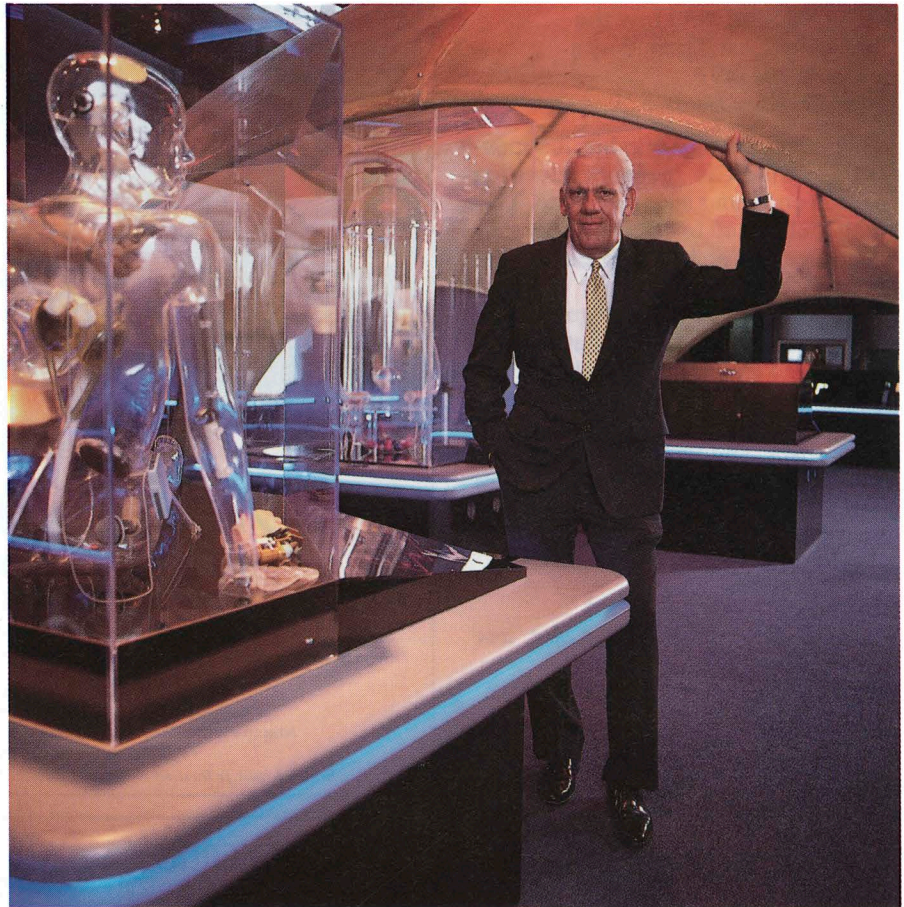
As Chairman of the Board Charles Andes explains, the Futures Center focuses on "showing individual visitors how they might fit into the future themselves, and helping them—particularly young people—decide what parts of the future interest them most.

"We don't present a futures center that says the future is going to be this or that," he adds. "We say, 'There are these opportunities that we can see and these challenges that we can see, but it's up to you to make choices.'"

The Futures Center is just one part of the Franklin Institute Science Museum, a landmark in Philadelphia, whose current mission is to help solve the problem of science and math education in America. The institute has a wide range of educational programs, including a teacher-training program and career center.

"The institute is trying to do something to combat what we consider to be a severe crisis in science education," says Andes. "We're really directing our efforts as a science museum toward that objective."

After graduating from SU's School of Speech and Drama in 1952, Andes pursued a career in acting for about a year (during which he "sort of starved"), then entered advertising, eventually becoming president of Adtech, a small agency in Philadelphia. In 1968, Andes joined the Franklin Mint, a company (unaffiliated with the Franklin Institute) that produces and markets assorted commemorative items. As its CEO, he helped the mint grow into a New York Stock Ex-



ROLAND FALKENSTEIN

Charles Andes is chairman of Philadelphia's Franklin Institute, whose Mandell Futures Center is a unique playground for the forward-looking.

change company and the world's largest independent mint.

Andes assumed the presidency and chairmanship of the Franklin Institute in 1985. It was during his presidency the new futures wing was conceived.

Recently, city leaders asked Andes to broaden his role in Philadelphia's future. As president of the Technology Council of Greater Philadelphia, he instigates and promotes the area's science and technology industry.

"Science museums working with American industry," ponders Andes, "are going to be one of the keys to increase American competitiveness."

—ANDREA C. MARSH

HARLEY BALDWIN '67

Mountain Retreat

Harley Baldwin has a knack for knowing what is right for Aspen "right now." An Aspen businessman since 1968, Baldwin is noted for creating avant garde establishments in old buildings, gaining the new while saving the old. And "right now" he has created the attention-getting Caribou Club, a private hangout for the rich and famous.

The club was carved out of the cellars of Aspen's old hardware store. The decor is very elegant old-English. It's *the* place to settle down in front of the fire after skiing. Or disco 'til dawn.

Members of the Caribou Club include George Hamilton, Donald Trump, Sally Field, John Denver, Steven Spielberg, Chevy Chase, Martina Navratilova, Diandra and Michael Douglas, the Leonard Lauders, and Prince Bandar bin Sultan bin Abdul-Aziz, among many

others. It's where Vanna White and George Santopietro held their wedding reception last Christmas.

The Caribou, whose 1,800 members pay \$1,000 a year, is a hunch that paid off for Baldwin. He explains, "As Aspen has gotten bigger, a place was needed where people know they can go and see their friends. The Caribou is like the 21 Club was in New York during the 1940s. It's like the Hotel Jerome was in Aspen during the 1950s."

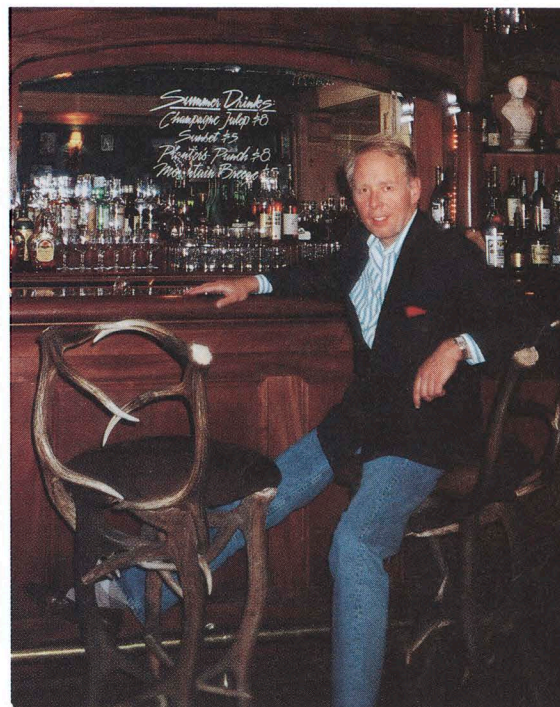
Many of Aspen's old-timers and sixties types were upset when Baldwin replaced their favorite old hardware store, housed in a two-story brick block left over from the 1890s silver boom, with fancy boutiques and the Caribou Club. "What they don't realize," says Baldwin, "is that a year before I bought the old place I turned it down for a million dollars less. I didn't want to be the one to put out the hardware. But then when it was obvious the hardware couldn't last, I figured it might as well be me . . . because I care about old buildings."

Earlier Baldwin had saved the Brand, a former bank that was built fortress-like of pink sandstone. It was 1968, and

Baldwin's SU degree in international relations and economics was only one year old. "When I arrived in Aspen I had \$1,200. I restored a popcorn wagon, doing the restoration work in a garage in the Brand."

Baldwin served popcorn, crêpes, and hot cider out of the wagon and kept thinking about the Brand. He talked its owner, R.O. Anderson, into selling him the Brand on time. Inside, he created Aspen's first mall. Original tenants included fellow Syracusans: artist Gaard Moses, kitchen shop operator Georgia Herrick Taylor, and television junkie Glead Thompson. The mall filled up with other sixties-type shops—a coffee and tea shop, a mad silversmith, an apothecary, a bistro. The upstairs was a rabbit warren of artists' studios and hippie apartments.

Eventually, Aspen up-



MARY ESHBAUGH HAYES

Harley Baldwin is right at home in Aspen. His Caribou Club is the place to be for the Colorado town's well known visitors.

Sitting Stars

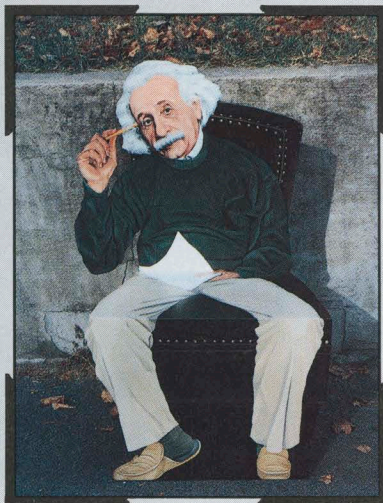
Kathy Callahan '80 needed new chairs for her home, but nothing ordinary would do. The result was two hand-painted chairs depicting the characters from Grant Wood's *American Gothic*.

"It was so much fun that I just kept doing them," says Callahan, a painting graduate now living in Fitchburg, Massachusetts. Since then she has created a series of fully functional chairs as life-size portraits in life-like poses of such famed figures as Andy Warhol, Albert Einstein, and Marilyn Monroe. She was even commissioned to create a *Casablanca* bar stool set, featuring Humphrey Bogart and Ingrid Bergman.

A David Letterman chair is displayed in the front window at Woody Tanger's Marlin Broadcasting in Boston. Comedian Richard Lewis owns a Sammy Davis Jr. and radio station owner Richie Balsbaugh has a Madonna.

Callahan's chairs appear in galleries across the country, including the Paul Sorota Fine Arts Gallery in Boston, from where her company, Celebrity Fine Art, is managed.

A former technical illustrator at Ford Aerospace, Callahan intends to branch out into other artistic areas. But for now she can hardly keep up with current orders. So those other ideas—well, they'll just have to take a back seat. —ANDREA C. MARSH



graded from a hippie haven to a retreat for the well-to-do. So did the Brand. Today it contains upscale boutiques and a luxurious, small hotel. Nowadays the Brand, like the Caribou, reeks of class. They're the "right now" Aspen of Harley Baldwin. —MARY ESHBAUGH HAYES

JAMES N. PURCELL JR. G'62

No Longer Welcome

At the height of the Persian Gulf crisis last fall, James N. Purcell Jr. was helping 10,000 refugees leave the Middle East every day. By the time Operation Desert Storm began in January, Purcell had helped evacuate 162,000 foreigners from the region, many of them female domestics hailing from Yemen, Bangladesh, Vietnam, and Pakistan.

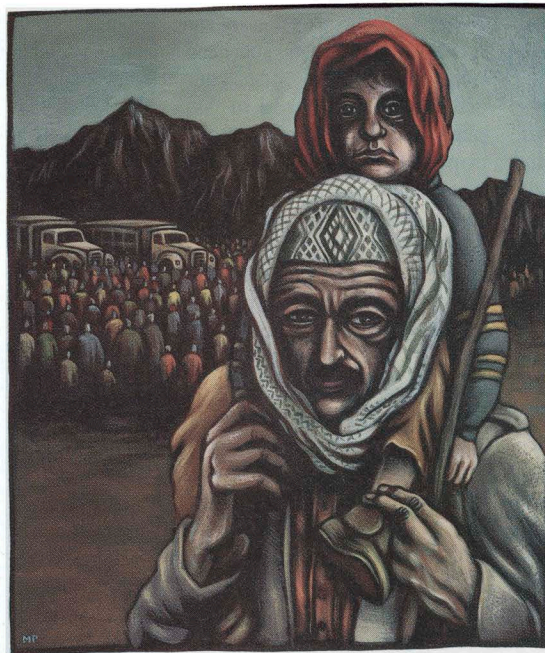
Purcell, who received his M.P.A. from Syracuse in 1962, directs the International Organization for Migration (IOM), an agency based in Geneva, Switzerland, that is to migration what the Red Cross is to health. Supported by 39 countries, including the United States, Canada, and much of Europe, IOM exists to help foreigners escape from countries in crises.

Most of the IOM's transport efforts in

the Persian Gulf were directed at blue-collar workers from Southeast Asia, who had neither the money nor the resources to get out on their own. Fortunately for them, their national ambassadors in Geneva had contacted the IOM shortly after Saddam Hussein invaded Kuwait.

IOM staffers worked with the United Nations and local business-people to hire planes, ships, and trucks to carry the stranded refugees. The organization also sent buses into Kuwait City five times a day, searching for foreigners, mostly Sri Lankan maids who hadn't been able to escape to the "transit" countries of Jordan and Turkey.

Despite the regional hostilities, Iraq never interfered with IOM's efforts. "They had no interest in keeping the people there, and we were using Iraqi airlines and certainly at that point there was no big tourist season in Iraq," Purcell says. "Our goal was to



MICHAEL PRINZ

get the people out and then withdraw." In April, the U.S. Association for International Migration presented Pur-

cell with its Wings to Hope Award for his work in the Persian Gulf crisis. One month later Purcell began yet another phase of the Persian Gulf evacuation: hiring trucks to bring 465,000 Kurdish refugees from the mountains of Iran and Turkey back into Iraq. Unlike the Third World nationals whose embassies had called on IOM, the Kurds had no advocates. "Just from watching CNN we knew there was a Kurdish problem," Purcell says. The IOM hired local truck drivers to go into the mountains and bring the Kurds home. Purcell is confident most are now out of Turkey, though a couple of hundred thousand remain in Iran. "They'll probably return also," he says. "We did a job bolstering their confidence. Once a few went back, the others saw it was okay."

—DEBORAH J. WALDMAN

Dining Room

When McDonald's opened its 12,000th eatery last spring, there was cause for celebration, not only for Ronald McDonald, but for architects Jay Haverson '78 and David Rockwell '79.

The New Hyde Park, New York, restaurant isn't your typical Golden Arches, rather a converted 1867 Victorian farmhouse. The architects recreated the infrastructure of a country barn and then added the roomy comfort of a restaurant. The only outside identifying marks are the logo signage and a drive-in window. Haverson and Rockwell, graduates of SU's School of Architecture, brought architectural artistry to the concept of food, folks, and fun.

Haverson/Rockwell Architects began less than a decade ago in New York City and have since turned heads, netting themselves prestigious contracts.

"We create things that mean something to people," says Rockwell, "involving people in an experience."

Haverson sums up the inspiration for their style. "We really like fine crafts and the juxtaposition of new and old."

In a sluggish market, Manhattan restaurant developers turn to Haverson/Rockwell for design magic. The



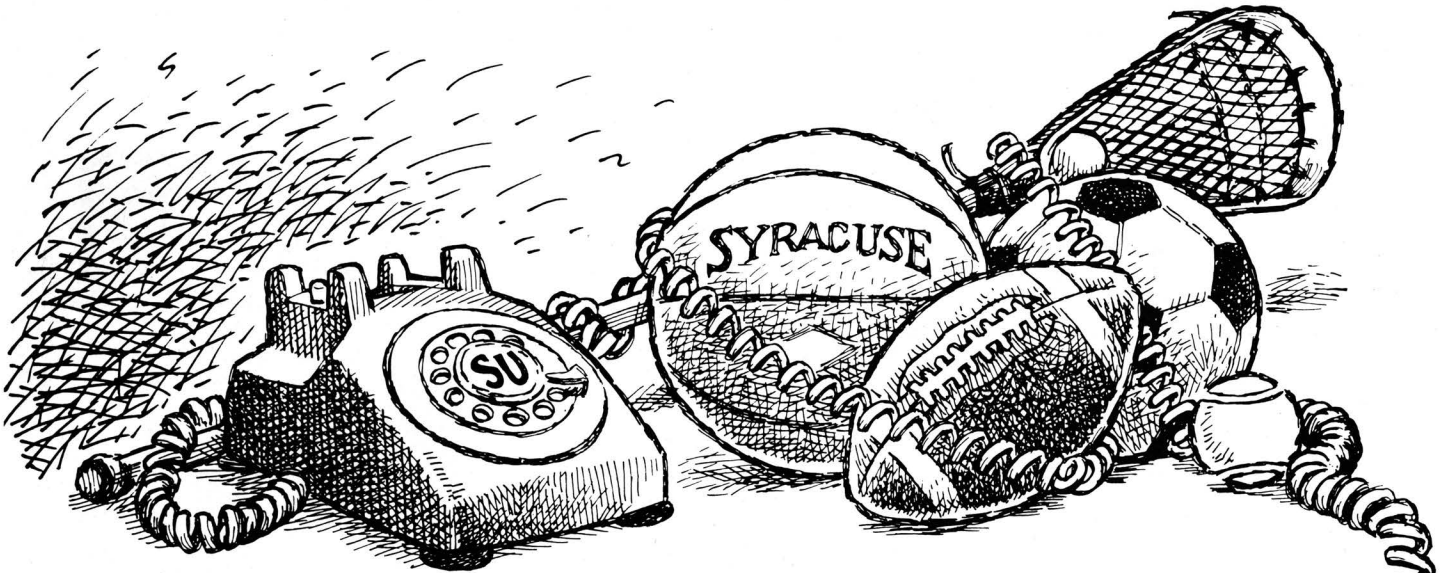
SHERIE NICCOLI/CRAIN'S NEW YORK BUSINESS

David Rockwell (left) and Jay Haverson are the design team behind Tatou (above), Le Bar Bat, the Ocean Reef Grille, and other notable New York hangouts.

Ocean Reef Grille fairly swims in blue lighting that echoes the river outside and is decorated with nautical motifs. In Tatou one is drawn into the fantasy image of a southern vaudeville joint. Le Bar Bat is like something out of a "World

of Susi Wong" film, illuminated by 16 cobalt blue bats which dangle from above. They also just completed "The Whiskey," a slick, new monochromatic bar in Paramount.

—JAY BLOTCHER



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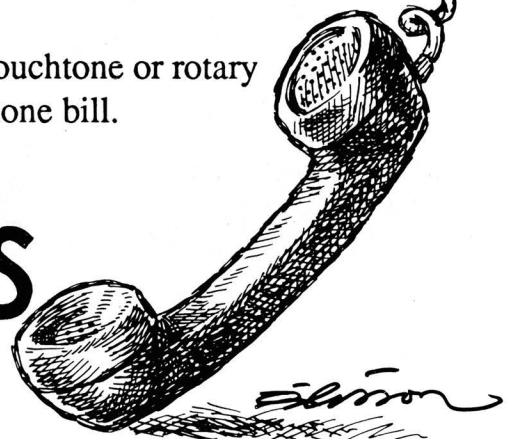
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MARGUERITE CHANDLER '64

Boiler Level

Not long after World War II ended, Marguerite Chandler's father built one of the first industrial parks in America. By the time Chandler took over in 1978, the 98-acre New Jersey complex housed nearly 40 businesses, among them AT&T and New Jersey Bell, and functioned like a small city, with its own security force, water system, and crews to maintain its roads, roofs, sprinkler risers, and boilers.

Central Jersey Industrial Park also had some city-sized problems: boilers that caught fire and oil tanks leaking into the soil.

The accounting degree Chandler earned from SU in 1964 hadn't prepared her to tackle such problems. Instead of doing the expected—hiring someone to patch up the broken boilers—she enrolled in vocational technical school and learned to do it herself. Rather than hauling the oil to Michigan as the New Jersey Division of Environmental Protection had suggested, Chandler hired an environmental engineer whose use of bioremediation has become a model

throughout New Jersey.

Business purists might scoff at Chandler's approach, but she has never been one for swift and superficial solutions. She'd much rather solve a problem "at the core instead of at the edges. If you take the long view, it's almost always cheaper," she says. "If you postpone a problem—you know how life is—it becomes bigger and harder and more expensive."

A former Peace Corps volunteer, Chandler applies the same long-term philosophy to her life outside the office. When an elderly woman in her community was found living in a condemned house with no food, Chandler organized the community to rebuild the woman's house. Then she started a food bank.

When an abandoned school was slated to be bulldozed to make room for a shopping center, Chandler stepped in and had the building turned into low-rent space for humanitarian organizations.

Her efforts haven't gone unnoticed. Two years ago the *Somerset Courier-News* named her its Person of the Decade, one of a dozen honors bestowed upon her in the eighties.

Chandler credits her innovations to simple logic and a unique perspective: "I am intrigued by solutions that are not obvious," she says. "My dad used to say there's nothing so uncommon as good common sense."

Which brings her to her next business project, a company to manage property that has been foreclosed on by banks and other lending institutions. The company will be based at the industrial park, which, unlike banks and lending institutions, can handle almost any property problem that arises. The road crew has been there for years. The park now has a track record handling environmental problems. And, in Chandler, it has a state-certified Black Seal boiler operator.

—DEBORAH J. WALDMAN



Industrial matron Marguerite Chandler.



Christiane Moyle (right) is the founder of Bundles, a specialty retail catalog for toddlers. She's pictured with business partner Constance Keller.

Precious Bundles

Searching for the perfect gift for baby's first Christmas? Look no further than Bundles, a catalog specializing in quality goods for infants and toddlers, started by Christiane Moyle '83, a Newhouse master's degree recipient in magazine journalism. The year-old catalog features classic items such as handmade wooden toys, tartan-plaid buntings, and a floral chintz quilts, many of which are designed specifically for Bundles.

A devoted catalog shopper, Moyle launched the business with a former co-worker at *Bride's* magazine after noticing a paucity of quality mail-order goods for babies. "Everything I saw was very poorly made," says Moyle, "nothing like you and I had growing up. We wanted to return to a unique quality of time-honored gifts."

Literally. Nearly three-quarters of purchases are intended as gifts, and the catalog offers the first mail-order baby registry. "With families often living so far apart, mothers and sisters aren't always there for that baby shower," says Moyle. "We provide a very easy way for them to be a part of it." Business is so good the catalog plans to "grow with the Bundles baby," doubling its pages next spring and adding merchandise for children up to age six. (For a copy of the catalog, call 1-800-283-8900.) —RENÉE GEARHART LEVY

Go Orange!

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