ON OUR SHORT list

CONRAD LYNN '30, G'32

Justice for All

Yvonne Cameron was double parked on a Greenwich Village street, waiting for a girlfriend to emerge from her apartment building, when she was approached by two police officers. She was ordered out of her car, handcuffed, and taken to jail, where she was booked for resisting arrest. They shackled Yvonne Cameron to the bars of her cell.

The police officers involved never bothered to appear in court and all charges against Cameron were dropped. In response, Cameron's lawyer filed a $10-million suit against the City of New York on the grounds that his client had been harassed because she is black.

Cameron's lawyer is Conrad Lynn, the 81-year-old granddaddy of civil rights attorneys. Lynn believes Cameron, a New Jersey chemist who drives an expensive car, was mistaken for a high-priced call girl. "They would have never done that to a white woman," he says.

It's injustices like that, Lynn says, which have kept him in business for so long. He might have retired 10 years ago, but he fears the void he will leave. He claims to be the only black lawyer in private practice in the four-county Hudson Valley region, and his reputation brings him clients from far beyond. The *Village Voice* recently called Lynn a "model for radical black lawyers."

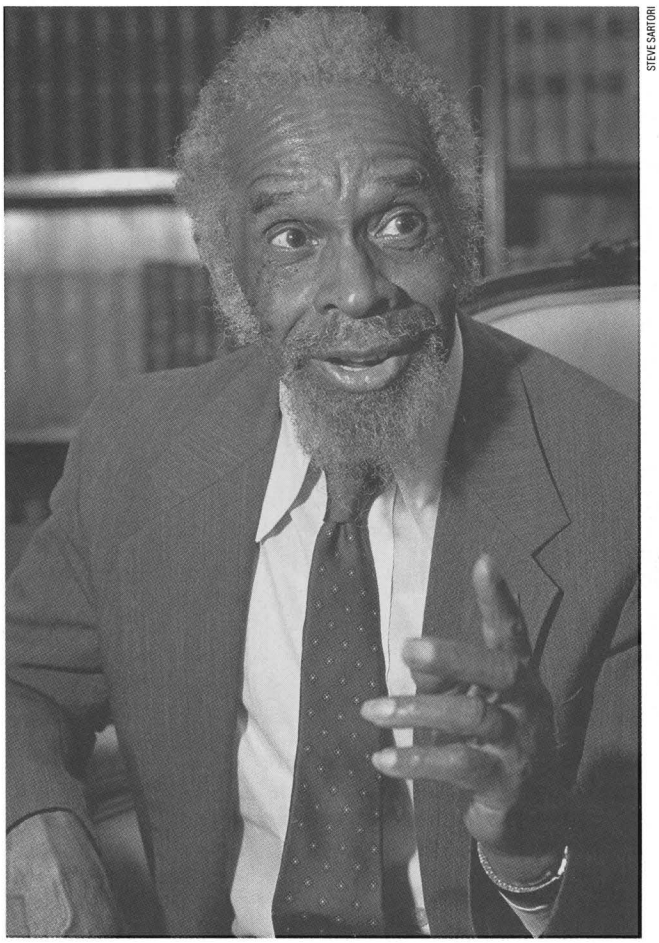
Lynn's law career began in 1932, after he graduated from SU's College of Law. He made headlines within 10 years for his defense of his brother's challenge to segregation of the U.S. Army. While the case, *U.S. vs. Winifred Lynn*, was declined twice by the Supreme Court, resulting public sentiment led to the desegregation of the military by President Truman.

Other famous cases include the North Carolina "Kissing Case," in which a nine-year-old black boy was arrested for rape after a six-year-old white girl kissed him on the cheek; and defense of the "Harlem Six" in the mid-sixties, a case involving police brutality in New York City. The stories of both cases, detailed in Lynn's autobiography, *There is a Fountain*, are in the process of being optioned for feature films.

Lynn was the first attorney to test the legality of the Vietnam War in U.S. courts, and he visited Southeast Asia as part of Bertrand Russell's Vietnam War Crimes Tribunal. More recently, he's been in the news for his criticism of legal counsel in the Tawana Brawley case. "I never hesitated to say that those men were brutally cynical in the way they exploited that young woman," he says.

Lynn, who runs three miles twice weekly and still works six days a week, says he is beginning to phase himself out of the practice of law. Although he finds it difficult to turn away those in need, he hopes to be fully retired from practice by June 1990. He will continue as legal counsel to the mid-Hudson region NAACP.

Ironically, he closes his career at a time when progress in civil rights is at a standstill and many previous victories are, in his view, eroding. He is extremely distressed at the current Supreme Court and its recent reversal of many affirmative action decisions.



STEVE SARTORI

Since the thirties, Conrad Lynn has pioneered civil rights law.

"The extreme right is paving the way for a social explosion," says Lynn. "I think we're going to be in for some stormy times."

—*Renée Gearhart Levy*

ROBERTA FINK '74

Expecting the Best

Joan Lunden may well be America's quintessential working mother. The host of Lifetime's *Mother's Day* and co-anchor of ABC's *Good Morning America*, Lunden sailed through her third pregnancy last year looking as professional and beautiful as ever. Credit, in part, Roberta Fink, designer of Lunden's maternity wardrobe.

Fink designs for Ma Mère, an upscale line of maternity fashions. Her typical customer, like Lunden, is a baby-boomer career woman with a good income. But Lunden's high visibility put even higher demands on her wardrobe. "Basically, she took one of everything, and then I had to work some things up extra for special appearances she had scheduled," says Fink.

Fink joined Ma Mère five years ago after working for Bloomingdale's as a maternity buyer. Although she has no formal design training (her 1974 SU degree is in education), she says her position as a buyer prepared her well: "When you're buying, you're always shopping fabrics. You're always visualizing what things should look like. Now it's basically the same thing except I create and [other buyers] edit my line."

Fink designs five lines a year for Ma Mère, a 50-year-old Manhattan-based company. Her styles, sold at specialty and better department stores, range from sportswear to dressy eveningwear, with emphasis on work

STEVE SARTORI

Roberta Fink designs top-of-the-line clothing for today's expectant mother.

clothes for the professional woman. "I want her to look and feel as comfortable as she was when she wasn't pregnant," says Fink. "I try to create a silhouette such that you don't see the stomach first. You see the whole picture. When she goes to her office they don't say, 'Oh my god, she's pregnant,' but 'Doesn't she look wonderful and, by the way, she's pregnant.'"

Designing for the pregnant woman isn't all that different from designing traditional clothing, says Fink, who's never been pregnant herself. The main consideration is in avoiding anything with a waistband or belt. "It's not like in the old days," says Fink. "Maternity has come a long way." What sets her clothing apart is her penchant for fine fabrics and clean lines.

Fink's satisfaction is in knowing that she's made a sometimes awkward time of life a little more comfortable for her customers, be they television celebrities or average women.

"It's wonderful when people tell me that my things really got them through," she says. "In some areas, nice maternity clothes are difficult to find, so when people see my clothes they're often shocked that these kinds of things exist. It's so nice to get that compliment at the end." —*Renée Gearhart Levy*

Maxine Singer: Ogtel CEO.

MAXINE SINGER '33

No Ma Bell

Since the 1984 breakup of the Bell Telephone System, the number of independent telephone companies—once relatively commonplace in this country—has been on the decline. Deregulation, while providing telephone customers with more choices for long-distance carriers, also made it easier for large holding companies to gobble up smaller telephone firms.

Nevertheless, about 1,400 independent phone companies have managed to stay afloat in the United States. The secret of their success, according to Maxine Baker Davison Singer '33, is their responsiveness to change. "It's a matter of staying on top of the changes and technology," says Singer, chairman and chief executive officer of the independent phone company Ogtel. "What's new today is obsolete tomorrow and you must keep your people and your equipment updated."

Ogtel has been doing just that for nearly half a century. Her company, which services 102 square miles in seven townships west of Rochester, New York, was started in 1942 by Singer's first husband, Donald F. Davison '27. From the start, Singer played an active role in the business, doing publicity work and, in a pinch, fixing an occasional connection switch. She became president of the firm in 1978, after her husband's death.

Today, with operating revenues in excess of $6 million, Ogtel provides its customers with nearly 18,000 access lines. Telephone switches that once filled an immense room now occupy a small air-conditioned space. The new, compact computerized equipment is worth $7 million. And, says Singer, "we're always looking ahead. We want to be the most up-to-date independent telephone company in the country."

Singer's commitment to quality is apparent throughout the franchise. Ogtel not only boasts a long list of happy customers, but happy shareholders and employees, too. (Some of the firm's 57 employees have worked more than 25 years for the company.) What's more, Ogtel has received repeated commendation from the New York State Public Service Commission—not an easy honor to come by.

Singer, who turns 78 in January, has represented the telephone industry all over the world. In 1982, she was invited by the ministry of telecommunications of the People's Republic of China and the China Academy of Science to discuss the telephone business with China's telecommunication leaders. She has made similar trips to Eastern Europe and the Soviet Union.

At the start of 1989, Singer relinquished her post as president and became chairman and chief executive officer of Ogtel. "I'm trying to sit back more as an advisor," she says, "but I find it very difficult. It's so fascinating. I can't leave it." —*Mary Ellen Mengucci*

LOU REED '64

From the Wild Side

He stands on stage in a funky black suit and dark glasses, in front of a large broken window, several neon signs, and sections of chain-link fencing.

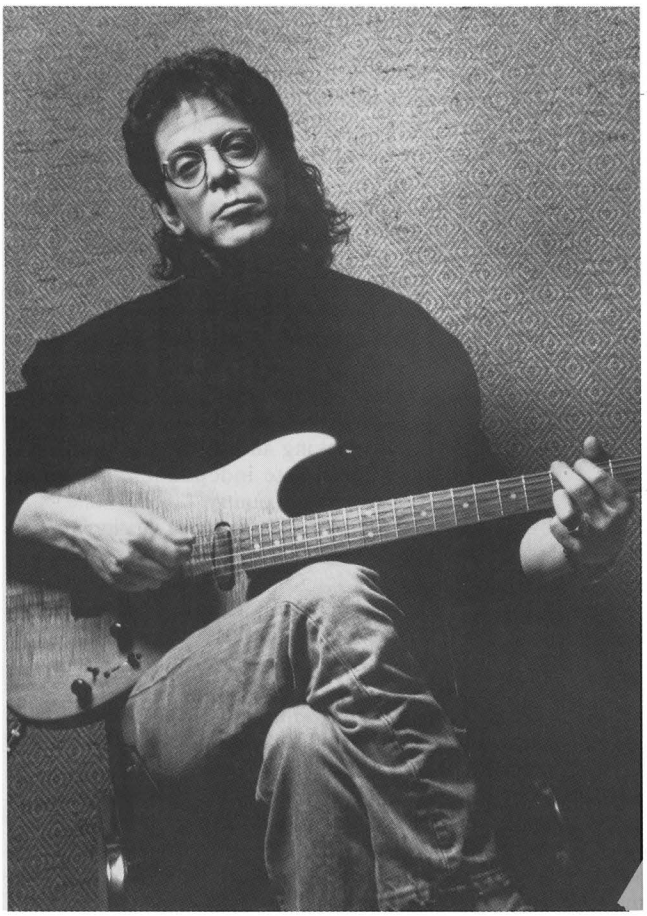
The urban decor may be unusual for a typical rock concert, but it's an appropriate setting for Lou Reed to present a live version of his latest album, *New York*, a gutsy exposé of the Big Apple's core.

Through 14 songs, Reed guides the listener from one seamy headline topic to another: AIDS, pollution, crack, welfare hotels, racism, corruption. Reed's album note advises the album be played sequentially in it's entirety "as if it were a book or a movie." In concert he performs it the same way.

Despite the unflinching anger in his ma-

ON OUR SHORT list

WARING ABBOTT



On his latest album, Lou Reed is quintessentially New York.

terial, and the fact that Reed has never been a mainstream artist, *New York*, released last January, has been a critical and commercial success. The album topped college radio charts and cracked *Billboard*'s Top 50. His spring concert tour was a smash, including a sold-out week on Broadway. Those reality-based songs struck a chord. "I knew I wasn't the only one feeling these things," he says, "especially in New York."

Reed says he didn't set out to write a socially conscious album, but found himself moving in a certain direction. "I realized that these songs were what I really wanted to talk about," he says. "No matter where I turned, I ended up back where I started. There wasn't much choice in it." He calls *New York* "the strongest thing I've ever done."

Reed began playing piano and guitar as a youngster, and performed in a series of bar bands throughout high school and college. He studied English at SU, where he became the protégé of poet Delmore Schwartz. Reed's poetry has been published in the *Paris Review* and *Partisan Review*, among others.

After graduating from the College of Arts and Sciences in 1964, he began writing songs for his new band, The Velvet Underground, whose first album was produced by Andy Warhol. Although the group broke up in 1970, it pioneered forms of rock later evidenced in punk and new-wave, and was an acknowledged influence on many major rock talents.

Reed went on to become a solo artist, and, with his 1973 hit *Walk on the Wild Side*, a cult hero. He pitched motor scooters for Honda in 1985, and participated on the Sun City album and in the Amnesty International Concert in 1986. His work is also included on the recent Greenpeace benefit album.

Reed believes his music has been consistent throughout the years, both in style and content. A fan of old Fender amps and guitars, and deadpan, precursor-to-rap vocals, Reed leans toward minimalism in his production technique, often recording his albums live. "It's dangerous. You can hear what's going on," he says. "If the parts are no good, it shows."

The evidence that Reed has taken the experience of a lifetime, technical and creative, and funneled it into *New York* is inescapable. "Listen to my albums in sequence," he says. "It's a running commentary on the times.

"You see what's happening first in New York," Reed explains. "Then it spreads. Drugs were never a problem until they reached the suburbs, but people should pay attention to the terrible things that are happening before they're on your doorstep. . . . There's going to be a terrible price to pay for all our mutual inhumanity."

—*Renée Gearhart Levy*

TODD THEROUX '89

Keeps on Tickin'

When CPI Inc., a firm in St. Paul, Minnesota, held its annual company celebration in June, all but one of the guests of honor were flown in for the event. Todd Theroux rode his bike.

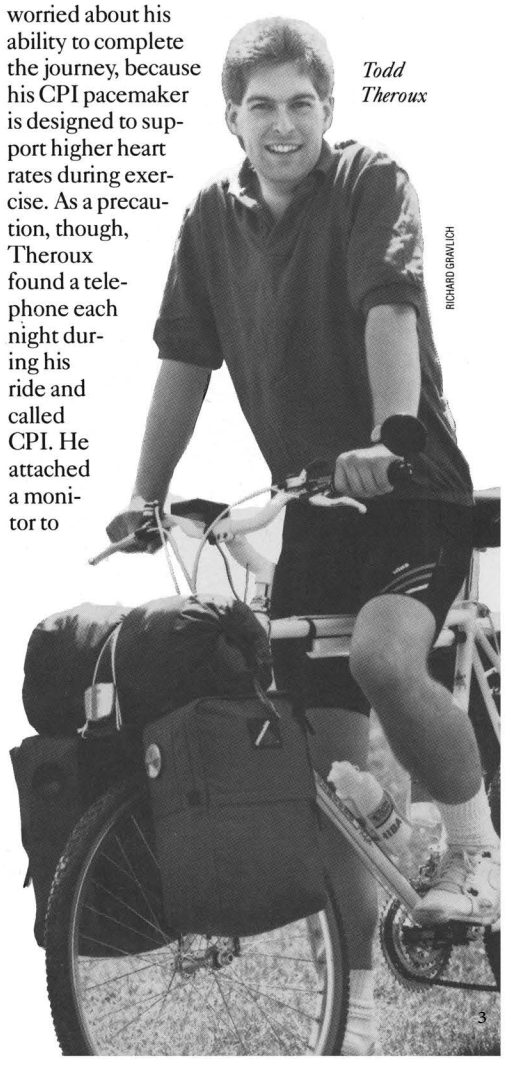
Theroux, a 22-year-old from Marcellus, New York, rode 1,500 miles, through eight states, and against stiff winds for the employee party. He did it equipped with a CPI pacemaker.

Born with a heart defect, Theroux was restricted in activities for most of his life. But in 1982, he received a pacemaker that enabled him to become more active. He has since had a second pacemaker implanted, making vigorous activity possible—even a cross-continental bike ride.

CPI (Cardiac Pacemakers Inc.) agreed to serve as a sponsor of his trip last fall. "I thought it would be great to actually meet the people who helped keep me alive," he says.

Theroux, who graduates with a degree in chemistry from the College of Arts and Sciences this December, set out on his 25-day solo trip in late May. Carrying only 25 pounds of equipment, he camped along the way, staying in motels only when severe thunderstorm and tornado warnings were issued. Although many of the states he traveled through—New York, Pennsylvania, Ohio, Indiana, Illinois, Iowa, Wisconsin, and Minnesota—experienced record rainfall during his trek, Theroux rode every day but one. Traveling mostly on country roads, he retreated to barns and gas stations during heavy downpours. His daily mileage ranged from 15 miles during fierce winds to 92 miles in more favorable conditions.

Theroux was never worried about his ability to complete the journey, because his CPI pacemaker is designed to support higher heart rates during exercise. As a precaution, though, Theroux found a telephone each night during his ride and called CPI. He attached a monitor to



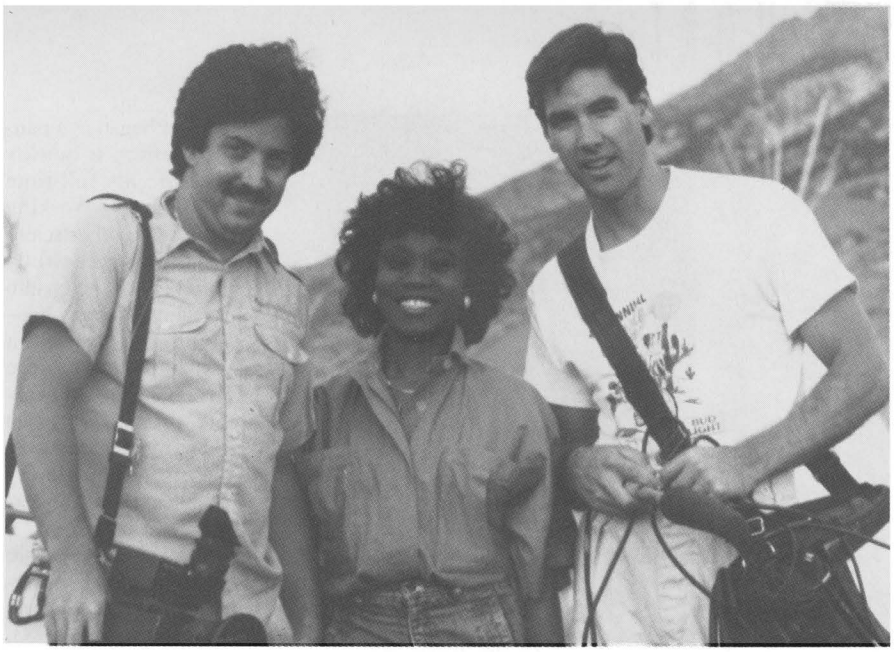
Todd Theroux

RICHARD GRAVLICH

his chest and, over the telephone, sent an electrocardiogram to the pacemaker company. "This way CPI could keep a daily update on me instead of me having to see doctors along the way," he says. "We probably didn't even have to do it. But it was a good precaution."

Theroux was one of seven patients to attend the CPI celebration in Minnesota. After he made a grand entrance on his bicycle, the company, which employs more than 1,000 people, kicked off a week of festivities, including motivational presentations, social events, and departmental exhibits.

Throughout the week, Theroux met the 16-member team who manufactured his pacemaker. It was easy to pick them out. They all wore buttons that said "I worked on Todd's pacemaker." —*Mary Ellen Mengucci*



Darnise Davis goes behind enemy lines for Crimewatch Tonight.

DARNISE DAVIS '78

Hidden Camera

It's not federal corrections personnel, but gangs who control our nation's prisons, according to Darnise Davis. She interviewed members of the Aryan Brotherhood, Texas Syndicate, Black Guerrilla Family, and other prison gangs for the syndicated television news program *Crimewatch Tonight.*

"We were able to show the contraband coming in—the correction officers whom they've allegedly got bringing drugs in," says the seasoned investigative reporter. "We interviewed one gang member who told us his role was just to make weapons."

The gangs are tighter than any Davis has seen on the outside: "Their motto is 'blood in, blood out.' You kill to get in and you're going to be killed if you try to get out."

The assignment was Davis's first as a producer and reporter for *Crimewatch Tonight.* The show, anchored by CBS News veteran Ike Pappas, features three crime-related reports per episode. It's a natural fit for Davis, who has spent much of her career exposing the underside of American life.

Davis graduated from SU with a degree in broadcast journalism in 1978, and worked at television stations in Florida and Washington, D.C., before she was appointed assistant producer in CNN's Washington bureau. From 1983 to 1987, she worked in CNN's special assignment unit, where she made a name for herself as an undercover reporter. Among her stories were exposés of a credit card scam involving Nigerian nationals, doctors who over-bill insurance carriers for unauthorized prescription drug distribution, and brokers who pay U.S. citizens to marry illegal aliens.

Perhaps Davis's greatest work was done as a free-lance investigative reporter. For WWOR-TV, in Secaucus, New Jersey, she posed as a high school student in a Jersey City school to discover why so many students there were dropping out. Using a concealed camera, Davis was able to capture drug dealing, violence, and rules abuse. "I'm certain that there were parents who were outraged by what was happening to their children in that school," she says.

That story, "Flunk City," won her investigative team the 1989 Alfred I. du Pont Award—considered the most prestigious award in broadcast journalism—in the category of best investigative report from a major-market station. The segment also won a 1989 regional Emmy for investigative reporting.

The Detroit native commutes between Washington, D.C., and New York, where *Crimewatch Tonight* is produced. Assignments take her across the country for weeks at a time. Then comes another couple weeks of editing and writing.

Davis says she's been interested in investigative reporting since she was in high school. "It's fine to do the White House beat, or the State Department, or the Pentagon," she says, "but that's stuff that is reported every day. I like to be able to take things two or three steps further. To get to the bottom line of things." —*Renée Gearhart Levy*

ROBERT MANOCHERIAN '73

Let the River Run

We've all read about star-studded benefit dinners and concerts designed to raise money for a particular cause. Decked out in evening gowns and tuxedos, celebrities show their support for a political candidate or a charitable organization by donating large sums of money for admission tickets.

That's what appeared to be happening on May 2 at 135 Central Park West in New York City. Carly Simon co-hosted the event. Mike Wallace, Woody Allen, Mia Farrow, Phil Donahue, Marlo Thomas, and Christopher Reeves attended. Altogether, approximately 500 guests showed up.

But it wasn't a dinner or a concert (although Carly did perform a few impromptu songs). It was the opening night celebration of the River Run Art Gallery. The gallery could easily be mistaken for any number of New York art houses—complete with shining hardwood floors, twisting hallways, and magnificent artwork—but River Run was created for reasons beyond art sales: to exhibit the works of relatively unknown artists and to donate its proceeds to charitable organizations.

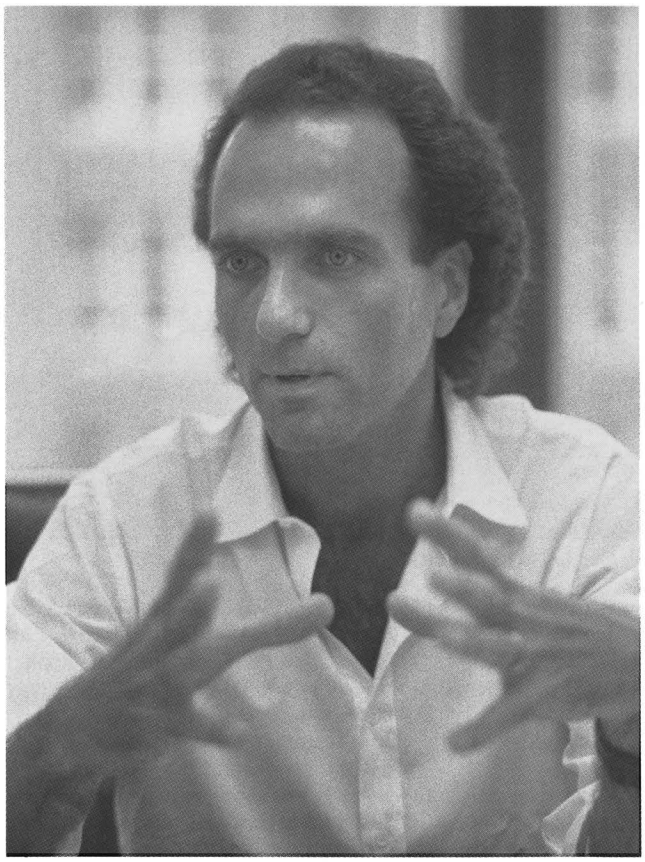
The gallery, named after Simon's uplifting ballad, "Let the River Run," was the brainchild of Simon and her long-time friend Robert Manocherian. "We both had different reasons for getting involved with this," says Manocherian, a New York City real estate developer who graduated from the College of Arts and Sciences in 1973. "I was looking to do service. I have made my money in Manhattan. And I think that after you have made your money in a location, you have an obligation to give it back. So I was looking for a way to give it back and this evolved."

The opening show featured the works of three of Simon's friends—artists from Martha's Vineyard. Opening night proceeds totaled more than $60,000, and were divided between The Association to Benefit Children, an organization that provides assistance to disadvantaged children in Manhattan; and the Hazelton Foundation, a not-for-profit drug and alcohol rehabilitation center in Minnesota (subsidizing entry into the foundation for New Yorkers).

The River Run Gallery benefit has been such a success in New York that Manocherian decided to try a similar program in California.

ON OUR S.H.O.R.T. *list*

STEVE SARTORI



Robert Manocherian's River Run Gallery: art for charity's sake.

This fall, he teamed with a friend and opened a show at the Triangle Gallery in Beverly Hills. The exhibition included several works by celebrities and proceeds were donated to local charities.

His most elaborate show yet—a photography exhibition of famous people—opened on October 28 at the River Run Gallery. The extravaganza was co-hosted by Carly and the Rolling Stones.

Although it takes time away from his full-time work of refurbishing, building, and renting real estate, he says, "I'm thoroughly pleased with what I've done because I know it's having a direct and positive impact on my community." —*Mary Ellen Mengucci*

RICHARD GARDNER '73

The Modern Inventor

Richard Gardner was working at 3M in the early 1980s when he began toying with the idea of creating an erasable optical disk. He envisioned one that could be used in the everyday workplace with personal computers. And he saw a disk that would incorporate the best aspects of the conventional floppy disk—erasability and random access—with the high capacity and removability of the optical disk.

Although Gardner's research into such a project began as a part-time effort, it quickly became his full-time challenge. Working with three other scientists, he successfully turned his research into a reality. His new erasable optical disk, which 3M introduced to the market in 1988, is capable of storing 1,000 times more information than common floppy disks used with personal computers.

For the key role Gardner played in developing this new disk, he received, in 1983, 3M's highest technical award, the Corporate Technical Circle Award of Excellence. Although the 1973 SU graduate in chemical engineering was happy about this honor and the new disk, there was work yet to be done. No hardware system was yet on the market to enable 3M customers to use the new disk.

"We could sell them disks, but we weren't in the position to provide them the hardware, the connectors, the cables, the firmware, the software—everything necessary to make this type of technology a reality," he says.

So in 1987 Gardner and two colleagues left 3M and started a new firm to develop such a system: Alphatronix Inc. In August 1988 the firm became the first to manufacture and market a subsystem for use with erasable optical disks. The system, named the Inspire, is attached directly to a personal computer and enables users to take advantage of the large storage capacity and random access of the erasable optical disk.

"It seemed like a tremendous opportunity for us to branch out and take it to the marketplace and make [erasable optical disk technology] a reality for our customers," Gardner says.

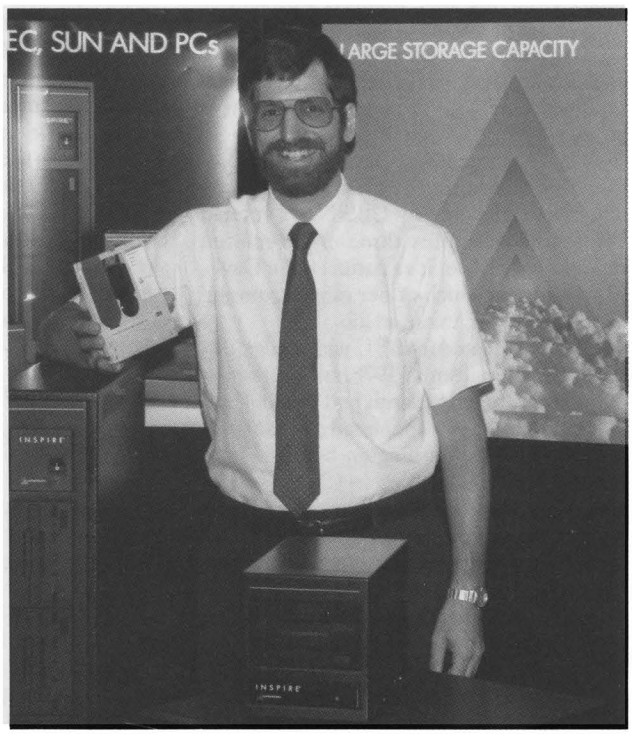
Gardner, who serves as vice president of the North Carolina Company, describes the Inspire as a plug and play system—just attach it to the computer and go. It provides users with immediate random access to large amounts of stored data. Businesses that incorporate image processing, storage and retrieval functions, medical imaging, data logging or image construction editing, are among the hundreds of users of this system, according to Gardner.

"What used to take someone half of a morning to find," says Gardner, "is now accessible within seconds. It's really very exciting. With this technology, users are going to change the world and the way in which they operate. That's a lot of fun."

This past April, for his work with the eraseable optical disk, Gardner was named Distinguished Inventor of 1989 by the Intellectual Property Owners Foundation, a national organization that includes businesses, independent inventors and universities interested in patents, copyrights, trademarks, and trade secrets.

Though Gardner received the honor for work he did while at 3M, he says the award has benefitted Alphatronix, too. "It just adds further credibility to our operations here," he says. "We can't complain about that."

—*Mary Ellen Mengucci*



Having invented the erasable optical disk, Richard Gardner now builds equipment to run it.