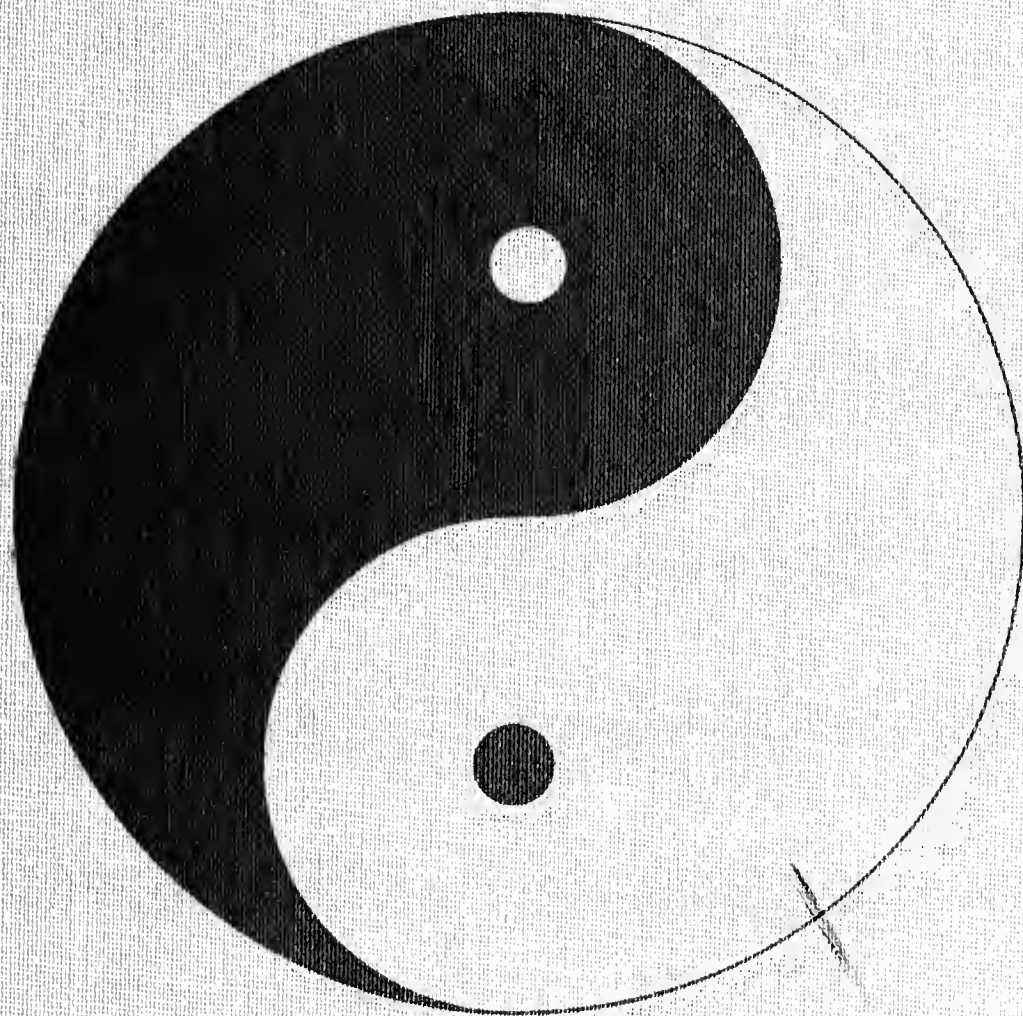


THE DUKE CHANTICLEER









"I believe in, and make no apologies for, photography: it is the most important graphic medium of our day." Edward Weston

THE 1973
DUKE
CHANTICLEER

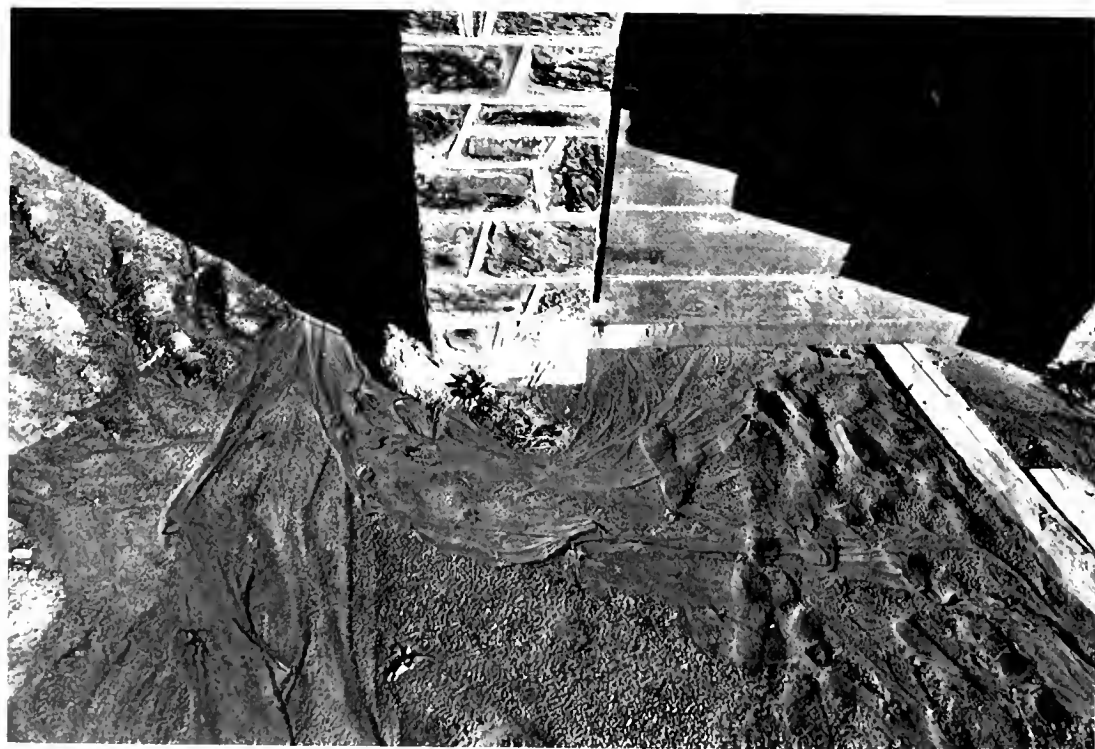
DURHAM

NORTH CAROLINA



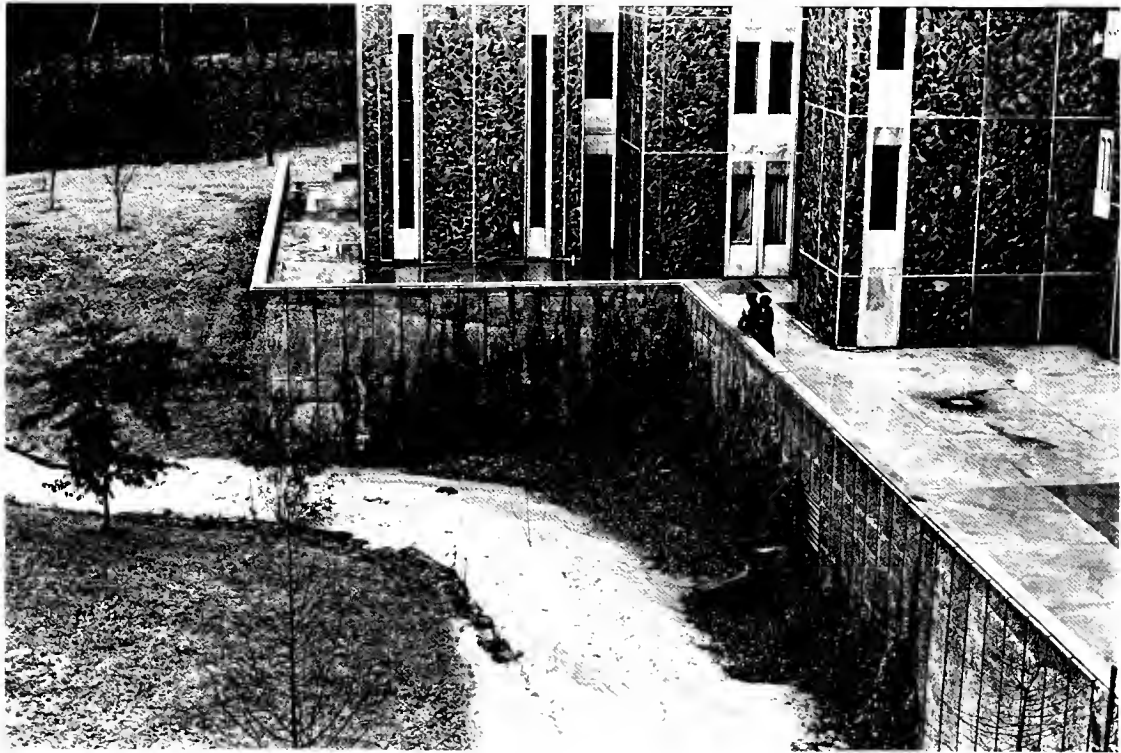














































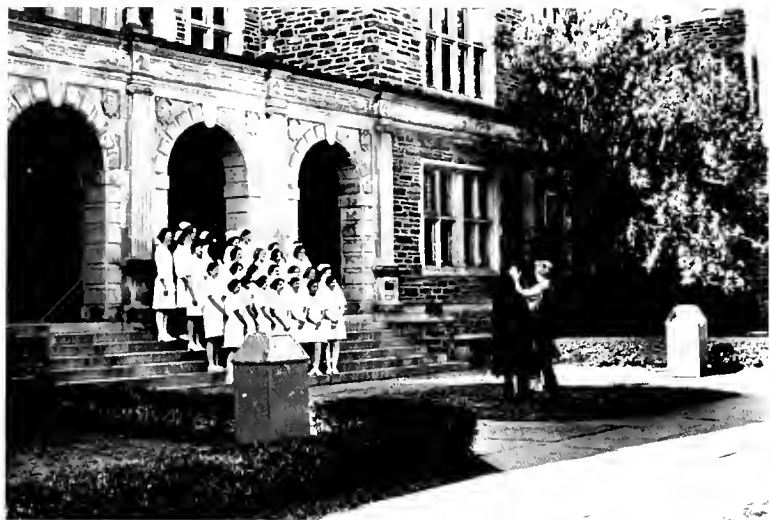








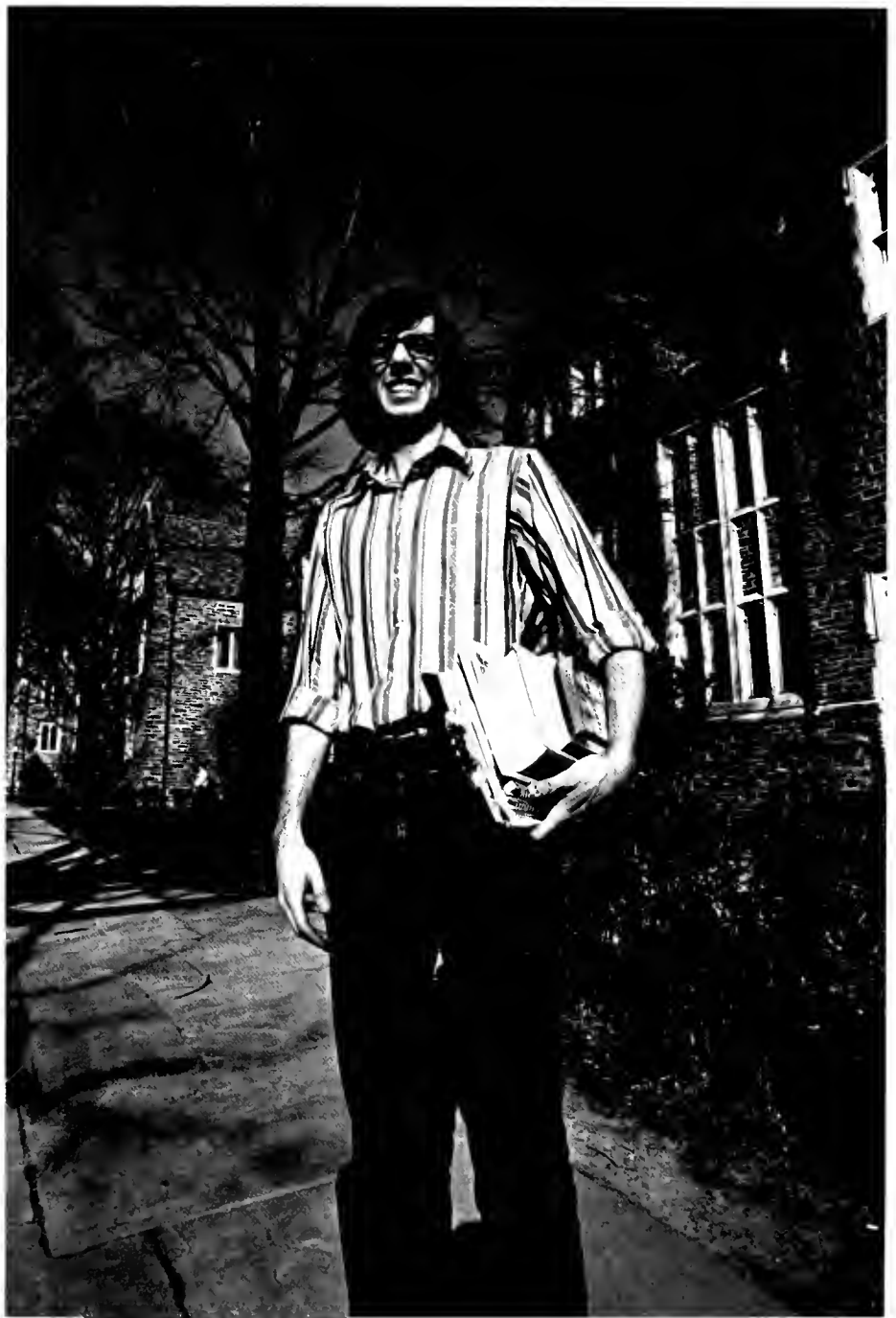
























IS THAT A DEVIL ON THE PLACE-MAT?

'Zis place, you know,' said a recent German visitor to Duke Chapel, 'remembers me fery much of England.' A basketball player in the Airport Limousine, surveying downtown Durham for the first time, commented, 'Jeez! I think I'll go back home.' Is it perverse or perceptive of me that, viewing the introduction to a Wonderful World of Disney presentation, fireworks bursting behind Gothic spires, I feel myself to be riding a *Duke Campus Only* bus up Chapel Drive? I was never very bright in history class, but I do recall the story of Hereward the Wake, a mysterious, marsh-bound gentleman who kept the Spirit of Britain alive when it was somehow threatened by barbarians (i.e., foreigners) on the Isle of Ely, a piece of firm ground surrounded by a treacherous swamp. The tower of the Cathedral of Saint Etheldreda, Queen and Abbess, rises to-day out of the fen at Ely (surely the straightest and grandest tower in Britain) as does Hereward in its history. And it was Hereward the Wake who constantly came to mind as I was flown in from the last clutches of the midwestern winter in April 1970 to be interviewed at this extraordinary place called Duke University: a placid pastiche of holiness set in a forest remote as Citeaux. But, what Spirit is being preserved here, I wondered, in this unlikely child of a canny millionaire?

We all, it seems, came out of bogs: perhaps it was because of this that Thoreau was so attracted to them; they remind us of our roots. The Durham out of which Duke University has been spawned is not to be found in the downtown area: raze and rebuild it as they will, it remains a center through which one passes, at increasingly greater speeds on ever wider roads, to get to the other side. The basic, primeval Durham is its tobacco and

moonshine, the work and relaxation of a society whose limited views of achievement and happiness allow it to be manipulated by the moneyed few. Moonshine used to be the main attraction of Durham at play: the locals talk of happier times when good jazz and cheap liquor was available in many places at any time of night. But modernization (centralization, homogenization) hit, and it was decided to enforce the law: most of the after-hours places were shut down, leaving only a few rather sad remnants. One such is a semi-secret outfit in east Durham, reached by turning off a main thoroughfare, long after the bars are closed, and going down a tree-lined street until it dead-ends at a kind of converted garage, in front of which pick-up trucks and rear-high Chevys are parked. Walking up the steps to the top floor, you are viewed carefully through a small window and, if you pass this inspection, are admitted. Inside, any weapons you might have about you are taken and stacked near the door. Straight in front is the bar: it sells only Budweiser, at New York prizes, and there is no jazz. A juke box keeps the go-go girls in motion: they are protected from the customers by cages. In another room there is absolute silence as the traditional manly relaxation of Poker is played for unimaginable stakes. And that is all. Plain women, their hair piled as high again as their heads, dance awkwardly with paunchy men in badly-fitting trousers. This goes on until everybody leaves.

And then there is Duke. Some of these same people may drive over to see 'the Cathedral' and the gardens, created by their fathers' (or grandfathers') boss. What did 'Buck' Duke think he was doing? Putting his name, of course, and quite literally, on the map of North Carolina, since it

could not go on the map of New Jersey. Conceived and built in a night, the sudden solidification of a brief dream, an entire Gothic-style University descended into the Duke Forest, a New Jerusalem complete in all her parts. The strange, non-sequential logic of the dream is everywhere about it. It was built of soft stone so that, though modern, its steps might soon become as treacherously worn as any to have survived from the Middle Ages. The Chapel tower was copied from Canterbury, and is magnificent when seen alone, rising out of the trees: but, in relation to the building as a whole, it stands oddly at one end, fronting the world with the nervous pomposity of a *nouveau riche*, like Buck Duke himself, suddenly got up in a frock coat for the sculptor. The cloister, then, was put in backwards, so that it would make a nice place to park buses, rather than somewhere to walk up and down reading the *Legenda Aurea*. There are gateposts, but no gates, and no porter to greet you with a tip of his cap in the morning. But there are pencils, pens, tumblers, ashtrays, and even cocktail napkins with the name DUKE upon them, distinguishing them from humbler utensils. This is the true Gate of Duke: once an invisible line is crossed, everything is royal blue and branded with the brand of the dead magnate. Ah! mention not the name of Harvard, publish not the title of Yale, enter not herein, all ye of the lands on that side the Delaware! And who is the dream-creature who emerges from this frenzy of branding, and himself holds the irons?

In the soporifically-named Dope Shop one can buy a cuddly little Devil (in royal blue), or his image demoniacally repeated on a tie. The mascot,

of course, of a christian University: like the superstitious naming of girls with unbeautiful terms, so that the gods might not lust after them. The mascots of British Universities are usually stolen, and for stealing; they have nothing whatever to do with the Aims of the Founder. Thus, University College, London, has a gruesome mummy called Phineas, who once stood (unaccountably) as an advertisement outside a furniture store in Tottenham Court Road, but now resides in a locked cupboard near the College's entrance. It is the honor of Freshmen to cause Phineas to process at all important functions, and it is the task of rival Colleges to prevent this. (He was once dramatically recovered, tarred and feathered, from a Glasgow railroad station just in time for a visit by Her Majesty the Queen Mother.) The mascots of American Universities, on the other hand, are called up by a weird conjuring from the depths of the Founder's Unconscious, the hypostases of the Constitution, the embodied College Spirit. Enlivened and impersonated, like the representation of the Ancestor at a Chinese burial, they disport themselves at the central ritual of the Football Match.

This, then, is the Spirit of Duke: by a *coincidentia oppositorum*, the beneficence of Buck, drawn from the dreary monotony of productivity and whiskey, has given birth to a comic figure of evil, whose dance draws the adulation of the crowd and the money of the alumni.

And that is perhaps why, when one dines at the Oak Room, liquorless and served by black waitresses, there is a Devil on the placemat.

Roger J. Corless
June, 1973



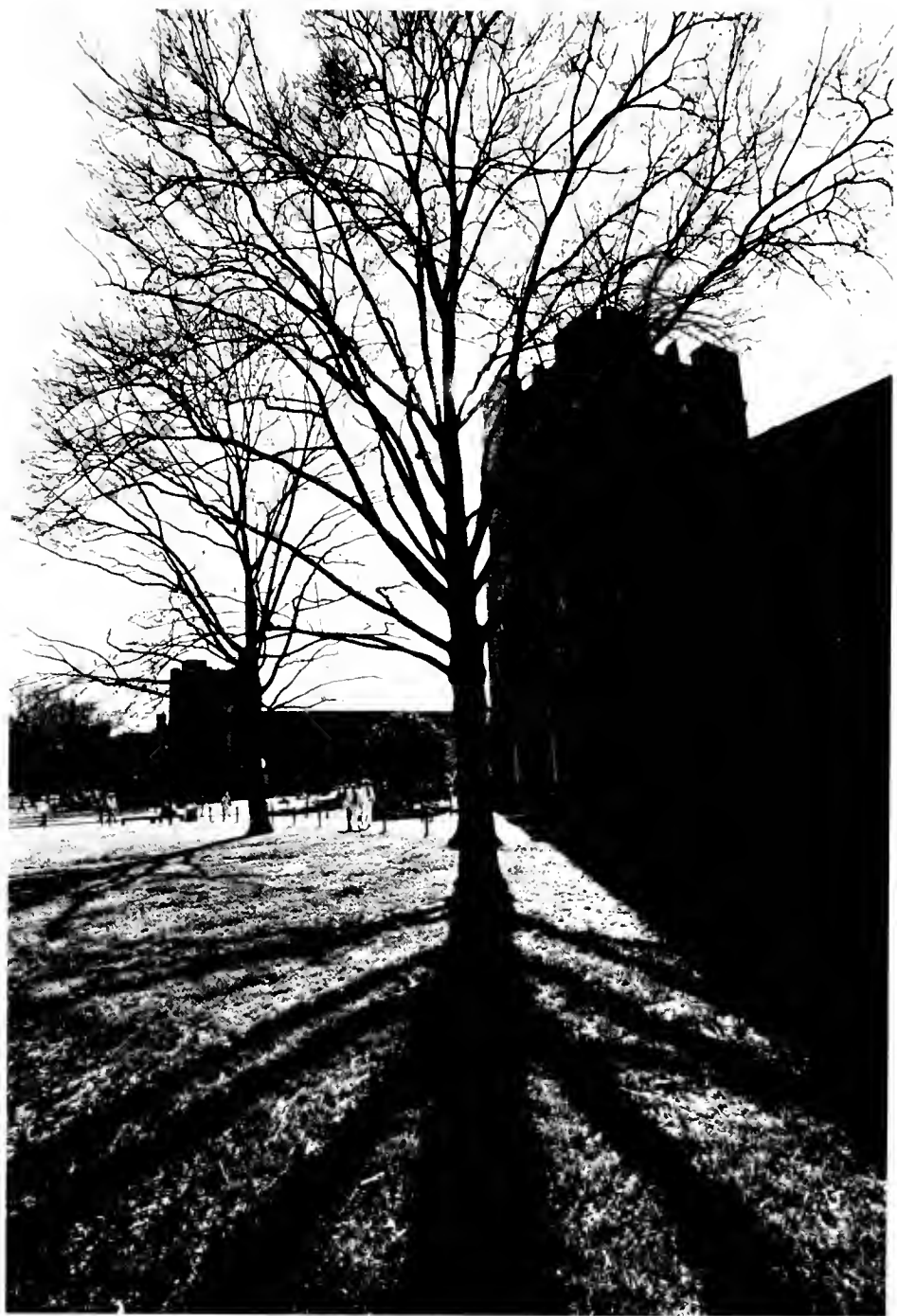


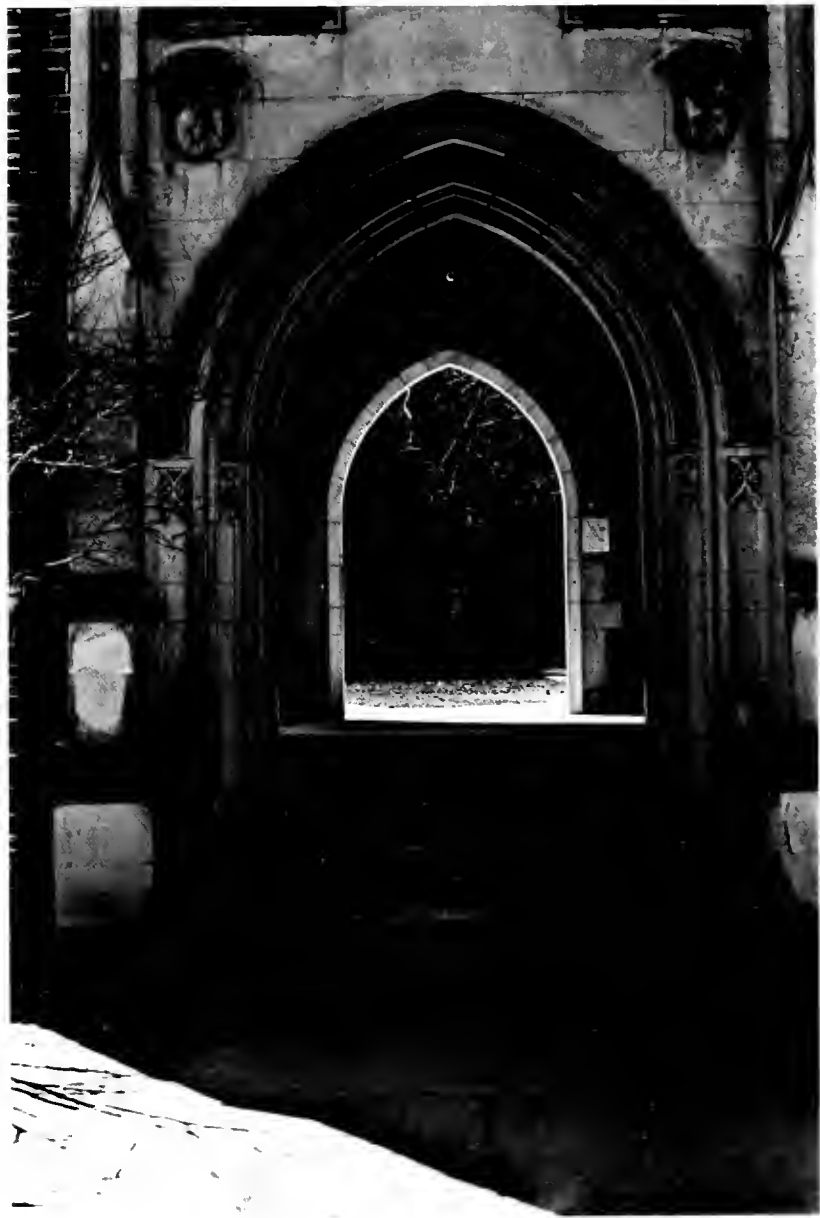






















*“When there is no further
Down to go
The bottom
Drops out on up.”—Minor White*



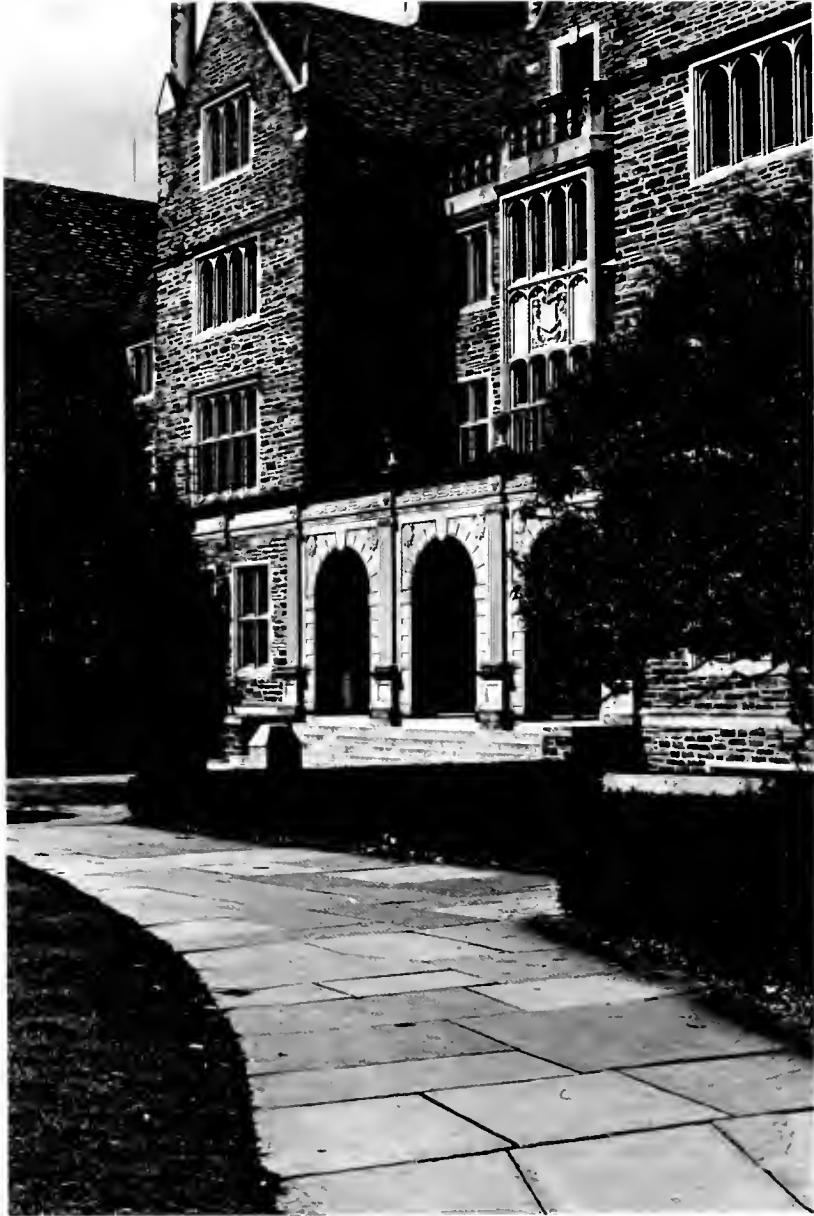










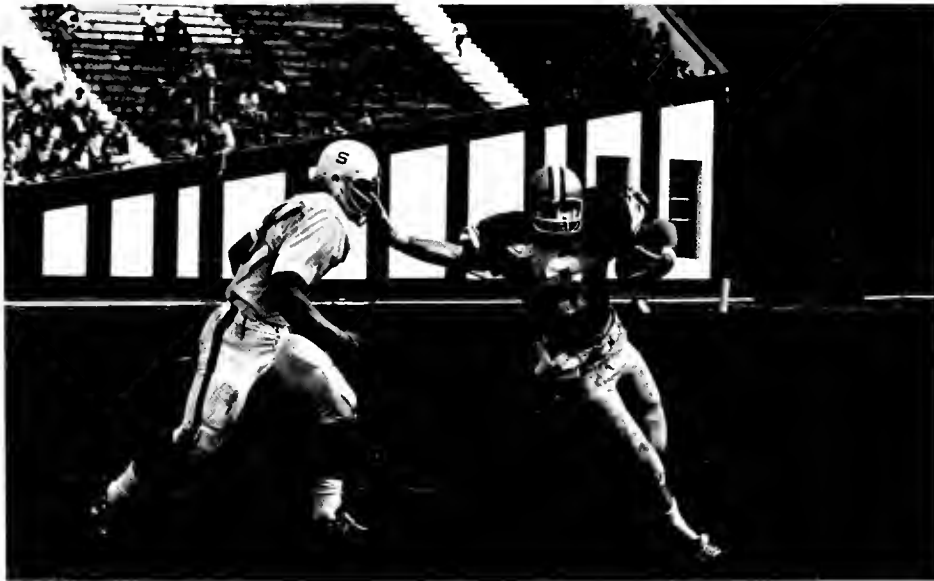
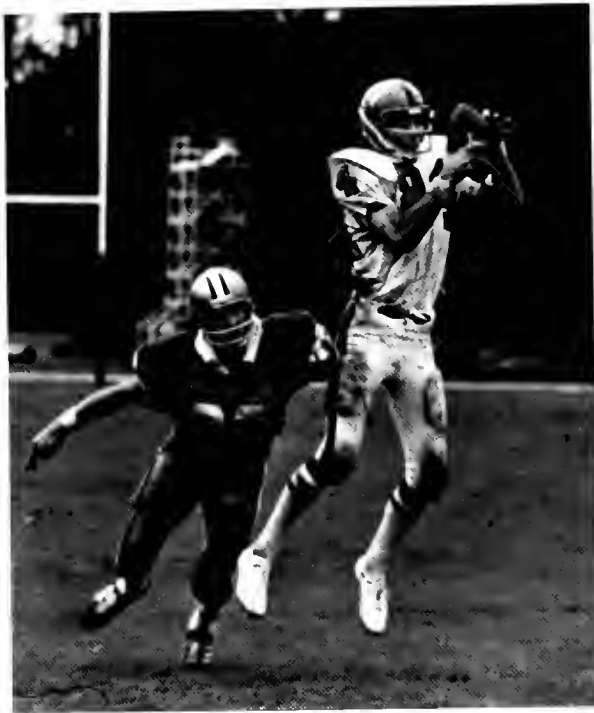




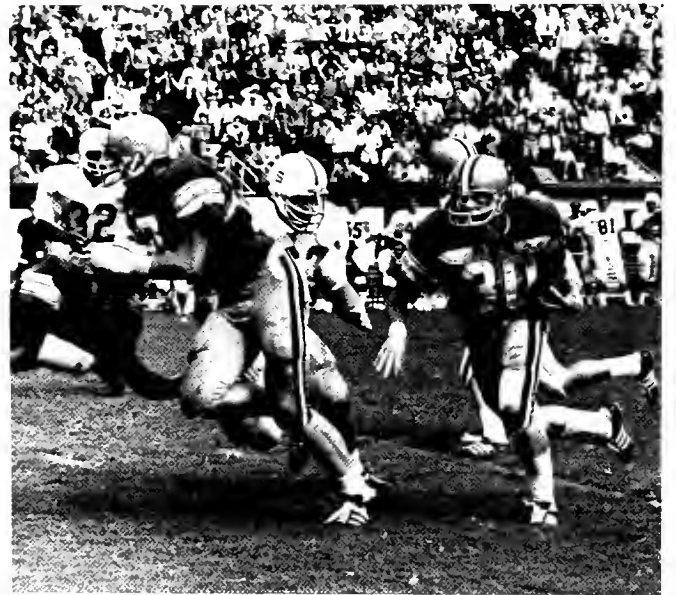
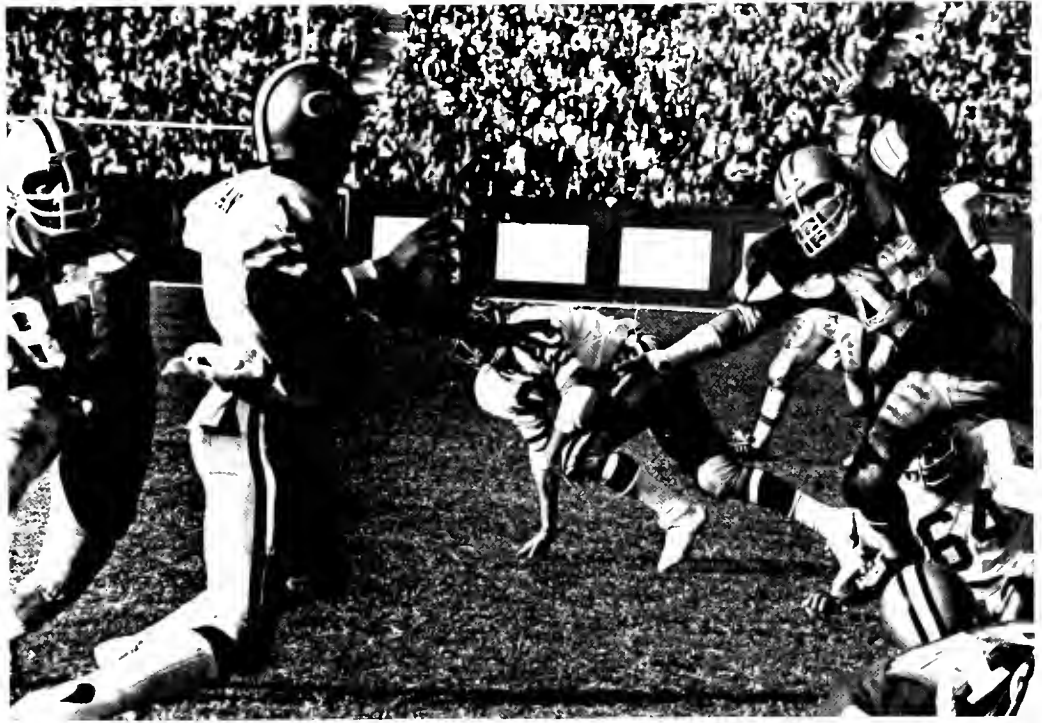


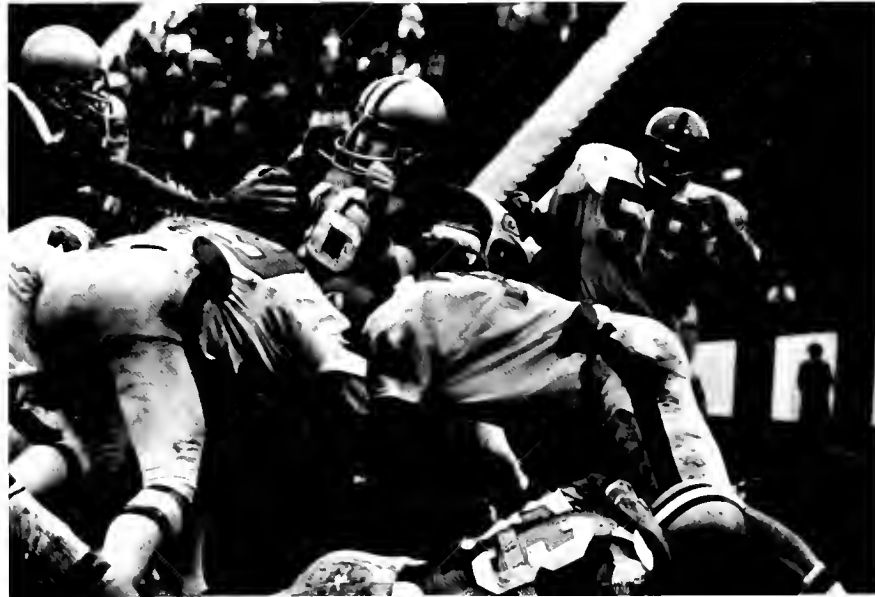
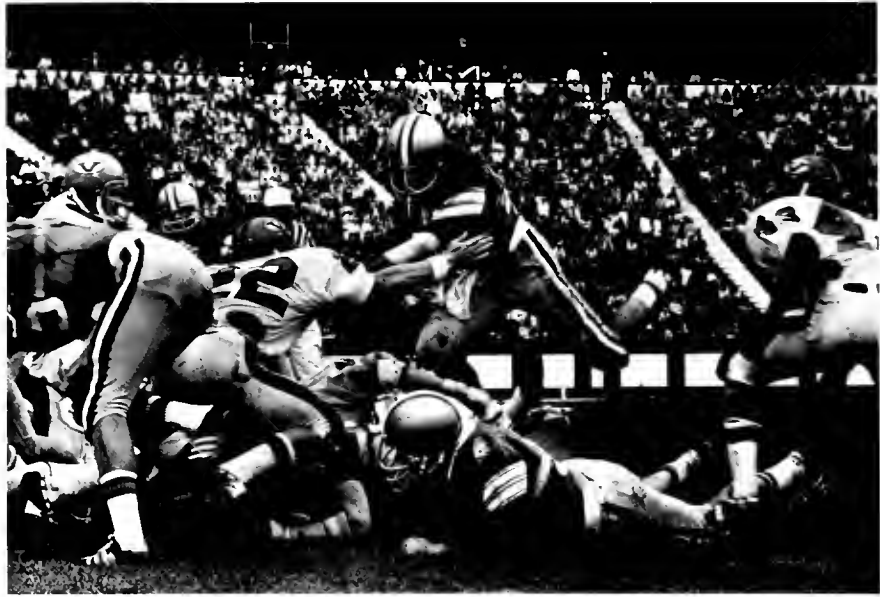




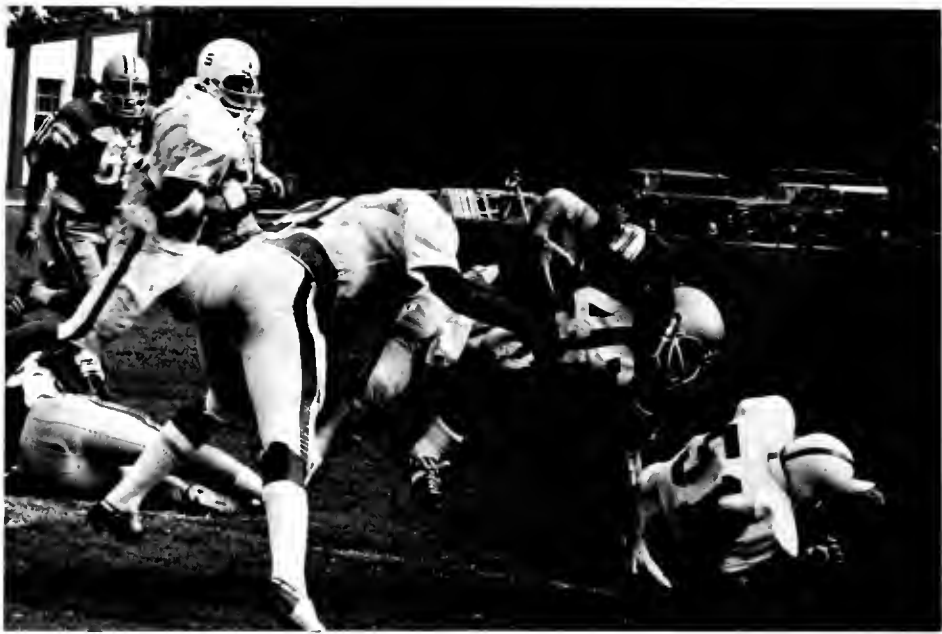




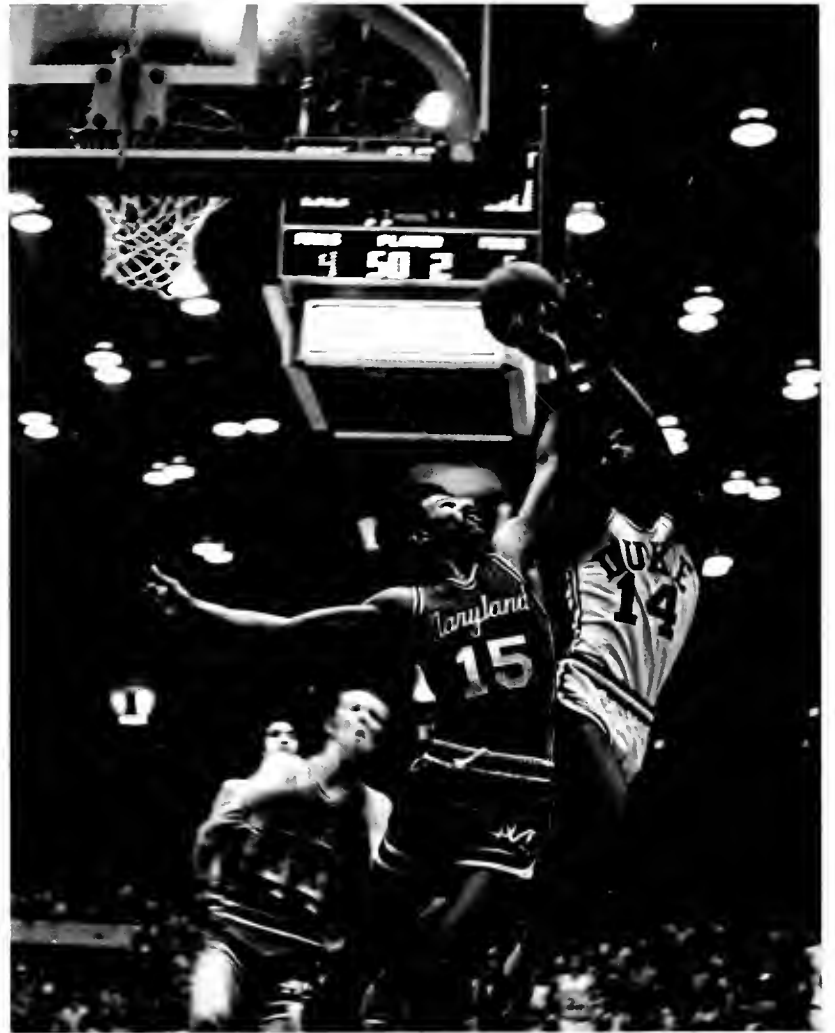


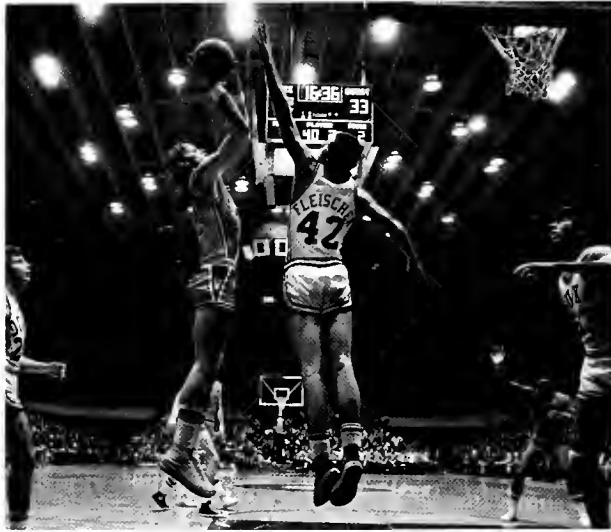




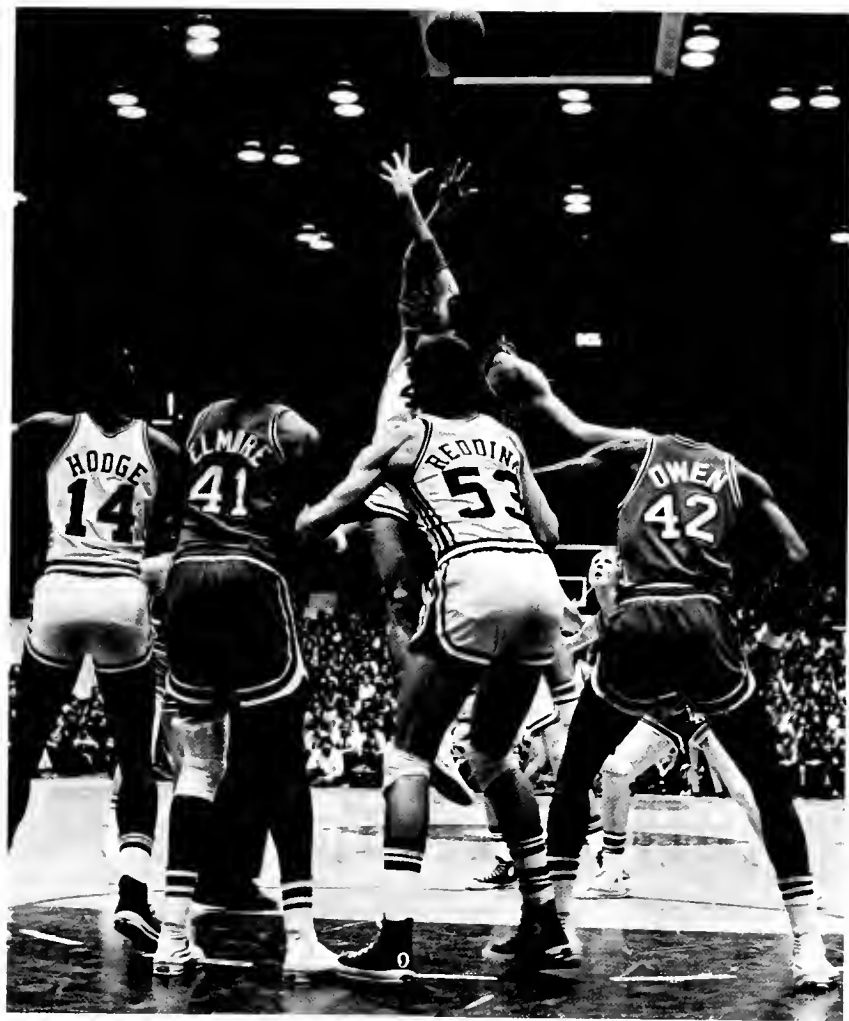












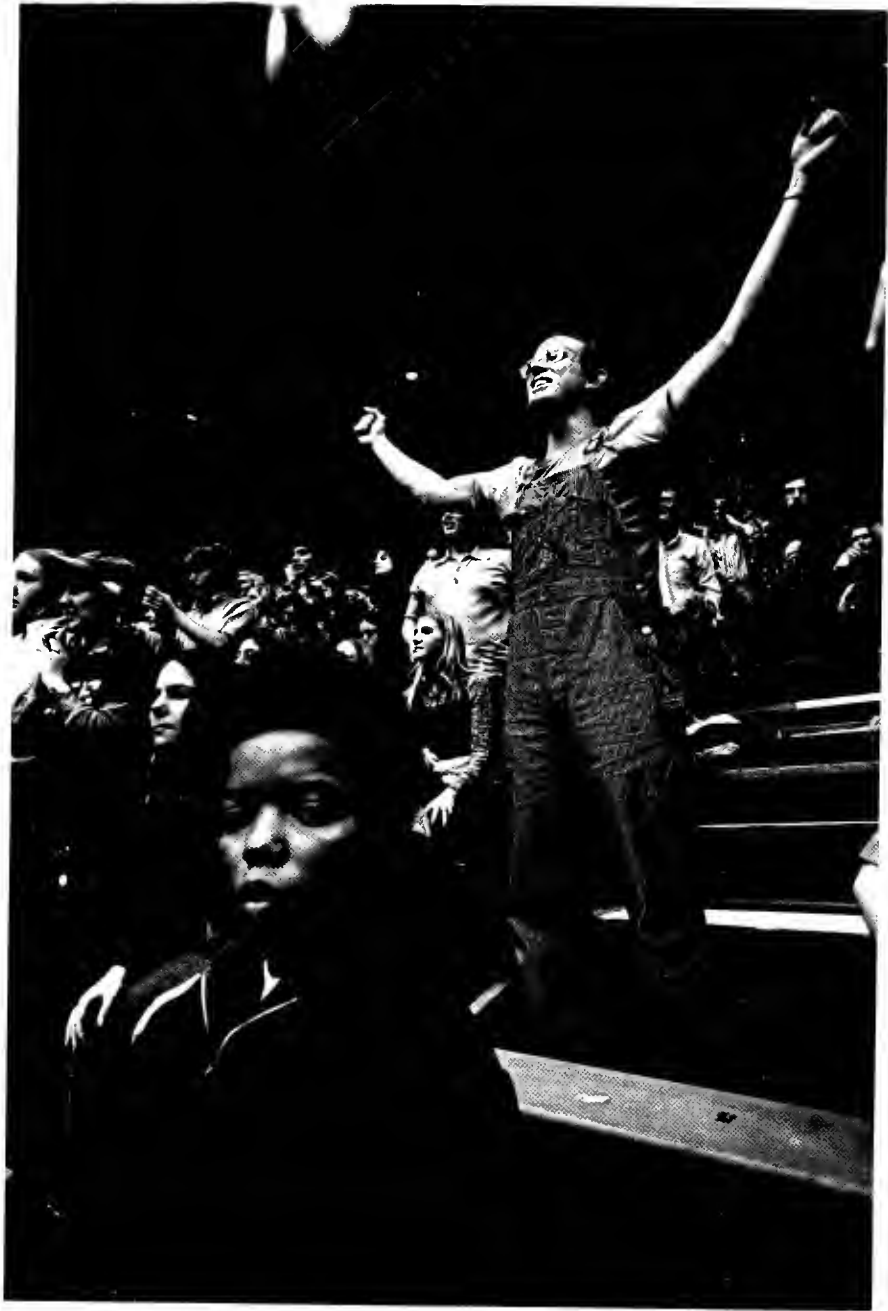






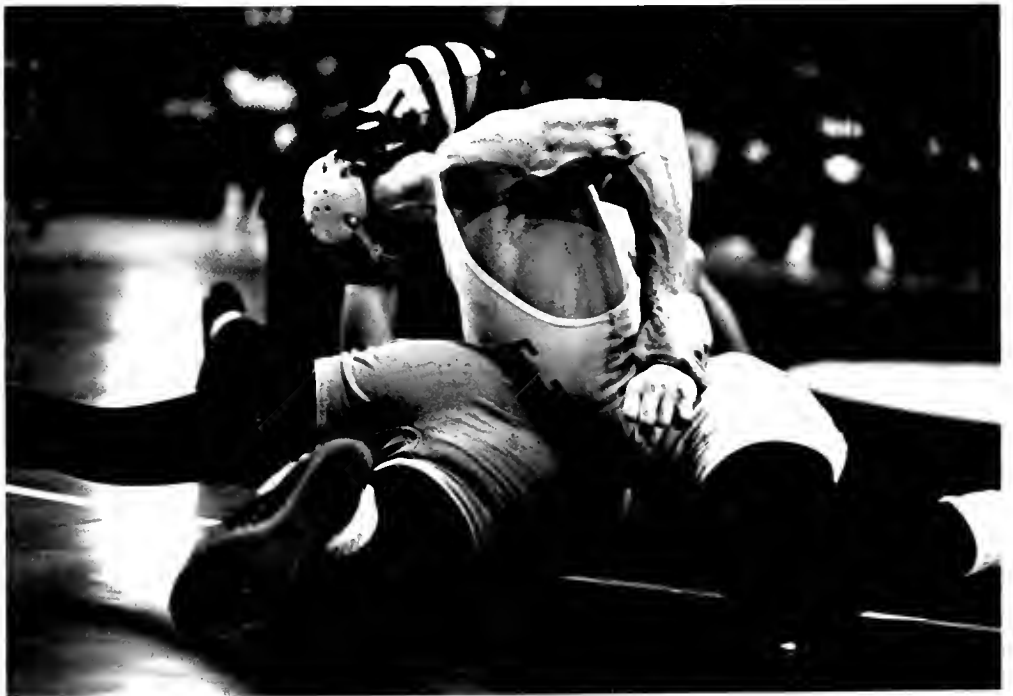


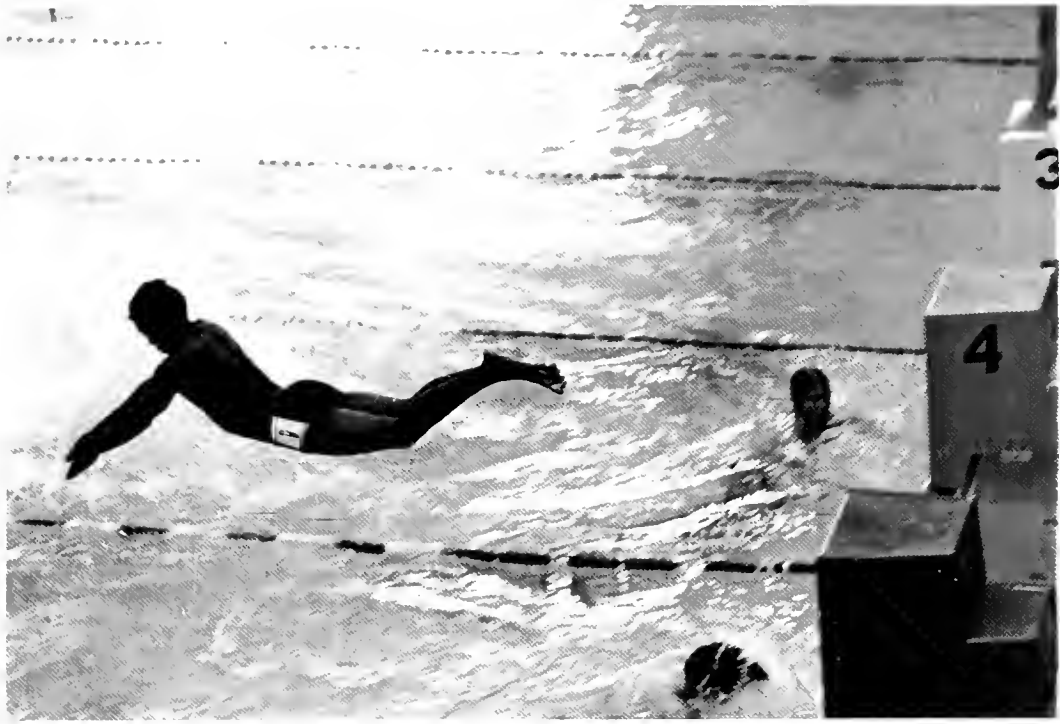


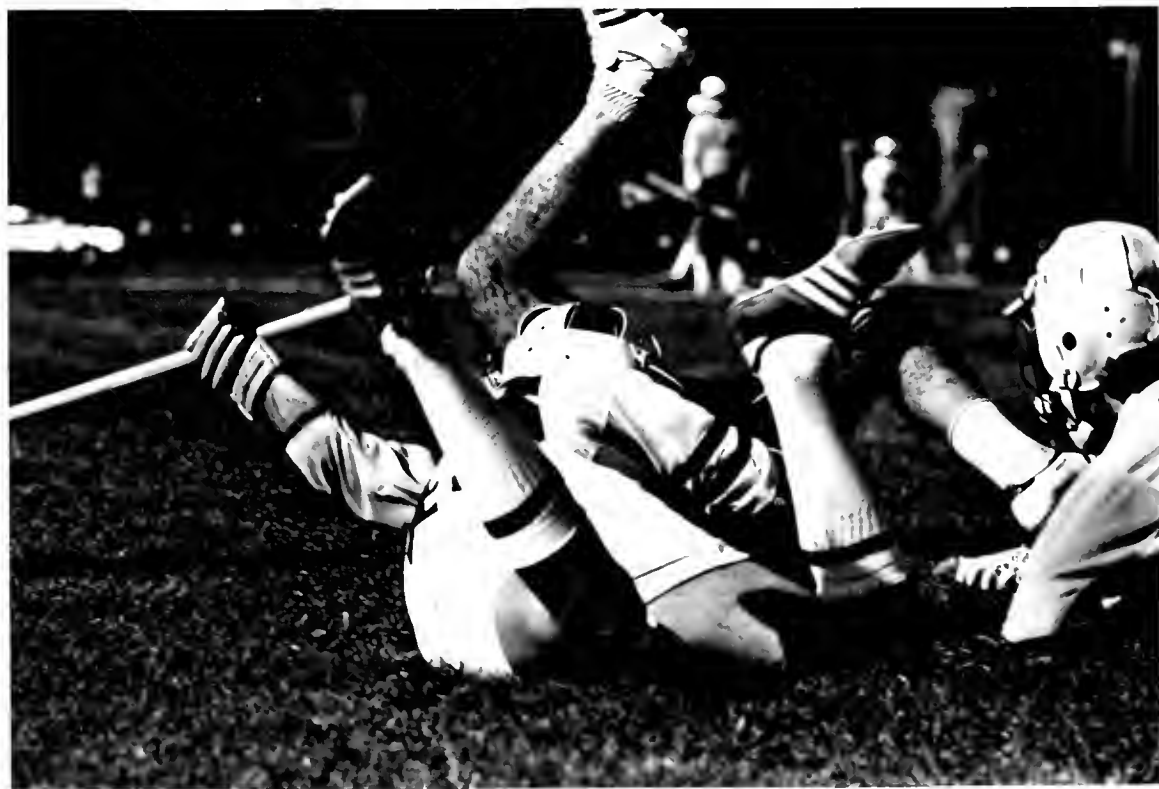




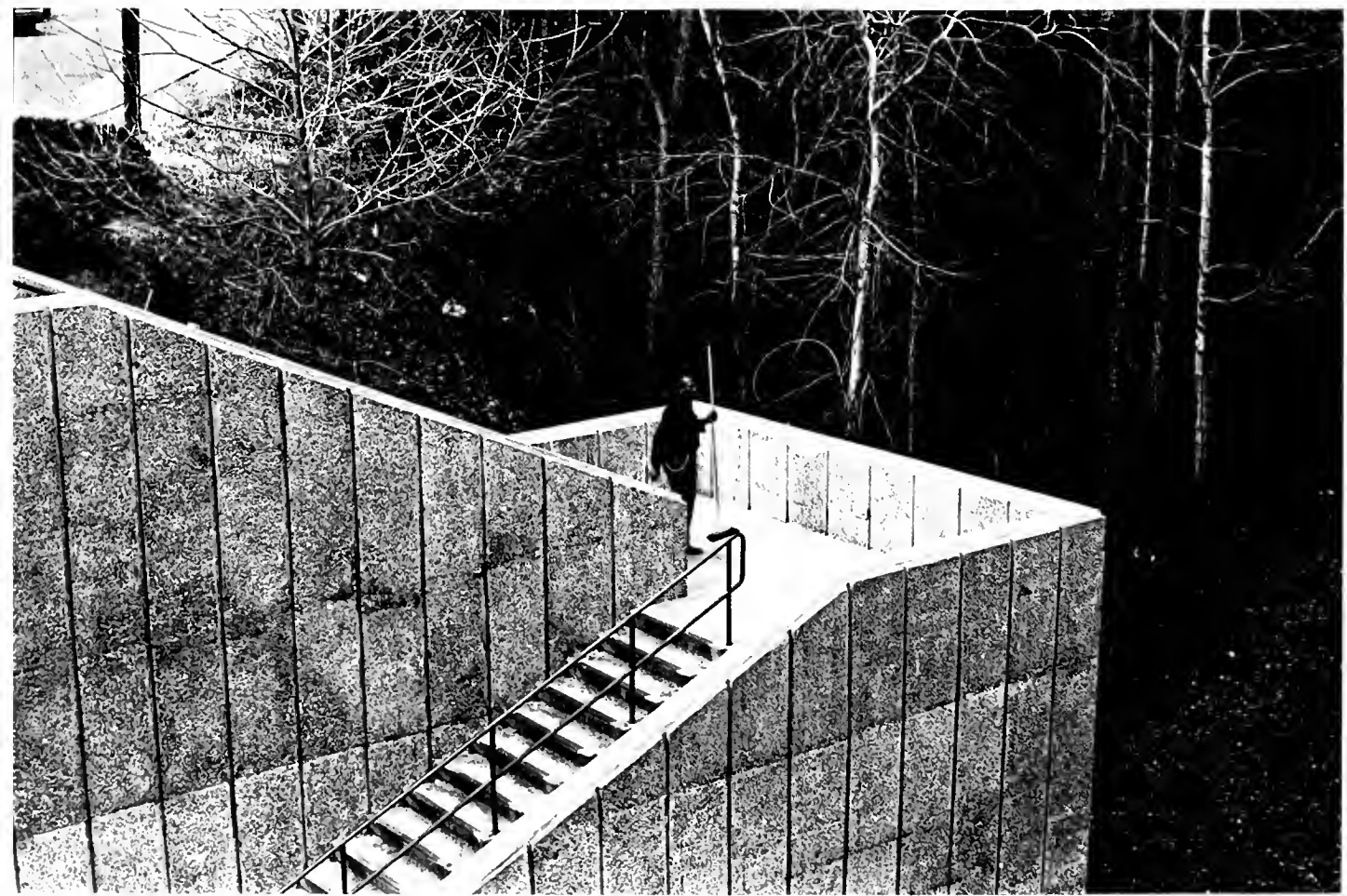


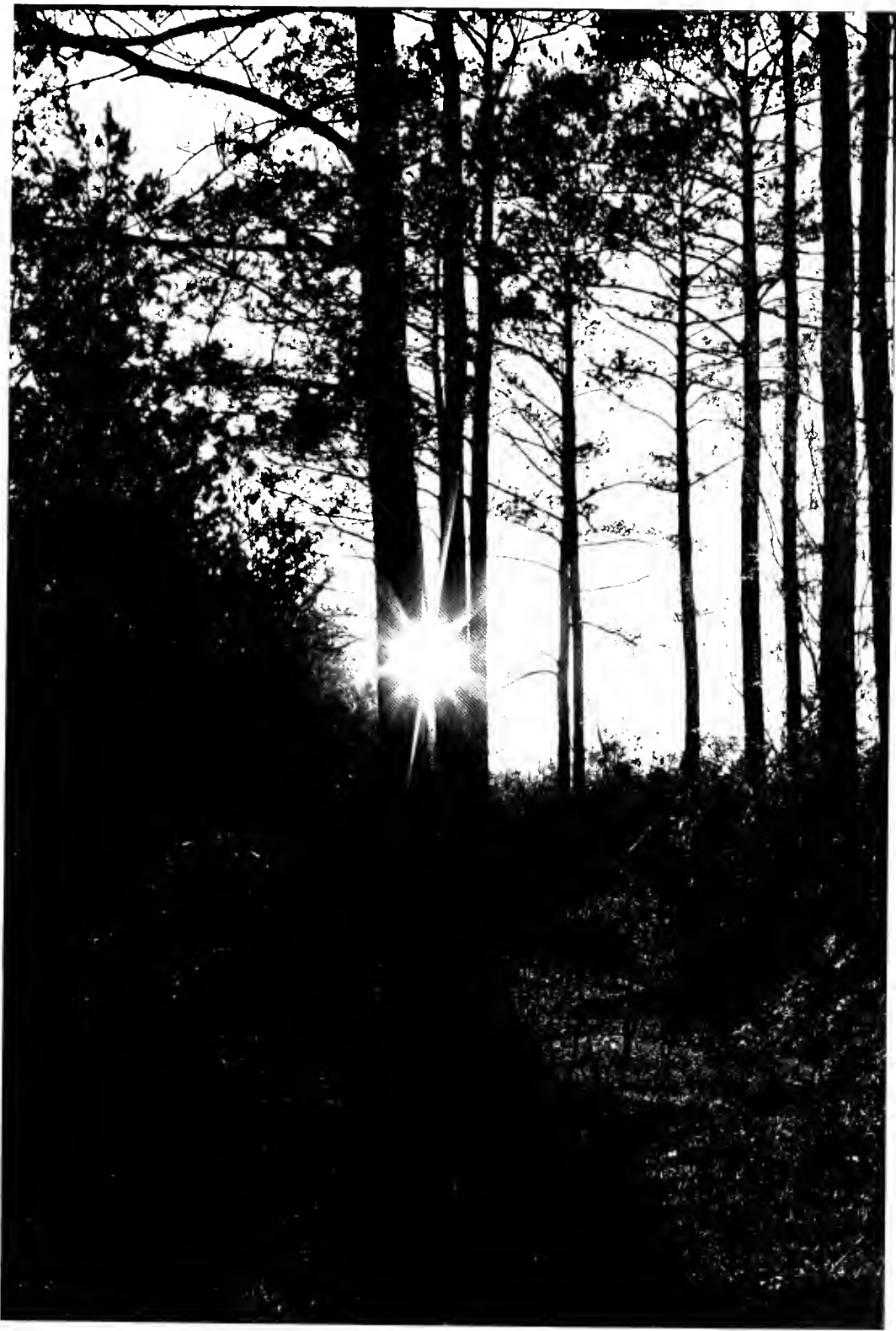










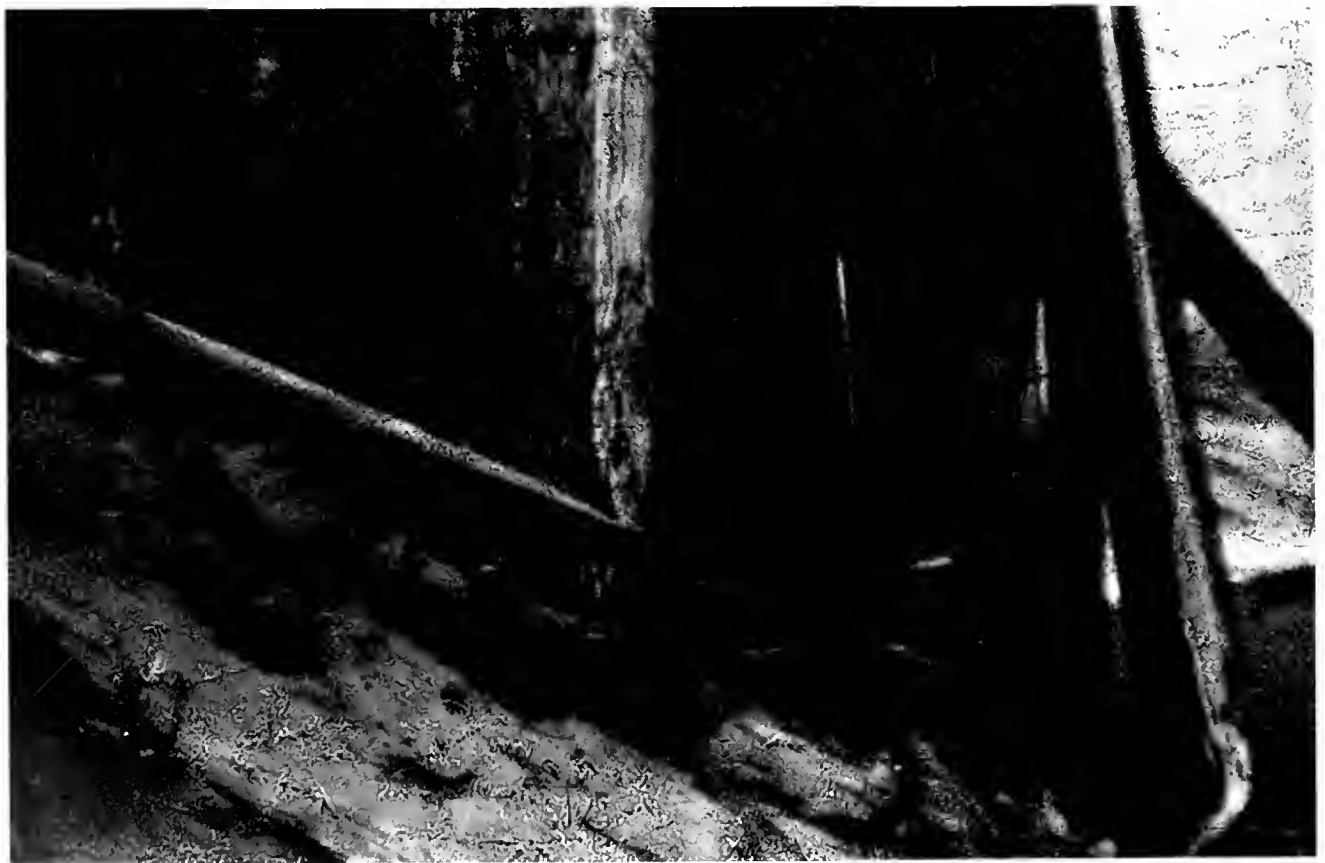












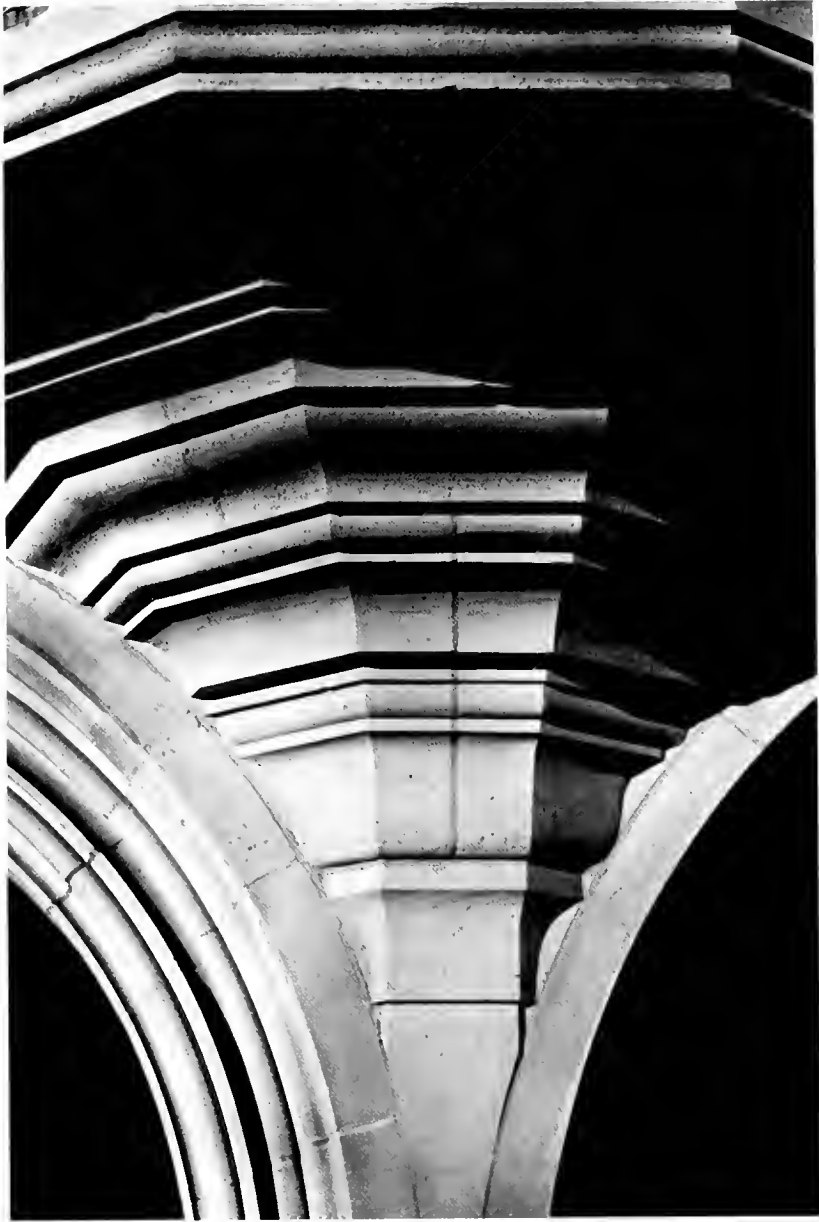


























Associate Professor Pilkey, Geology



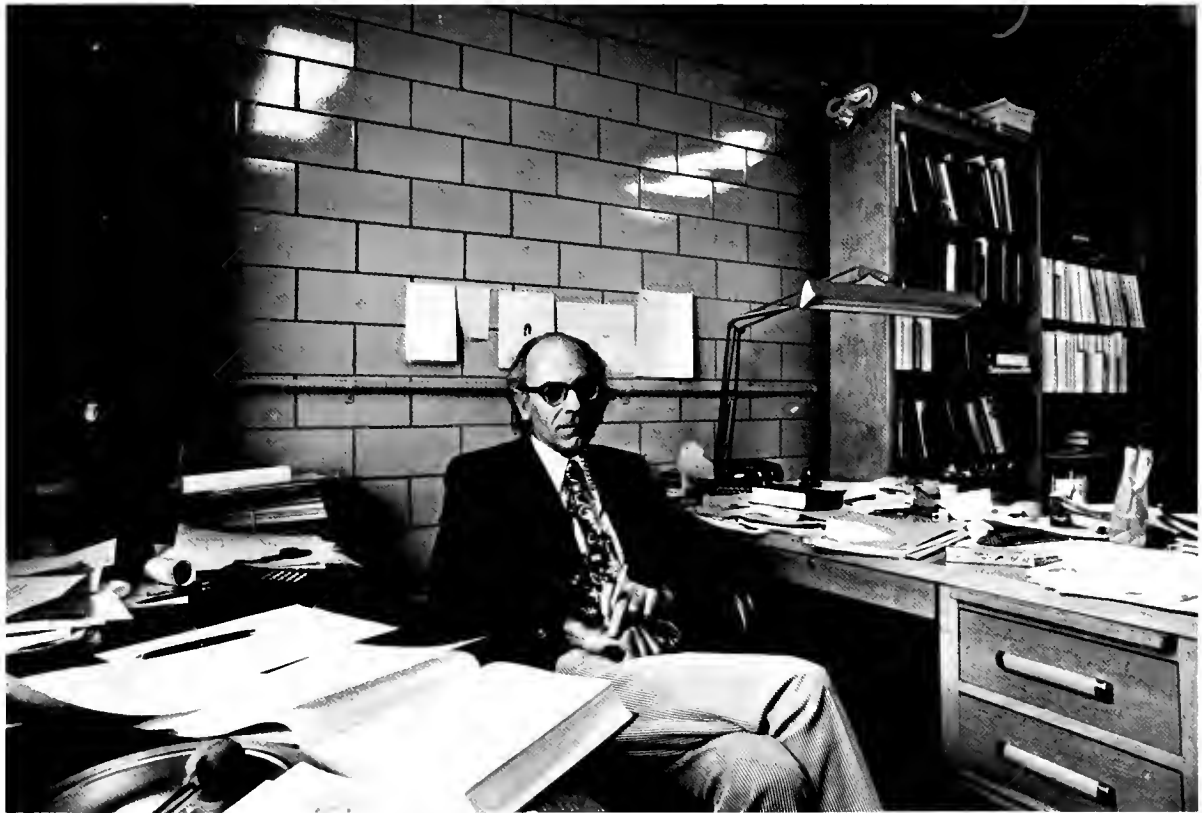
Assistant Professor Stars, Art



Assistant Professor Kramer, Psychology



Professor Artley, Electrical Engineering



Visiting Professor Biggs, Zoology



Professor Silberman, History



Instructor Corless, Religion



Associate Professor Vogel, Zoology

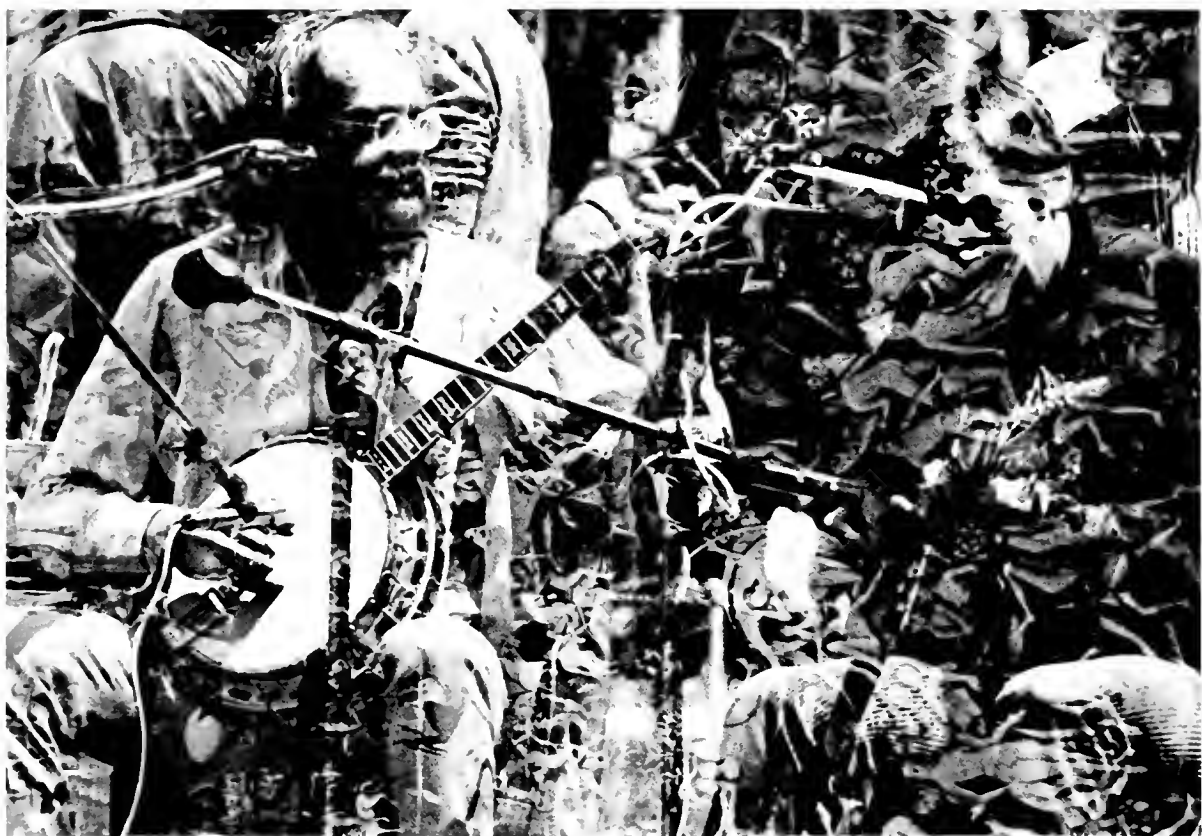






































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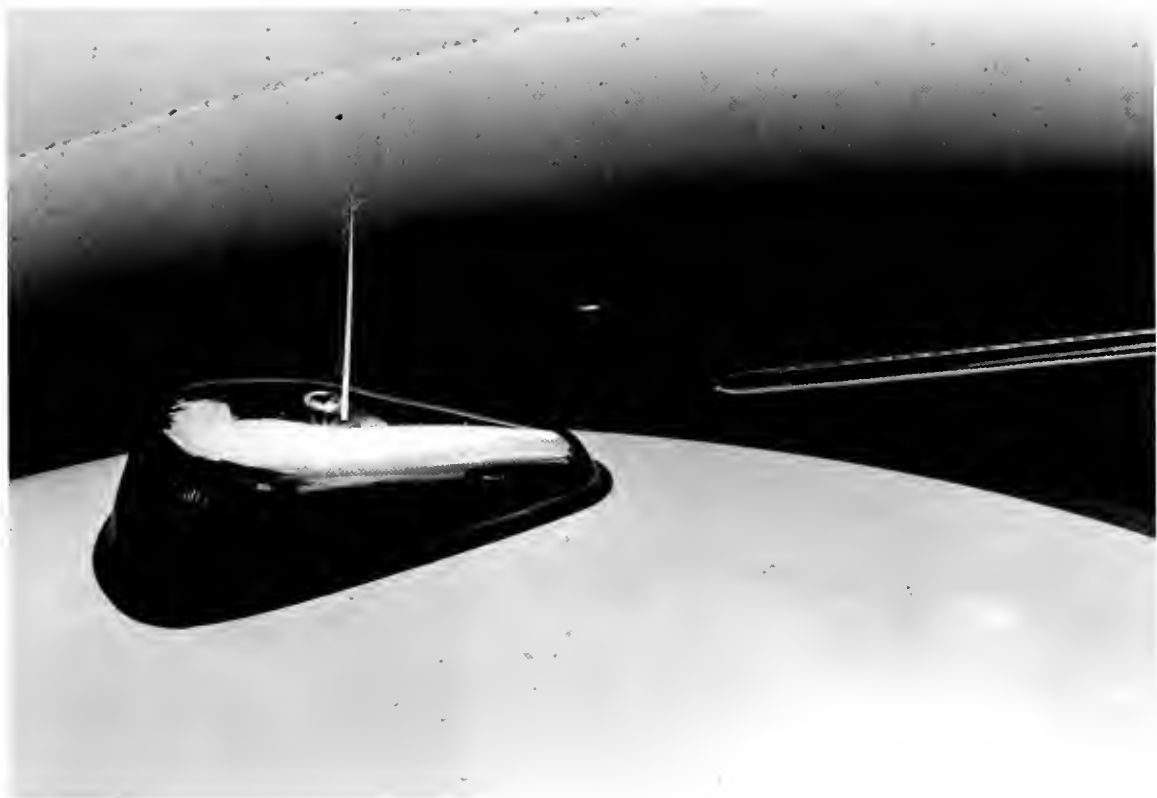














HERMETIC THOUGHTS

Among the many pleasures which accompany research work in London is the opportunity to browse in the bookshops clustered around Charing Cross Road. One afternoon, several years ago, I was in a somewhat exotic shop in Cecil Court thumbing through a volume with the intriguing title *The Dawn of Magic*. The following statement caught my attention: "For the alchemist, it must never be forgotten that power over matter and energy is only a secondary reality. The real aim of the alchemist's activities...is the transformation of the alchemist himself, his accession to a higher state of consciousness." This idea interested me because it suggested that my conceptualization of the possibilities in university studies was analogous to alchemical objectives.

Until I chanced upon the book, I had entertained the rather unsophisticated idea that alchemists were really attempting to transmute base metals into gold. Perhaps there were. It is equally possible that their choice of language in their writings had a double meaning, one for inquisitive governments and church officials and another for themselves and their companions. Using chemistry to produce wealth was an activity intelligible to both secular and religious officials, and a statement of the intent to produce gold could be accepted at face value. Such activity could be tolerated, and had the alchemists the desire to make themselves known to governments they could have been eligible for lucrative research grants. But the alchemists chose to remain hidden from the public's eye, and, so far as I know, none ever applied for fellowships or grants. If they wished to remain hidden, it may have been because they had an objective which would defy general understanding and could conceivably have invited persecution. It is difficult to think of any activity in European history more productive of misunderstanding and persecution than attempts to realize a higher state of consciousness. A discipline intended to produce a change in an individual's level of consciousness would, at least until recently, warrant guarded language in any communication which could fall into hostile hands. While outsiders could look into alchemical texts and read references to gold quite literally, other recordings are possible. Robert Ornstein gives an alternative reading in *The Psychology of Consciousness*: "The medieval alchemists described long and repetitive exercises—the continual redistillation of water, the prolonged grinding exercises—which were written down allegedly for the 'distillation' of base metal in order

to transmute in into gold, but which can also be considered symbolically as descriptions of attempts to alter man's awareness from his ordinary 'base' level to a higher one, symbolized by the gold." It is the concept of internal transformation through disciplined research and intellectual effort which I find analogous to university studies.

As alchemy may be understood in both physical and metaphysical ways, so may university work be understood. On the physical level, university studies can result in the acquisition of knowledge, of specific skills, and of a piece of paper which certifies that the bearer has performed the tasks necessary to merit the piece of paper. On the metaphysical level, the student can seek to transform himself, through disciplined efforts, from awareness at a superficial level to awareness at a much higher level of consciousness.

The metaphysical purpose of higher education is acknowledged in "The Objective of a Liberal Education" which appears in Duke's undergraduate bulletin. This statement begins with an idea attributed to Woodrow Wilson that the objective of a liberal education is "the wholly awakened man." It takes very little time on campus to conclude that few seem to realize the metaphysical purpose of the university. Perhaps this is because few want to become fully awakened. Perhaps it is a situation of the blind leading the blind. Perhaps it is because too much attention is paid to the physical level (obtaining grades, getting degrees, getting drunk, turning base metal into gold). Each of these three possibilities contribute to the general failure to transcend the physical plane, and probably many others could be listed. A simpler way of explaining the failure is to say that the means of university studies are confused with the ends, and the analogy with alchemy helps to demonstrate this.

An alchemist who lost sight of the end of his discipline could become trapped in the illusion that the manipulation of his laboratory equipment and his chemicals, the means of alchemical practice, were in fact the ends of alchemy. He could convince himself that becoming a skillful laboratory technician and acquiring saleable knowledge were ends in themselves. He could "go public" and teach others to do what he did, and if money were to be made in his society through chemical processes he could be hired by governments or by businessmen. That which would yield tangible benefits to society (depending upon the society's values), that which would yield profits, and that which would not disturb or anger those in power would be accepted in conventional wisdom as the objectives of the

alchemist's work and teaching. Conventional wisdom would not accept metaphysical objectives of work and education except for an hour or so on Sundays (for the goal of self-transcendence, of expanded consciousness, is the religious goal, and alchemists did not reject the goals of European religion but the means—means which had become ends for many religious institutions).

Our society attaches great value to the physical world and its manipulation for fun and profit. Our society is also suspicious of things metaphysical. It is not surprising, therefore, that the university, which is reflective of its social setting, should sometimes suffer from the illusions of society. Students and teachers alike are liable to confuse means with ends. Not all do, certainly not the author of "The Objective of a Liberal Education." But jobs and research grants go to those who can demonstrate skills and experimental topics which are of value to business and government, and in developing marketable skills it is easy to concentrate so much on this aspect of the university experience that the metaphysical goals are forgotten. No one will deliberately lead the student away from the goal of awareness, of supra-normal consciousness, although this

frequently happens for unintentional reasons. It is up to the individual to keep the metaphysical goal constantly before him, and work until it is achieved. It is impossible for anyone but the individual to discipline himself so as to reach the state of full awareness. The university provides an environment in which the individual can begin and conduct his search for a higher state of consciousness. The life-style of the university provides the leisure necessary for the search; the various academic disciplines provide the tools and methods; the library contains works which assist in the search; some of the faculty members may be helpful; and the search is the real activity of the university. What is necessary is that the individual become aware of the goal of the search. This process can begin with an attempt to understand the work of the alchemists or the fantastic visions of the mystics, for, as Teilhard de Chardin has written, "Only the fantastic is likely to be true at the cosmic level."

Russell Dionne
June, 1973





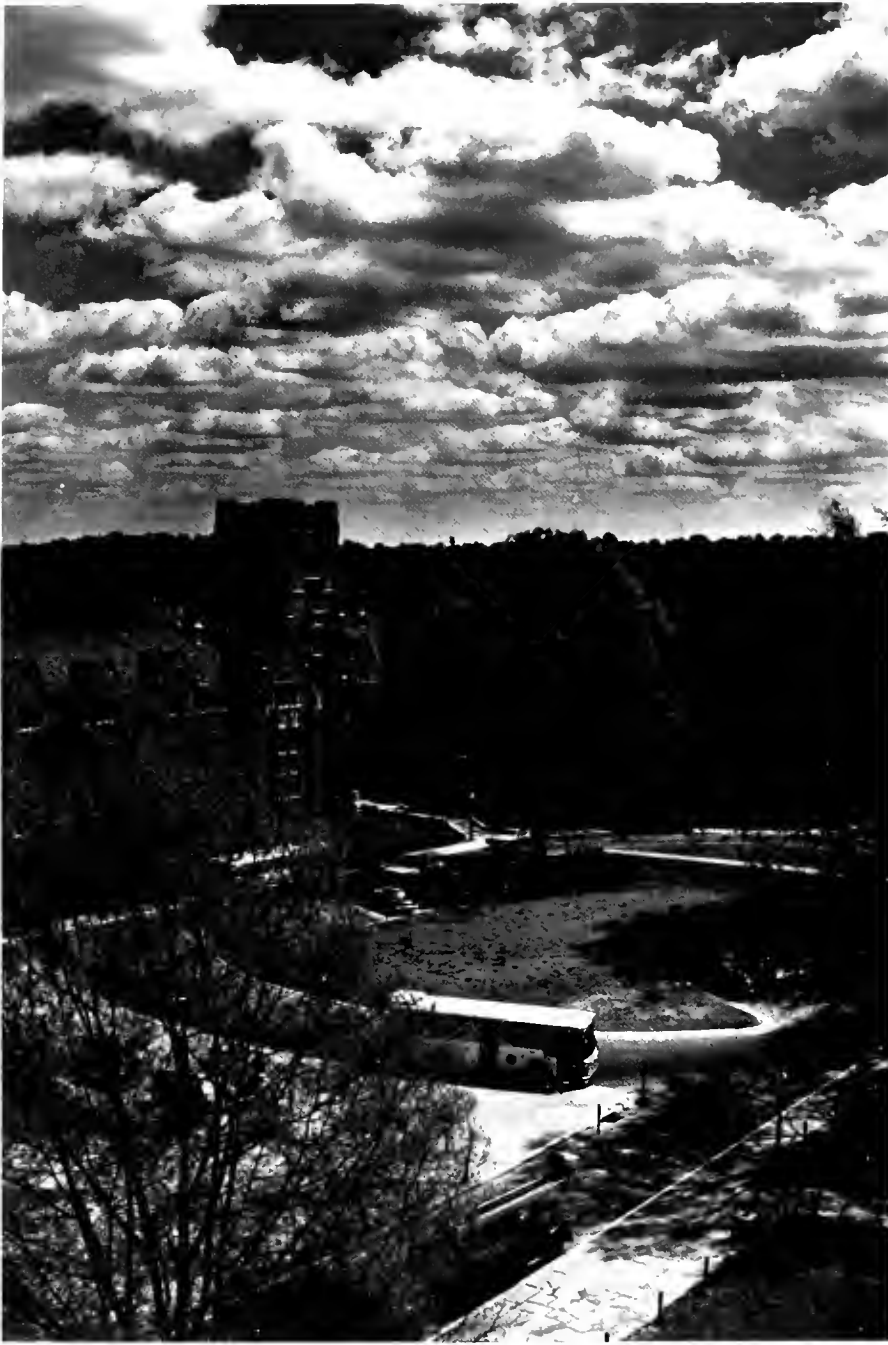
"The mental image in a viewer's mind is more important than the photograph itself."—Minor White

















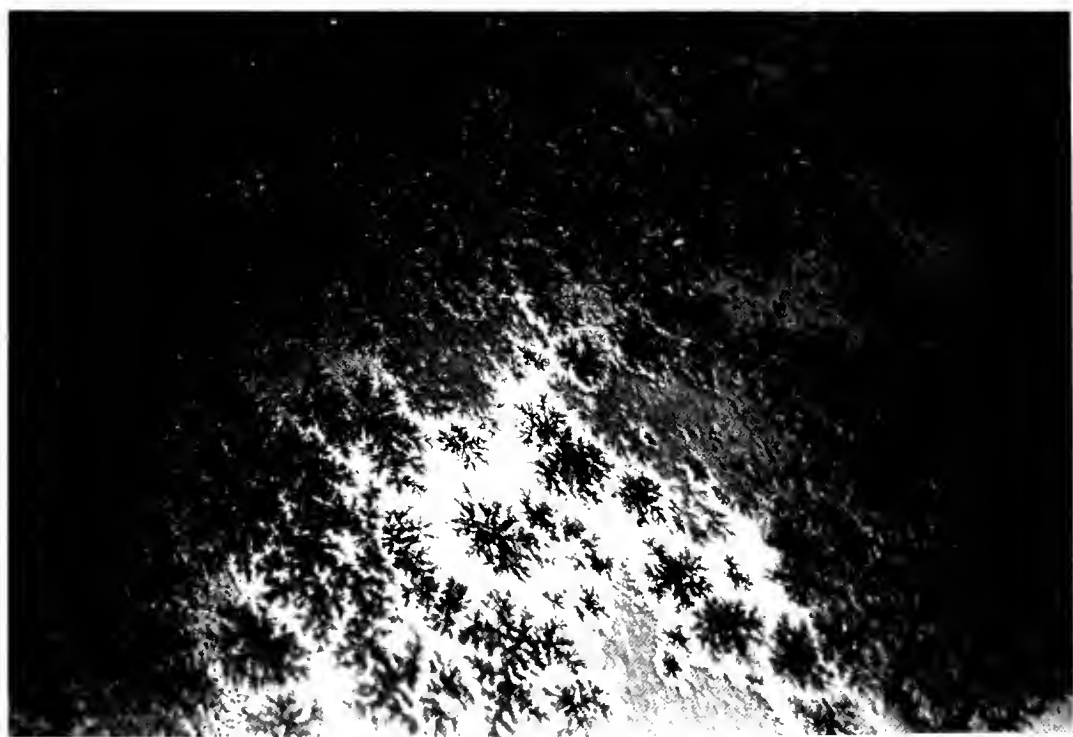








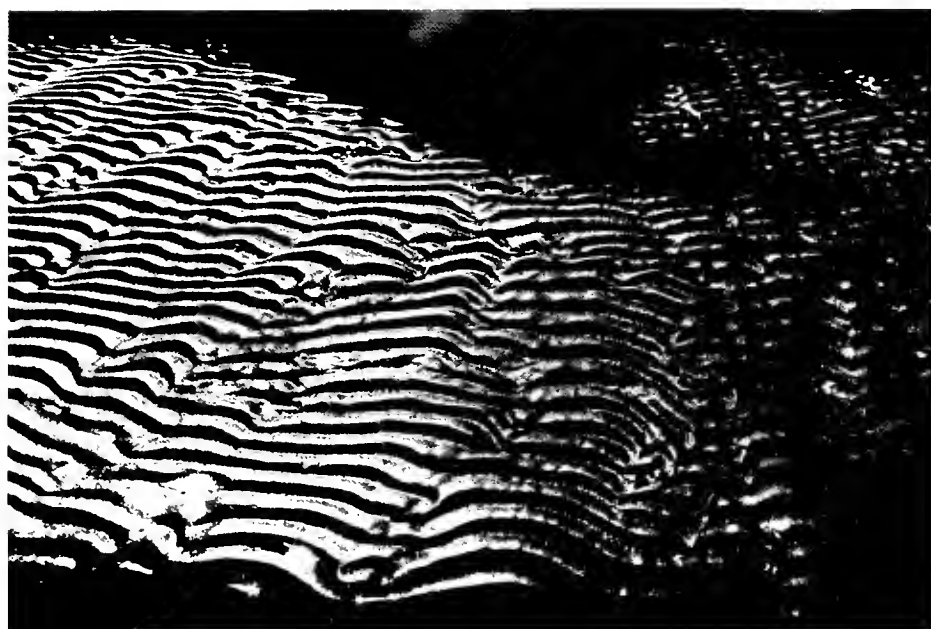














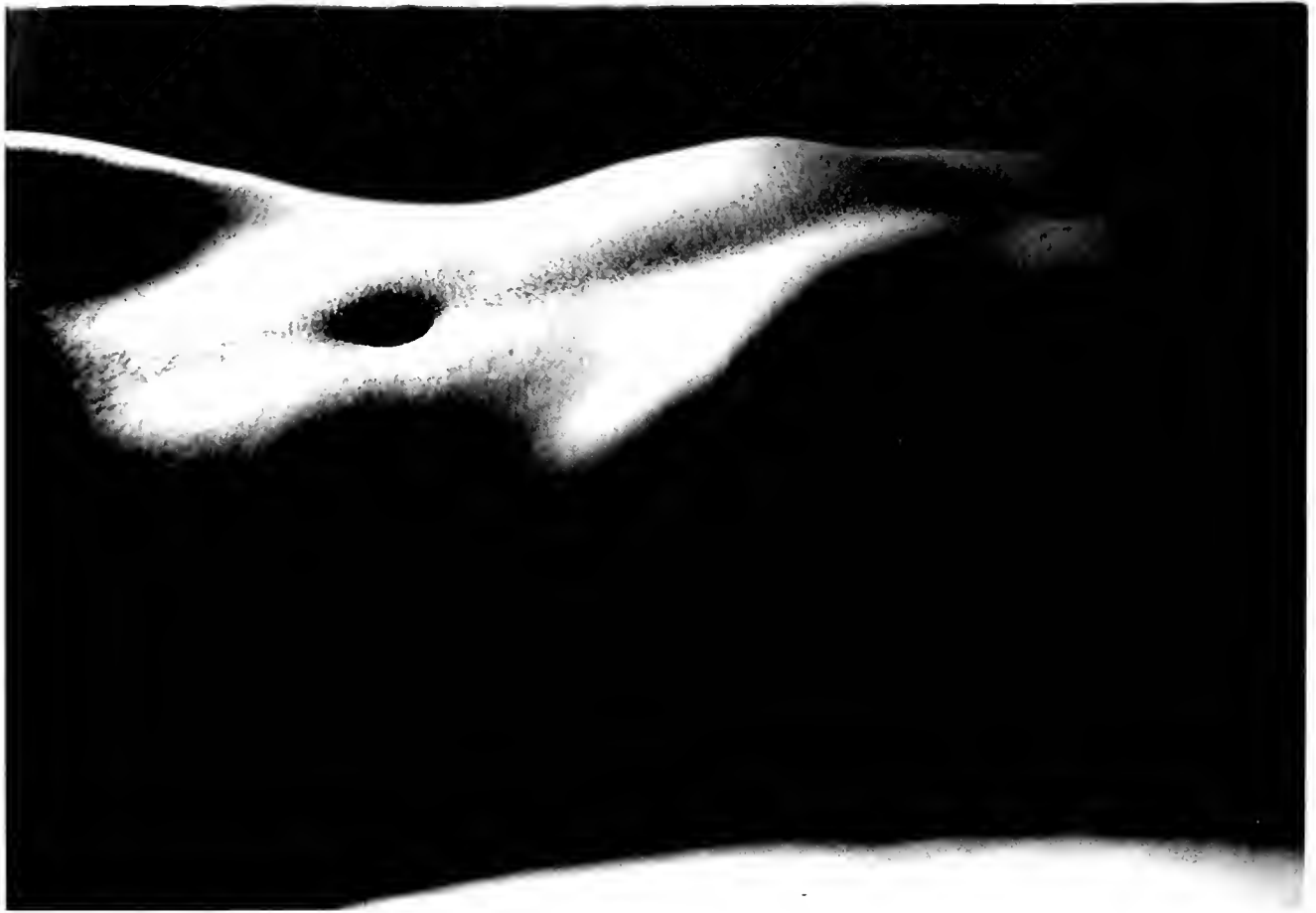




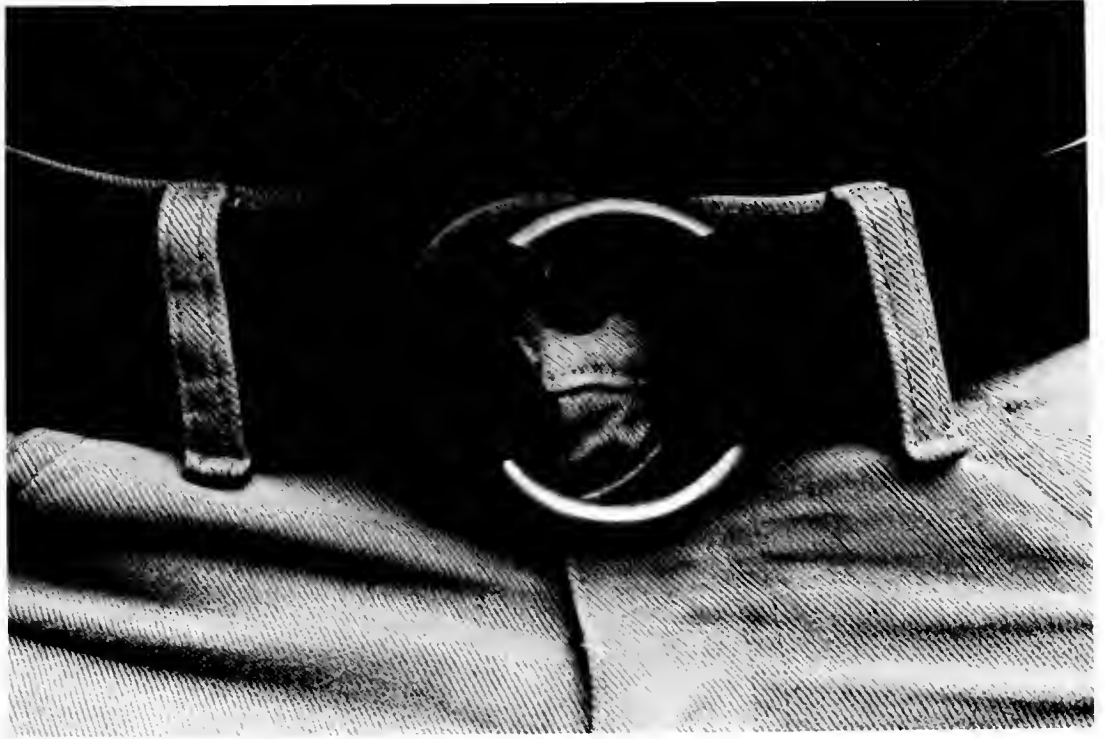








“The camera should be used for recording life, for rendering the very substance and quintessence of the thing itself, whether polished steel or palpitating flesh.”—Edward Weston





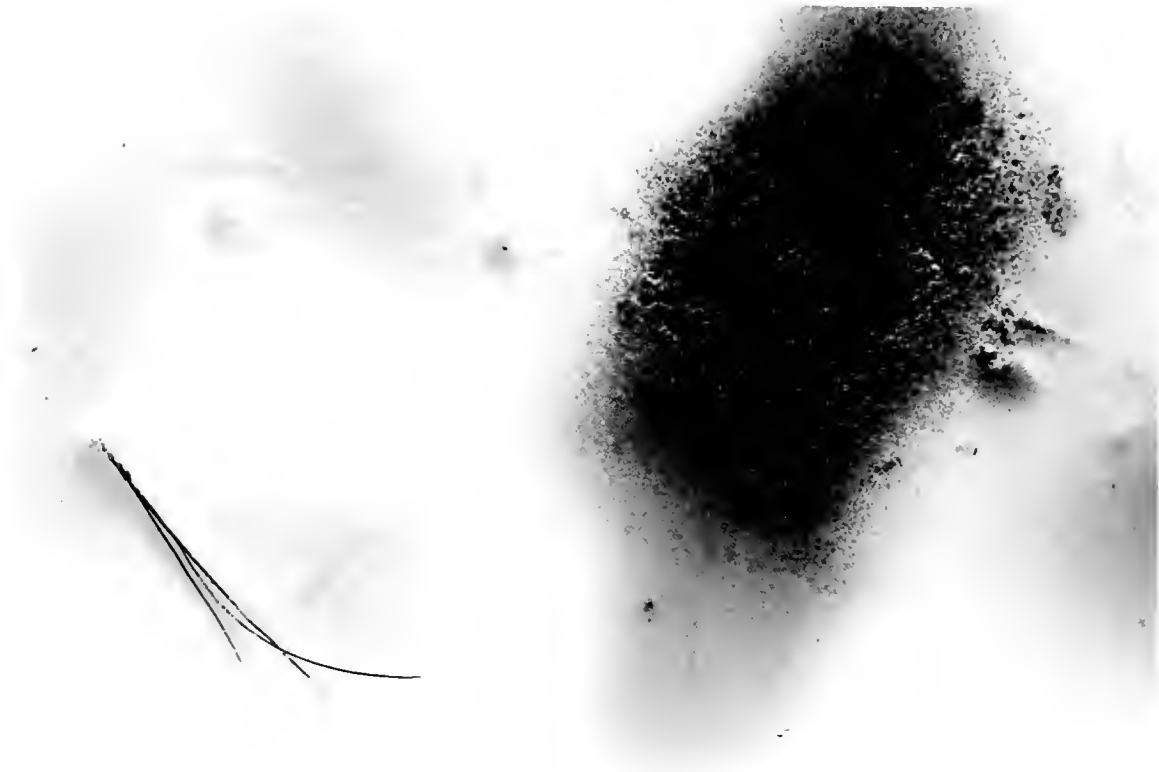




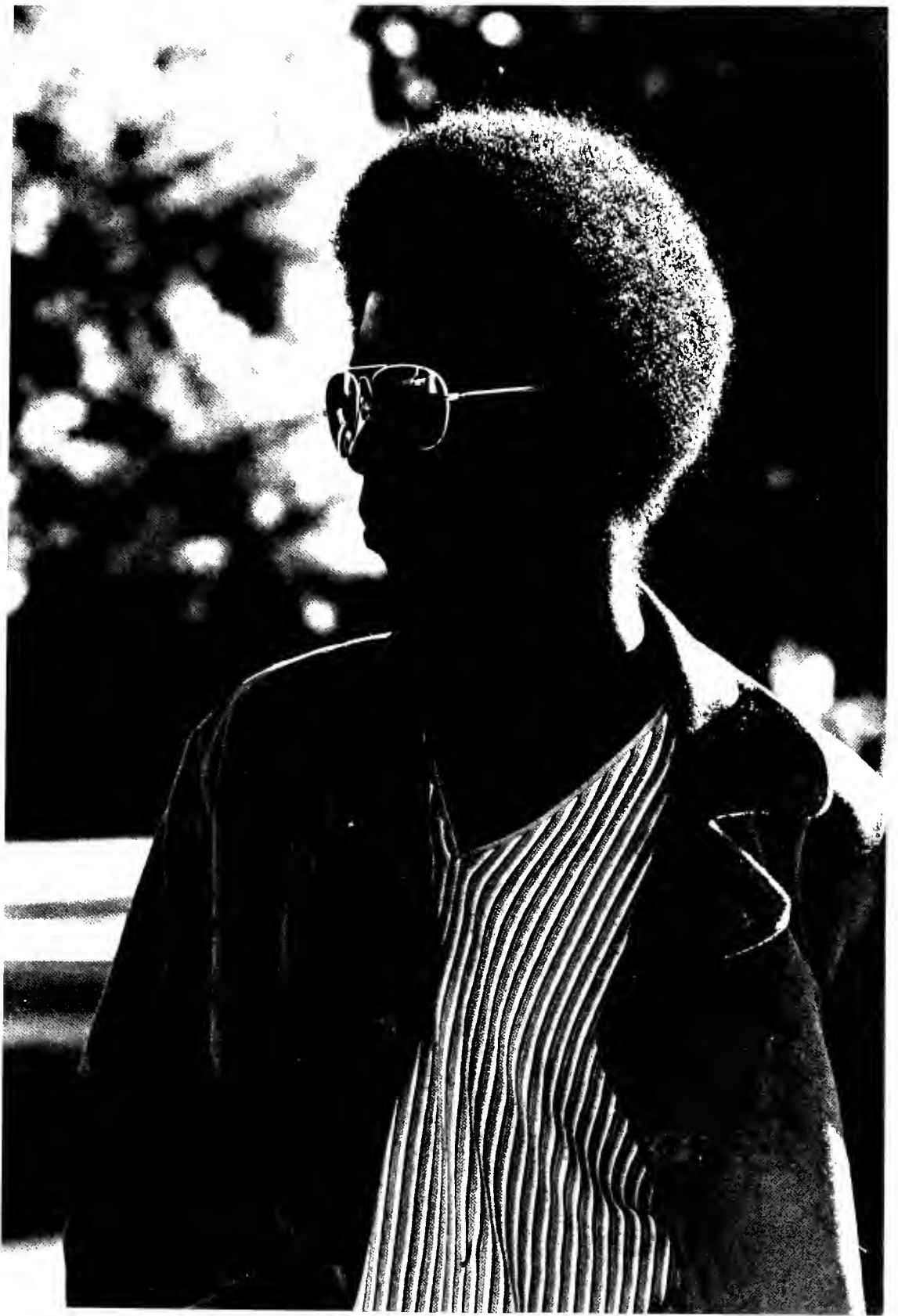








“To penetrate and record, even if only reflectively through an idea-image, that which takes place in, over, under, around, and through nature, is to feel the intangible, the somewhere inbetween, the what is and the what I am, the interaction between visible and invisible.”—Paul Caponigro









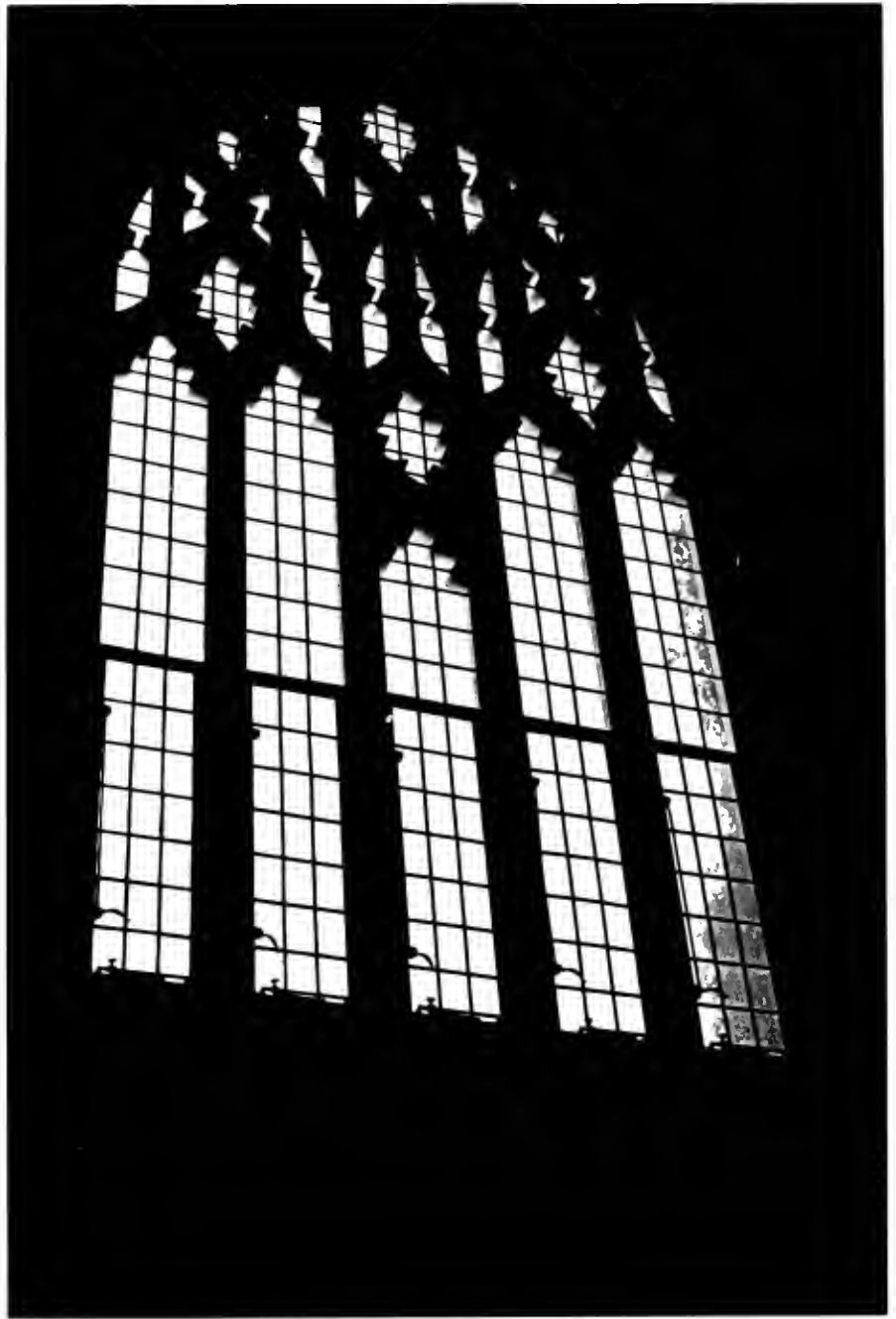










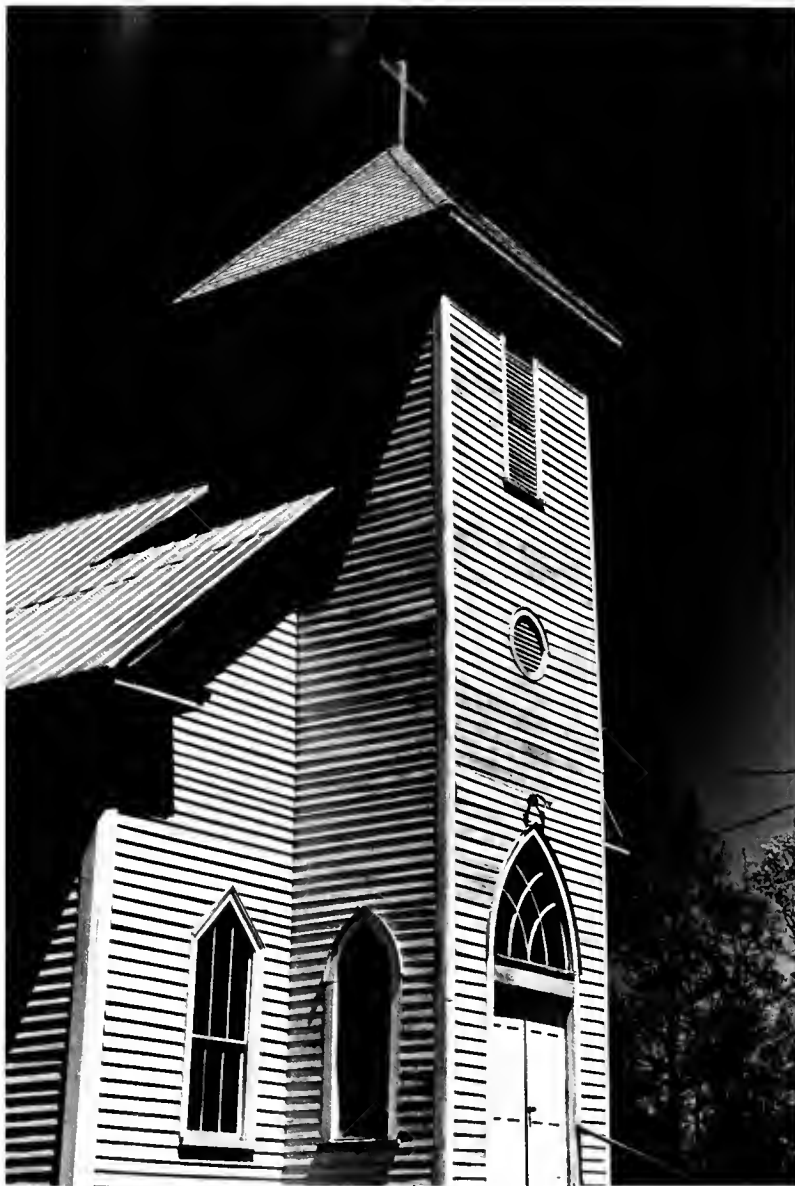






"If a photograph is to communicate its subject in all its intensity, the relationship of form must be rigorously established. Photography implies the recognition of a rhythm in the world of real things."—Henri Cartier-Bresson





“Photography has come closer to being a religion than anything most of us have ever had.” – Ralph Hattersley

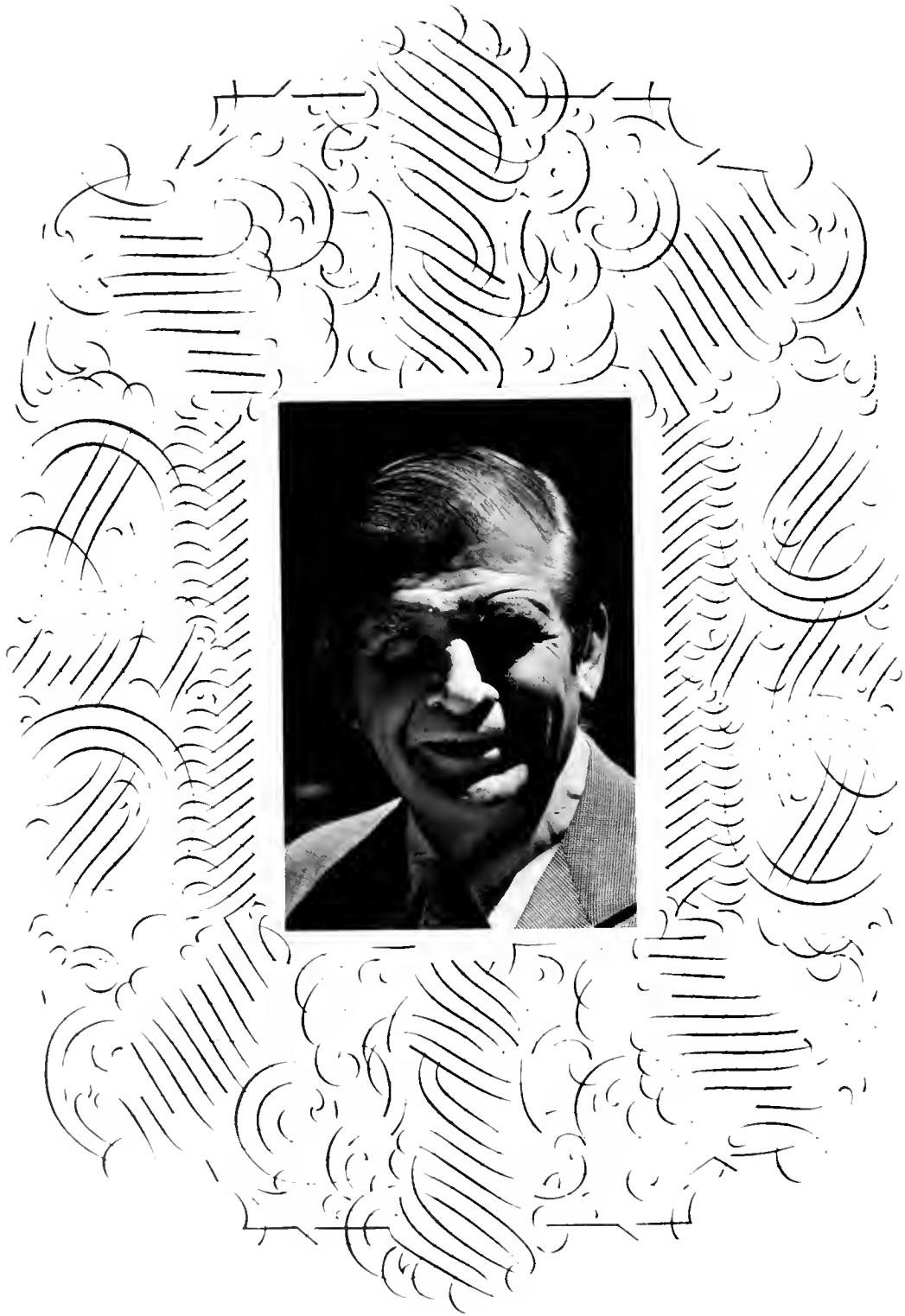














ALPHA CHI OMEGA



PANHELLENIC COUNCIL



Delta Gamma



19



73



Duke University



DELTA GAMMA



Kappa Kappa Gamma

19



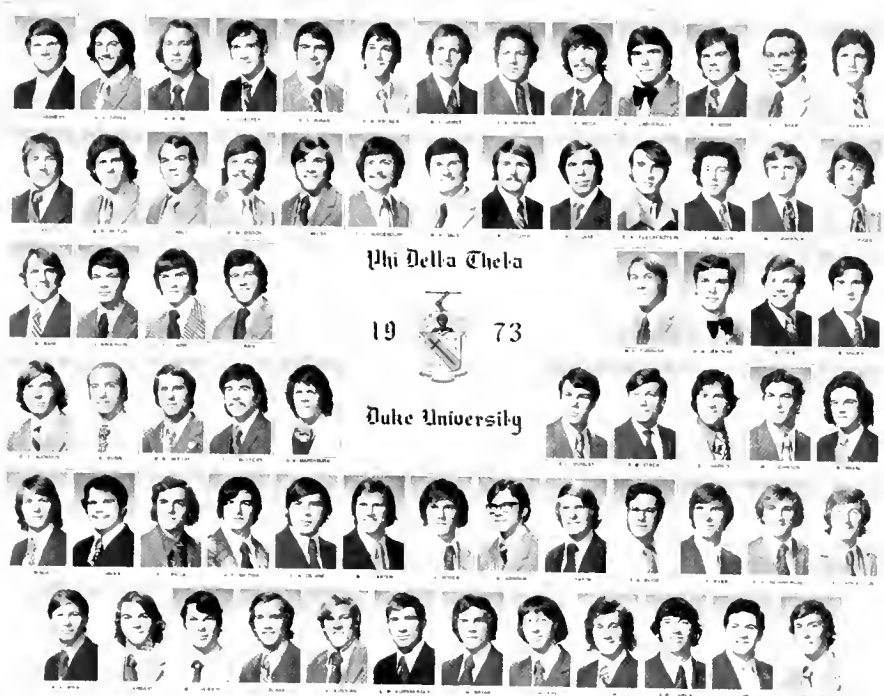
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Duke University



KAPPA KAPPA GAMMA



PHI DELTA THETA



PHI KAPPA PSI



ZETA TAU ALPHA



TAU EPSILON PHI



“To look at everything as if you saw it for the first time takes courage.”—Henri Matisse



MAJOR ATTRACTIONS



FREEWATER



MAJOR SPEAKERS

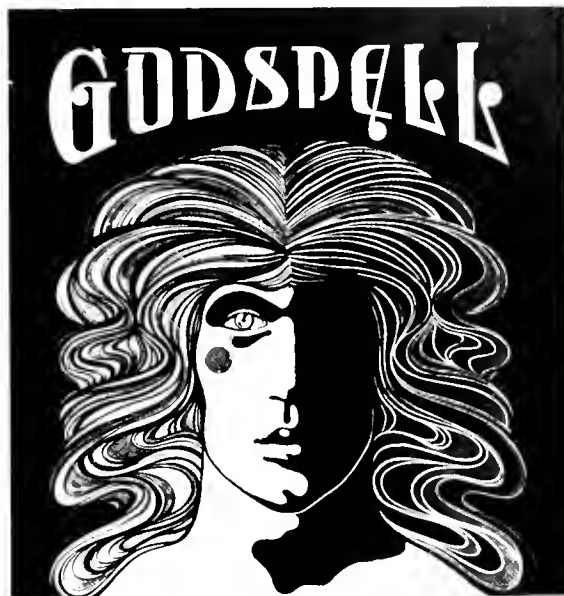


GRAPHIC ARTS

DUKE UNIVERSITY UNION



JOE COLLEGE



DRAMA

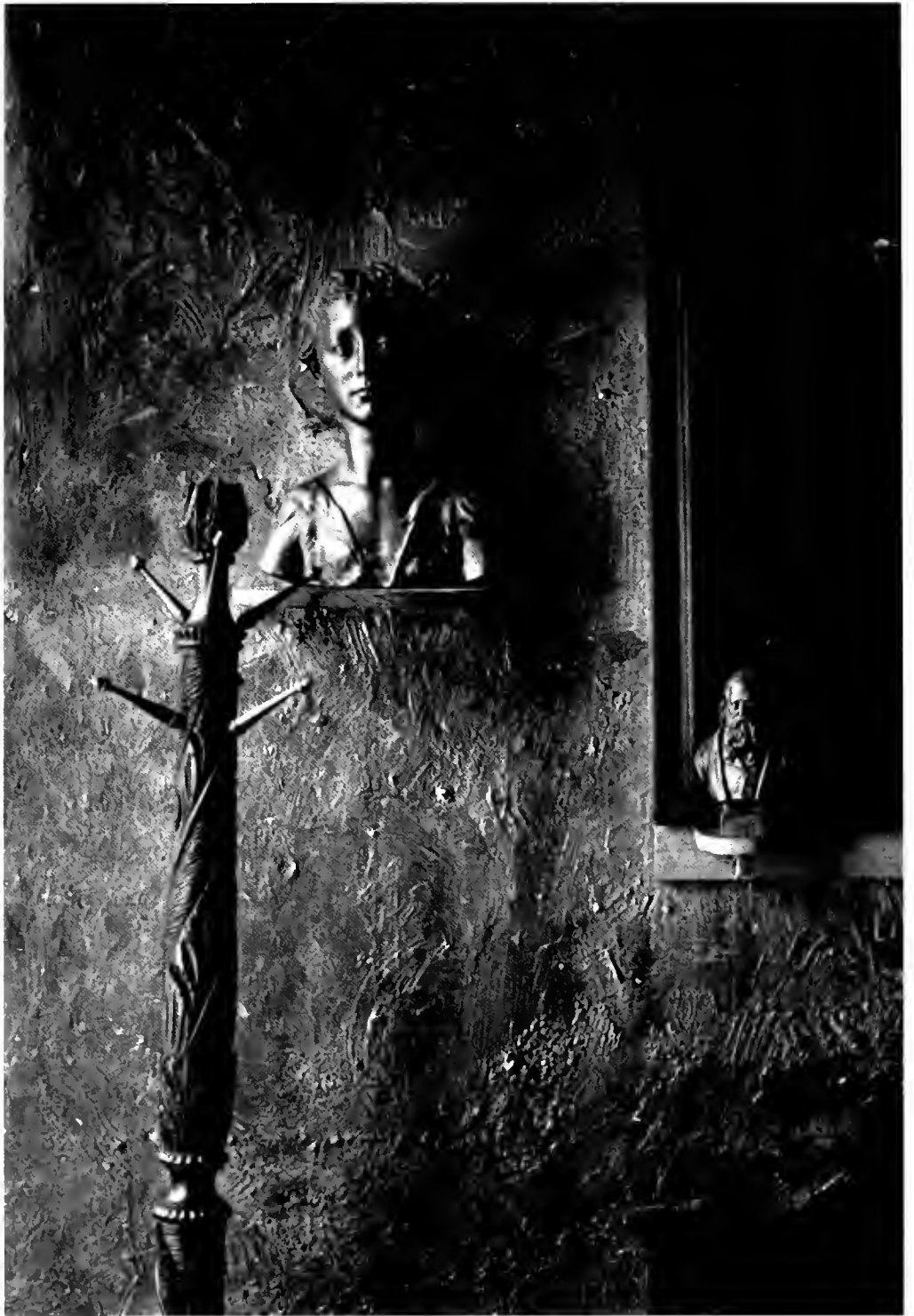


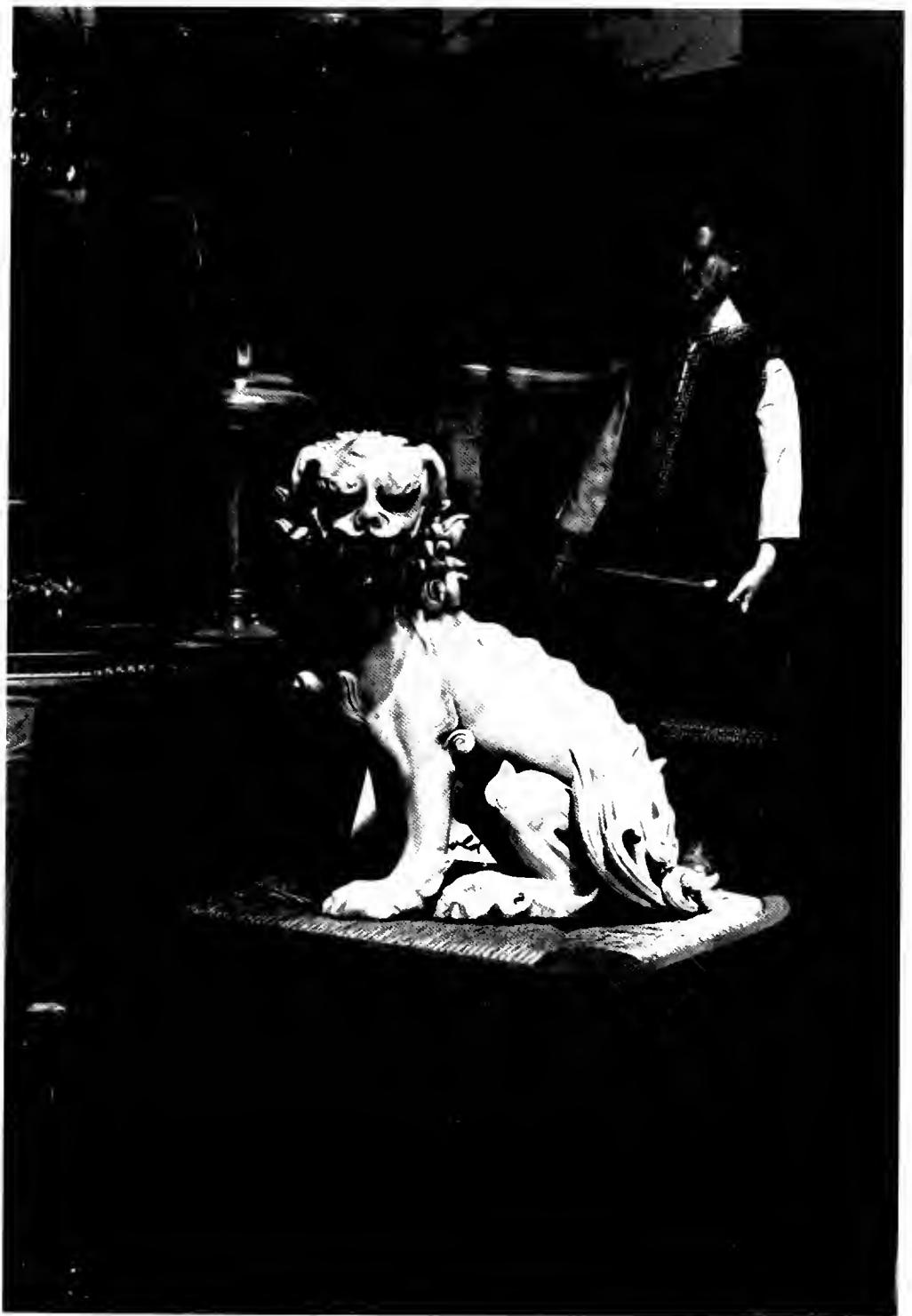
PERFORMING ARTS



VIDEO TAPE

DUKE UNIVERSITY UNION









SENIORS



Afraceh, K



Anderson, R



Ariano, J



Askew, M



Battjer, B



Beckner, S



Allen, B



Ando, P.



Armstrong, A



Atkins, S



Baurix, N



Bethel, N.



Allen, T



Andrews, M



Armstrong, L



Audet, D



Beaudrot, C



Biba, F



Allison, H



Angell, C



Armstrong, P.



Auerbach, P



Beck, H



Biggs, M



Ambrose, S



Antle, K



Arnold, P



Band, V



Beckenbach, L.



Birch, A



Bishop, T.



Boon, J.



Bradley, R.



Brookstein, D.



Burdett, W.



Byars, A.



Bishop, W.



Bordeaux, B.



Bradmer, M.



Brower, R.



Burke, N.



Camp, J.



Bitner, D.



Boswell, J.



Brandt, T.



Browning, J.



Burton, L.



Callhan, H.



Blue, C.



Bowen, R.



Brinson, J.



Bonn, C.



Butler, L.



Cahoon, T.



Booker, J.



Bradley, J.



Broadbent, P.



Buck, C.



Butner, F.



Campbell, A.



Caraway, M.



Chambers, H.



Colantuono, A.



Cooper, S.



Crow, J.



Dahm, L.



Carlile, D.



Chambliss, L.



Colantuono, T.



Cornell, F.



Crowgey, C.



Dale, M.



Carmichael, J.



Chesson, J.



Coldeen, S.



Cozart, W.



Cuddy, D.



Davidson, L.



Carson, R.



Christian, J.



Coleman, W.



Crane, S.



Cunningham, H.



Davis, B.



Carter, B.



Cohen, S.



Conneely, B.



Cross, W.



Cytowic, R.



Davis, R.



Davis, R.



Demack, S.



Douglas, R.



Ebel, C.



Evans, C.



Fore, L.



Davison, K.



Dewar, J.



Dudley, J.



Edwards, B.



Eyberg, D.



Forgeron, L.



Deal, J.



Dillon, B.



Dunkin, W.



Esemann, F.



Fehsonfeld, F.



Eichoff, S.



Deberry, M.



Dorsey, S.



Dykes, J.



Ellis, L.



Field, B.



Fowler, R.



Dechowicz, C.



Doty, C.



Earhart, M.



Epstein, B.



Fligel, S.



Frank, C.



Fraysse, S



Galle, P



Gebrg, J



Glovee, D



Gordon, J



Greenberg, F



Fuller, J



Galleges, C



Gentry, M



Glover, S



Gorovoy, M



Grngsby, A



Furber, W



Galloway, T



Getz, F



Goldsborough, C



Gray, H



Gundry, L



Fuson, M



Galton, E



Gitlenboth, J



Goodman, A



Green, B



Gutierrez, R



Gaither, B



Gardner, J



Glasson, G



Goodman, D



Green, D



Hadan, S



Hall, J



Hanna, E.



Hardesty, D



Herron, C.



Hoggard, B



Hudack, L



Hall, R



Hanson, E.



Harkins, H



Higgins, V



Holder, A



Ireland, M



Hall, W



Hanson, J



Hawkins, D



High, J



Horning, C



Jack, P.



Hamp, M.



Hanson, S



Hedrick, R



Hill, H



Hotch, D



Jamrosz, I



Hampton, S



Harback, E.



Henderson, J



Hill, V



Howard, E.



Jason, J



Jaworowski, R



Kann, B



Kime, J



Kratzke, S



Langham, S



Littlefield, K



Jeffcoat, B



Kehl, T



Kiser, R



Krgbaum, J



Lash, D



Long, D



Johnson, J



Keirse, K



Klayman, L



Kroner, K



Lehman, M



Lumsden, K



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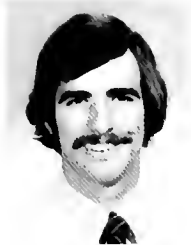
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Meier, M.



Meyer, P.



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Martin, D.



McCam, H.



McKim, M.



Melton, R.



Mickens, W.



Maher, C.



Martin, K.



McConnell, G.



McMahon, D.



Melville, M.



Miller, J.



Manson, D.



Martin, W.



McGahan, C.



McMillan, L.



Mever, B.



Miller, S.



Milloy, E



Moore, C



Nelson, R



Nezelek, B



O'Connor, K



Pierce, B



Mills, J



Morgan, D



Newkirk, C



Nichols, J



Parr, D



Petletter, J



Millsaps, D



Mosher, W



Newman, A



Nicholas, N



Pavlides, M



Phelps, J



Moffatt, J



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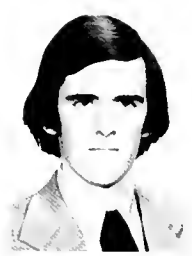
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Richardson, T.



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Rollins, D.



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Putnam, M.



Reinhardt, W.



Richter, D.



Roan, R.



Rogers, C.



Pinckley, D.



Ramsey, C.



Reimann, K.



Rushing, M.



Roberts, W.



Rosenberg, A.



Platt, J.



Randall, K.



Rice, R.



Riekert, D.



Robinson, T.



Ruddy, M.



Plyler, L.



Rehes, C.



Rich, T.



Ringgold, C.



Rock, S.



Samuel, S.



Sanders, I



Schattenberg, G.



Schultz, T



Shahadi, G



Seort, W.



Smith, D.



Sands, E



Schewel, S



Scott, L.



Shatzer, C.



Siegler, F.



Smith, D.



Saunders, K.



Schoonover, L



Seld, N



Shepherd, J



Simms, S.



Smith, E.



Saunders, P



Scrivner, D



Sellors, E.



Sherman, S



Singletary, M.



Smith, M.



Sayteer, J



Schmidt, H



Senter, M



Shoffner, M



Sloan, D



Smith, J.



Smith, J



Staten, C.



Stuart, D.



Sutherland, L.



Trofatter, K.



Volker, J



Smith, M.



Stebbins, J.



Stuntz, M.



Swarengen, P.



Tucker, J



Von Gerchten, D.



Smith, M



Steel, R



Succop, A.



Taylor, M



Van Anda, J



Wagner, C.



Somerville, W.



Stewart, P.



Sulzer, J.



Todd, T.



Varney, N.



Walker, S



Springer, C.



Street, A.



Surlass, J



Tom, S



Viebranz, S



Walls, M.



Wantoch, R



Webster, S



Whitesides, E



Wilkinson, W



Wilson, M



Wright, J



Ward, L



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Wright, L



Warren, G



Wenzinger, L



White-Spinner, F



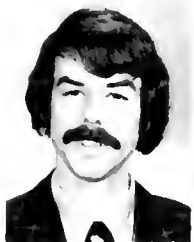
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Watts, D



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Wilhams, A



Woodward, A



Zanniser, S



Webster, K



Whitaker, L



Whitmore, W



Wilhams, C



Worster, R



Zehn, V



Zerle, K.



Zimmerman, A.



Zipper, S.

JUNIORS

Adams R.
Ambrose, B.
Auerhann, E.
Baker, M.

Baldwin, D.
Bankus, D.
Bartel, W.
Barth, D.

Baviell, L.
Belle, S.
Benson, S.
Bernard, S.

Berstein, R.
Black, D.
Black, R.
Blick, J.

Bolt, J.
Boone, J.
Bost, W.
Bouchlas, C.

Bradley, B.
Brinkley, P.
Breck, J.
Brotherson, J.

Brunson, V.
Bullock, C.
Bunce, B.
Burdere, J.

Butera, P.
Campbell, S.
Carmichael, K.
Carter, S.





Casey, P.
Cate, K.
Chantry, W.
Childs, L.
Christman, L.
Classen, M.
Claymen, M.

Clontz, W.
Coggins, S.
Colahan, I.
Cotten, C.
Coy, K.
Cranford, J.
Curne, A.

Curne, P.
Dahnk, C.
Davis, R.
Davis, W.
Detweiler, D.
Dibello, L.
Dillman, C.

Ditmar, T.
Driver, K.
Duncan, F.
Dunn, T.
Dupler, C.
Durfee, J.
Durrer, R.

Dute, S.
Easton, W.
Entfield, D.
Enfield, S.
Ervin, C.
Eskew, J.
Estada, E.

Etheridge, D.
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Fildes, R.
Fleming, P.
Fear, D.
Forrester, C.
Frattini, R.

Frey, A.
Frieder, H.
Fuller, M.
Furey, P.
Gandenberger, C.
Genn, G.
Gerber, P.

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Gilman, R.
Glenn, D.
Goodman, J.
Goundry, G.
Green, B.
Gregory, D.



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Hamilton, C.
Hanigan, K
Harris, J.
Hearn, G.
Heffner, L.
Helms, M

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Hegyan, G
Hill, G
Hill, J
Hobbert, R
Hodde, J.
Hoelzel, C.

Hoffman, H
Hogue, A
Huff, S.
Hutt, R
Jacobs, C.
Jenkins, C
Johnson, R

Jones, L.
Jones, R
Jones, S
Jorgenson, M.
Joseph, S.
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Kerr, R.

Kestner, B.
Kinney, J.
Klebanoff, S
Koch, M.
Koerner, S
Kraus, S
Kucher, D

Lachman, G.
Lamb, K
Lark, R
Larkin, C.
Lawrence, D.
Leftwich, H.
Lehman, C.

Lehman, K
Livingston, E
Macfarlane, M.
Madey, D
Manger, J.
Mange, L
Markey, E.

Manke, G.
Markham, M.
Marks, J
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Martin, H
Materelli, L.
Matthews, P



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McCulloh, R.

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McGehee, M.
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Moore, J.
Moore, M.
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Morgan, M.
Morris, J.

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Moyer, B.
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Newhouse, N.
Norsworthy, M.

Olive, M.
Olson, J.
Oppenlander, R.
Papa, F.
Patton, D.
Pauley, C.
Pauley, W.

Pekerk, J.
Pelham, A.
Pelrine, D.
Peteet, D.
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Philipson, J.
Pickett, R.

Polansky, J.
Porter, J.
Provus, L.
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Ralney, R.
Rather, B.
Ravits, R.

Red, J.
Reel, M.
Reyle, B.
Rich, M.
Richard, R.
Roscoe, J.
Ross, O.



Sabin, D.
Saul, J.
Savena, B.
Schlegel, T.
Schoenberg, C.

Shumate, M.
Scott, B.
Shenton, D.
Simmons, R.
Sloan, R.

Smith, D.
Smith, H.
Specht, R.
Spellen, C.
Stabe, R.
Stanbury, D.
Stewart, J.

Street, S.
Sturm, R.
Sudduth, K.
Swain, G.
Taylor, J.
Terribery, J.
Tiffany, J.

Tinari, A.
Tolley, R.
Tomlinson, K.
Toulme, N.
Trumble, B.
Unterberger, G.
Upchurch, L.

Updegrave, C.
Van Santen, J.
Varnadore, J.
Vining, D.
Vogel, M.
Vorsatz, P.
Walker, J.

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Wardell, T.
Watts, H.
Westry, B.
Whaley, J.
White, B.

Wicker, J.
Willis, D.
Wilmer, J.
Woodward, L.
Wooten, R.
Wright, H.
Wright, S.

SOPHOMORES



Alderman, M.
Alexander, F.
Alexander, J.
Allard, M.
Allen, C.
Ames, E.

Anderson, D.
Arn, D.
Asplund, C.
Barbour, L.
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Baldwin, M.
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Barnett, L.
Bartels, J.

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Beattie, C.
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Bigelow, R.

Billings, K.
Bissell, M.
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Bjorbus, R.
Black, S.
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Blalock, S.
Blass, J.
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Brown, B.
Brown, P.
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Campbell, S.

Campbell, T.
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Carpenter, W.
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Chilton, H.



Church, H
 Clark, R.
 Codi, M.
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 Colelle, J.
 Cooper, W.

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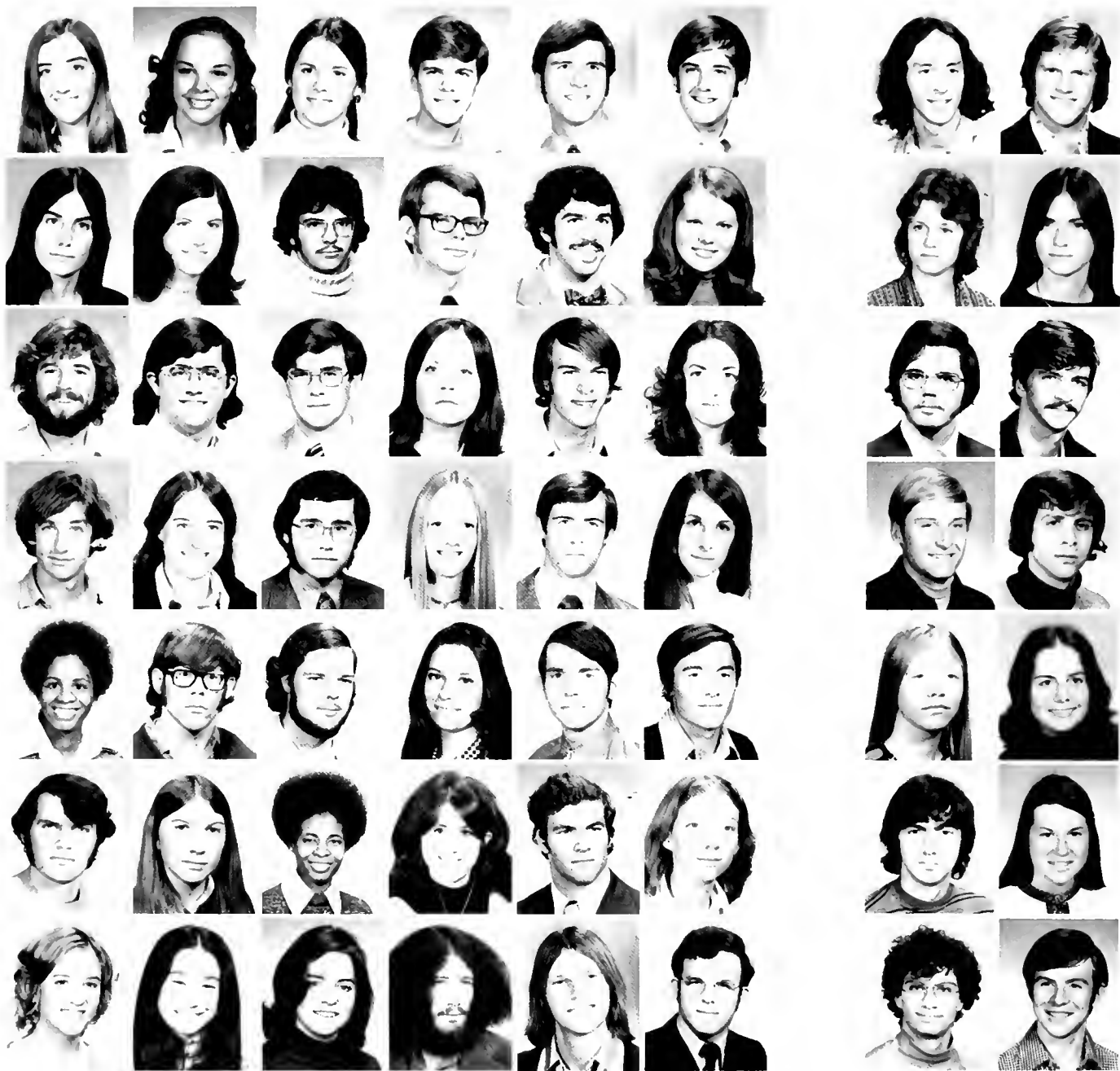
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 Flint, L.

Forbes, P.
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 Forester, P.
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 Foy, R.
 Friderichs, P.
 Funk, F.

Furbush, W.
 Gadson, G.
 Galanos, A.
 Gallaher, D.
 Garrett, E.
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 Gorman, M.
 Gotleb, J.
 Graves, D.
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 Gropp, D.



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 Hoover, B

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Mohr, E.
Moody, F
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Mueller, S

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Neuharth, D
Newby, C.
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Olverson, T
Ory, M

Passerni, D.
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Place, D.
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Price, T

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Puleo, J
Race, D
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Ramsland, R.
Rancke, P



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 Robinson, S
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 Taylor, R
 Thalmann, E.

Tidball, J
 Tillson, Z.
 Tmlin, K.
 Toffenure, L.
 Triggs, A
 Tucker, R
 Turner, C.

FRESHPERSONS



Warren, B.
Watts, S.
Weber, R.
Weldon, G.
Wellman, R.
West, A.
Westgate, S.

Whatley, R.
Whithurs, F.
Whiteraker, G.
Wiles, S.
Williams, T.
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Wilson, M.

Wingfield, S.
Wirth, R.
Withers, E.
Woods, J.
Wyler, T.
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Young, J.

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Allen, T.
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Baker, R.
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Bell, M.
Belo, R.

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Bittermann, D.
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 Bowser, A

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 Brotherson, S
 Brown, G
 Bruno, H
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 Burr, N
 Bush, B
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 Campbell, T
 Capera, R

Carmichael, C
 Carter, S
 Caudill, J
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 Cohn, S
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 Carey, P.
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 Coward, R
 Cox, W
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 Crevasse, J
 Croft, T
 Cross, D

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 Daniel, T
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 Davis, B

Davis, L
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 Dickens, W
 Dixon, L



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Dolan, P.
Dominick, L.
Donaho, R.
Douglas, D.
Dozier, R.
Eacho, W.

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Edwards, D.
Elkins, C.
Ellison, E.
Elsass, B.
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Evans, P.
Evans, S.
Fadely, T.
Farquhar, S.
Feezer, B.
Ferguson, L.

Feyer, I.
Fick, D.
Foringer, A.
Frazor, J.
Freeman, J.
Fremuth, T.
Fruemming, M.

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Getzoff, E.
Gibson, J.
Gieger, B.
Godwin, S.
Goldberg, J.

Gore, T.
Gottel, D.
Gray, M.
Green, G.
Gribsby, C.
Hall, B.
Hall, G.

Hall, L.
Hamilton, M.
Hannan, M.
Harkless, G.
Harlee, B.
Harman, M.
Harmony, L.

Hartke, P.
Harrison, C.
Hassman, M.
Hazen, K.
Healy, P.
Hill, G.
Hill, K.



Hirschman, S.
Hoffman, W.
Hodges, S.
Hollar, D.
Holzswieg, S.
Hord, W.
Hoxeng, H.

Huber, J.
Hue, W.
Hunt, C.
Hurst, W.
Ireland, L.
Jackson, R.
Jakus, L.

James, C.
James, S.
Jantusch, B.
Jetter, S.
Johnson, C.
Johnson, J.
Jones, S.

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Kalavritinos, C.
Kaltenborn, K.
Kanef, S.
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Kartman, M.

Kelly, W.
Kennedy, D.
Keyserling, T.
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Kimmitt, M.
Kirby, P.
Kirchner, M.

Knight, F.
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Krvsky, W.
Kuperman, D.
Lambert, J.

Landau, E.
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Larson, W.
Latham, R.
Levey, L.
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Loizeaux, M.

Long, W.
Lozer, J.
Luckett, A.
Lupo, D.
Luse, W.
Mabry, M.
Magor, C.



Maller, C.
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 Mapes, R
 Markel, L
 Martin, H
 Martin, J
 Massa, B

Masters, S.
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 Middlemas, E

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 Moore, T

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 Murray, L.
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 Nations, J

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 Ober, G
 Obermann, D
 Odinetz, R
 O'Neill, K
 O'Neill, S

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 O'Toole, N
 Overby, B
 Owen, A
 Owens, M
 Pappayhiou, G
 Parent, C.

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 Patterson, S-
 Patton, L
 Pearson, C
 Pebole, L
 Pendergrast, C
 Perkins, R

Peterson, K
 Pierre, D
 Pittard, W
 Podgorski, G
 Polk, C
 Polkowsky, B
 Porter, G



Posey, M
 Prev, W
 Procter, D
 Putterman, E
 Ragland, E
 Ramsey, J
 Reback, R

Reid, A
 Reid, R
 Repke, D
 Reynolds, A
 Rhoad, T
 Richard, M
 Richardson, C

Riegel, C
 Robbins, M
 Robinson, D
 Robinson, M
 Rodney, J
 Rogers, V
 Rogozinski, A

Rommer, D
 Roschach, J
 Rosenberry, H
 Ruso, M
 Ryan, P
 Sager, W
 Sani, S

Samsom, M
 Saul, W
 Scantland, W
 Scarborough, C
 Schave, R
 Schey, L
 Schewetz, J

Schneder, T
 Schuck, E
 Schulkans, M
 Schumaker, N
 Schwarzenberg, S
 Scott, B
 Segehold, F

Sherry, R
 Sides, P
 Silski, A
 Silsby, L
 Sims, R
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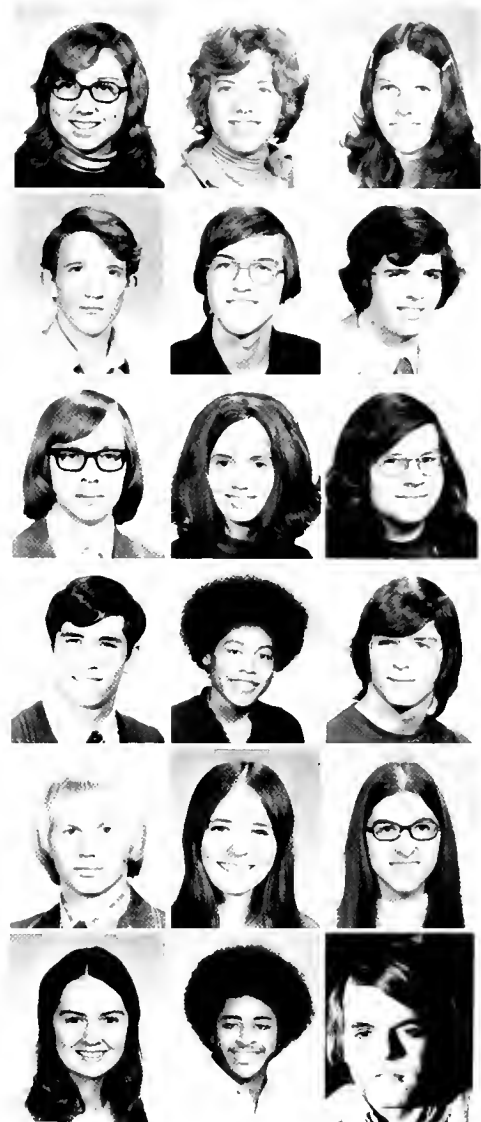
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Trover, M

Trus, S
Tunnell, T
Turpin, A
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Van Dalen, R
Walker, E.

Wall, A.
Walsh, J
Ward, B
Ward, L
Warne, J
Warvary, V



Washington, I
Watson, S
Wegwart, G
Welzel, L.
Wenger, J
Whitaker, B

White, A
Wilhoit, M
Wilkinson, C
Wilson, J
Wilson, M
Wood, D

Woods, D
Worstell, F
Wright, P
Yonke, D
Zechel, J.
Zhandenklamener, A

Photographers by page number:	55 M. Melville	111 D. Piper	164 B. Meyer (top)
2 D. Darling	56 M. Melville	112 M. T. Youngs	B. Bruce (bottom)
4 M. Wallace (top)	57 H. Frank	113 Motz-Romaf	165 D. Darling
J. Holskin (bottom)	58 R. Dunseath	114 R. Dunseath	166 D. Darling
5 C. Ward	59 D. Darling	115 M. Melville	167 B. Bruce (top)
6 G. Schaffhausen (top)	60 R. Dunseath	116 M. T. Youngs	S. Bastress (bottom)
D. Darling (bottom)	61 D. Darling	117 D. Darling	168 G. Schaffhausen (top)
7 M. T. Youngs	62 M. Melville	118 D. Darling	Motz-Romaf (bottom)
8 D. McVane	63 D. Darling	119 D. Darling	169 J. Carpinelli
9 J. Holskin	64 M. Melville	120 C. Ward	170 M. Melville
10 D. Darling	65 N. Kiriazi	121 M. Wallace	171 D. Darling
11 D. Darling	66 D. Darling	122 M. Wallace	172 N. Pearson
12 M. Wallace	67 D. Darling (top)	123 M. Wallace	173 A. Augden
13 M. Wallace	M. Wallace (bottom)	124 J. Holskin	174 J. Carpinelli
14 M. Melville	68 M. Wallace	125 C. Ward	175 G. Schaffhausen
15 N. Kiriazi	69 M. Wallace	126 M. Wechsler	176 C. Ward
16 H. Frank (top)	70 M. Wallace	127 J. Holskin	177 R. Dunseath (top)
D. Piper (bottom)	71 M. Wallace	128 D. Darling	B. Meyer (bottom)
17 M. T. Youngs	72 M. Wallace	129 D. Darling	178 D. Darling (top)
18 H. Frank	73 M. Wallace	130 B. Scott	R. Michod (bottom)
19 H. Frank	74 M. Wallace	132 D. Darling	179 D. Darling (top)
20 N. Leininger	75 L. Wojnowich	133 C. Ward (top)	R. Michod (bottom)
21 D. Darling	76 M. Wallace	M. Wechsler (bottom)	180 E. Costello
22 M. Wallace	77 M. Wallace	134 B. Scott	181 E. Costello
23 D. Divit	78 M. Wallace	135 D. Darling	182 B. Bruce
24 D. Darling	79 M. Wallace	136 D. Darling	183 B. Bruce
25 D. Darling	80 M. Wallace	137 D. Darling	184 D. McVane
26 J. Holskin	81 D. Darling	139 N. Pearson	185 D. McVane
27 D. Darling	82 M. Wallace	140 B. Bruce	186 N. Kiriazi
28 A. Burcaw	83 T. Price	141 B. Bruce	187 A. Burcaw
29 T. Price	84 D. Darling	142 N. Pearson	188 D. Darling
30 R. Dunseath	85 D. Darling	143 D. Darling	189 D. Darling (top)
31 R. Dunseath (top)	86 M. Wallace	144 M. Melville (top)	C. Murphy (bottom)
J. Holskin (bottom)	87 J. Holskin	G. Schaffhausen (bottom)	190 M. Melville
32 J. Holskin (top)	88 M. Wallace	145 D. Darling	191 M. K. Huang
D. Darling (bottom)	89 M. Wallace	146 N. Earle	192 J. Holskin
33 A. Burcaw	90 D. Piper	148 G. Schold	193 M. Wallace
34 N. Pearson	91 S. Burton	149 R. Dunseath	194 M. Melville
35 D. Darling	92 J. Holskin	150 R. Dunseath	195 A. Burcaw
36 D. Darling	93 P. Petch	151 M. Melville	196 R. Dunseath
37 N. Kiriazi	94 Motz-Romaf	152 Motz-Romaf	197 J. Carpinelli
38 C. Ward	95 D. McVane	153 D. Darling	198 D. Darling (top)
39 D. Darling	96 M. T. Youngs	154 D. Darling	A. Burcaw (bottom)
40 N. Pearson	97 P. Dygert	155 D. Darling (top)	199 E. Costello
41 N. Pearson	98 R. Dunseath	M. K. Huang (bottom)	200 C. Vaughn
42 D. Darling	99 Motz-Romaf	156 E. Costello	201 E. Costello
45 D. Darling	100 J. Holskin	157 E. Costello (top)	202 D. Darling
46 R. Michod	101 M. Wallace	H. Frank (bottom)	207 D. Piper
47 R. Michod	102 J. Holskin	158 B. Bruce (top)	210 E. Costello
48 H. Frank	103 D. McVane	R. Dunseath (bottom)	211 E. Costello
49 D. McVane	104 R. Dunseath	159 J. Katzenmeyer	212 R. Dunseath
50 T. Price	105 D. Piper	160 E. Costello	213 R. Dunseath
51 D. Darling	106 P. Petch	161 G. Schold	246 B. Hedman
52 J. Holskin	107 J. Holskin	162 R. Dunseath (top)	247 B. Hedman
53 J. Holskin	108 L. Wojnowich	E. Costello (bottom)	
54 Motz-Romaf	109 D. Piper	163 J. Carpinelli (top)	
	110 M. Melville (top)	B. Bruce (bottom)	
	D. Piper (bottom)		

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The 1973 Chanticleer

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