

# CHANTICLEER







# CHANTICLEER



*Edited by John D. Lawton*

1990

*To William J. Griffith, Vice-President for Student Affairs*



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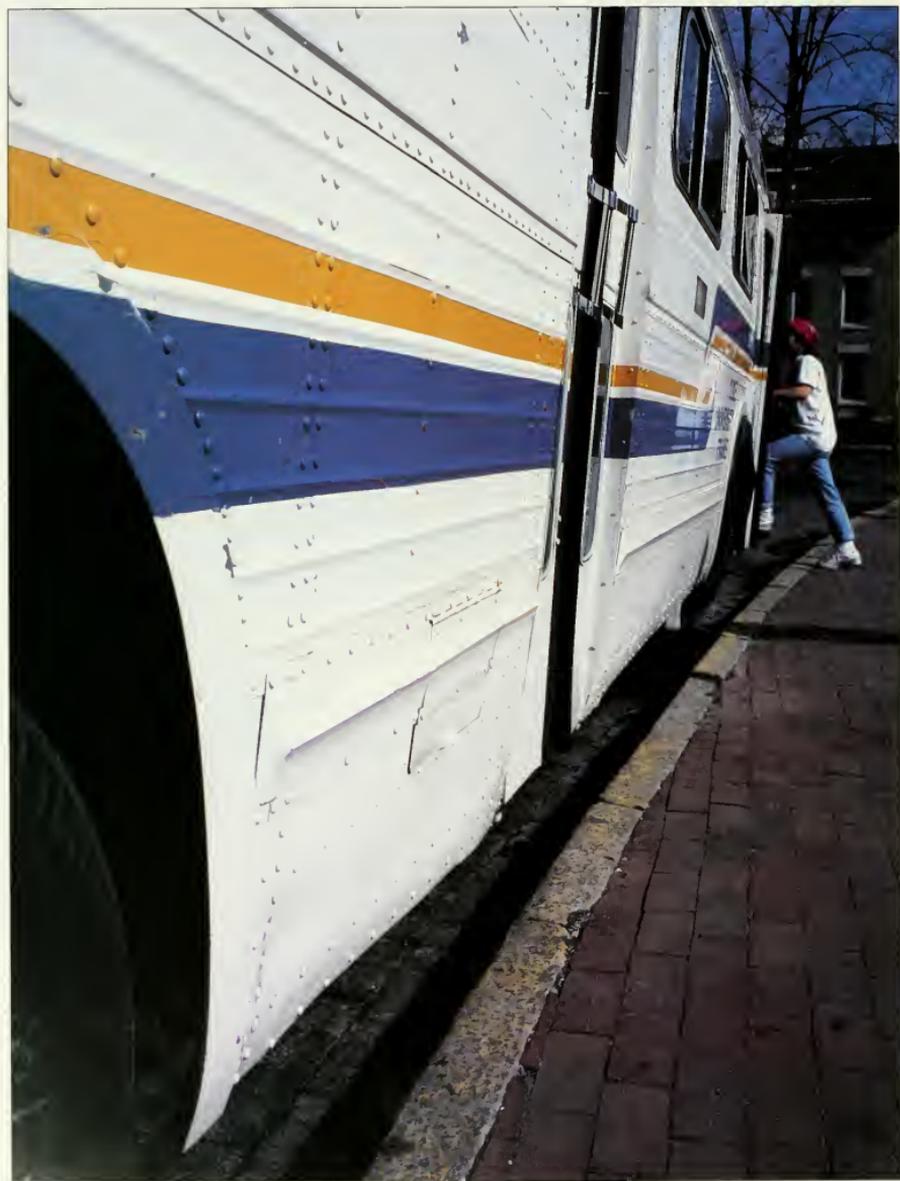
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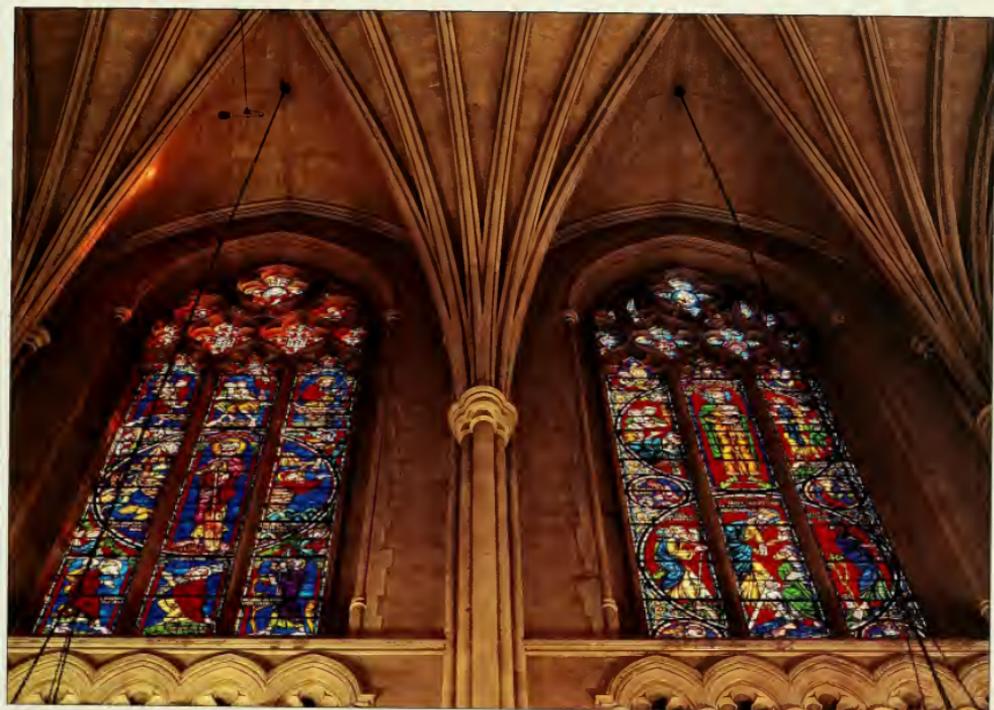


















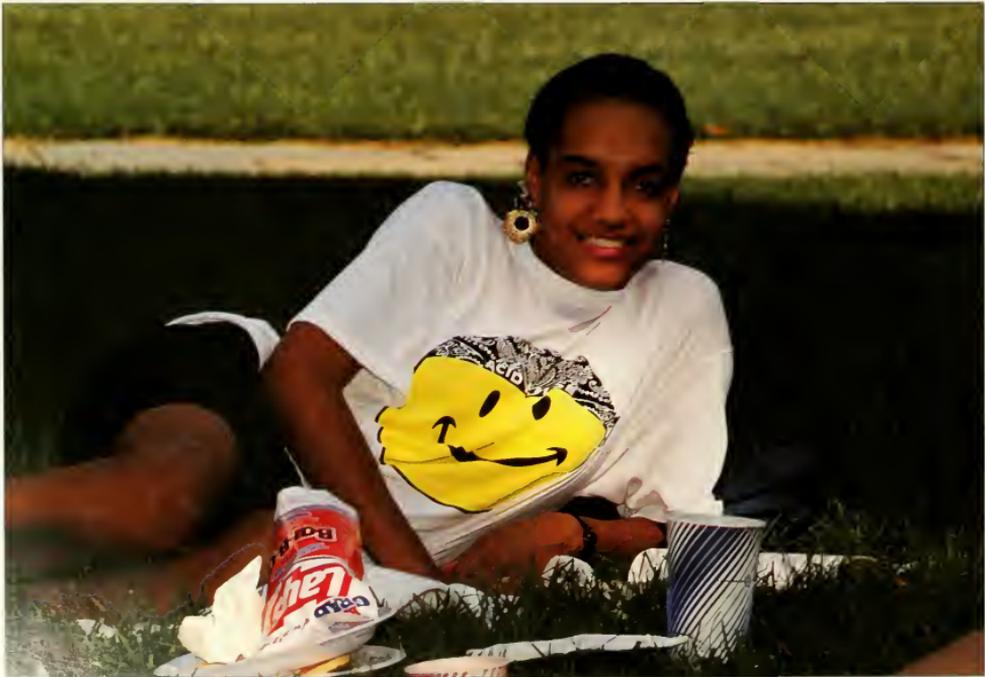


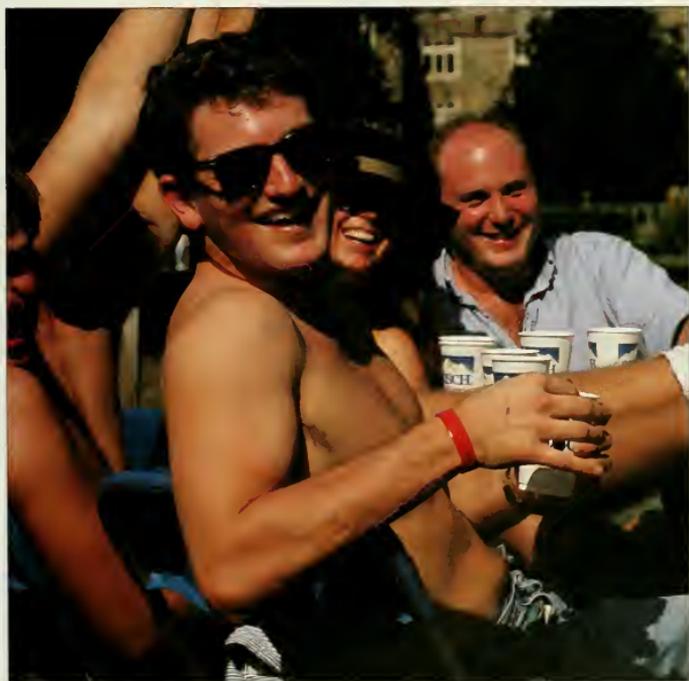
















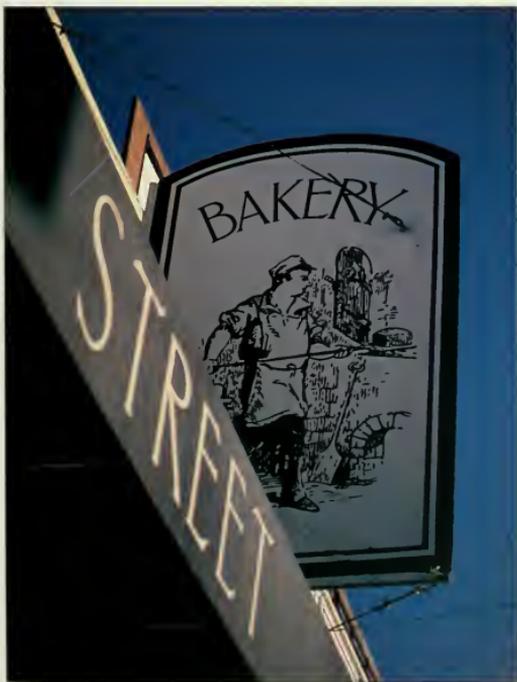








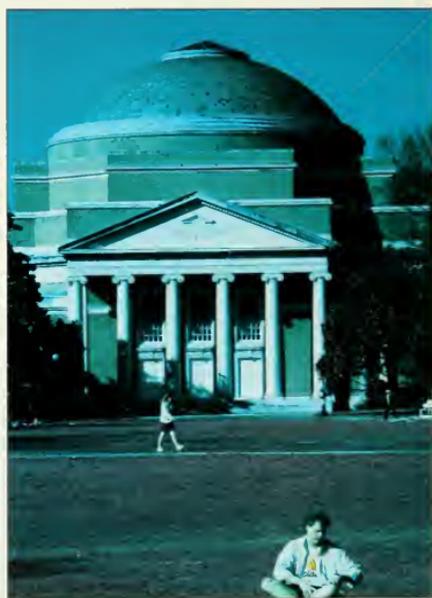






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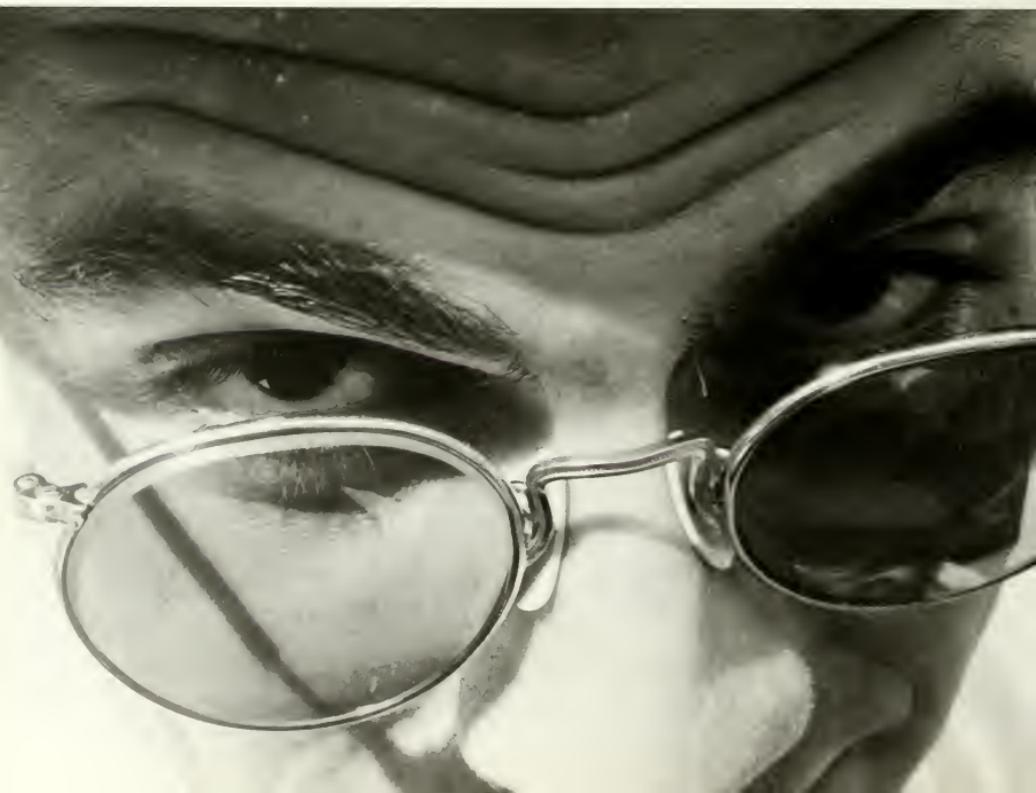




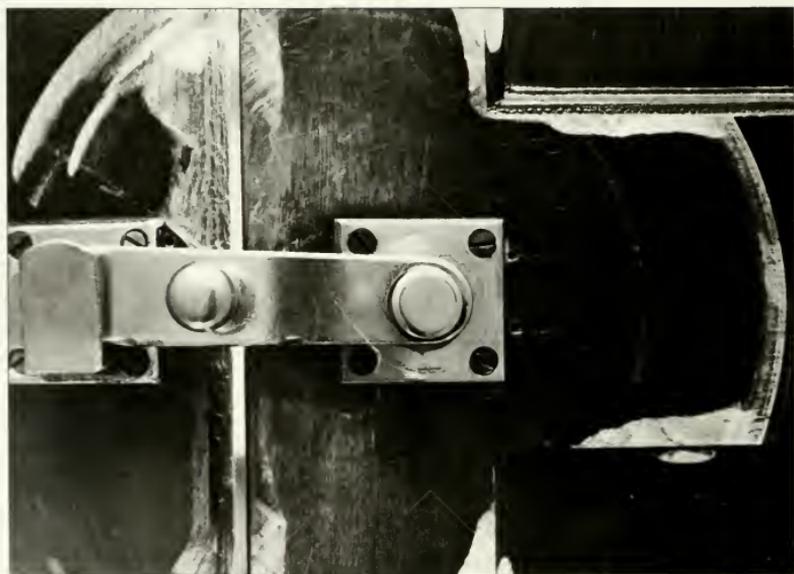








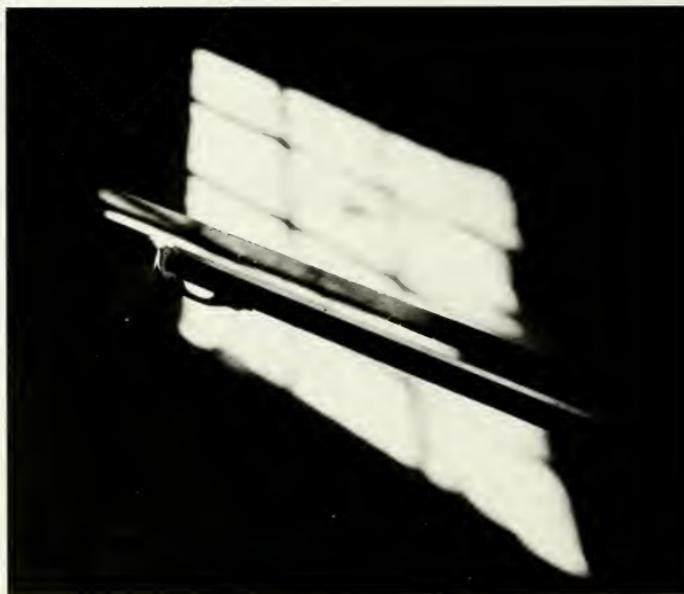










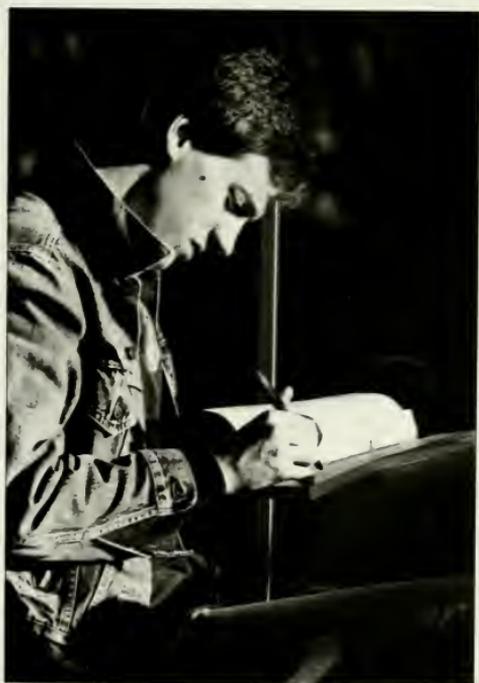


















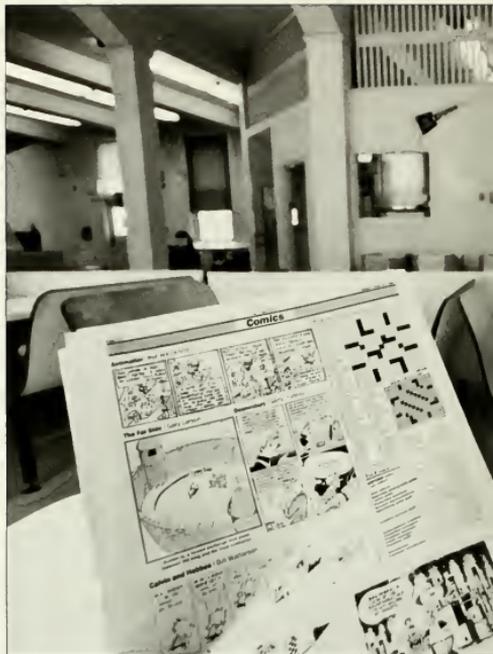
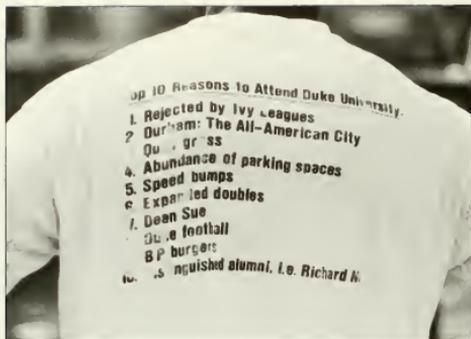




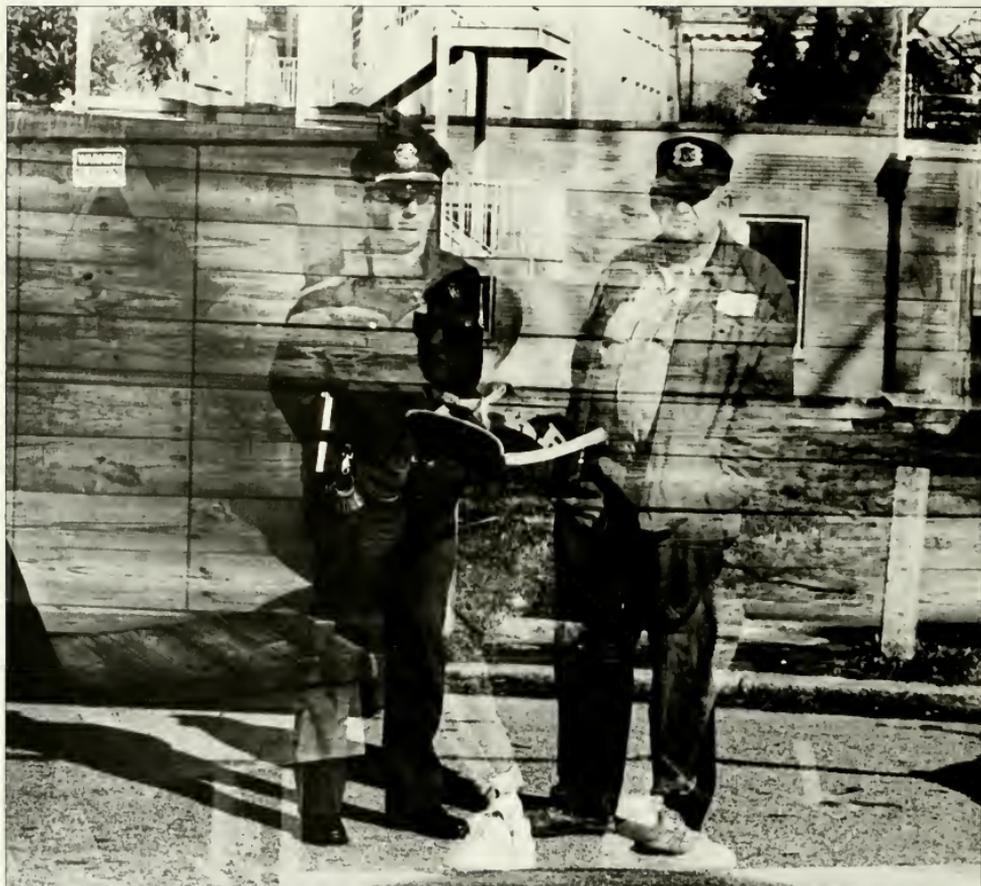








































**B**N nearly forty years at Duke (I came as a freshman in 1951), I've learned a single absolute fact — *What matters, far and away the most, in college is studying books.* One of the poisonous frauds we're taught in America, from Grade One onward, is the urgent need to socialize, to belong and *do* — join the so-and-so club, decorate for the prom, cheerlead, play sports, run for student government and campaign hard to govern our peers at Boys' or Girls' State. If only we join in enough "activities" and shoulder our share of the Wheel of Friendship, then we'll enter life as well-rounded minds and faces that the world will run to meet.

*Balderdash!* In the first place, "life" is by no means patiently waiting at the gate while we dally in post-adolescence. The clock has whirled since our day of conception. By the time we graduate from high school, we've consumed 25% of a normal life-span. If we complete four years of college, 30% of our lives lie behind us. And if we've spent those eighteen or twenty-two school years in heavy devotion to "extra-curriculars" at the expense of books, then we've forever wasted the short span of years when our minds are most responsive to fresh ideas and skills.

I think I know most of the arguments that counter my claim — and a few of them are respectable: the last thing I'd suggest is a youth devoid of friendship, healthy play and frequent chances to test oneself in sane group-effort — but still I insist. For the fact is that, except with those who go on to graduate study, the four years of college are the last intense learning space we're given in America now — till the final age of retirement at least. Since the postwar 1950s (when a college degree became the ticket for admission to the joys of middle-class life), our institutions of higher education have developed more than a few tragicomic resemblances to an airport's holding pattern. For mostly bad reasons, our society decided some forty years back that the huge majority of eighteen-year-olds are not yet ready for adult life. *Let's stack them then, like jets over Newark in (we hope) harmless circles till a runway's free and we wave them in.* Our parents and teachers approved and joined in a half-unconscious league to suspend

physically mature young men and women in a daze of happy/sad uselessness for a last four years before they're finally licensed for jobs, marriage, child-rearing, adulthood.

See how readily the cadet-adults complied. Anyone who's experienced those four years, in all their roller coaster peaks and canyons, knows that the hard problems seldom arise from academic demands (an honest student can generally admit to being underworked). The real pain rises from our adult bodies' resistance to the iron suppressions imposed by college — by society's insistence that many of the body's prime priorities must simply wait.

And in that wait, the pressurized young mind often wreaks revenge on itself and the near-bystanders — in our self-obsession, grim melancholy and mischievous fiddling with the minds and bodies of our neighbors. It doesn't take a spy satellite, for instance, to record the easily visible fact that a tragic number of drunks-in-the-making are present at Duke and are genially tolerated, if not cheered onward. So are numerous sexual quandries that — in large part, like drinking — rise from the disastrously prolonged childhood that parents and educators quietly and criminally encourage.

But I roar too loudly and mostly in vain. In almost any year, I've had the joy of watching a small group of serious students work in earnest toward the most enduring gifts of college. For me those gifts should constitute, first, a broad expansion of our knowledge of life (which always means deep knowledge of the past) and then the lifelong fueling of a passion to watch the world with compassionate closeness and to serve it as richly informed, magnanimous souls — intent on more than pleasing our skins, our private minds.

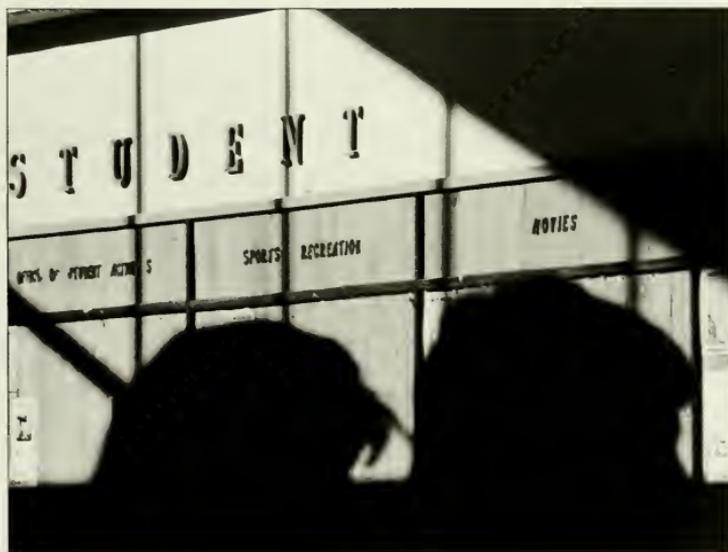
College is where, one final time, we're given that chance in startling abundance. It's also a place, like so many more, where we're lured aside each waking hour by a wide buffet of junk hors d'oeuvres. We pass up the main course — reading, thought and steady witness — at our own idle peril: ours and the peril of all we touch, from rocks and trees, the whales and dolphins to our own mates and the children we'll leave behind someday, sooner than we think.

*Reynolds Price, James B. Duke Professor  
Department of English*

# ACADEMICS









DR. FRANK LENTRICCHIA, Ph.D., *Department of English*

"I've enjoyed teaching Duke undergraduates more than I've enjoyed teaching undergraduates at any other university. Duke students are bright, very bright. They don't always work up to their capacities. I find that's probably the most disturbing thing, that there are a lot of smart kids here who do not make all-out commitments to their own intelligence and do not push their intelligence as far as it can go.

"My classroom can be a kind of rough critical arena and a kind of blunt place but I've never found Duke undergraduates intimidated in the least. This is what I really take pleasure in. I guess what I like is that they have responded to my seriousness with equal seriousness. And they have responded to my pushing by giving. And they have been willing to take chances when I have asked them to.

"[Duke] gives me a kind of comfort and ease that I haven't had any place else. I feel like I'm back in a place where I was treated very generously as a graduate student by my teachers, many of whom are still in this department. And so I feel good

about being here and maybe part of that gets translated out into my classroom.

"I am a big fan of Duke, of the place itself, the area, the whole thing. We live in Hillsborough; I've always said that if we didn't live there we would live in Durham. I would never live in Chapel Hill. It strikes me as a phony place, it's not real. But I like Durham, Durham is real. What I really do miss here at Duke is easy access to a Ninth Street type of atmosphere. We just need more places scattered around to create more of the atmosphere of a place where people live rather than just study. Right now it's too academic.

"[The English department] has received numerous criticisms because we do a lot of work that's perceived, often correctly, as antithetical to the traditional approaches to literature. We've also, of course, received much praise. That ought to be underlined. It is now commonly understood that the Duke English department is probably the best there is. If you're well known and you have a high profile, you're going to get smashed by  
(continued on page 103)



DR. EDWARD HILL, Ph.D., *Director, Mary L. Williams Center*

"So much of what we have done in classrooms has not been translated into larger life experiences. We believed that education could eradicate many of our societal difficulties, that it somehow held this panacea for the stifling and crippling ignorance that was so much a part of our society. I and so many young people of my generation have been somewhat disillusioned because we realize that teaching is only a part of the answer, part of the panacea, and that the problems we confront are so much more complicated than we had imagined. My attachment to a possible solution isn't diminished — it's just that you have to try and find more inventive and more imaginative solutions to the problems you see ahead of you.

"The new role of the university is not just to sharpen the minds of the young men and women who pass through here but to offer greater challenges and some leadership opportunities for issues of the homeless, the changing circumstances of male-female relationships, the distribution of wealth, and so on. The universities have to confront these situations and not merely from the standpoint of the theoretical.

"The Mary Lou Williams Center, I'm pleased to say, has become quite important in the total fabric of this university. No one envisioned that the Center would take on such importance as it has. The conscience that this center is able to stimulate is what I'm speaking to. The idea that the Duke population is one that has people of color and people of various backgrounds is important not just for the look of the University but also for the broad range philosophical evolution that I think needs to occur on this campus.

"Positively, I see greater interaction in the Duke community among students of various descriptions. Students are much more willing to be honest about their lack of knowledge, their insensitivities, their shortcomings. Students are willing to stand up and be counted when issues arise which do not reflect favorably upon the University. I am pleased that students were willing to stand up and challenge recalcitrant and extraordinarily conservative faculty on this issue of minority hiring. I'm pleased at the overall tenor at this university. It seems to be  
*(continued on page 103)*



DR. HENRY PETROSKI, Ph.D.  
*Dept. of Civil Engineering*

"The biggest myth, to put it concisely, is that engineers are nerds. A lot of engineering students come to Duke precisely because they know Trinity College is such a strong liberal arts college and they recognize that this will give them opportunities for a broader education. A student in engineering will have one out of every eight courses in the social sciences or humanities, so in some ways engineering students have a broader education than is commonly perceived. On the other hand, some of us would like to teach courses that are more accessible to Trinity students.

"Engineers spend half their time writing, which is why we tell engineering students to be prepared to write as well as calculate. In order to do more than just the grind work you have to be able to appreciate the economic and political implications involved in engineering.

"It's exciting to be able to have lunch with people from the history department, or sit on committees with people from english, physics or sociology and meet all these different types of people and see how they approach things from a different point of view but also recognize there is a commonness to how people treat something regardless of their training.

DR. RUTH S. DAY, Ph.D.  
*Department of Psychology*

"I have been studying what students remember 10 years after taking a class. I went up to Yale to the tenth reunion of the students I used to teach there, and was asked to give a talk. I wrote to people who had taken introductory psychology with me their freshman year, and I asked, 'What do you remember?' It was *remarkable* how much they remembered. Substantively, they remembered the things that they had an opportunity to interact with — the demonstrations and the short paper assignments. Not only did they remember the assignments, they also remembered what they wrote as well as my comments.

"There's a reluctance here, as well as at Yale and other places, to set up something like a 'teaching center' because sometimes that can take on the connotation that only 'somebody having trouble' goes over there. It doesn't have to mean that at all. I think institutional support for teaching at Duke is mild — mildly positive.

"I have a lot of advisees and I sometimes ask them, 'What are your plans for life after Duke?' They tell me what they're going to do, either because they're interested in it, or because it pays  
*(continued on page 103)*





DR. KRISTINE STILES, Ph.D.  
*Department of Art*

"I have three professions: I am a scholar, teacher, and artist. These activities are necessary and shifting manifestations of the same fabric which is my life. My scholarly concentration on experimental art reflects the intertwining of these three practices.

"My research on Event Art, an aspect of the visual arts in which the body becomes the primary material used to present visual ideas, has taught me to rethink the 19th century's art historical paradigm. This kind of art radically challenges the traditional model of art history and requires changes in prevailing conceptions of what art is and how it functions in society. I try to teach my students that 20th century art is a struggle to restate the social and political viability of art. Event art teaches that the body is both an autonomous material object but equally a part of a collective history in which men and women have responsibility.

"It is intellectually fashionable to claim that art is dead. But such a notion represents merely a moribund academic superiority.

"I work vigorously to construct new models for communicating the profound insights about life  
*(continued on page 103)*

DR. GEORGE PEARSALL, Ph.D.  
*Dept. of Mechanical  
Engineering and Materials Science*

"There are a lot of students at Duke who haven't the foggiest idea what kind of a job they're preparing themselves for but have a kind of idealistic faith that 'I shouldn't really have to worry about getting a job right now — I'm going to concentrate on getting an education.' I think that attitude is naive. If the students who evidenced that viewpoint really were serious about getting an education I would say it's fine. But I usually see students who have that attitude not really working all that hard in the classroom.

"I think college ought to be spent as career preparation. Some people come here and think the main criterion for choosing courses is that 'it ought to be fun and interesting and it ought to make me feel good.' I think they are in a hedonistic kind of dreamworld and are cheating themselves.

"The problem that we face in the engineering department is trying to cram too much information into a four year education. In some ways it would make more sense if engineering operated more like law and medicine with a three year post-baccalaureate education tacked onto a four year undergraduate education.





DR. DEBORAH POPE, Ph.D., *Department of English*

"When I think of myself as a teacher at Duke it's very hard for me to see that apart from myself in a classroom, talking to my students, working with my poets. I don't have a sense, as many people do, of Duke as a monolith, of Duke as itself, an entity that sort of persists across time. I've been here 10 years. I've been a teacher at an institution called Duke, but my students, over that time, have been more real to me than the institution.

"I think of teaching as a conversation. I teach primarily seminars which enables me to do the kind of discussions, interchange and sharing that I think are an ideal of education and keep us both, the students and myself, learning.

"I think the most crucial institutional change that has affected me as a teacher, a scholar, a researcher, a poet and as an individual is the rise of the women's studies department. I am vastly blessed in being able to do both women's studies and poetry; both share the same qualities of truth telling and breaking silences, both are expressive of individual experience and insight.

"When I came here there was no women's studies program. There were very few feminist courses or even feminist identified faculty. It's been like a palace revolution over the time that I've been here. Every department on campus has been touched by the voice and presence and importance of the women's studies program. Even if they have not accepted many of the new views, they have had to somehow take them into account and respond.

"When I came here I quickly perceived that I was the only feminist, as far as I was aware, in the English department, and I don't think that they quite realized that I was a feminist. But I can go into a department meeting now and it's commonplace that they're talking about needing to hire someone in lesbian theory! Let's not take it for granted that we have feminist, Marxist and gay/lesbian perspectives along with all the other traditional ones. I talk to my colleagues elsewhere and that quickly reminds me that we are particularly fortunate.



## DR. THOMAS H. NAYLOR, Ph.D., *Dept. of Economics*

"It is difficult for an American economist to judge what is the right pace [for reform in the Soviet Union]. Every American economist has become a self-styled expert on the Soviet Union, and they all say the same thing: instantaneous shock approach, like the Polish model. That is nonsense that ignores the political reality. It's not so obvious that Poland is better off and I think they are starting to come unraveled.

"The political has taken precedence over the economic in the Soviet Union. Democratization is a very high priority. Power sharing is a major part of the strategy. [Gorbachev] understands that you are really not going to make the system work until many more people buy into it, and you do that by sharing power. There is a risk in sharing power, but I think he has control.

"The whole world has gone topsy-turvy in the last nine months, and it seems that the Cold War has ended. Bush is the first president since Roosevelt with the luxury to think about something other than stopping Communism. Bush has a chance to have a different point of view. The question is, what is that view? Neither party is offering much in that regard. One of the ironies is that during his years, Reagan said that if multiparties

came to Eastern Europe, everything would be fine. All of Europe now has political pluralism. Look at the countries who don't: most third-world dictatorships and the United States.

"In reality we have a one party system called the Republican party that is masked by a two party system. The Democrats have had little or no influence since LBJ, and they haven't had an original idea since the Civil Rights Act of '64 and '65. It is comatose, it should be cut free. I am very interested in a third party.

"On one level it would be influenced by the Democratic-Socialist parties of Sweden, Finland and Austria. It could never be called socialist, but the key would be that it would be more participatory. It would be a mixed economy. It would attempt to appeal to people who have been disenfranchised by a single party system. Ethnic minorities, labor force, though not necessarily unions, environmentalists, poor, and American yuppies who've discovered that you can't have it all or that it isn't fun, and are ready to go beyond that. That's a fairly big chunk of the population. In the short run, I don't think they could win, but they could change the agenda.



DR. CAROLINE BRUZELIUS, Ph.D. *Chair, Department of Art*

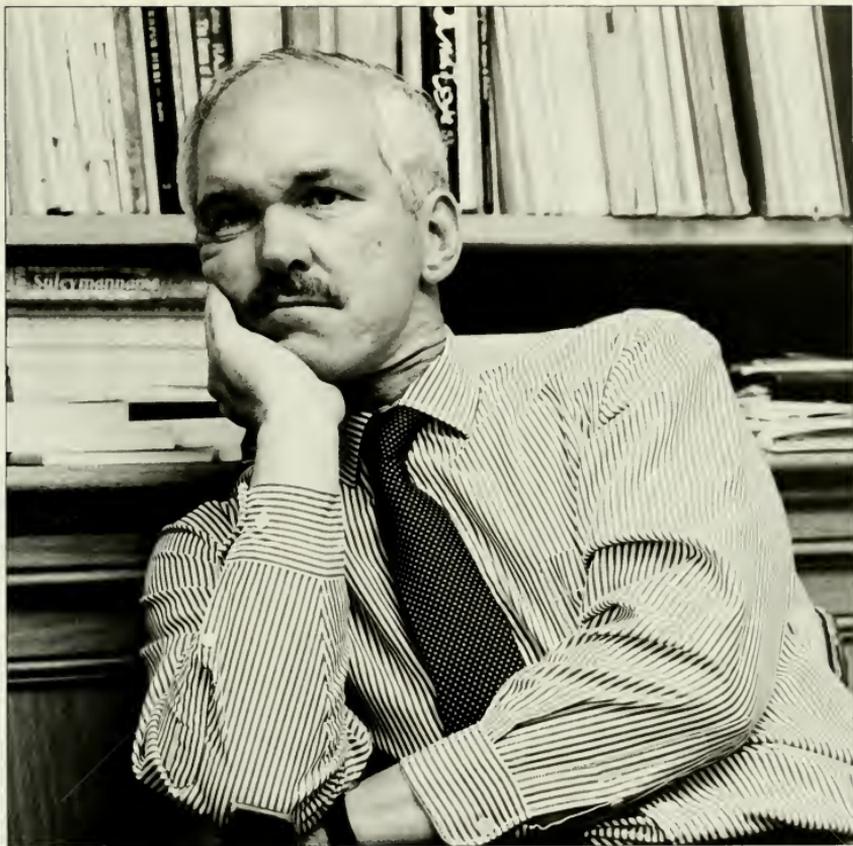
"I feel that I was predestined for [the medieval period of art history]. I have always had an immense attraction to the middle ages. When I took a course in college on medieval architecture, I realized that this is what I wanted to do. I didn't know you could do it for a living, so it was sort of an epiphany for me. I've never regretted it and I always feel incredibly lucky that I do something so fascinating and so fun.

"There is one convent church no one has been able to explain — it has been a real conundrum in terms of the anomalous quality of the architecture. I began to look at it in feminist terms. If you consider the building in terms of its problem of enclosure and the sequestration of nuns it makes perfect sense. When I tried to test that information and look for secondary sources against which I could verify my findings, I found there was nothing.

"When you start talking about nuns and women's archi-

ture you can see them roll their eyes as if to say 'oh dear, she's gone off the deep end.' There has been a lot of prejudice against studying women's topics but this is a very viable aspect of medieval architecture and one of the very few in which the needs of women were directly expressed.

"We live in a world that is deeply visual and the moment we go to the movies or turn on the television, we see images that are intended to evoke a series of responses. We need to be conscious of the imagery the same way we need to be conscious in literature about how language works. The person who has had no training in art history is a kind of unconscious inert recipient who doesn't know the images he or she is bombarded with are images in a long tradition that have been used effectively over a millennium. I'm very committed to the history of art as something that is integral to life.



DR. BRUCE B. LAWRENCE, Ph.D., *Department of Religion*

"I think teaching and research both compliment and compete against one another. In my opinion you can't be an effective classroom teacher unless you have a lesson plan, unless you've really thought about what you're going to do before you walk in. I know there are people who don't. They say, 'Well, it's another hour and my thoughts will come pouring out and they will all be brilliant and everyone will be pleased I showed up.' Unless you've thought out what you're going to do before you go into class, you don't get much of an effective message across.

"The research, writing and conference agenda is also a major part of who we are as faculty at Duke. It requires you to think about another audience of people, all of whom think of themselves as experts or at least potential experts in your field. You've got to do an entirely different kind of conceptualization, preparation, writing and presentation for them.

"I'm not a Marxist, but Marx had this wonderful dictum that I think is one of the most profound things he said. 'Men and women make history,' he said, 'but they don't know the history they are making.' If you think about it, it's a real mental teaser.

We are all making history. We are all part of this human saga, but how do we reflect on what it is that we are making? How do we think about life at the end of the 20th century as distinct from the beginning of the 20th century? We are the same human species, but the nature of time itself is much more telescoped and immediate now. I don't think it's frantic, but it certainly doesn't give you grounds for thinking about stability and timeless values.

"In a certain sense, religion can be a bulwark against change and against all the forces that seem to say the world has been reconstituted, that it has become something almost unrecognizable from past experience.

"I think the real religion of America is Individualism. To the extent that this is true, it motivates all of us to want to either protect or advance our interest in the public sphere. The false study of religion has always said that religion is something that we do in private. It's us and God, or it's us in the privacy of a

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DR. DAVID L. PALETZ, Ph.D.  
*Dept. of Political Science*

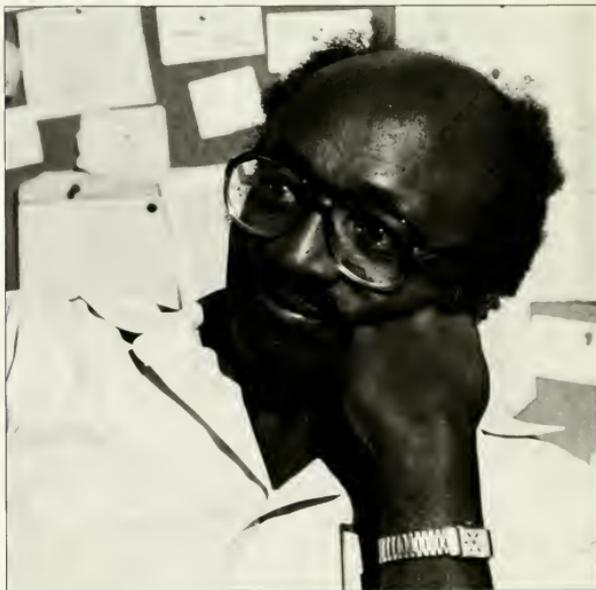
"My sense is that students tend to think that they are completely separate, but teaching comes out of the student. You go into a classroom and discuss the material and students may need some direction, but I only immerse them in the subject matter. You can teach courses that give space for students to do original research and then you can work with them.

"It seems students in my [media] classes have done things for class that have gotten them into trouble with the administration. At one time ASDU was putting out a bulletin of some kind to the students about what was happening on campus. One of my students put out a fake one, a parody, and one of the things it dealt with was botulism on campus — that there was an outbreak of botulism and the director of food services was apologizing for using some canned broccoli from the Korean War and they didn't think it would have gone bad 28 years later. It was all very funny, and there were genuine reasons for doing this, to see to what extent people would receive it. Apparently a lot of people believed it and called home to their parents.

DR. BERTRAM FRASER-REID, Ph.D.  
*James B. Duke Professor*  
*Department of Chemistry*

"As frequently happens when chemists travel at the invitation of a host country you're always being shepherded and shown where to go. The only time I had on my own [in South Africa] was once in Pretoria and I went to see *Rocky II*. A taxi took me there and dropped me off and I asked to buy a ticket and the clerk asked me, 'For whom?' I suddenly realized I was the only black person in the line, which is not something with which I was stricken. I spent more than half my life in Canada and it was not unusual for me to have been the only black person in a line — anywhere. My South African friends told me that if I had made it clear that I was a foreigner and shown them my passport, I never would have had any part of that at all. But I still have not seen *Rocky II*.

"I wrote a letter to *The Chronicle* saying that I think that in certain disciplines [the hiring of a quota of black faculty] is not a realistic goal and I was pilloried for saying it. There is a danger in disseminating the information that there is a huge pool of scholars from whom to choose. I would like to challenge the black students on campus to follow careers in math, physics  
*(continued on page 103)*



somebody. It means you're doing something that's vivid, that's strong, that's disturbing people, that's changing things. If you do things like that then you're going to make somebody angry. If you're not making somebody angry, then you're probably not doing anything worth a damn.

"People say that we are interested in literature as a political instrument, that we are destroying its literariness, that we don't appreciate its aesthetic values. I think that those are false distinctions. The writing that I'm interested in is politically interesting because it is aesthetically interesting, adventurous, shrewd, inventive and original. In other words, you can't get into cultural critique except through the aesthetic textures of the work.

"I would say that aesthetically adventurous writers of the 20th century have also been socially the most interesting writers; they have had the deepest understanding of their culture and also have implicitly drawn portraits of their culture that cause and encourage us to see exactly what it is we're living with and why it's not satisfactory. The work that I most admire, the work of Pound, Eliot, Stevens, Faulkner, Donald Barthelme, Don DeLillo: what we see in these writers is an attempt to assess America itself in its modern circumstances, to assess the quality of life here. Is it easier or is it tougher in contemporary America to be a decent human being, to be a free and happy human being? Do our times make it easier to be generous? Tougher to be kind? Do we feel that these circumstances encourage us to be fulfilled human beings or do we feel these circumstances deny fulfillment, do they make us feel robbed? The writers I'm interested in constantly broach these questions. They do this best when they are aesthetically adventurous.

STILES *from p. 97*

that art provides. But the reality I create in the classroom always fall short of my goal: to empower students with art by helping them to understand how art objects and actions are tools of cultural investigation and how aesthetics may convey unique information about social values and political possibilities. Since I have enormous respect for students and for the teacher-student relationship, which I hold to be a contract of trust, responsibility, and exchange, I feel my failures acutely. But I keep trying.

well. Then I ask, 'And what are you going to do for society?' I don't always get an answer, but it starts people thinking; sometimes, though, they've already been thinking about this and it's a part of their plan.

FRASER-REID *from p. 102*

and chemistry so that the appallingly low number of scientists will be increased. Of course I know of the attractiveness of law and business. My daughter has an undergraduate degree in chemistry but she is at Georgetown Law School. She wants a BMW like everybody else by the time she is 35 or whatever.

"Many students decide against careers in chemistry because they don't know there are people on this floor that hate organic chemistry just as much as they do and have become chemists in other areas of chemistry. There are chemists two doors down who never touch a chemical.



church or a synagogue or at home. And I think that's the reason why we don't appreciate or respond to the Fundamentalist challenge. Fundamentalists are saying for religion to be real it has got to be influential, even determinative, in the public sphere.

"So I think that religion is a metaphor. As a metaphor, whether it embodies traditional or novel forms of value, it can still motivate a lot of people. Religion for me is all of that traditional stuff that everyone says is religion. But that is only the first part, and I would say the smaller part. The real and bigger part is metaphor and action and those have to happen among people and on a platform that is public or else it doesn't count.

"I think for maybe surprising reasons the 'star system' [of hiring faculty] has worked at Duke. One of the ways the star system has made Duke a better university environment for me than it was ten years ago, is that it has brought more couples here. I am married and my wife is also a professor at Duke. And so I've lived with this really very comfortable situation of having my spouse also related to the things that I'm related to. I think the whole policy of hiring couples really enlivens the University. It makes it much more congenial when you have social get-togethers that you do have a certain core group of people both of whom relate to the University.

HILL *from p. 95*

changing in a manner in which some of the sting of racism and cultural pluralism is being diminished significantly.

"But on the other side we still have these editorials in *The Chronicle* which suggest there are still those who believe in some rudiments of white supremacy, who still have some questions about the presence of minority students on this campus, who still use the old ruse of affirmative action as a kind of wedge between the students of the various ethnic and racial camps and the larger student population. These kinds of things still occur but I think they are in all fairness occurring with much less frequency than they did a few years ago.

"Each day I find that I'm renewed teaching [at Duke] because our kids are willing to work hard at those things they don't understand.

# STUDY ABROAD









*Paris*





*Greece*





*London*



*Tiananmen Square*





## PHI BETA KAPPA 1989-1990

Fall Initiates: Felice Cara Adler, Diane Arkow, Jon C. Bailey, Jr., John David Barbe, Jill Aleene Basciani, Laura Brantley Baum, Ashley West Bertram, Mark James Bildner, Christopher Todd Boes, Laura E. Bolton, Brian Joseph Bushee, Joseph J. Byrne, Robin Michelle Canup, Carol T. Cavin, Murali Mohan Chakinala, Gary N. Chodorow, Lynne Clearfield, Ronald Matthew Clouse, Cheryl Patrice Cole, Michael Kenneth Comerford III, Mabs Cooper Curtis, Elizabeth A. Davis, James Patrick Donovan, William Edward Downey III, Laura Nicole Downhower, David Andrew Egolf, Kimberly Ann Flein, Nicholas Fred Fleming, Denese Suzanne Giffin, W. Clark Goodman, Ajay Kumar Gopal, Lee Carrington Gravatt, Margaret Helen Harrison, Mark Anthony Hester, Susan Elizabeth Holmes, Amy Elizabeth Houpt, Bruce A. Jacobs, John Thomas Jost, Sara Sue Juengling, Jeffrey Benjamin Kahn, Elina Kaplan, Donald Todd Keister, Gregory Clark Kelly, Bonnie Ann Kempner, Thomas F. Kirk III, William Konomos, Susan Michelle Lappan, Raymond M. Loewy, Andrew Mark Luks, Robert R. MacDonald III, Brian Scott Mangum, Thomas E. McMullen, Anthony Louis Miscioscia, Lawrence Carlton Moore III, Margaret Mary Nelson, Neil P. Noble, John Christopher Oeltjen, Lisa Marie O'Neill, Cheryl J. Padin, John Douglas Patterson, Michael Perry Peters, Valerie Beth Provost, Ross Jonathan Rosen, Andrea Lynn Byon, Trina Renee Sarafi, Brian Lawrence Schwalb, David Jay Schwartz, Shari Lisa Schwartzman, Carrie Antoinette Sheek, Matthew Wattie Sherwood, Andrew Latimer Snowden, Brian Paul Somerday, Laura Anne Stravino, Michael Thomas Sullivan,

Hans-Peter Tandon, Amie L. Thomasson, Thomas C.M. Tung, Colleen Margaret Tynan, Matthew Ozhan Vural, Michael Darren Wagner, David Wertheimer, Mark Warren Wickersham, Amy Zakrajshack.

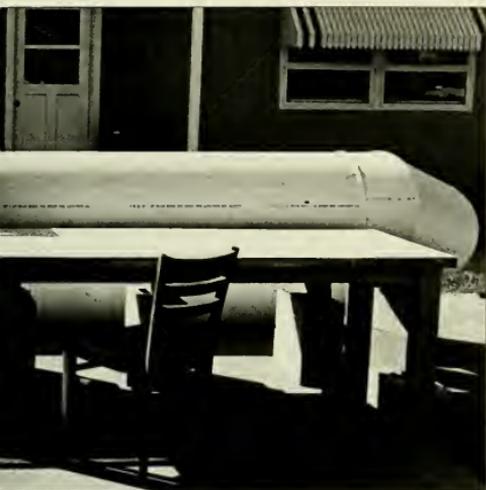
Spring Initiates: Robert H. Arzonetti, Steven S. Ball, Torsten Berger, Nathan Louis Bernbaum, Glenn Michael Brusca, Lisa M. Burke, Christine Marie Burrows, Lisa Michele Corson, Elizabeth Carol Crutcher, Dana Leigh Davis, Jeffrey Scott Davis, Robert Alan Denton, Joseph Lawrence Dew, Andrea Nicole Evans, Eric James Felt, Christopher C. Finger, Jeffrey Brian Goldstein, Robert Jay Greenberg, Ashley Lynne Gregory, Diane Michelle Grigg, Kevin F. Haas, Matthew Henry Hammer, Melissa Jean Horne, Kathleen Claire Hoest, William Sidney Horton III, Martha Elizabeth Karr, Bingham Kennedy Jr., Steven M. Kent, Lawrence Eric Krawitz, Kay Leslie Levine, Gregory Boyce Lyon, Keith Lyndon McCormick, Andrea Carol Monroe, Jeanne Adele Nielsen, Michael Stephen O'Leary, Robert Alan Oliver, Jr., Douglas B. Pfaff, Elizabeth Elliott Phillips, Christopher Keith Polk, Christine Victoria Priolo, Susan Marie Quelner, Robert Aaron Rosenbloum, James Mac Sams III, Susan Scafield, Julie Ann Scheidel, Jeffrey David Schulden, Michael John Sicard, Maia Irene Sisk, Kimberly Stegmaier, Jeffrey Walter Taliaferro, Felicia Gwenn Traub, David Anton Vanden Bout, Kenneth Bruce Wallach, Donald Edward Walther, Kristin Weidemaier, Mary Carolyn Winn.



BEAUFORT







I'm sitting. No, I'm standing. No, I'm sitting.  
"NO! NO! NO! NO! NO!" chant the students.  
Tom Brokaw is starting a riot in Wallace  
Wade Stadium. One of my housemates slaps  
me on the head. I try to stand up straight and  
listen to Brokaw welcome us to the real  
world. Great. Here's a guy who travels for  
free and reads words on a television screen for  
a million bucks a year. Is he getting paid for  
talking to us, or is he doing it because his  
daughter goes here? And why is the man in  
front of me out of focus, and the woman next  
to me in two dimensions?

I'm sitting. No, I'm standing.

o, I'm sitting. I didn't know Brokaw  
as supposed to be funny. A cork from a  
ampagne bottle hits me in the ear.

"I'll make it worth your while if you  
can grab me one of those diplomas,"  
whispers Maurice de Rothschild.

"I better not find any booze in here,"  
whispers an usher as he frisks me.

I'm standing. . .

A huge pair of lips are in front of my face.

Mick Jagger is spitting on my face at  
the Stones concert in Raleigh.

o, one of my housemates is slobbering  
n my neck.

No, I'm sitting . . .

m in New York City looking for a job  
and a midget is scaming, "Hot dogs!" at  
e.

A fat man with a mole on his nose is  
yelling, "Sausages from Argentina!" at  
Oktoberfest.

Someone sticks a cigar in my mouth. I'm  
not having a baby, dammit, and I'm cer-  
tainly not playing poker. I'm graduating.

No, I'm standing . . .

Two women in front of me are telling me  
they love me. The Indigo Girls are sing-  
ing in Page Auditorium.

Two sorority women are bonding  
with each other in song. I want to  
kiss them.

I kiss the guy next to me instead and put  
my arm around him. He slaps me on the  
head.

No, I'm sitting . . .

My mom is telling me to change my  
clothes.

Some Earth Day dude is telling me  
to wear green and pick up the can I  
dropped on the ground.

The janitor on my hall is mopping the  
floor and bitching about the boot he had  
to clean up outside my door.

My head hurts...

I am in the middle of the Tiananmen  
Square demonstration.

I'm standing in the middle of the  
Bryan Center walkway, about to be  
stampeded by a roaring "Take Back  
the Night" crowd.

No I'm not. I'm graduating.

People in black gowns are screaming and  
run-ning around. Is this some kind of Satanic  
toga party? I'm running, too. I'm screaming. I  
jump onto one of my housemates. He doesn't  
catch me. I land on my back. It doesn't hurt. I  
do it again. Didn't this happen when we beat  
Arkansas?

I'm not standing. I'm not sitting. I'm lying  
down. I look at the clock. 6:42. No wonder my  
head hurts. I know there's no aspirin in the  
house so I reach for the remote control to the  
television.

"Unemployment rates have hit an all-time  
high."

Says Tom Brokaw.

*Douglas Smooke, Trinity 1990*

# EVENTS



T H E  
C U R E





FINE YOUNG



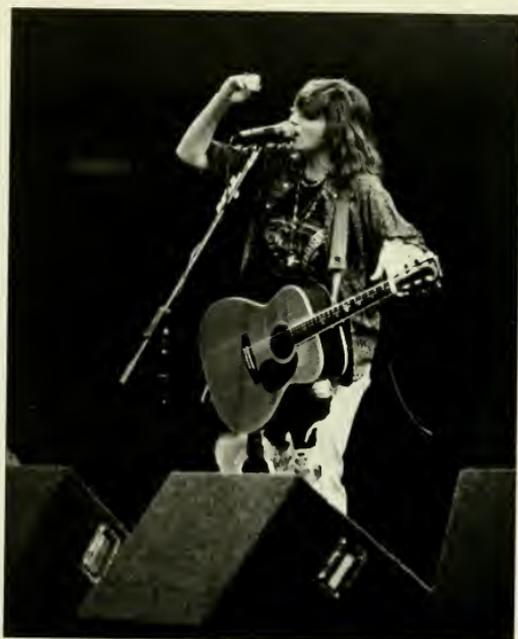
# CANNIBALS



STEP  
SHOW



INDIGO  
GIRLS



M A U R I C E

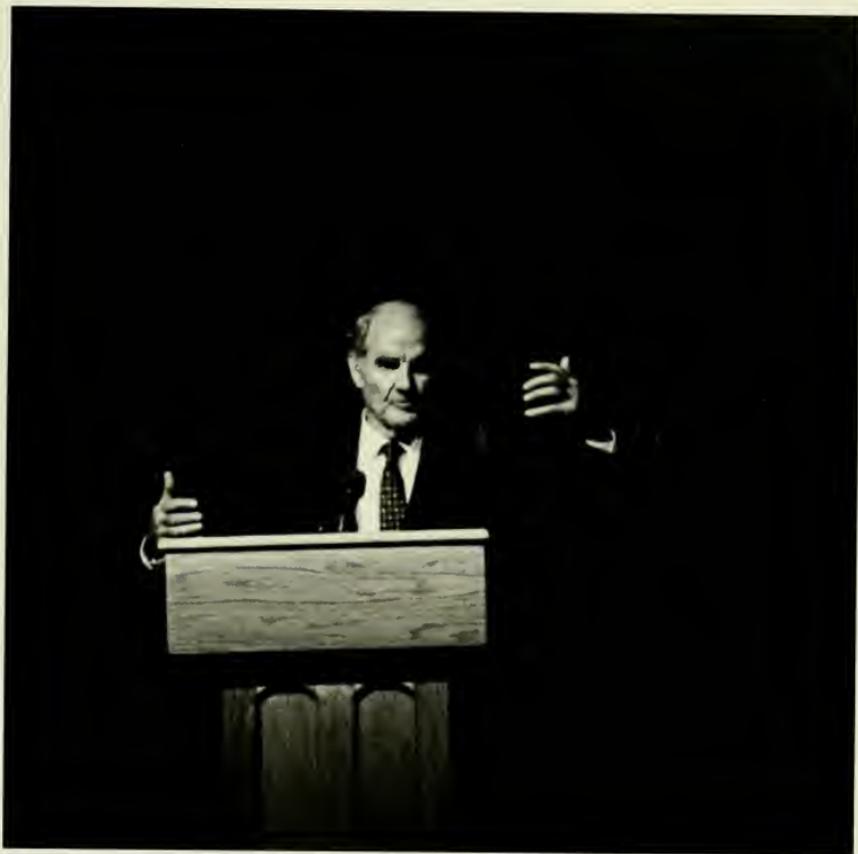


**PLAYBOY**





S P I K E L E E



GEORGE M c G O V E R N

# JABBERWOCKY PROTEST





C I A  
PROTEST

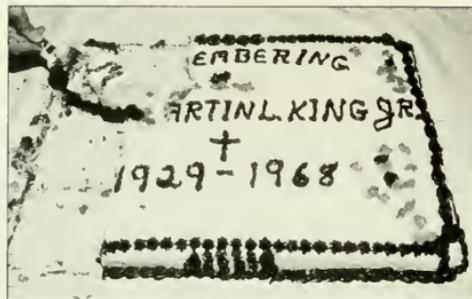


TAKE  
BACK  
THE  
NIGHT





MARTIN  
LUTHER  
KING DAY





# CELEBRITY AUCTION



E A R T H W E E K





# DUKE DRAMA



*STAGE DOOR*





HOOF 'N'  
HORN

*GUYS AND DOLLS*





*DAMN  
YANKEES*





BROADWAY  
AT DUKE



*WORKING*



*ME AND MY GIRL*



*BIG RIVER*

On a cold and wet September night in Charlottesville, Va., Duke football coach Steve Spurrier approached the podium in UVA's Scott Stadium press room to face the onslaught of questions following his team's 49-25 loss. He looked tired. Tired of losing and tired of explaining why his team was suffering from the same disease as Duke teams of the past 29 years – weekly butt whippings.

The way we're playing, I'd have to say that we have a one million-to-one chance of beating Clemson next week. Spurrier proclaimed.

No one challenged his opinion. His squad had given up over 75 points in its past two games and its record had dropped to 1-3. Clemson was undefeated and ranked seventh in the nation.

To no one's surprise, the Tiger faithful flooded into Durham and outnumbered the Blue Devil fans on game day. After all, Clemson was marching toward another possible national championship: Duke was beating a retreat into another season of obscurity.

The heavy rain that afternoon meant that the Clemson fans had to adjust their wardrobes – bright, fluorescent, nauseating orange rain parkas dominated the east end of the stadium. The weather problems meant that the Tiger coach would have to adjust his game plan as well. Nah, he was only facing Duke.

In the first half, the Tigers proceeded to dismantle the hapless Blue Devils. The spectators that chose to remain after halftime with Clemson winning 14-0, expected to see a rout.

But the football gods huddled in the clouds over Wally Wade to decide the fate of the game and the balance of power in the Atlantic Coast Conference. Let us have the Duke quarterback throw a 50 yard interception which will then be dropped and recovered by Duke to set up a touchdown.

And it was done.

“Let us have an unknown running back called Randy

Cuthbert drag five defenders into the end zone for a touchdown. And then let him lead the team throughout the season to the promised land – Birmingham.”

And it was done.

Let us have an unproven sophomore named Derrick Jackson replace an injured senior and single-handedly snuff the Tigers' option play.

And it was done.

When the clock read 0:00, the scoreboard said Duke 21, Visitor

17. The goalposts came down and the campus went into hysterics. The million-to-one shots had suddenly transformed into a team on a mission.

Duke won its next six games, including a sound defeat of North Carolina State and a 41-0 whipping of pathetic North Carolina.

Meanwhile, the Duke basketball team was up to its old tricks: a stellar 9-5 ACC record for the fourth year in a row; a Top 20 ranking for the sixth straight season; and yes, a third consecutive appearance in the Final Four. But making it to the big dance in Denver this year was a bit more special than in the past.

Special because there were no player-of-the-year types on the squad as in years past. Special because a freshman point guard was the team's floor leader. But most of all, special because of “the Play” that vaulted Duke into the championship rounds.

The Connecticut Huskies, champions of the Big East, were leading Duke by one point with 2.6 seconds left in

overtime at the East Regional Finals in New Jersey. Duke mentor Mike

Krzyzewski, never one to stop thinking, spontaneously called for an aptly named play, “Special.” The ref handed Christian Laettner the ball and the rest is firmly implanted in the minds of Blue Devil faithful everywhere.

Duke advanced to its fourth Final Four in five years after Laettner's buzzer-beating shot hit nothing but net.

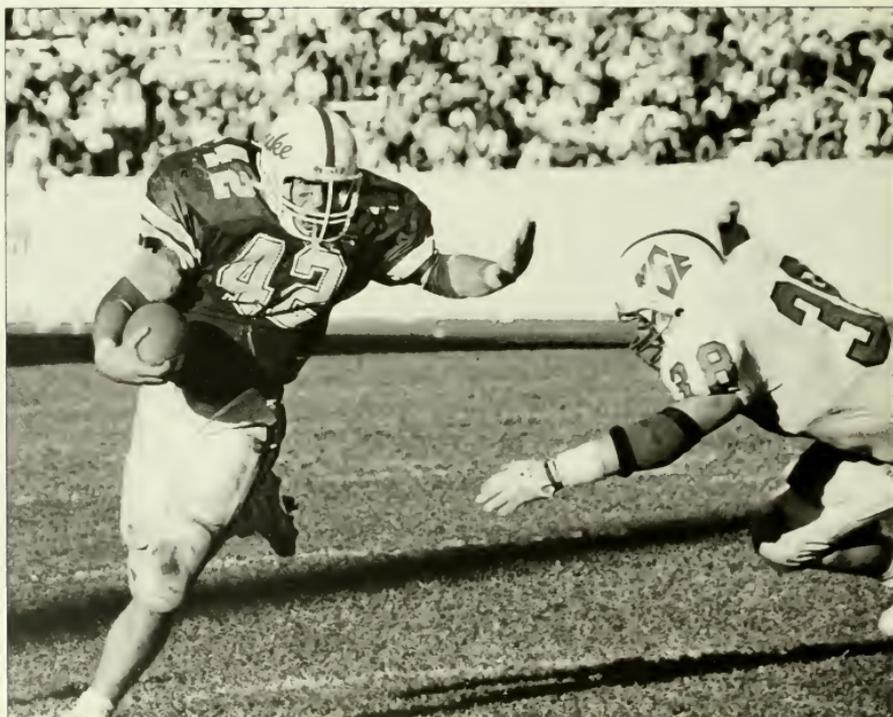
Josh Dill and Rodney Peele, Trinity, 1990

## THE WOMEN'S TENNIS SQUAD, RANKED IN THE TOP TEN MOST OF THE YEAR, CONQUERED THE ACC FOR THE THIRD STRAIGHT SEASON

## BOLSTERED BY FRESHMAN JASON WIDENER'S ACC TITLE, THE MEN'S GOLF TEAM MADE ITS FIRST NCAA APPEARANCE IN OVER 25 YEARS

# SPORTS

















# ALL-AMERICAN BOWL

Duke vs. Texas Tech









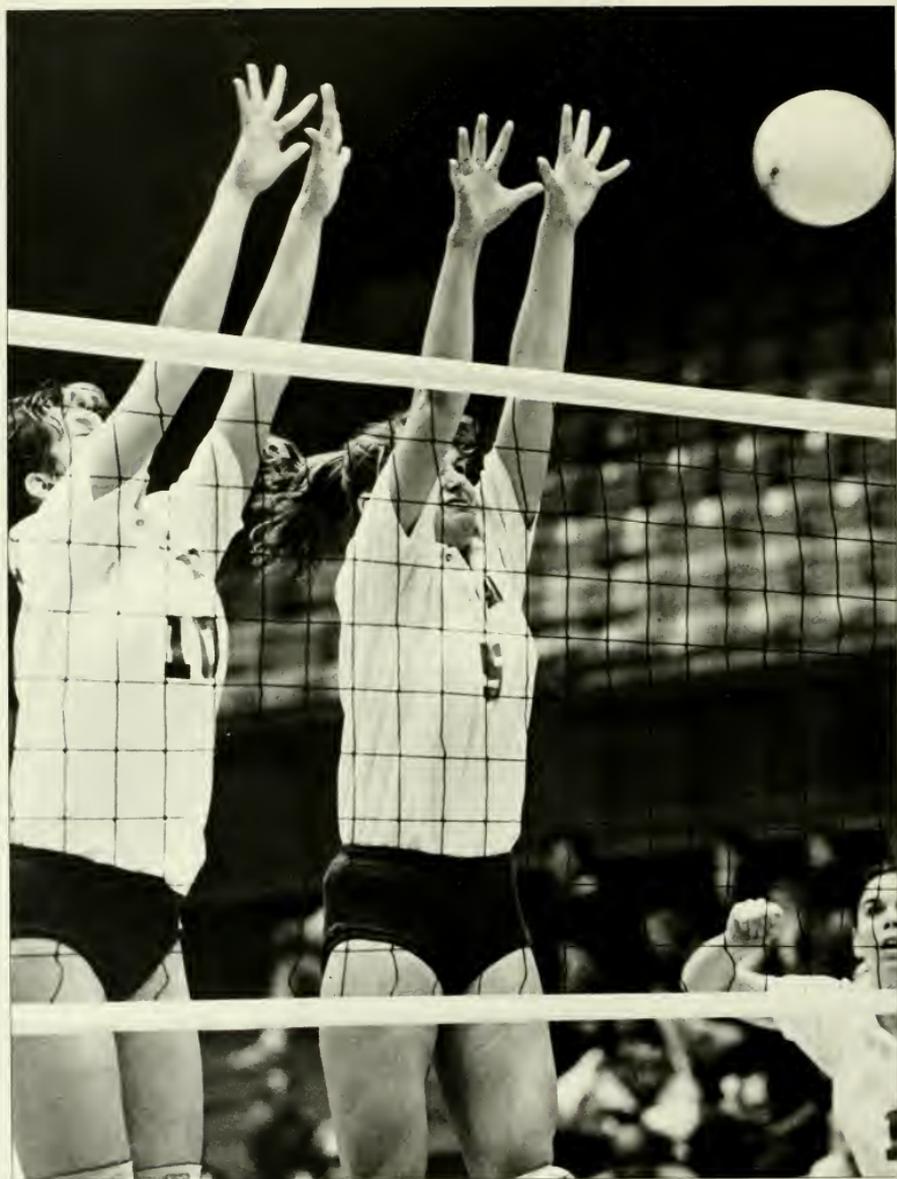




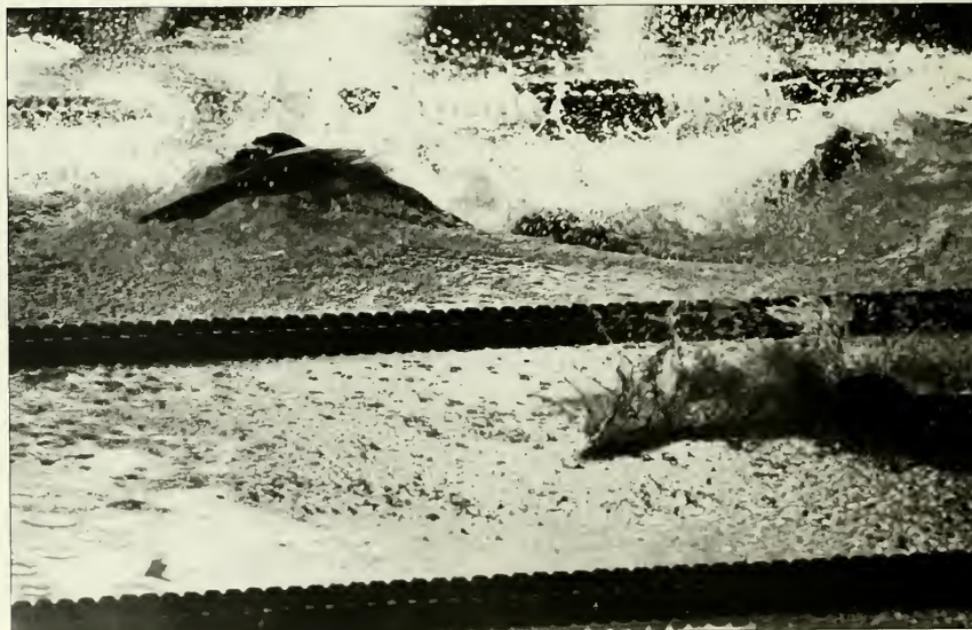
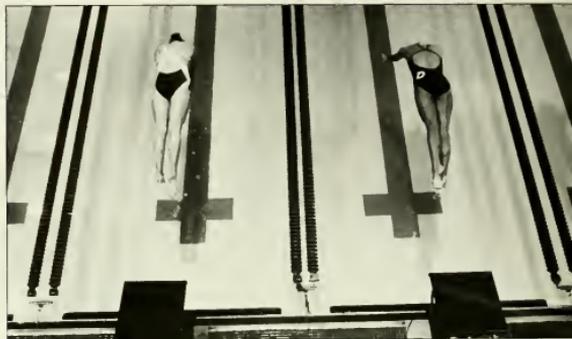
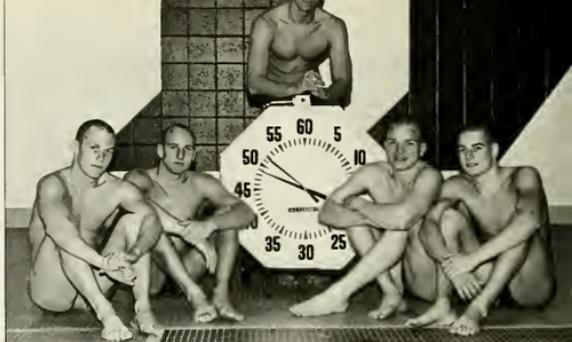


































N C A A F I N A L I S T S



N C A A E A S T R E G I O N A L C H A M P I O N S









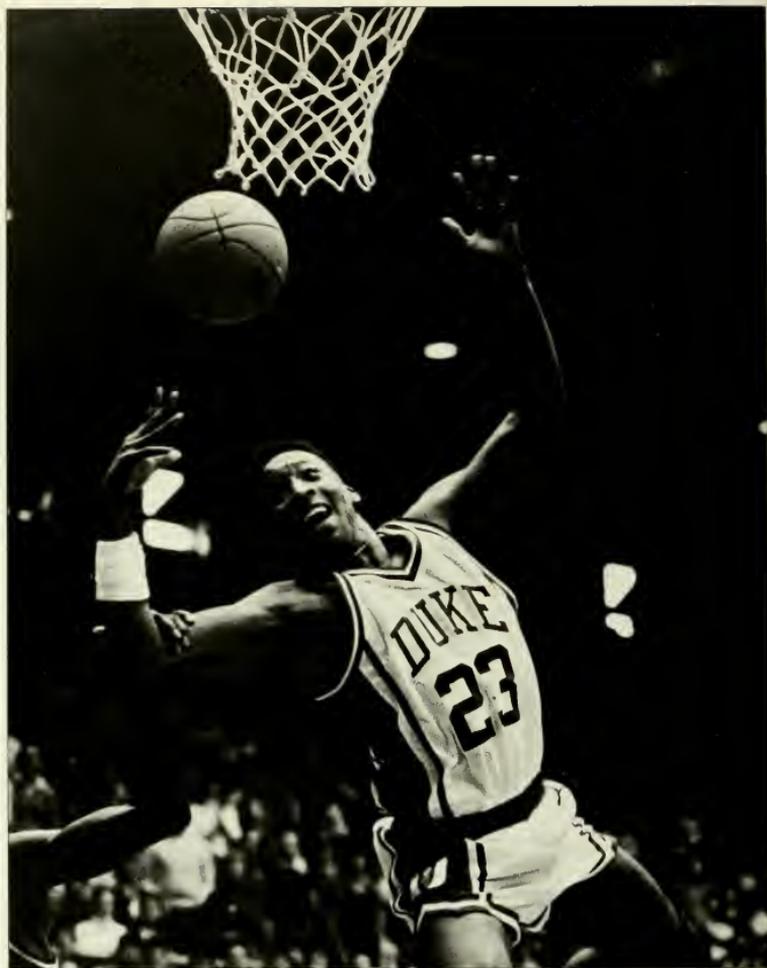










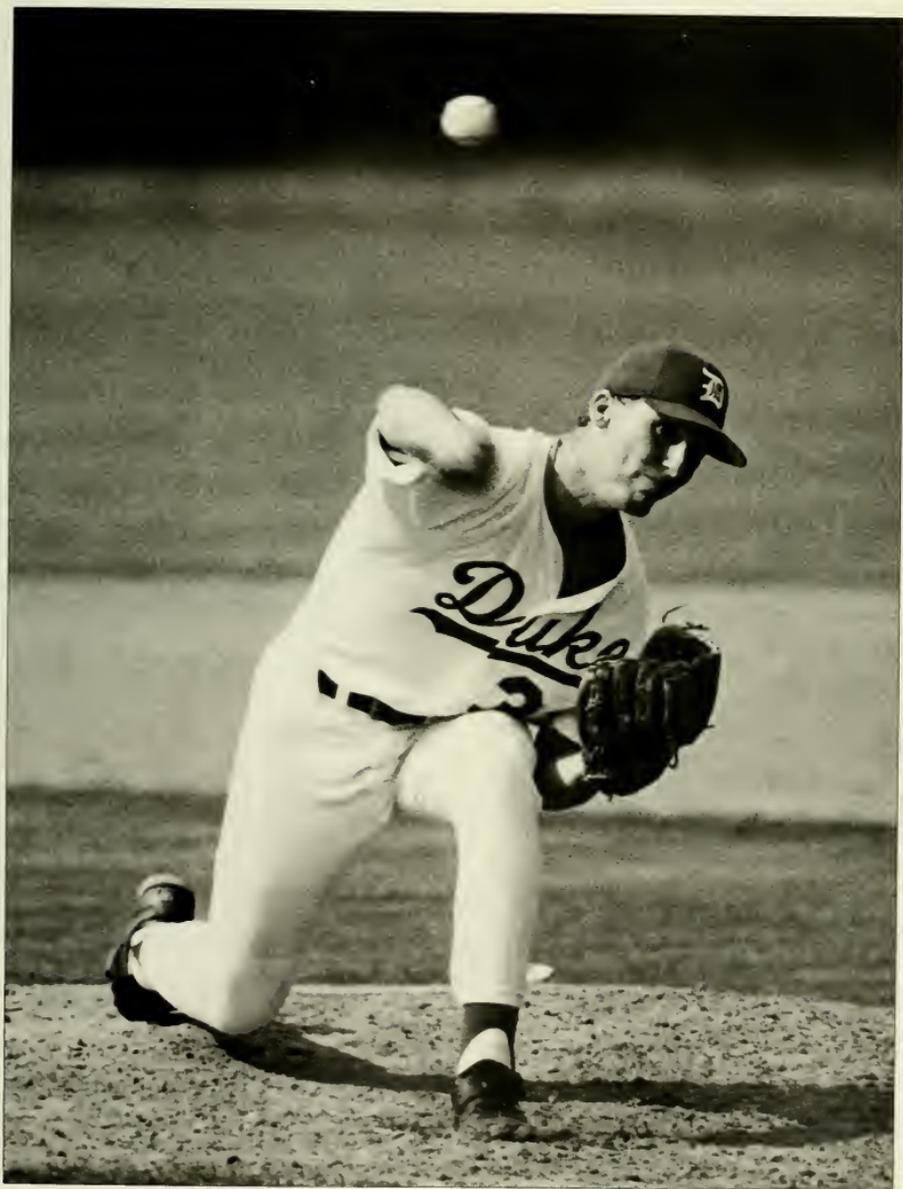












**FOOTBALL**

*Record: 8-3-0 ACC: 6-1-0*

*Tied for ACC Champions*

*All-American Bowl, Duke vs. Texas Tech: 21-49*

*Clarkston Hines: Unanimous First Team All-American,*

*NCAA Record for Career Receiving Touchdowns (38).*

*ACC Player of the Year, All-ACC.*

*Chris Port: First Team All-American, All-ACC*

*Randy Cutbbert: All-ACC*

*Carey "Bubba" Metts: All-ACC*

**WOMEN'S BASKETBALL**

*Record: 15-4 ACC: 4-10*

*Co-captains: Sue Harnet, Katie Meier*

*First Team All-ACC: Katie Meier*

**WOMEN'S TENNIS**

*Record: 23-4 ACC: 7-0*

*Ranked 9th Nationally ITCAI/Volvo Tennis*

*All-ACC: Patti O'Reilly, Susan Sabo, Julie Exum,*

*Katrina Greenman, Susan Somerville.*

*Patti-O'Reilly: ACC Player of the Year.*

*ITCAI/Volvo Tennis All-American.*

*Southeast Region Senior Player of the Year.*

**MEN'S TENNIS**

*Record: 18-9 ACC: 6-1*

*Jason Rubell: ACC No. 4 Singles Champion, All-ACC*

*David Hall: ACC No. 5 Singles Champion, All-ACC*

*Geoff Grant: All-ACC*

**MEN'S GOLF**

*First NCAA Championship appearance since 1962*

*Jason Widener: ACC Champion, All-ACC*

*John Karcher: NCAA Third Place finisher, All-ACC*

**WOMEN'S GOLF**

*First alternate team in the NCAA Championships*

*Lisa Jo Brandetsas: Most Valuable Player*

**VOLLEYBALL**

*Record: 21-14 ACC: 4-2*

*ACC Tournament: 2-1*

*First Team All-ACC: Lauren Libeau, Tricia Hopkins*



**MEN'S FENCING**

*Record: 10-6*

*NCAA qualifiers: Matt Andresen(epee), Darius Goore(epee)*

*Randy Skrabonja(saber), Jon Maggi(saber)*

*All-American: Matt Andresen, Randy Skrabonja*

**WOMEN'S FENCING**

*Record: 1-8*

*Aleizba Luwan Batson: Most Valuable Player*

**LACROSSE**

*Record: 6-7, ACC: 0-3*

*Josh Dennis and Keith Melchionni:*

*All-ACC, Honorable mention All-American*

# H I G H L I G H T S



## **MEN'S SWIMMING**

*Record: 1-9 ACC: 0-5*

*School Records:*

*Chad Luning: 50 Freestyle, 20.69*

*Jeff Anton: 500 Freestyle, 4:30.33; 1000 Freestyle, 9:41.86*  
*Strong, Roy, Anderson, Luning: 200 Medley Relay, 1:34.21*

## **WOMEN'S SWIMMING**

*Record: 0-10*

*School Records: Susan Higgs,*

*100 Breaststroke, 1:06.46 and 200 Breaststroke, 2:20.83*

## **TRACK AND FIELD**

*Men's Record: 7th in ACC*  
*Women's Record: 8th in ACC*

## **MEN'S BASKETBALL**

*Record: 29-9 ACC: 9-5*

*NCAA East Regional Champions*

*East Regional Final: Duke vs. Connecticut (79-78)*

*Final Four in Seattle:*

*Duke vs. Arkansas (97-83) Duke vs. UNLV (73-103)*  
*Seniors: Phil Henderson, Alaa Abdelnaby, Robert Brickey*

*Alaa Abdelnaby: All-East Regional*

*Phil Henderson: All-NCAA Final Four, All-East Regional, All-ACC Tournament*

*Christian Laettner: East Regional Most Valuable Player, All-American Honorable Mention*

*Bobby Hurley: Duke Record for Assists (288)*

## **WOMEN'S SOCCER**

*Record: 14-8 ACC: 1-3*

*Ranked in top 20 throughout the season*

*Coitlin Connolly: First Team ACC, Second Team All-South*

*Heidi Mauger, Delilah Huelsing: Second Team All-South*

## **MEN'S SOCCER**

*Record: 10-5-4 ACC: 2-2-2*

*Ranked 12th nationally*

*Joey Valenti: First Team All-American,*

*First Team All-South and First Team All-ACC*

## **FIELD HOCKEY**

*Record: 9-10-1 ACC: 1-3*

*Consistently ranked in the top 20 throughout the season*  
*Co-Captains: Lori Stark and Chris Walsh*

*Allison Miazga: First Team CFHCA/Sauk Valley All-South Region, First Team All-ACC*

*Lori Stark: Team MVP, Honorable Mention CFHCA/Sauk Valley All-South Region*

## **BASEBALL**

*Record: 28-25 ACC: 4-15*

*Quinton McCracken: Duke record for hits in a season(74)*

## **WRESTLING**

*Record: 11-5 ACC: 2-3*

*School Record for most wins*

*Fifth in the ACC Tournament*

*Brad Weber: Duke's outstanding wrestler award*

*Bradd Weber and Keith Girvan:*

*both qualified for NCAA tournament*

These faces scared me once;  
they didn't know me either.  
To anyone I met, I could be anyone  
and tried on selves like costumes.  
All those extra clothes in summer  
made me sweat:  
I slouched against the wall  
glaring sideways;  
or walked barefoot while tobacco  
sweetened the heavy-lidded air;  
or any other remnant of some  
bookgirl I whorled around me like  
old petticoats—and thought of my selves  
in third person.  
Undressing is so hard,  
peeling layers from one's skin  
so what's left can be placed shining  
amid black and white ranks  
of pickled smiles.  
Funny thing is, years from now,  
these faces will still smile  
and I will still be scared a little  
for they will stare unblinking at  
the person I've become.  
Above us through the leaves  
the sky appears like stained glass  
and even further up  
a bird flies once, twice, and is gone.

*Shona Simpson, Trinity 1991.*

# PORTRAITS





Sally Higgins, General Manager, WXDU



Lawrence Glazer and Douglas Perlman  
*Cardmembers since 1968*



Shawn Thompson and Massato Otsuka, Editors, *Missing Link*



1989-90 University Union



Paul Levinsohn, Senior Class President, Young Trustee



Jennifer Blaser and Jennifer Coffman



Robert Gooch and Mike O'Brien, Bartenders, *Hideaway*



Craig Whitlock, Editor, *The Chronicle*



Alex Hamowy and Michelle Charlesworth



Anthony Patt, Resident Advisor



*Karen Weaver, Editor, Prometheus Black*



*Kent Forte*



*Mona Amer, Publications Board Chair*



*Craig Straley and Bozena Falkiewicz*



Carolyn Karr. *Chronicle* Columnist, Campus Humorist



Christie McKee



Jamal Ahmad



Lars Swanson



Catherine Karr, Panhel President



Craig McKinney, BSA President



Connie Percy, ASDU President 1990-91



Jonathon Hexner, Photographer



Jeremy "J-Rock" Williams, Blue Devil



Peter Gruszka and Jennifer McCracken



Shona Simpson, Editor, *The Archive*



Wendy McConnel



Kerstin Canby



Theodore Smith Jr., Founder, Habitat for Humanity  
Rhodes Scholar

The last thing I want to remember about college is freshman year. What an abysmal combination of homesickness, heartsickness, loneliness, and insecurity packed into eight busy months. Fortunately, it didn't seem so bad at the time, or a lot more first-year students wouldn't have made it to their second.

As the credits piled up, life improved. More friends, more self-confidence, less worrying about what you were wearing and with whom you were seen. By the time we achieved upperclass status, most of us had ditched those painful long-distance (read high school) relationships and moved on to more proximate pastures: the boy or girl next door.

There was only one problem. That special someone wasn't next door anymore. Nor was the close friend who just happened to be a member of the opposite sex. Most likely he or she was now living it up with his fraternity brothers or coming home to the hotel-like atmosphere of an all-female dorm with zero social functions. A walk or a bus ride away instead of a step down the hall.

Who's so lazy that she can't be bothered to visit her friends? But it's more than an issue of defeating inertia and hiking across the quad. It's about creating community. Living together is far different from visiting. When you live together, you end up meeting and liking people you never would have looked at twice in a class.

You grab quick meals, make late-night trips to the C.I. together, and, best of all, stay up really late discussing and gossiping while you should be writing a history paper. (Some cosmic rule dictates that the really personal dirt only is revealed after midnight).

That's the way to get to know someone, not to hold civilized but superficial conversation at a scheduled weekly lunch date. If the people down the hall belong to your own sex, you lose one sig-

nificant opportunity to meet and learn about the other one.

Everyone has heard the diatribe about dating (or the lack thereof) at Duke: Women are frigid, men are assholes, couples spend more time talking about each other than talking to each other; random and embarrassing mashing instead of relationships. It may have something to do with our residential situation. Do we tend to think of each other as "other" instead of the man or woman who lives down the hall in the messy triple?

Of course, as a woman I am free to walk into an all-male dorm, be it independent or greek, but I don't always feel comfortable doing so. Somehow I don't quite belong, even as a welcome visitor. There are other opportunities for meeting our gender counterparts, but they just aren't the same as the coed situation most of us enjoyed our first year.

Duke is fragmented enough. With an overwhelming number of students, as well as barriers of race, economic class, age, and interest to overcome, we don't need to add gender to the list of divisions among us. I have no magic cure for the residential system. Separate campuses, the overwhelming popularity of West Campus, residential fraternities—how is it possible to resolve all these issues to even one person's satisfaction? Perhaps it is not. But the eternal residential war between the greek and the independent viewpoint might be more productive if the battle shifted momentarily to single versus coed.

Like I said, I wouldn't want to be a freshman again, even if someone offered me a well-paid job in a nice city without too much smog in exchange. But to the men and women who made life bearable in Trent four years back, I missed you and the stupid parties and the late nights. It was never quite the same again.

*Liz Morgan, Trinity 1990*

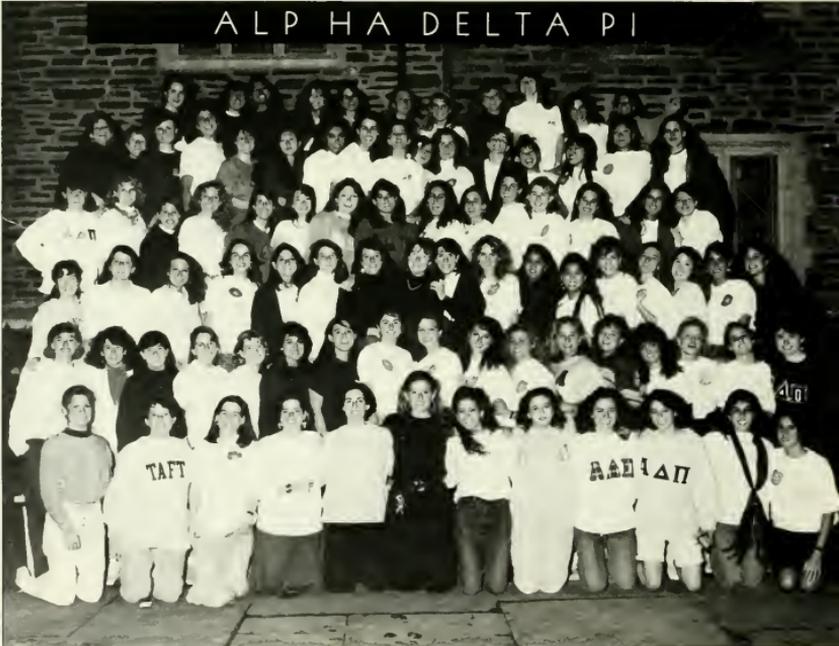
# RESIDENTIAL LIFE



HOUSE A



ALPHA DELTA PI

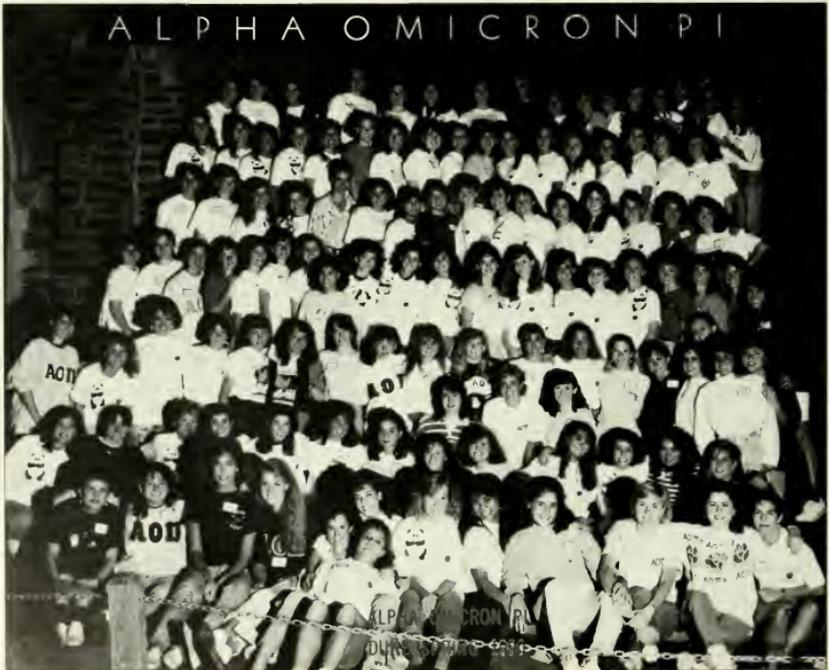


ART DORM



ALPHA EPSILON PHI







BASSETT



BETA THETA PI





BOG



BROUGHTON



BROUGHTON



BUCHANAN



HOUSE C



HOUSE CC



DELTA DELTA DELTA



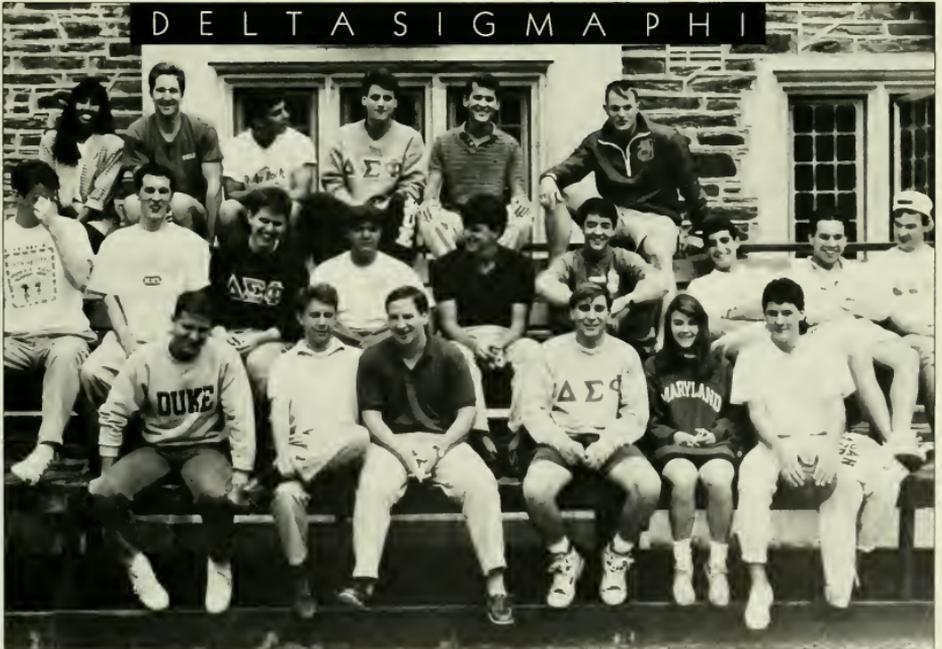
DELTA GAMMA



DELTA KAPPA EPSILON



DELTA SIGMA PHI



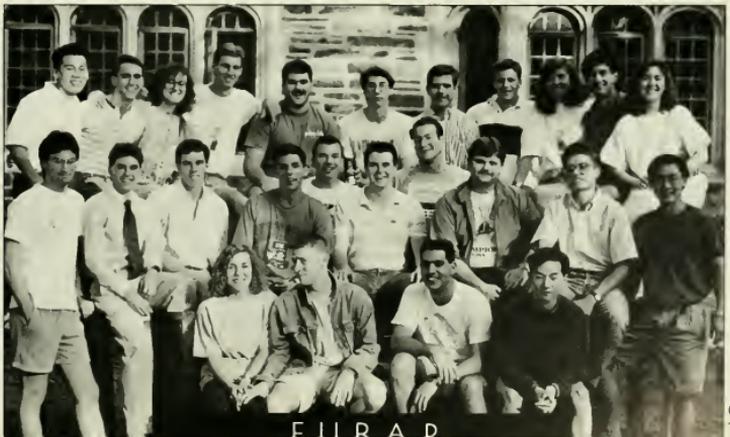




HOUSE D



EPWORTH



EIRAD

HOUSE G



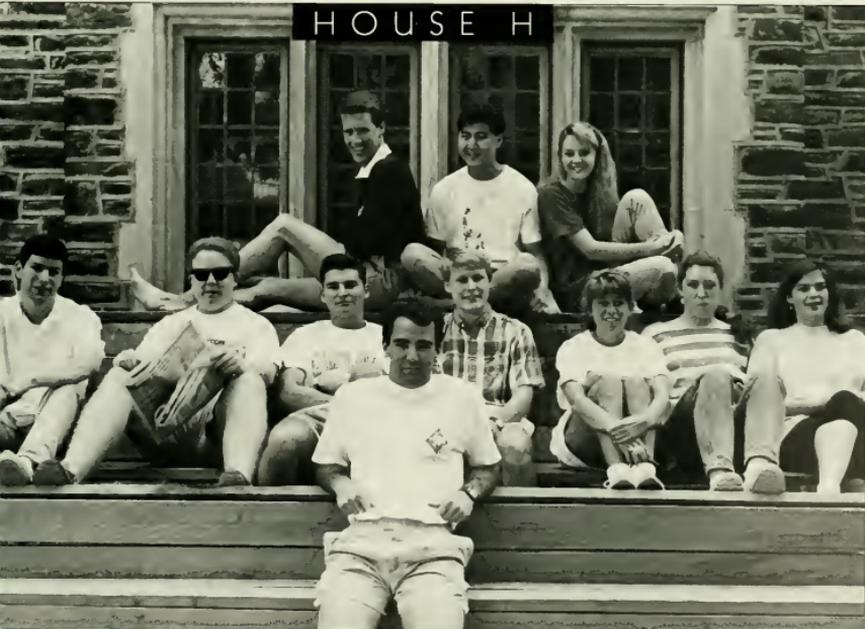
GILBERT ADDOMS



GILES



HOUSE H





HANES



HANES ANNEX



K A P P A A L P H A T H E T A



K A P P A K A P P A G A M M A



KAPPA ALPHA PSI



KAPPA SIGMA





LANCASTER



LANGUAGE DORM

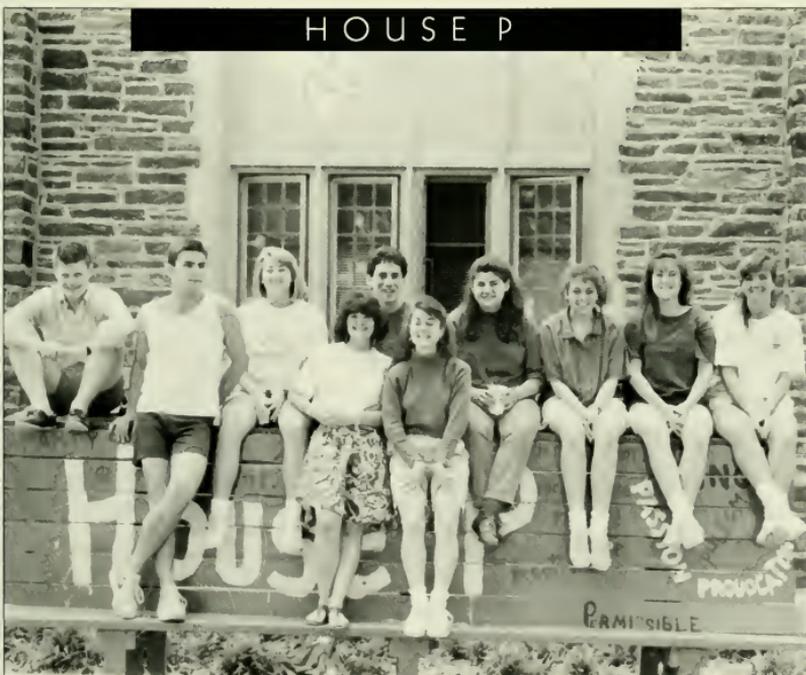


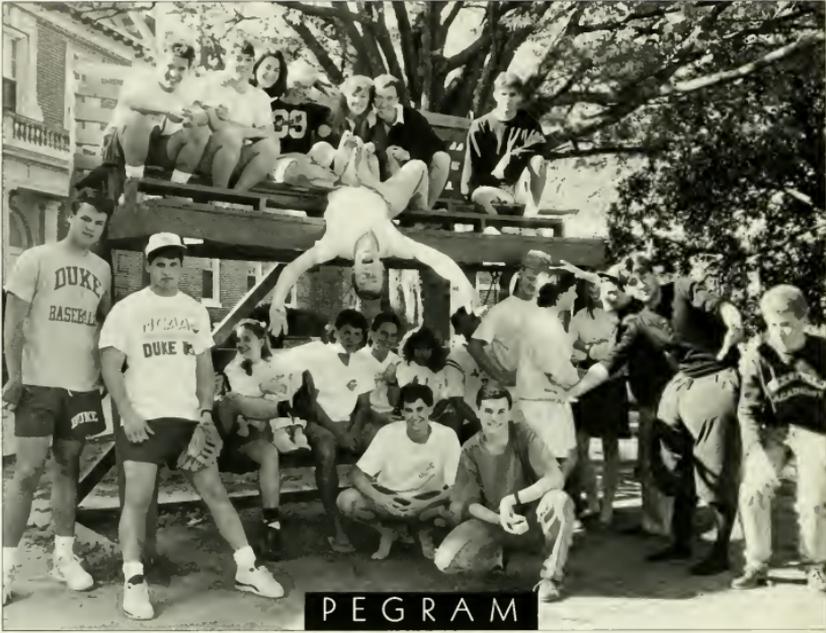
MIRECOURT

OMEGA PSI PHI



HOUSE P







PHI KAPPA PSI



PHI KAPPA SIGMA



PI BETA PHI



PI KAPPA ALPHA



PI KAPPA PHI



PSI UPSILON



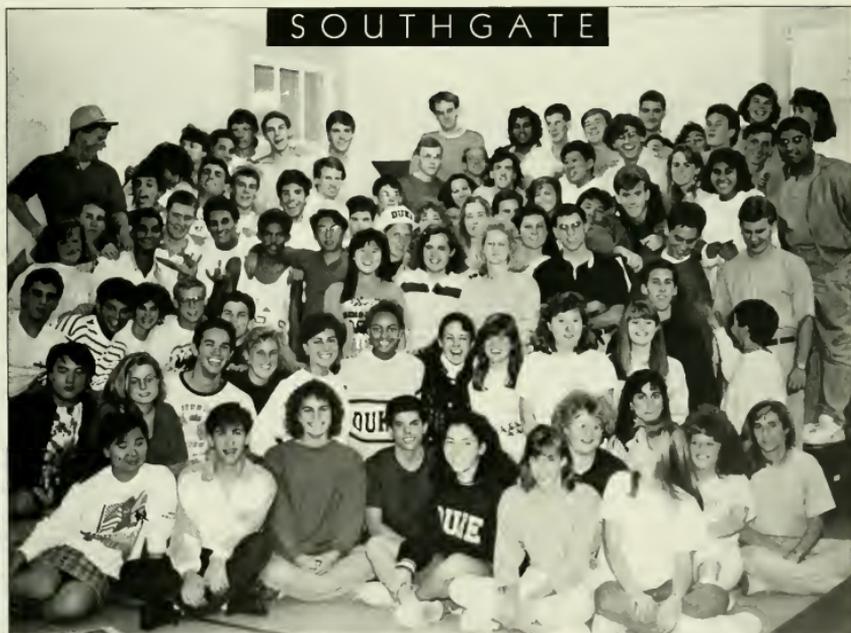
SIGMA ALPHA EPSILON

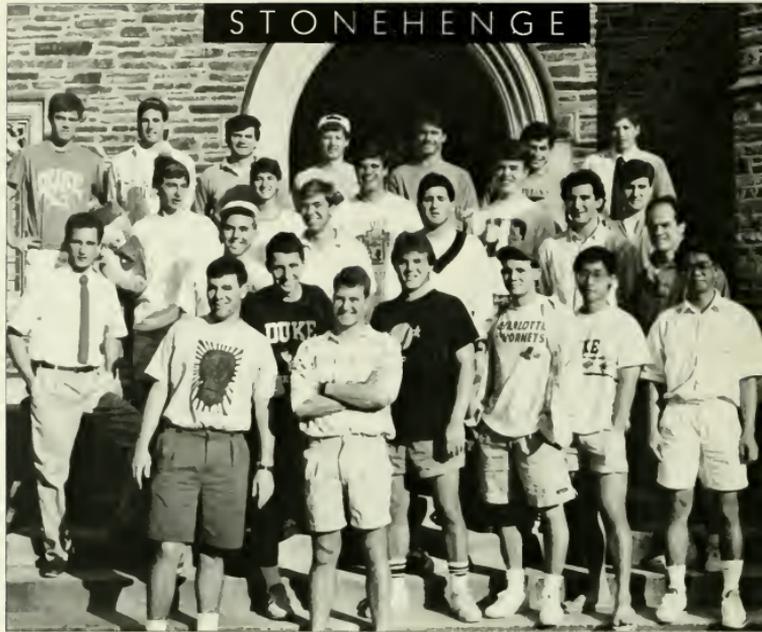


SIGMA PHI EPSILON



SOUTHGATE



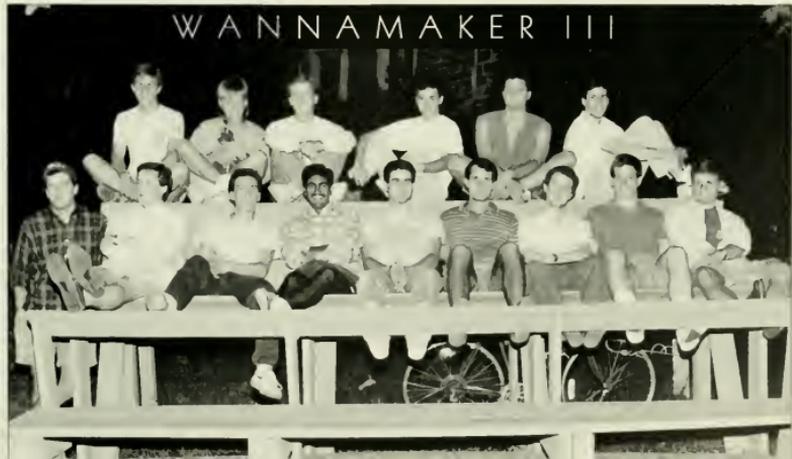




WANNAMAKER I



WANNAMAKER III



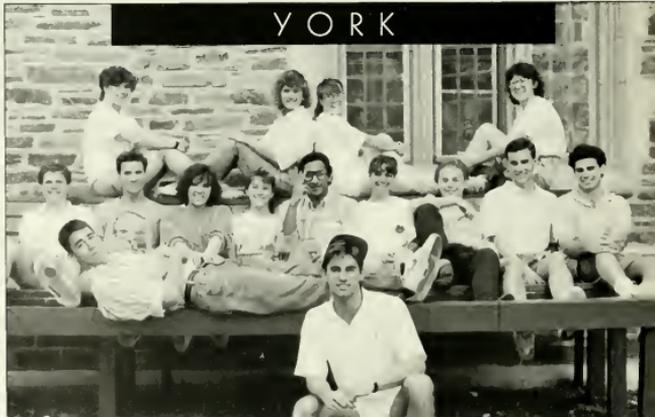
# WAYNE MANOR



# HOUSE YW



# YORK





Some things never change. Four years have passed and we're still a hot college with no parking that loses to a bunch of hoodlums in the NCAA Championship. Everyone swears that kegs are torture but still turns out for large doses of punishment almost every night. We still go to Myrtle. And seniors still recite the traditional refrain (all together now!): "I'm glad I'm getting out now. This place is changing. This year's freshmen are the worst ever." The seniors in 1986 said that about us. Remember? We were the biggest, brightest class in the history of the University. And they were convinced that we would ruin it.

We did ruin it. We ruined the idea that Duke is filled with people who care only about getting The Right Job or getting into The Good Med School. Hundreds of people in our class gave their time to help others, and hundreds more will continue to do so after graduation. The class of 1988 decided to spruce up the Alumni Lounge with their class gift, while our class is providing child care for University employees. Even more surprising, our second and third choices were also for the community. For the first time in the days of women on West, a fountain in the traffic circle wasn't even on the ballot.

## Some things never change

We came to a Duke that elected Randall Rainer ASDU president. We leave one that elected Connie Percy. No matter what you think of the two, there's no denying that the place has changed. A lot. Date rape has become an issue that people talk about, and campus safety finally means more than checking the ID's of black males. Student activism forced the administra-

tion to seek more minority faculty members and student efforts helped Duke's cultural diversity to move beyond Oktoberfest. Nearly every major community service group on campus, from the Community Service Network to the Rain Forest Action Group, got started while we were here.

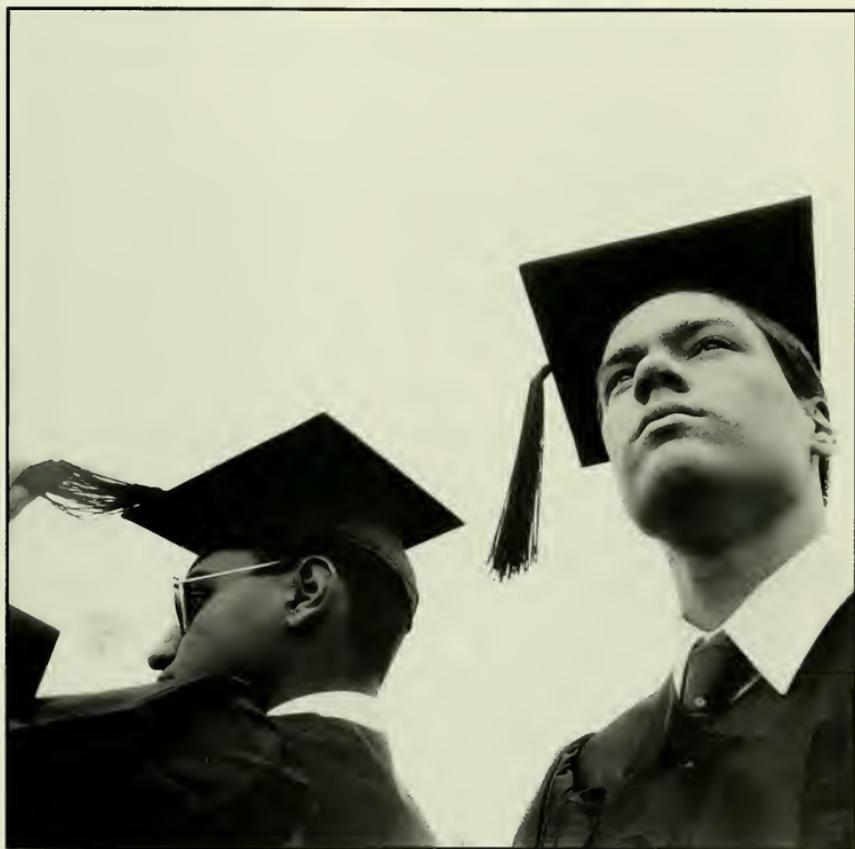
Most likely, these are not your most powerful memories of Duke. They aren't mine either. Years from now, I will probably forget how we changed Duke. But I will never forget how Duke changed me. All the things that happened while we were here did not just happen: they happened *because* of us and they happened *to* us. They transformed us. For the first time in our lives, we were in control of what was transforming us. We chose to be under the influence—of a wide variety of people and ideas. Unknowingly, we chose our memories. The Duke we entered, the Duke we remember wistfully, was our inheritance. The Duke we leave is our chosen legacy. As much as we say we long for the good old Duke, we chose to create this one.

Maybe it's not so bad. The Alumni office swears that 96% of us would choose Duke again, even knowing that next year's freshmen will be the worst ever. I think we join the Senior Refrain because Duke has meant so much to us that we hope we have meant as much to it. It seems only fair. If life goes on at Duke, then our being there didn't matter too much. But we did matter. We did change Duke, more than any other class we met. The biggest and the brightest. Personally, I think they should close the place down.

Some things never change.

*Theodore Smith, Trinity, 1990*

# SENIORS



Abigail Abbott  
 Jennifer Abell  
 Amy Abraham  
 Maria Acebal  
 Steven Achord  
 Matthew Ackley



Janna Adams  
 Robert Adams  
 Wendy Adams  
 Jay Adkins  
 Brian Adler  
 Gill Ahern



Jamel Ahmad  
 Steven Alcorn  
 Sean Allburn  
 Anthony Allen  
 Carolyn Allen  
 Patrick Allen



Danka Altman  
 Paul Anar  
 Mona Anar  
 James Anagnost  
 Maura Amster  
 Jennifer Amstutz



Indu Anand  
 Allen Anderson  
 Brent Anderson  
 Eileen Anderson  
 Eric Anderson  
 Gordon Anderson



Holly Anderson  
 Jada Anderson  
 Chris Andie  
 Matthew Andrews  
 Tonya Anthony  
 Eugene Artbaugh



Shirlene Argamaso  
 Dane Atlow  
 Melissa Atwood  
 Robert Azzonetti  
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Smedes Ayers  
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Richard Bader  
Kevin Baer



Suzanne Bagen  
Harold Bagwell  
Laura Bailey  
Timothy Baird  
Barbara Baker  
Karen Bakker



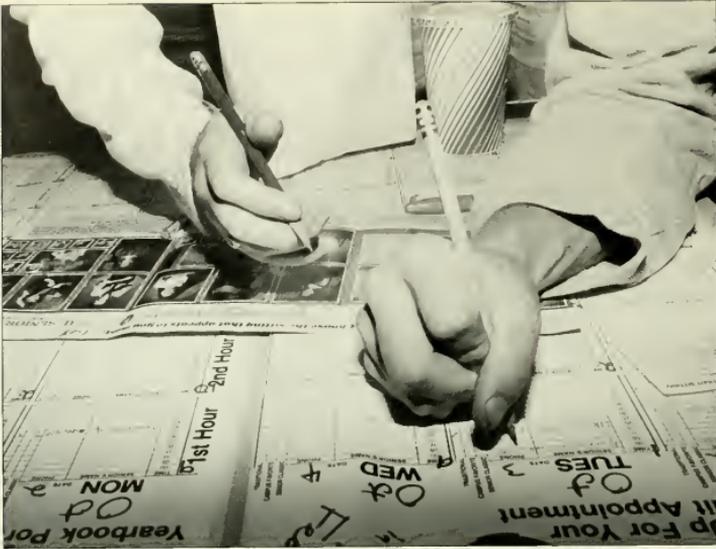
Jonathan Baldwin  
Julia Bambach  
Christian Banes  
Forrest Bankston  
John Barber  
Carolyn Barker



Leana Barkman  
James Barron  
Patricia Barr  
Steven Barr  
Cara Barrette  
Christen Bartelt

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Bru Bartlett



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Laura Baum



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Alan Baydush  
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Jeffrey Beard  
William Beasley  
Margaret Beatty



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Christopher Bennett



Alican Berger  
Tonsten Berger  
Scott Bergmann  
Lara Berkoski  
Amy Bernhardt  
Lillian Bernhardt



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Vanessa Berry  
Michael Bertram  
Ashley Betsch  
Victor Berwin  
Lorel Betsch



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Kurt Bollacker



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 Jennifer Bradley  
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 Shelley Bransten  
 Scott Braun  
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 Ellen Bletz  
 James Boley  
 Robin Brody  
 David Brooks



Garett Brooks  
 Stephen Brotman  
 Courtney Brown  
 Derrick Brown  
 Eric Brown  
 Jeffrey Brown



Melissa Brown  
 Michael Brown  
 Ryan Brown  
 Laura Browne!!  
 Gillian Bruce  
 Andrea Brumberger



Eileen Bryn  
 Kristin Buchholz  
 William Buchholz  
 Bruce Buckenmaier  
 Lisa Buckloh  
 Shan Buckner



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Thomas Buhman



Kimberley Bunn



Christine Buonocore



Chris Burfield



William Burgin



Lisa Burke



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Thomas Burnet

Laure Butcher

Lionelo Buihoan



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 Julie Byrne  
 Melissa Callahan  
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 Lynn Calvert  
 Mary Camp



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 Robert Campagnino  
 Brian Campbell  
 Kerstin Canby  
 Robin Casup  
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Mural Chakrala  
Anub Chakravarti  
Jay Chang



Walter Chang  
Chris Changney



Timothy Checko  
Mens Chee



Natasha Cheletz  
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Jim Chu  
Laura Chen



Carolyn Choate  
Addy Cho



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Debra Coleman  
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Teresa Collier  
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Lisbeth Conrad



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 Brian David  
 Daniel Davidson  
 Angelica Davis



Bert Davis  
 Eric Davis  
 Fleet Davis  
 Jennifer Davis  
 John Davis  
 James Davitt



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 Laura Day  
 Audrey Dean  
 Julie Deardoff  
 Oliver Deltaux  
 John Detelbaum



Nector De la Cruz Munoz  
 Maralisa Delmas



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Robert Denton  
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Ignacio Diaz



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Kirk Domesek  
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Cassandra Dom



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Shannon Dreyfuss

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Holly Edwards  
Tim Edwards



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John Emge  
Nathan Eplry



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Jacquelyn Faherty  
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Bruce Faulkner  
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Michael Gannon  
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Patrick Gaynor  
Gayle George  
Susan George



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Carolyn Gierber  
Henry Genson  
Yvonne Gery  
Cal Ghattas  
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Jacqueline Gil  
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Clifford Gilman  
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James Glenn  
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Robert Goodch  
Shawn Goodier  
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 Joel Grossman  
 Karen Grossman  
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 Douglas Haar  
 Lana Habash  
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Kerth Hackett  
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John Harlow  
Susan Hartnett  
Robert Harrell



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Bekeley Hanson  
Elizabeth Hanson  
Joycelyn Harrison  
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Wendy Hartman



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Jess Hassell  
Roger Hauptman



Gerald Hauser  
Kathleen Hawkins



David Hays  
Lisa Hazrjan



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Senaya Hettbar  
 Michael Hiffernan  
 Daniel Holbounn  
 George Hlenck  
 John Hlencke  
 Jeffrey Hotzenrater



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 Amy Henningson  
 Jonathan Hensch  
 Cheryl Hensch  
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 Paul Hertlen



Mark Hester  
 Stephen Himes  
 Laurie Hinely  
 Rachel Hinerman  
 Kym Hirschman  
 Miranda Hits



Jeffrey Hodges  
 Hazel Hoff  
 Gregory Hoffman  
 Richard Hoffwood  
 Melynda Hogue  
 Angela Holder



Donald Holman  
 Allison Holmes  
 Daniel Holmes  
 Susan Holmes  
 Thomas Holmes  
 Jeffrey Hoo



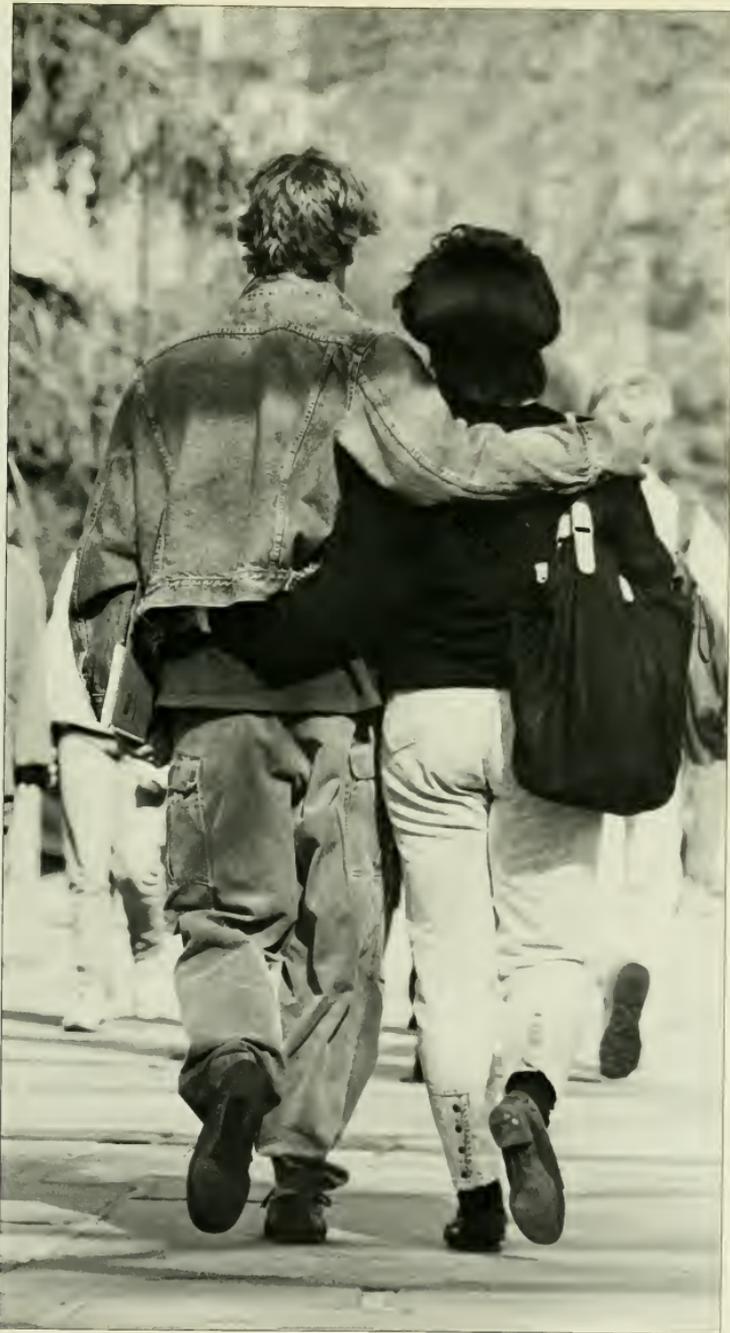
Lynn Hooker  
 Katherine Hord  
 Melissa Horne  
 David Howard  
 Heather Howard  
 Tamara Howard



Brian Howell  
 Michael Howell  
 Carol Hoyer  
 Eric Hoyle  
 Carolina Hoyos  
 Christian Hoyt



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Stephen Hsieh

Deborah Hsu

Patti Huang

Christopher Hubbard

Shelley Hudson

Michael Hughes

John Hill

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Steven Hunter

David Hunvitz  
Chris Hutchens

Ann Huttles  
Peter Hymas

Sandra Iannotti  
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Michael Ilean  
Douglas Jackson  
Lore Jacobs  
Lauri Jacobs



Michael Jacobs  
Peter Jacobus  
Glenn Jamison  
Ajoy Jana  
Amandeep Jawa  
Edwin Jean



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James Jeffers  
 Kerry Jeffords  
 Curt Jennewine  
 Kendrick Jeong  
 Chris Jerome  
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 Omar Johanson  
 Charles Johnson  
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 Don Johnson  
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George Johnson  
 Jennifer Johnson  
 Michael Johnson  
 Andrew A. Jones  
 Andrew K. Jones  
 Antone Jones

Barbara Jones  
 Bradley Jones  
 Brian Jones  
 Cassandra Jones  
 Catharine Jones  
 Dianne Jones

*In Memoriam:*

# BRIAN HOWELL

Class of 1990  
 d. August 11, 1990

Brian Howell had the strength and courage to follow his dreams no matter what the obstacle. He had a faith which became an inspiration to all of us who knew him and even those who did not. Above all else, Brian was a true friend who never faltered in his dedication and who will be greatly missed.

S.B.

Kurt Jones  
John Jordak  
Karen Jorik  
Elizabeth Joslin  
Jaime Jours  
Mary Joyce



Marjorie Just  
Shannon Kaeli  
Jeffrey Kahn  
Kent Kalvats  
Janet Kao  
Felice Kaplan



Kellee Kaplan  
Lance Kaplan  
Cristy Karavanch  
John Karcher  
Juke Kardos  
Carolyn Karr



Catherine Karr  
Martha Karr  
Karen Kartye  
Jennifer Katze  
Kathryn Kaufman  
Walter Keey



Shannon Keeley  
Matthew Kelly  
Brett Kelts  
Jeffrey Kemp  
Tallourd Kempfer  
Bonnie Kempner



David Kenice  
Holly Kennard  
Clark Kennington  
Laura Kent  
Gregory Kenyherz  
Maureen Keough



Patricia Keough  
Brant Kensey  
John Kettlestrings  
Mary Kile  
Elizabeth Kim  
Jennifer Kim



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Sandra Kim  
Jonathan Kimmelman  
Ray Kimura  
Jonathan King  
Jared Kingsley  
Vicki Kirby



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Stanley Kirsch  
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Leslie Klen  
Steven Klen



Michael Klone  
Douglas Kley  
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Gary Klutz  
David Knight  
Jennifer Knox



Paula Knox  
Steven Knull  
Jody Kochansky  
Beth Ann Koelsch  
William Konomos  
Diana Koob

# SENIORS

Blenden Kootbey  
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 Jorge Kozielecki  
 Lauren Kotkin  
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 Karin Kuchnik  
 Christine Kuebler



Todd Krieger  
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Gregory Kuzma  
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Tim Lawler  
Elma Lawrence  
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Howard Levine  
Kay Levine



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Oren Lewin  
Eric Lewine  
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Joseph Liao

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Michael Lindsay

Michael Ling

Tamara Lipman

Roger Lippman



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Ronald Livingston  
David London



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Elizabeth Lund  
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Henry Lyons III  
Shem Lyons  
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Michael Marshall  
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Mark Mayer  
Alton Mayo



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John McDonald  
Camille McFellene  
Andrew McIlvane



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 Jennifer McMillan  
 Thomas McMullen



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 Derek McNulty



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 Thomas Mech  
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 Ker Messer  
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 David Meyers  
 Leslie Meyers  
 Emily Michalk  
 David Mikel

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 Kimberley Mitchell  
 Brad Mobley  
 Kristi Montgomery  
 Steve Moody



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 Lawrence Moore  
 Susanne Moore  
 Patrick Moran  
 Molly Morawski  
 Allied Mordece



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 Stefanie Moss  
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 Dawn Murphy  
 Lon Murphy



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 Mark Naanan  
 John Nance  
 Jennifer Napastek



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 Hadon Nash  
 Robert Natlund  
 Anarith Natarajan  
 Lisa Nathanson  
 Jeffrey Neal



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Andrew Newsom  
Christopher Newton



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Jule Nichols  
Brian Nicholson  
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Clay O'Bar  
Dawn Obiedallah



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Kristen O'Brien  
Michael O'Brien  
Meghan O'Connell  
Elen O'Donovan  
John Oeljen

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Raymond Oh



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Carlos Olste  
Robert Oliver  
William Oliver  
Chris Olsen  
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Elizabeth O'Neil  
Lisa O'Neil  
Roderick O'Neil  
Ivan Org  
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William O'Quinn Jr  
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Patricia O'Reilly  
Theresa O'Reilly  
Stephen Orser



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James Owens  
Robert Owens  
Cheryl Padin  
Michelle Palkin  
Kimberly Palmer



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Hyunsoon Park  
Amy Parker  
Laura Parnes  
Sharon Parrish



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Madhavan Parthasarathy  
Toni Patock  
John D. Patterson  
John S. Patterson  
Kevin Patterson



Nancy Patterson  
Kimberly Patton  
Kathy Paul  
Michael Pasha  
John Payne  
Sara Jane Pearlman



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Anne Pepine  
Elizabeth Pepine



Anne Perez  
Julia Perkins



Scott Perkins  
Douglas Perlman



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 Michael Peters  
 Douglas Peterson  
 Marcy Peterson  
 Steven Petrus  
 James Pezzullo



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 Beth Philipson  
 Angele Phillips  
 Elizabeth Phillips  
 Jennifer Piche  
 James Pinkerton



Sara Pischer  
 Sharon Pittman  
 William Plumer  
 Chris Polk  
 Virginia Polunbus  
 Stephania Porcelli



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 Chris Post  
 Bradford Posteus  
 Teresa Potter  
 Mark Potts  
 Jeffrey Poulton



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 Cecelia Powers  
 Debbie Preuss  
 Daniel Price  
 Julie Price  
 Stefan Price



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 Timothy Proulx  
 Samantha Pulliam  
 Henry Purdy  
 Ingrid Quade  
 David Quam



Susan Queller  
 Paul Quick  
 Jill Rabineau  
 Andrea Radford  
 Tatiana Radk  
 Todd Rezaport



# SENIORS



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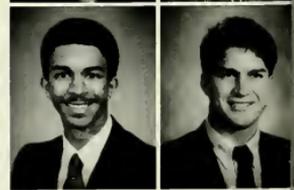
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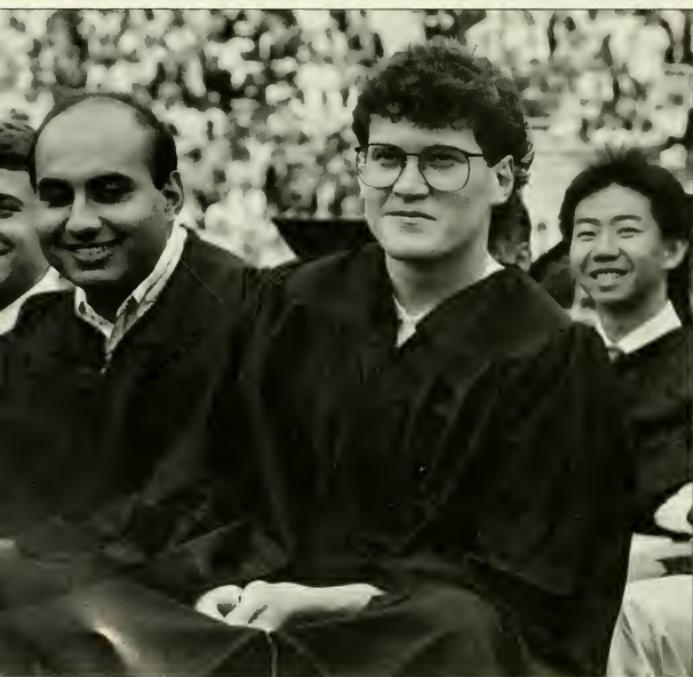














## *On the Corner of Broad and Main*

At Lloyd's service station  
ten dollars will buy a tank of gas,  
a handful of gum from the round glass machine,  
and a chance to sit five minutes  
to get out of the heat.  
While old men buy fuel for their long sedans  
and tip their hats to Mrs. Lloyd  
who is talking scores and  
reading statistics from the Moring Herald,  
coaching last night's game, the Devils or the Bulls,  
from behind the cash drawer.  
Jamie Lloyd wrings his hands  
in an old oil rag,  
watches business roll in and roll out,  
measures profit in gallons,  
satisfaction in smiles.  
And Pete and Carley lift tires on tired shoulders  
turn bolts in fingers knotted with  
twenty-five years on this corner  
more than twice that in this city  
and they'll tell you  
after watching the dogwoods bloom  
and feeling the heat churn-up  
the smell of sweet tobacco so many times,  
they still can't say which has been the better spring.

*Jeanne M. Favazzo*

# DURHAM































PARKER'S  
RESTAURANT

















from here. Four  
since I left Duke as an  
turn now only to per-  
by writing this conclu-  
around campus; faces at  
the C.I. my Duke card no longer works and I'm forced to pay cash. Projects  
and organizations in which I participated to my great surprise, and dismay,  
seem to get along fine without me.

W

ondering where to go  
months have passed  
undergraduate and I re-  
form my last task as editor  
sion. I feel uneasy walking  
the Hideway are strange. At

A year and a half ago I became editor of the 1990 Chanticleer. I was proud, idealistic, and overconfident. Like all new editors, I wanted to do everything myself and hoped to do it better than anyone before me. However, one evening after several hours of printing, I accidentally left the photo washer running. By morning water had flooded the darkroom, swamped the office, and was cascading out of the rear entrance of Flowers Building. The angry eyes of my colleagues bore into me as I stood barefoot in the darkroom—water up to my ankles—thinking what a failure I was going to be as an editor. Fortunately, my luck changed after that dreadful morning, else this book would never have made it to press.

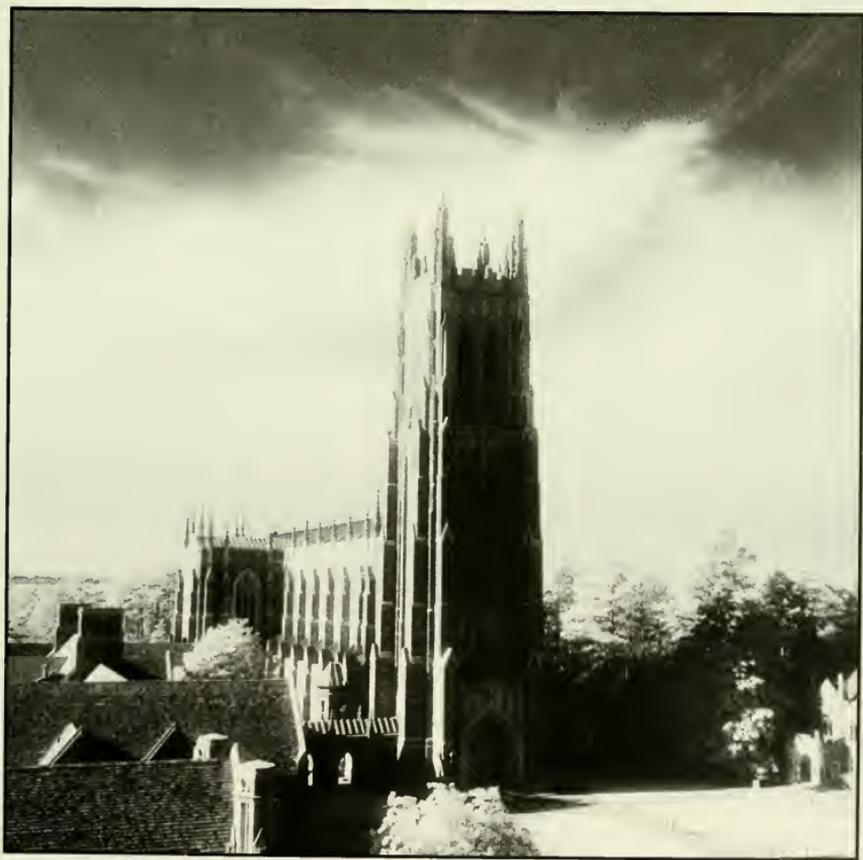
However, the enormity of the task before me slowly brought my idealism and lofty goals back into the realm of reality. Where at first I expected perfection, I ever increasingly settled for completion. Mistakes, set-backs, and self-doubt became an integral part of being editor and seemed to get in the way of even the best laid plans. However, these mistakes have taught me a great deal, most importantly, that this job cannot be done alone. I am grateful to my friends and colleagues who through their photos and essays have attempted to capture a mood, a fresh perspective, or a new angle on this university we far too often take for granted. They, more than I, have given this book its depth and vision. However, only in hindsight do I realize many of these lessons and now wish I had taken fuller advantage of the differing perspectives of those around me.

For most of the year, I hid away in the yearbook office tackling my own problems; oblivious to the rest of the world. I barely noticed the turmoil going on around me: the Berlin Wall crumbled, South Africans freed Nelson Mandela, and Hurricane Hugo ravaged my home town. I now watch next year's editor struggle with the same problems I fought with last year. I offer her help, wanting in some way to be involved once again. I realize, though, she doesn't need my help. She has her own ways of doing things and, after all, has earned the right to make her own mistakes.

I begin wondering what people will think of this book; whether or not in thirty years it will mean anything to anybody. I decide to shove these thoughts out of my mind and begin packing the rest of my belongings, all the time wondering when I'll be back. I leave my key on the desk, finish loading the car, and start the slow drive home.

*John D. Lawton, 1990 Chanticleer Editor*

# CONCLUSION



# CHANTICLEER 1990



FRONT ROW *Joey Liao, John Lawton, Margaret Boozer, Jeanne Favazzo, Raymond Hahn.*  
SECOND ROW *Roger Lippman, Christy White, Mona Amer, Vimla Gupta, Cory Greenberg,*  
*Lars Lucier.*

BACK ROW *David Chang, Peter Stearn, John Oeltjen, Paul Steffans*

The 1990 Chanticleer was printed by Hunter Publishing, a subsidiary of Jostens' Inc., in Winston-Salem, North Carolina. Senior portraits were taken by Varden Studios, Rochester, New York. The cover is done with Brillianta with a gold foil stamp. The dust cover is done in two color with a gloss lamination.

All black-and-white photographs except for the ones in the Senior section and the Residential Life section were duotone in P.M.S. 410. One flat of the first signature of the book plus the following two signatures were printed in four color from color transparencies. The other flat of the first signature was laser-scanned duotones with the second ink being P.M.S. 464. In addition these photographs were varnished.

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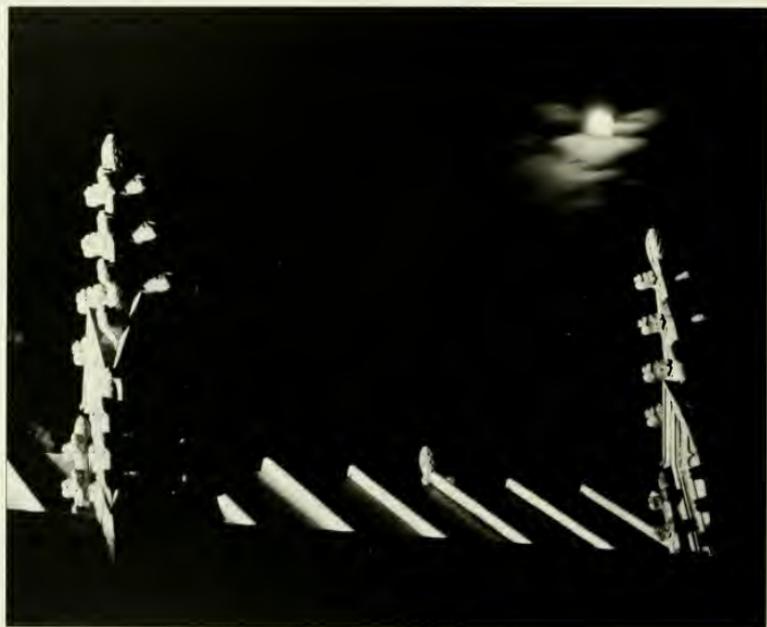
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