



JAMBALAYA



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THE YEAR



It was the best of times, it was the worst of times



*it was the age of
wisdom,*





it was the age of foolishness,



it was the epoch of belief,



it was the epoch of incredulity,



it was the season of light,



it was the season of darkness,



it was the spring of hope,



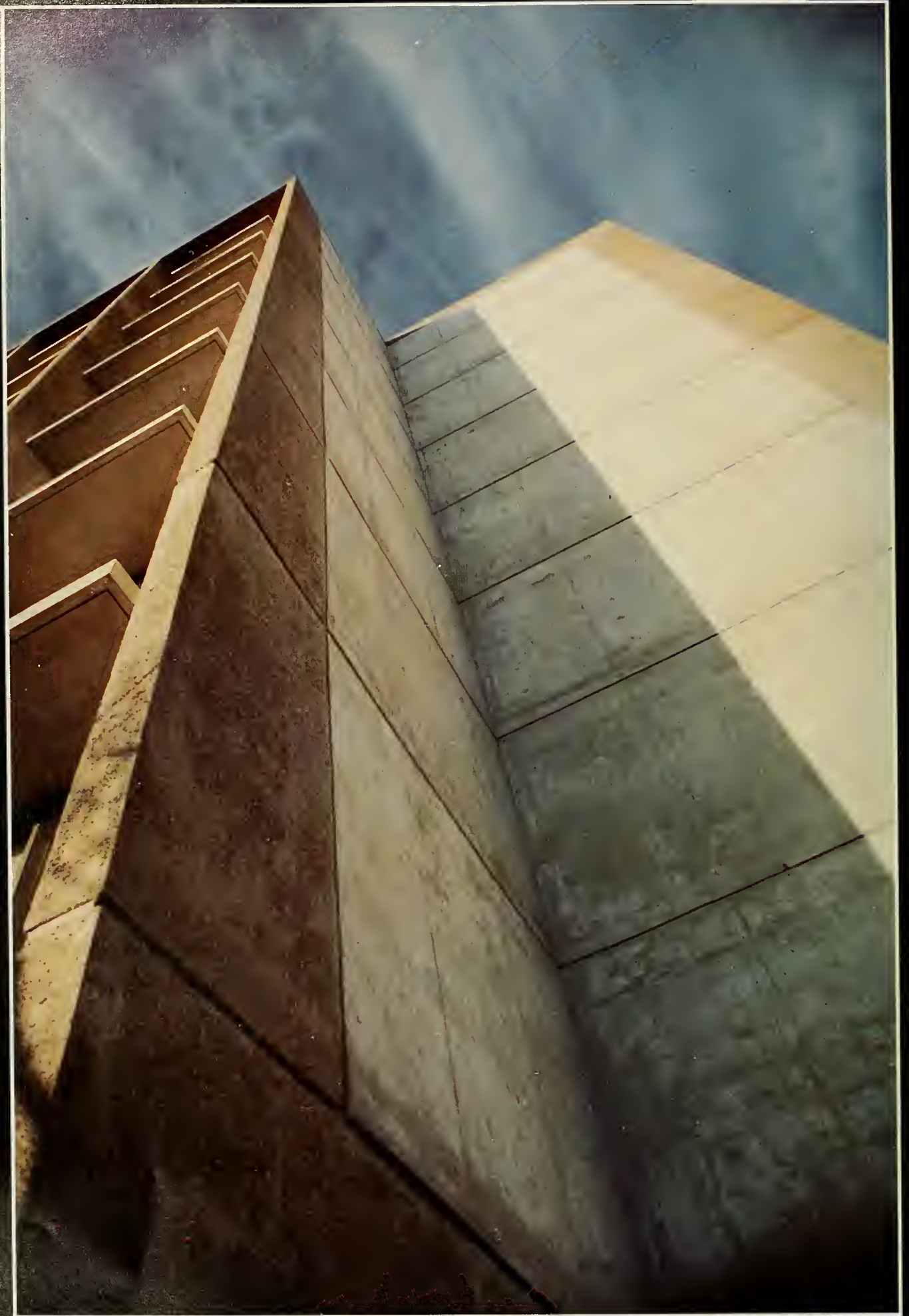
it was the winter of despair,



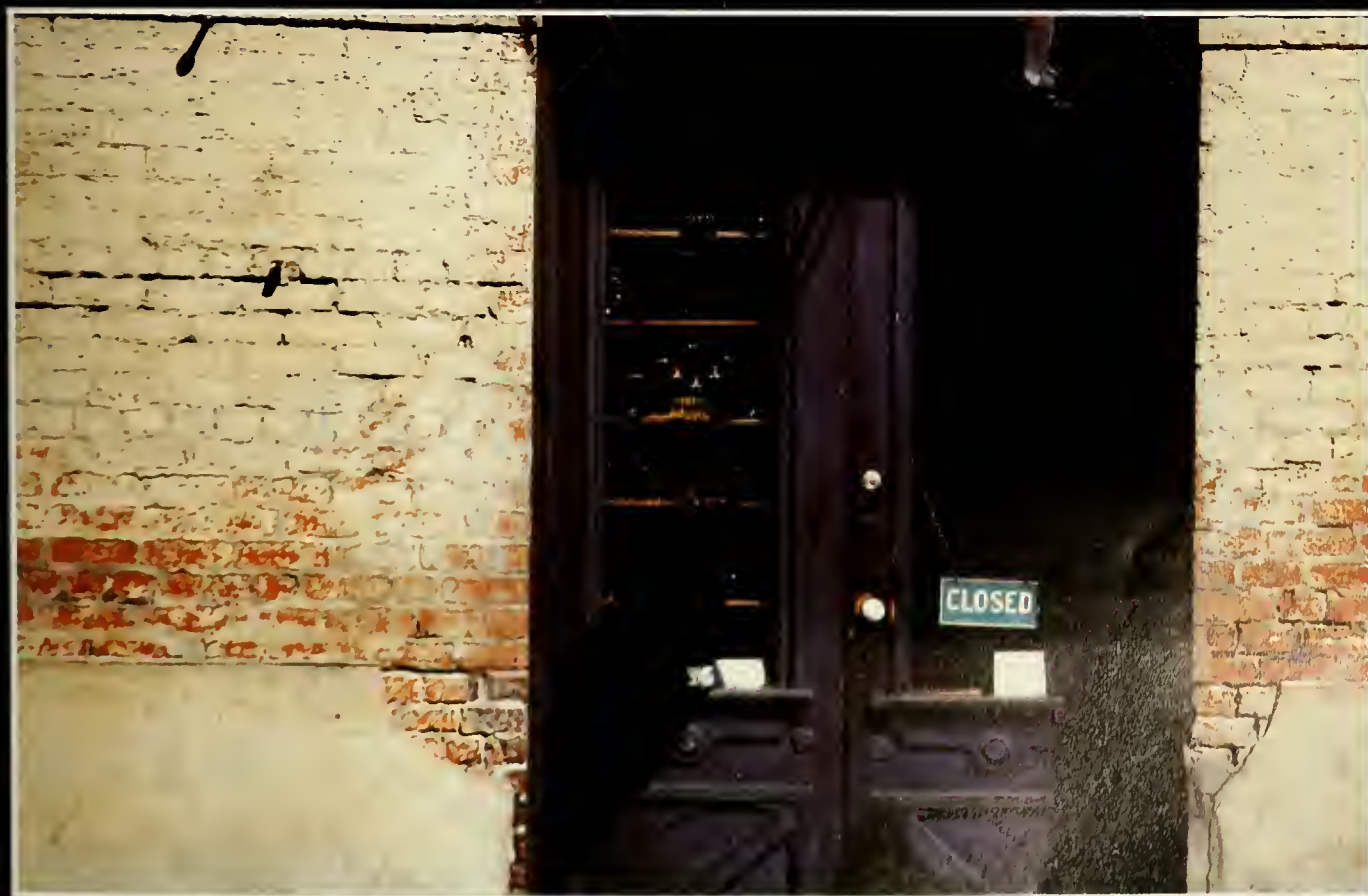
we had everything before us,



we had nothing before us,



we were all going direct to Heaven,



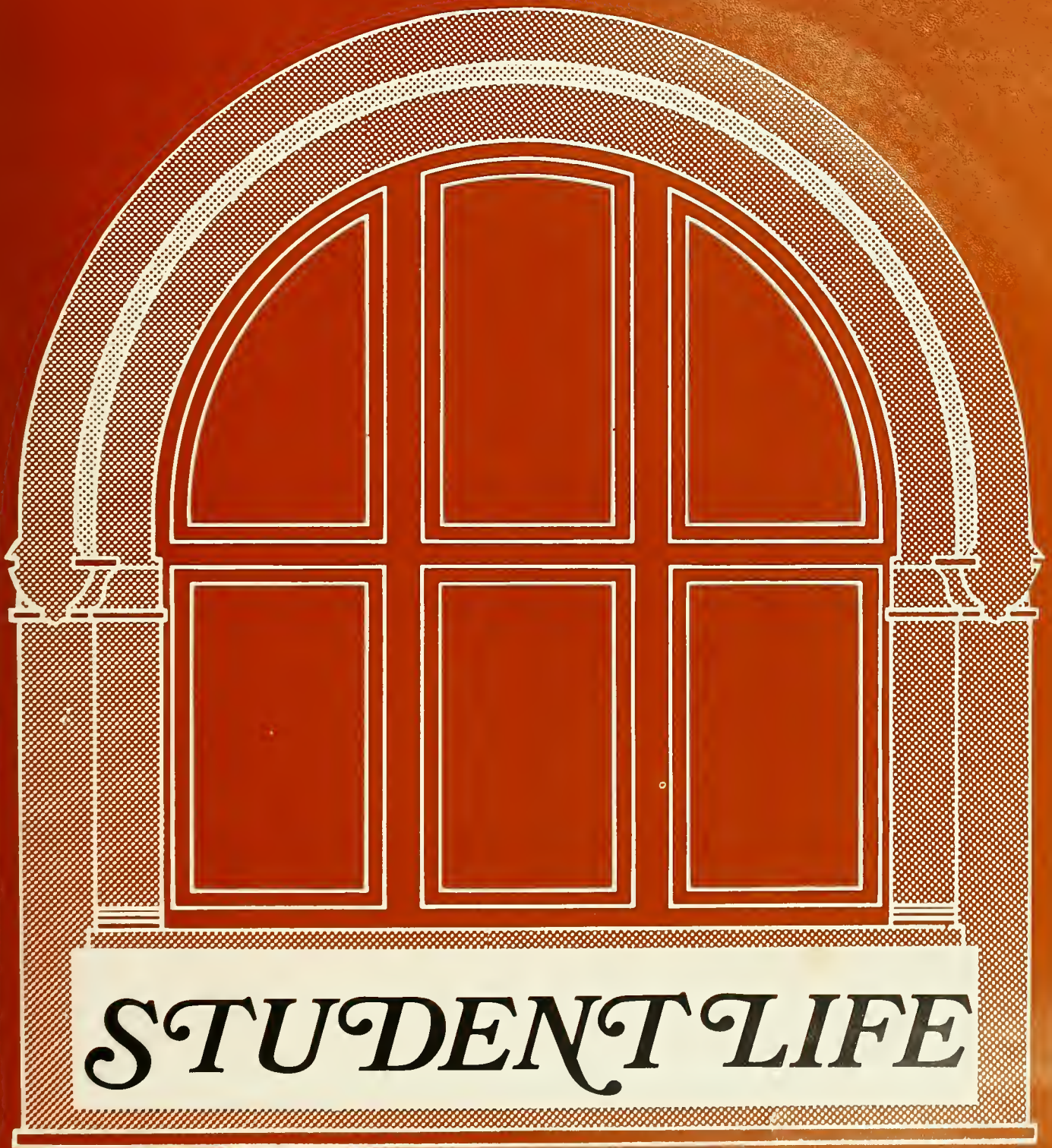
we were all going direct the other way.





STUDENT LIFE



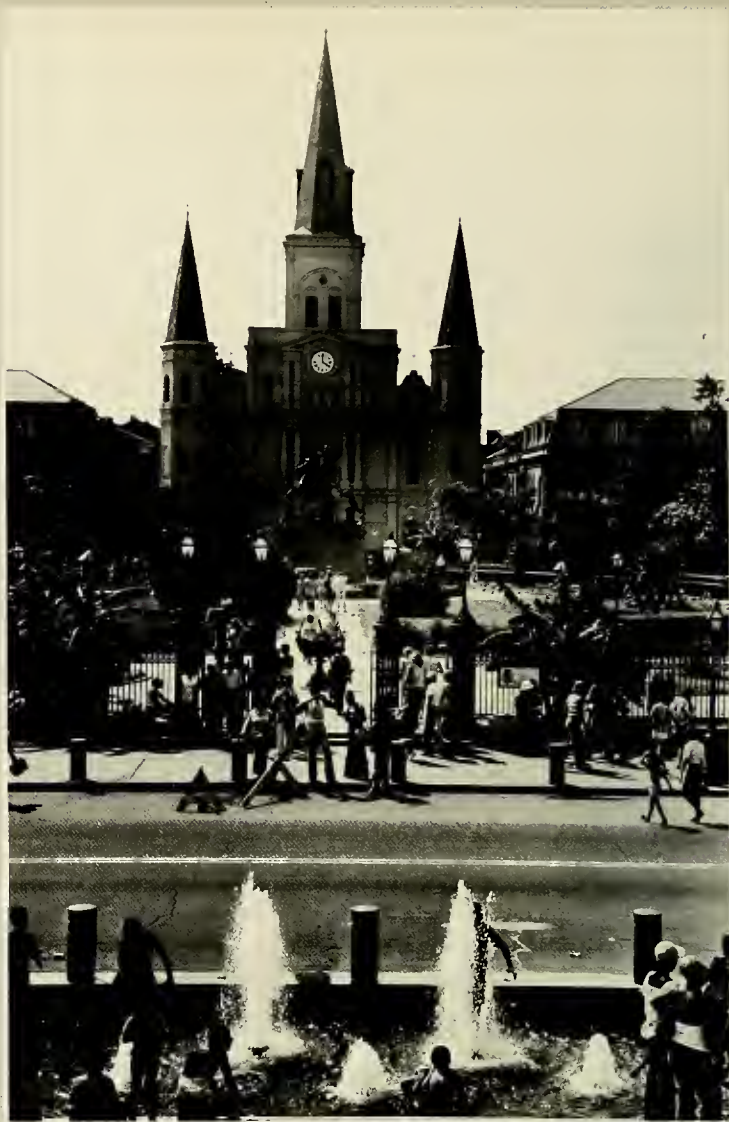


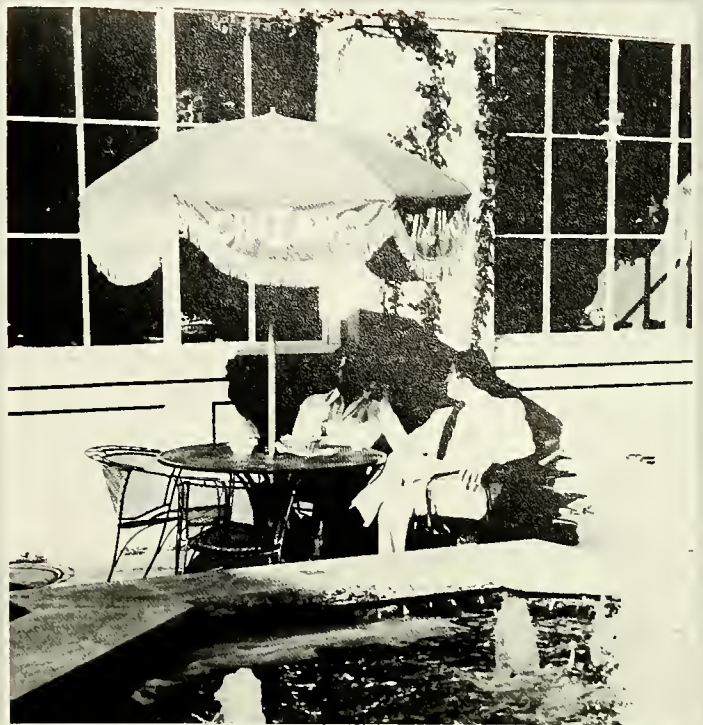
STUDENT LIFE

THE CITY













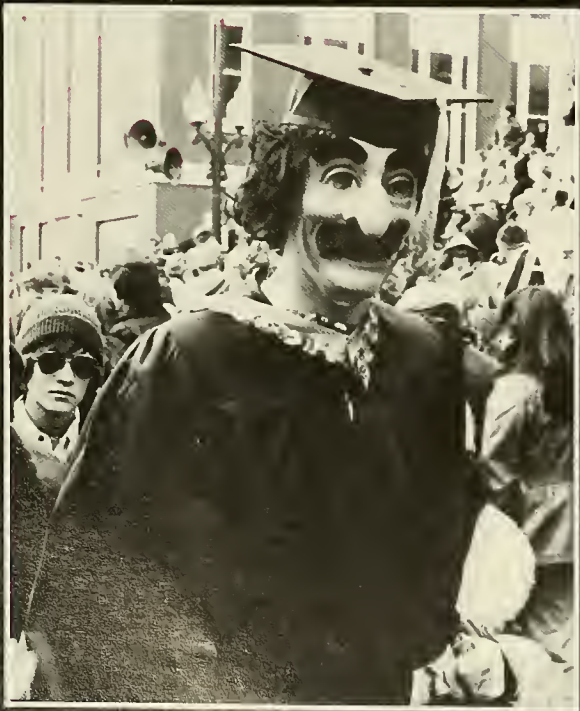








MARDI GRAS







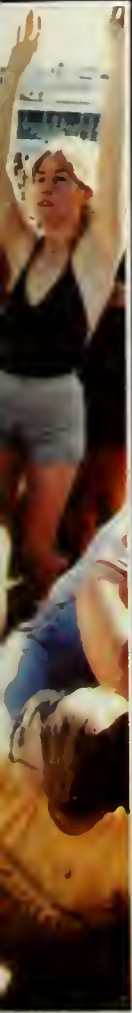






JAZZ AND HERITAGE FESTIVAL















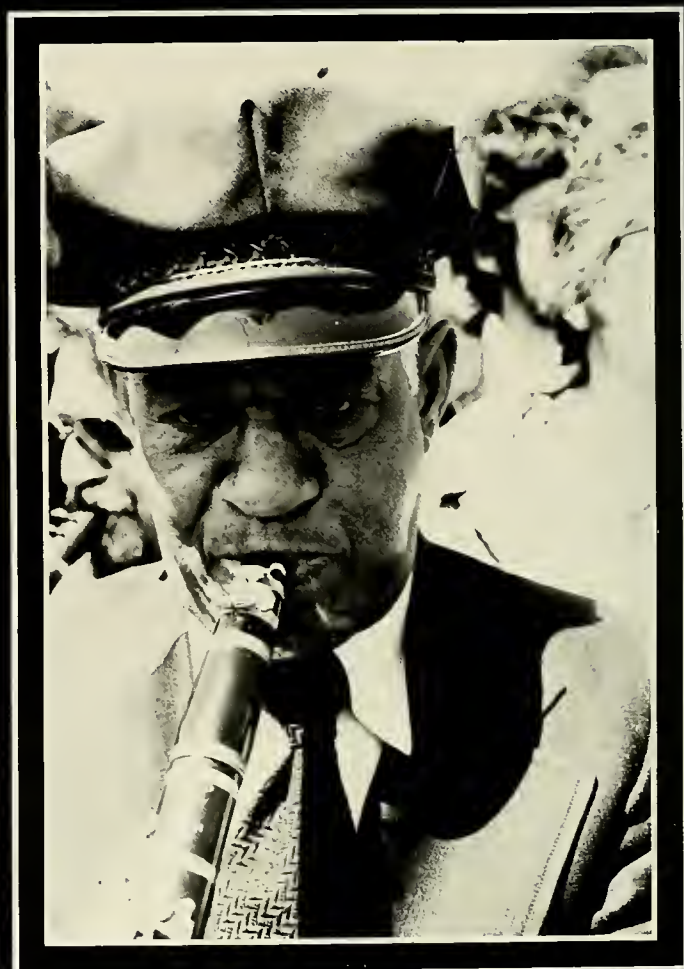
The New Orleans Jazz funeral finds a rich heritage in the funeral traditions of West Africa. The funeral is seen as the climactic life experience, to be celebrated by dancing, drinking, and storytelling.

During the pre-Civil War years, this heritage became uniquely American in application. Blacks paid dues to secret societies which guaranteed a stylish departure to the deceased. Multiple membership in these secret societies meant more music, faster dancing, and tastier food would comfort those left behind, giving a man an opportunity to achieve a prestige in death which had eluded him in life.

As Jelly Roll Morton summarized, "Rejoice at the death, and cry at the birth," and this rejoicing inevitably included one or more brass bands. Once the deceased was left to his final rest, the mourning and spiritual hymns ended, and ragtime took over as the mourners danced their way home.

Indeed, if you've never been to a jazz funeral, you have missed the experience of a lifetime.

On March 22, 1978, native New Orleanian, jazz clarinetist Louis Cottrell died. On March 27, his family, friends, and admirers celebrated his life. As the service progressed, the crowd outside St. Louis Cathedral began to grow. When the service ended, and the church emptied, the crowd multiplied to nearly 2,000 people.





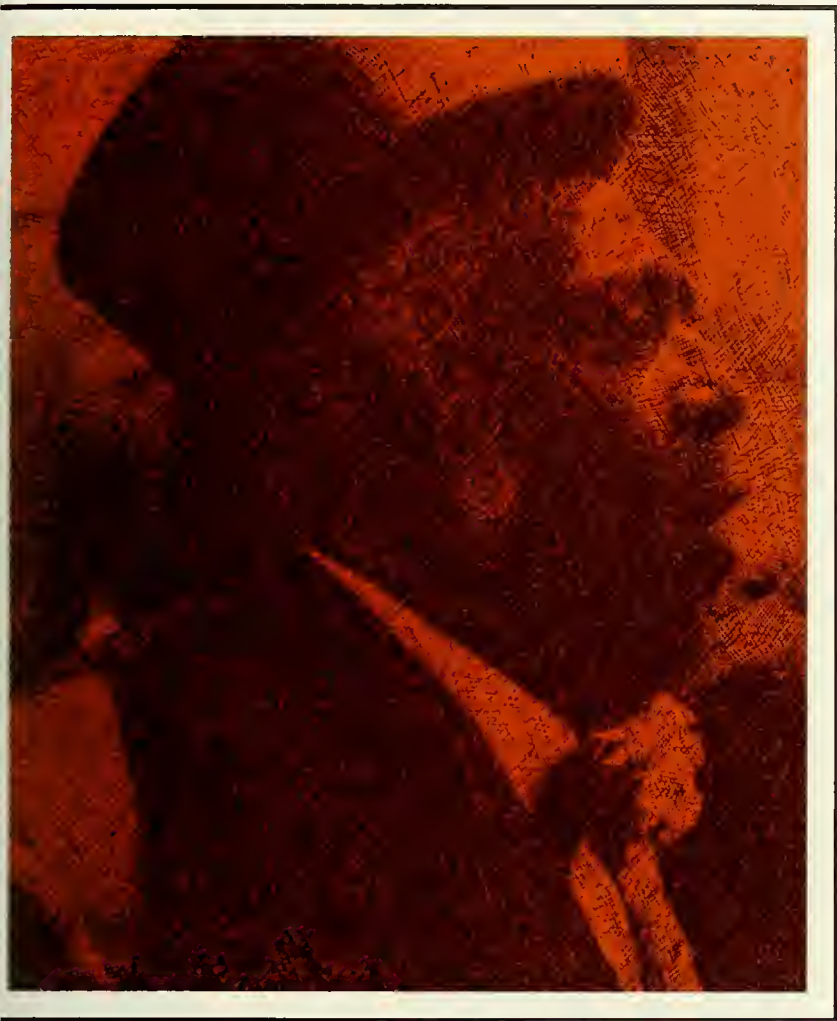
The Onward Brass Band formed a semicircle in front of the church. As the sounds of the funeral dirge filled the air, people craned their necks to see the clergy, pallbearers and casket, and the family silently make their way through the crowd to the black limousines awaiting them.

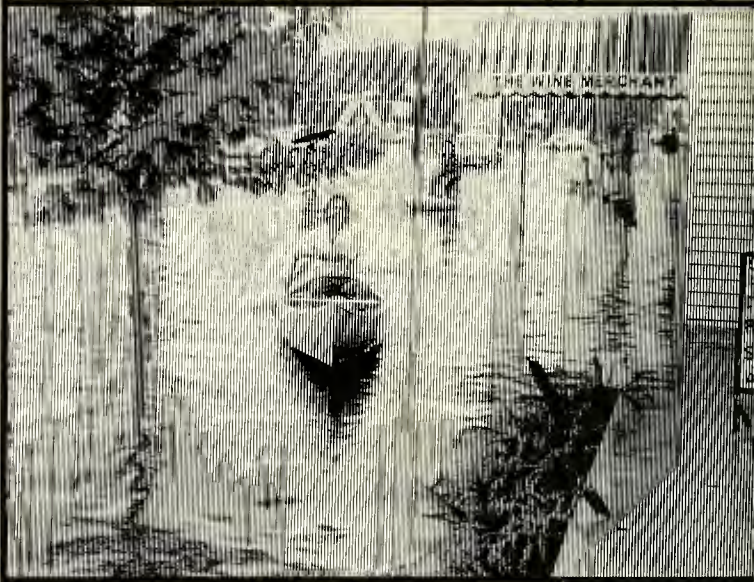
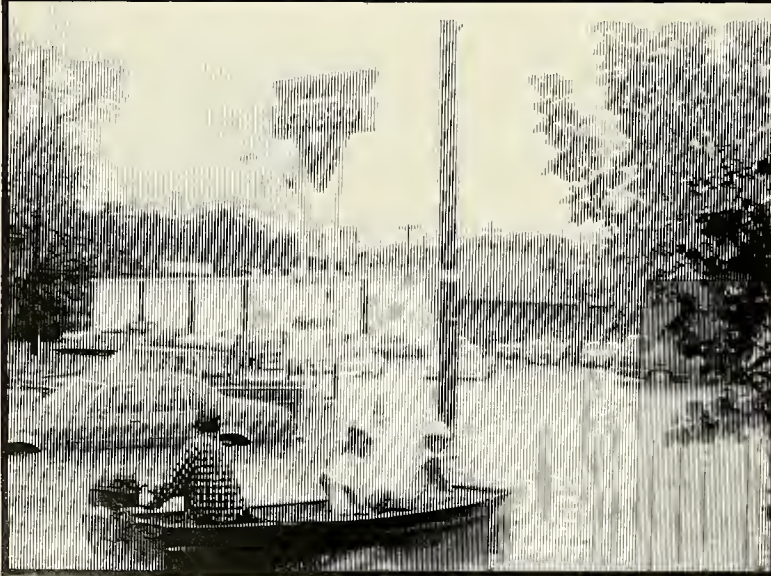
The limousines began their slow trek followed by King Zulu of 1975, Alfred A. Washington Sr., dressed in traditional yellow garb, carrying a Zulu umbrella. The three men behind him were dressed in black tails and top hats, with flowers and banners draped over their shoulders. They strutted slowly to the beat of the band behind them. The procession marched in somber reverence for ten blocks until the band parted to line both sides of the street and play their last farewell to musician Louis Cottrell, as the limousines departed for the cemetery.

Suddenly, honky-tonk filled the air. Dancing followers, recruited from the crowd, sauntered along with the band as it returned to the church. Kids did somersaults and flips in the street. It was Mardi Gras all over again, and the friends and admirers of Louis Cottrell shared a special bond of joy and celebration. Laughter and gaiety abounded and everyone made their way home feeling good about Louis, and good about life.











New Orleans experienced the worst flooding on record when over 10½ inches fell in a twenty-four hour period on May 2-3.

With much of it under water, the city and the surrounding areas virtually came to a standstill. Thousands of homes on the Westbank lost their electricity and water services. All public transportation in the city was halted. In fact, several of the public buses loaded with passengers became stranded in the flooded streets for as long as 8 hours. At least five casualties were recorded as a result of the flooding. Several of these lost their lives when they drove into a navigation or drainage canal, unable to determine where the road ended and the canal began. Countless numbers of homes and businesses were flooded, with damages estimated at well over 100 million dollars. Long-time residents of the city were reported as saying that even Hurricane Betsy, which hit New Orleans in 1965, did not cause as much flooding.

In the Uptown area the floodwaters became so high that the rain gauge at Audubon park broke down after it became submerged in water. Residents began using boats to travel to grocery stores to get needed food and supplies.

On the Tulane campus, at least one resourceful student was seen paddling his way down Newcomb Place in a canoe while on his way to the library. Many of the students living off campus were unable to get out of their apartments and missed taking their exams. And, many students found their car engines disabled after the flood waters receded.

Although the magnitude of the flooding was unusual, many parts of city, including areas on and around campus, frequently are flooded whenever there is a heavy rain. As David Lynd, Superintendent of Building Services and Grounds put it, "If men today were planning to build a city they probably would not consider the area where New Orleans is located."





. . . TUT . . . TUT-O-MANIA



It entered the city in a flourish of Egyptian splendor. For many months New Orleans had waited and prepared for this occasion. Now it was here; the "Treasures of Tutankhamun" had arrived!

Not only was the city itself ready to handle the thousands of tourists expected, but the merchants were more than ready to capitalize on the event! Overnight, books, posters, and T-shirts appeared in shop windows throughout the metropolis. Few people knew more about the event than the fact that it was the treasures of a boy-king, and that the lines would be long. However, there was much more to Tut than people knew.

The exhibit was given to the United States by Egypt as a tribute to the Bicentennial. Upon its return to Cairo, the treasures will have been displayed in this country for 2½ years. New Orleans was the third stop, and the only one in the South. In addition to the negotiations made to get the exhibit to New Orleans, much work was done to accommodate the exhibit, and the people who arrived to see it. Eight-hundred thousand arrived, the largest crowd to date.

Franklin Adams, an art professor at Newcomb, was responsible for designing the arrangement of the exhibition in the New Orleans Museum of Art. The two-part show contained pictures of the expedition to recover Tut's possessions, as well as the objects themselves. Adams was praised for his excellent arrangement of the exhibit.

But, just what were the "Treasures of Tutankhamun?" What were these 3,300-year-old objects people waited hours to view? The answer was quickly found upon entering the museum, as the story of one of the world's greatest excavations was unfolded.

On November 4, 1922, Howard Carter, an English archaeologist, uncovered the stairs which led to the greatest archaeological find of all time — the tomb of King Tut. Carter began his excavation in 1918 after receiving the patronage of Lord Carnarvon of England. In a last attempt to prove his theory, Carter discovered the tomb six years later.

The treasures of King Tut were considered invaluable by the art world because of their excellent condition (an occurrence due to the inability of grave robbers to find the tomb) and because the treasures represented artwork from the most creative phase of Egyptian art history (135-1310 B.C.).

Tutankhamun was unique in yet another way; he was the youngest pharaoh to ascend the throne of Egypt, a mere ten-year-old! Tut also became the youngest king to die while in power; he was nineteen.

The discovery took the world by surprise, and succeeded in affecting everything from the cinema to architecture.

Today, the exhibit has affected the United States in much the same manner; Tut-o-mania has struck the country full force.

For the New Orleans presentation alone, an obelisk was erected in front of the museum; the driveway leading to the museum was painted blue and green to become the "Noma Nile."

Striped tents were provided for waiting spectators, and special "Egyptian" foods, such as "Camel Cola" and "Tut Burgers," were offered. But this was only a beginning!

Department store windows were decorated to look like Egyptian deserts, pyramids, and various other landscapes. Banners hung from Canal Street poles; movie theatres advertised the latest Egyptian flick, and local bars created exotic new drinks. Tut was everywhere!



Clothing became sparkled with gold and draped in the style of Cleopatra, not to mention the safari ensembles, and "Cleo" hairstyles.

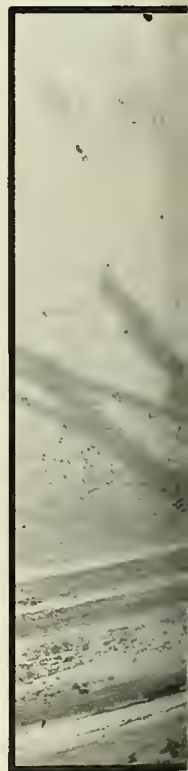
Jewelry was also altered to appear more in the "Tut tradition": heavy gold topped with either jade or scarabs. But that wasn't all; many events such as Halloween, balls, and dances donned the face of Tut as their theme.

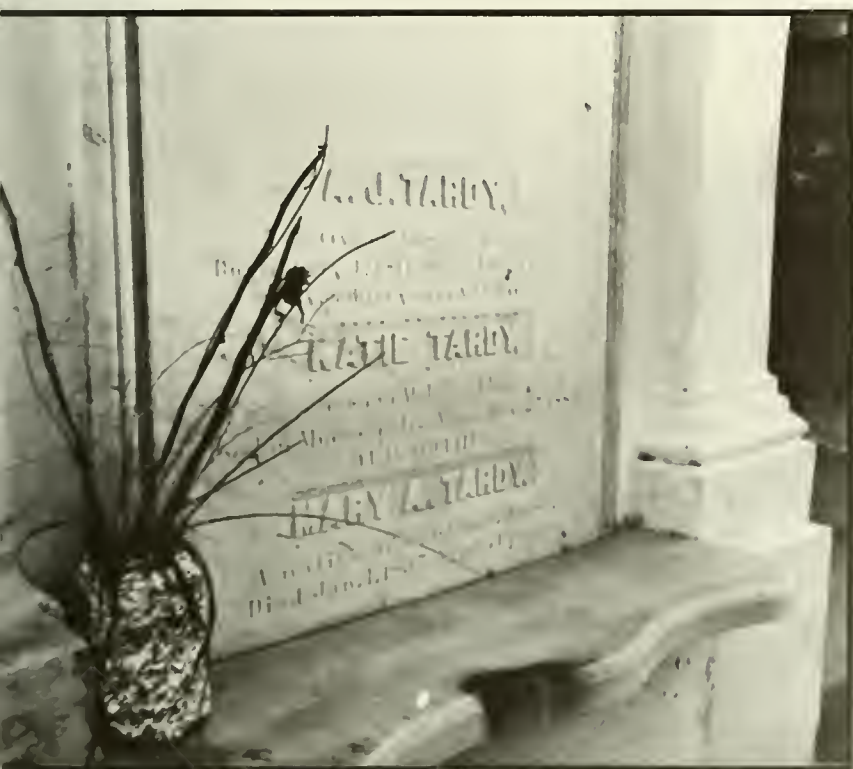
Yes, Tutankhamun was certainly the cultural event of the year. The popularity of the exhibit seemed to spread like a fever to every corner of the city. It might be said that Tut, the child king, finally received the pomp and ceremony he long deserved, for the whole country was swept up in the fury of Tut-O-Mania!!! — **Mary Aton**



The Cemeteries

New Orleans cemeteries have to be one of the most unusual things about one of America's most unusual cities. When approaching the city by car on the Interstate, many elaborate monuments and tombs are visible. There are over 31 cemeteries in the city which boast interesting architecture in the design of memorials. Possibly nowhere else in the country would locals recommend sightseeing in a cemetery.





All the dead are buried above ground since the soil is so low and swampy. There are gruesome stories about the early days when all burials were below ground. Caskets were lowered into pools of oozing mud. Frequently, the coffin would capsize as water seeped inside. Worst of all, when there were heavy rainstorms, the newly buried, half decomposed cadavers would surface above ground. To remedy this unpleasant situation, tombs above ground were begun.

New Orleanians have always had a flair for the dramatic, and when it came to their burial chambers it was no different. Many of the rich Creole families imported French architects to build elaborate monuments of Italian marble as memorials to their deceased ones and themselves. The architecture ranged from Classical Greek and Egyptian styles to High Romance and Gothic. The wealthy planters knew they couldn't take their money with them, but they were going to be damn sure that everyone knew they once had it.

The tombs in the older cemeteries have no order to their arrangement and you can get the feeling of being caught in a maze when trying to find any sort of path. Little or no grass grows in these older cemeteries and the only shrubbery to be seen is growing on top or out of some of the tombs themselves.

Although today many of the tombs have deteriorated, these cities of the dead remain as a fitting tribute to a New Orleans past.



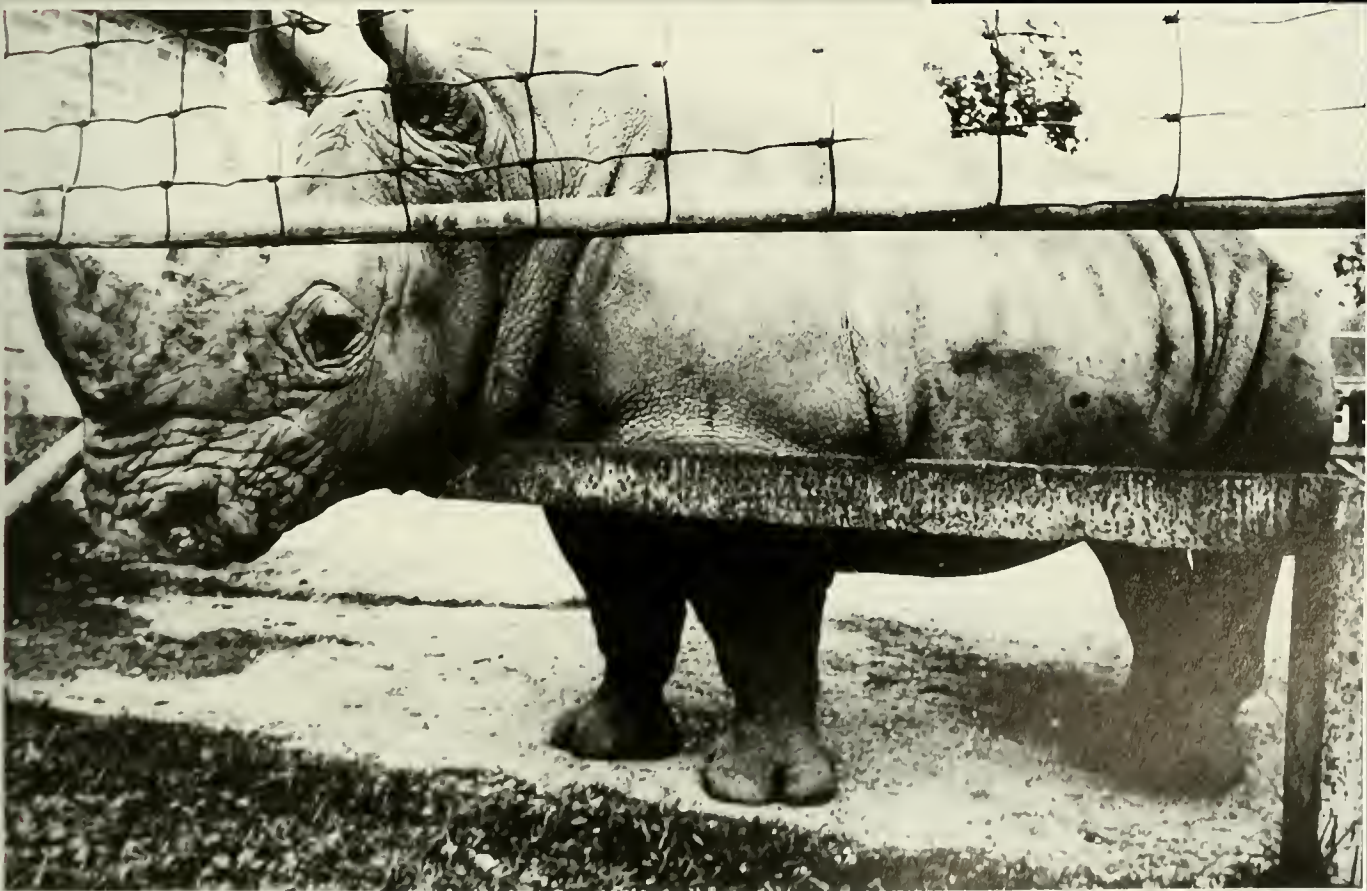


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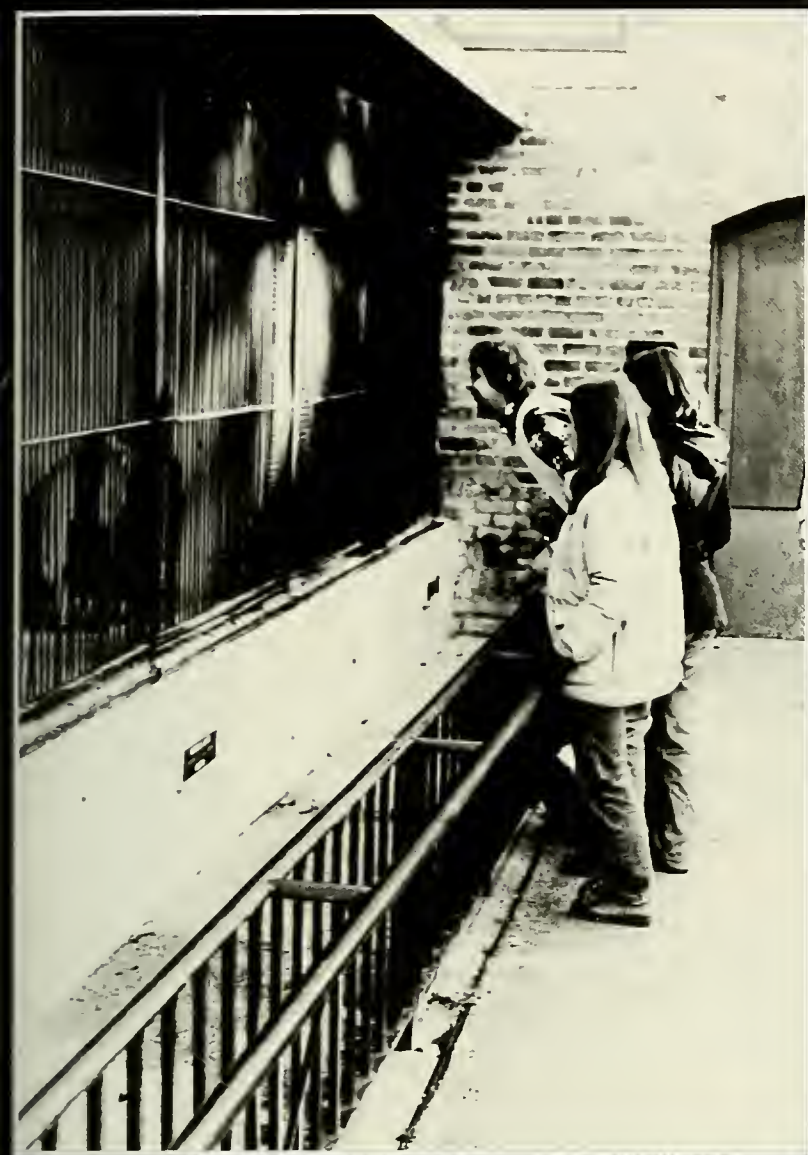


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Ernest "Dutch" Morial



They came from the mansions on St. Charles, from the projects on Claiborne, from uptown, and downtown, and C.B.D. Blacks, whites, Chicanos, they came to the New Orleans Hilton on this breezy November evening, and they danced and drank and shouted "Dutch, Dutch, Dutch."

They wanted to become a part of this political upset, and savor the victory of their candidate. Ernest "Dutch" Morial had just become the first black mayor in New Orleans history.

And now they could celebrate.

It wasn't easy, however. Just one week prior to the election the Fifth United States Circuit Court of Appeals ruled that Morial was "ineligible" to run for mayor because he had not resigned his judgeship. Three days later, though, the decision was reversed by a higher court which pointed out that Morial should be allowed to run because of a court order issued in February which overturned state court rules. It was prohibiting judges from running for office.

Morial's opponent in the run-off elections, Joseph DiRosa, ran on the usual platform of no new taxes, more police on the streets, tougher crime laws, etc. Heavily supported by the older political organization in the city, DiRosa claimed he was the "people's choice."

Morial made no such claims. He didn't have to. Realizing that the only way to improve New Orleans' miserable public school system was through higher taxes, Morial said if that is what it takes, then new taxes it will be! No fudging here. "Dutch" just wanted to be "up front" with the people, and the people, he found, appreciated his courageous manner.

Some New Orleanians, to be sure, may have found Morial to be a courageous man, but that didn't convince them that New Orleans should have a black mayor. In fact, the most asked question in the fall was, "Is New Orleans ready for a black mayor?" The question, however, should have been, "Is New Orleans ready for a reasonable and responsible mayor who will represent all of the people?"

In the end, the Morial team had the last laugh, but the race issue had been drummed into everyone's mind. Local media coverage centered around such facts as numbers of white and black registered votes, results of black mayors in other cities, and the campaign emphasis on one ethnic group or another. Needless to say, Morial's victory proved the Deep South had come of age. — **Brad Steitz**



PURPLE PASSION PLAY

It's a spring afternoon and I'm in the vegetated state that too often results from "The Final" final.

At last I'm out! Escaped the penitentiary of academia unscathed; overjoyed as a cucumber when the vegamatic breaks.

Alas — the real world. Stumbling from Gibson Hall, I try to get hold of myself; a vain attempt to collect the few shattered thoughts that swim in what is left of my (alleged) mind.

Snap, crackle, pop! My misfiring synapses in imitation of a breakfast cereal. Aha! It's starting to come together. I remember that we're having a "school's out" party tonight, and I'm assigned to procure — Supplies!

But where to find: hormone pills
altimeter
whit its
K-Y jelly
Alka Seltzer
Barf bags
munchies
booze?

My mind begins to clear . . . I'm beginning to wonder just where in the hell I am. The fog is dissolving. Like a purple knight, I see the shining sign of "Your Friendly K&B."

I enter. I wonder, why is everything purple? If all of this purple isn't a joke, then why am I laughing? Am I laughing?

The store is flushed full of it. No doubt some nouveau riche play for identification with royalty.

No longer funny, it is as if I am being overwhelmed by some subliminal force. An urge — no — a command! A command to buy, buy, buy! My hands move, uncontrolled by my consciousness. I am dropping items into my purple shopping cart with reckless abandon: Pyrex baby bottles, genuine plastic handcuffs, heavy duty trash bags, Good Seasons Salad Dressing, a gallon of bleach, two-dozen skeins of knitting yard.

I fight the impulse. The mental struggle with the neurotic urge leaves me gasping for breath. Nausea begins to sweep over me. Aha! My hands have developed a new strategy. Medicine! Aisles and aisles of purple shelves of purple bottles of medicine. The heavier ones shatter as they are thrust against the purple stainless steel of my cart!



— Suddenly! I regain control. Something catches my eye . . . identification . . . I am thrust quickly back into reality. They are marvelous purple invitations that I realize I must have for tonight's party. The party! I get plenty — five gross. To the purple invitations I add cheese, and crackers with the cutest purple flecks. At the liquor counter I reach for the K&B brand alcohol. Purple labels on non-descript colored liquids. The price seems right. A quick calculation confirms my estimate that 75¢ worth per person will insure annihilation.

I have heard the legends of K&B booze, but load my cart, wildly. I remind myself of its various other household uses: cleaning hair brushes and, diluted, as a leather cleaner. I read the back label on one bottle: "It has been determined by the Surgeon General that caution must be used to avoid contact with open cuts, sores, hair, or clothing. When cleaning leather, excess liquid must be removed immediately in order to avoid scars and pitting."

Yes, I think. This is just the stuff. I'm in the checkout line.



Between the Kaybeline "Lip Gloss" and the Kayboy Magazine, I notice the KayBee Early Pregnancy Detection Device. The price seems reasonable. I take five.

Through the electric, grape-colored doors steps Melanie Young. She must come to the party tonight. We talk. Her eyes are glazed a deep violet, and I can tell that we are in tune. "Look," she says. We see several other young women from the campus who seem non-plussed by the entire atmosphere. Three of them stand in the next line, each holding a carton of TAB and a tube of Preparation "K."

I shrug my shoulders questioningly.

"Wrinkles," she assures me. "It shrinks pores and tightens up skin."

The cashier nods in agreement, smiling broadly, the same white teeth and the single star-shaped crown as the infamous "Rat-Lady." She begins to laugh. Quietly at first, building to a great crescendo of guffaws. I panic, must escape. I think. The nausea again. I head for the grape-colored doors. The lights . . . I can feel the heat . . . I sweat, and wipe purple beads of perspiration from my brow.

I feel Melanie's hand on my shoulder and I know that she is laughing too. Her hand, the sheer weight of it drives me to the floor. I purple out! — **Steve Weil**







LIFESTYLES

Campus Life





CONFRONTING COED LIVING

Thirty-eight freshman girls co-existed on one floor of the dorm. Two-hundred and sixty-six girls occupied the building — a conglomeration of female minds neatly tucked away in their assigned cubicles. Of course men were allowed to invade the female territory, but on our floor there was a twelve hour limitation. Evidently, some parents and administrators believed that if the time limit was violated, students would become overwhelmed by sexual desires, and rampant promiscuity would result.

At any rate, the girls were never allowed to determine when men could be admitted. While there was little open protest, it did seem contrary to the philosophy that college was the place where young adults learned the meaning of freedom and responsibility.

Well, that was freshman year, and before I knew it, I was a sophomore in a coed dorm. There was, of course, the hassle of convincing my parents that coed dorms were not dens of sexual activity. After all, I argued, neighborhoods are not segregated by sex, and our young neighbors were certainly not lusting after one another. In fact, real life is simply not partitioned into men's living space and women's living space. My parents reluctantly accepted my arguments, but only after expressing their reservations on the moral stability of my entire generation.

I headed back to school feeling rebellious. I had defied my parents' standards. I was anxious to get on with the business of living — with real live men.

Arriving at Paterson dormitory, I hastily moved into room 124 and discovered that my neighbor across the hall was female. She was a junior engineering student and a veteran of one year's coed living. She seemed fairly talkative and I felt comfortable enough to reveal my curiosity. "I thought Paterson was a coed dorm," I began, trying not to sound too forward.

She stared, and matter-of-factly replied, "I haven't seen any guys around, if that's what you mean."



"You mean they don't live here?" I said, completely dismayed.

"Allegedly, they occupy third floor and some of the suites outside, but they don't mix much with the girls on the hall."

"Well then, what's the point of living in a coed dorm?"

"You gotta live somewhere," she replied curtly.



Was that all that was behind "progressive coed living?" I wasn't satisfied, "Is Irby like Paterson? I thought Irby was supposed to be a good coed dorm, or at least better than Paterson?"

I thought my views on coed housing could be salvaged. I knew Irby was sexually integrated. I placed my last hopes on Irby's reputation. She began to get impatient with my inquiry, and replied sarcastically that she couldn't know, since she'd never lived there. She did condescend to introduce me to her roommate, a three year veteran of dormitory living who had spent two years at Irby.

I repeated my question about Irby, but I couldn't tell if she was listening to me or the Dylan album on her stereo. On my third try, she seemed to comprehend and turned down the volume in order to answer without screaming.

"Irby is a real fine dorm. I mean, Paterson is desolation row compared to Irby. In essence, Paterson is pseudo-coed, whereas, Irby is the real thing. Of course, just living in Irby doesn't mean girls will meet more guys. People live in suites, so you still have to make an effort to meet your neighbors."

Much relieved, I asked, "Do people do it? Do people get to know each other? Do men and women live together as friends?" My enthusiasm was building, but she seemed rather bored with the subject.

"If you're looking for someone to tell you that coed dorms are social utopias, it ain't me, babe. I'm not going to be the one to tell you that."

"You mean, you didn't like Irby?"

"No, I thought it was the best Tulane had to offer, but I'm not sure it was as coed as it could have been. Look, it's like this: You have to realize that nothing is as good as it's supposed to be. If you want coed life, move to Irby."

"Well, if Irby is so much better, than why are you living at Paterson?"

"Simple twist of fate," she said, turning up the volume for "Tangled Up In Blue." I took the less than subtle hint and headed for the door.

Thus my initial experience with coed life began disappointingly.

As the year progressed, I noticed a change had come over my hall. The male population seemed to increase. However, housing had nothing to do with it. Certain rooms just happened to acquire a third roommate. In fact, four of ten rooms had a male resident.

From that semester on, I realized that whether or not a dorm was called coed was strictly a function of University policy. When students want to cohabit, they cohabit.

I soon dismissed my thoughts on coed life. College seems to provide more than enough existential dilemmas. However, when ASB elections were announced, the coed controversy resurfaced. One of the candidates felt obligated to promise panaceas for all ills and included an increase in coed dorms as part of his ticket's platform. His major emphasis was on the library, but evidently he realized that education extended beyond the academic sphere.

I decided to press the issue, so I asked, "What difference

does it really make if we have coed dorms or not? As long as students have a room, what difference does it make who lives above him, below him, or next door?"

The candidate carefully straightened his tie, composing himself before answering. "Our university, being the fine university that it is, also has fine students. Now I've polled these students and they want coed dorms, so I think it's a good idea to provide more coed living."

Feeling as though he had failed to address himself to my question, I posed the same query to his opponent. Attempting to appear more casual, and "in-tune" with the average student, he began slowly, "I understand what you're saying. I've lived in the dorms here for four years. I've noticed that there is a distinct schism between the guys and girls here. The girls have the mystique of being

Newcomb bitches, the boys are known as inept clods who lack class. I think more coed dorms would help the students overcome these stereotypes. By living together, you get a feel for the day-to-day problems. You don't just see someone's carefully groomed Saturday night appearance."

No doubt, this candidate had a plausible explanation. Coed dorms could be the panacea for all Tulane's social problems. People would see each other as real people, doing real life things like clipping toe nails and flossing teeth. (A bit like Blake's argument which contended that even Divine Angels had to use the bathroom.) Living together would undoubtedly help us to see each other in a different light.

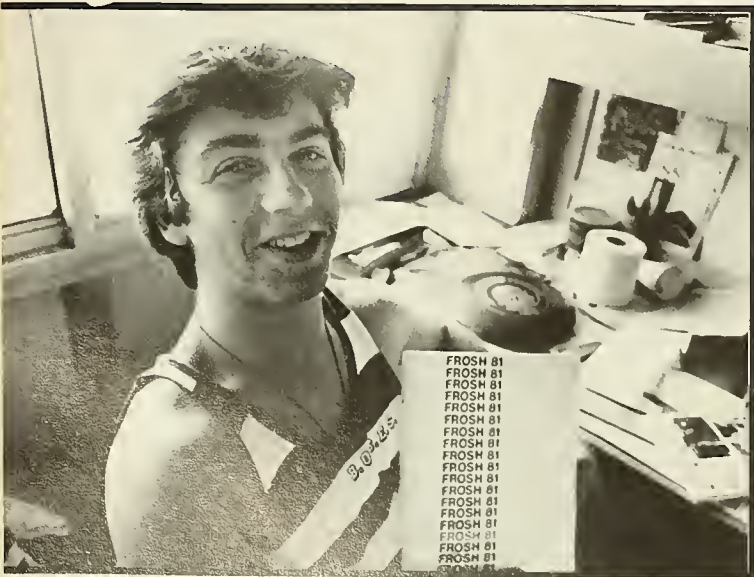
I felt I had finally obtained the ultimate understanding of coed dorms. With this new insight, I could comprehend why they were called 'coed' dorms. Coed is an abbreviation for coeducational, and an institution wouldn't be called that unless people of both sexes learned something.

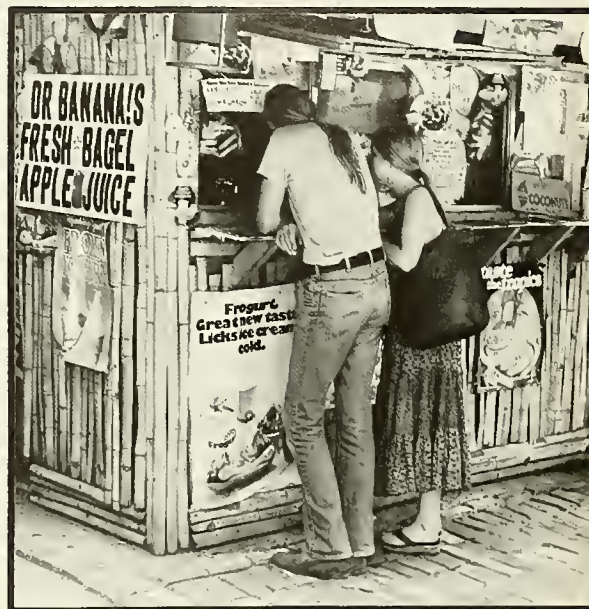
Returning to my room after the candidates' forum, I noticed Monroe and Sharp. For the first time, I contemplated the number of male human beings enclosed in the neatly stacked, box-like rooms. For all those residents, coed dorms were an irrelevant subject.

For all its former mystique, the essence of coed living seems beneficial. For the student in quest of a critical campus issue, coed life has lost most of its controversial components. Parents and administrators now know that students can live and learn in integrated facilities, not as promiscuous adolescents, but as responsible adults. —

Alice Oppenheim







SEX ON CAMPUS



It's 2:00 A.M. and you're standing at the front door of J.L. — just having returned from a night on the town, beginning with dinner at Commander's Palace and ending with one too many Hurricanes at Pat O's. As your date stumbles up the steps, the moment you've been waiting for all evening approaches. You shut your eyes, pucker up and turn rapturously toward her anticipating an endless night of revelry. Suddenly something brushes your cheek and with a brief, "Thanks for the evening," leaving you alone and bewildered as you return to Monroe through the cold damp night.

Sound familiar? If it does, you're not alone. This appears to be the general consensus, according to a jambalaya survey conducted this semester of Tulane's "liberated males" looking for warm emotional relationships with, what they perceive to be, Newcomb's cold, callous females.

The Newcomb girls, on the other hand, seem quite satisfied with their sex-life at Tulane. Most have steady boy-friends and are oblivious to the frustrated males remaining.

The Jambalaya distributed surveys to 200 students at random through campus mail, on the sexual values and practices at Tulane. The respondents' ages ranged from 18 to 25. Of the 35 students responding, 17 were females and 18 males. Three males and three females reported that they were virgins. The remaining 29 lost their virginity anywhere from ages 12-19, the average age being 16.

Although a few found that their first sexual experience lived up to their expectations, the majority were disappointed and found subsequent sexual encounter more satisfying.

The questions in the survey included such topics as promiscuity, the double standard, sexual partners, the sexual revolution, and the sexual atmosphere at Tulane.

The first category dealt with sexual obligations and pref-

erences. Most of the male respondents stated that they did not expect any form of sex in return for a particularly expensive date.

"No! That's prostitution — if I really want it, I know where to get it, not on a date however."

Senior, Male, Virginia.

"I only work on a mutual 'Let's F---' basis. If she is a 'gold digger,' I don't want her anyway! What's money got to do with it? I'd get a whore if it was for money."

Sophomore, Male, Delaware.

"Sometimes, it depends if I'm after the girl or she's 'just a friend' (not necessarily meaning intercourse)."

Senior, Male, New York.

However, a few felt that they should be sexually rewarded for money spent.

"Yes, but not necessarily in proportion to the amount spent."

Grad., Male, Alabama.

"By any form of sex . . . yes . . . at least a good night kiss. I don't expect to be treated as a stranger."

Grad., Male, New Orleans.

"No, I won't spend a lot of money unless I know I'm gonna get it."

Sophomore, Male, New Jersey.

Many of the female respondents felt they were expected to have sex with men who spent a lot of money on them.

"I don't feel obligated, but I think guys think I feel, or should feel that way."

Freshman, Female, Texas.

"No, I don't feel obligated, but sometimes I feel guilty and I think my date expects me to feel obligated."

Freshman, Female, Missouri.

"No, I used to and it's still an uncomfortable feeling, but assertion!"

Senior, Female, Florida.

"No, I've never made any sort of promises that hinged on my date spending 'x' numbers of dollars on me. That's ridiculous! I'm from a very Southern family, brought up to be put on a 'pedestal!' If a date wants to spend a great deal of money on me that's fine (I'll enjoy it!) but a walk in the park can mean just as much, or even more when you're enjoying yourselves without pretenses."

Freshman, Female, Georgia.

When asked to number the following in order of their importance to sex, the most popular configuration appears here.

1. being in love
2. friendship
3. romance
4. passion
5. non-romantic love (deep caring)
6. long-term commitment (marriage)

Both sexes seemed to feel that an emotional commitment was desirable in sexual relations. People expressed distaste for one-night stands and with almost all finding them mentally dissatisfying. The large majority of females had never had a one night stand and had no desire to experience one. While all of the sexually experienced males had had them, most found them degrading and were looking for more emotional involvement.

"For me, a lot of times it's more trouble than it's worth, or it's embarrassing to find out what you've done after you've gotten loaded the night before. But there are exceptions when a strange series of events can lead up to a one night stand which becomes very memorable."

Grad., Male, New Orleans.

"One night stands are not satisfying in any way, if fact, I think they can make a person feel used."

Sophomore, Female, Alabama.

"They are satisfying physically, but mentally they create more havoc than the physical pleasure merits."

Freshman, Female, Texas.

"Physically, there are certain tensions and anxieties that are best relieved through orgasm. There is also something attractive about having sex with someone you probably won't see again. The one night stand offers both of these. Succinctly, one night stands are chances for physically gratifying 'no hassle sex.' Mentally, if you haven't used any kind of contraceptive, you get a little worried about pregnancy. Also, both of you have to understand that, after it's over, you expect nothing else. If this isn't understood, you have obviously conned the girl into sleeping with you and you might feel guilty when you don't 'call her' as you promised. She will feel like a sucker when you don't call her, and the next time you run into each other it may be embarrassing. Chances are you'll never be friends again. After one or two one nighters you begin to realize how stupid it all is, and you start going to a bar to talk to women rather than pick them up."

Senior, Male, Virginia.

"Yes, in the past two years, I have totally abandoned the taboos of conventional morality, except in the areas of incest, sex with children, and marital infidelity. I have replaced this list of don'ts with an ethical formulation that says, in short: Mature sex is good. Immature, unemotional sex is not. Sex, as relief only, is not ethical, but I make it the individual's decision as to when sex is truly an expression of caring. Of course most will decide wrong."

Junior, Male, Dallas.

When asked whether they were satisfied with their pres-

ent sex lives, the replies were varied.

"No, the general atmosphere at Tulane plays all those pretty games with sex, and it is hard to cut through them in initial encounters. It doesn't seem like too many men would like, or be able to handle, sexual friendship."

Freshman, Female, Texas.

"Yes, because plenty of sex is available to me at all times, and I make all of my own decisions."

Senior, Female, Miss.

"No, it's not that I don't have girlfriends, it's just that they're not too horny and I like women on the warmer side. Newcomb has a lot of cold, frigid, bitches."

Sophomore, Male, Delaware.

"I am completely satisfied because my boyfriend is older than I am and is experienced. Therefore he knows how to please me. He also loves me and it is nice to be able to share our emotions through sex."

Sophomore, Female, Alabama.

"Once you have some experience behind you, consistency and skill become more important than frequency."

Senior, Male, Virginia.

"No, how many 'well hung' males do you see around here? I'm horny, but I'll live."

Senior, Female, Florida.

The final and perhaps most encompassing question concerned the existence of the sexual revolution and its effects at Tulane. Those polled were asked to write a brief essay on the topic.

"The sexual revolution tried to accomplish too many things in too short a time, thus it overstepped itself and became unreasonable. Now there is a tendency to return to past values, including fidelity, etc., so that things are back where they started from. This is not exactly true, because now there is an awareness. People are aware of bad sexual values and are trying to change them. So there is greater equilibrium."

Sophomore, Female, Conn.

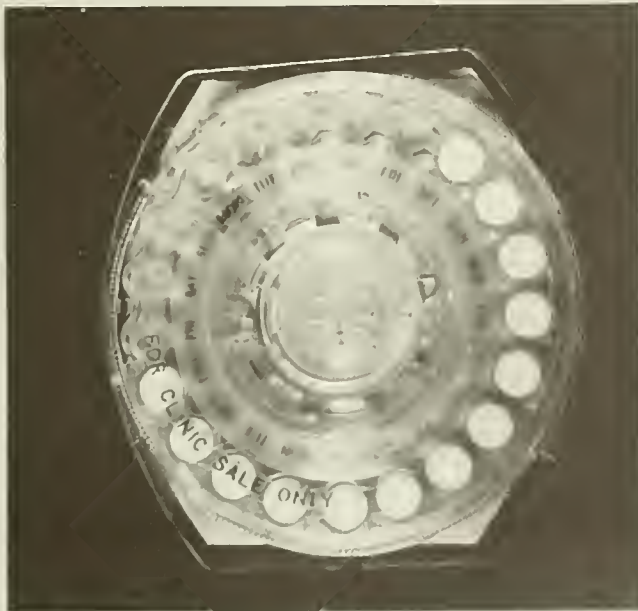
"Yes, I think there has been a sexual revolution, just as there has been a revolution in every other major issue in the late sixties and early seventies. By revolution, I mean a major change in attitudes which happened very quickly; so quickly that we are still recovering. Due to radical methods used, society did not have time to adjust to its changing morality and was thrown directly into a hard-core world full of sex, drugs, rock, and chaos. Only now are we beginning to realize that being aware of our own sexuality is not shown by f----- everything in sight. Emotionless sex is not a catharsis of the same feelings through mere orgasm, as through sex with feeling. I think the overall revolution has been good. When people finally reach an equilibrium they will not be prudish, having already experienced freedom, but will be open and able to accept sex and use it advantageously, without abusing it. Right now, the

gay revolution is a few steps behind the sexual revolution in that, while 'coming out of the closet,' gays are taking advantage of their new found freedom through promiscuity."

Junior, Female, New York.

"Sexual activity has always existed, it's just talked about more now. It has always been O.K. to screw, but has been taboo to discuss openly sexual preferences, hang-ups, etc. The so-called 'revolution' has allowed us to relax these restrictions somewhat."

Senior, Male, Virginia.









Small and furry and with a quizzical smile, he received the countryside around his hole. He had come here from his parents' home some years before, burrowing southward into the warm earth, breaking forth where the ground sloped away toward the winter sun, where the earth spread to the horizon in a bright plane of wonder. It had called to him, signal fires kindling responding fires in his tender mind, and he had ventured forth several times only to return fright-

ened and confused. He was not blind, as the natural burrower is often supposed to be. He just couldn't construct a world of the things he saw with his eyes. His mind clung to the earth damp and black. The pathways through the soil were his pathways, and became for him a network of experience: from the familiar home of his youth, through the rocky soil and bones of his fathers that slowed his first departure, and then the warm, fecund soil of his south-facing bank.



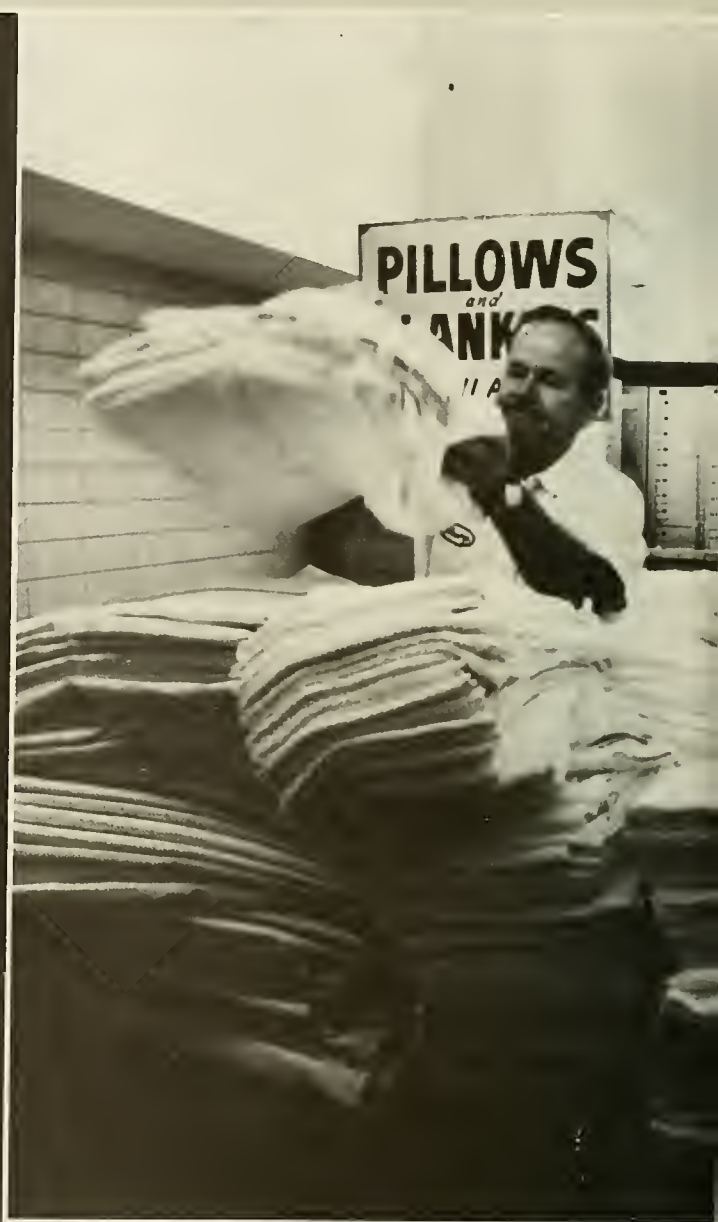
So for a time he had turned from the strange glory of the skies, turned his nose downward and begun to burrow. He began to discover the company of his fellows. Worms and beetles first impressed him with the quiet, proud contentment of the accepted life. But, remembering the mixed fear and elation of his venturing forth from his hole in the hillside into the dream of light, he began to seek others who had pierced the air long dead, reopened their hatchways and

peered out. And he met many who, like he, had felt the lure of the world above. And each he found knew of others, and each path he crossed led to other paths. And he could come up and see the world now from a dozen places, now from a hundred, and he felt always some other at his side, a friend. With his friends, long dead by way of the world below, his ever-home, the strength of his nurture, singing in his paws.





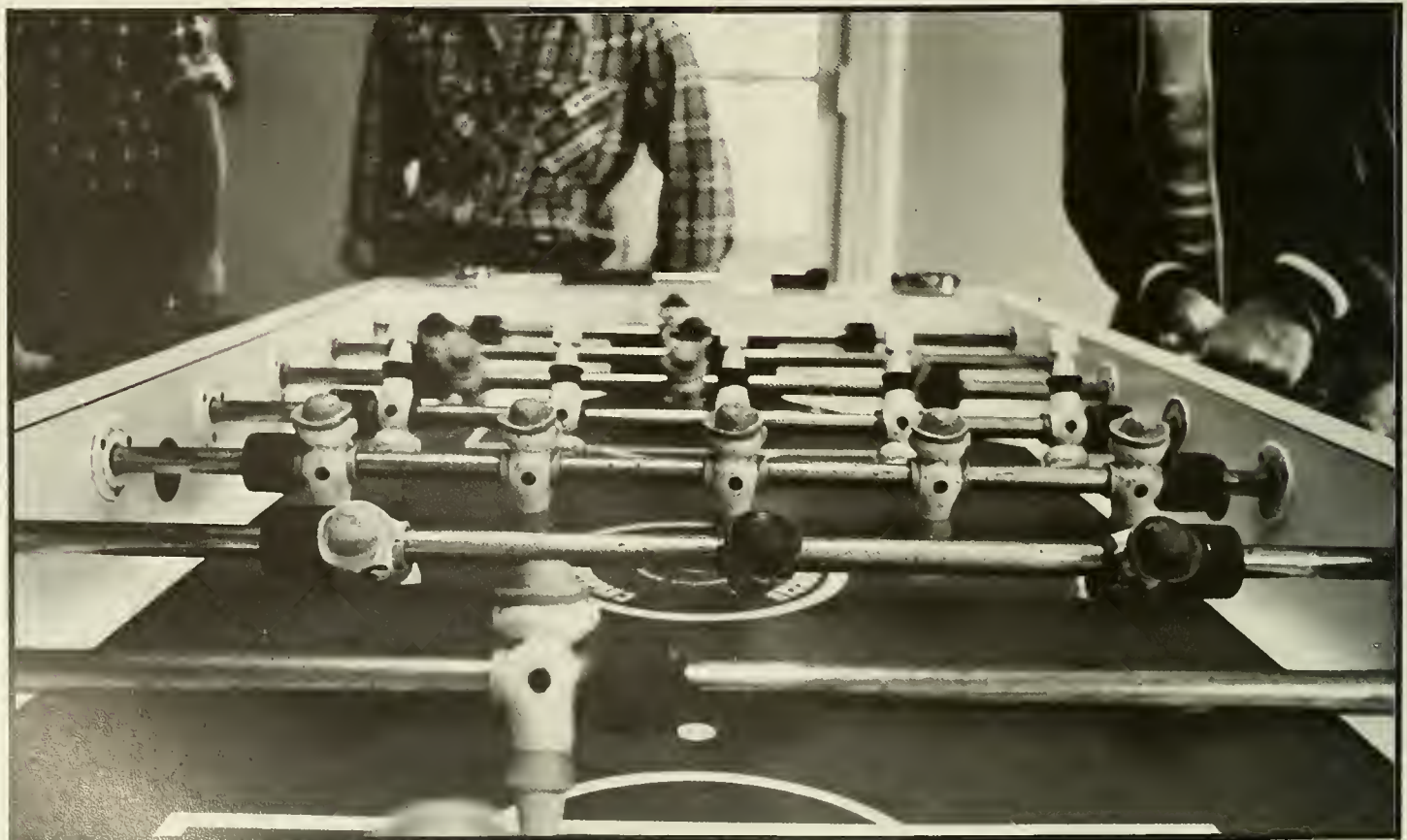








Hangouts









Jogging

"More people are running today than ever," says Ms. Elizabeth Delery, chairman of the Newcomb physical education department. "Because there is so much more in the media about it, people are much more aware of the need for physical fitness."

For some running is an effective way to lose weight and get in shape. For others, running provides the opportunity to escape the humdrum realities of the everyday 9-5 routine. For still others, jogging is a means of getting a "natural high."

The "high" is a recognized side-effect of running, especially among long distance runners.

"This one guy I know," said Paul Martilin, a former Tulane student, "runs for euphoria. After 45 minutes of running, he gets into this euphoric trance-like state and runs for another 45 minutes without feeling any physical stress or pain."

"It's never happened to me," added Martilin, "but I keep trying."

In this same genre of joggers are those who run to rejuvenate their minds.

"I'm cooped up in a windowless, fluorescent room all day," said Vickie Obermeyer, a Loyola student. "When you get out and run, you listen to your rhythm and breathing. You really get into yourself. I guess it's sort of an escape."

Most joggers agree that running is a solitary experience. In fact, one of the advantages of the sport is that, as one avid jogger put it, "you don't need a buddy." Running alone allows the joggers to pace themselves, achieve their own limits and concentrate on their own body movements and rhythms.





Curiously, however, group jogging in the forms of clubs, teams, classes and meets is becoming increasingly popular.

One such club is the New Orleans Track Club. The primary purpose of the club is to schedule competitions each week in or primarily around the New Orleans area. Cindy Yost, a Newcomb Physical Education teacher, is a member because "it's something to work for each week. It's an incentive to jog regularly during the week."

"It's also a social thing. A chance to meet lots of people — especially guys," she added.

Greg Keller, another Audubon regular and a student from UNO, confirms the social aspect of running.

"I run mainly for the exercise, but I have a few friends whose only reason for running in Audubon Park is that it's a great way to pick up girls."







FEATURES

Historic Landmarks

A special certificate noting many of the University's buildings as historic places was presented April 26 by Charles Herrington, a 1964 Tulane graduate and Chief of Registration of the National Register of Historic Places, Heritage Conservation and Recreation Service, and U.S. Department of the Interior.

The historic preservation distinction, gives the university national recognition for its buildings and, as private property, opportunity to receive certain kinds of grants and loans for restoration purposes.

In addition, under the 1976 Tax Reform Act, educational properties listed on the register



receive tax incentives to restore and maintain cited buildings from what is termed "unsympathetic alteration."

According to Bernard Lemann, emeritus professor of Architecture at Tulane, "the campus has an interesting variety of architectural styles and at the same time, partly because of landscaping, its complex as a whole holds together consistently and comfortably as a place for study."

In announcing the designation for most of the university's buildings on the main quadrangle and on the Newcomb College campus, Herrington explained that the University sought the



honor through the assistance of the state.

"This is unusual," he said, "in that it shows interest on Tulane's part in preserving its heritage and in maintaining its fine old buildings and its campus for the American people."

"It shows leadership in preservation efforts among educational institutions," he said.



1901

What Ever Happened to the Class of '68

In 1968, the rallying cry on campus was "Student Power," as protest marches, mass rallies, pickets, and petitions expressing students' displeasure with the Vietnam War characterized the year.

The Howard Tilton Library was near completion; Tulane's President was Herbert Longenecker; and the varsity football team had a 3-7 season in the 67-68 academic year. The president of the Student Senate and his executive staff resigned amidst controversy, while the editor-in-chief of the *Hullabaloo* was censored by the administration for printing objectionable language.

Because of their overt political involvement, and unconventional lifestyles, college students of the '60's are regarded by many contemporary college students as a romantic era of sorts. Eight individuals who were Tulane students in 1968 were contacted and asked to reflect upon their college years, post-graduate activities, and campus political experiences in order that we might discover — What ever happened to the class of '68?

In 1968, Gary K. Barker was Chairman of CACTUS. Today, he is editor of the *Courier Journal* and *Times* in Louisville, Kentucky. While at Tulane, he also served as *Hullabaloo* columnist and editor, was assistant editor of the *Jambalaya* in his senior year, and was elected a student senator.

Barker found the Vietnam War to be a "very disturbing" issue, and because of the war, he felt that "college seemed disrupting and distracting." Shortly after graduation, he was drafted and sent to school to learn to be a Russian interpreter, keeping him from the jungles of Vietnam. If Barker had the opportunity to start college anew, he would "definitely go back to Tulane."



James M. Ciaravella, M.D., graduated from the Medical School in '68. Originally from the New Orleans area, he received his B.S. in Zoology from Tulane in '64. He was Rush Chairman and Treasurer for Pi Kappa Alpha, was on the track team as a senior, and was a member of the Tulane Spirit Club.

After graduation from Medical School, Ciaravella joined the Air Force as a physician. Specializing in thoracic cardiovascular surgery, he was later chief resident for Tulane at Charity. In 1978, he is a Special Fellow of cardiovascular surgery at the Mayo Clinic in Rochester, Minnesota, and plans to join the pediatric division of the National Medical Center of George Washington University.

"Tulane," says Dr. Ciaravella, "has a good name." He believes Tulane helped him acquire his faculty position, and that most of his associates know of and respect Tulane and the training in Charity Hospital.

A '68 graduate in Political Science, John M. Devlin is now a practicing private attorney in Houston, Texas. In early 1972, he received his J.D. from Tulane, and then joined the Air Force as an attorney. As an undergraduate on a baseball scholarship, Devlin was Vice-President of Phi Kappa Sigma, Commander of the Arnold Air Society, a member of the Pre-Law Society, Omicron Delta Kappa, and Pi Sigma Alpha. He was also a resident advisor, Senior advisor for Bechtel House, and Assistant Director of Mens' Housing.

Devlin states that he would come back to Tulane if he had to start over again. He liked the size of the classes, and campus, and the cosmopolitan environment of New Orleans.



James M. Ciaravella Jr.



John M. Devlin



Wade Hanks



Ronald Gurtler



Charles Lord



Mervin B. Morehiser



Carter Morse



Douglas S. Myers

The Tulane  Hullabaloo

**HUNDREDS JOIN ANTI-ADMINISTRATION PROTESTS
OVER 'HULLABALOO' CENSORSHIP CONTROVERSY**

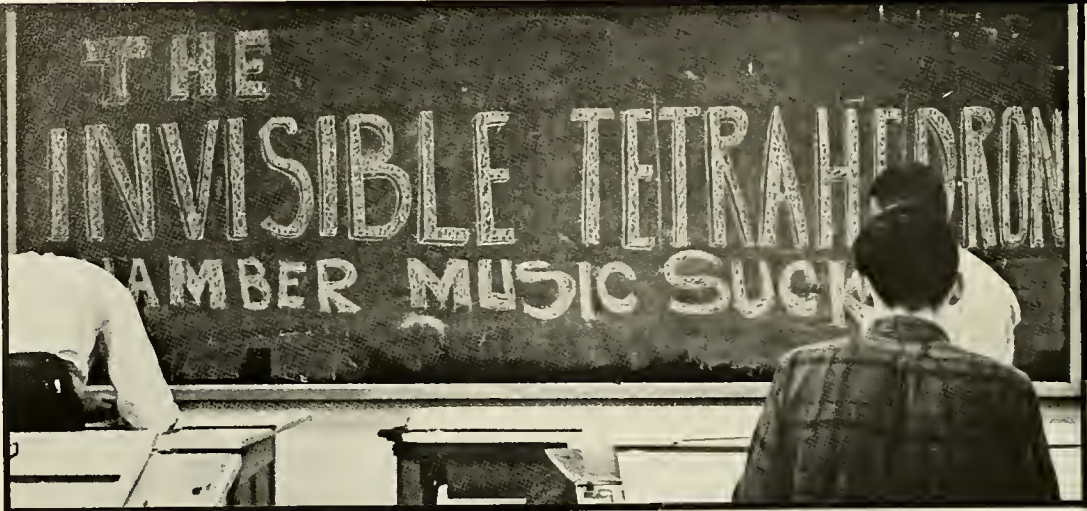
Mass Meetings Demonstrations Staged



Administration Forbids Pictures' Publication

Liberalized Dormitory Hours Are Rejected By University Senate





In his early college years, Devlin was more conservative and in favor of the war, but as a senior in law school, he became politically liberal, and actively opposed the War.

After graduation, he found that Tulane, in addition to reputation, had a "common sense, level headedness about it." He says that Tulane's name is important, catching people's attention as a mark of distinction.

Ronald Gurtler graduated from Tulane with a degree in political science in '68. Mr. Gurtler is currently a consulting attorney for a firm in New Orleans. Married as a sophomore and a father as a junior, his activities were primarily work, his family, and Air Force R.O.T.C.

Gurtler remembers that R.O.T.C. was quite exciting at times. Whenever the peace advocates confronted them during their drills, they would leave and let them have the field. He stated that the cadets had orders to rescue the flag if it was attacked, however, and that on two occasions he and his fellow cadets had to "protect it from groups numbering in the hundreds."

Gurtler did not go to war, and explains that he saw the R.O.T.C. program as a way of completing four years of college without being drafted. Upon graduation, he received a deferment from the Air Force and entered Law School. After acquiring his Juris Doctorate, he began active duty and served in the intelligence area.

A '68 English major, Wade Hanks is presently a self-employed cinematographic and still photographer doing advertising work, primarily for television. As an undergraduate, he was a photographer for the Jambalaya and the Hullabaloo and a member of the Sigma Chi Fraternity. Still a resident of New Orleans, he remembers doing "a lot of drinking," and Tulane's reputation as a "big party school."

Hanks discovered that Tulane's name did not help him at all, and that after graduation, most people were finding it "extremely difficult to find jobs. Employers regarded college kids as 'rebellious.'"

Hanks remembers Professor Norman Boothby as being an excellent instructor. He admits that he enjoyed Tulane, but would not attend college if he were to do it all over again.

A Civil Engineering major in '68, Mervin Morehiser is now a practicing civil engineer in New Orleans. As a hard-working engineer, he had time for few extracurricular

activities, other than playing intramural football.

"Most people were pro-war in the early years, but changed as the war progressed. The Vietnam War," he states, "was staring us in the face." Morehiser was in an engineering lab on the evening that President Johnson told a national television audience that he was not going to seek re-election, and remembers shouts of joy and surprise over the announcement.

College was "falling into a four year long rut." Morehiser notes that the problem at that time was not getting a job, but getting drafted. He was drafted, and was sent to Korea after working with the Corps of Engineers.

He also commented that Tulane graduates are treated with a certain deference.

The President of the '68 Senior Class of A&S was economics major Carter Morse. A Kappa Sig, he played on the tennis team as a freshman and played on the Pan-Hellenic athletic league. In '78, he is a tennis professional and director of an indoor tennis organization.

Morse remembers Dr. Erskine McKinley as the professor who gave him a "solid overview of the international monetary system." His mother had attended Newcomb, and he wanted to come to New Orleans, the "cosmopolitan city of the South."

Morse regards himself as "one of the old patriots; one of the few straight people to come out of my class." As a result of his patriotism, he joined the Army and went to fight with the artillery in the jungles of Vietnam.

Morse adds that the main groups present when he was at Tulane were: the anti-war group, the drug group, the pre-med group, the pre-law group, and those few who had no group.

Mentioning the fact that Tulane seemed to impress most people, he was enthusiastic in his reply that he "would sure do it all again."

Presently residing in Rochester, New York, Morse offers some advice to economics majors who are considering entering the job market after graduation. Recalling his experience as an employee of two major corporations, he advises, "An undergraduate degree is worthless. Unless you have an M.B.A., you progress to a certain level and no further."

Part owner of a clothing department store in Virginia



Beach, Douglas Myers was a senior history major in '68. A member of the Zeta Beta Tau Fraternity, he worked for the Jambalaya and the Hullabaloo.

He remembers Professor Radomir Luza of the History Department as a "dynamite professor. He was the first person to turn me on to learning and the learning experience."

Reflecting upon the Vietnam War as an influence on students' lives, he states, "Half of us got drafted, and the other half went to law school to get out of the draft."

Myers considers coming to Tulane "the best of choices," as he liked the diverse types of people and the cosmopolitan atmosphere.

Myers found his first paying job after graduation, which involved selling books in a department store, very frustrating. He felt that he was "not qualified to do anything," and that all Tulane had taught him was "how to think."

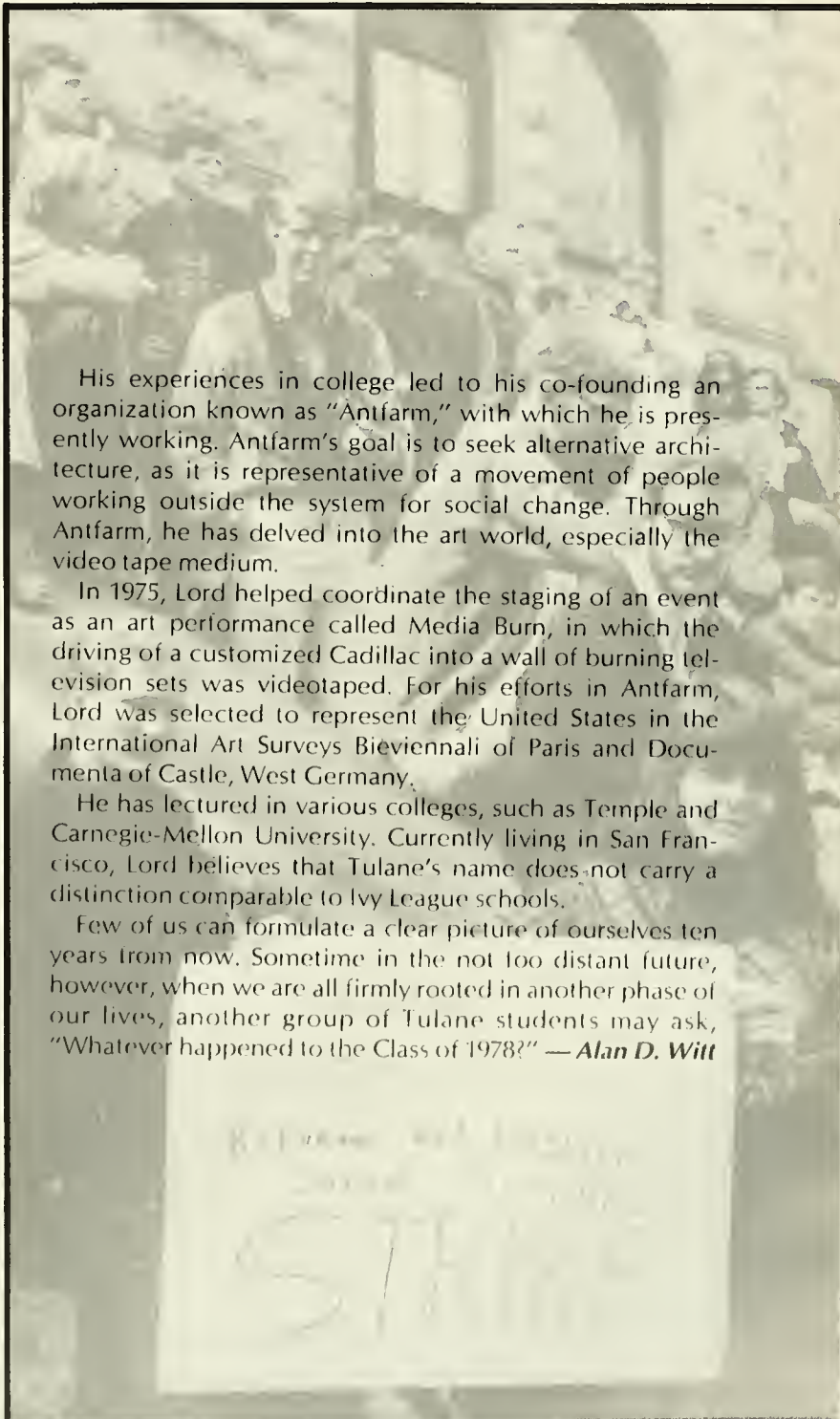
Myers feels that he had experienced somewhat of a revolution against the establishment, as attitudes toward the war drifted from popular conservatism to liberalism. He regards the period as a "difficult time for people of our age."

Proud of Tulane and his experiences here, he comments: "Tulane did teach us how to be human, and that's more important than anything."

In '68, the president of the School of Architecture was Charles Lord, Jr. About the Vietnam War, Lord asserts that, "It was the single most important thing in my life in terms of the way in which I planned my life in college." After losing his deferment because of falling one year behind in the architecture program, he joined the Navy Reserve to avoid being drafted: "I did not want to participate in the military at all," he admitted. However, he regarded the Reserve as the only interim solution.

Viewing the war as a "morally corrupt activity," Lord chose to study architecture and its role in society, rather than actually participating in the formal study of architecture. He comments that he never wanted to produce banks or other structures financed and promoted by multi-corporated organizations "supportive of overt capitalism."

His generation, according to Lord, was a very important one: "The demonstrations based on student activity finally did force Johnson's resignation."



His experiences in college led to his co-founding an organization known as "Antfarm," with which he is presently working. Antfarm's goal is to seek alternative architecture, as it is representative of a movement of people working outside the system for social change. Through Antfarm, he has delved into the art world, especially the video tape medium.

In 1975, Lord helped coordinate the staging of an event as an art performance called Media Burn, in which the driving of a customized Cadillac into a wall of burning television sets was videotaped. For his efforts in Antfarm, Lord was selected to represent the United States in the International Art Surveys Biennali of Paris and Documenta of Castle, West Germany.

He has lectured in various colleges, such as Temple and Carnegie-Mellon University. Currently living in San Francisco, Lord believes that Tulane's name does not carry a distinction comparable to Ivy League schools.

Few of us can formulate a clear picture of ourselves ten years from now. Sometime in the not too distant future, however, when we are all firmly rooted in another phase of our lives, another group of Tulane students may ask, "Whatever happened to the Class of 1978?" — Alan D. Witt

The Making of a Theatre Production:

Most actors will be the first ones to tell you that their performance on stage is only a small part of the making of a theatre production. By the time the curtain rises on opening night scores of people backstage have already invested countless hours in designing costumes, rehearsing lines, building the sets, stringing the lights, composing the musical score, and choreographing the actors' stage movements. To the technical crews and design artists behind the scenes, opening night really marks the end of their jobs. With this in mind, Debbie Niederhoffer, a Newcomb freshman, and a cast member of Tulane University Theatre's production of "The Duchess of Malfi," undertook the task of writing an in-depth analysis of the making of a theatre production — from the first day of rehearsal to the final curtain.

The very first step in the making of a theatre production is to decide upon the play. Assistant professor Buzz Podewell was given the task of selecting and directing the third of Tulane University Theatre's major productions for the 1977-78 season. According to Buzz, he chose "The Duchess of Malfi" because "it was time Tulane did a Jacobean play.

The Duchess had gorgeous poetry and several strong parts which I wanted as vehicles for certain actors."

"Originally," he continued, "I wanted to do an Elizabethan swashbuckling extravaganza, complete with sword fights and all, but Tulane just doesn't have the facilities for it. The Duchess is the type of play most theatre departments shy away from. I was delighted we could do it."

Rehearsal began the week of January 9, although the cast had been working on the script during winter break. For example, Kathy Paul (the Duchess) said that she worked some six hours a day at home doing research on her character.

On the first day of rehearsal, all of us were terribly nervous and a little inhibited. But Buzz quickly broke through our self-imposed barriers with his contagious enthusiasm. He began the rehearsal by giving us a brief plot summary of the play. His message was clear: we were all going to work our tails off for the next two months, but above all we were going to have fun. Witness his colorful description of the first scene:

"The first part of the play — up until the Mandrake scene



"The Duchess of Malfi"

— should be fairly jolly. We have first a wry and witty Cardinal matching wits with a cynical and witty malcontent. He's the only court gall, which is to say a rung above the village idiot. A jolly and festive leave-taking scene filled with jokes dumped on that silly old fart, Castruccio . . . Have any of you thought much about his name? Next we have the humorous hiring of a spy. This time a meeting between — you guessed it, that same witty, malcontent, this time he's getting off cracks about sick men's urine and throat cutting, and the first of his horse dung cracks! Anyway — a meeting between him and that urbane humorist, Duke Ferdinand.

Next, we go to a scene which, granted is a bit heavier; but even in this we get the Duke's cracking jokes about women liking peckers!

Then we move to a sexy, wooing and bedding between two charming and beautiful young folks. Then to that same court — gall railing on mortality and disease! God! How he loves his superiority to us! Then on to a scene filled with a lot of pregnancy, spring in Italy, and light jesting about — you guessed it — horse dung.

Things do get tense when the Duchess has labor pains, and Antonio must very cleverly run about for Forobosco; but we soon forget that, with the news that a son has been born! Yay!!!

Then a meeting between the wry jester Bosola and the new father who, like all new fathers, is a bit nervous (this is a scene straight from "The Love Boat").

We next go to Rome and meet a Cardinal who likes to fuck and twist ladies' arms. Anybody out there who thinks that shouldn't be fun??? Very soon we get a classic comic routine about guns pointed at peckers."

I realize that there are a few serious moments in these first scenes."

Once classes started, the rehearsal schedule evolved to four nights a week and all day Saturday and Sunday. Rehearsals were also held during weekdays for the principal characters and eventually for everyone as opening night grew nearer.

The Madmen scene, directed by Assistant Director Wynne West, had separate rehearsals until two weeks before opening night. As one of the madmen, I found it



challenging work. Since this was a completely new scene, unstructured as far as a script went, we began from a totally improvisational point, working on neurotic ticks which led us to the mind of an insane person. The scene changed every night during performance as we learned to react to the audience and each other.

"We achieved a feeling of madness, and at times there was a fear of getting too close," said Madelaine Sable, one of the Madmen.

An important part of the rehearsal process was spent on the character's physicalizations. Banu Gibson Podewell, Buzz's wife and a professional singer and dancer, choreographed the stage movement.

"To create a physicalization of a character, it's necessary to get rid of all your own physical quirks," said Banu. "It's like you have to start in neutral before you can go to first, second, or third gear. Unfortunately most people start in reverse."

Banu worked with each character in a different way. For the soldiers, it was important to get a precise, uniform set of movements. With the Duke and the Duchess, she concentrated on self-confidence demonstrated by fluid movements. An image helped the actor who played the Cardinal: "I suggested he use the idea of healing people when he touched them," Banu said. "The Mad people were developed individually according to how the actors had developed their roles."

The introduction of music was a rehearsal technique that helped everyone. One weekend, we did the show over and over, to every imaginable type — Valentino Tangos, Dixieland Jazz, the Charleston, Chopin, Puccini, tuba quartets, Cream, Toscanini, and Schoenberg. Music has a marvelous way of influencing the mood of a show. It injected new vitality into the show after we had been rehearsing a long period.

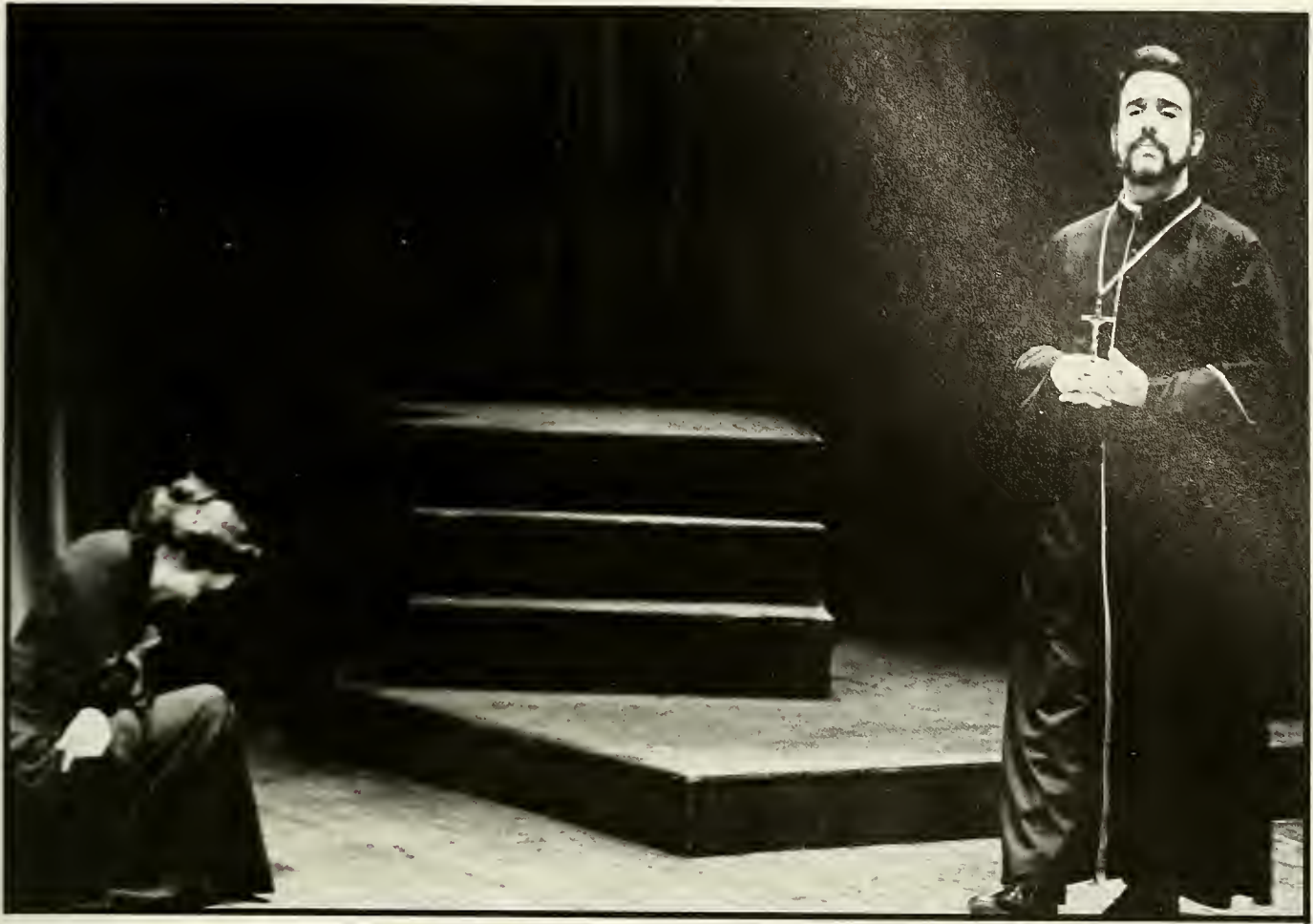
Another rehearsal technique used was the complete run-through of the play, with everything but words. We were allowed to mouth out lines, but we weren't allowed to even whisper. This forces the actors to look at one another and to perfect their stage movements.

Doing live theatre can be a natural high. Creating a character is a very special type of communication. "It's magic maybe. Maybe it's crazy to let a person get born out of a bunch of typed pages," commented Kathy Paul. "You have to believe in the character. You have to learn to love the character, just as you love yourself so you can try to understand why they do what they do — so that you can do it yourself."

Nick Faust, who played the sinister Cardinal, said that, "Being such a mean character is somewhat depressing. It hurts me — being a character that doesn't react sympathetically. It would hurt Nick Faust to see his friend Ben Prager go crazy. But that's my job."

While the cast worked to perfect their roles, costume designer, Dottie Marshall, worked with Buzz to develop the visual image. The basic theme she sought to incorporate in the costuming was a world in transition moving towards degradation. To achieve this, Dottie designed costumes in the same manner for both the Duke and the Duchess. In the first act, their clothes are restrained and protective of the body. By the last act, however, both are wearing scruffy-looking clothes which are very open, especially around the neck. Bosola and Julia, being outsiders to the court, were dressed accordingly. For example, while





the Duchess wore long, vertical gowns, in subdued colors, Julia, the Cardinal's mistress, was dressed in a stylish bright green costume. The mad people were dressed as grey, shapeless forms. By the end of the show, the majority of the central characters were dressed in grey in order to emphasize the horror of the senseless murders.

Lighting designer William Baker achieved a cold, harsh effect to emphasize the repressed WW I society of the "Duchess." Baker also implemented numerous special effects, including a stained glass window in the Cardinal's study, and the prison scene, where the shadow of the jail door is cast across the entire floor of the stage.

Professor George W. "Hank" Hendrickson, the Theatre Department's chief set designer was faced with the dilemma of designing a set for a theatre in-the-round where, frequently throughout the play, two separate groups of characters would appear at the same time, exchanging dialogue among themselves.

He solved the problem by utilizing a two level set. Using different props and working with the lighting designer, the set effectively served as the royal palace, the Cardinal's living quarters, a garden outside of the palace, and the dungeon.

In spite of all the time that a cast and a production staff spend in preparation for a show, mistakes are bound to happen during the performances. Luckily most of ours were humorous. For instance, the night the gun slipped down Paul Cronvich's pants as he reached for it, Bosola came backstage to tell us: "I knew something was wrong when I came on stage and saw Paul dancing."



And then there was the night that four-year old Bret Bishop got out on stage too soon and yelled, "Hi Mommy," just as Cariola announced that a son had been born. The Cardinal once threw the cloak over Julia's head instead of at her and the Duke had to "give my tear to my fist,"

because he couldn't get his handkerchief out of his pocket. The show had two echo scenes one night, when Randy Mekey didn't get out on stage in time and shouted his lines from the wings.

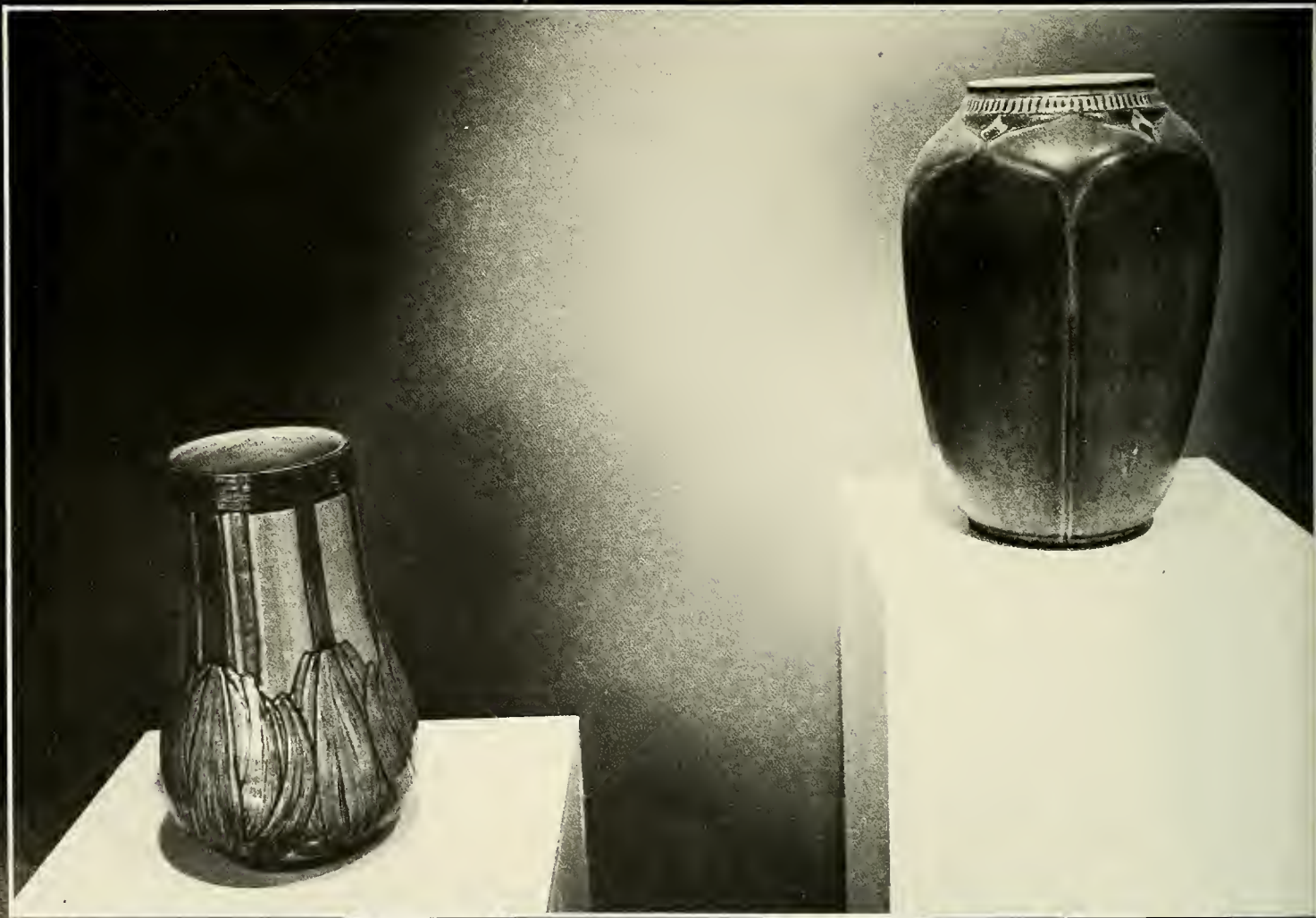


There's a story that, when writing *Macbeth*, Shakespeare put a curse on the play, and any production thereafter was to be ill-fated. For a while we began to suspect the curse had spread to "*The Duchess of Malfi*," as the casualty list among the cast and crew began to grow steadily. During the two performance weeks, Kathy Paul and one of the crew came down with pneumonia, three members of the cast got bronchitis, while another five caught the flu. The Assistant Director was forced to hobble around on crutches after suffering an accident. One cast member had to drop out completely because of a nervous condition. And, one night, Paul Cronvich (Antonio) never made it to the theatre at all. (Buzz had to take his place.)

Curse or no curse, the show must go on. Kathy Paul went on stage, despite her illness. When Paul Cronvich was unable to make it to the performance that one night, Buzz took his place.

"My responsibility of the entire day," explained one cast member, "is for those moments on stage. It's a very special thing that we do and it's worth all the work we have to put in, and all the sacrifices we have to make."

Working with the same people for seven weeks, some as much as 25-30 hours a week, creates a spirit of camaraderie among the crew and cast. The fatigue, the illness, the emergencies, the frustrations, and the anxiety only bring you closer together. Like Buzz said, "The nicest thing about theatre is the dependency on people." — **Debbie Niederhoffer**





TULANE'S
ART
TREASURES

Tulane is awakening to the fact that it holds a permanent art collection of high quality, which is, in fact, the second oldest collection of its kind in the South. William Cullison, the collection's curator, is exuberant about its excellence, and interested in finding a new home for the works, most of which are housed in the Special Collections Division at Howard Tilton Memorial Library.

The original Tulane Museum was located on the fourth floor of Gibson Hall; it included both an art section which consisted of individual and collective donations, and an anthro-ethnological section which, according to Cullison, was "incredible," with stuffed birds, skeletons, bisons, an elephant, and Egyptian mummy cases. At this time, the art history department was non-existent and there was little interest in the collection; it was finally dismantled in the late thirties and scattered about the campus. The collection became thus impossible to administer, and part of it was damaged.

Cullison was named Curator of University Art Collections by the Board of Administrators in 1976. Also that year, at the Annual Report of the University Senate Committee, a President's Committee was set up for advisory purposes concerning the collection, both for Cullison and President Hackney. A



budget of one thousand dollars per year was confirmed for the purposes of art restoration.

Under Cullison's supervision, the paintings were restored, cleaned, and reframed. This process cost as much as four hundred dollars per painting and created a real financial burden. Mr. Lloyd Young, a Louisiana Art Conservator who is highly respected in his field, restored most of the works under Cullison's supervision, and generously did so without payment until the budget was established in 1976.

The collection at present, consists of over 200 paintings and more than 1000 prints and drawings. It comprises five major sections: Louisiana art, Newcomb art, American art, prints, and architectural drawings. Much of the work is not displayed and can be found in University Archives, the Rare Book Room of the library, the manuscript stack, the Special Collections Room, the work area of the Special Collections Division, and the attic of the art building.

Much of the collection is in less than perfect condition, due to inadequate finances. A lovely Scottish landscape by Alfred K. Brown displays a huge gash. The marble statue of a "Dancing Girl" is missing her counterpart, who was stolen from the Longenecker's porch. A weathering "Indian and Maiden" behind Warren Dormitory ought to be moved inside, but the expense cannot be met at this time.

Despite these problems, the collection boasts some interesting and important works. Through the years, some donations have been rejected because of financial inability to



The photography collection is extensive and consists of over 11,000 prints and negatives, many revealing New Orleans as it was years ago. Included in this collection are some pieces of early carnival art, with designs by Wikstrom and Drysdale for costumes and floats.

The Architectural Drawings Collection has 30,000 drawings, comprising one of the largest architectural archives of the southeastern United States.

The immediate concern of both Cullison and the President's Committee is to find a permanent art museum to house the collection on Tulane Campus. The Sasaki Associates, a group of architectural planners from Massachusetts, were hired this year to design a masterplan for future construction on the Uptown campus. They recommended that an art museum be placed in what is now the Newcomb gym, and that a separate building be constructed beside it for additional space. If the Sasaki plan is carried out the collection could then be used in conjunction with the university's fine arts program. According to Cullison, the art history department could then relocate in the museum for study and research purposes.

The Sasaki plan is the first step in bringing Tulane's extensive art collection out of the attic and into a permanent home.

maintain them. However, important donations have been accepted, including an excellent collection of American art donated by the Woodward brothers, William and Ellworth, who established the university's architectural and art programs, respectively. The entire collection essentially centers around their donations. The first substantial donation to the collection was the Linton-Surget donation. In 1899, the two Linton sisters, who were married to the two Surget brothers, donated some excellent examples of 19th century art. The donation included portraits by Henry Inman (1801-1846); paintings by John Gadsby Chapman; sculptures by Thomas Crawford, Hiram Powers, and Randolph Rogers; and, a landscape by impressionist Frank Boggs.

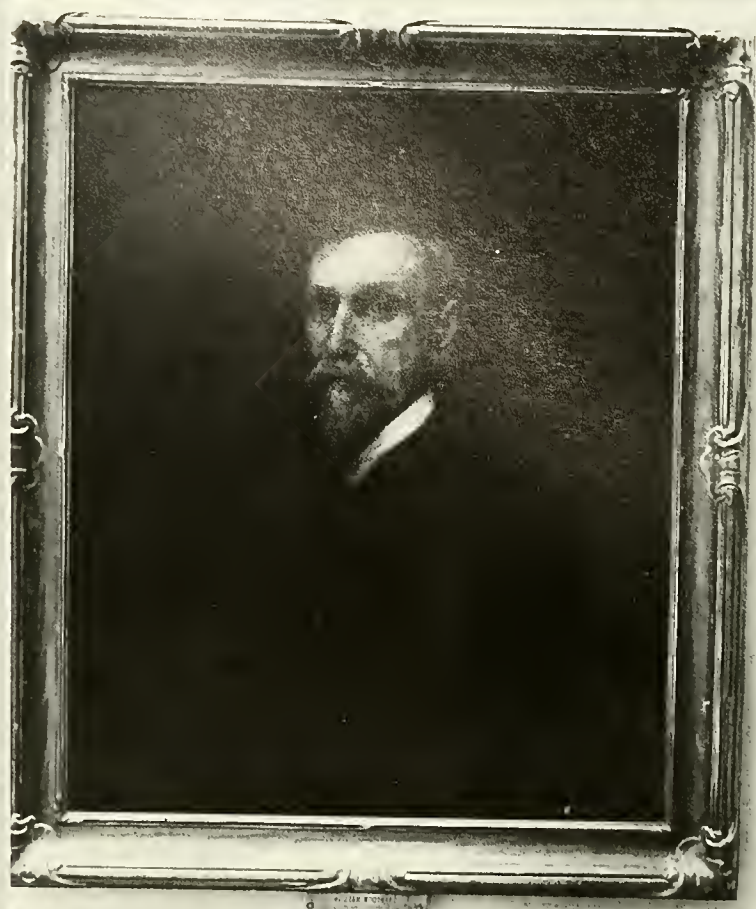
In 1971, Mrs. Dorothy Spencer Collins donated a collection of Southern paintings, prints, and maps which depict Louisiana's history. The collection is part of the Walker Brainerd Spencer Collection. A 19th century Thai temple hanging of the Bangkok School and a rare Chinese Kossou are included.

The William B. Wisdom Collection of more than fifty works by late 19th century and early 20th century Louisiana artists features oils by Drysdale, Millet, and Knute Helder.

The prints section of the division is outstanding and quite diverse. It includes lithographs, engravings, and etchings, many of which pertain to New Orleans and Louisiana. An interesting collection of prints by Morris Henry Hobbs includes a series of etchings of historical buildings in the Vieux Carré.







PHOTOGRAPHS BY DUDLEY SHARP



Dr. Henry Braden



Less than 15 years ago, Tulane University, like all venerable Southern institutions, refused to admit blacks. Today, Henry Braden III, a black doctor and community leader, helps run the place.

Appointed to the Board of Administrators this spring, Dr. Braden fills the seat vacated by Frederic Ingram.

"It's a hell of an honor to serve as an administrator for an institution such as Tulane," the New Orleans native explained.

Educated at Xavier and Meharry Medical College in Nashville, Braden brings an impressive list of credentials to the post, having served on the Board of Governor's of Tulane Medical Center and as Chairman of the Center's Board of Directors. He was also appointed by President Johnson to the National Advisory Committee on Education of the Deaf.

Braden identified Tulane's most pressing problem as the increasing cost of higher education. "Universities constantly need more and more money, and Tulane is no exception."

He stressed that students must be awakened to the

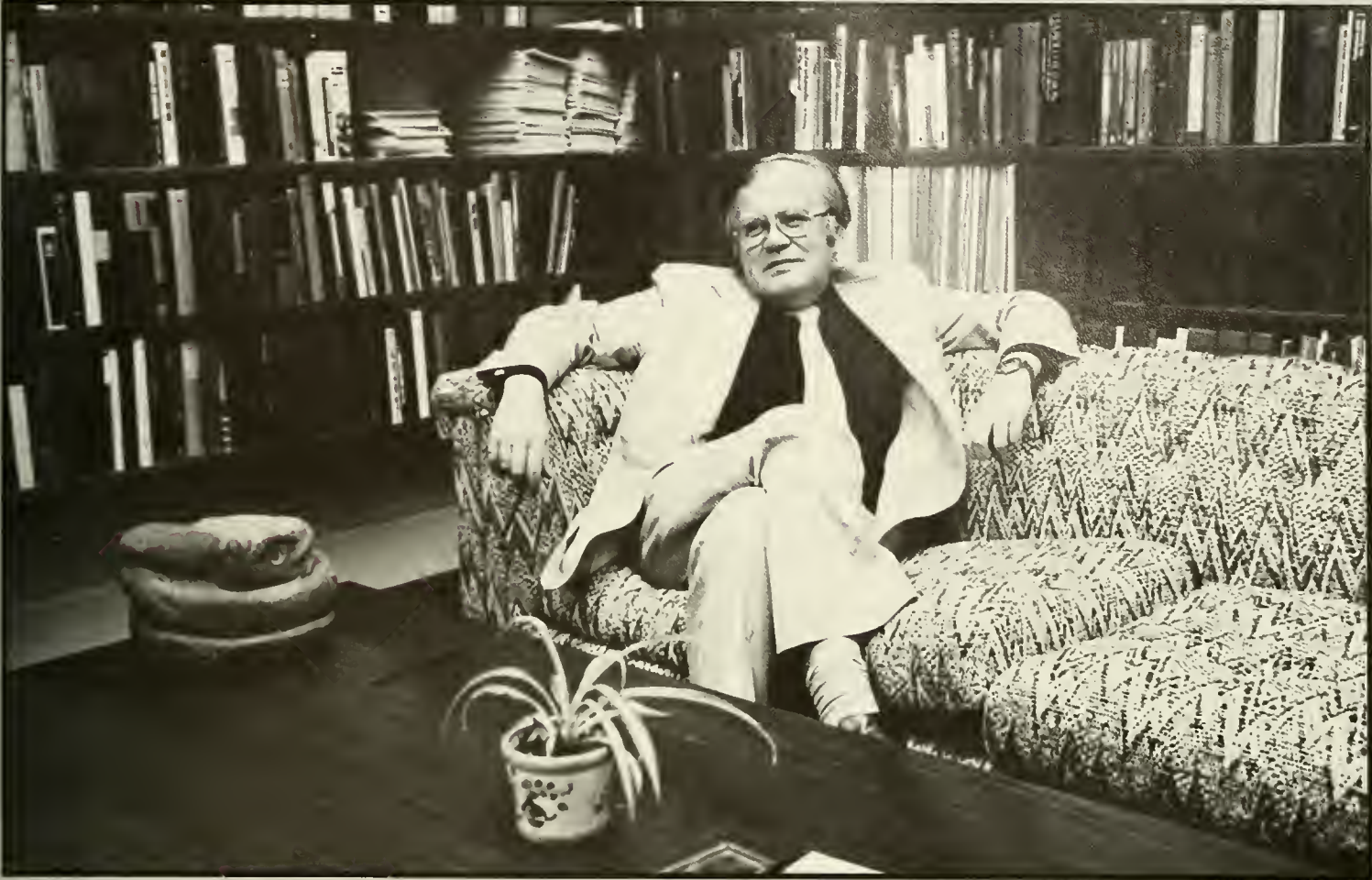
importance of alumni donations, explaining that for every dollar a student spends for tuition, "the school has to find twice that much."

Braden supports Tulane's controversial athletic program, explaining that much of the money donated by alumni is earmarked for that program. He noted that of all the graduates of Tulane's eleven schools and colleges, those from the Medical School give most generously, and many give specifically to the football team. "Even the faculty from the School of Medicine voted to support the athletic program," he asserted.

Labeling Tulane's integration efforts as "progressive," Braden maintained that the school has always adopted a less conservative attitude than that of most Southern institutions. "Tulane has been a leader in the community and in all the South, in giving an education to all people regardless of race, color, or creed."

Admittedly still unfamiliar with much of the University's policy making procedures, Braden makes up for whatever experience he lacks by his refreshing insight into Tulane's myriad problems and his faith in its great potential.

Provost Robert Stevens



"I'm 44 and the idea of being president of a university is appealing," says Provost Robert Stevens of his recent appointment to the presidency of Haverford College. "Having the opportunity to be president of a very good school is too much to turn down."

Stevens, who takes office July 1, seemed flattered at being named president of the Pennsylvania college. "They approached me," he says, "and the interviews were embarrassingly painless."

Haverford's Presidential Search Committee reviewed Stevens' resume and decided that his strong scholarly background was consistent with the "moral, ethical, and social values of Quakerism."

Stevens, who will become Haverford's tenth president, reflected on his two years serving as chief academic officer and as budget officer for the academic divisions.

"The quality of an institution is measured by the quality of the faculty and its commitment," says Stevens. "But if Tulane wants to retain its prominence as an undergraduate institution, it must improve its teaching quality."

Commenting on the teachings at Tulane, Stevens points out, "We have the advantage of small classes, but the cost we pay is too great."

One of the costs, he claims, is that "we use far too many TA's, at the very moment that the quality of graduate students is falling in some departments. Hopefully, this is changing."

With attrition problems in mind, Stevens commissioned the First Year Report. With still another revision to undergo before completion, he sees many benefits of such a report dealing with student problems.

"It faces up to issues we need to face up to," says Stevens, also a legal historian. Another step forward, according to the Provost, is the Harbert self-study report, which "is basically a statement of philosophy, defining what a liberally educated man or woman should be."

"I have every expectation that the Harbert report will be an important ingredient in re-thinking the contours of liberal education," says Stevens.

"The report will help articulate and justify what Tulane does and why it does it. The statement of philosophy will prove especially important in future years when there's going to be increasing pressure on liberal education as the number of students shrink."

The self-study "could put Tulane back in the forefront of liberal arts colleges," said Stevens. "And I very strongly believe in a liberal arts school," he adds, "or I wouldn't be going to Haverford."

According to Stevens, Tulane's next Provost should "above all, keep a sense of humor and be prepared to work like a dog."

"Most importantly, he should keep a sense of vision about where the University is going."

*****WORLD NEWS BRIEFS*****

POLANSKI FLEES RAPE CHARGES

(Los Angeles) Film director Roman Polanski's lawyer informs California authorities that his client fled California on September 1 to a town in France in order to avoid prosecution related to charges that he had sex with a girl under the legal age of consent.

BERT LANCE RESIGNS POST

(Washington) Director of the Office of Budget and Management, Bert Lance's resignation is read by President Carter at a nationally televised news conference on September 21. Carter related that he still has faith in "my friend," and said that despite allegations, "I think he was qualified then; I think he's qualified now." Carter's popularity plunges to an all-time low as a result of his reluctance to force the resignation of his long-time Georgia friend.

DAM BURST IN GEORGIA KILLS 39

(Toccoa Falls) Thirty-nine persons on the campus of Toccoa Falls Bible College in northeastern Georgia were killed early November 6 when an earthen dam burst and flooded low-lying areas. Faulty construction was the basis for blame surrounding the disaster. President Carter institutes nationwide testing of old dams in response to accusations that other dams are also in disaster-prone condition.

SADAT JOURNEYS TO ISRAEL IN HOPES OF PEACE

(Tel Aviv) Egyptian President Anwar Sadat arrives in Israel November 19, marking the first visit by an Arab leader to the Jewish state since it was established in 1948. Yet later, on January 18, the talks break down as Sadat threatens to pull out of the Israeli-Egyptian peace negotiations because, according to Cairo, "All Israelis aim at deadlocking the situation and submitting partial solutions."

STAR WARS STIRS ENTHUSIASM

(Hollywood) The movie "Star Wars" breaks all box office record sales, making over 100 million dollars for 20th Century Fox Studio in nine months. The conquest of good over evil in the movie delights audiences of all ages, and the catch phrase, "May the Force be with you," quickly becomes part of the American vocabulary.

FREDDIE LAKER FLIES TO SUCCESS

(New York) Freddie Laker's Skytrain takes the thrifty airborne traveler to London from New York at cut-rate costs. With a high percentage of occupancy, Laker's success is guaranteed by the long lines at both ends of his economical service.

KENNEDY FILES OPEN TO PRESS AND PUBLIC

(Washington) On January 18 the Federal Bureau of Investigation releases the second installment of files covering investigations into the assassination of President Kennedy. The files, containing transcripts from Congressional hearings and Warren Commission documents, support the contentions of previously released files that Lee Harvey Oswald had, acting alone, killed Kennedy, and that Oswald had been killed by Jack Ruby, acting alone.

TONGSUN PARK RETURNS TO U.S.A.

(Washington) South Korean businessman Tongsun Park returns to the U.S. to give testimony in the Congressional hearings on the bribery scandal, popularly called "Koreagate." Under a blanket of immunity, Park agrees to return to supply information which may implicate scores of Congressmen and Senators.

HUSTLER HEAD HURT

(Chicago) Larry Flint is ambushed as he and his lawyer leave a restaurant. The publisher of "Hustler" magazine recently converted to Christianity by President Carter's sister, Ruth Stapleton, survives the shooting that leaves him paralyzed from the waist down.

PANAMA CANAL TREATY

(Washington) President Carter and Brigadier General Omar Torrijos, Panama's chief of state signs the new Panama Canal treaties at a ceremony in Washington on September 7. The U.S. Senate votes on March 16 to ratify the Treaty of Permanent Neutrality and Operation of the Panama Canal by a margin of 63-32.

110 DAY COAL STRIKE ENDS

(Washington) After Carter moves to invoke the Taft-Hartley Act, miners of the United Mine Workers union vote to ratify a new wage contract on March 25. Carter is prompted to invoke Taft-Hartley after the 100 day coal strike causes U.S. coal reserves to drop to a dangerously low level. The strike originally began when miners struck over cuts in health benefits. The miners were informed of the decreases on November 18, and began striking en masse on November 25.

WOODY ALLEN SWEEPS ACADEMY AWARDS

(Hollywood) Subtle, zany humor seemed to be the order of the day as Woody Allen's film "Annie Hall" receives the Oscar for the Best Picture of at the Academy Awards ceremony. Allen also wins an Oscar for Best Director while his co-star of "Annie Hall," Diane Keaton, picks up an Oscar for Best Actress.

WORST OIL SPILL IN HISTORY

(France) The oil tanker Amoco Cadiz crashes onto a reef near the coast of Brittany during a severe storm, spilling 64.7 million gallons of crude oil. Heavy damage to the beaches results as the sea and coastline are covered with the oil.

DUKE GETS UNROYAL RECEPTION IN ENGLAND

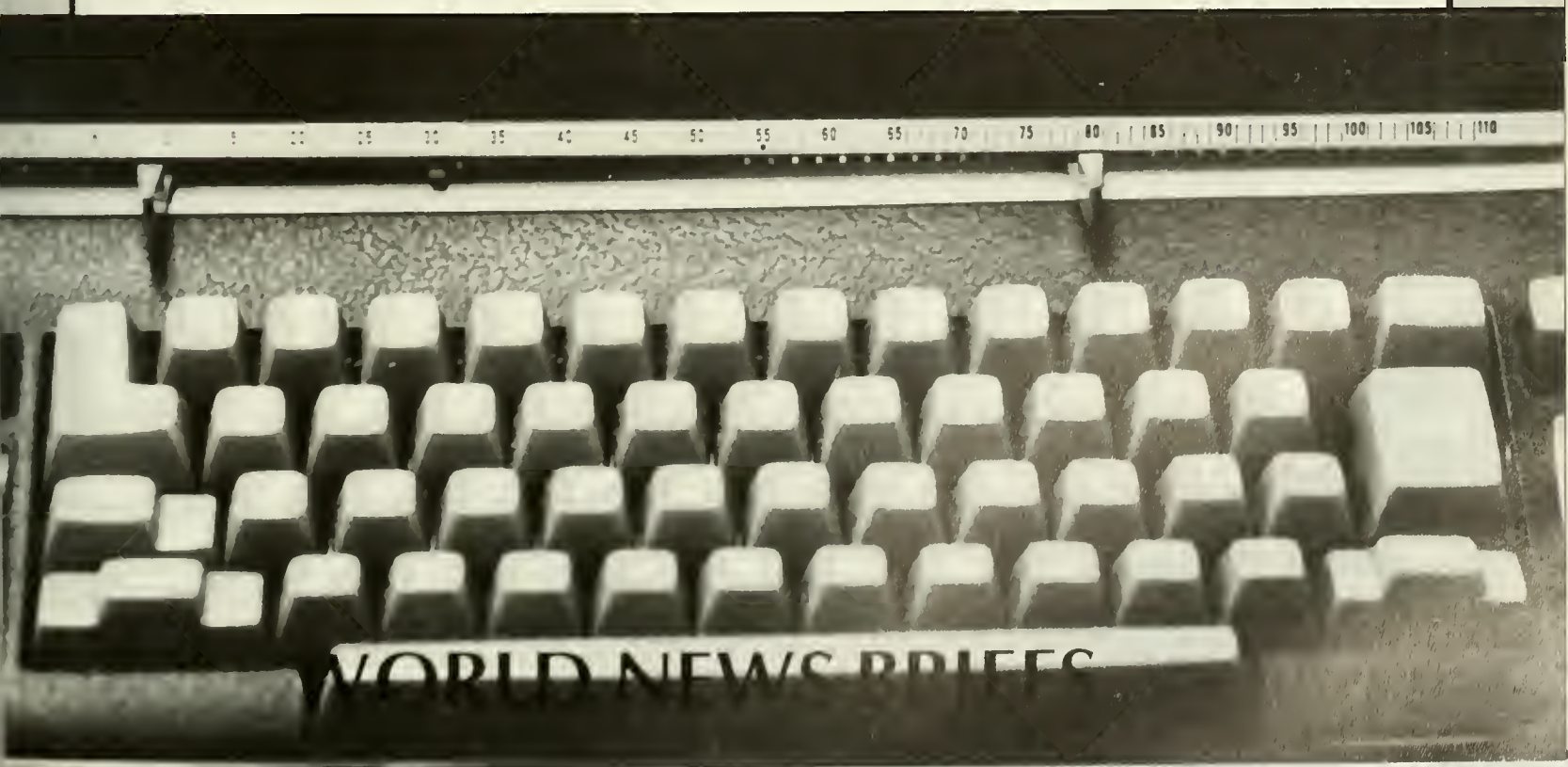
(London) David Duke, the Grand Dragon of the Ku Klux Klan, after weeks of evading Scotland Yard, is served a deportation notice in front of a pub. Duke had promoted his cause by asking that all foreigners in England be given money to return home.

THE CLONES ARE COMING

(Los Angeles) The cloning of body parts and of entire persons gains more credence in the scientific fields in a series of revelations by authorities ranging from research scientists to authors who claim to know of the actual cloning of complete bodies.

TERRORISTS ASSASSINATE FORMER PREMIER

(Rome) The body of former Italian Premier Aldo Moro is found May 8 in a Rome street gutter, after Italian officials refuse to negotiate for his release with his terrorist kidnapers, The Red Brigade.— **Wynn Howard**







ISSUES



INTERCOLLEGIATE ATHLETICS VITAL OR VAUDEVILLE?

It was in 1978 that the faculty said no. Tired of decrepit facilities, poor library services and low salaries, the faculty mobilized to end a significant cause of the problems — the continuing intercollegiate athletic deficit.

For twenty years, Tulane's athletic department had been losing money. In the last decade the athletic department averaged a deficit of 1 million dollars annually. When President Sheldon Hackney, the former provost of Princeton, took office in 1975, there was a glimmer of hope among the faculty that something significant would be done about the athletic deficit. Hackney, after all, had stated during the selection process that, above all else, academics must come first.

By the end of his first year, however, it had become readily apparent that the new President, either succumbing to pressure from influential alumni and the Board of Administrators, or simply having a change of heart, was not prepared to do away with the intercollegiate athletic program which was wreaking havoc with the University's financial stability. In fact, Hackney did something of a 360 degree turnabout.

"The decision I faced was a stark one," wrote Hackney in 1976, in a paper entitled "Perspectives from the President's Office." "Get out of all intercollegiate athletics or find a way to make football more successful . . . [for] football is the only sport with any chance for generating revenue."

His new plan was to pour more money into the intercollegiate athletic program and transform it, eventually, into a money-making venture. A new football coach was brought in and a new athletic Director, Hindman Wall, was hired mainly for his skills in publicity and other promotional work. Their formula seemed logical. Publicize and promote the Green Wave teams enough and the New Orleans sports fans would flock to see quality collegiate football and basketball in the Superdome.

Armed with a spanking new \$100,000 promotional campaign, the 1976 football season opened under the banner of the "Spirit of '76." Of course the whole thing flopped. The team not only had another dismal losing season (2-9), but by the end of the year the athletic deficit — again, mainly attributed to football — crested at just over \$1,400,000, a somewhat dubious record.

By this time, many of the faculty who had served on the Presidential Search Committee must have been alarmed at their candidate's performance. Yet they waited. After all, there was still a chance that the new president could be reasoned with. Nevertheless, by the beginning of 1977, several key members of the faculty were becoming increasingly militant about the issue.

When the final University budget for the fiscal 1977-78 year was presented by President Hackney to the University Senate, composed chiefly of faculty, the Senate came very close to voting against the continued funding of athletics. The President, however, stood his ground and was able to contain the opposition by gaining the support of the Senate's own Budgetary Review and Athletic Committees.

The resolutions by the A&S, Newcomb, and Graduate School faculties, however, came as a surprise to the Tulane community. Even Professor Mason, author of the A&S resolution, said he would have been willing to delay the issue another two years if it hadn't been for the \$2.5 million dollar Vincent grant which was bestowed upon the University in 1977. The faculty was eagerly waiting to see how the largest single private contribution to the University would be divided among the various departments. Then came President Hackney's announcement that the Vincent con-

tribution would go into funds functioning as endowment, which meant that they would become available to support deficits incurred by the intercollegiate program. The Vincent money, which the faculty had assumed would be used for academic improvements, would instead be used to finance the athletic department for another four or five years. "In other words," stated Professor Munro Edmonson (Anthropology), "the funds will go down the same familiar rat hole."

This was the last straw for the faculty. The depth of the gap which had arisen between the faculty and President Hackney became apparent when professor after professor spoke in favor of the resolution to abolish "big-time" intercollegiate athletics at the A&S Faculty meeting on November 15:

Prof. Charles Davis (History): "The situation is simply untenable. There is no way to bring the [athletic] deficit under control. Why should the University continue paying for public entertainment when it can't maintain its own buildings, when we can't pay for adequate salaries for the faculty? It's a stupid game to play."

Prof. Edward Ballard (Philosophy): "I oppose continuation of the intercollegiate athletic program as a matter of principle. Tulane is an institution of higher learning and any other business is inappropriate for the University. Why should we be financing semi-professional football? It's inappropriate for us to engage in public amusement."

Prof. Donald Lee (Philosophy): "The problem is that once the coach starts winning ball games he is going to leave. One year he will fill the University's coffers, but then he will leave. Ara Parsigian was at Northwestern until he started winning, and then he went to Notre Dame. It happens over and over again. Even if he does produce a winning team, the coach is going to leave as soon as he gets a better offer, and we're back where we started again."

Opposition to the resolution came from the Physical Education and R.O.T.C. staffs and Professor James T. Rogers, Chairman of the Athletic Advisory Committee. Rogers pointed out that discontinuing intercollegiate athletics would not bring an immediate end to the financial losses. The University, he said, would have to pay for broken contracts with its new coaches, and scheduling commitments well into the 1980's would bring severe financial penalties if not honored.

"There is no good time to abolish an athletic program," retorted Professor Mason. "But once decided it must be carried out."

The A&S Faculty passed the following resolution by a vote of 101 to 12, with 5 abstentions:

In as much as intercollegiate athletics at Tulane University has led to a continued great waste of our limited financial resources and thus to a weakening of our ability to fulfill our academic responsibilities, we, the faculty of the College of Arts and Sciences, believe that the only solution is to end such an athletic program. We, therefore call on President Hackney to take the University out of "big-time" athletics by the end of the current season.

Three days later, the Newcomb faculty followed suit, passing an identical resolution unanimously, 83-0. Professor Edward Partridge, who introduced the Newcomb resolution, echoed his colleagues' sentiments on the issue, stating, "At first I objected to the phrase 'big-time' athletics, but then I suddenly remembered the context. The term 'big-time' came about with vaudeville. Then I realized how the term was exact — showbiz. We really don't want that for Tulane. I don't think the students want that either. They



don't pay \$6,000 to come to be entertained."

Two weeks later the Graduate School Faculty passed a similar resolution with a vote of 96 for, 11 against, and 8 abstentions. The Graduate School's resolution was the final step in consolidating the professors of the entire Liberal Arts and Science Complex into a solid front, adamantly opposed to the continuation of "big-time" athletics at Tulane.

Several other factors besides the Vincent grant influenced the faculty to act. For one thing, the Budget Review Committee had stated that the Athletic Department would incur at least a million dollar deficit in the coming 1978-79 fiscal year. Second, this was the first year that all the other departments on campus (excluding Athletics) would have or be approaching a balanced budget. The argument used in the past by the Athletic Department officials was that they shouldn't be criticized for running a deficit when other departments did the same. However, this simply did not hold water any longer.

The only exception to this show of fiscal responsibility was the Medical School which continues to run a \$2 million dollar deficit annually. Interestingly enough, the Medical School's Faculty was the only group to pass a resolution supporting the continuation of "big-time" athletics.

The faculty came to realize that they would have to be the ones to take a stand against the continued athletic deficits, because it seemed no one else would. Professor Mason pointed out that the Student Government on campus was "politically ineffective" and the Board of Administrators, although reported to be divided on the issue, refused to make their opinions public. "The faculty members are the only ones to take the initiative," said Mason.

The response from Hackney to the resolutions, which came in the form of a letter published in the HULLABALOO the following week, was something considerably less than the faculty had hoped for.

"The football team," wrote Hackney, "is a focal point for pride and spirit in the University, providing occasions which bring the community together for a common purpose." Furthermore, Hackney wrote that the football team serves a "most important link between alumni and friends.

"All of our 40,000 alumni went to a Tulane with a significant intercollegiate program. All of the money that has come to the University over the years has been given to a Tulane that participates in intercollegiate athletics. Our improving pool of applicants for the undergraduate divisions has been attracted to a Tulane with intercollegiate athletics.

"One tampers with such fundamental aspects of a venerable institution only with great care and circumspection," Hackney warned solemnly.

The same issue of the HULLABALOO in which Hackney's letter appeared contained an article entitled "Schools Nationwide Thrive After Discontinuing Football." The article outlined six universities which had dropped their inter-

collegiate football programs and suffered no substantial loss of alumni contributions or decline in their applicant pools. The six schools were Georgetown, The University of Tampa, Xavier University of Ohio, the University of Vermont, the University of Detroit, and the University of Chicago. One quote from Harold Metcalf, the Athletic Director of the University of Chicago seemed particularly poignant. "We tore down a 55,000 seat arena and erected the largest academic building in existence," boasted Metcalf. "That tells you something about our priorities."

Also in the same issue, the ARCADE magazine of the HULLABALOO ran a full length feature story on Edmund McIlhenny. The Chairman of the Board of Administrators discussed the faculty resolutions at some length. If the faculty had hopes of gaining a sympathetic ear from McIlhenny on the issue they were quickly dashed on the rocks of 20 years of despair. In an attempt to discredit the LAS (Liberal Arts and Sciences) faculty, he charged that there had always been a group within the liberal arts faculty who were set against intercollegiate athletics. Rather ironically, he then stated, "These groups point with pride to the University of Chicago because that's the kind of school they would like Tulane to emulate." It seemed McIlhenny was saying that Tulane's old nickname "The Harvard of the South" should be changed to "The Ohio State of the South."

Professor Mason immediately refuted the remark in stating that, "In the last ten years I've never missed a Tulane game either in person or on the radio. Tulane has become a kind of home for me and I feel some of the 'rah-rah' spirit. But I would be somewhat of a coward if I didn't speak out against the dangers of athletic deficits.

"I would support fully the deficits if students could freely engage in sports, but football has become a business and it must be looked upon as an unprofitable business at Tulane," said Mason.

Professor William Gwyn, Chairman of the A&S Political Science Department, characterized the scholarship athletes as "paid gladiators."

"Intercollegiate football is not educational, it is an entertainment we put on at great expense," said Gwyn. "Let's put away these childish things and get down to the business of running this University."

McIlhenny went on to say that, "Tulane football still holds a solid prospect for the University of making money," and declared that, "the Board was prepared to give Tulane football at least two more years."

Apparently two years was not quite what President Hackney had in mind. In his November 18th letter he proposed a plan whereby football would exist for at least a minimum of five more years. According to the plan, the athletic deficit would steadily decrease over a five year period, reaching zero by the 1982-83 season.

The projections, Hackney wrote, are "honest, 'no miracle' expectations." "I hope to do better," he continued,



"and will work particularly hard to increase the levels of support from the friends of Tulane athletics, but I cannot guarantee that we will do better. I am, however, fully prepared to be held to the above schedule of achievement at each step of the way."

The statements made by Hackney and McIlhenny left the faculty at a standstill. Although the faculty resolutions were politically significant, the power for changing University policy remains in the hands of Hackney and the Board of Administrators. The question that faces the faculty in the upcoming year is, "Where do we go from here?" Although none of the faculty have seriously begun thinking of a resolution calling for the President's resignation, it must be remembered that the LAS Complex resolutions took most of the Tulane community by surprise this year. Hackney, himself, stated that he is "fully prepared to be held" to his annual projections for the intercollegiate athletics deficit, "each step of the way."

Professor Mason is cautiously optimistic about the controversy. "I don't think the President can go on forever against the strong wishes of his faculty. No president of an American University would want to be president when the faculty is expressedly against his stand," said Mason.

But, would the faculty ever consider asking for his resignation over the issue?

"The faculty is very attached to Hackney because they believe that he is the very best possible man we could have here for almost every other thing at Tulane," said Mason. "But the Board cannot really run this University."

The Faculty resolutions to abolish "big-time" athletics at Tulane seem to have had little or no effect on President Hackney or the Board of Administrators. However, it is hard to imagine that, if the faculty passed a similar resolution calling for the President's resignation, that Hackney would stay in office. It would be too politically damaging.

If by chance, the faculty chose not to follow this course of action, an interesting alternative was proposed by A&S Senior Class President Nate Lee:

"When 1981 gets here and Hackney falls short, we will dress him up as quarterback for the LSU game. If his faith



in the team is valid, the line will save him from the onslaught of the vicious man-eating Tigers. He might even score.

"If, however, the team doesn't quite live up to expectations, Hackney will learn his lesson. The symbolism will be very appropriate: LSU's defensive back will be breaking Hackney's back, just as the weight of 'big-time' athletics will have broken Tulane's and LSU by then will be on top smiling down at us.

"Besides, we could make up some of the losses with TV rights and overflowing crowds of people waiting for the first President to fumble a University with no hope for recovery." — **Greg Placek**



C.I.A. ON CAMPUS

THE T.U. CONNECTION

It was just about one year ago that President Hackney asked the University Senate Committee on Academic Freedom, Tenure, and Responsibility to establish guidelines limiting the operation of intelligence organizations on the Tulane campus. The request was rather frightening. Why would guidelines be necessary unless there was some sort of activity in the first place? Was it a mere precaution?

Not likely. The New York Times revealed in August of 1977 that the CIA had extensively infiltrated college campuses around the nation like Cornell, Denver, Notre Dame, Michigan, ad infinitum — and yes even Tulane.

Shortly after the beginning of the 1977-78 academic year the campus newspaper, The Hullabaloo, initiated a campaign for release of all the CIA files regarding the University. President Sheldon Hackney and Provost Robert Stevens were, to say the least, less than enthusiastic about the idea. In fact, they refused to file for release of the documents under the Freedom of Information Act of 1974, although they did agree to request the files informally.

On February 15, Hackney admitted at a press conference that the CIA had conducted drug tests here in the 1950's, but refused to release the files obtained from the Agency claiming that he was withholding the documents to protect innocent people. Hackney did agree to release a prepared statement about the experiments within the next few days, but in light of the fact that every proper noun in the file had been deleted, Hackney's reasoning for withholding the documents seemed illogical.

On Wednesday, February 16, the Hullabaloo gained access to information that the Army had paid a doctor at the Tulane University School of Medicine to conduct behavior modification tests with LSD-25 and mescaline. The information also indicated that the tests were probably conducted on human subjects. A call to the CIA to confirm the information proved fruitless. "I heard you were coming — I can't tell you anything," CIA Chief Counsel Richard Singuegrana told me in a brief telephone interview. That afternoon the Hullabaloo requested that the University Senate Committee on Academic Freedom, Tenure and Responsibility, and the Committee on Student Affairs to join the newspaper in petitioning the CIA and the US Army for release of files under the Freedom of Information Act. Later that evening the Hullabaloo persuaded the ASB Senate to file for release of the documents.

On Monday, February 23, the Hullabaloo office was deluged with offers of assistance from numerous organizations. The American Civil Liberties Union offered their services as legal counsel if the newspaper decided to take either the Agency or the University to court over release of the documents. The Campaign to Stop Government Spying, an organization run by a former member of the National Security Council named Morton Halperin, and an

affiliate organization called The Center for National Security Studies, agreed to send the Hullabaloo declassified intelligence documents concerning Tulane.

On Tuesday, February 24, Hackney was grilled by Hullabaloo editors at a press conference. They contended that the newspaper had a legal right to see the documents. The



Hullabaloo editors claimed that if the Agency had released the documents to the University, then they must have been declassified and, therefore, a matter of public record. Hackney, however, refused once more to release the documents. The thought of an impending court battle was becoming a real possibility. If Hackney's statement which was still forthcoming proved adequate, plans for litigation by the Hullabaloo would be scratched. The waiting game began.

In the weeks to follow, the Hullabaloo learned that Tulane was on a CIA list of 250 colleges and universities where they actively recruited new agents and other employees. It was unknown if covert recruiting had been done at Tulane; however, the Agency had overtly recruited on the campus for years. In fact, the CIA had been regular clients of the Hullabaloo advertising department. During these weeks it was also disclosed by a former CIA agent that two former top level CIA officials were Tulane grads.

On Tuesday, March 28, six weeks after it was promised, President Hackney released his statement concerning the documents received from the CIA. The statement revealed that in 1957 the CIA had contracted Dr. Robert Heath, a bio-psychiatrist at the Tulane University School of Medicine, to conduct tests with a drug called Bulbocapnine on three monkeys and on a human volunteer, in order to determine its potential in the realm of mind control. The statement further contended that the drug proved to be harmless and ineffective, and that the New York Times, possessing the same documents that the administration now held, had reported these facts in their August 2 article, mentioned previously. A quick review of the New York Times article revealed, however, that Dr. Heath had denied conducting any tests whatsoever for the CIA involving human volunteers. Furthermore, New York Times reporter Nicholas Harrock told the Hullabaloo that the Times never had the CIA documents in question.

On Wednesday, March 29, the Hullabaloo was finally able to obtain access to the CIA documents concerning Tulane from an outside source. Hackney's comments on the experiments were found to be accurate. Furthermore, the documents showed that Heath had conducted the tests with the utmost care and professionalism, and that he had received no compensation from the Agency for his efforts.

On Thursday, March 30, Dr. Heath agreed to an interview with the Hullabaloo Editor-in-Chief Brad Steitz and myself. Heath stated that in 1957 when he conducted the experiments, the CIA had feared that the Communists had reportedly found an amazing new mind control drug. Agents had smuggled it out of the Soviet Union and rushed it to Heath in New Orleans. With the nations in the throes of the Cold War, Heath pointed out that he did the tests because he felt it was his patriotic responsibility.

As it turned out, the experiments proved to be harmless. However, Tulane's affair with the CIA brings to mind an important question: should a university attempt to restrict its faculty from engaging in activities with the CIA and other intelligence agencies?

The American Association of University Professors called upon its members to "avoid any involvements which might conflict with their academic obligations and responsibilities" in its 1976 Resolution on Covert Intelligence Activities of the United States Government. At Tulane and other universities many of the professors are upset with this statement. It places them in a precarious position, torn between their professional responsibility and what many feel is their patriotic duty. On the other hand, some professors have made huge profits by engaging in research for intelligence agencies, with little thought given to professional ethics or patriotism. To his credit, Dr. Heath received no monetary compensation for his work for the CIA. And, when he was asked to conduct tests on the pain and pleasure centers of the brain in 1962, Heath promptly terminated his relationship with the CIA, calling the suggestion "abhorrent."

Legislation could be enacted by Congress to remove the huge profits available to academicians for participating in CIA sponsored research. This would discourage those professors who conduct such research only for the money, research which is often in the category of what Dr. Heath termed "abhorrent." Yet, no matter how much legislation

is passed and no matter how many guidelines are adopted, the CIA will probably find a way to successfully solicit the aid of American universities in their covert research projects. The only hope is that professors like Dr. Heath will continue to resist attempts to sacrifice their professional ethics for whatever the reason. — Doug Nadjari

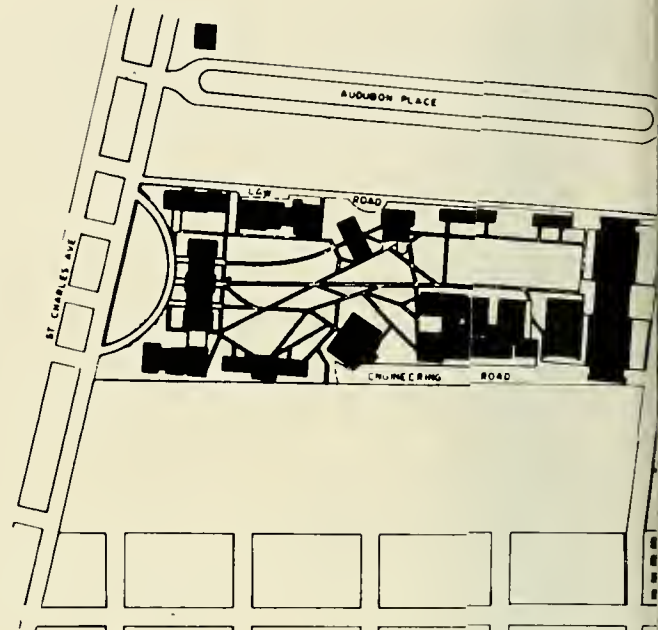
Ed.'s Note: Mr. Nadjari served as Associate News Editor for the Hullabaloo this year and broke the story about Tulane's CIA connections.



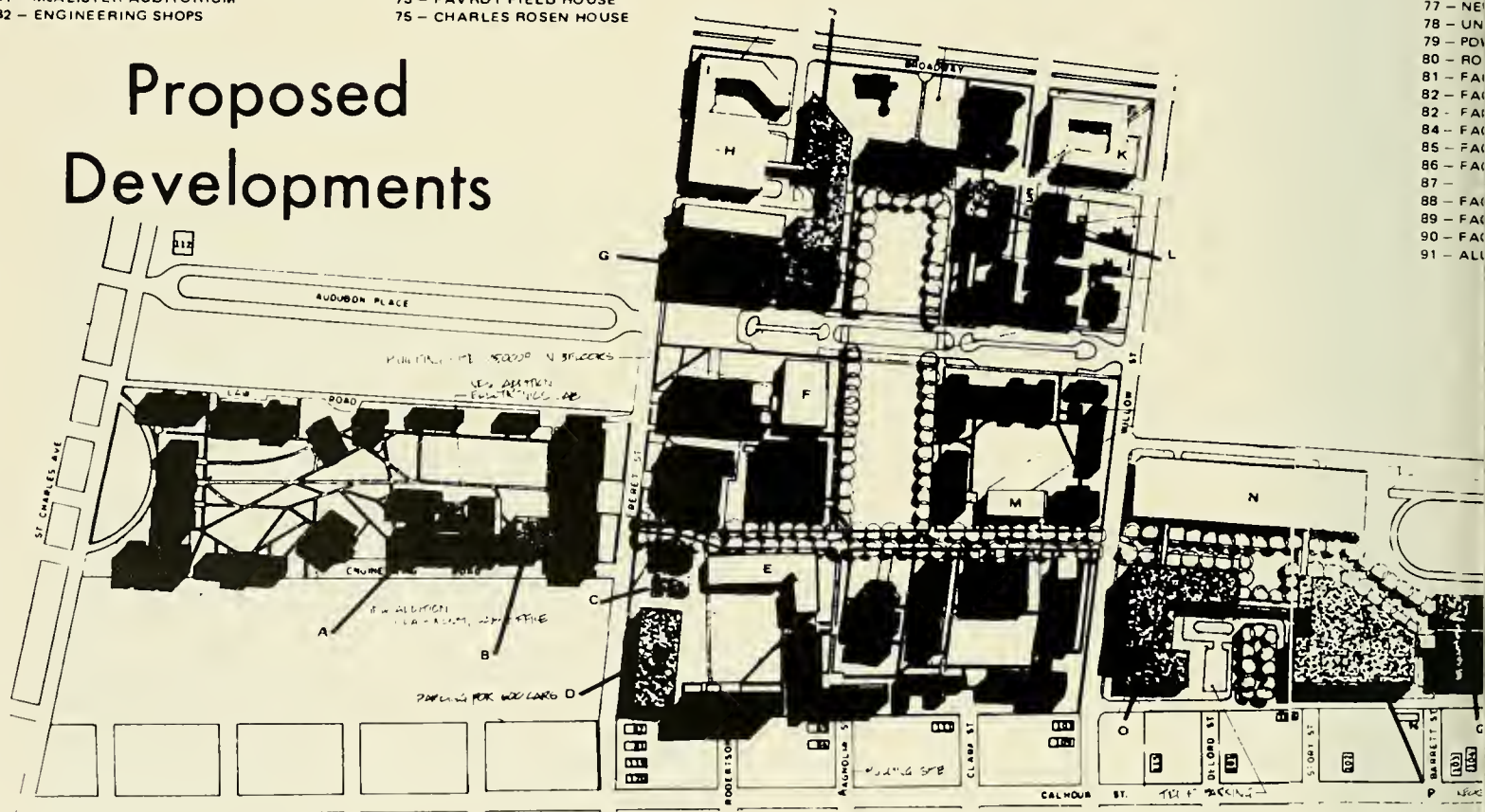
SASAKI'S MASTER PLAN FOR CAMPUS RE-DEVELOPMENT

BUILDINGS





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|-----------------------------|-------------------------------------|
| 1 - GIBSON HALL | 33 - MECH. ENG. GRAD RESEARCH |
| 2 - TILTON MEMORIAL | 34 - NEWCOMB NURSERY |
| 3 - OINWIDOE HALL | 35 - JOSEPHINE LOUISE DORM |
| 4 - RICHARDSON MEMORIAL | 36 - NEWCOMB POOL |
| 5 - RICHARDSON BUILDING | 37 - NEWCOMB GYM |
| 6 - NORMAN MAYER | 38 - PHYSICAL PLANT BLDG. |
| 7 - HISTORY | 39 - NEWCOMB ART BLDG. |
| 8 - SOCIAL SCIENCES | 40 - DORIS HALL |
| 9 - SOCIAL WORK | 41 - PIERCE BUTLER HOUSE |
| 10 - STANLEY THOMAS | 42 - WARREN HOUSE |
| 11 - CIVIL ENGINEERING | 43 - JOHNSTON HOUSE |
| 12 - MECHANICAL SERVICES | 44 - PHELPS HOUSE |
| 13 - CHEMICAL ENGINEERING | 45 - IRBY HOUSE |
| 14 - MECHANICAL ENGINEERING | 46 - PATERSON HOUSE |
| 15 - THEATRE AND SPEECH | 47 - ZEMURRAY HALL |
| 16 - | 48 - BRUFF COMMONS |
| 17 - ALCEE FORTIER | 49 - TULANE STADIUM |
| 18 - | 50 - DORIS HALL LOUNGE |
| 19 - SCIENCE CENTER | 51 - NYDIA BOAT HOUSE |
| 20 - JOSEPH M. JONES HALL | 52 - MEDICAL CENTER COMPLEX |
| 21 - CENTRAL BUILDING | 53 - HAWTHORNE HALL |
| 22 - NAVY BUILDING | 54 - LAB. OF ENVIRONMENTAL MEDICINE |
| 23 - TELEPHONE EXCHANGE | 55 - COLUMBIA BUILDING |
| 24 - BARRACKS 21, 25, 27 | 56 - PHYSICAL PLANT GARAGE |
| 25 - DIXON HALL | 57 - PHYSICAL PLANT GREENHOUSE |
| 26 - HOWARD TILTON LIBRARY | 58 - THEATRE WORKSHOP |
| 27 - J. BLANC MONROE DORM | 59 - ROGER'S MEMORIAL CHAPEL |
| 28 - PLAYHOUSE | 72 - SAINT'S LOCKER ROOM |
| 29 - OBSERVATORY | 73 - UNIVERSITY CENTER |
| 30 - NEWCOMB HALL | 74 - NEW DORIS HALL |
| 31 - MCALISTER AUDITORIUM | 75 - FAVROT FIELD HOUSE |
| 32 - ENGINEERING SHOPS | 75 - CHARLES ROSEN HOUSE |



Proposed Developments



- 77 - NEW
- 78 - UN
- 79 - PD
- 80 - RO
- 81 - FA
- 82 - FA
- 82 - FA
- 84 - FA
- 85 - FA
- 86 - FA
- 87 -
- 88 - FA
- 89 - FA
- 90 - FA
- 91 - AL

-  EXISTING BUILDINGS
-  PROPOSED NEW BUILDINGS
-  PROPOSED FUTURE BUILDINGS
-  OPEN SPACE

SASAKI: GREAT EXPECTATIONS

The demolition of Tulane Stadium, the closing of McAlister Drive to vehicular traffic, and the construction of a new Theatre and Speech complex top the list of projects suggested by a recent study to develop Tulane's campus in the coming decade.

This master redevelopment plan was unveiled April 12, at President Hackney's "State of the University" address by a representative of Sasaki Associates Inc., the Massachusetts firm hired by Tulane last August to analyze the campus and its facility needs.

In its analysis, the Sasaki Associates carefully studied the physical characteristics of the existing campus environment, the use of existing building space, new building facility requirements, and parking and playfield requirements for the University's 8,000 full-time students.

Although the Sasaki report states that "the existing overall pattern of land use on the Tulane campus is excellent," it stresses that, "the long range concept should strengthen and extend it."

The study concluded that McAlister Drive and Newcomb Place seriously disrupt the "existing desirable pattern of land use. Both Newcomb Place and McAlister Drive are used as linear parking lots and mar one of the most beautiful open campus spaces in the country."

In addition, the two roads were cited as being hazardous to pedestrian traffic. Under the Sasaki plan, McAlister Drive and Newcomb Place would be closed to automobiles and re-developed as a pedestrian mall at a cost of approximately \$426,000. The removal of the 560 parking spaces would be compensated for by the building of a major garage facility to house 1,000 cars. The garage would be built on Freret Street where the ROTC barracks are presently located, at a cost of \$2,700,000. The new garage, according to Sasaki, "if accompanied by a comprehensive and enforceable parking policy," should substantially improve the current parking situation. Also, an additional 1,000 parking spaces would be created if plans to demolish the old Theatre/Speech building and Sugar Bowl Stadium are carried through.

The complete demolition of the stadium, which "dominates the campus and neighborhood, and is becoming increasingly derelict in appearance," receives highest priority in the Sasaki plan. Although the complete demolition comes as no surprise, the stadium issue has been surrounded by conflicting and confusing reports throughout the years.

The University Board of Administrators approved plans to dismantle Tulane Stadium last summer after building inspectors expressed concern over the stadium's structural safety. At that time, James Fondren, Assistant Director of the Physical

Plant, said the renovation of the stadium for future use had been considered, but was rejected when it was discovered that the cost would be "phenomenal."

Oddly enough, both Fondren and Clarence Scheps, Executive Vice-President of the University, adamantly insisted in early February, just a month and a half before the Sasaki Plan was revealed, that the stadium would not be totally demolished.

The stadium occupies a twelve and one-half acre tract of land valued between \$6,500,000 to \$22,500,000. The Sasaki Associates feel that its demolition would be well worth the estimated cost of \$1.5 million. The area between Willow and Claiborne would then be tied into the rest of the campus, while at the same time providing space for new facilities.

The Sasaki plan also calls for the removal of the old Theatre and Speech building. A new complex would be con-



structed on the present site of the Newcomb tennis courts, between Newcomb and Dixon Halls. A renovation and extension of Dixon Hall coupled with the new building would add an outstanding performing arts facility to the campus.

With the additional space opened up by the removal of the stadium, Sasaki recommends the construction of a major new recreation building to replace the outdated women's facilities of the Newcomb pool and gym and the men's facilities currently in Favrot Field House.

Such a facility "will add the kinds of indoor teaching and recreation facilities found in comparable universities."

Also proposed for the current stadium site is a Continuing Education Center, to consist of an apartment-hotel, academic facilities, and commercial and office facilities.

The two buildings cited for construction on the site of the stadium will cost \$13,800,000, but "should be planned to be financially self-liquidating because of its user-revenue potential."



If it is in fact expected that these two buildings will pay for themselves, it remains highly unclear as to where the money will come from to pay for the other proposed renovations, along with the demolition of old buildings and construction of new ones.

An upgrading of the landscape on the Broadway side of Newcomb Hall in order to "strengthen the image of the University" also takes a high priority among renovations suggested by Sasaki.

It is also proposed that the Dean's office and related functions of the College of Arts and Sciences be relocated to a renovated first floor of the History building to satisfy the college's need for a physical identity.

Also targeted for renovation is the central building on Freret Street which currently serves as home court for the varsity basketball team.

"In order to accommodate student-related administrative and business functions," Sasaki recommends that the varsity basketball home games be played in an expanded Favrot Field House.

The Newcomb Gym and Pool, relocated to the new Recreation building, will undergo heavy renovation, converting it into the University's museum and gallery, along with a proposed new smaller building.

Three other small buildings are also called for, to serve specific purposes. The Monk Simons Athletic Building, scheduled for construction shortly, will house the athletic staff and varsity locker and laundry rooms.

The F. Edward Hebert Building, on Freret Street, will store the Congressional papers and mementos of the former Congressman.

The Pendleton E. Ledhe Electronics Laboratory "will replace the existing engineering shops and will provide updated and expanded electronics laboratory space for the College of Engineering."

Finally, Sasaki sharply criticizes Tulane's scheduling system and the quality of some instructional space.

The quality of space ranges from a very high standard in the Business School, to spaces in other buildings which are "in such poor condition that their use should be discontinued."

The Sasaki report serves a worthwhile purpose by helping the University in setting and achieving its goals and priorities for the future. Its suggested renovations and improvements can only benefit the University in its attempt to provide a quality education.

Where the money will come from to fund the development still remains to be seen, which seriously challenges the implementation of any of Sasaki's proposals. — **Rick Lerner and Abby Sutherland**



This Page:
Nate Lee, leader of the CRASS
Movement
Opposite Page: ASB President
Jenny Bruah

ASB: REBELLION IN THE RANKS

The most important issue to surface in the ASB Senate during the fall of 1978 was not, ironically, the proposed abolishment of deficit funded big-time athletics — but a proposal that the Senate itself be abolished.

Led by A&S Senior class president Nate Lee, the Coalition to Realign or Abolish Student Senate (CRASS), shocked the ASB into a state of critical self-evaluation by its proposal in late October that the Student Senate be terminated.

Lee wrote in a November HULLA-BALOO editorial, that, "the Senate is counterproductive to the potential of itself or of the individual," declaring that, "first, there is no self-government in the Student Senate . . . Second, it is somewhat unique in its having no pretense to popular sovereignty." Severe apathy characterized both Tulane's student government and its constituency.

Lee quoted ASB President Jenny Brush, who had stated in an earlier

editorial that, "It took a few years, but I have arrived at the conclusion that there is no need for the Student Senate . . . they as a senate are totally dispensable." Indeed, such an appraisal from the Senate's leader, along with her "realization" that, "senators for the most part, are by nature lazy," could only support the logic of the conclusion which CRASS had come to: "Don't just say they are dispensable; dispense with them totally."

The CRASS alternative was for a town council type structure in which CRASS Student Senators would be elected only to their individual (rather than ASB) college governments. In order "to bring student government directly to the students," an Associated Council with the same powers of recommendation and approval as that of the Senate would represent the ASB. This council would be open to any student with a valid Tulane I.D. "By letting all stu-

dents vote," said Lee, "every de would have more impact in the of the administration and faculty."

Charges were consistently leveled by student leaders, and senators themselves, in regard to the Senate's lax attitude throughout the fall. Among the charges which catalyzed the formation of CRASS were: ASB election violations; meetings ending early or senators leaving in the middle of a session with New Business ignored during such meetings, ASE committees failing to hold scheduled meetings; profuse absences from Senate meetings, general unaccountability to its student body constituents; and, failure to be fully informed on key University issues.

Moreover, the fact that 35% of the Senators did not even bother to sign up for the one required committee position, and that less than ten Senators served on all University Senate committees supported Lee's ascerbi observation that, "nothing we [senat



"I have arrived at the conclusion that there is no need for the Student Senate."
— Jenny Brush

tors] do is of any importance, except to ourselves."

Tom Echols (A&S '80) echoed Lee's comments when he wrote in a letter to the HULLABALOO that, "We the students of Tulane University are now witnessing something that should never have been allowed to happen — the decline of the student government."

The student government was further discredited this year when it was discovered by the HULLABALOO that ASB President Brush had written a confidential letter urging the dismissal of Dean of Students Annette TenFelsch. The letter had been circulated to 30 administrative, faculty, and student leaders. "Annette TenFelsch has got to go," wrote Brush. She then proceeded to list, in a rather vague and cryptic manner, ten reasons why the Dean should be discharged.

Brush's letter contained no explanation or supporting evidence to back up her claims. The ASB President came under severe criticism from students for her actions. One student wrote that the letter was "a typical example of her tactics. Back

stabbing and deception are not the ways to bring about any needed changes. We cannot believe anyone can approve of these kangaroo court tricks and clandestine tactics."

The HULLABALOO, in an editorial, stated that: "We can only speculate that President Brush is so hard put to redeem her sagging reputation as a leader, that she feels impelled to resort to virtually trumping up charges against an unsuspecting administrator. Ironically, all the alledged charges against the Dean could be more appropriately levied against President Brush."

The Student government also came under fire this year for its failure to deal with the inter-collegiate athletic issue. While the faculties of the College of Arts and Sciences, Newcomb College, and the Graduate School all passed resolutions calling for the abolishment of intercollegiate athletics at Tulane, the Student Senate sat on the issue, tabling discussion on the issue for further study. Professor Henry Mason, the ex officio leader of the abolishment movement, was compelled to call the Student Senate a "politically ineffective" body.

Although it had more than enough fuel for its fire, CRASS fizzled out as its leaders interest in the alternative government proposal seemed to diminish. Spring ASB elections announced the University Ticket candidates victorious. And in a runoff, what was called "an encouraging" number of students (1300 out of some 8000) elected Randy Wykoff as Vice President of University Affairs, Hank Brothers as Vice President of Administration, Bruce Waldman as Vice President of Finance, and, a new leader, ASB President-elect Roger Timperlake.

The CRASS proposal may have seemed fanciful to many, but it should be noted that the University of Texas abolished its student government this year in a student referendum. The idea, therefore, that the ASB could be abolished is not beyond the realm of possibility. Whether it should be was best answered by President Brush when she stated that the student body should "demand the abolition of the Senate if after careful observation and thought you have found us unalterably dispensable." — **Greg Placek and Cathy Christian**



Milton Mary
Owner of FAE-DO-DO
in Happier Days

THE BATTLE OF MAPLE STREET

Thursday night on Maple Street has become as much of a tradition at Tulane as TGIF's on the quad. Not only on Thursday nights, but also during the weekend, the bars maintain a profitable business from students who enjoy having a place close to campus where they can relax. This traditional Tulane water hole, however, may soon be undergoing an evolution.

A dispute erupted during the year between bar owners and local residents. The conflict centered around a basic question of rights — the right of the Maple Street residents to a home safe from the noise, danger, and property damage caused by drunk bar patrons vs. the bar owners' right to run their businesses, free from harassment, in the great American tradition of free enterprise.

For years, people living in the Maple Street neighborhood have complained of excess noise and littering problems. In addition, the residents claimed that cars belonging to bar customers frequently blocked streets and driveways, making it impossible for a fire truck or police car to get through in the event of an emergency.

To combat the problems, residents several years ago formed the Maple Street Area Residents Association. The organization has repeatedly fought the bars with legal action. This year the association succeeded in getting City Councilman Frank Friedler to introduce a moratorium on new bars in the area. In addition, any increase in the business of the existing bars was blocked through the Association's movement to enforce city, fire, safety, and zoning regulations. Although all the bars on Maple Street were affected, the conflict centered mainly on the two newest bars in the area — Buffalo and Fae-Do-Do.

"I am appalled," declared Tom Kunstler, the owner of Buffalo, "that a cup or a bottle in someone's yard should be the reason enough to destroy a man's business."

On the suggestion of Gideon Stanton, the president of the Association, Kunstler placed trash cans in front of his bar. The trash cans alleviated the littering problem, but Kunstler's problems weren't over. Kunstler, the Association contended, failed to follow certain fire safety regulations requiring the installment of a sprinkler device called a deluge system. Until this system was installed, the residents claimed the bar could not legally operate. The case was brought to court.

Then, in the summer of 1977, the Maple Street bars were raided by the New Orleans Police Department for not enforcing their posted capacity limits. Thomas H. Clay, an employee of Buffalo, was arrested. As a result, Kunstler and Clay filed a \$56,000 suit against Councilman Friedler, the Maple area residents and the City of New Orleans.

In the suit, Kunstler and Clay charge that they were harassed, vilified, maliciously and unjustly prosecuted, and improperly arrested." The suit also maintains that the fire code regulation setting capacity limits for bars is unconstitutional.

Fae-Do-Do, located down the block from Buffalo, was established just under the wire before the moratorium on new bars came into effect. In addition, through a bureaucratic error, its owner, Milton Mary, was able to obtain an illegal permit which allowed live entertainment. Mary claimed he knew nothing of the regulation forbidding live entertainment in the Maple Street area, but the Association contended he intentionally disobeyed the law. His permit

for live music was revoked in court, and as a result, Mary claimed, his business was severely damaged.

In addition, Fae-Do-Do was ordered to provide sufficient off-street parking for its customers, which the Association claimed it failed to do. Mary's efforts to find such parking, however, were thwarted.

Mary signed contracts with the Sheik Film Store and Milfred Pousson's Texaco Service Station on Maple which allowed his customers to use their parking lots after 6:00 p.m. A short time later, however, Pousson wanted out of his agreement. Mary claimed the reason for this was the Maple Street Association had threatened Pousson with a boycott. Pousson refused to comment, but Gideon Stanton flatly denied this was true.

The owners of the Sheik, however, disclosed that an unidentified woman claiming to represent the Association threatened them with a boycott. By that time, however, the contract had been signed, and had to be honored. Unlike Pousson, the Sheik was charging for the use of their parking lot, and was unable to back out of the agreement. Stanton denied that the woman acted with the knowledge or sanction of the Association.

The bar owners felt that the Maple Street Association was hurting the local college students in what they termed "harassment" of their bars. "If they beat me, they beat the kids," Kunstler stated. "Students deserve some recognition and consideration. They at least deserve the rights of every other person in this town."

Stanton countered this argument with the fact that many students live in the area, and that noise often made it impossible for them to sleep or study. In addition, Stanton argued, the fire and safety regulations were designed to protect the customers of the establishments.

Both Buffalo and Fae-Do-Do, as well as the other bars on Maple Street, were required to post capacity signs, and the police made sure the limits were enforced. This enforcement resulted in the long lines frequently seen outside of

Buffalo, and a loss in business soon followed.

The loss in business experienced by Buffalo was serious enough for Kunstler to make a few changes. He is now planning on making certain renovations — giving the bar a more "clean" family-like atmosphere. The rock, country, and disco music currently played in the bar will be replaced by a mixture of dance and listening music, and food will be served seven days a week. Kunstler plans to make these renovations despite the fact that, in the court case involving the deluge system, the court ruled in favor of him, stating that Buffalo had a legal right to operate. The city, who was the plaintiff in the case, is now appealing the decision.

"I would drop all suits if the residents would cease and desist," Kunstler has declared. "I have offered to cooperate in any manner I could, but I have only received negative answers."

Fae-Do-Do was not so fortunate. A court has closed the bar, ruling that, until Mary can provide off-street parking for his customers, Fae-Do-Do cannot remain in business. He is now appealing that decision.

Although the Maple Street Area Residents Association admits that the crowding in the area has decreased, they do not believe that the problem has been solved. There are still too many people in the bars, they feel, and they still do not believe Buffalo has the legal right to exist. Since the worst congestion occurs during the busy mid-summer months, they will reserve their final judgment until then.

Although it has diminished in intensity, the battle of Maple Street is still being waged. Thursday night at Maple Street might remain a tradition at Tulane for some time yet, but there is an ever increasing possibility that the area will return to the quiet neighborhood it once was. — Elizabeth Willis



Strict enforcement of city regulations has forced Buffalo's to begin "carding," resulting in a loss of business.



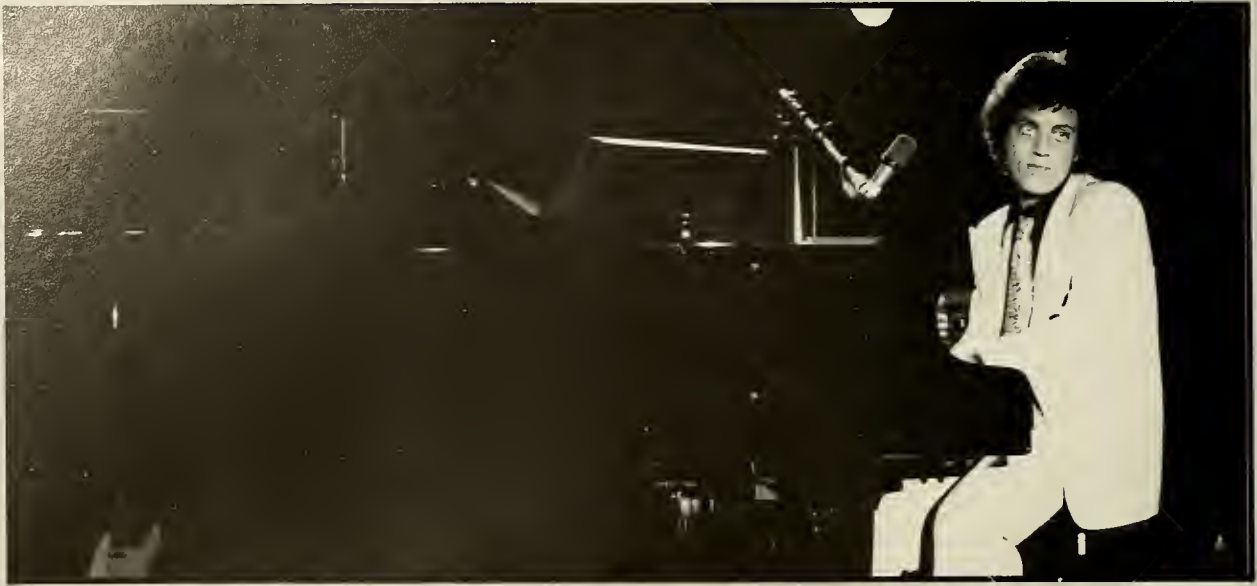


HAPPENINGS

CONCERTS



Billy Joel
Jean Luc Ponty
The Ramones
The Runaways
Gato Barbieri
Gil Scott-Heron
Pure Prairie League

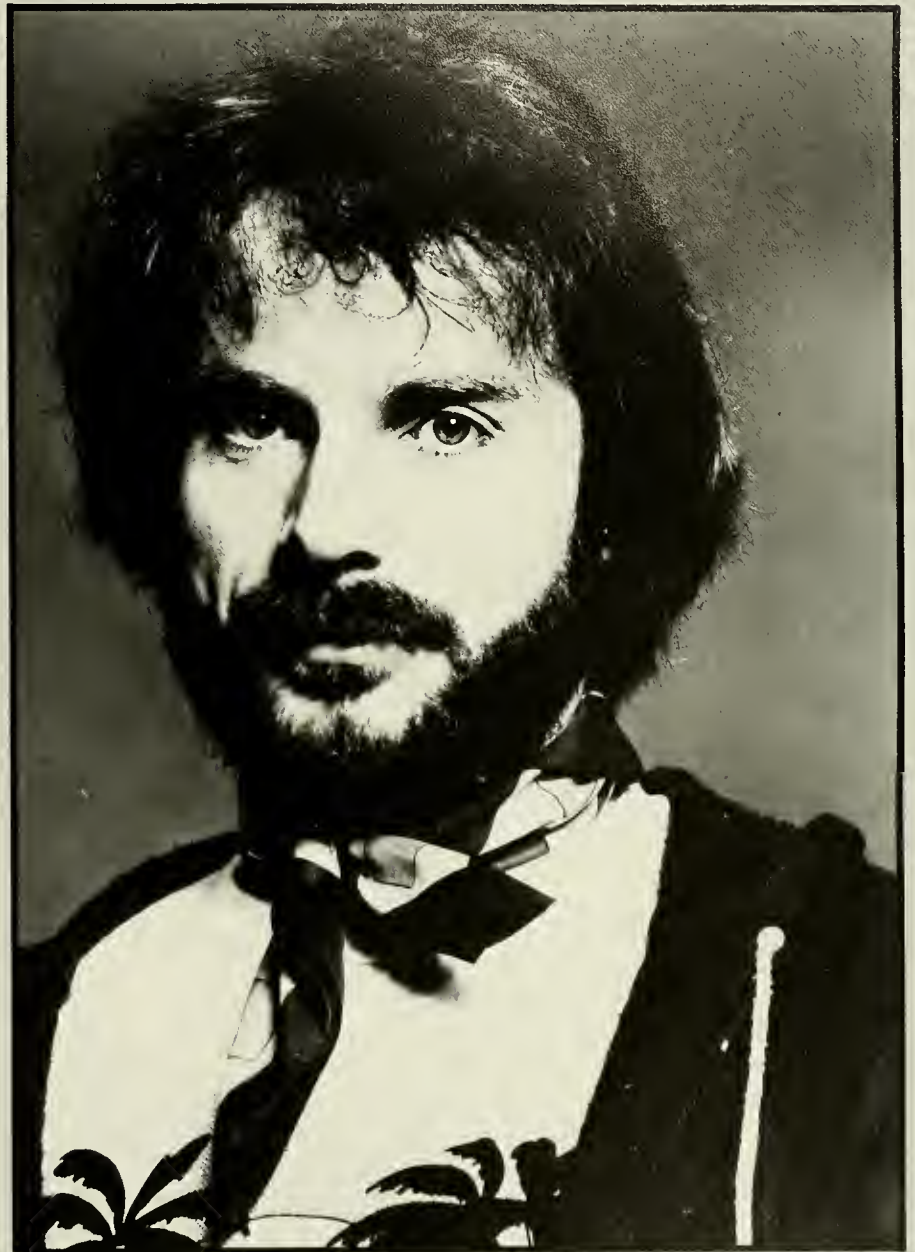


BILLY JOEL





JEAN-LUC PONTY





GATO BARBIERI

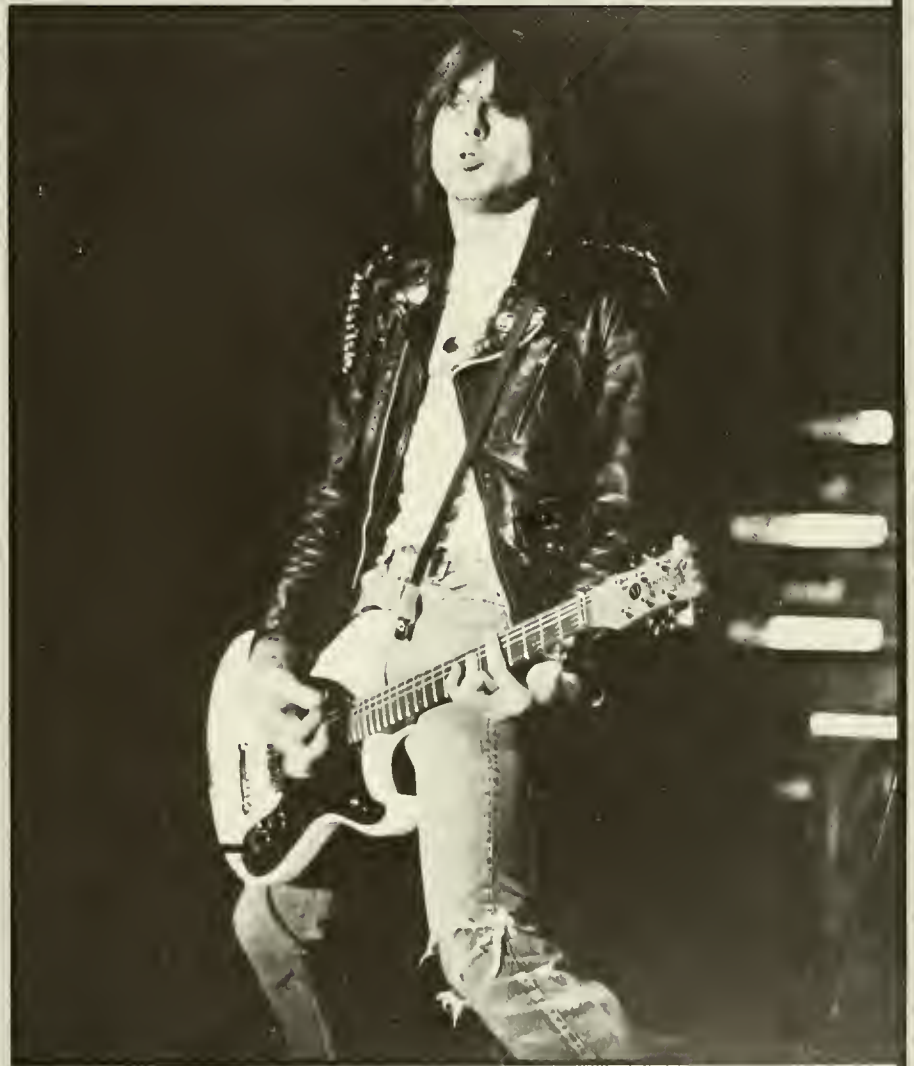


THE RUNAWAYS



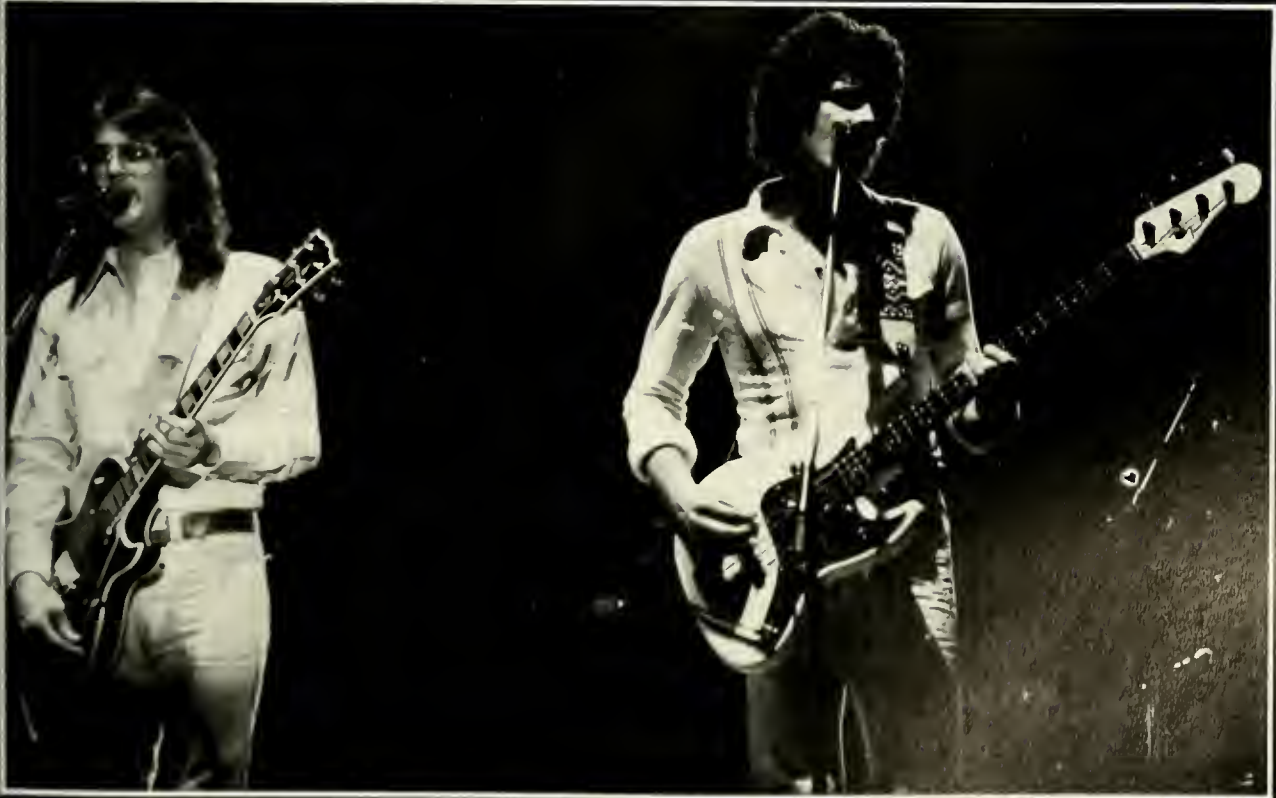
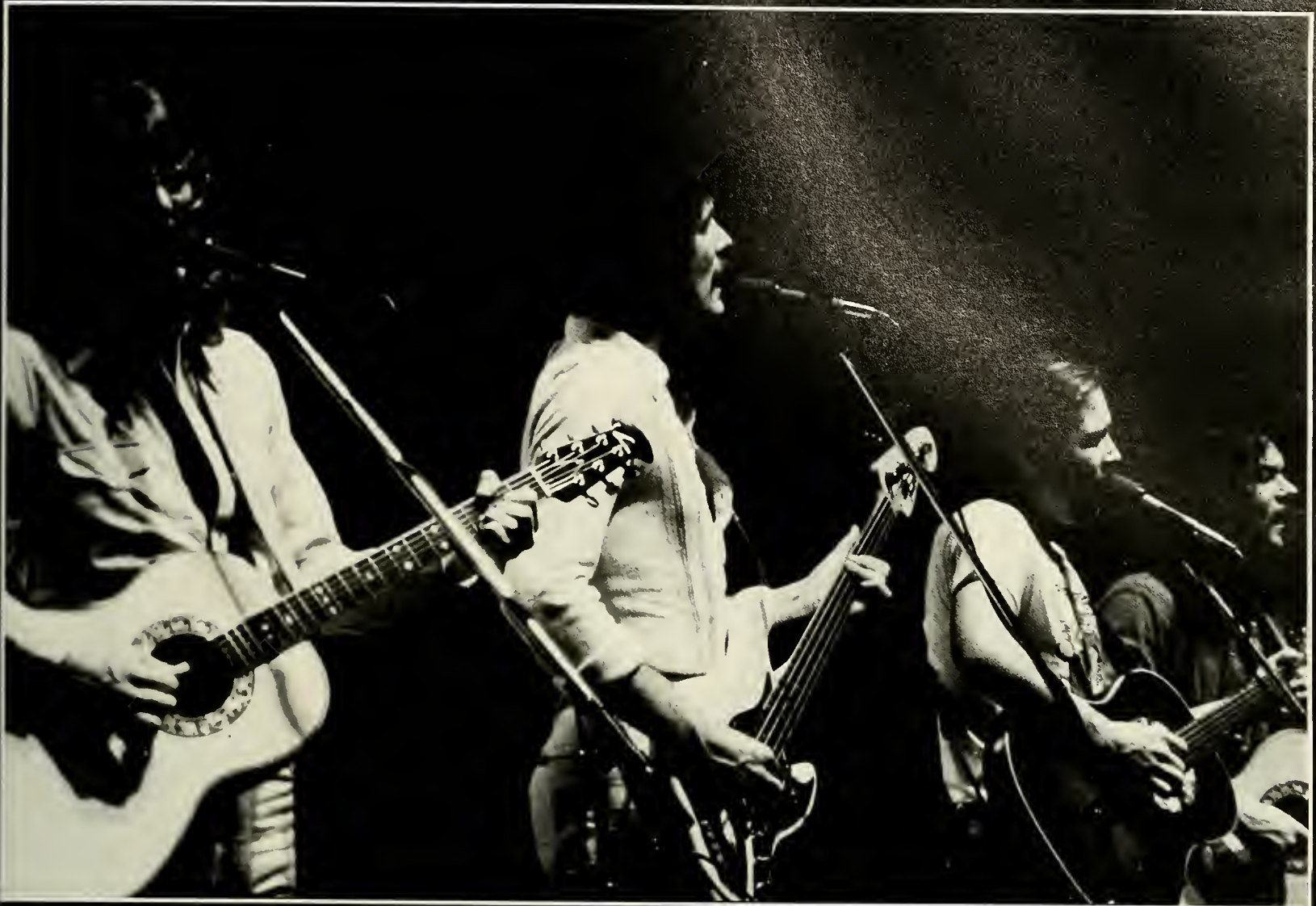


THE RAMONES

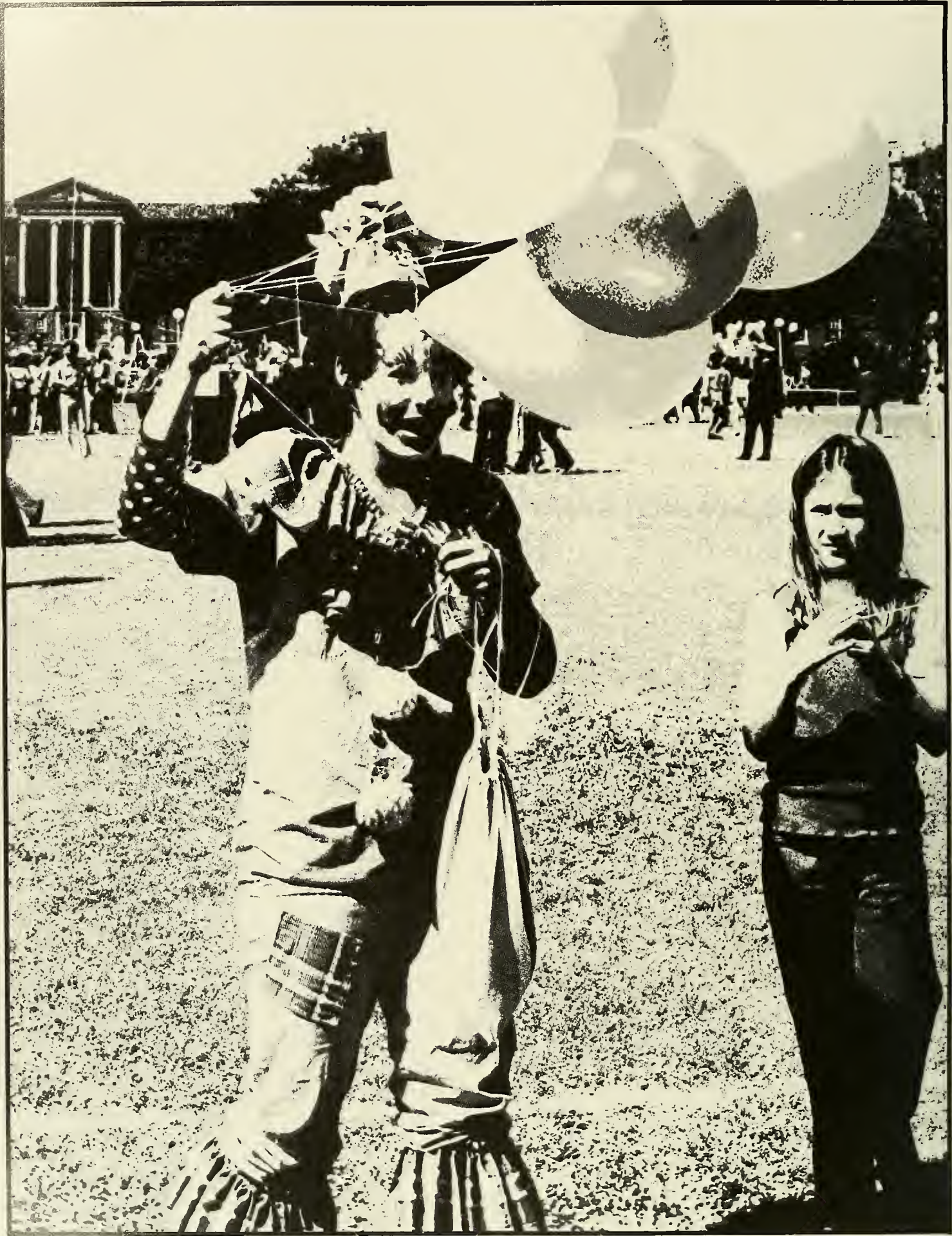




GIL SCOTT-HERON



P P L
U R A
R A G
E I U
I E
E



This year's homecoming celebration entitled "Way Down Yonder in New Orleans" culminated after a week of activities on Saturday, October 14 with the Superfest Carnival, the crowning of the Homecoming Queen, and a 16-13 win by the Green Wave over Cincinnati.

The Superfest was created two years ago as an alternative to the Homecoming celebration which in previous years had been largely a Greek affair, centering around dances and a parade which offered minimal involvement for the majority of students. The value of these parades was questioned when the only apparent after-effects seemed to be injuries caused by over-zealous and drunk party-goers. So, a group of energetic students and alumni conceived of the idea of a carnival with proceeds going to the library, desperately in need of funds.



THE 1977-78 HOMECOMING CELEBRATION





This year's Superfest featured over 35 booths run not only by sororities and fraternities, but by dormitories, clubs, and other student organizations such as CACTUS, ACT, and TUCP. The booths included dart throwing, pie contracts, a greased pig chase, ring tosses, cockroach races, and the famous dunking booth where such campus celebrities as President Sheldon Hackney, student body president Jenny Brush, and Homecoming Queen Bowman Turlington took the plunge.



Melissa Ogden



Anne Bowman Turlington



Beth Cook



Margaret Wade



Carla Ross

'77-'78 Homecoming Court



Karen Elkis



Page McClendon



Melissa Ruman

Later that day, the 1978 Homecoming Court was presented to a crowd of 30,000 plus in the Superdome during the half-time of the Tulane-Cincinnati game. Bowman Turlington, a junior from Sewanee, Tennessee was crowned by ASB President Jenny Brush. A philosophy major, Turlington plans on going to law school after graduation, but vows to return to Tulane each fall for Homecoming.

The 1978 Homecoming Court also included Beth Cook, Karen Elkis, Page McClendon, Melissa Ogden, Carla Ross, Melissa Ruman, and Margaret Wade.

SPRING



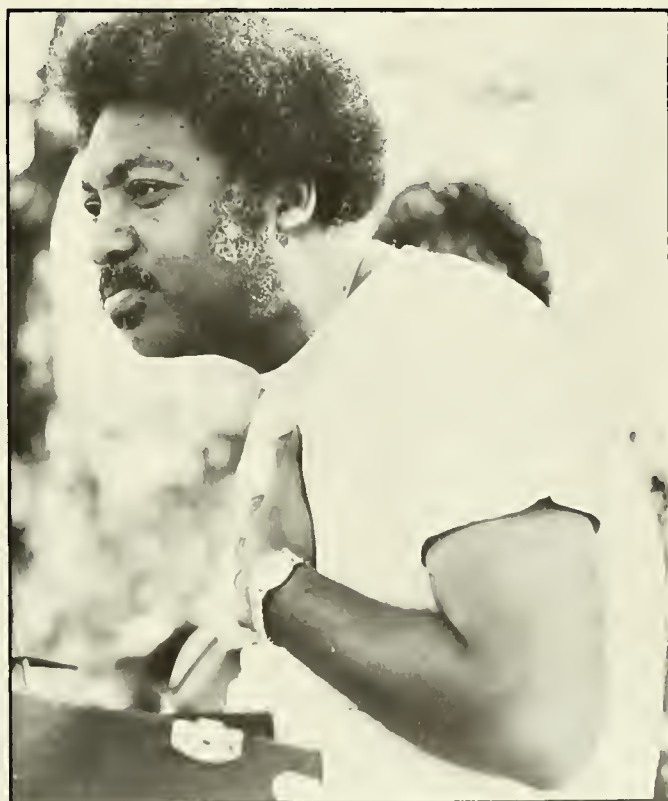
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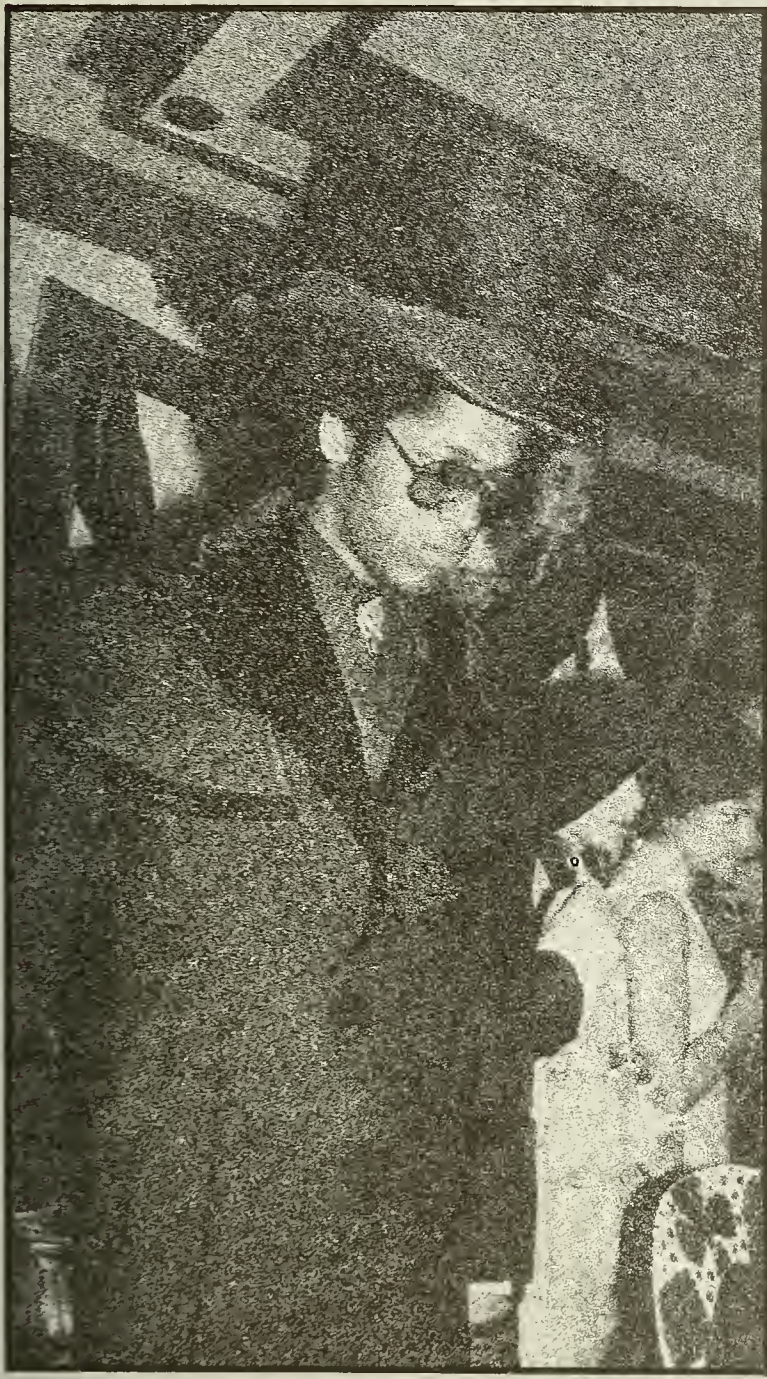
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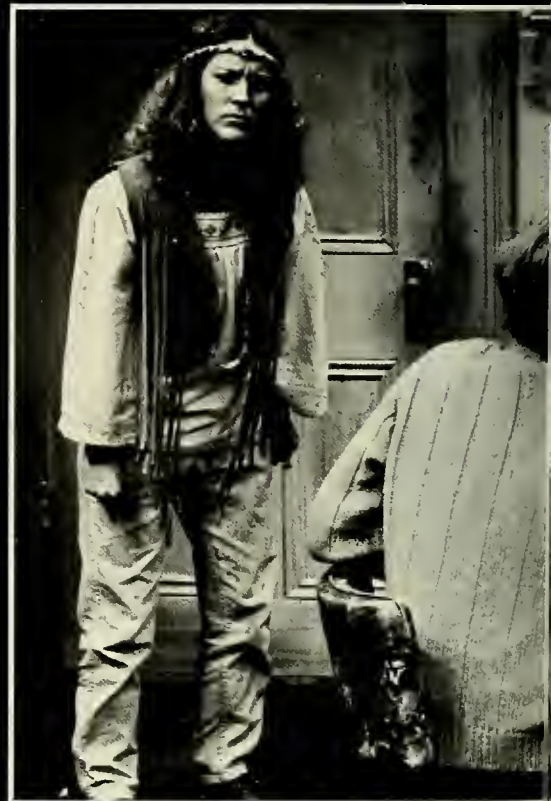
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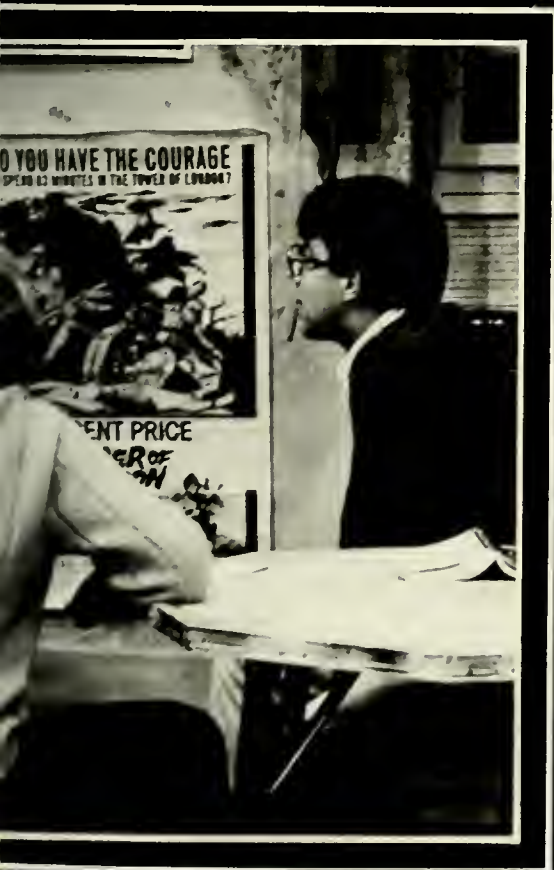






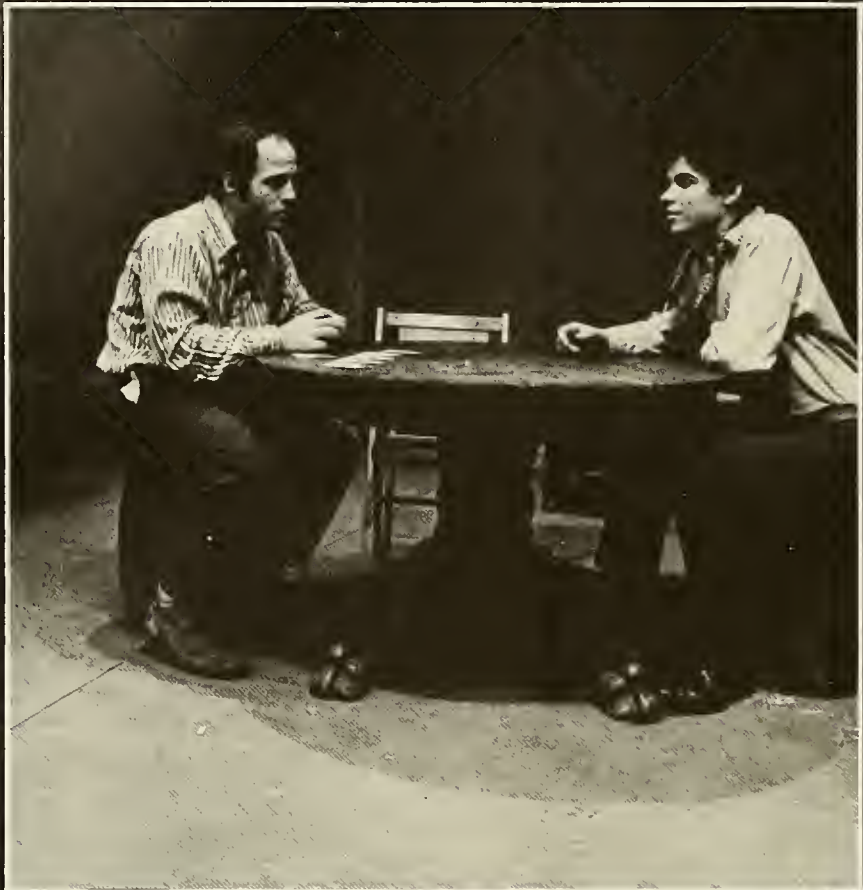
MOON CHILDREN





Tulane University Theatre and University Players produced a total of thirteen plays during the 1977-78 season. Newcomer, Ron Gural, directed the first major production, *Moonchildren*, by Michael Weller. The setting was an apartment in an American University town during the 1960's. The play portrayed the lives of eight students living communally, their dealings with each other, and reactions to this Vietnam War era. For the cast it was a challenge to delve into the minds of college students in 1968, in a time and place so different from the "Tulane University Country Club." *Moonchildren*, starring Pamela Poole, Nick Faust, Ben Prager, and Chip Wheat, received mixed reviews.

THEATRE

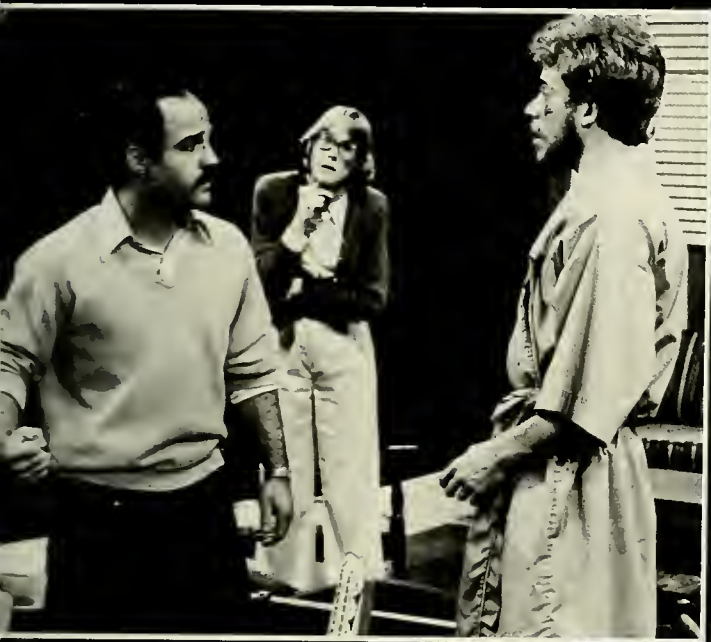




Of Mice and Men, based on Steinbeck's novel, takes place in Northern California in 1936. The action centers around Lenny (Dennis Delaney) and George (Lynn Parry), two farm workers who dream of owning their own farm and living "off the fat o' the land."

Director Kevin Hoggard left room for experimentation and improvisation, allowing the cast to design their roles. The friendship between Lenny and George was the overriding theme throughout the play, and Parry and Delaney worked as a warm and complimentary team. The reactions from society concerning this friendship were expertly laced in, not allowing the story to become a tragedy, yet still expressing the irony and sadness. The cast of ten worked well together. Senior Ben Prager won the Best Character Actor award for his portrayal of Slim. The show also starred Giovanna Huyke, Larry Gandle and Leo Jones.





The fourth major production was *How the Other Half Loves*, a situation comedy, written by Alan Ayckbourn. Director Larry Deckle wanted to provide Tulane actors with experience in the kind of plays they would most likely encounter in the professional world. This dinner theatre comedy centered around the lives of three couples, the Fosters, the Phillips, and the Detweilers. Romantic entanglements and misunderstanding provided the cast with plenty of one-liners that delighted the audiences. Fine character performances were given by Joe Iuzzolino, Trish Meginniss and Lynn Parry.



Home Free by Lanford Wilson was presented this year as a B.F.A. thesis. K. Wynne West, recipient of Tulane's "most valuable theatre person" award directed the show. Leo Jones and Debbie Niederhoffer starred as the brother and sister living in a fairy tale atmosphere. The two live together as common-law man and wife planning a family and content within the confines of their small apartment. Then, tragedy strikes and Joanna dies of a heart attack, leaving Lawrence alone in a world he fears.

Home Free





Sexual Perversity The Great in Chicago Nebula in Orion





One of the most successful evenings of the year revolved around a double playbill that hit home with the Tulane audience. The first, *The Great Nebula in Orion* portrayed two women and their separate paths taken after college. Heather Spicuzza sensitively directed the accidental reunion in Lanford Wilson's play, of two lesbians, one a self-admitting lesbian, the other a woman with a husband and family. But perhaps what was most personal to the audience was the idea of a "college reunion"; having nothing to say to someone to whom you had once been so close. The show featured Dottie Marshall, Tulane's own costume designer, and Margaret Hahn, a graduate student director.

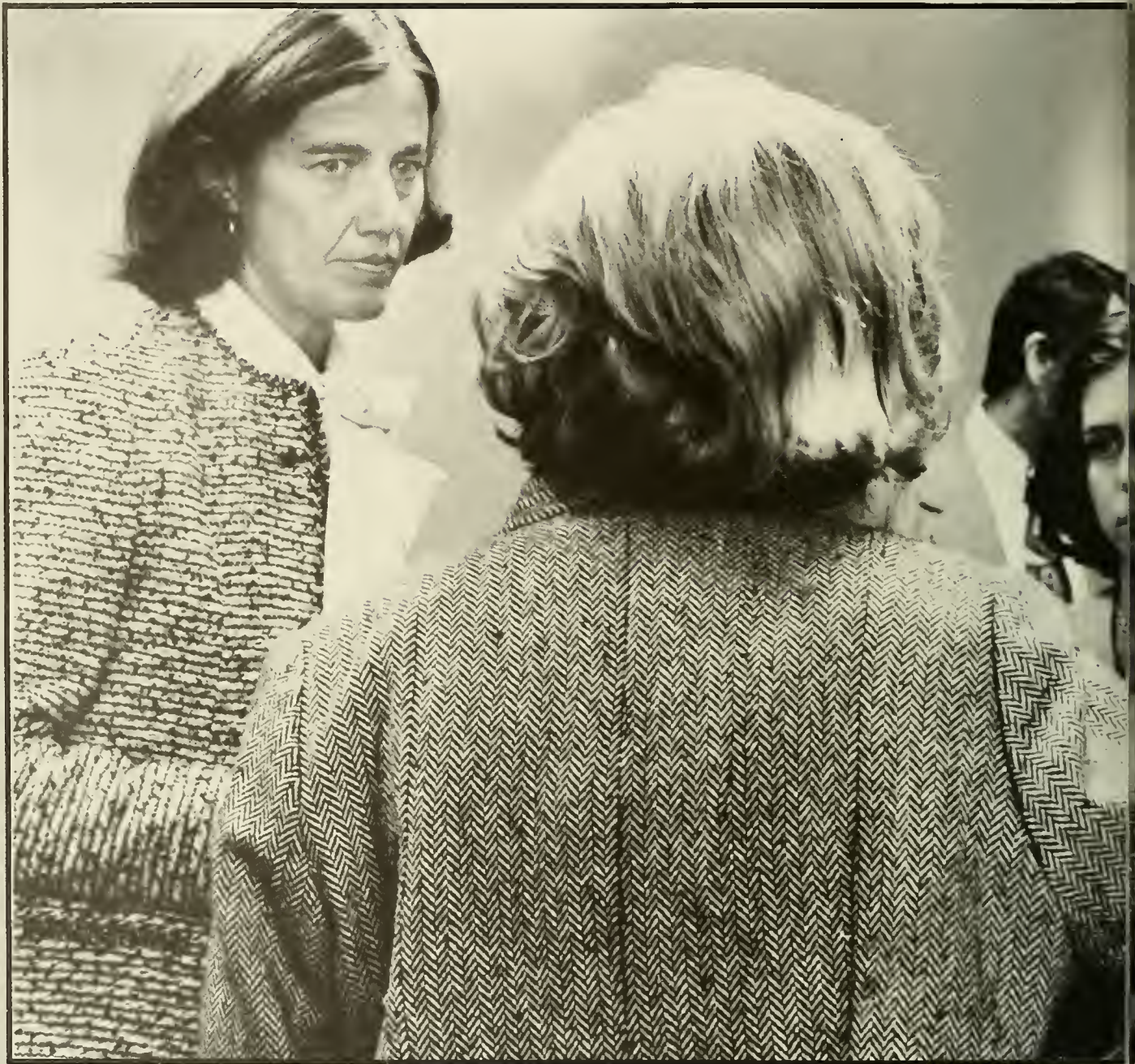
The second feature, a crowd-drawer by the name itself, *Sexual Perversity in Chicago*, played to standing room only both nights. An exciting production, directed by Nick Faust, the show centered around the lives of four people and their efforts to be sexual "pros." A sexual relationship between Danny (Berry Cooper) and Deborah (Tammie Viosca) hurts the friendships of two men, Danny and Bernie (Chip Wheat) and two women, Deborah and Joan (Deborah Niederhoffer). Directed with humor, pathos, and most importantly, honesty, it essayed the emptiness of mere physical relationships.

This being the first time that the subject of sex was dealt with so bluntly on the Tulane stage, there was some concern among Faust and his cast about the audience's response. The play, it must be noted, included a number of nude scenes. The audience on both nights, however, received it with tears and laughter.

"We wanted to make them think about their own sexuality and how they dealt with it," said Faust.

One man asked him after the show, "wasn't that girl embarrassed to touch that boy's crotch?" "No," said Faust. "Do you think he should have been embarrassed to touch her breasts?" "Of course not!" replied the man.

Speaks for itself.







ABBA EBAN

Israeli Ambassador to the United Nations Abba Eban delivered an eloquent appeal for continued U.S. support of Israel in the Middle East conflict before a receptive audience in McAlister Auditorium on September 3.

According to Eban, the U.S. will have to take an active role in negotiations if peace is to be established in the Middle East. Dismissing the efforts in recent years of the United Nations in trying to solve the Israeli-Arab conflict, Eban stated, "We have come to regard the majority of their decisions as simply an arbitration of power."

Eban viciously attacked the "indigenously imbalanced structure" of the U.N. wherein Israel's single vote is overwhelmed by those of the 23 Arab nations. The U.N.'s recent peace efforts have been futile, said Eban, because it has failed to concentrate those efforts on the nations directly involved and continued with a policy of "dragging others in" to the negotiations. Citing the Palestinian Liberation Organization (PLO) in particular, Eban said the PLO's participation in any formal peace negotiations is unaccept-

able to Israel, because of the PLO's steadfast stand against the right for the nation of Israel to exist.

"The PLO assures its own exclusion from the peace negotiations," explained Eban. "The PLO wants to liberate Israel from Israel and it is our right to exist independent of anyone's recognition of it."

To establish peace in the Middle East, Eban said that a "step-by-step evolutionary approach" to peace negotiations, similar to the one begun by former Secretary of State Henry Kissinger, would be necessary. Although Eban said that Israeli Prime Minister Menachem Begin would be willing to surrender parts of the Sinai Desert and Golan Heights for a peace treaty with Egypt and Syria, he warned that "the old map or conditions cannot be precisely restored."

"If the Arabs can't give us 100% peace and we won't give them 100% withdrawal from our lands, let's see how close we can come together," he concluded.

In his October 1 address at McAlister Auditorium, the former Prime Minister of Great Britain discussed the threat to Western nations posed by Eurocommunists and socialists. While offering assurances that, "there is no communism in Great Britain," Wilson admitted that "the western democratic nations face a more dangerous threat than at any other time in the last quarter of a century."

In contrast to the democratic stability of Great Britain, Wilson granted that Eurocommunism was "an established reality" on the continent. He went on to outline the continuing importance of the North Atlantic Treaty Organization (NATO) as a military defense of western democracy.

Although Wilson directed several criticisms at the present European Economic Community (ECC) bureaucracy, citing its desire to "control and standardize everything," he emphasized its potential importance as an economic barrier to the spread of communist and socialist influence.

SIR HAROLD WILSON



ANNE SHEPPARD TURNER

A member of the Wilmington 10, Anne Shepard Turner, told an audience at Tulane University on February 24 that North Carolina local and state officials had framed herself and the nine other defendants.

The case centers around a march by black students in 1974 on the Board of Education in Wilmington, North Carolina. The students called for a black studies program and the right to celebrate Martin Luther King Jr. Day in school. Led by Reverend Ben Chavis, a friend of Turner's and a member of The Commission for Racial Justice of the United Church of Christ, the students were met with a bomb threat upon their arrival at the church on February 4, 1971. The incident sparked shooting and violence which did not cease until February 7, when National Guardsmen were called in to restore order. During those three days a seventeen year old black was shot by police, a fifty-seven year old white man was killed, and a local grocery store was burned to the ground.

A year later Reverend Chavis, eight black youths, and Turner were indicted on charges of arson and conspiracy to assault emergency personnel. A jury composed of 10 whites which Turner claimed to be affiliated with the Klu Klux Klan, and two blacks, found the defendants guilty. The North Carolina Supreme Court and the State Court of Appeals refused to hear the case even after the state's three star witnesses recanted their statements before a grand jury,



prompting Turner's charges of a government frame-up.

Although in January of this year, North Carolina's Governor James B. Hunt Jr. refused to pardon any of the Wilmington Ten, the Wilmington Ten Task Group of North Carolina Council of Churches, The National Student Coalition Against Racism, and other civil rights groups are still pushing for justice. Even President Carter has been contacted and requested to act on the matter.

"It's time to prosecute the real criminals," said Turner, indicating her lack of faith in the American legal system.

PETER JAY/RUTH BADER GINSBERG

A crisis of economic confidence in Great Britain in the early and mid-1970's has spawned a new age of 'realism' in the country, according to British Ambassador to the United States, Peter Jay.

Jay spoke at the Law School, Jan. 22, on the state of Britain's economy and its prospects for the future.

"Britain has been existing under a false cloud of security," Jay stated, "which inevitably has led to immense inflation."

"In the post-World War II years, Britain printed too much currency which did not have a basis in production, spent wealth it was not creating, and paid its workers more than the market could bear," Jay explained.

He acknowledged that "serious mistakes" were made by Great Britain's political and economic planners in the past 25 years. However, he said that government officials, labor leaders, and business executives have determined that by reducing federal spending and limiting wage increases, a more stable economy would result.

"A new wave of thinking is rising in Britain and it is in this new school of thought that the future of Great Britain lies."



Ruth Bader Ginsberg, the re-knowned discrimination lawyer, spoke at Tulane on February 14 this year. Described as being to women's rights movement what Thurgood Marshall became to the civil rights movement, Ginsberg has argued nine gender-based discrimination cases before the Supreme Court, losing only one. Ginsberg, presently serving as Director and Counsel to the American Civil Liberties Union's Women's Rights Project, has literally written the book on sex-based discrimination. She argued and won three landmark cases before the Supreme Court: *Reed v. Reed* (1971), *Frontiero v. Richardson* (1973), and *Califano v. Goldfarb* (1977).

The Columbia Professor pointed to the reduction, by modern conveniences, of the time spent in the home, the curtailed population goals, and the longer life span as three factors which contributed to the recent change in the court's attitude.

"Eventually," she predicted, "the Supreme Court will take abortion, pregnancy, gender-based discrimination, etc., out of its separate cubbyholes and acknowledge the practical link on the sex equality issues. However, clearer directions from the political arena will make this more likely."



SOUTHERN WRITER'S SYMPOSIUM

Billed as a "celebration of our Southern literary heritage," TUCP's Southern Writer's Symposium was held at Tulane from Friday, March 31 through Wednesday, April 5. The Lyceum Committee, in conjunction with the Arts and Sciences Council, presented the first of what they hope will become an annual gathering of some of the region's most talented authors.

Poet James Seay, author of "Let Not Your Heart" and "Water Tables," proved to the Friday night's audience that poetry does not always have to be D.H.S. (Deep Heavy Stuff). Seay began his reading with a poem entitled "Blue," in which three members of the audience participated by reading alternating lines and holding up flash cards.

Pat Carr, who received her Ph.D. from Tulane, was the featured artist on Saturday night. Although she is a native of Wyoming, much of Carr's work is set in the South. Her prose displays many of the traditional structural and dramatic techniques associated with Southern literature and writers such as Flannery O'Connor and Eudora Welty.

Max Apple drew a large crowd to the Rogers Chapel for readings of his work Tuesday night. Like Carr, Max Apple is not a native of the South. He is originally from Michigan and is currently teaching at Rice University. He employs a humorous, satirical prose style to treat often mundane subjects.

Apple read from his latest collection of short stories "The Oranging of America," which is a mythical account of the successful hotel magnate Howard Johnson. Johnson travels across America sampling ice cream and marking U.S. map with orange circles each time a new Hojo's is constructed.

Tulane professors Dale Edmonds and Peter Cooley were joined by journalist Ellen Gilchrist in a forum on contemporary Southern Literature on Wednesday night. Gilchrist moderated the panel and opened the evening with a discussion of the basic problem of defining Southern literature. All three panelists seemed to agree on some of the more general identifying traits: (1) The writer must have been born, lived, or worked for some extended period in the South, and (2) The Southern writer deals with ideas, theme, and problems peculiarly Southern.

To these generalities, Professor Cooley added, "the Southern writer has an extreme attachment to places and institutions. An identification, not only with the region, but also with home, the family, and man's place in nature.

Professor Edmonds spoke of the chivalric code of the "genteel Southerner." He feels that there continues to be a strong consciousness of duty and decorum in the work of even the regions most modern authors.





JOSEPH BRODSKY

Joseph Brodsky, the famous Russian poet, gave a reading in the Newcomb Chapel on October 6. While the reading was brilliant it seemed as though he was completely unprepared for the program. He was not only disheveled in his dress and outward appearance, but his poetry was strewn about the floor and on chairs. Between readings he would shuffle through his papers and books to find a poem that suited him. But the mess was soon forgotten as soon as he began to read his poetry.

Although Brodsky is fluent in English, he preferred to recite his poetry in Russian with Tulane professors Gerald Snare and Samuel Ramer preceding him with the English translation.

The English readings by Snare and Ramer were adequate but the real beauty of the poetry came through in a language that most of us in attendance did not understand. There was a peculiar rhythm to Brodsky's reading and each

poem seemed to spiral higher and higher towards a climax. His foreign words were charged with emotion and power.

In 1972, Brodsky was officially "invited" to leave the Soviet Union. His poetry is not at all political, so it's somewhat of a mystery as to why he was exiled. Whatever the reasons, Brodsky said that he feels he is all the more human for being separated from his countrymen, and probably a better poet. The human condition, he explained, is one of isolation. Thus, the poet must experience isolation if he is to interpret the world around him. A passage from his poem "Nature Morte" explains his viewpoint on isolation further;

What then shall I talk about?
Shall I talk about nothingness?
Or people? No, only things,
since people will surely die.
All of them, As I shall.

Lillian Hellman is a woman who championed certain causes when it was not the fashionable or accepted activity for a woman, pursued a career, and lived with a man when it was not in vogue to do so.

Lillian Hellman launched the 1977 Newcomb Women's Forum with a speech on Monday, November 14, in Dixon Hall. Often lauded as America's greatest woman playwright, Hellman's first play, "The Children's Hour," drew immediate attention to the young woman in 1934.

"The Little Foxes," "Watch on the Rhine," and "Toys in the Attic," cemented several drama awards, including the New York Drama Critics Circle Prize. She has also earned acclaim with her recently published memoirs "Scoundrel Time," "Pentimento," and "An Unfinished Woman."

"Scoundrel Time" relates her experience with the House on American Activities Committee that elevated her into national prominence in 1952.

Hellman is famous for the stand she took with the committee when during the "McCarthy Era" she was subpoenaed to testify about possible communist activities of her friends. Risking jail for contempt, Hellman informed the committee that she would testify, but only about herself. She refused, citing the first amendment, to comment upon her friends.

"I am not willing now or in the future," she wrote in a letter to the committee, "to bring trouble to people who in my past associations with them were completely innocent of talk or action that was disloyal or subversive. I cannot and will not cut my conscience to fit this year's fashion."

These two themes — conscience and friendship — were poignantly portrayed in her recitation on November 14. Reading from "Pentimento," Ms. Hellman depicted the personal and political tragedies of World War II. Tears welled in her eyes, and her voice cracked as she spoke of her lifelong friend Julia and her struggle against Nazi oppression.



LILLIAN HELLMAN

ELLEN BURSTYN



"I would urge women to relate to their own life on a one to one basis and not through another human being," said veteran actress Ellen Burstyn at the Newcomb Women's Forum on November 16.

"I was dependent until five years ago and was conditioned to be a helpmate." "Now," she continued, "when I love someone, I love to serve them, but it's not something that has been culturally legislated for me to do. For it to be expected that a person serve someone because of respective sexes, it limits growth on both sides."

Burstyn's address followed the presentation of the film "Alice Doesn't Live Here Anymore" for which she won the Academy Award for Best Actress. Burstyn said that she considered the film her own project for it was she who had to convince Warner Brothers to put up \$2.1 million for its production.

"After work on 'The Exorcist,'" explained Ms. Burstyn, Warner's wanted to make another movie. My agent found the script for 'Alice' and I was interested in doing it if certain changes could be made. Women were being stereotyped as either good, bad, or as victims in the movies, and we were looking for a more realistic portrayal of a woman."

After the studio agreed to the changes Burstyn then found a director, none other than Martin Scorsese. Writing portions of the dialogue herself, Burstyn was happy with the project except for the ending. In the movie Alice goes back to her old boyfriend in a typical "happy ending" fashion. Burstyn said she wanted the widowed Alice to "go on alone" but the studio wouldn't allow it.

Single herself, after three marriages, Burstyn said — quoting a line from "Alice" — that she is content "living my own life, not some man's life I'm helping him out with."

Burstyn's appearance was the last event in the annual Newcomb Women's Forum which this year examined "Women in the Arts." Other events in the program, which ran November 11-16, included a photography exhibit and lecture by California artist Sue Fredries; an address by playwright Lillian Hellman; a panel discussion by six local women artists, including Rosy Wilson, owner of the local jazz club "Rosy's," and finally, a workshop in the arts for women.

How puzzling life can be when your legs aren't quite long enough, or you just can't find a comfortable position . . . and how ingenious can be the solutions contrived by a mind uncolored by conventional wisdom. Only the mind of the child is truly creative, wisdom being the product of such a perennially fresh viewpoint. The child within Dimitri has matured, yet paradoxically has remained a child; while no infant could be as brilliant as he, only a child could be as delightfully original. That combination makes Dimitri a truly extraordinary clown, and his November performance in Dixon Hall was sunny and joyful.

The theme of music was established immediately as Dimitri strolled on-stage strumming a mandolin, and his problem became evident shortly thereafter as he lost his pick within the soundbox. For the remainder of the act he tried to find a means of sounding the strings, using such diverse substitutes as a plate, a stick, and even (with admirable success) a ping-pong ball bounced on the strings! But as the child's attention span is irregular, so did he often digress to simple, joyful play with the contents of his box of goodies: Dimitri spun plates on sticks, juggled ping-pong balls with his mouth, and performed impressive gym-

nastic stunts as his mind wandered temporarily from his instrument. The act of many moods ended as he produced a heart shaped pick and with a proud smile finished the piece which had proved so difficult.

The second act was a tale of musical discovery as the clown peered into six cases one by one, finding in each a treasure. The cases contained a variety of instruments with which Dimitri produced joyful (and often melodic) results. The clown favored small instruments, including a miniature guitar, saxophones, and — the jewel of the collection — a hand-sized accordian. At one point he assembled four small horns and played them simultaneously — after great effort devoted to getting the mouthpiece close enough together! While the music was but a part of the act, Dimitri is a diversified, competent musician with an unconventional, playful attitude toward music.

A clown's act is worthless without his audience, and Dimitri, although exceptional, is no exception to this axiom. As he would repeatedly cry "You, you, you . . .!" upon discovering yet another treasure, so did he make the same cry to the audience at the end. Then he brought out a chair and, seated, returned the applause given him. The performer and the spectators were each treasures for the other, producing an evening filled with human warmth and harmony!

DIMITRI





DEAR LIAR

Two Emmy Award winners entertained the Tulane community on Sunday, February 26 when Valerie Harper and Anthony Zerbe battled wits in Jerome Kilty's play "Dear Liar."

The play was adapted from the famous letters of Mrs. Patrick Campbell and George Bernard Shaw and spans the length of their forty year friendship. Zerbe played the egocentric and often sarcastic Mr. Shaw, while Harper played the equally egocentric, but somewhat emotionally insecure Mrs. Campbell.

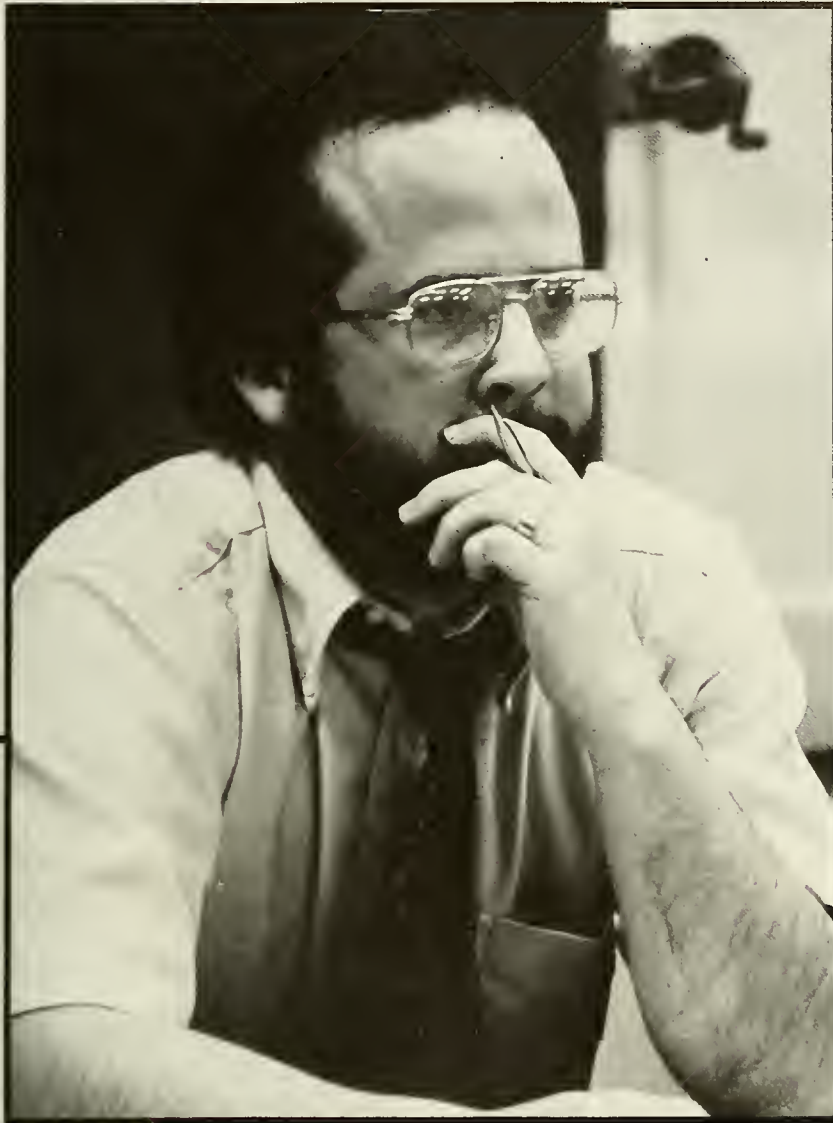
Although both stars are best known for their television roles — Zerbe for his role in the detective series "Harry-O" and Harper for her Rhoda Morgenstern character in both "The Mary Tyler Moore Show" and her own series "Rhoda" — they succeeded in transcending these roles to give a moving performance on the stage in Dixon Hall. The audience responded appropriately with a standing ovation.

The program was sponsored by the Lyceum and Fine Arts Committee of TUCP with proceeds going to the first annual New Orleans Festival of Women in the Arts.



COLLEGE BOWL





Memories of the 1960's when Newcomb battled it out with Vassar College on television's College Bowl returned, when over 100 Tulane students participated in the first College Bowl competition held on campus in over 10 years.

College Bowl, sponsored by the Reader's Digest, is the same intercollegiate quiz game show which was popular on national television for more than seventeen years.

Two teams of four members each answered questions, scoring points for each correct answer given during a thirty minute period. The questions covered a wide range of subjects, testing the student's knowledge on everything from history, music and English to the sciences and current events.

The teams were composed of undergraduates as well as law, medical and business school students. The law school team composed of Ellis Murov, Debbie Slattery, David Richardson, and Robert Mitchell took first place in the final rounds held on Sunday, February 12. The team then traveled to Houston on an all-expense paid trip to compete for the regional competition which was held on April 7-9. After three days of grueling competition, the Tulane team rolled over the teams from Baylor, Rice, and the University of Texas at Austin, to win the regional championship.

The winning Tulane team then traveled to Miami where the national competition was held May 9-11. The team made it all the way through the quarter finals where they lost to Oberlin College by only one question.

Chris Morris, chairman of the College Bowl for the Tulane campus said that "Overall, I'm really happy about the way the competitions went. It showed that there's enough interest to continue it on Tulane's campus in the future."

Oberlin College, get ready.



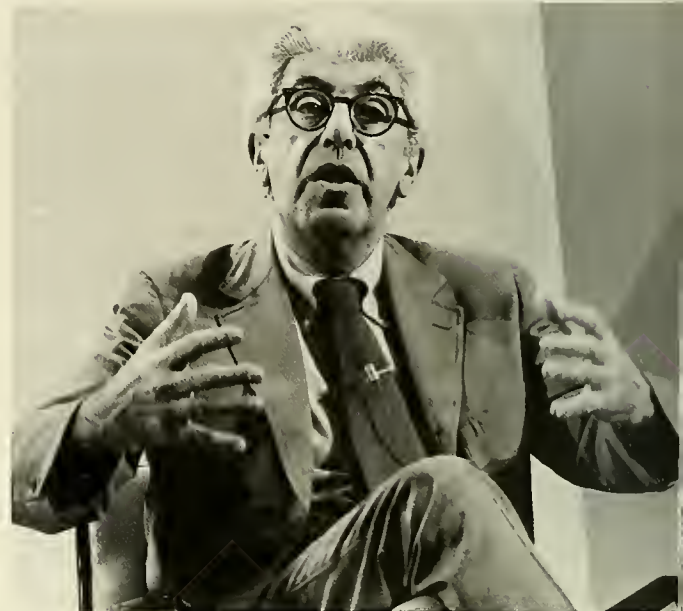
TULANE UNIVERSITY

MARCH 11-12 AND MARCH 15-17-18

McALISTER AUDITORIUM

DIRECTION
'78

CONTEMPORARY
AMERICAN MORALITY:
FREEDOM OF CHOICE?



"We started down the right road, but we just got side-tracked," stated George Romney, former governor of Michigan, summarizing his feelings on American capitalism.

Romney led off the Morality of Capitalism panel, the first of this year's Direction '78 series examining Contemporary American Morality. The panel was diverse in terms of background and occupation, as well as political orientation.

Each panelist took a stand early and throughout the discussion articulated and explained his initial orientation. Essentially, Romney and Senator Charles Mathias believed in the inherent superiority of the free market competition in the capitalist system, and explained its failures as an aberration of the true functioning of capitalism.

Romney explained that the economic system in the United States has become progressively less democratic because it has lost many of its capitalistic qualities, being "half monopolistic, half capitalistic," and urged a modernization of the anti-trust laws. Romney warned against governments increased involvement in the economy, citing the bureaucratic nature of government as the cause of "government inefficiency."

Romney was not alone in his beliefs. Senator Mathias was a supporter of the established order as well. Senator Mathias claimed, "We have allowed an aberration of certain actions to creep in." He felt that disheartening issues such as the disorder of the social security system, war, and the devaluation of the dollar are not the results of capitalism, but the "failure of the government which has taken over the free enterprise system."

Socialist Michael Harrington disagreed, stating that these failures "were inherent in the capitalist system and not attributable to any particular government. Harrington maintained that capitalism itself was an aberration, becoming increasingly anachronistic. Collectivization [as opposed to competition] grew out of the technological system," he stated. "It is not a radical left philosophy."

Economist Robert Heilbroner agreed with Harrington, stating that "The democratic spirit of the U.S. people is pushing it towards what we call socialism."



Focusing on the specific shortcomings of American capitalism, Harrington pointed to the increasingly unequal distribution of wealth, criticizing what he felt was the inherent quality of government which encouraged "not random inequities, but disequities." Heilbroner agreed, asking, "Is it fair to let people make vast sums of money? We need new tax laws. Let's put a 100% tax on incomes which exceed one million dollars a year, and no tax on 10,000 dol-

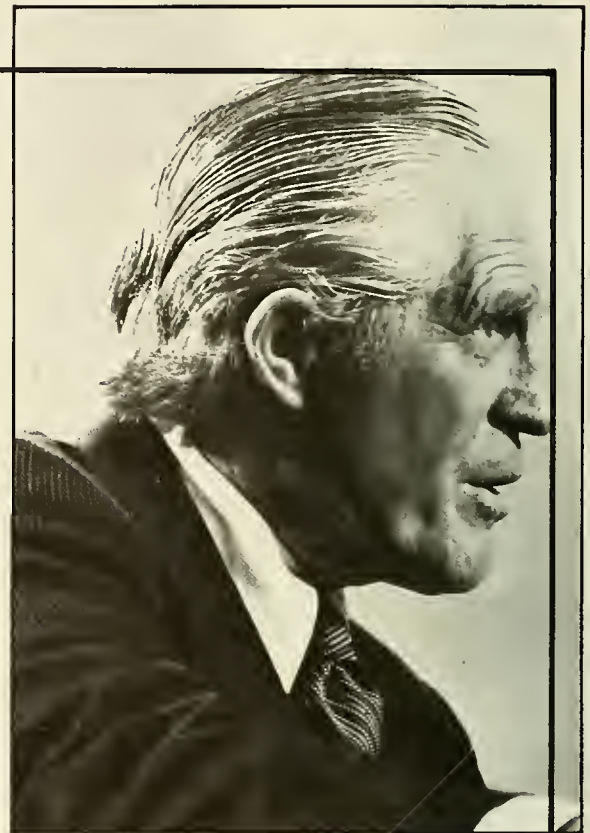
lars or below.

One of the most lively debates of the evening was in reaction to Romney's notion of "rewards proportionate to contribution" on the market front. Heilbroner appealed that nurses, teachers, and bus drivers "contribute much, but receive low incomes and have little market influence."

Paul Duke, moderator for the night, concluded the program by proposing that each speaker comment on the

"I think the anti-trust laws are unsuccessful and out of date. We need to modernize them. We used to have over one-hundred automobile manufacturers in this country. Now we're down to four. You need an adequate number of competitors for a truly dynamic system. Big Business has been turning to government more and more."

George Romney



"I simply can't swallow the statement that rewards equals contributions. It's a great travesty of the truth. Most teachers work as hard as business executives and contribute just as much to society, yet they are paid very little.

What we need in this country is not so much a New Deal, but a whole new deck."

Michael Harrington



future of capitalism in America.

Romney emphasized the responsibility of the American people for a return to traditional American values.

Mathias stressed the need for the "lost element of leadership in government."

Heilbroner responded: "We're going to have to get together and move toward the direction of socialism," but advised that every citizen attempt to "understand and

steer away from bureaucratic democratization."

Harrington agreed that collectivization was part of America's future and re-emphasized the need for structural changes in the democratic system. He summed up by saying, "Our present capitalist system will be gone in fifty to one-hundred years. The question is, will it be a bureaucratic-corporative system of government or a democratic-socialist one?"

THE MORALITY OF CAPITALISM



"The capitalist system is found all over the world. It is characterized by a high concern for the individual — something you don't find in other systems. The bad thing about it is that because it is based on intense selling and advertising, someone is telling you half-truths everyday."

Robert Heilbroner



"I see enormous potential for the country. I'm not sure if we have a civilization yet. It lacks characteristics of mature civilizations. But I look forward to a great golden age of America."

Sen. Charles Mathias



The Direction '78 panel discussion entitled "The Morality of Television" was, from the beginning, a debate rather than a discussion. Each panelist took a stance early in the performance and maintained it throughout the evening.

Television critic and author, Harlan Ellison, began the discussion saying, "It would not matter if you broadcast Shakespeare twenty-four hours a day. It's the medium that kills you. It's an opiate." The rest of his statements that night consisted mainly of variations on this theme. To Ellison, television at best, was not worth discussing.

Sitting across the stage from Ellison, Robert Mulholland

said precisely what one might expect from the President of NBC Television Network. Again, his opening remarks were almost a capsule of the views he expressed later in the evening. Mulholland sang the virtues of television and praised it as the greatest mass medium for entertainment, news dissemination and economic stimulation ever devised. Mulholland went a step further and, in the minds of the audience, perhaps a step too far, by praising television programming, maintaining that it was relevant, educational, and representative of social mores and contemporary American morality.



"I remember being at a CBS meeting where high CBS executives told us that the network would not last another three years. That was twenty-five years ago."

"Most alarming is the sharp reduction among young people. As younger people grow up watching television, they get to an age where they should be reading newspapers and they are not."

Daniel Schorr



Virginia Carter

The debate between Ellison and Mulholland grew more heated and seemed to display feelings of mutual frustration and disgust.

Virginia Carter, Vice-President for Creative Affairs for Tandem Productions (headed by Norman Lear), took a less extreme position than the other panelists. Most of her comments countered Ellison's extreme viewpoints and finally in exasperation she insisted, "It isn't all bad!"

Daniel Schorr, former CBS correspondent, asked his fellow panelists not to polarize the issues, as the essence of the issue lay somewhere in the center.

As the discussion moved to the social affects of television, particularly as a factor which influences deviant behavior, Carter and Ellison finally agreed that TV has a major impact. Schorr responded that evidence was insufficient to conclude that television has a negative impact. Mulholland insisted that television reflected social mores rather than shaped them.

Martin Agronsky, who was presented the George Foster Peabody Award for Distinguished Reporting, concluded the program by saying, "I think we've confused you sufficiently." He was correct.

MORALITY OF TELEVISION



"I want government kept out of television — we have to keep government out of T.V. Do you want Haldeman to be in charge of 8 p.m. programming? How about Ehrlichman for 9 p.m. programming?" Robert Mulholland

"I think you're a bit misleading. There was an intense effort to divorce television from government in Great Britain from the beginning. I think it's misleading to assume that if television is taxed, then it's government controlled."

Martin Agronsky



Harlan Ellison



One may wonder what an improvisational theatre group could contribute to a speaker symposium examining contemporary American morality. *The Proposition* examined and exploited the topic of morality in a thoroughly entertaining way.

The informally dressed performers introduced themselves by playing baseball in mime. The ingenuity of the

plays and humor of the positions give a sample of what was to come.

Part of the format of *The Proposition's* performance is to draw suggestions from the audience. "Name three current moral dilemmas!"

"Abortion," someone shouts. "Anita Bryant! Incest!"

The Proposition presents to the audience a Rodgers and



Hammerstein style skit about a fetus with an oedipal complex. Finally the still sexless fetus meets and falls in love with Anita Bryant and everything turns out "A-OJ."

They have mastered the art of rapid-fire rhymes and puns, stylistic satire, instant musical spoof, and well-honed stereotypical characterizations. The results are nutty and irresistible.

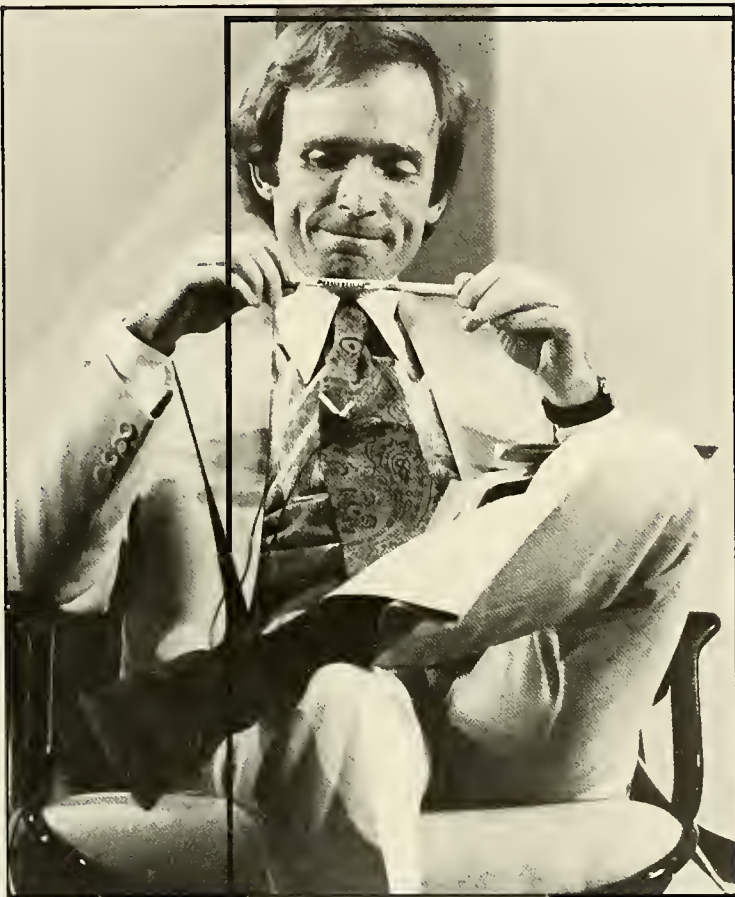
THE PROPOSITION



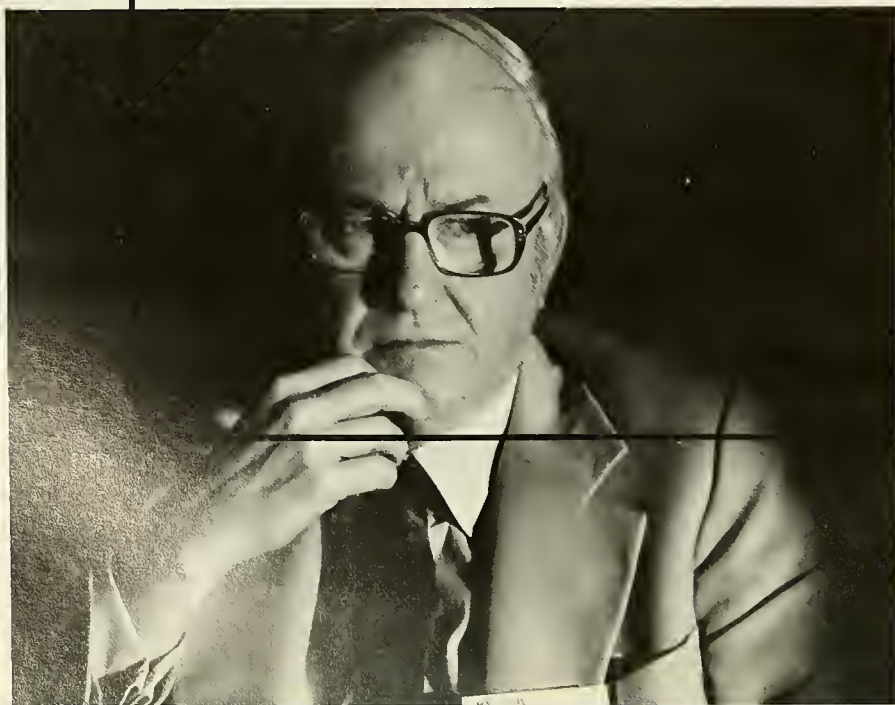
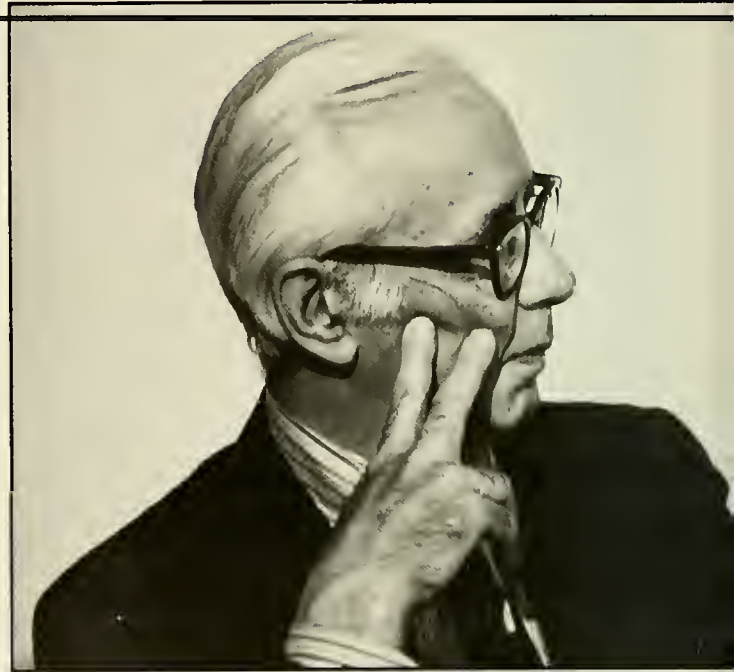
"I think technology can be inherently immoral," argued Dr. Barry Commoner, biologist and speaker for Direction '78's panel: The Morality of Science and Technology. Arguing with anthropologist Ashley Montague's definition of technology as "the use of means to ends." Commoner called for "a great national debate, to discover how the resources of the United States can best be used to serve the long-term social need, rather than short-term profit."

Debate sharpened between Commoner and physicist Gerard O'Neill when each presented his alternative plan to furnish power using solar heat. Commoner advocated the development of individually owned solar cells to provide electricity in homes and businesses. However, O'Neill favored construction of a single, large solar collector which would orbit the earth, transmitting energy to a converter in low-density microwave beams.

MORALITY OF SCIENCE



Dick Cavett



Vance Packard



Commoner's reply to O'Neill's proposal was critical: "I think it is exactly the wrong way to use energy. The whole purpose of solar energy is that the sun is everywhere. What's the virtue in building a big gadget? There is no economy of scale in solar energy . . . it does not require centralization."

Disagreeing with Montague's assertion that "we have produced a mass creature — people — but people have become via technology, a dehumanized, demoralized, depoliticized creature who is critically incapable of using his mind as the fine instrument of precision that it should

be." O'Neill maintained that science and technology was the ultimate expression of man's "ability to think."

Whether technology is, or is not, a "means to ends," the panel debate was essentially one of "means." Commoner warned that the way technology is going today, we are becoming slaves to a community of technocrats which are "puppets to the economic interests." O'Neill, on the other hand, was pleased with the direction of technological progress, believing that it could "provide a technological option which people can use in order to be able to develop their own ways of living."

TECHNOLOGY

" . . . people have become via technology, a dehumanized, demoralized, depoliticized creature who is critically incapable of using his mind as the fine instrument of precision that it should be."

Ashley Montegu

Gerard O'Neill



"I think technology can be inherently immoral."

Barry Commoner

The final panel of Direction '78 explored Sexual Morality. Dr. Mary Calderone, executive director of the Sex Information and Education Council of the United States, began the discussion by pointing out the transient nature of sexual morality. "There is no such thing as sexual morality — there is morality," she said. "Today, immorality is defined as someone who is different."

Author Gay Talese lent his expertise, based on six years personal research of sexual obscenity, to the discussion.

"My calling is journalism," Talese stated. "I wanted to write about sexual obscenity — massage parlors, magazines like 'Screw' and 'Hustler.' I talked to people still controversial because of their dealing with styles still considered sexually obscene." Talese elaborated on the transient and subjective nature of sexual morality by examining the legal definitions of obscenity. "In Georgia, a couple gets twenty-years if caught in oral sex and you get five years if caught having sex with an animal."



*"When you have three sexual partners one is always left out. It isn't the sexual part which is the cause, but the intimacy which threatens the relationship.
Mary Calderone*

Moderator Dick Cavett responded, "Then the obvious question is 'what if you're married to the animal?'"

Although the panel had its lighter, humorous moments, it also dealt with serious topics of pressing concern. Psychologist Rollo May rounded out the exploration of the transient nature of morality by stating, "In the Renaissance it was believed that men were guided by two variables — rationality and individualism. Freud proved we are only partially guided by rationality, and the myth of individualism was destroyed by Marx. Today we have a new value —

authenticity. Today we ask, are your feelings toward me authentic and genuine?" In order to attain that authenticity, Calderone suggested, "We must establish sexuality as a total part of our personalities."

Cavett then posed to the panelists the age-old question, "Is love necessary in a sexual relationship?" May responded, "Sex is possible without love, but the question should be is sex possible without intimacy? Men and women today have a tendency to grab for 'free sex' but lack of feeling leads to problems."

SEXUAL MORALITY

*"In the Renaissance, it was believed that men were guided by two variables — rationality and individualism. Freud proved we are only partially guided by rationality, and the myth of individualism was destroyed by Marx. Marx said that we were all part of one another. Today we have a new value — authenticity. Today we ask, are your feelings toward me authentic and genuine."
Rollo May*



Dick Cavett

*"Massage parlors have replaced prostitution in many ways. They've become the fast food business of sex. They are instructive, too."
Gay Talese*



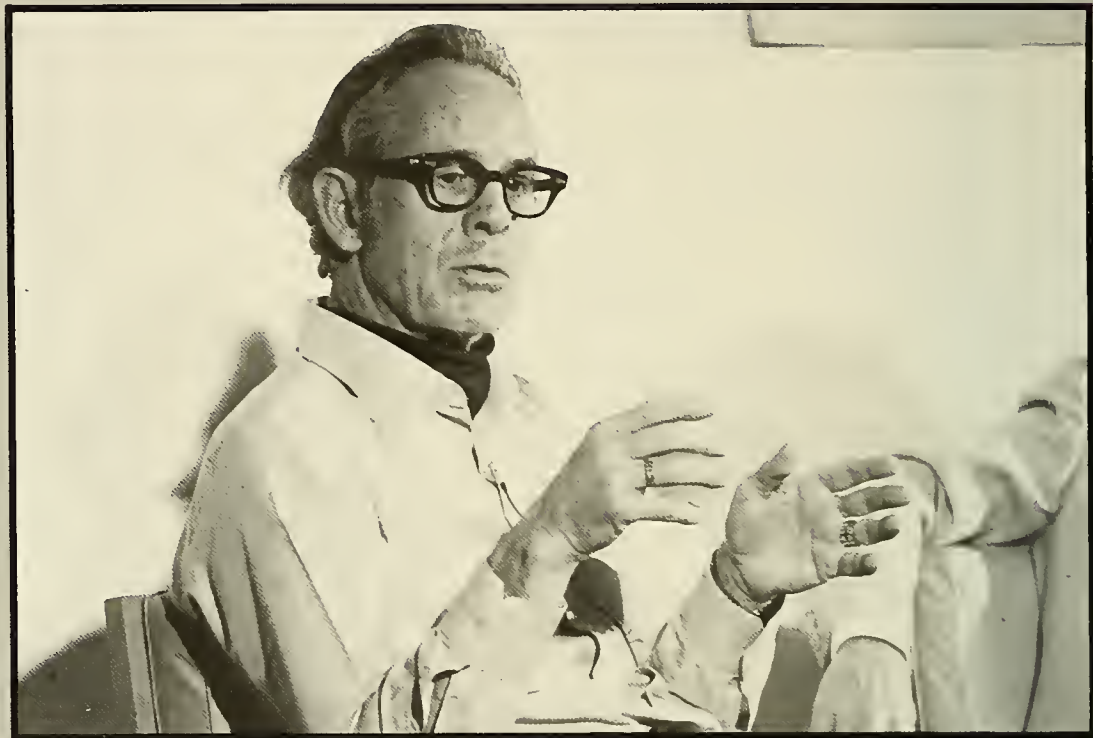
Dr. Calderone then answered the question posed by May, by stating that intimacy, if not love, is an inevitable result of a sexual relationship.

Cavett concluded the panel by asking "Will society in the future be based on the sublimation of the sexual drive?"

May embarked upon a critique of modern society and the role played by sex in that society. "One of the reasons we're up here is that we represent a society that is going to hell and going there rapidly." May concluded, "Hedonism is a poor foundation for a civilization."

Calderone felt that future society should be based not on the sublimation of the sexual drive, but on an understanding of it.

Talese quite bluntly concluded, "Too much sex can destroy society." Coming from a man who has done six years of intense personal research on sex, and plans to make a large amount of money publishing his findings, this seems to say a lot about the transient and subjective nature of sexual morality. — **Abby Sutherland**



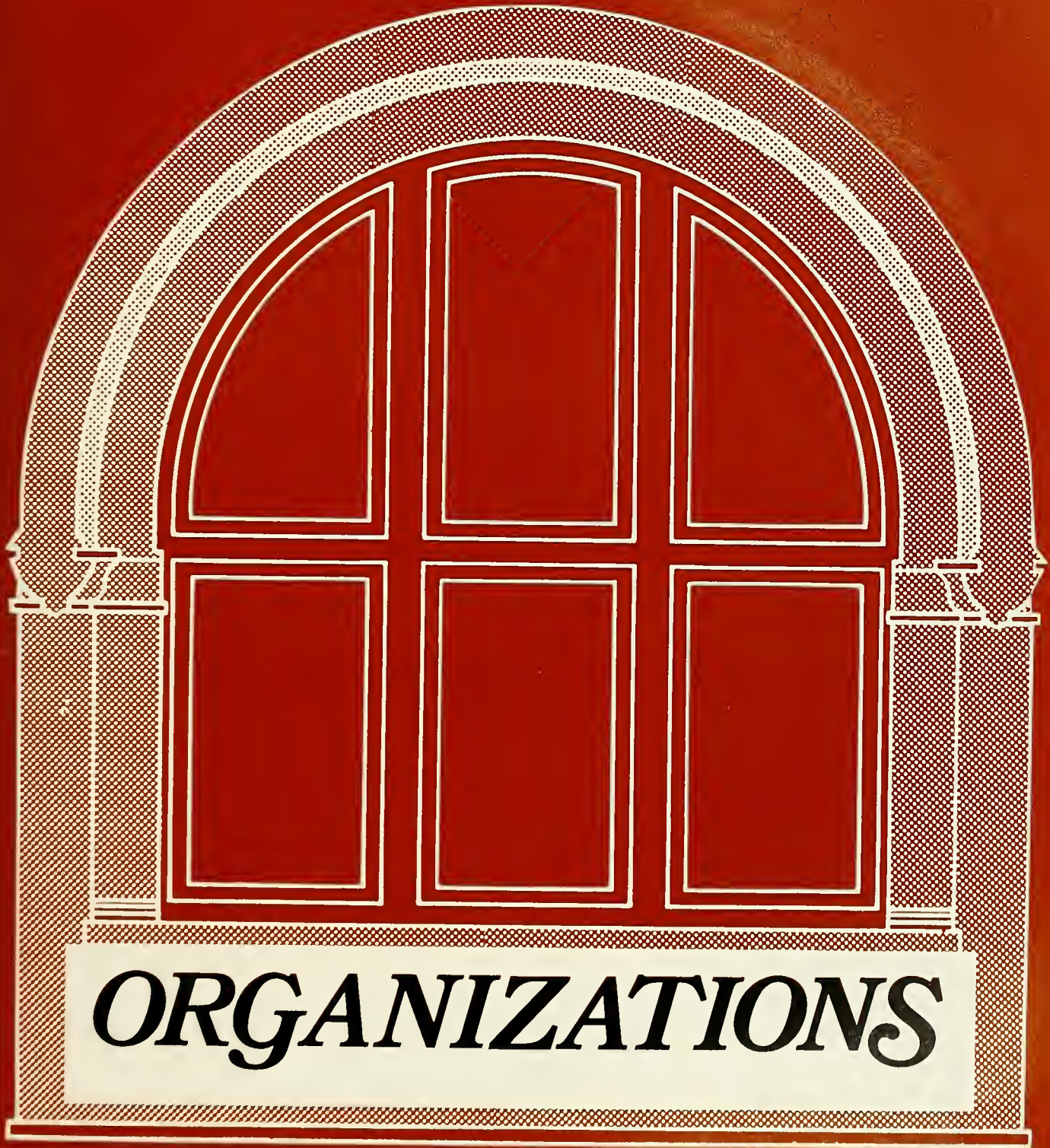




The book cover is a solid, warm orange-brown color. In the center, there is a large, embossed architectural motif. It consists of two pointed Gothic-style arches, each supported by a central vertical column. The arches and columns are formed by multiple parallel lines, creating a sense of depth and shadow. The entire design is contained within a faint, rectangular border.

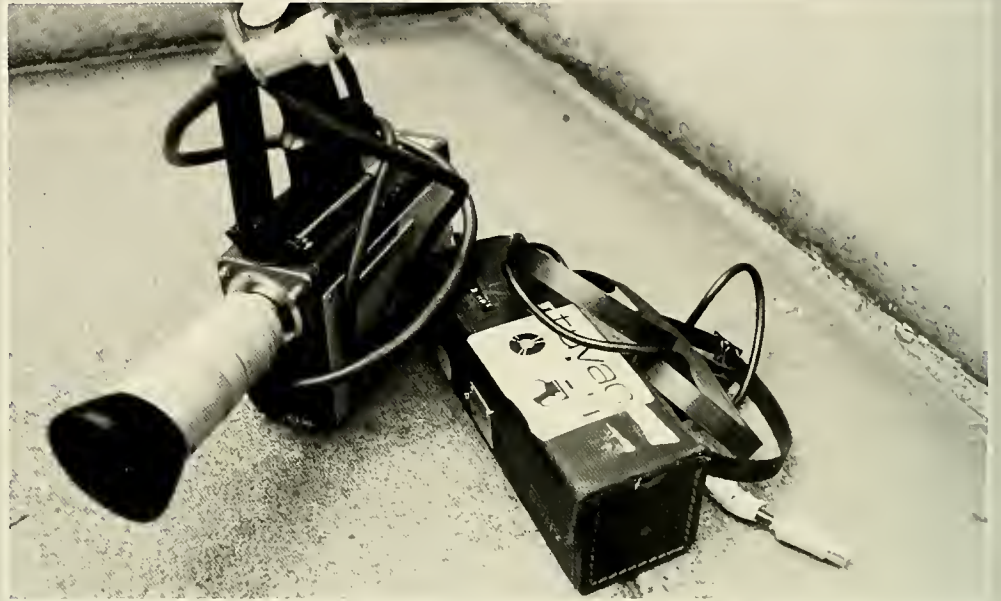
ORGANIZATIONS





ORGANIZATIONS

ORGANIZATIONS ORGANIZATIO





Imagine this: one day around the end of September, you saunter down McAlister Drive toward Bruff Commons and your link to the civilized world: your mailbox. As you peer into the dark recesses of that familiar hole-in-the-wall, you see the faint glimmer of white. Anxiously, you fumble with the lock and open your post office box. Inside lies an envelope which encloses your chance for immortality. All you

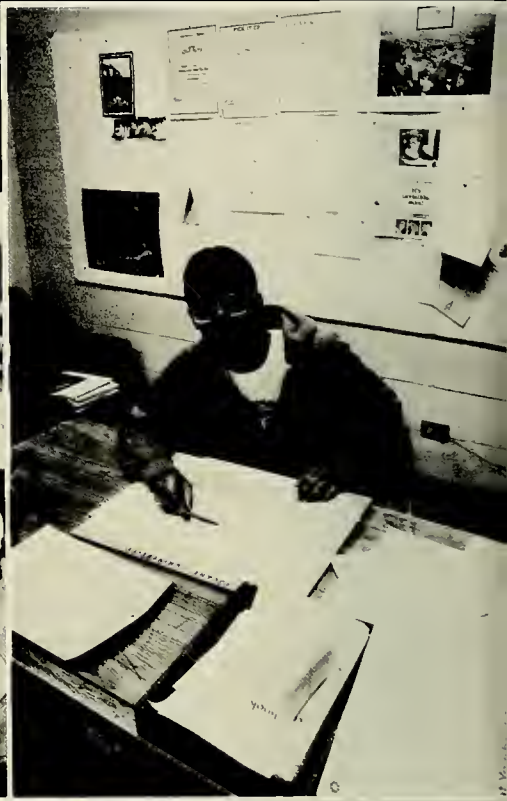
ORGANIZATIONS OR

would have to do is write out a list of your colleagues and write a short paragraph or two about what you do. Would you let your chance slip by? After all, has immortality ever been so simple to achieve?

Well, if you are representative of most Tulane organizations you would be likely to let this chance for immortality pass you by. The enthusiasm initially felt by the ORGANIZATIONS co-editors ultimately sank into an ocean of frustration as our hours of stuffing boxes with newsletters brought about as much response as lecturing a deaf-mute sloth. In another fit of unfounded enthusiasm, 47 phone calls were placed to the various organization presidents, again requesting rosters and paragraphs, and again 47 eager promises were made. About this time, offices changed hands and the requests were lost in the shuffle. Follow-up calls revealed the proverbial "passing of the buck" and all previous efforts were written off as comparable to having made no efforts at all. And as before, 47 phone calls were made. Some of these resulted in a roster or a paragraph. A few organizations sent both. Is this any way to treat immortality?

Alas, immortality must not have been meant to be, for only half of Tulane's esteemed clubs and associations made the effort to respond. We thank these organizations sincerely, for they prove that there are still those who check their mailboxes, listen when they talk on the phone, remember their promises, and ultimately meet those responsibilities which are assigned to them. — **Stacy Morris and Dave Vesel**







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Photo: Robert B. A. A.

TULANE HULLABALOO

NEW ORLEANS, LOUISIANA

TELEPHONE: 865-6217



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Nancy Blodgett
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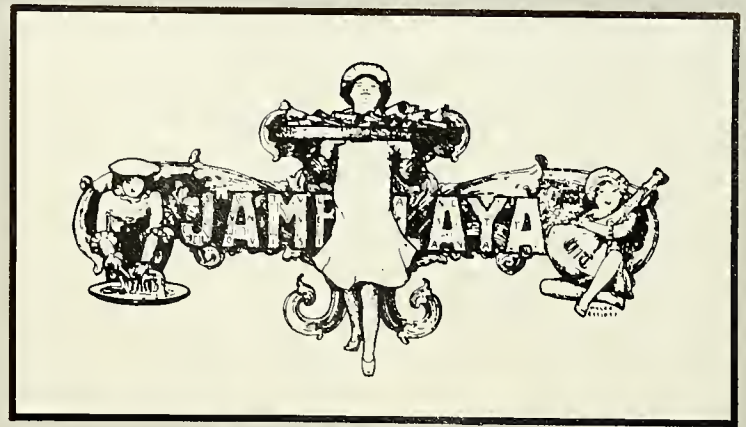
April 7, 1978

Hullabaloo Section II

Volume LXXVII No. 23

the entertainment and features weekly of new orleans





the
yearbook

Winter '77

the Tulane Literary Magazine





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"... promotes the creative writing of Tulane students and encourages them by offering a forum for their efforts."

WTUL

WTUL



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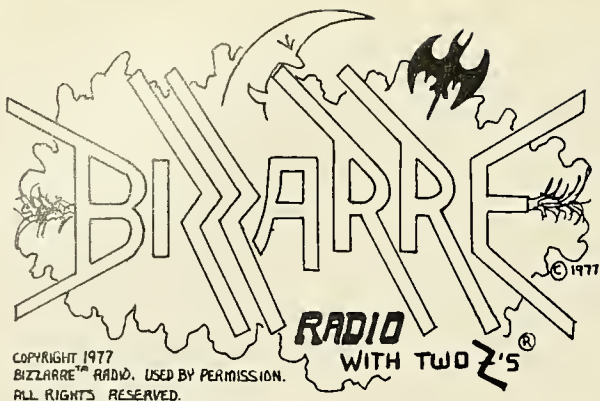


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It's 2:00 a.m. on Saturday, and you've just put in twelve hours of partying, starting with T.G.I.F. on the quad, and ending with a final drink at your favorite bar. You want something to ease your mind, to soothe your soul, and to steady your nerves. You turn on your radio, set it to WTUL, 91.5 on your F.M. dial and settle back. Then you hear it. It's amazing! It's outrageous! It's spacy! It's electrifying! It's Bizarre Radio, with two zz's!

As you're sitting back, listening to wafts of "Tangerine Dream" you marvel that something so, shall we say, unusual, exists at this institution of higher education. Have you ever wondered though, who the people behind the music were? No? Not surprising. Equally not surprising is the fact that they wish to remain anonymous. They want no credit for what they do, just a couple of hours of your undivided, if somewhat disoriented, attention.

However obscure they wish to remain, their presence is still undeniable on campus. In an attempt to learn more about this elite unpenetrable group, I visited them in one of their headquarters, Bizarre South End, otherwise known as a dorm room in Irby. They were all there: Commander Cosmos, Crash Master General, Short Stuff, Telephone, Dan Skeleton, and The Voice of Reason.

The scene was somewhat reminiscent of a superhero episode, complete with five phones, (the Batline?), an assortment of crew members openly representing a rogue's gallery, and even two zz's own superwoman, who shall remain nameless. They looked up at me, an oblivious infiltrator. I cleared my throat and hastily explained my mission. I wished to inform the Tulane community of the existence of this bizarre crew. This was not a task to be taken lightly, for as they have proved all too well, little knowledge can be a dangerous thing.

The organization of Bizarre is defined in levels of membership. Unlike the Hindu caste system. At the top are the Staff members, who hold the key positions in the system. The Associate Board, and directly beneath that, the Honorary board, is comprised of the friends and "Family" of Bizarre. Although the list is rather long, it is important to note that many of its members never existed, or have ceased to.

Bizarre radio has a relatively short history. It originated on the air in the fall of 1976, when a disc jockey unwittingly left his show temporarily in the hands of a group of freshmen, new to TUL. The songs being played were slightly unusual, and when one of the back-up DJ's announced their titles, he added, in a fit of inspiration, "This is bizarre radio." The phrase stuck, and a "z" was added to the spelling, making it unique, and insuring a copyright. If for any reason, another college or institution should have an overwhelming desire to use bizarre, with two zz's, as a title, they would first have to secure the permission of WTUL. Amazingly, not a single request of this sort has yet been made.

Bizarre, however, lightly the Tulane community may take it, is a group in TUL, "dedicated to producing quality unusual programming." Unusual may be an understatement. Bizarre is undeniably, bizarre. The music is weird enough by itself, but when it is combined with a D.J. who delights in playing three or four cuts simultaneously, and adding a telephone busy signal in the background, the results can be mind boggling. "If you are mentally insane,"



we are told every Friday and Saturday night, "then change the station."

Bizarre people, while not actually mentally insane, often tend to be slightly unbalanced. Off the air, they are mild mannered, and rather subtle in their eccentricities. They are almost a social fraternity, linked together by a love for music, and abhorrence of daylight, and an infatuation with partying. Not to say that this is abnormal at Tulane, but rarely does it manifest itself into fetishes for the color green, or fantasies of hopping around a room naked with a frog in between one's teeth! On the air, bizarre jocks are transformed into hard core proponents of electronic underground space music, possessing slightly sadistic tendencies, exemplified by their abusive treatment of ear drums.

Bizarre radio is extremely conducive to certain situations. There are some frames of mind in which electronic, avant garde space music becomes lucid, and begins to not only make perfect sense, but to offer important social comments on our society.

The disc jockeys carefully design their shows to appeal to a certain, select audience. Usually, people who remain in any kind of radio listening condition at those hours on weekend nights are perfectly content to listen to Evening Star. As the members of two zz's will tell you, it is the music that counts. Yet, even if the music is not always entirely appealing, the DJ's are well worth listening to. The shows have a definite air of professionalism, which saves them from becoming chaotic. Much of its appeal lies in the inter-



esting, amusing, and original discourses of the jocks. It is obvious that the radio is a way of life for them.

Bizarre has some very special plans for the future, including an attempt to put out a comedy album, in a style similar to Monty Python, or Saturday Night Live. If originality is the key to success in such an endeavor, they will undoubtedly excel. A long term goal is their own radio station, not necessarily in New Orleans, although it would probably do very well here. Experienced listening enables me to predict that WBZR, as they would call the station, would be dedicated to providing quality methods of musically playing with people's minds. The opportunities are overwhelming. — **Andrea Marks**

MARATHON



Combining intensive fund-raising, entertainment, and refreshments, WTUL's 1978 Marathon netted nearly \$2000 for the station.

"The marathon was a definite success," said Maurice Roe, General Manager. "A lot of people worked very hard, some for twenty-four hours straight. Last year's marathon made only \$600, so the difference is tremendous."

"It pulled people at WTUL together," Roe continued. "After this year's general manager election there were opposing viewpoints among the staff, but people tend to work together during hard times."

Mike Longman, former general manager for two years, organized the Marathon.

Scott Douglas, ASB Vice-President of Finance, praised the Marathon as one of the most successful fund-raising efforts by a Tulane student organization.

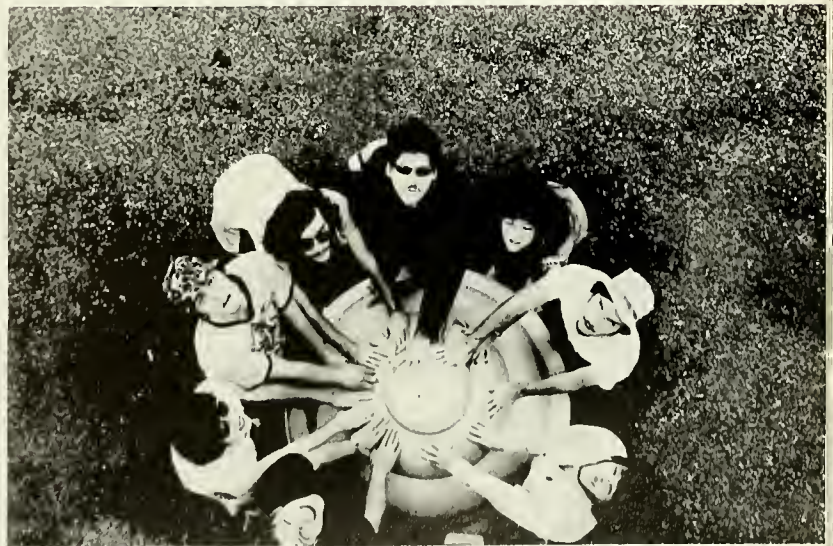
Beer and food was sold on the quad, and

items such as stereo equipment, dinners at local restaurants, show tickets, and plants were auctioned. WTUL also sold T-shirts and showed movies on the quad. Three DJ's working twenty-four hour shifts played requested singles for every donation of five dollars and album sides for donations of twenty-five dollars or more.

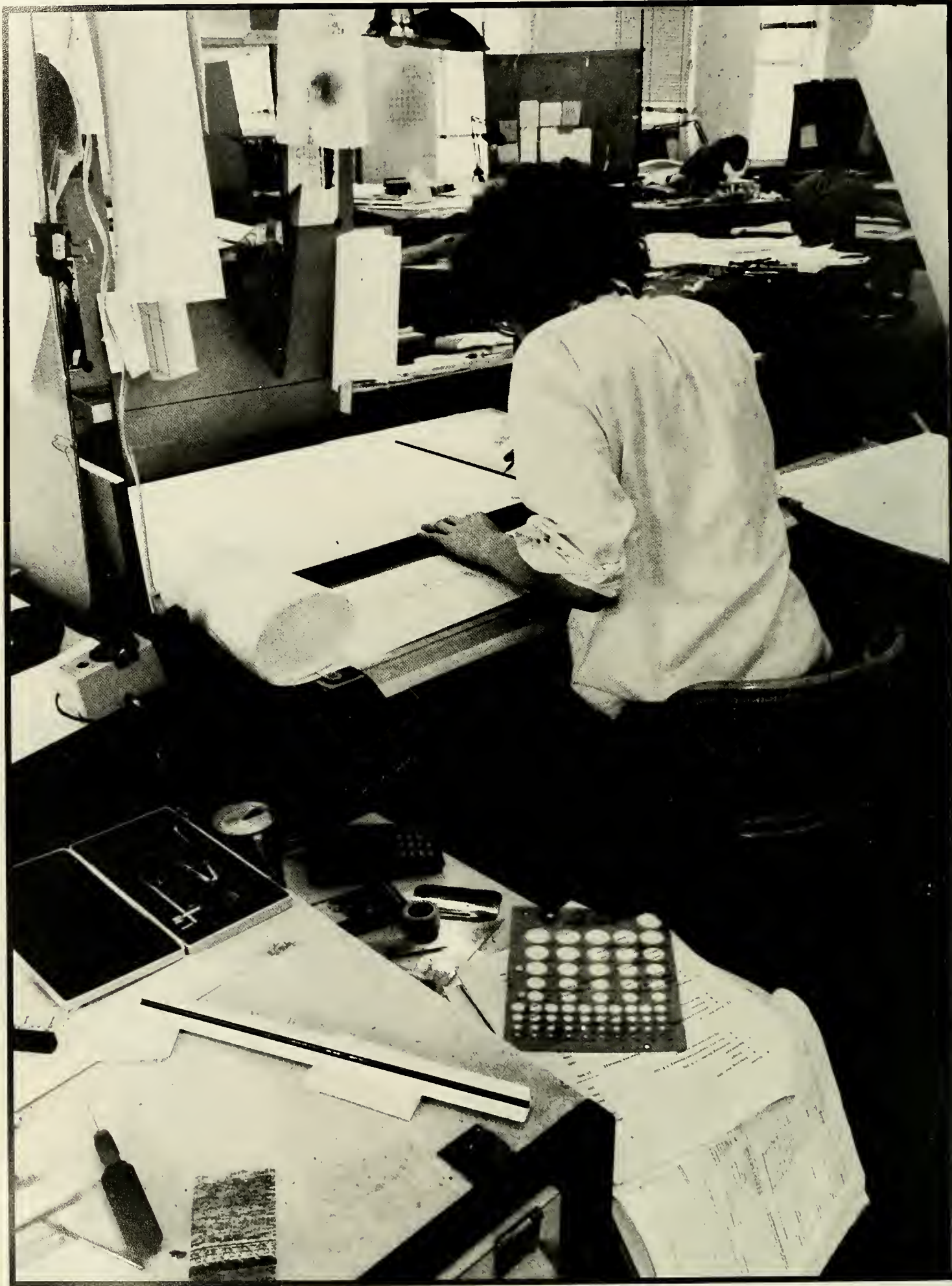
Roe stated that all the Marathon money would be used to help pay for the station's new audio board and turntables.

"We were offered a good deal on the new equipment and we decided we better take it while we could," Roe explained.

One example of dedication among the marathon workers is particularly noteworthy. Stacey Rosenberg stayed up 130 straight hours. "I was going to try for the world record until I looked in the Guinness Book of World Records and found out it was 36 days."



TULANE ARCHITECTURAL

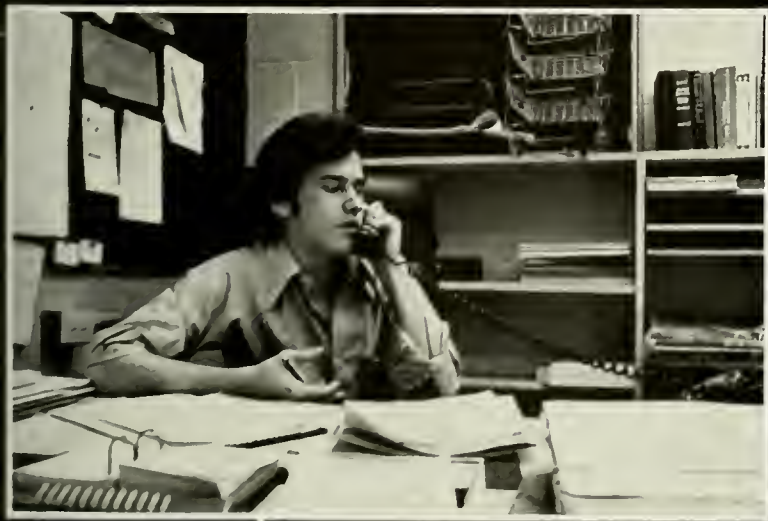
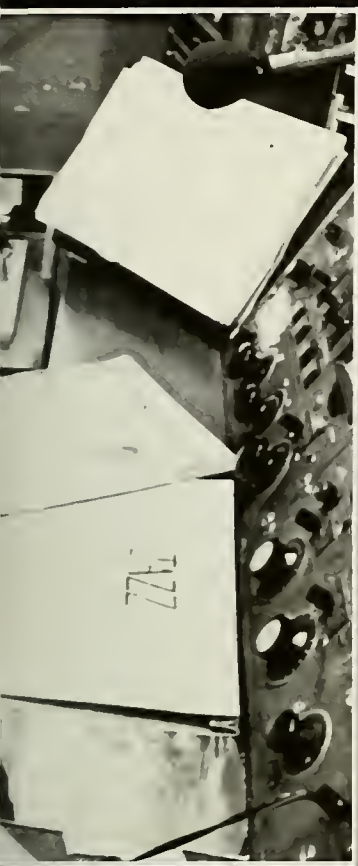


VIEW

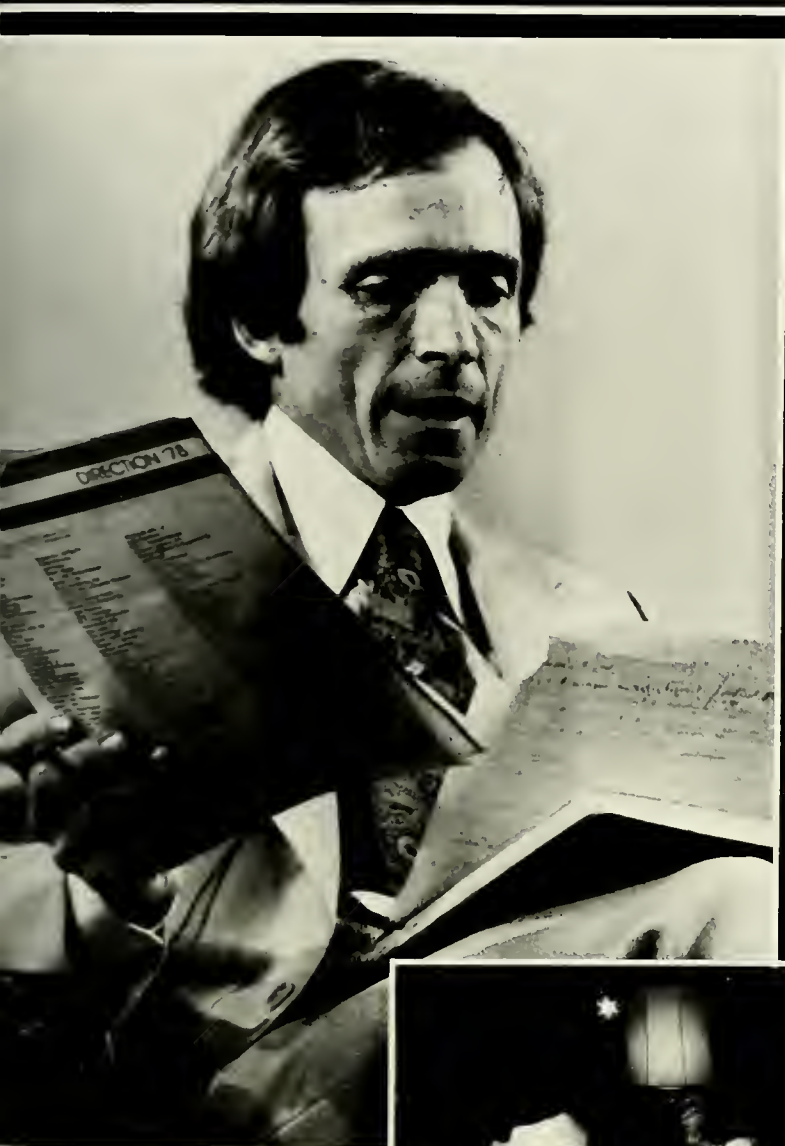
"... a continuing forum for the expression and exchange of ideas concerning the man-built environment."











PROGRAMMING

Tulane University Cinema Productions



COUSIN, COUSINE



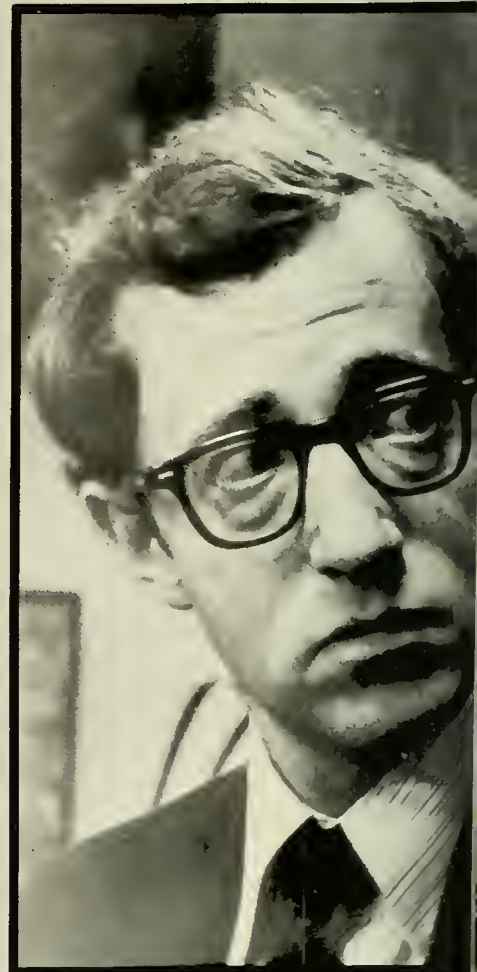
YOUNG FRANKENSTEIN



MURDER BY DEATH



MUSIC AND MADNESS



THE FRONT



ON MONROE QUAD



ABBA EBAN



"DEAR LIAR"



SIR HAROLD WILSON

DIRECTION '78

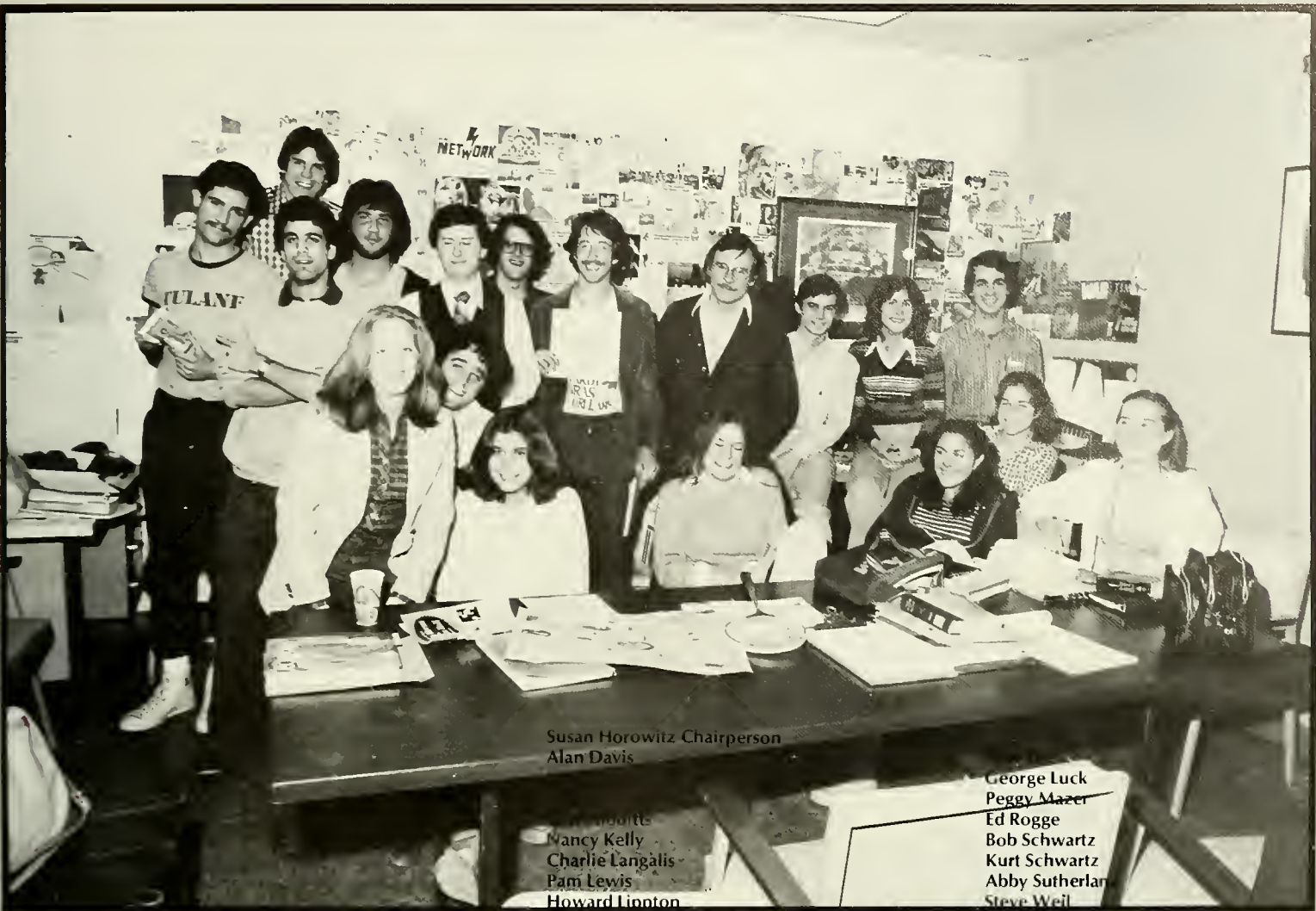


Since 1968, when a group of Tulane Law Students decided to do something about the lack of speakers on the campus, the annual DIRECTION symposium has been a living example of what students can accomplish. As the dimensions of the program and the time required in its preparation have grown, Tulane undergraduates have become the primary architects of this continuing series.

Upon its inception, DIRECTION was concerned primarily with topical socio-political issues. This year's theme was Contemporary American Morality: Freedom of Choice? The particular panels dealt with such topics as the morality of the capitalist system, television, science and technology, and sexual morality. Where DIRECTION once hosted six to seven speakers, it now offers 20 to 25 speakers, operates on a budget of over \$50,000, and involves approximately 200 students.

The DIRECTION chairman is chosen in the weeks immediately following the prior year's program by a selection committee composed of DIRECTION representatives, an ASB representative, the Dean of Students, and faculty advisors. This year's chairperson was Susan Horowitz. Susan's first task was to assemble an Executive Staff to deal with things such as Speakers, Finance, Public Relations, and Administration.





Susan Horowitz Chairperson
Alan Davis

...
Nancy Kelly
Charlie Langalis
Pam Lewis
Howard Linton

George Luck
Peggy Mazer
Ed Rogge
Bob Schwartz
Kurt Schwartz
Abby Sutherland
Steve Weil



Upon returning in the fall, the Executive Staff began its work by deciding upon a theme for the program and specific topics for the panels. This process was one of discussion and debate, involving facts and emotions as the staff members attempted to create a program that would be enlightening and relevant to the students and the community.

This year's theme set out to explore the moral dilemmas which face the individual in the modern American society. In other words, is the individual's value system a manifestation of his freedom of choice or is it determined for him by society.

After deciding upon a theme and the particular topics the Speakers Committee began its main task of acquiring speakers. The initial research is essentially a "name game." Who would be appropriate for the particular panels? How knowledgeable are they?

Would Mr. X be a good speaker? These questions were answered with trips to the library, talking to faculty, reading National Review, arguing, agreeing, arguing . . . Letters of invitation to speakers began to go out in September.

Contacts were also utilized. For instance, George Bush recommended the DIRECTION program to William Simon. Bill Monroe contacted Mike Wallace. Acceptances and rejections came in. Leon Jaworski said no. Dick Cavett said yes. Each panel was carefully shaped to include noted authorities with a wide range of viewpoints in order to insure a lively and informative debate.



"Direction '78, by almost all accounts, was an important contribution to the reputation that DIRECTION programs of the past have possessed on the local, state, and national levels as one of the best speakers forums in the country."

— *Tulane Hullabaloo*



By March, the work is done and the panels have been finalized.

During the course of the year, the Finance Committee was busy raising the 60,000 plus dollars that would be necessary to finance this year's program. The largest part of this revenue was raised through soliciting contributions from the community and from alumni. An ASB allocation of \$13,500 dollars, a Wilmer Foundation Grant of \$8,000 and ticket proceeds of \$15,000 constituted the rest of the budget. This money was spent in various ways: approximately \$30,000 was spent on speaker's honorariums and travel expenses, the remainder was spent on promotion, printing, office expenses, and security.

On March 11, DIRECTION offered its finished product to the public. At 7:30 the opening panel took the stage and began to discuss the morality of the capitalist system. The \$60,000 budget, the speakers contracts, the manpower, the hours of work all suddenly became a thing of the past. The power of money, monopolies, government's obligation to society, democratic socialism, issues, debates, prospects for the future, the "happening" of DIRECTION became the focus of the entire staff's attention. — **Abby Sutherland**



THE TULANIANS





TULANE UNIVERSITY PLAYERS



Operating in conjunction with Tulane University Theatre, University Players produces one-act plays, sponsors "Friday Workshops" each week, and brings guest speakers to the campus.

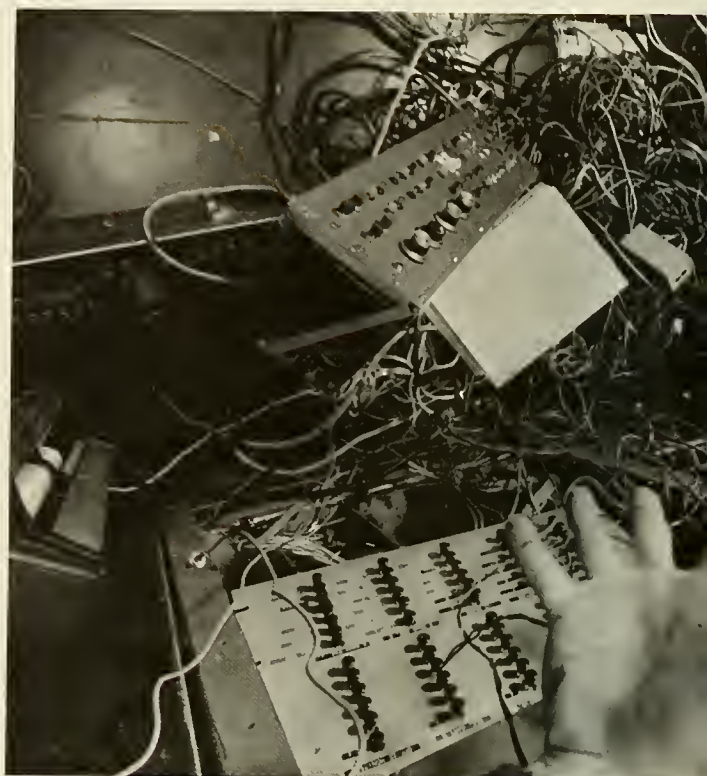
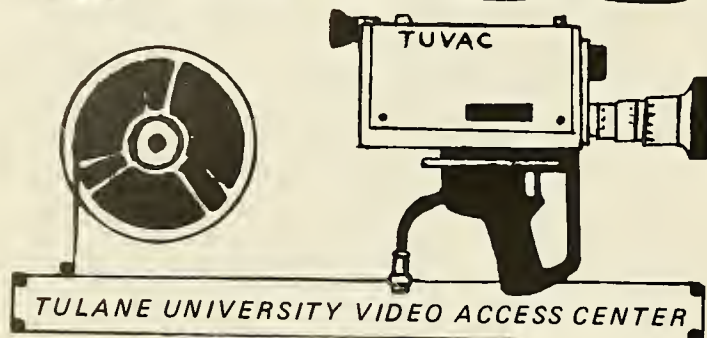
This year, under the guidance of President Randy McKey, V.P. Joe Iuzolino, Treasurer Ben Prager, and Secretary Debbie Niederhoffer, University Players presented: *Thesmophoriazusae* by Aristophanes, *Birdbath* by Leonard Melfi, *It's Called the Sugarplum* by Israel Horowitz, *A Cop-Out* by John Guare, *Green Julia* by Paul Ableman, *Home Free* by Lanford Wilson, and a double bill featuring *The Great Nebula in Orion* by Lanford Wilson, and the exciting production *Sexual Perversity in Chicago* by David Mamet.

As well as productions, U.P. sponsored a clown-mime. Deborah Templin who conducted two, three-hour workshops. University Players also participated in Tulane Day at Maison Blanche by creating a spontaneous theatre "happening" inside the store.



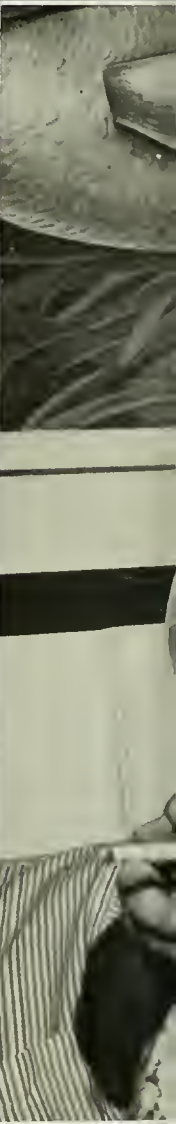


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| Tim Ben | Donald Long |
| Jeff Black | Laurence Mack |
| Jeffry Bodley | John Mahon |
| Lew Bremenstul | Bill Muiman |
| Chris Brogan | Randi Mallah |
| Bill Condon | Mark Morein |
| Jennifer Corcoran | Shine Morgan |
| David Cosgrove | Daria Palmer |
| Steven Darling | David Perettis |
| Edward Dattel | Robert Quinn |
| Tucker Davis | Larry Raney |
| Ann Doyle | David Schwartzman |
| Steven Dunn | Josh Shipley |
| Michael Farnham | Quentin Simms |
| Steven Fefferman | David Six |
| Jacob Frendel | Steven Six |
| Susan Greene | Stella Styble |
| Chris Hand | Steven Threefoot |
| Betsy Herman | Bobby Traves |
| Jason Kerpalmanni | Eric Weimers |
| Doug Kolton | Doug Wise |
| Joel Kurtz | Marc Zive |
| Pete LaBrian | Pal Flagg |
| Stewart Lane | |









CLUBS

CHEERLEADERS





TULANE BAND





BUSINESS MANAGEMENT ASSOCIATION



ACT



Alvin Barthe
James Becnel
Carlton Bell
Joetta Bishop
Wanda Bivens
Jenifer Bradley
Linda Broussard
Deidree Brown
Larry Burke
Arietta Cagnolatti
Derek Cagnolatti
Melody Carter
Camille Chambers
Robert Dahney
Sandra Doss
Tanya Dooley
Leslie Duke
Steve Fuconier
Sharon Fortier
Lynn Fitzgerald
Nolan Gallo
Brian George
Glenn Gex
Nick Goodly
Lyndon Goodly
Darrel Griffen
Juliette Guillory
Warren Hany

Sherise Hunter
Kirk Jackson
Prather Jackson
Alfred Jones
Sherman Jones
Steve Jones
Sharon Johnson
Karl Jupiter
Anita McDonald
Nicki Martin
Barry Morris
George Montgomery
Jamael Nance
Debbie Navy
Raymond Richard
Raul Rodriguez
Roy Rodney
Angie Skyes
Quintin Simms
Clifton Speers
Tracy St. Julien
Ivy Pyror
Janice Terry
William Washington
Hank Wicker
Walter Willard
Moses Williams
Keith Wolf

*"... designed for the social and academic survival of Tulane's minority students."
— Afro-American Congress of Tulane*



MASA



Chris Austin
Blair Brown
Andy Corwin
Scott Cotlor
George Esparza
Ruben Esparza
Betsy Furbish
Sue Gerome
Pancha McRodriguez
Paul Medellin
Richard Mena
Jaime Murphy
Thelma Neaves
Edward L. Pina
Ruth Pina
Ramiro Rea
Rona Rommate
Chris Tomas
Raul Torres
Marc Urioste
Juan Zuniga

MASA was formed in response to the needs of minority students of Mexican backgrounds, nearly ten years ago. The purpose of MASA is to serve as a means of expressing to prospective students, realistically, the problems related to attending an out-of-state college with an academically-intense environment. And to provide the students in MASA an opportunity to present their culture to the Tulane community in the form of various programs, such as: featured speakers, cinema and dramatic arts, literary arts, visual arts, fiestas, etc.



STUDENT FOUNDATION





CONCERT CHOIR & CHAMBER SINGERS



Sarah Blanchard
Bill Bohmfalk
Leslie Brennan
Thomas Brocato
Janet Buesinger
Francisco Colon — Treas.
Lisa Eisenberg
George Esparza
Terry Forrester
Susan Frank
Joe Gardner
Christie Gaudet
Harold Graham
Jonathan Grant
Susan Harrison
Allan Hill
Susan Kobey
Suzanne LaCour
Fred Landry
Lizzy Lawrence
Patricia Lee
David Loftin
Olga Merediz — Vice Pres.
Babette Merwin
Michele Oper — Secretary
Caroline Palmer
Cindy Palmer
Melissa Ruman — President
Mark Shapiro
Matt Share
John Thorndike
Elizabeth Willis



CACTUS



Blair Brown — Chairman
 Sue Gerone — Vice Chairperson —
 Community
 Charlotte Maloney — Vice Chairperson —
 Campus
 Gideon Stanton — Executive Director
 Shelly Schubach — Director's Assistant
 Chris Austin
 Linda Clark
 Norma Decker
 Jodyanne Faber
 John Frazier
 Tim Fulton
 Nancy Gajewski
 Hillary Ginsberg
 Jeff Hackman
 Geoff Kasher
 Rudy Keel
 Peter Klebanow
 Kim Kronzer
 Midge La Porte
 Steve Maginas
 Michelle May
 Amy Moscovitz
 Jennie Mulvihill
 Jaime Murphy
 Alice Oppenheim
 Joe Samocho
 Eric Scher
 Nancy Sherman
 Raquel Shpilberg
 Peter Sloterdijk
 Juan Zuniga

The 1977-78 year contained many changes for CACTUS not only in the individual projects, but also in the way people perceive CACTUS as an organization. Some individual projects grew and expanded their interests, and this growth caused changes in the way the whole organization operates.

Of the fourteen projects, the fastest growing project was a new one, Elementary School Volunteers. It was first created to help channel Tulane students interested in Elementary education into a real learning experience, where they go to public schools and help teach children. These volunteers worked with any type of elementary student who needed help. They worked with deaf students, slow learners,

fast learners, and even had two Vietnamese students.

The Orleans Parish schools which are severely underfunded with a high student/teacher ratio, sometimes have to bypass the particular needs of individual students. There was a great need for the Elementary School Volunteers so the CACTUS board decided to make it a full-fledged project, expanding it from just a placement service for Tulane students.

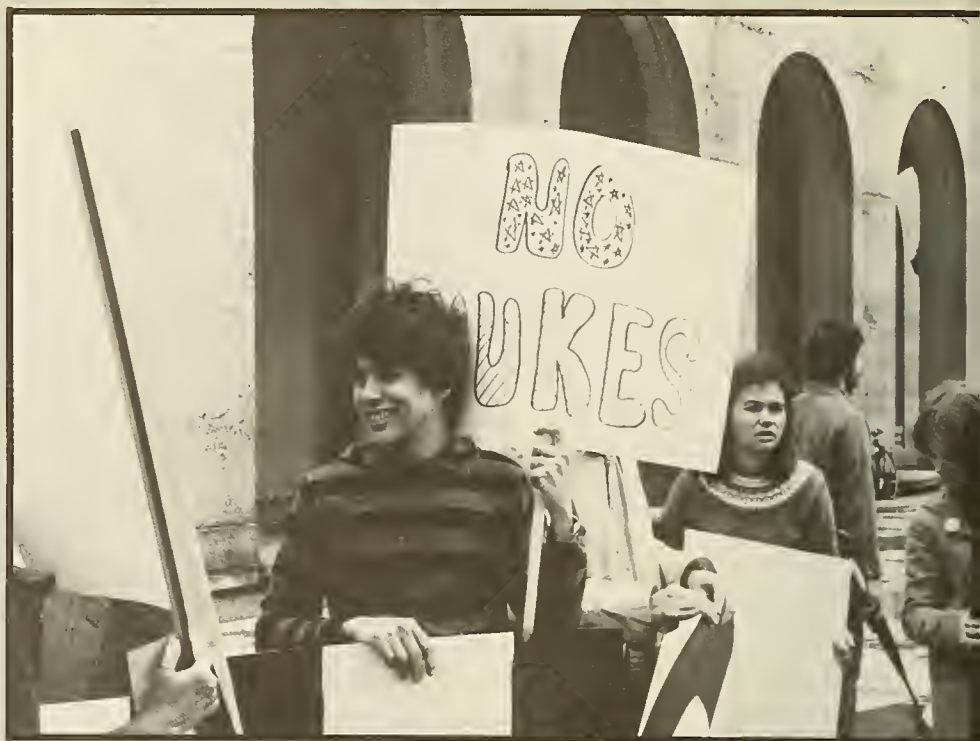
Midge LaPorte was elected chairperson. One of the project's pressing needs was organizational structure. Tulane students who volunteered didn't work together in groups, but rather with individual elementary students. Midge not only had to find a way to place volunteers with elementary



students whom they were compatible with but also to instruct the volunteers on how to create an atmosphere conducive to learning.

Some of the training techniques used included getting the volunteer to understand how the children he or she worked with felt about having a tutor, and how the tutor could help create a personal understanding so that the children's individual difficulties with school work could be better dealt with. In addition, Midge assigned one CACTUS volunteer to head the other volunteers at six elementary schools. This helped to keep the forty-plus volunteers interested, and reduced the growth of problems peculiar to each school.

While Elementary School Volunteers expanded in the schools' metropolitan area, Environmental Action increased its activity on campus. Chaired by Nancy Sherman, this project was able to set up a workable recycling center behind the Phoenix Playhouse. This was a step forward in making Tulane students become aware of the need to recycle glass, aluminum, and paper. CACTUS volunteers worked on the center last summer, cleaning up the area, painting signs and negotiating agreements with companies that would recycle the collected material.

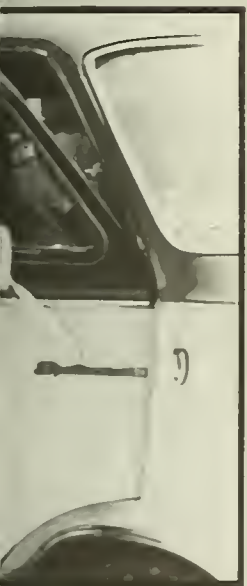


The students in Environmental Action also confronted environmental issues on a larger scale. When LP&L announced the construction of a nuclear power plant only twenty-five miles upriver from New Orleans, volunteers decided to sponsor a speaker's forum, in order that all Tulane students could hear both sides of the nuclear energy debate. First, they heard Sam Lovejoy, an anti-nuclear power activist who had distinguished himself by knocking down a four hundred foot weather tower erected by a northern nuclear power utility to check on the spread of nuclear debris in case of an accident. They also invited speakers from Louisiana Power and Light Company to present a defense of the construction of the power plant. After hearing both sides of the argument, the Environmental Action volunteers chose to oppose the construction of the power plant in Taft, La. They began attending 'anti-nuke' protests and events throughout the area.

The last one was on April 31, at the sight of the power plant.

One of the more enlightening activities earlier this year, was a balloon release at the sight of the power plant. This gave volunteers a chance to see where radiation would be carried by prevailing winds in the event of a serious accident at the proposed power plant. Of the 1,000 balloons released, volunteers in Environmental Action and other anti-nuke groups recovered seventh, *all* within the New Orleans area.

After being unofficially involved in anti-nuke activities, the students in Environmental Action decided to officially join the Oystershell Alliance, a confederation of local groups opposed to the construction of the nuclear power plant in Taft. To officially join, Nancy brought the question before the CACTUS board, composed of the chairpersons of each of the fourteen projects. There was some discus-



sion over whether the Board members could commit themselves on this type of controversial issue. However, during the discussion, some board members stressed that CACTUS was already committed to other controversial issues by just trying to solve community or campus problems. The board decided to officially join the Oystershell Alliance, in an almost unanimous vote.

The students in Environmental Action also carried their pro-environmental sentiments to the state legislature in Baton Rouge by supporting, through a letter writing campaign, the "Bottle Bill." If the bill is passed, all beverage containers would have to include a deposit. Such a policy would provide an incentive for the proper disposal of bottles and would also preserve resources that go into producing them. Environmental Action is an example of a project that not only grew, but also enlarged its volunteers' horizons. The students saw how recycling efforts led from the

relatively simple collection of discarded cans and newspapers to lobbying the state legislature.

While Environmental Action tried to prevent future damages that might result from the spread of nuclear power, the Mardi Gras Coalition dealt with more immediate dangers. This project provided trained volunteers during Mardi Gras to aid people in need of medical attention. Another branch of the Mardi Gras Coalition set up a telephone switchboard to provide information and arrange legal aid for anyone who needed it. This year the Mardi Gras Coalition helped more people than in any previous year. Geoffrey Kasher, the chairperson, intends to expand the project to include better first-aid materials and more medics, so that they can continue to assist the thousands of people who visit the city during carnival.



While CACTUS and its projects have grown this year, the number of questions concerning CACTUS have also grown. Some Board members felt that an evaluation of CACTUS was needed to determine what progress had been made and what problem areas still existed. Thus began the new drive to gain insight into such questions as: Who is CACTUS really helping? Is CACTUS needed? Why does CACTUS exist?

The search for answers to these questions led to heated debates and a revitalization of the idealism that created CACTUS. A new statement of purpose was written that

declared CACTUS to be an organization that undertakes the challenge of solving societal problems in the New Orleans community and on campus, thereby extending education beyond the classroom.

Late in the year, CACTUS was criticized in an article by the HULLABALOO for spending too much student money (among other things). However, by focusing on the monetary aspects, this article failed to see the true impact of CACTUS projects. CACTUS does as much as a student based organization can to ameliorate many types of societal problems. However, those who work with CACTUS

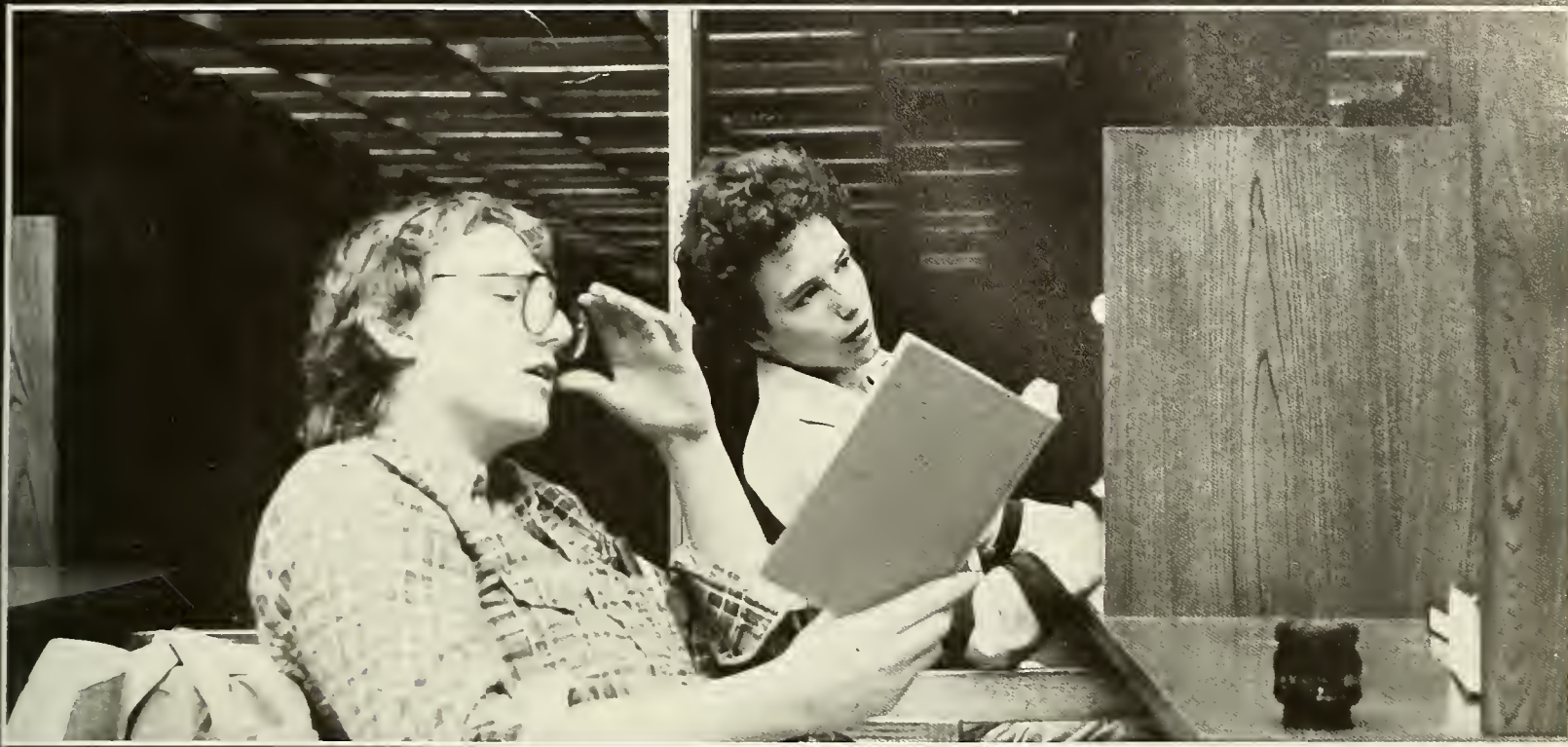


...ion see that human relations are often at the base of many problems. The lack of clear understandings and consideration for others leads to failures in the classrooms, the wanton abuse of the environment and a lack of significant support to help prevent many tragedies that occur during Mardi Gras. The benefits which stem from CACTUS activities cannot be bought, cannot be reduced to a dollar and cents value. The HULIABALOO writers, however, asked the same type of questions Board members asked when they wondered where their past year's growth was leading

Perhaps the question of the purpose of CACTUS can best be answered by the children in the elementary schools, the inmates at the prisons, the children in the housing projects, the residents of impoverished neighborhoods, the recipients of Tulane donated blood, the injured Mardi Gras participants, and the many others who are all touched by CACTUS. It is this human element which keeps CACTUS growing. — **John Frazier**

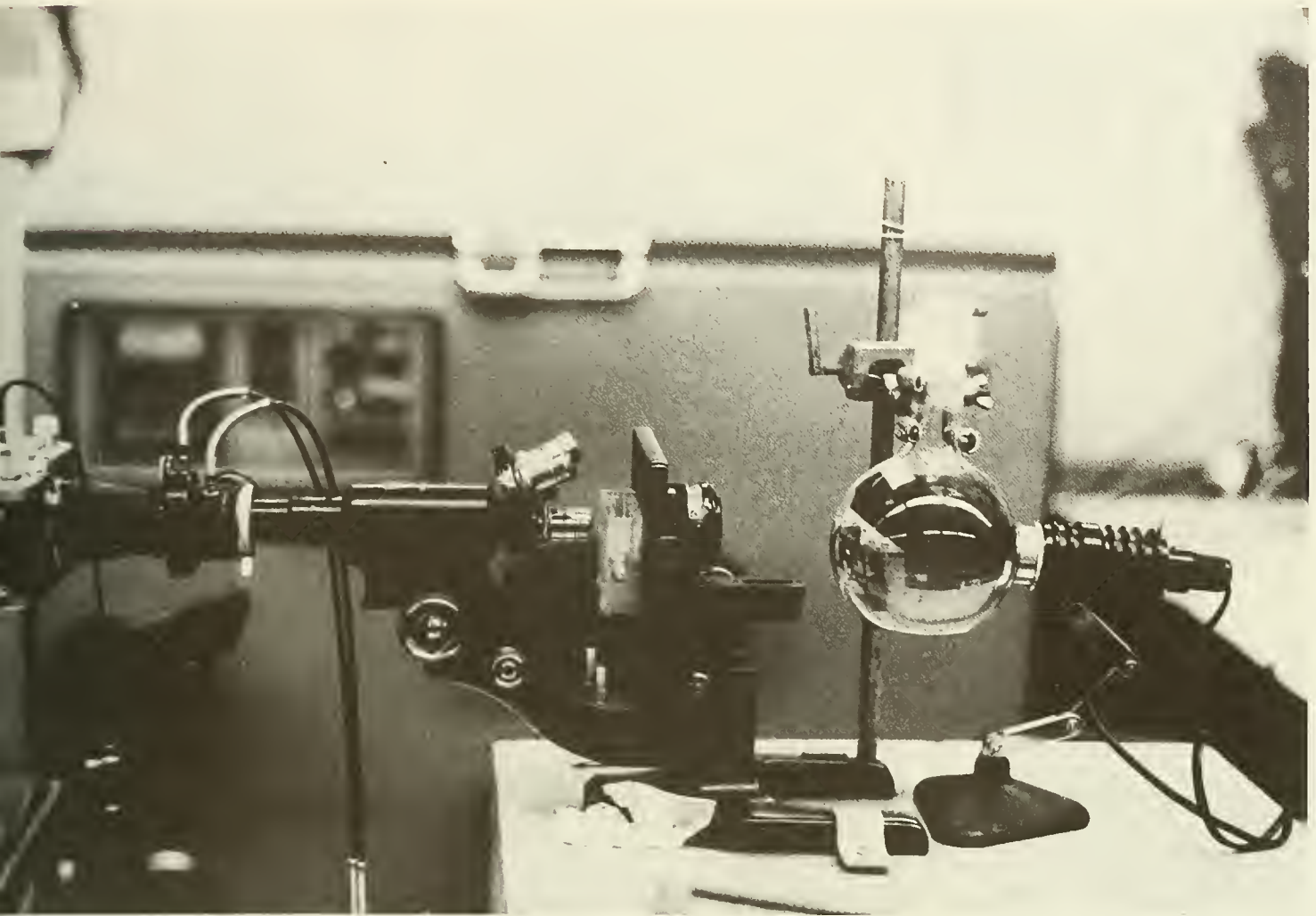
PRE-LAW SOCIETY





**PRE MEDICAL
SOCIETY**





PASS THE B-52's, PLEASE

Entering the dining room of fantasy, I was greeted by one world-creator who, armed only with one die, shouted out commands to each of the other eleven interesting-looking war-game fanatics. "An evil ogre has banished you into a dungeon and three dwarfs have come by to laugh at your helpless predicament," he said.

Was this a dream, illusion, the acting out of someone's fantasy or the re-enactment of a Tolkien-type of world? It is all of the above and more than that; it is how the war-game players spend their Saturday afternoons, evenings and sometimes even their early Sunday mornings.

These unique and intelligent gentlemen, who not surprisingly, are mostly majors in the study of Science, Mathematics and Philosophy at Tulane opt for war games on Saturdays rather than jogging through Audubon Park, partying in the French Quarter or participating in other conventional activities.

Why in the world do they play these games?

"The games are mentally challenging, historically related and sometimes creative," said Lance Pattost, one of the founders of the War Games Club. "They're a lot of fun and fantasy — like sitting down and reading a comic book," added a teacher at the University of New Orleans.

After formal introductions were over, most of these players moved to the living room of the Club President Joe Bratcher III's apartment to display and describe some of the games, explaining the point of each game and the variables involved in winning. It did not take long to realize that playing war games was a very popular and well-developed national sport. Pattost explained that two major companies that create the various war games, namely, Simulation Publications, Inc., and Avalon Hill Game Company.

The Avalon Hill Game Company even publishes a magazine for war games fanatics entitled "The General." In the back of the magazine, "Pattost pointed out," there are advertisements to get in touch with other people who play war games. I searched through my old mag-



azines when I came down to New Orleans," he explained "and found a group of them here and I started to play with these guys who are mostly in their late twenties and early thirties."

This experience inspired Pattost and a friend to establish the War Games Club on Tulane's campus in 1975. The club has approximately 14 male members, including two ROTC's (3 girls belonged last year). "Rather than paying dues to the club, each new member contributes a new game to add to our collection," Pattost explained.

There are at least 16 commonly played war games with such appropriate titles as Air War Star Fleet, Sniper as well as naval games such as Wooden Ships and Iron Men and a popular complex fantasy game called Dungeons and Dragons.

Dungeons and Dragons is a complicated fantasy game involving imaginary characters (sometimes of creations similar to Tolkien's works) and seven volumes of rules which are the basis for mythical and real monsters lurking about in the game. It also includes the variables involved in playing.

To play, you must first be assigned a character with varying amounts of specific characteristics that are decided by a die roll between 1-18. For example, I had a role to play in which I had a

higher than average strength, endurance, wisdom, constitution, dexterity, and charisma decided by the roll of the die. I was a cleric rather than a magician or wizard. My height, weight, build, ethnic origin, age, birthday, sexual preference and amount indulged in, phobias and ailments were all assigned to me by the die. My weapon was a laser rifle and I was allowed 120 golden pieces.

In the game, one player creates his world, bringing in imaginary characters such as orcs, dragons, mermen, zombies and hippogriffs which all the other players must interact with.

While playing, all the participants must keep in mind their assigned characteristics and variables of the other players. "Certain variables such as you and your opponents" weapons, armour class and dexterity level designates how tough it is to hit and harm each other," according to one player. A player can meet up with any one of the real or imagined participants with their infinite diversity of specifications during the course of the game.

"If you are involved in a sword fight of jouse with an opponent," explained Joe Samocho, "you don't hit each other all the time, sometimes you just clang your weapons together. So it is through the game tables that you correlate (by

reference to each person's relevant characteristics) who is beating up on who."

Another war game they play seems realistic compared to Dungeons and Dragons. It is so realistic, in fact, that it was contracted by Simulations, Publications, Inc. for the United States Army. There are two different maps for this game, each one divided into numbered hexagons in which a player moves his blue or red cardboard pieces which can denote specific Soviet or U.S. tanks or missiles, a certain number of men and machine guns, trucks and even smoke.

The map has foreign-sounding town names, as well as implied forest and roads and red lines representing various elevations.

The point of the game is for the aggressor, who has red markers (representing Soviet men and Soviet equip-

ment, I am told) or blue (representing the U.S.) to attack and capture the defender of the town, hill or highway decided by a mission assigned in the game made up by the players.

"Fire Fight takes one hour studying the rules and three times playing to learn," said Samocho, one of the more gregarious members of the club. "Air War takes three days to learn the rules and 500 playing."

"Yeah, 500 B-52 crashes later, you learn," Bratcher said.

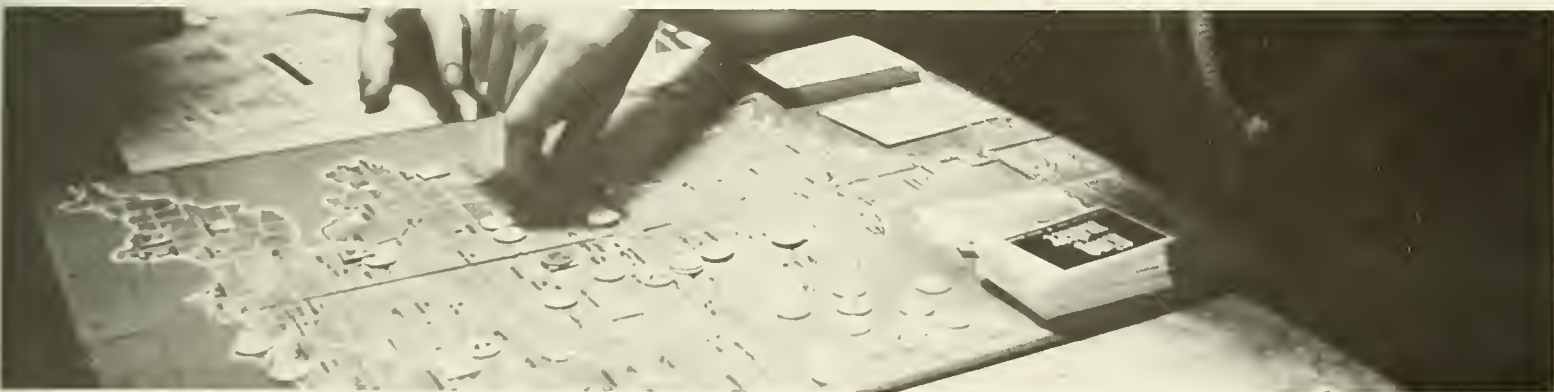
"There is a constant checking of rules in these games and sometimes accusations of cheating," added Samocho.

Another game they explained is Wooden Ships and Iron Men. It takes place between imaginary men with John Paul Jonesean ships on a blue-boarded sea. Real battles of the past can be re-enacted or new ones made up.

Each person has about three ships which he tries to keep afloat and undamaged while attempting to capture the opponents' ships.

"What you want to do," explained Pattost, "is try to bring your ships within a range that you can hit him but he can't hit you. This is called crossing the bow, which means a raking shot. After that, you close in on them, grapple (by throwing out grappling hooks) and board the opponents' ship."

However, capturing of the enemy involves many more variables than just delivering a raking shot. Things to be considered are the specified wind direction, velocity and wind change. Other factors to be considered in shooting or capturing ships are the number of men of the respective ships, the quality of the respective hulls, the number of guns each player has on his ship, and



the quality of each ship's rigging.

Between the ships' specified characteristics, the wind, and the roll of the die which decides undetermined variables, your fate is decreed. All that is left for you to do is to look at the game tables for you and your opponents' ships classifications to find out if you sink or swim after a round of cannon firing.

One might wonder whether these guys play these games strictly for the fun, fantasy, and intellectual stimulation involved. Is this a way to release pent-up frustration or sublimate aggression?

"The U.S. Army is getting more involved in simulation of battles, rather than actually fighting, since it's cheaper," said Pattost.

It is also safer. Unfortunately, all the wars cannot be played out on the board like Fire Fight is

Kingmaker is another board game which perfectly exemplifies Samocho's statement that "it always helps to know history in these games" and Pattost's remark that "you learn a lot about history in these games. That is one of the reasons I got into it in the first place." The game is an historical simulation of the War of the Roses in England during 1450-1490. The country's noble families struggled for power during this time, using their large private armies and political influence to attempt to gain control of the government. The nobles are said to have used the royal families of Lancaster and York as pawns for gaining access to control over England.

The game players with their little cardboard pieces and corresponding noble cards play out the battle by drawing cards from one deck, thus augmenting their strength during the game by

receiving cards that denote more titles and offices to be had for nobles, mercenaries to be hired (for example, the Burgundian Bowmen) and bishops and an archbishop to use as a power-influence in the House of Lords and ultimately to use in crowning a new king.

By drawing from another deck, the player follows the instructions upon it, primarily trying to capture the last of the eight rivals of one of the Royal houses for the throne of England, eliminating all other rivals through combat.

This description of some of the games these guys play hopefully justifies why I felt as though I was in a different world during last Saturday afternoon's encounter. Yet, who is to say that their world is any worse or less real than ours in terms of struggle for power and glory.

— Nancy Blodgett

THE MUSHROOM

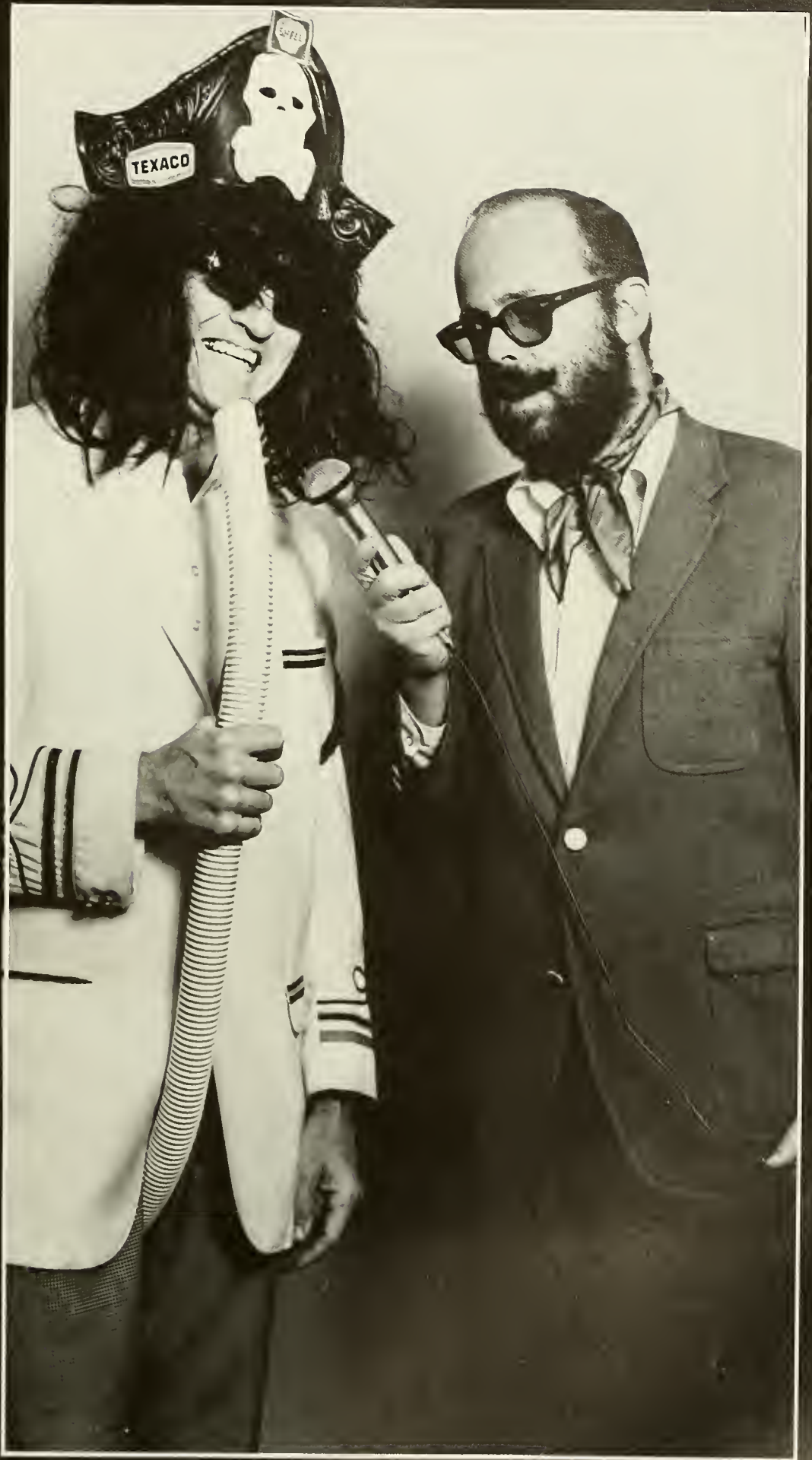
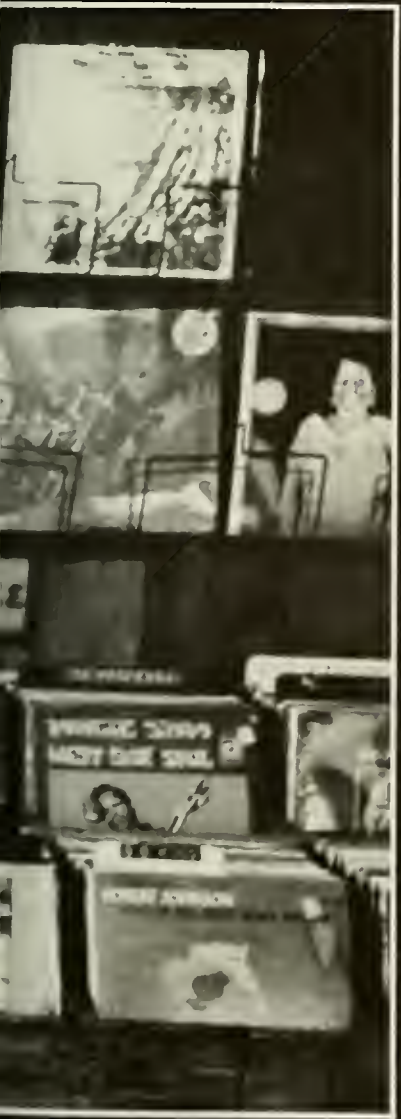






There is
a
Volunteer
Relation
Committee
meeting
Thurs
Dec 1
at 6:00
before the
board meeting





THE "IN'S" AND "OUT'S" OF CAMPUS POLITICS



THE "IN'S" 1978-79

VPA: Hank Brothers

**President: Roger Timperlake
VPF: Bruce Waldman**

VPUA: Randy Wykoff

ASSOCIATED STUDENT BODY



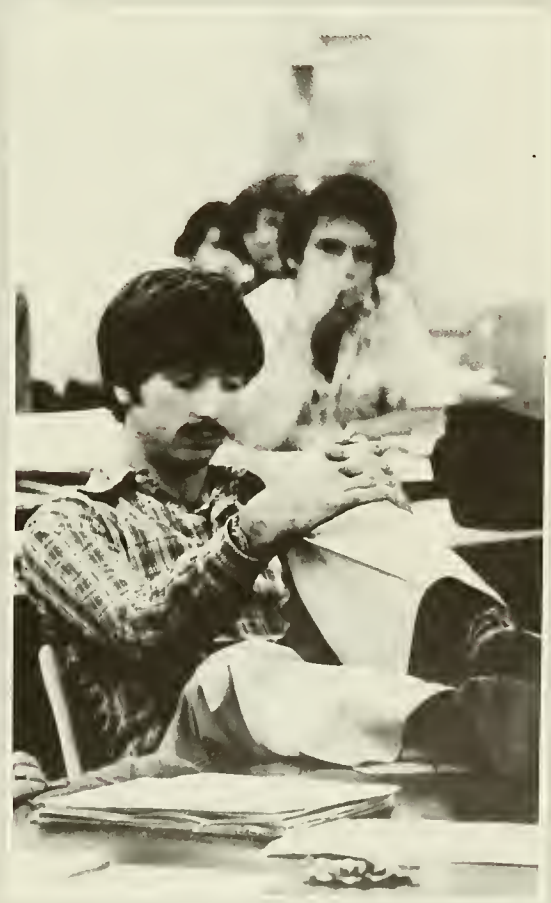
THE "OUT'S"
1977-78

VPA: Eric Horowitz

President: Jenny Brush
VPF: Scott Douglas

VPUA: Morris Kahn







ARTS AND SCIENCES COUNCIL

Scott Mexic — President

Freshman Senators

David Young

Richard Hirschinger

Jacob Frenkel

Russ Schofield — Pres.

Jeffrey Cole — V.P.

Sophomore Senators

Brian Cousins — Pres.

Dan Kusnetz — V.P.

Junior Senators

Steve Elrod — Pres.

Rick Kohnke — V.P.

Senior Senators

Mitchell Sherman

Andy Greenspan

Scott Mexic

Gary Cohen

Time Burns

Howard Lippton

Greg Scott

Lynn Parry

Roy Rodney

Nate Lee — Pres.

Greg Trapp — V.P.



NEWCOMB SENATE

President of Newcomb Senate
 Vice President
 Corresponding Secretary
 Recording Secretary
 Treasurer
 President of Senior Class
 President of Junior Class
 President of Sophomore Class
 President of Freshman Class
 President of Honor Board
 President of Mortar Board
 President of Assets
 President of Panhellenic
 President of Resident Council
 Representative to the Mushroom
 Women's Forum Chairperson
 Spring Arts Festival Chairperson
 Freshman Orientation Chairpersons

Sherrie Gordon
 Lolly Friedman
 Leslie Cohn
 Deborah Kaplan
 Ruth Adler
 Karin Elkis
 Karen Horan
 Kathy Roth
 Diane Sontag
 Ricki Slacter
 Carol Duke
 Beth Koester
 Pud Sanders
 Molly Carl
 Linda Schwartzman
 Jennifer Jericho
 Kim Kronzer
 Nancy McDaniel
 Kathy Newman
 Ricki Slacter
 Carol Bayersdorfer
 Sherri Berkson
 Kathi Greenwood
 Pam Gup
 Holly Harmuth
 Sheryl Larson
 Kathy Lifson
 Susie Wedlan

Newcomb Representatives to ASB



Representatives to Newcomb Senate:
 Senior Representatives

Junior Representatives

Sophomore Representatives

Freshman Representatives

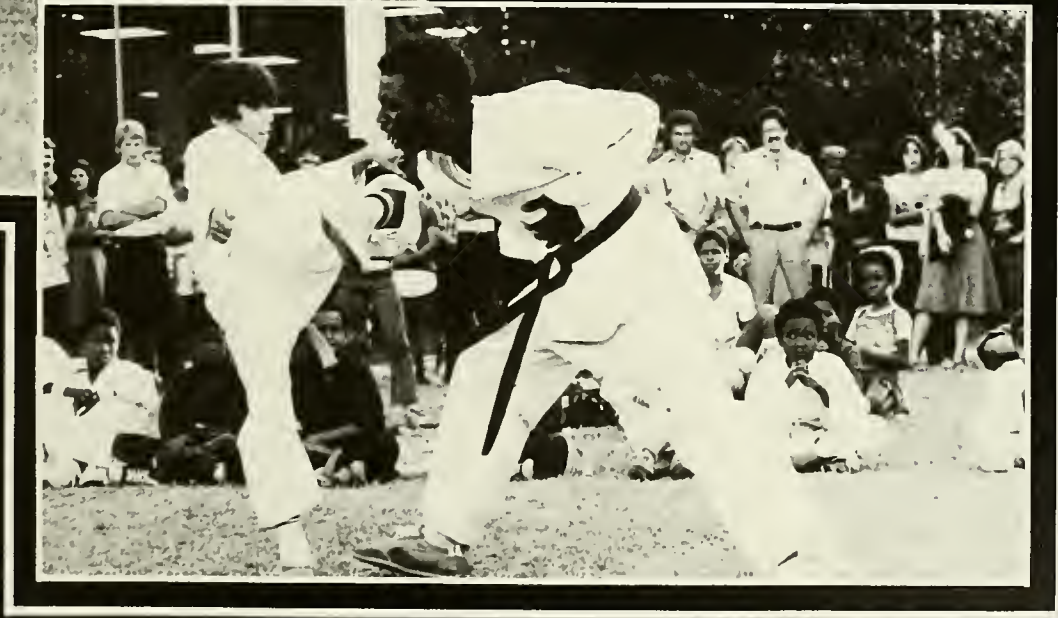
Virginia Holbrook
 Lori Samet
 Patrice Baron
 Susan Harberg
 Debra Carman
 Shelly Levinson
 Kathryn Denson
 Kathy Kershaw
 Susan Liroff
 Melanie Young

Senators at Large:
 Ashley Belleau
 Nancy Collat
 Lisa Latman
 Nancy McDaniel
 Elyn Wulle
 Laura Zipperman
 Julie Bialek
 Ellie Williams



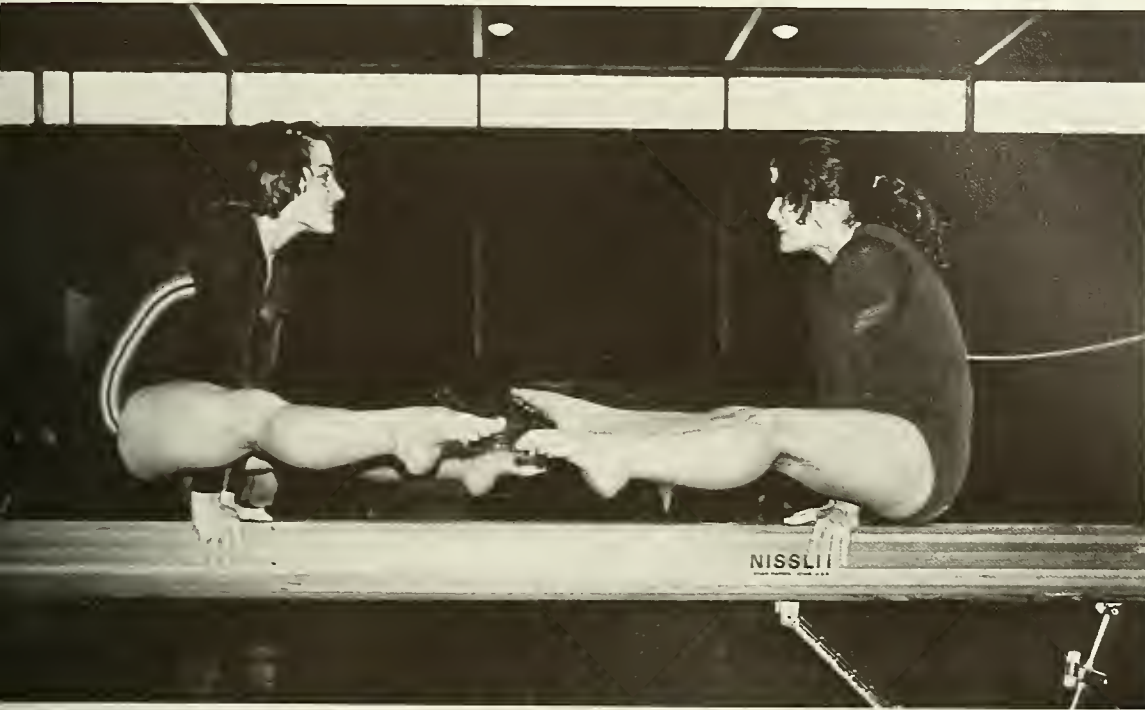






CLUB SPORTS





Kathleen Anderson
Laurie Brewer
Gary Burwasser
Candace Clement
Mary Anne Clement
Anne Coburn
Thomas Dennis
Jill Eumont
Alan Lobel
Sandy Lowe
Betty Ludtke
Richard Mendez
Catharine Ohlsson
Echo Olander
Matthew Robinson
Jacklyn Scharff
Leslie Snyder
Dawn Sturgill
Janet Trice
Lisa Waller
Coach: Betsy Dyer

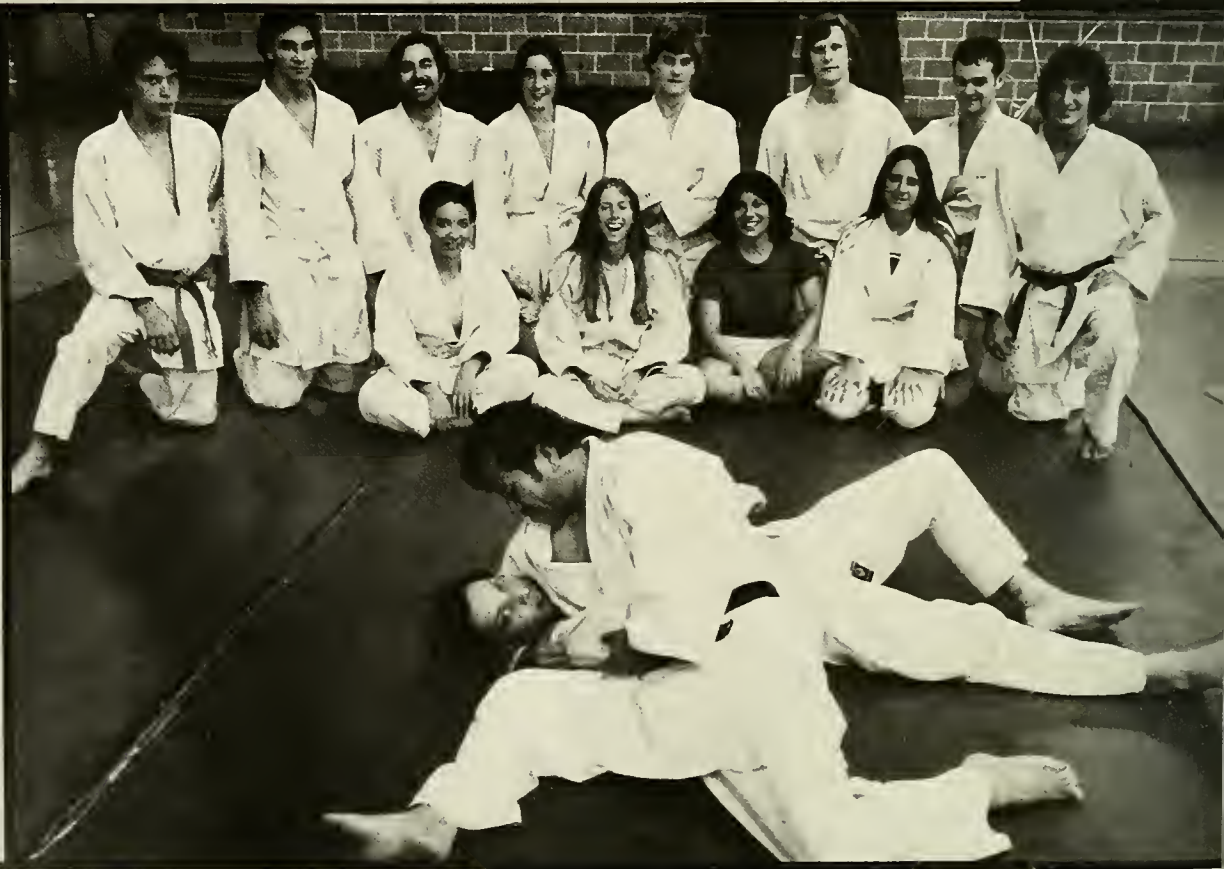


GYMNASTICS

NISSEN
FURNITURE & APPLIANCES

JUDO CLUB

Shay Barnes
Scott Bell
Joseph Columna
Roger Dillard
Lauri Goldman
Clinton Hutchison
Bert Johansson
Michael Kass
Charles Katz
Douglas King
Jason Krain
Michael McLean
Jamie Pawlak
John Roheim
Mark Shifke
Jack Williams





KARATE

Joe Murphy
W. Marlin Fisele Jr.
Kevin Krowl
Richard Mendez
Mechri Mardjana
Jose Vasquez
Robert Weiser





BARRACUDA



77-78 Roster
Mark Alexander
Mary Machellan
Matilda Mengis
Anne Nutten
Cathy Schwartz
Lisa Sherman



NEWCOMB BALLET CLUB





MODERN DANCE





Deirdre Brown
 Janet Buesinger
 Beth Dunn
 Henry Harteveldt
 Arlene Jacobs

Anita McDonald
 Judy Markowitz
 Susan Regan
 Jorge Rodriguez
 Phil Schaeffer

Kimberly Shaw
 Clay Stobaugh
 Deborah Thurston
 Nancy Thurston
 Angela Wells

FENCING





1977-78 ROSTER

Michael Ansani
Paul Arutto
Andrew Auerbach
Robert Bunn
Leslie Cardin
Derrick Charbonnet
Paul Cronvich
Melvin Grewe
Tom Haack
Janet Howard
Lawrence Kroman
Anna Lynch
Steve Meszatos
Kin Meyer
Crystal Nazzaro
Mark Norcross
Jay Powell
Timothy Woodruff



SPORT PARACHUTE

David Barton
Jeffrey Bentley
Timothy Bond
James Bruckart
Mike Brunzman
Edward Colina
Pana Colucci
Louis Dischler
Robert Dockerty
Anita Driscoll
Beth Ferguson
Marvin Frantz
Melvin Grewe
John Gutman
Charles Havlik
Robert Hough
Paul Jessen
Lance Laurienzo
Eric Leshine
Keith Liberman
Sandy Lowe III
James McAlister
John Micheth

Annabel Moore
Timothy Morrison
George Munson
Patricia O'Connell
Gregory O'Donnell
Janie Pawlack
Cathy Pergue
Jeffery Plotkin
Bruce Riger
James Riley
Victor Sasdelli Jr.
Jay Scheiner
Donna Siskind
Eric Smith
Paul Smith
Holly Steele
Julie Treacy
Timothy Vaughn
Suzanne Webb
George Weisenburger
James Yarbrough
Mark Zappala





James Beskin
Julienne Bethell
Robert Buckley
Everett Cooper
Elizabeth Field
Patricia Gebert
Elizabeth Gellatly
Charles Goebel

James Holbrook
Dan Kindel
Eric MacDonald
Jesse McClendon
David Mendez
Matthew Newman
Steven Peden
Gary Solomon
Robert Sprentall

SKEET AND TRAP SHOOTING





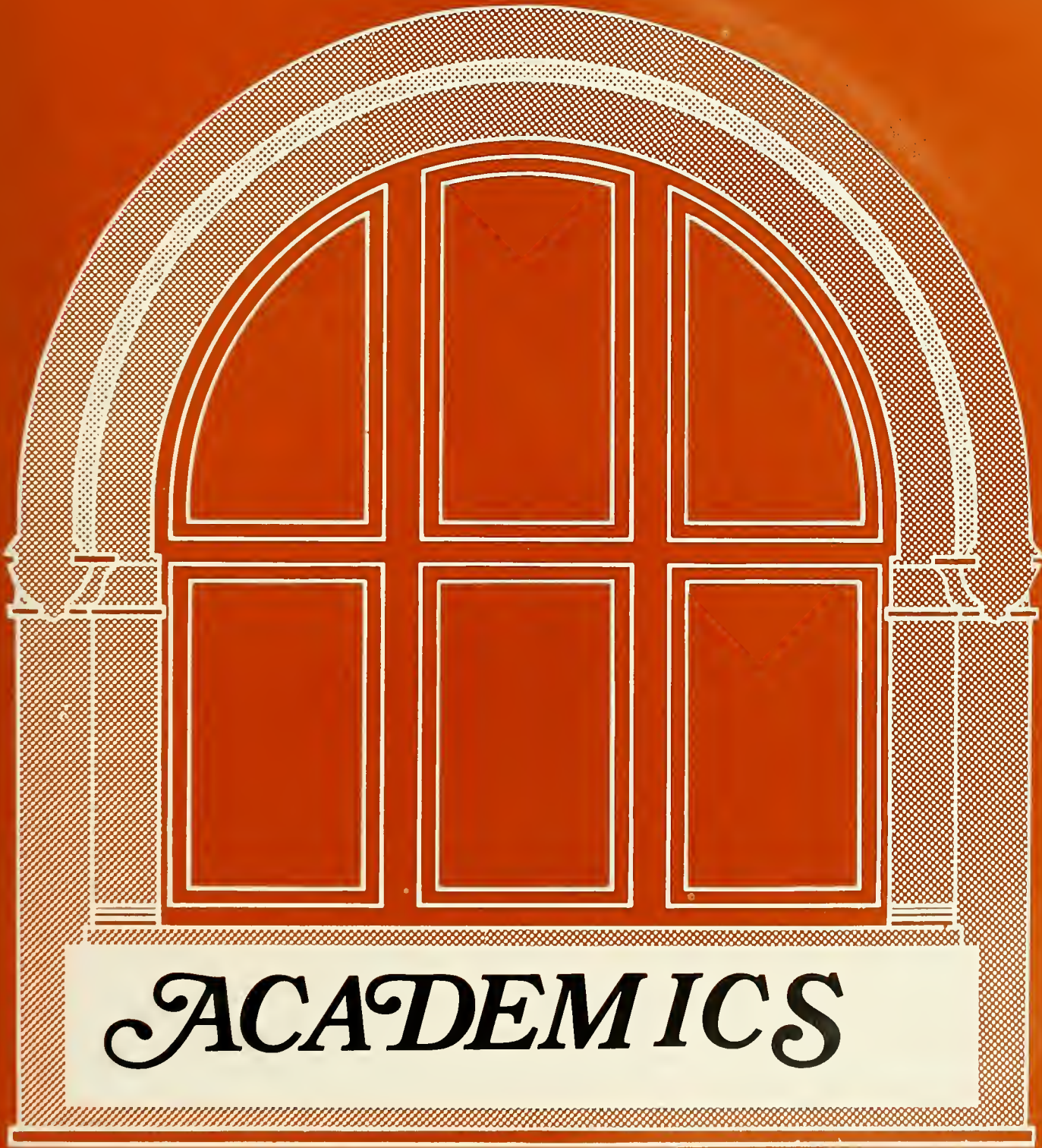




The cover features a large, embossed Gothic arch design. The arch is composed of two smaller, pointed arches that meet at a central vertical line. The arches are defined by multiple parallel lines, creating a sense of depth and texture. The entire design is set against a solid, warm orange background.

FACULTY





ACADEMICS

ANTHROPOLOGY

Lyllys Andrews
Harvey Bricker
Victoria Bricker
Dave Davis
Munro Edmonson
John Fischer
Dan Healan
Arden King
Bertrand Masquelier
Thom Smith-Stark
Elizabeth Watts





ARCHITECTURE

Errol Barron
Georgia Bizios
W. F. Calongne
Eugene Cizek
John Clemmer
Robert Dean
Robert Helmer
Stephen Jacobs
James Lamantia
William Mouton
Leo Oppenheimer
Richard Powell
John Rock
Camilloni Rodriguez
Robert Schenker
Milton Scheuermann
Mark Shapiro
Frank Smith
William Turner



Over a cup of coffee in K&B one time, a chocolate Easter Bunny caught his eye, and he saw a "million chocolate monuments." Thus, Franklin Adams decided on four blue rabbits as the finishing touch for a painting-in-process.

His paintings are strong and happy experiences for the viewer, and the details of his creative process could sparkle through hours of discussion; yet Adams, an Associate Professor of Art at Newcomb College, has a wealth of surprises to pull from his bag of accomplishments. His creative work also includes sculpture, carpentry, graphic design, theatre, filmmaking, and exhibition design.

Most recently, he played a major role in an event which touched the lives of most New Orleanians: *The Treasures of Tutankhaum* exhibit at the New Orleans Museum of Art. Adams designed the installation for the exhibit, with a design considered by many to be superior to previous exhibits in both Chicago and Washington, D.C.

Having designed exhibitions for NOMA on a free lance basis for years, Adams was well qualified for the TUT project. Nevertheless, the high security and high traffic of the exhibition was unique, and "a super experience in terms of what we all learned from it."

Adams was asked to design the exhibition in November 1976. In January 1977, he met with the designers from the other six museums receiving the exhibition to discuss "basic agreements as to its design," although no two exhibits have been alike.

Adams designed the exhibition down to its working details, including the architectural drawings. He supervised its installation on a day-to-day basis beginning the summer before its opening. A general contractor was hired by the museum for construction purposes.

According to Adams, the logistics of such an operation were "Herculean." "I went to Washington to see the show when the crowds were there. We learned from the problems that a first exhibition would naturally encounter. Thank God we weren't first!"

His subsequent design was influenced by some aspects of the Washington exhibition. For example, the gray toned walls at the NOMA were the same tone as walls in Washington. The lighting was also similar, although Adams was not directly involved with this. "At first we thought we might make it more bright, since Egypt is a sunny, bright land, but we decided in favor of the more somber, eerie colors."

Adams attributes the relatively smooth operation of the recent exhibition to "one meeting after another, from the beginning of time to the end of time. We had to anticipate everything which might go wrong; the people who would faint, and so forth. There weren't as many problems here as in other cities, and it's really to the credit of the museum staff here. They're very capable."

Adams was also responsible for other aspects, such as the signing, and the obelisk outside the museum.



***"I want to make magical the ordinary,
both in terms of imagery and
material."***

— Franklin Adams

Making Magic in His Art

His brown eyes above a full, dark beard are kindly, intelligent. The comfortable practical clothes — a work shirt, blue corduroys, tennis shoes, the casual articulate manner — all create the picture of a person of receptiveness, warmth, and sound, critical advice.

His combination office/workshop is analogous to some of his own creative work: abundant, and slightly askew at first glance. A second look reveals that, however, its contents are not merely clutter, but ordered disorder; parts of paintings, sculptures, a tool bench, desk and the various paraphernalia of an artist.

When did he know he would be a painter? "When my doctor told my parents I would be one, at the age of three. They were very encouraging." His own father was an architect, and Adams remembers looking at blueprints from an early age.

He was born July 22, 1933, in Jacksonville, Florida. He received both his BA degree in art and his MA degree in painting from Florida State University.

"Tallahassee was a lot more invigorating than one might expect. I liked the smell of the place from the beginning." He describes the time spent there as a "lively period" in that a group of creative persons in various artistic media were all caught in the general air of excitement.

Adams himself was involved with the theatre, and has done extensive work as both a designer of sets and costumes for theatre, ballet, and Carnival floats. In 1966, he formed The New Orleans Group, for the creation of

intermedia works. "The group was short-lived, because my co-conspirators, two other Tulane faculty members, both left town."

As a graduate student, he became influenced by a professor, Karl Zerbe. He described Zerbe's imagery as distorted and decorative. "I don't care how you paint, so long as you paint well," he remembers, with an excellent imitation of Zerbe's German accent. Adams became interested in collage, and although he no longer practices this technique, his present use of the three-dimensional in his work is of a similar sensibility.

Adams came to Newcomb in 1958, originally to teach graphic design. He now teaches painting and drawing, and has been Curator of Exhibitions at the school gallery for many years.

His paintings do have parts. Abstract with figurative elements, they often include a three-dimensional component, and must be disassembled for storage purposes. Various parts hiding behind each other in the shop included wooden hearts, and an aluminum colored quilt. "PBY Over Neptune Beach" leaned against the wall, a large, house-shaped, relatively flat painting of metallic gray, with a red square on either side for effect of that tension he is fond of. The title is spontaneous, and perhaps too highly personal to have meaning for most viewers, said Adams. "My titles are highly spur-of-the-moment. This one comes from a kind of airplane which used to fly over a beach I visited as a kid. It was about these same colors."

As a painter, Adams describes himself as a "synthesizer taking various elements and putting them together and "trying not to interfere with the image."

"I believe that paintings are interpreted primarily on an emotional level. I want to make magical the ordinary, both in terms of imagery and material."

ART

Franklin Adams
Norman Boothby
Harold Carney
Caecelia Davis
Arthur Kern
Eugene Koss
Elizabeth Langhorne
Jessie Poesch
Donald Robertson
James Steg
Jules Struppeck
Pat Trvigno
Richard Tuttle



BIOLOGY

Stuart Bamforth
John Barber
Joan Bennett
Steven Darwin
Harold Dundee
Erik Ellgaard
Milton Fingerman
David Fredericksen
Gerald Gunning
Richard Lumsden
Merle Mizell
Clayton Page
Alfred Smalley
Royal Suttkus
Leonard Thien
Robert Tompkins
Peter Volpe
Arthur Welden



BUSINESS

Larry Arnold
Jeffrey Barach
Richard Beckwith
Kenneth Boudrezux
Harper Boyd
Bernard Cappella
Elizabeth Casellas
Frank Cassens
Robert Dailey
Seymour Goodman
Jaime Grego
David Harvey

Richard Hays
Paul Hooper
Anthony Hope
Chun Lam
Irving Lavallo
James Linn
Hugh Long
James Murphy
Beauregard Parent
Edward Strong
Gerard Watzke
Stephen Zeff

CHEMISTRY

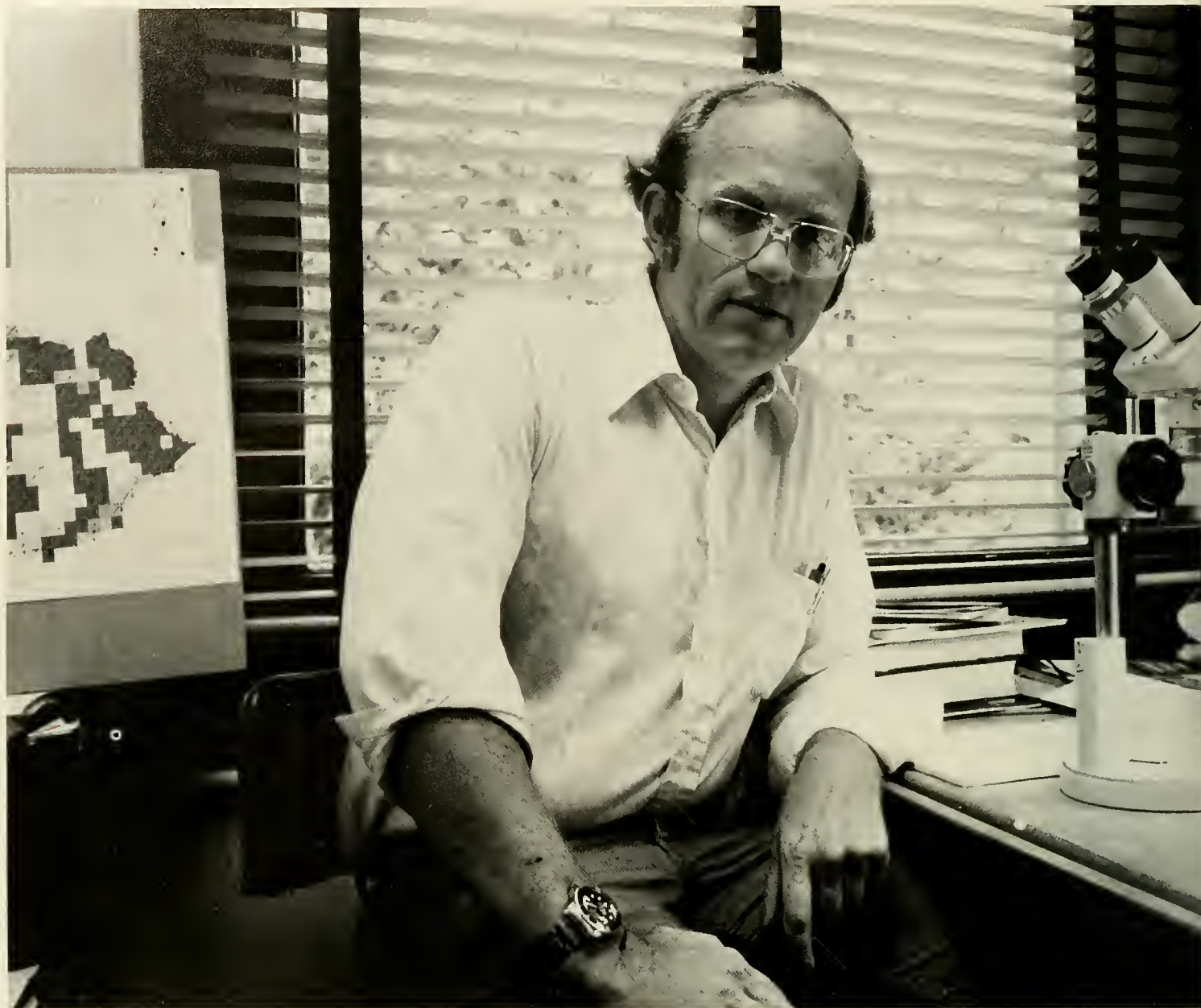


William Alworth
Larry Byers
Donald Darensbourg
Marcetta Darensbourg
Harry Ensley
Thomas Fagley
Charles Fritchie
Jan Hamer
Hans Jonassen
Melvyn Levy
Joel Mague
Gary McPherson
Maurice Nugent
Keith Plowman



CLASSICS

Martha Beveridge
James Buchanan
Sanford Ethridge
Richard Frazer
Joe Poe



The Grand Canyon Is His Classroom

"I think geologists perceive the world differently," claimed Ron Parsley, a geology professor with twelve years of experience at Tulane.

Amidst book titles such as *Fundamentals of Paleontology*, *Geological Surveys and Composition of Scientific Words*, and among detailed drawings of sea shells and rock and fossil samples, Parsley clarified this statement. He remarked, "I would imagine a philosopher would be more prone to look at a mountain range in terms of its value of beauty. A geologist looks at it in terms of dynamics and forces of the earth. They also look at it as a thing of beauty," he added, "but they see more than just a pretty mountain range."

Parsley, it seems, believes that a scientific outlook can extend rather than narrow one's vision of the world, in opposition to those critics who charge that scientific professionalization leads to an immense restriction of a scientist's vision. "You find humanists that are very narrowminded," Parsley replied to the critics' charge. "You mention science to some people and they say, 'Oh, that's science' as though it's jabbering in Chinese and it's incomprehensible."

As would be expected of his discipline, Parsley travels often — as much as he can. When he was an undergraduate, he did "a lot of running around outdoors." He went to the Canadian Rockies, the Adirondack Mountains and did field work in the Appalachians. "I collected fossils

there for my dissertation," Parsley said, humorously adding, "I camped in a lot of cow pastures (to do it)."

Parsley spends some of his free time riding long distances on one of his three ten-speeds. "I enjoy canoeing and belong to the Sierra Club. My wife and I have season tickets to the symphony and when I get the chance, I also like to read, anything from history to science fiction." He especially likes the author Solzhenitsyn and would some day like to go to Russia.

A high point in Parsley's life thus far was "when I was a boat driver pulling away from Lee's Ferry, Arizona. We really took some rapids," he said. "It was an exciting time for the students too." He had to be an apprentice for three and a half years before he was allowed to navigate down this river which he described as ranging from "ripples to the fastest piece of navigable water in the world."

The literal low point of Parsley's life he said was "when I was lying in a pine tree," after bouncing sixty feet down a cliff face that gave way while he was doing field work at LSU, last summer. "I ended up with a broken leg and a broken arm and I was darn lucky to survive." Making sure not to overstate anything, Parsley remarked about the incident, "that was a bummer. I gladly would have forgone that experience."



EARTH SCIENCES

Hamilton Johnson
 Michael Kocurko
 Joachim Meyer
 Ronald Parsley
 Hubert Skinner
 Emily Vokes

Working twelve years at Tulane has made Parsley inescapably aware of some of the problems that exist at this University. The first things he mentioned which annoy him are "the decrepit condition of the buildings," adding, "I'm not terribly happy about the athletic deficit."

With a football sitting on his shelf, imprinted with the 1973 Tulane 14-0 victory score over LSU, Parsley said, "If the football team can make money and I maintain academic standards, fine. If they can't, they should get rid of it. Academics should come first. I'm dubious about whether (President) Hackney can make the team work."

Parsley went on to say, "I think Hackney has helped Tulane already. He and (Provost) Stevens have tried to stress academic values . . . but Hackney has isolated himself from the faculty over the athletic issue more than he should."

Parsley teaches one very celebrated course called the Grand Canyon Semester. This is Tulane's sixth sponsored trip to the Canyon. The trip costs \$470, and it includes transportation from Flagstaff, Arizona, food. It lasts eight days, taking place in late May. The course and the trip itself concentrate upon the disciplines of geology, biology, anthropology, and history. While in the Canyon, they concentrate on looking at rocks, the weathering vegetation, in addition to exploring archeological sites and looking out for the animals.

Parsley also teaches other classes, including Historical Geology and Intermediate Paleontology. His area of specialized study of fossils is the Ordovician period of the Paleozoic Era, occurring 440,000,000 to 200,000,000 years ago. — Nancy Blodgett

Hans Jonassen: NASA Scientist

"I consider the years I have spent here golden years," say Dr. Hans Boegn Jonassen, professor of Chemical Engineering at Tulane. For 35 years the Norwegian-born professor has been teaching chemistry here. The past several years Jonassen has devoted himself exclusively to the teaching of students in the engineering school. Next year he will give up one-third of his present work load to leave himself more time for the many other activities that hold his interest.

The list of Jonassen's activities and achievements is long and varied. For twenty years he was a consultant for the Naval Weapons Center in China Lake, California. During this time he helped develop the Polaris missile.

In 1952 he became a consultant for Exxon, a position he still holds today. This work he finds fascinating; he enjoys being involved in the energy situation. His experience with Exxon has also proved valuable in that it has helped him relate to the engineering students he teaches.

In addition to his position with Exxon, Jonassen has recently become a consultant for the Preservation Office of the Library of Congress. He plans to work on a method of stabilizing the paper in the Library's books, since paper made after WWII only lasts for about 25 years. His work with the local Norwegian sailor's mission and his international work with the YMCA will help take up his spare time.

Jonassen's interest in Tulane can be seen from the work he has done with the university. He has been the head of Tulane's chemistry department and was the first professor-in-charge of the JYA program in Britain.

The future of Tulane, Jonassen believes, is promising. The fact that it is in the "sun belt" helps tremendously with the present energy situation. In fact, he thinks the South has the opportunity of going to the national forefront in various academic disciplines. Tulane's students, he feels, are one of its biggest assets, and are one of the main sources of enjoyment in his academic work.

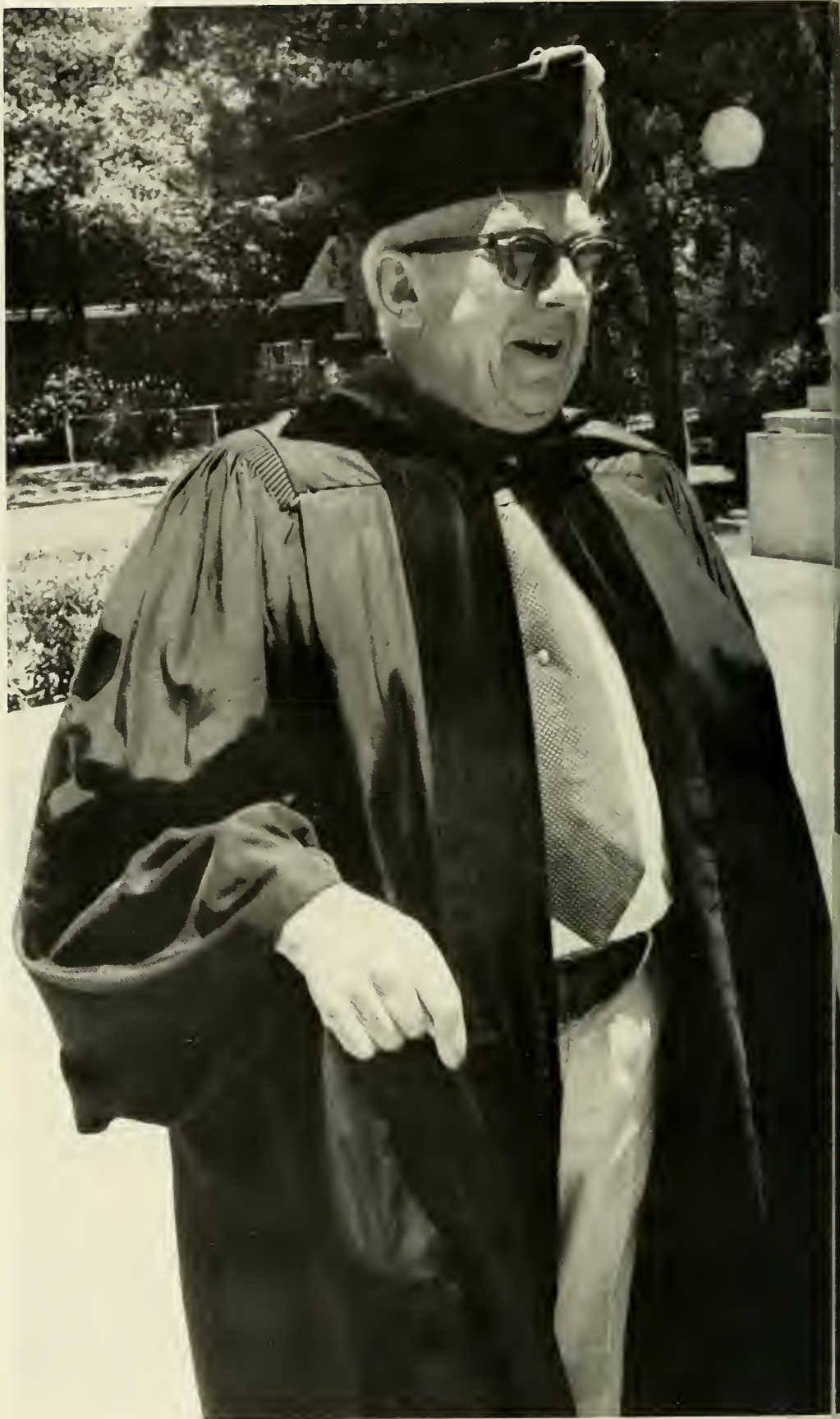
"Working with students has made up for the low salaries and lack of support through the years," he quips. "I enjoy working with young people."

Jonassen has made a point of memorizing names and knowing faces, and he says it pays off. He enjoys following his former students, many of whom have found places in universities around the world. It is also nice, he says, when people he has taught 30 years ago come by

to say hello.

Jonassen finds teaching engineering students a challenge. "Teaching only engineers, you have to really show them," he says. "But when you've got them, you've really got them; they pay attention. When they come to class they take notes; they don't read the Hullabaloo."

On the whole, Jonassen looks back on his career with satisfaction. Although



he didn't originally plan a career in chemistry he has no regrets about the decision. He views his career as the central focus in his life. "I have accomplished most of what I have set out to do," he says. Not many people are able to look back over their lives and see that. — Elizabeth Willis



CIVIL ENGINEERING

Charles Beck
Walter Blessey
Robert Bruce
Frank Dalia
Sankr. Das
Robert Hinks
Peter Lee
Terence McGhee
John Niklaus



CHEMICAL ENGINEERING

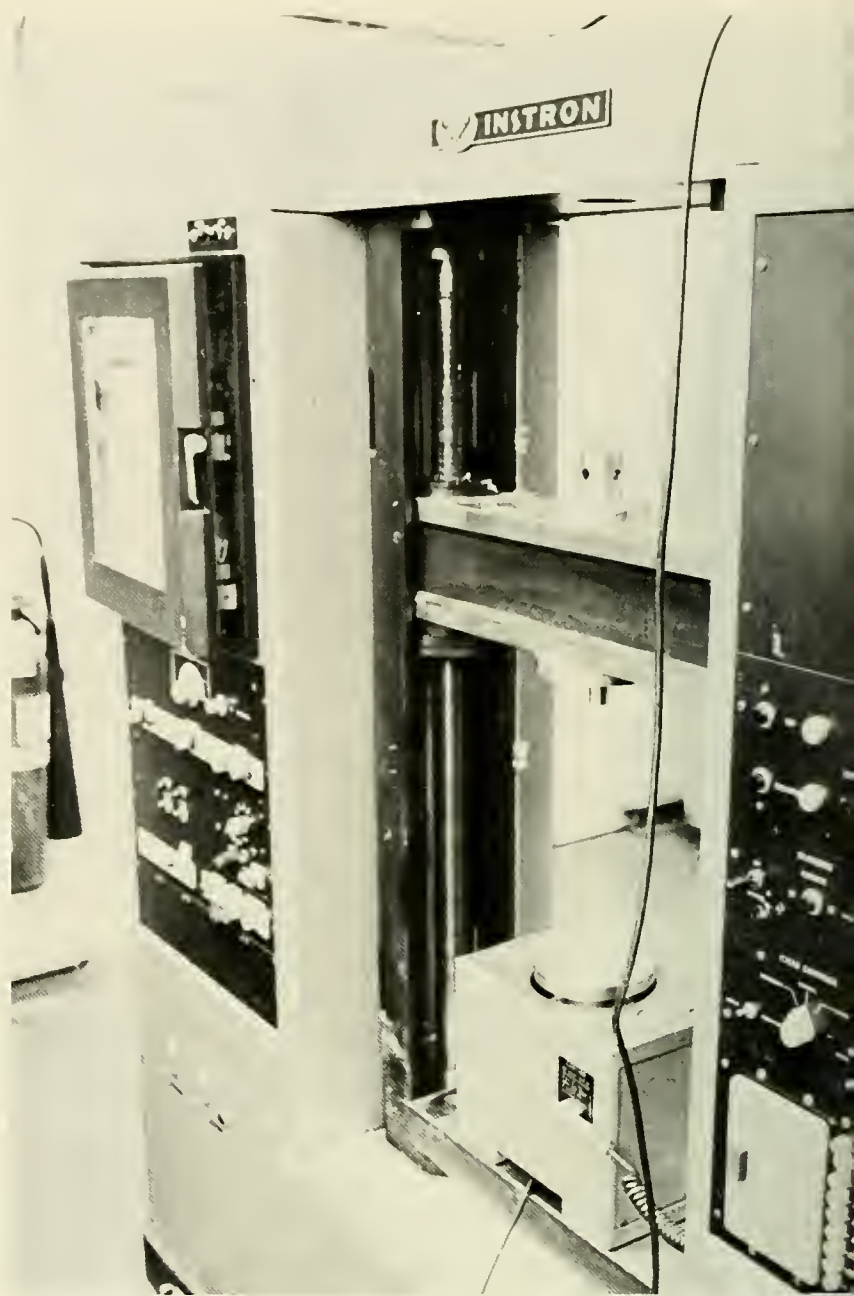
Raymond Bailey
Neil Book
Lynn Groome
Thomas Hanley
James Henry
Victor Law
Danny McCarthy
Sam Sullivan
Robert Weaver

ELECTRICAL ENGINEERING

James Cronvich
Robert Drake
Paul Duvoisin
Yeb Seto
Claude Sperry
Daniel Vliet
George Webb
Edward Williamson

ECONOMICS

Rodney Falvey
Jefferson Frank
Herman Freudenberger
Yutaka Horiba
Frank Keller
Robert MacKay
Erskine McKinley
John Moroney
Allen Newman
Donn Pescatrice
John Tanner
John Trapani
Carolyn Weaver
Warren Weber



MECHANICAL ENGINEERING

Kenneth Adams
Stephen Cowin
DeWitt Hamilton
Edward Harris
Henry Hruby
Jerome Klawitter
Paul Lynch
Louis Orth
Chester Peyronon
Harold Sogin
Warren Sparkebaum
William VanBuskirk
Robert Watts
Allan Weinstein
David Weiting



Problems Plague New Program

Tulane's receipt of a record two million dollar private endowment to establish a political economy program was in a perilous position at the end of the semester due to the announcement that three of the professors in the program were to leave.

In April, professors Robert McKay, Carolyn Weaver, and Warren Weber revealed they had all accepted jobs from the Virginia Polytechnic Institute. All three professors had left VPI only two years ago to accept positions at Tulane.

McKay and Weaver cited "personal and professional disagreement with the chairman" of the department, Dr. John Moroney, as the reason for leaving.

The program itself had been initiated through the endowment of a seven figure grant by Charles Murphy, a member of the Tulane Board of Administrators, and President of Murphy Oil Corporation. Murphy's long standing interest in the area prompted the donation to encourage growth in the field of

political economy.

President Sheldon Hackney stated that the grant made Tulane's the first privately-endowed political economy program in the nation.

The funds would allow the hiring of four additional faculty members and the implementation of senior workshops competitive to those of other major universities.

Graduate and faculty research would also be expanded through the funds in addition to an annual series of symposiums on topics of current interest and importance.

Designed to bring more immediate benefit to students and the community in general than other "think tank" courses, the inauguration of the Murphy program designated the need "to stimulate teaching and learning in the area of political economy through study of the relationships between the economy, liberty, and state."

With courses like Public Choice, and Soviet Economics, already offered at the undergraduate level,

Moroney had hoped to have the program running at "full strength within two years" with the addition of courses like Economics of Crime, Law and Economics, and the Economics of Property Rights.

The program was also hoped to bolster the undergraduate's chances in the job market by providing students with "an outstanding background for post-graduate work in law schools, graduate schools of business administration, or in traditional liberal arts educations in political science or economics."

The set-back at the beginning of the program was admitted by Moroney to be a major stumbling block to the achievement of the program's goals. Yet he felt that despite the temporary weakening of the department's program, it would not be a permanent loss.

"It is unlikely that we'll fill these positions for next year, but I am confident that we will be able to recoup the losses," concluded Moroney.



TEACHER EDUCATION

Bernice Abrams
Louis Barrilleaux
Marguerite Bougere
James Carper
Eldridge Gendron
Melvin Gruwell
Shuell Jones
Ansley Shuler
Rita Zerr

Committee Examines Freshman Year

The Committee on the First Year, headed by Professor Harvey Bricker, spent the past year talking to many students, faculty and administrators in an effort to uncover answers to the ongoing problems of attrition and student disillusionment.

The Committee found that "the number of student groups on campus engaged in an incredible array of activities was something that was 'right' about Tulane."

Organizations that bring "cultural events" to the University met with high support from the students.

The attrition study, part of the report, conducted by Tulane's Affirmative Action officer Carol Boardman, revealed that over 17% of students who had left Tulane felt they were average.

The Task Force study reported that students felt that "if you are not involved with a fraternity or sorority social life is dull."

According to the report, "what many students are unhappy about is the existence of what they perceive as an extremely rigid dating system — the necessity to structure social interactions with the opposite sex as a formally choreographed 'date.'" The Committee concluded, however, that although "both men and women can find this situation uncomfortable 'they end up perpetuating it.'" The Committee agreed with the solution offered by the students themselves that there should be more coed housing.

Along the lines of the housing

problem, the report also found that the deteriorating conditions in many dorms detracted from the area where students spend the most time. The Task Force study showed that 52% of the freshman dormitory males were dissatisfied with residential life, while only 36% of the women were dissatisfied.

Committee members were also concerned with the problem of freshman dormitories where there are few upperclassmen to achieve new students on academic and social matters. The Committee suggested that the problem could be remedied by instituting an effective residentially based advising system involving both student advisors and faculty advisors.

Boardman's Attrition study also revealed that "inadequate academic advising was one of the reasons most frequently offered for having left Tulane, especially for Newcomb College students."

On the other hand it found that A&S students were relatively satisfied with their academic advising. Further investigation revealed that on the average Tulane faculty advisors saw their students more frequently during the course of the year than their Newcomb colleagues. The Boardman subcommittee recommended that the Newcomb faculty advisors schedule more time for their students throughout the year.

In addition, it was found that many students were disappointed "that university resources that they believed should be used in



more appropriate ways are being expended lavishly on the football program."

Finally the Committee reported on the tensions existing between certain religious and ethnic groups on campus, reaching the extent of "a pattern of residential segregation."

Such factions provided loci of identification and belonging for their participants but they also set up mechanisms of exclusion," the report added.

"Remedying unsatisfactory situations may or may not significantly lower the number of these who leave; it will certainly enrich the lives of those who stay," the report concluded.



Looking at Tulane Introspectively

Curriculum in all of Tulane's eleven colleges underwent intense scrutiny by Dr. Earl Harbert (A&S, English) and his University Self-Study committee in order to evaluate its weaknesses and recommend alternatives to the present course requirements.

Tulane is not unique in its ambitious venture. Schools across the country are re-assessing their undergraduate and graduate curricula, analyzing how it responds to the needs of the students.

In 1968, Tulane submitted a traditional self-study to the Southern Regional Association (SRA) which incorporated a massive amount of information concerning inventory, budgets, and budget proposals from all divisions of the University.

The SRA considered the Tulane study to be a model for other university self-studies. Because of this achievement, Tulane was given the opportunity to undertake an innovative approach to the next self-study due in 1978.

"President Hackney and Provost Stevens have taken a very active role in our study," said Harbert in the Curriculum Self-Study headquarters located in the Howard Tilton Library. "They've asked some pretty tough questions."

Hackney serves as a member of the

Board of Trustees of the Carnegie Foundation for the Advancement of Teaching. The Board recently published a report entitled "Mission of the College Curriculum" concerned with undergraduate curriculum.

What is there that is unique about an engineering education? Is there a method or philosophy to the social science curriculum? These are the types of questions the committee has been faced with and ultimately must answer.

"Some of the material is quite speculative," noted Harbert. "For example, trying to consider the role of the performing and visual arts to life on campus."

Harvard's curriculum study recommends a return to a "core curriculum," a curriculum which requires the student to take a number of courses in various fields of study.

Harvard President Derek Bok in an interview with the New York Times said that the proposed core curriculum represented an effort to "restore coherence and a sense of educational priorities."

Harbert feels that although a return to a core curriculum may be considered, it is the quality of faculty utilizing that curriculum which is most important.

"Curriculum is not a substitute for

a first-rate faculty," he states. "The quality of the instruction in the classroom is the most important single thing."

Harbert also noted that a curriculum study was needed in order to adjust to the changing career interests of today's students.

He pointed out that a higher percentage of students are pre-professional and that they identify themselves as such much earlier in their college careers.

Will a new curriculum at Tulane be restrictive, detracting from the students' input into determining the structure of his own education?

"You have to have some kind of direction," Harbert responded. "The question of freedom of choice is a complicated one. There is a sacrifice. One would hope there is a compensation."

As Tulane takes its place among universities and colleges vying for the shrinking pool of top college-bound students, it must institute programs which suit the needs of those students.

By deciding what courses should or should not be offered, Harbert's committee has the difficult task of focusing on Tulane's educational role as well as defining its priorities for the future. — **Dave Opplinger**

ENGLISH

Andy Antippas
Thomas Assad
Michael Boardman
Philip Bollier
Purvis Boyette
Joseph Cohen
Robert Cook
Peter Cooley
Dale Edmonds
Richard Finneran
Peter Glassman
Earl Harbert
Marvin Morillo
Edward Partridge
Donald Pizer
Joseph Roppolo
Joseph Simmons
Gerald Snare
Alexander Stephens
Maaja Stewart



FRENCH AND ITALIAN

Catherine Brosman
Paul Brosman
Weber Donaldson
Simonne Fischer
Ann Hallock
Jeanne Monty
Harry Redman
Victor Santi
Elizabeth Wilson
Thomas Zamparelli

GERMAN

Ann Arthur
George Cummins
Bodo Gotzkowsky
Karlheinz Hasselbach
Susan Layton
Thomas Starnes



LAW

Thomas Andre
Mark Barnham
Paul Barron
Roderigo Batiza
David Combe
Harvey Counce
Robert Foyce
Joel Friedman
Hoffman Fuller
Catherine Hancock
M. Shae Herlihan
Rene LeBreton

William Lovett
Luther McDougal
Christopher Osakwe
Vernon Palmer
Billups Bercey
John Pesthel
Cynthia Samuel
Robert Stevens
Ferdinand Stone
Joseph Sweeney
Wayne Woody

HISTORY

John Boles
W. Burlie Brown
Charles Carter
Peter Cominos
Edward Cunningham
Charles Davis
Raymond Esthus
Sylvia Frey
Richard Greenleaf
Sheldon Hackney
Kenneth Harl
Francis James
Henry Kmen
Richard Latner
Radomir Luza
Colin MacLachlan
Bill Malone
Samuel Ramer
Hugh Rankin
Robert Stevens
Bennet Wall
Ralph Woodward
Gertrude Yeager



Caught in the Tenure Crossfire

One of the most controversial issues of the last two years at Tulane has been tenure: who gets it and who doesn't. One of the figures in the whole debate and unfortunately, one of the losers, is Dr. O. E. Cunningham of the History Department. Cunningham will leave Tulane at the end of the summer after having been denied the almighty tenure.

Cunningham had gained the approval of the History Department with what the Department Chairman, Charles H. Carter, called "a comfortable margin of support." Cunningham's request was then sent to and denied by the Tenure Committee for a reason of "inadequate proof of scholarship," meaning a lack of quality publications.

Cunningham says, "I enjoy writing and doing research and I've done quite a bit of that, but I prefer teaching. Communication is where the fun is, talking with people. I thought that was one of my primary responsibilities."

He feels that there is going to be a lot less emphasis on communication in higher education in the future. "Writing is going to be emphasized heavily because people who write are more prestigious and the heads of departments derive great satisfaction and more grant money from this prestige. But they've got a point of view, too. Writing is something you do on your own time if you have the time and the patience."

The Promotion and Tenure Committee did not question the excellence of Cunningham's teaching ability. It was his "quality of scholarship" that played the decisive role and that is where the controversy over this particular tenure decision seemed to lay.

After several appeals, Cunningham "thought the situation had been resolved last year when the Committee on Academic Freedom and Responsibility suggested a compromise. I was told that the administration agreed to it, and then changed their minds, which I find quite provoking." He went on to say, "I won't say that I'm exactly thrilled with everybody over in Gibson Hall, but I like the teachers and students here. Some of the Administrators are good men, but I don't think they handled it very well."

Cunningham's tenure rejection sparked considerable student response. Students began forming a committee to protest the decision and letters poured into the Hullabaloo.

Cunningham was described by the students as "an excellent educator and a true asset to the University." One student said, "I cannot understand why there would be any doubt as to his contribution to the academic world both in and around Tulane University." He was also described as a dynamic speaker and "an energetic and informative teacher" as well as a "concerned advisor" to students.

In an editorial in the November 19, 1976 issue of the Hullabaloo, ASB President Constantine Georges charged that student opinion had been ignored and that the question of tenure for Cunningham "was part of a greater issue which began to emerge of the difficulties of this problem."

Cunningham has been at Tulane for 6 years and feels that "the students here have been good. Some of them goof off too much but that's not unusual." He would like to continue teaching but says that, "I don't know if I will be able to continue teaching or not. The job market is bad right now. Most schools are letting people go rather than hiring them." So far, no definite job is in the future but he has applied to schools all across the country. He says "my most promising prospect at the moment looks to be Virginia; so, there's a good chance I'll be heading there."

One reason Cunningham has enjoyed Tulane is the courses he has taught. "War and National Policy has always been my favorite course to teach. I never got to teach Military History of the Civil War before I came to Tulane." He explains further, "I've always been junior faculty and haven't been able to pick what I wanted to teach. I've got a background in Urban History and Middle Period but I kind of always wanted to teach military history and Civil War. That's one reason I've really enjoyed Tulane. I get to do my own thing. I was really trained primarily as a military historian and I like to use my training. It's a waste not to."



Dr. Edward Cunningham

He is presently working on a book, but has two papers to finish before he can resume his work. "My book is primarily Urban History, it's about New Orleans politics. It's about the first black city councilman. He managed to stay in office for almost 50 years, which for a black man in New Orleans is pretty remarkable. He died in 1914."

Cunningham humanizes military heroes for his students, thereby exploding many myths learned in high school. "When I was a kid, I thought that George Washington was the most boring person in the whole world. He never did anything except cut down cherry trees (which he never did) and then I discovered that he was quite human. He liked pretty girls, was in love before he married Martha, and he enjoyed war. Washington said one time that the 'zing of bullets was a sweet sound.' He liked reading, playing cards (lost a lot of money playing cards) and in general was a very normal person. He had a bad temper though and was a pretty tough fellow if you crossed him."

Cunningham is planning to go down the Grand Canyon as part of the colloquium sponsored by the Earth Sciences Department. "I go every year and get wet. I broke some toes the year before last. The year before that I fell out in a rapid. I wouldn't miss it for anything. Once, I actually shot a major rapid in 1976 with a lit cigarette. They said I couldn't do it but I did. I'm going to miss that." According to Cunningham that colloquium is one of the best programs Tulane offers.

"Really good faculty and a great bunch of students are involved in that. I'm going again this summer. So as my last act as a member of the Tulane faculty, I'm going to get wet again." — **Jeanne Banner**

MEDICINE

Row 1

Assaaf Abdul-Gani
George Adrouny
Krishna Agrawal
Naurang Agrawal
Thomas Akers
Kemal Akdamas
Harish Anand
Anne Anderson
Willard Andes
Joseph Arcos
Akira Arimura
William Baricos
Hiram Batson
German Beltran-Mora
Teal Bennett
Robert Bermudez
James Bohn
Susan Boston
Cyril Bowers
Richard Brunstetter
Carla Burgess
David Burgess
Kenneth Burns
Brian Butcher
Gail Buzzano
Thelma Caldwell
Richard Campeau
Salvador Caputto
Davilene Carter
James Carter
Krishnan Chandran
Barry Chapnick
I-Li Chen
Fernando Chirino
Gary Cohen
William Cohen
Amelcoi Correa
Aris Cox
David Coy
Philip Davoca
George Daul
Venkatram Dharmarajan
Nina Dhurandhar
Nicholas DiLuzio
Floyd Domez
Judith Domer
Gerald Dominique
Barbara Donlon
Charles Dumlop
John Edmunds
Melanie Ehrlich
Dean Ellithorpe
Andrew Englande
Arthur Epstein
Joseph Epps
Blackwell Evans
Muron Evqnich
Lawrence Fairbanks
Larry Feigen
Robert Franklin
Bary Frenz
Lorraine Friedman
Donald Gallant
Richard Garey
William George
Peter Gerone
Thomas Giles
Pushpa Gilotra
Gregg Givens
John Goethe
John Gooding
Robert Gordon
Arthur Gottlieb
Marise Gottlieb
Gwendolyn Graybar

Row 2

Phillip Griffin
Oren Gum
Richard Gumer
Paul Guth
Marvin Hack
Charles Haddad
Yehia Hammad
Eugene Hamori

James Hamrick
James Harkin
Robert Hastings
Robert Heath
Wei-Young Huang
Albert Hyman
Louis Ignarro
Mathurin Jerome
James Jeter
Emmett Johnson
Horton Johnson
Mary Johnson
James Jones
Robert Jones
Philip Kadowitz
Reynold Karr
Gerald Kirby
Robert Kirby
Akio Kitahama
Warner Kloepfer
Katherine Knight
Norman Kreisman
Edward Kremetz
Kenneth Krieger
Harold Labandter
Henry Larocca
Frederick Lee
Samuel Lehrer
Richard Levine
Ronald Lewis
John Lewy
Yu-Teh Li
Eugene Linke
Martin Litwin
Y. King Liu
Raeburn Llewelyn
Robert Lowe
Mark Lueg
John Lymangrover
Joseph Mascorro
Richard Mautner
Gilbert McMahon
Dennis McNamara
Norman McSwain
Rogelio Menendez
Ann Metzinger
Chester Meyers
Marshall Michel
David Mielke
Henry Miles
George Mitchell
William Mogabgab
James Muldrey
Charles Nice
Ronald Nichols
Charles Norris
Ruary O'Connell
Cludia Odom
Frank Olivito
Larry Pardue
Ruth Paterson
Erle Peacock
Peter Peebles
John Phillips
William Pierce
Joseph Pisano
William Postell
Francis Puyau
Howard Quittner
William Rachal
Setlar Rangan
C. Thorpe Ray
Arvind Rege
Robert Reimers
Kathleen Rives
James Roberts
Hugh Robertson
Lillian Robinson
Judith Roheim
Joseph Roniger
Alvin Rouchell
Jerome Ryan
Robert Ryan
John Salvaggio
Jorgen Schlegel



John Schneidau
Guenthe Schoellmann
Norberto Schor
Claudio Schufon
Albert Segaloff
Harry Shirkey
Claude Simon
Robert Smith
Joseph Smith
Kenneth Soike
William Spannhake
Morris Spirtes
Clark Springgate
Manie Stanfield
Richard Steele
William Sternberg
Rune Stjernholm
Robert Strauss
Walter Stuckey
Carl Sutherland
Harold Tabb
Jean Takenaka
Steven Taylor
Sam Threefoot
Jen-Sie Tou
Lawrence Travis
Edna Treuting
Maria Varela
M. Robert Vaupel
Jesus Vilchez-Martinez
Lester Wade
Leon Walker
Patrick Walker
William Waring
Stennis Wax
Watts Webb

Hans Weill
Leon Weisberg
Jen-Tsoh Weng
Thomas Whitecloud
Jack Wickstrom
Marion Williams
Merlin Wilson
Hannah Woody
Norman Woody
Robert Yates
Morton Ziskind
Jaime Zusman



MUSIC

John Baron
John Baur
Stewart Clark
Theodore DeMuth
Michael Eckert
Patricia Hallahan
John Joyce
Francis Monachino
Robert Preston
Robert Weirich



Why Do Students Go to Med School?

Every year some 45,000 students apply for entrance in one of the nation's 120 medical schools. After spending four long years trudging through biology, chemistry and physics courses with a constant vigilance on the GPA, two-thirds of these students will be rejected. The irony of this collegiate phenomenon is that these pre-med students know that they have only a 33% statistical chance of making it.

If they are among the lucky "33%" who are admitted to a medical school, they can expect to put in four more grueling years of school, one year of internship, and another as a resident. And, if they want to specialize in some aspect of the medical field, they can expect to add at least two more years of study.

What then, motivates a person to subject themselves to such hardship? The American Medical Association might answer this by saying that its members were motivated to choose their respective careers out of a desire to serve others, a search for knowledge, and the mental challenge the medical profession offers. Granted, most of us outside the medical field would accept these as factors which lead students to strive for the M.D. initials after their names. Yet inevitably, the sneaking suspicion arises when we see doctors earning \$60,000-plus salaries that money, job security and social status must be included in the list of factors. And undoubtedly, many of us non pre-med majors at Tulane have heard stories of the pre-med major who cynically boasted that the only reason he was going to med school was for the money.

Fact or fiction? In an effort to answer this question, the JAMBALAYA

staff distributed a survey on the values and motivations of medical students at random, through campus mail. To be quite frank, the response (15 surveys returned) was anything but enthusiastic. As such we make no claims about the results of the survey being representative of the 600 Tulane medical students and certainly not of the 60,000 medical students across the country. Rather, we hope the reader will view the results as more on the order of 15 interviews rather than a comprehensive statistical survey.

Much of the survey — and what we consider the most important part of it — was designed so that the respondents would reply in essay form. Nevertheless, we have included the statistical information that was compiled to provide a background to the essay questions.

It should be noted that the idea for the survey and this article is drawn from a story which appeared in the Jan. 18, 1978 issue of "Medical News," a weekly tabloid newspaper devoted to the medical profession. In the article the newspaper interviewed only four students from Albert Einstein College of Medicine and one from the Rochester University Medical School, both in New York.

One further note. Two of our respondents, apparently offended by the survey itself, questioned whether the pollster was "just another frustrated med school applicant," or an "embittered rejected applicant?" Let me state here that this writer has never applied to a med school, nor even entertained the thought of doing so.

The questionnaire contained five questions. On the first question, the Tulane med student participants were asked to rank, in order of importance, their objectives for becoming a doctor. The following categories were ranked numerically — 1 being most important, through 6, least important:

- Service to Others.
- Search for Knowledge.
- Parental Influence.
- Interest in Medicine.
- Money.
- Social Status.

Of the fifteen respondents, seven rated "Interest in Medicine" as their number one objective, and seven rated "Service to Others" as most important. In fact, the composite totals for both categories turned out to be 23 points. (The composite total is simply the sum of the 15 individual scores. Thus, the category with the lowest composite total would be the one which the respondents considered most important.)

The second question asked was, "Why do you value your #1 ranking as most important?" The respondents' comments included the following:

— "Because interest in medicine was the major reason I wanted to go to medical school, with service a close second. And I feel my interest will help me become and continue to be as competent as possible."

— "The goal of medicine is to serve mankind, to alleviate suffering, and upgrade the quality of life for future generations."

— "Obviously there are many ways to achieve all the other objectives. If you aren't highly motivated towards medicine for itself, there is no point in going to medical school."

— "Service to others in medicine is gratifying in a way which cannot be experienced in any other profession."

— "Because service to others is the function of a physician."

— "One may serve others, seek knowledge, and obtain social status in many ways. The determining factor is where your interest lies."

The number two ranking among polled med students tended to be "Interest in Medicine" if their number one choice was "Service to Others," and vice versa.

The respondents' fifth and sixth choices tended to be somewhat evenly divided between the categories of "Parental Influence" and "Social Status." The overall composite totals in order of importance were "Interest in Medicine" (23 points) "Service to Others" (23) "Search for Knowledge" (50) "Money" (61) "Social Status" (67) and "Parental Influence" (73).

Although none of the respondents chose "Money" as their first objective in becoming a doctor, only one respondent gave it the lowest ranking, with the majority ranking "Money" 3rd or 4th in priority.

The third question on the survey used the same scale, but dealt with how the med students observed the objectives of their fellow students. Granted, med students perceive themselves as entering the medical field for high ideals, but what about their fellow students?

As it turned out, the composite rankings for this question matched those of question #1 almost exactly, the only exception being that "Service to Others" (31 points) fell to second place behind "Interest in Medicine" (20). As for deviations, one student did break away from the other respondents, and ranked "Money" as the most important objective among his fellow med students, with "Parental Influence" and "Social Status" as his perception of their second and third most important objectives.

The final two questions dealt more directly with money as a motivating factor in choosing a career in medicine. Quite simply, the med students were asked "How important is money in your decision to become a doctor?" As may be seen in the following responses, the answers varied tremendously.

— "Money is important only insofar as it provides financial stability. Obtaining considerable wealth was not a factor in my decision to enter medicine."

— "Money is quite important (please don't take that out of context). To many students it is the security of always being able to earn a decent living — not the dream of being able to top Medicare for half a million each year."

— "Only as important as it allows me to be my own boss, to do things

for myself and others."

— "Not very important. My alternative to medicine was becoming a missionary."

— "It is important because by the time I get out of school, I will owe about \$30,000. Therefore, I need to pay this amount off with proper interest which will be a very significant amount."

— "I see medicine as being a lucrative field, but there are many other, far easier ways to earn the same amount of money. Money is important in that it is necessary for living in our society."

— "Only important in that I want to make enough money to eat and have a home."

The last question once again dealt with the respondent's perception of his peers: "With jobs having become more scarce in the last ten years, do you feel that the job security offered by a medical degree has become more of a consideration in student's decisions to enter medical school?" Once again, the responses ranged from one extreme to another:

— "Definitely not. Some students who apply to medical school may feel that way, but I believe they would be weeded out during the interview process. I'm sure that most medical students realize that they will always have a skill that is marketable, but I hardly think they take "job security" into account when deciding to try for medical school. There are too many other considerations to straighten out in your head. If you want job security, you might just as well join the Army. It's a hell of a lot easier."

— "I feel that this is a definite factor, at least in my decision."

— "No, because you are always so worried about getting in medical school that you do not always take other considerations into account. I have gone to medical school because I wish to have a meaningful career

and I feel medicine is just such a career."

— "Yes, probably very much so."

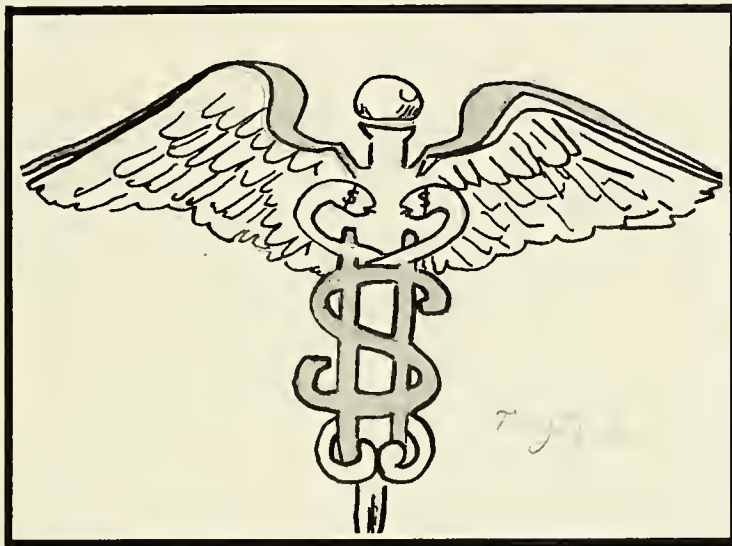
— "Contrary to popular beliefs, most physicians do not become wealthy. There is a difference between affluence and wealth. More important than money, I think, is the guarantee of a continued need of your services and, hence the security of a job rather than constant income."

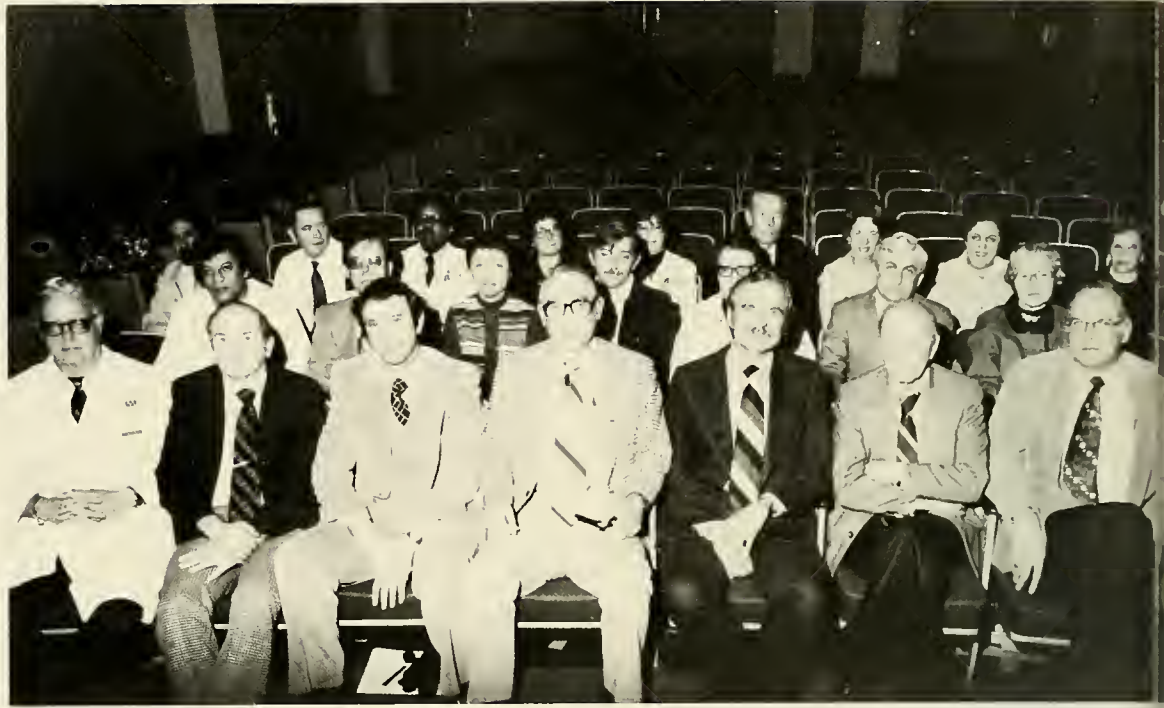
— "Most of my classmates have at least one parent who's a doctor, so I'd say parental influence is usually more important than job security."

— "Job security has been and always will be a factor that is considered when deciding upon a career. I do feel that the job security offered by a medical degree has most certainly become a more prominent consideration within recent years for those entering the medical profession."

The message from the Tulane med students who were surveyed seems to be clear: money and job security are definitely factors in their career choices, but certainly not the most important factors. If they were out to just make a buck, as they say, there are a lot easier ways of making it then going to law school. Their colleagues and themselves, the Tulane med students say, are motivated to become doctors by much higher ideals — a combination of a desire to serve others and the mental challenge offered by the medical profession. One of the Tulane med students perhaps best summed up the feelings of his colleagues on the question of money when he wrote, "I feel that most people are in medical school for a variety of reasons. Job security is more or less just icing on the cake."

— Greg Ptacek





PUBLIC HEALTH

James Banta
Philip Beckjord
Elizabeth Bennett
William Bertrand
Walter Burnett
Flora Cherry
Dorothy Clemmer
Barnett Cline
Cesar Corzantes
J. Gaylord Cummins
Antonio D'Allessandro
Ramiro Delgado
John Diem
Miriam Dolson
Ethel Eaton
Jack Esslinger
Theresa Forti
Joseph Hamrick

Janet Hughes
Virginia Ktsanes
Dorothy LeBlanc
Maurice Little
Hugh Long
Emile Malek
Frances Mather
George Mitchell
Frank Moore
Edward Norman
Thomas Orihel
Vestal Parrish
Athol Patterson
Joni Steinberg
Rosemary Stevens
John Vaughn
James Wyllie
Robert Yaeger

WOMEN'S P.E.

Ann Barber
Elizabeth Delery
Lynn Kobylenski
Kay Metcalf
Janice Michaels
Minnette Starts
Karen Womack



MEN'S P.E.

Walter Boydard
Elizabeth Dyer
Harvey Jessup
Peter Maud
Havashu Nodjro
Leonard Prunkl
Richard

PHILOSOPHY



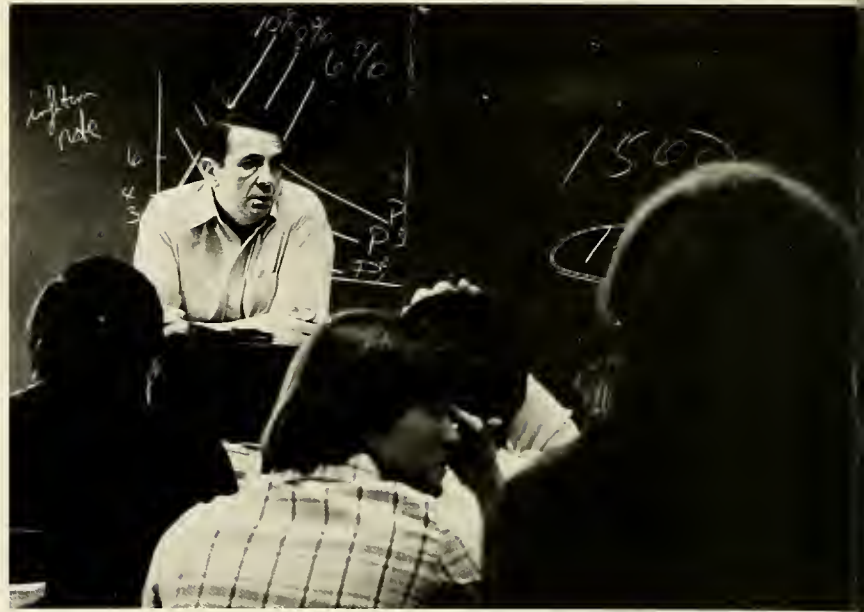
Edward Ballard
John Glenn
Harvey Green
Carl Hamburg
Donald Lee
Eric Mack
Larry Miller
Andrew Reck
Louise Roberts
Robert Whittemore
Michael Zimmerman



PSYCHOLOGY

Ina Bilodeau
D. J. Chambliss
Terry Christenson
Lawrence Dachowski
William Dunlap
Jerry Fryrear
Gray Garwood
Arnold Gerall
Helen Gerall
Wesley Hanshe
Lee Hoffman
Chizuko Izawa
Helen Kearney
Thomas Kodera
Halsey Matteson
Barbara Moely
Edgar O'Neal
Jefferson Sulzer





POLITICAL SCIENCE

James Cochrane
Jean Danielson
James Davidson
Roland Ebel
George Edwards
William Gwyn
Paul Lewis

Henry Mason
William Potter
Warren Roberts
Robert Robins
Douglas Rose
Michael Smith
Julie Zatz

Making Politics Practical

Dr. Guy Peters, of the University of Delaware's Department of Political Science, a specialist in the areas of public administration, public policy, comparative politics and methodology, was named as the director for Tulane's innovative Public Policy Center.

The center is the region's first interdisciplinary undergraduate program in public policy and was designed to provide study of the broad range of problems facing public policy makers at the local, state, and federal levels.

With the aid of a \$350,000 grant secured

from the Alfred P. Sloan Foundation in New York, the interdisciplinary program will incorporate existing courses with the departments of political science, economics, and sociology, and the Schools of Public Health and Tropical Medicine, Law, and Social Work.

"Introduction to Public Policy," to be offered in the fall, would join two existing political science courses, and one sociology course as an opportunity for students "to acquire a good liberal arts background with a career orientation," explained Peters.

As a valuable preparation for students aspiring to attendance at a law school, Peters felt the program "recognized that government is now a large employer. The major combines a good liberal arts study with an examination focusing on what governments do and how they do it."

The allocated funds from the foundation will go to hiring several undergraduate assistants, and to help increase the Howard-Tilton Library's current holdings in the area. In addition, the program promised a key characteristic in its internship requirement.





PHYSICS

Salvatore Buccino
Ronald Deck
Frank Durham
Alan Goodman
Allen Hermann
Joseph Kyame
Robert Morriss
John Perdew
Robert Purrington
Karlem Riess



SOCIOLOGY

Carl Harter
Fredrick Koenig
Thomas Ktsanes
Howard London
Edward Morse
Steven Nock
Paul Roman
Shirley Scritchfield
Joseph Sheley
Alan Wells
Jane Weiss



SOCIAL WORK



Margaret Campbell
 Helen Cassidy
 Cynthia Christy-Baker
 Alice Clark
 Ritam Comarda
 Edwin Cryer
 Christine Derbes
 Robert Hayden
 Hell Lipscomb
 Luis Martorell
 Esther McBride
 Shirley Nelson
 Frank Pinion
 Louise Rachal
 Dorothy Randolph
 Ida Rayne
 Fred Southerland
 Raymond Swan
 Eugenie Swartz
 Elizabeth Torre
 Ethel VanDyke
 Gunde Williams
 Jerome Zimmerman
 Rosalee Zimmerman

SPANISH AND PORTUGUESE

Almir Bruneti
 Carlos Cortinez
 Daniel Heiple
 Dean McPheeters
 Norman Miller
 Thomas Montgomery
 Otto Olivera
 Gilberto Paolini
 James Pontillo
 William Smither
 George Wilkins



Backstage With 'Hank' Hendrickson

"Professor Hendrickson, what was the state of the Tulane Theater Department when you arrived?"

"Small."

His rhetorical style is just one of the factors which make George Hendrickson one of the more engaging members of the Tulane community at large. It contains a refreshing directness and honesty, justly combined with the right amount of salty humor. Mr. Hendrickson employed all three as he spoke about himself, his profession and the department.

The theater department's senior faculty member first came to Tulane over thirty years ago. In that interim he has served as chairman and taught various courses focusing primarily on his specialty, theater design. A lot has happened in thirty years, and this provided George Hendrickson with a unique and valuable perspective — one that is not accessible to the newer faces who occupy the theater and speech building. George Hendrickson is a part of history. In 1946 he saw the department christened, and witnessed its adolescent growth and brief fame as it gained national recognition. Unfortunately he also heard its cry of despair as eight faculty members walked out, taking with them the life blood of the institution. Throughout it all, he remained optimistic. Why? Mainly because he feels that the theater department was overrated in the 1960's.

"Lipmann came here and brought the Drama Review with him, which helped. And as president of the American Theater Association he spread its reputation. We became well known. The department was good then,

but it wasn't great. It wasn't a Yale or a Carnegie Tech."

Its downfall occurred in 1968 when the department demanded more rehearsal space as well as a theater plant. The administration, short of funds, was willing to compromise on certain issues. The faculty wasn't. Eight of them quit, leaving the department practically barren. George Henderson remained.

"At the time it happened I was at Boston University so I didn't get emotionally involved. I didn't like B.U. and came back here. By that time everyone had left, so I stayed on."

Professor Henderson admits he does not know what he would have done if he had been caught up in the controversy, but admits he is glad he "wasn't here for the ballyhoo."

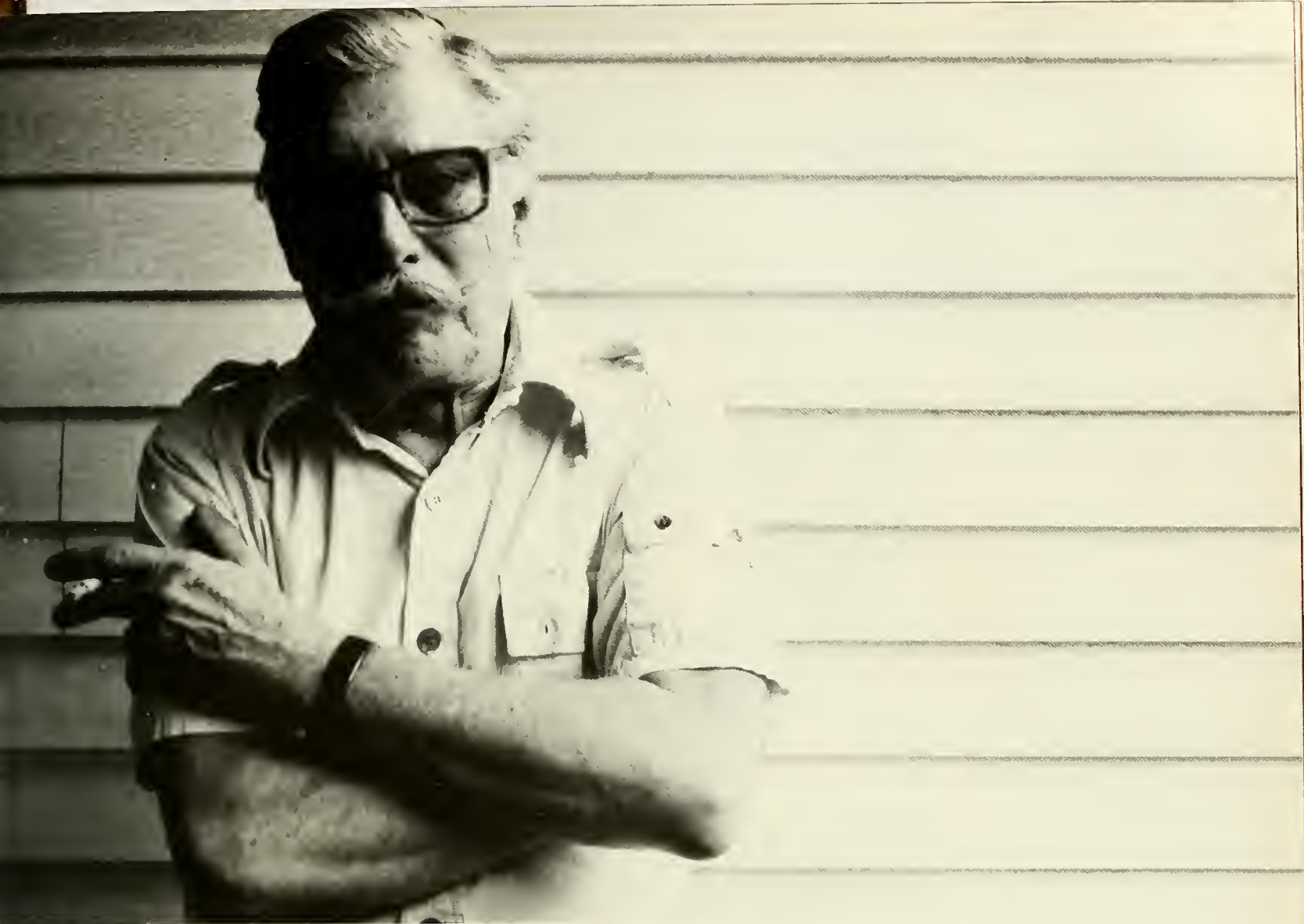
As he reached for his second pack of Pall Malls ("I'm no good without a cigarette"), I asked Professor Hendrickson what he saw the Theater Department developing into. Exhaling, he replied that, "The department has no point of view of what it should be, either a program of liberal arts or geared to turning out professionals." He outlined the need for a theater plant, more monetary support, and more emphasis on the BFA degree if Tulane hopes to upgrade the theater program. To gear the department toward professionalization, the actors, says Hendrickson, would need specialists who could teach both body movements and speech.

George Hendrickson is a man who knows and takes pride in his work. As set designer he is responsible for creating the mood, setting and

THEATRE

Milly Barranger
Ronald Gural
George Hendrickson
Dotty Marshall
Kenneth Peters
Bruce Podewell
Ed Rogge
Barbara Warnick





atmosphere of the production. To accomplish this he first discusses with the director various aspects of stage direction as well as the period of the production. His freedom as a set designer "depends on the director. Some want to see the renderings, or maybe a floor model. Some don't care what you do."

At this point he rose and pulled out some drawings of his set designs. His work displayed an artist's sense of detail as well as the architect's eye for perspective. They were beautifully painted and professionally finished. When asked if he would one day like to see an exhibition of his work on campus he nodded affirmatively. This was not surprising coming from a man who knows he possesses talent appreciated and enjoyed by others. George Hendrickson admits that he no longer enjoys the physical aspects of constructing a set. Painting the flats and hammering together props hold little interest for him. "I've done so much of it. Eight hours on my feet is exhausting. I like it right here by my drawing board."

Hendrickson is part of that rare and vanishing breed of faculty members who understand extremely well what their role as a professor entails.

"We're in a teaching situation. The students need the experience. You can't make excuses for it, because we're not a professional theater. If the students paint a set and it's no good, well, someone says to me, 'why didn't you do it?' Well, hell, I know how to paint a set. They need the experience more than I do."

He then recalled an amusing anecdote to illustrate his point.

"Lipmann, years ago, didn't like the way the set was designed, so he said, 'Alright, we're not going to let the students do anymore faculty productions.' Well, pooh on you, Mr. Lippmann. If you don't like it, go to New York."

Except for summers in the Catskills ("We got free room and board and \$25 a week, which barely kept me in cigarettes.") during his graduate days at Yale, Hendrickson has never worked professionally. Does he have any regrets?

"Everyone has regrets. Everyone would have liked to have designed the set for one Broadway show just to prove to himself that he could do it. But I have freedom here. The director and the set designer work more as equals at this level. In New York the director acts pretty much as a dictator."

George Hendrickson will be leaving the department at the end of next year, a victim of mandatory retirement. He admits that his plans after he stops teaching are fairly indefinite, and he is unsure whether he will be designing any future sets for the theater department. As I stood to leave, I asked him if there was anything he was particularly looking forward to doing when he left Tulane. Hendrickson put out his cigarette. "Sleeping."

— Nancy Kelly

Donald Pizer: 1978 Mellon Professor

Donald Pizer first came to Tulane University in 1957. Since that time, the school has grown and so has he. In his 21 years of teaching he has progressed from an assistant English professor to an associate professor to a professor. Since 1972 he has been the Pierce Butler Professor of English. This year, Dr. Pizer has the honor of being the Mellon Professor in the humanities.

Born in New York City, Pizer lived his teenage life in California. He attended UCLA, where he received his doctorate in English in 1955. After serving two years in the U.S. Army, he began teaching English at Newcomb College.

Dr. Pizer has taught a wide variety of English classes, from Beowulf to Virginia Wolfe, from freshman composition to highly specialized graduate work. His specialty is principally American literature, with focus on fiction of the late 19th and early 20th centuries. Included in this time are such authors as Mark Twain, Henry James, and Theodore Dreiser.

Dr. Pizer's duties do not end with teaching. As he said, "The hours spent in a classroom are not indicative of a professor's work week . . . Universities depend on the active participation of the professor in every aspect of the students' career of the college. From student selection to graduation of students the faculty plays a major role every step of the way."

Dr. Pizer has indeed played a major role. He has served on several committees and is presently working with the University Senate. In an average week he spends one third of his time on committee work and collegiate affairs, one third on class planning and classes, and one third on research.

His research has led to much professional writing, including five books and numerous essays and criticism. He has edited eleven books, written about such great authors as Franklin Norris, Theodore Dreiser, Stephen Crane, and Hamlin Garland.

The Novels of Theodore Dreiser: A Critical Study, Pizer's most recent book, was published in 1976. The book, which took eight years to complete, led to several other essays and projects. His latest project looks at American Naturalism from the 1890's to the present, focusing on John Steinbeck, Norman Mailer, and Theodore Dreiser. Dr. Pizer hopes to finish this book during his upcoming sabbatical.

Dr. Pizer's many awards prove that his efforts have

not gone unnoticed. In the ten year period between 1962-1972 he was the recipient of the Guggenheim Fellowship, Huntington Library Grant, American Philosophical Society Grant, American Council of Learned Societies Fellowship, and the Rosenbach Fellowship in Bibliography. He has lectured in Manchester, Edinburgh, Sussex, and Hamburg in addition to lectures throughout the United States.

This year's appointment marks the highlight of Dr. Pizer's multitudinous career. In his words, "I would certainly say the Mellon Professorship has been the most exciting position I've held. I was very honored to receive it."

The Mellon Professorship in the Humanities goes to a different professor each year, and is almost entirely based on research. One aspect of it is the Mellon Colloquium; a group of professors and scholars who discuss papers regularly. Another aspect is a public lecture which will be given in April.

Dr. Pizer has accomplished many things during his 21 years at Tulane. He has ushered in new eras and new classes. He has witnessed many changes on campus.

Students are more cosmopolitan now. Girls have gone from dresses to jeans. Social customs have changed. New buildings and dormitories have brought students closer together.

And Dr. Pizer has grown closer to Tulane. In his words, "I've had

other opportunities to go places, other job offers, but I've always stayed. I enjoy teaching, and Tulane is a nice place to teach." — **Wendy Dubit**

"The Mellon Professorship has been the most exciting position I've held. I was very honored to receive it . . ."



"I've had other opportunities to go places, other job offers, but I've always stayed."

— Dr. Donald Pizer

"I was in the right place at the right time," said Dr. Andrew V. Schally of his decision to study endocrinology. But it was far more than luck which earned Dr. Schally his share of the 1977 Nobel Prize in medicine. The Tulane professor of medicine and Veteran's Administration Senior Investigator can testify to twenty-three years of research, economic ingenuity, and man 100 hour work weeks.

Possible applications of his research include development of safer fertility drugs, new contraceptives for men and women, identification of hypoactive and hyperactive thyroids, treatment for peptic ulcers, and help for diabetics. The theoretical significance of Schally's work lies in his proof that the hypothalamus, rather than the pituitary gland, regulates much of the endocrine system.

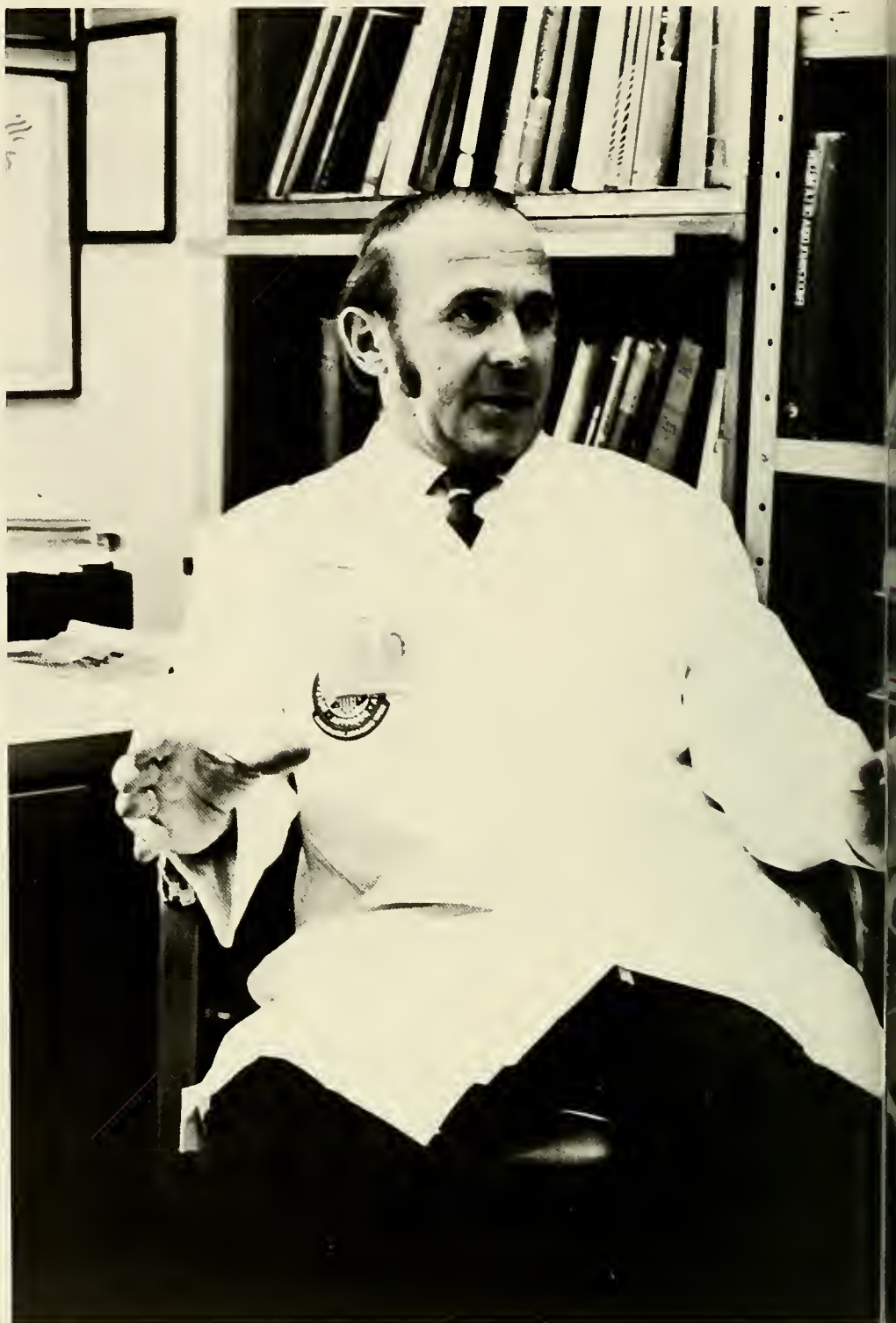
Disproof of a popular scientific theory is no glib accomplishment in a field where rigorous, competitive investigation is accepted as a matter of course; but this is precisely what Dr. Schally and his Nobel co-Recipient, Dr. Riger Guilleman, have done. Their research focused on the hypothalamus, a large, red, bean-shaped gland in the brain, located behind the nose.

Early in the 1950's, the work of Dr. Geoffrey Harris — the man to whom Schally credits his present interest in hormone study — suggested that certain substances produced in the brain controlled the release of hormones from the pituitary gland. These hormones, in turn, direct the activity of many vital body functionaries, including the adrenal glands, the reproductive organs, and the thyroid gland. Dr. Harris' hypothesis was manifestly counter to a widely-accepted postulate that the pituitary gland alone was responsible for the release of its hormones.

Dr. Schally's fascination with hormone research stemmed from his undergraduate studies in Scotland and England during the late 1940's. Throughout his career, he continued his research on hypothalamic-produced substances, eventually succeeding in isolating, identifying, synthesizing, and clinically testing his results. It was not until 1968, said Dr. Kastin, a research colleague and fellow Tulane professor, that Schally's team dared to call these substances "hormones."

Investigation was continually aggravated by the fact that the hypothalamic hormones were so chemically active, and therefore produced by the brain in such small amounts, that a hundred thousand brains would yield only a few milligrams of pure testing material.

This potential economic roadblock was surmounted by the donation of approximately one million pig brains from Oscar Mayer and Co. If purchased, the cost for test material alone would have been roughly \$500,000. A single gland weighed one three-hundredth of an ounce, and



Tulane Receives First Nobel Prize

about one billionth of an ounce of hypothalamic secretion could be extracted theoretically from it.

Separating, purifying, and identifying such small amounts demanded such methods as column chromatography, electrophoresis, and CCD. Dr. Schally, and a co-worker, Dr. Murray Saffran, also found it necessary to devise a test system for measuring the secretion of a pituitary hormone

with the use of isolated pituitary fragments.

Precisely because these hypothalamic substances were extracted in such small amounts, scientists at large remained sceptical of their very existence. Dr. Schally's discoveries were reinforced and substantiated by those of Dr. Roger Guilleman, each of whom received one-fourth of the prize money. Guilleman and Schally collabo-

rated for five years (1957-1962) at Baylor University, but for the last fifteen years have led their own independent research teams. Often the two would arrive at the same results within months of each other. When asked why they hadn't worked together, Dr. Schally smiled and said, "There were certain personal differences." Dr. Guilleman is currently a researcher at the Salk Institute

Lajolla, California.

Dr. Rosalyn Yalow of New York won the remaining half of the \$145,000 prize money for her work in the discovery and development of radioimmunoassay, technique using radioactive substances to find and measure precisely minute amounts of bodily substances, such as hormones, in the blood.

Schally's work in neuroendocrinology has resulted in the identification of these hypothalamic hormones as peptides — short chains of amino acids. Some of these peptides isolated include LH-RH (lutening hormone-releasing hormone), GH-RH (growth hormone-releasing hormone), THR (thyrotropin releasing hormone), and an antagonist of MSH called MIF (melanocyte-stimulating hormone releasing factor).

After isolating these substances, Schally deduced chemical structures for several and then explored methods of synthesizing them and constructing new analogues. The importance of such syntheses is economic as well as scientific. For instance: "synthetic LH-RH might cost ten cents a milligram, but the natural material from pigs costs several hundred dollars a milligram," he explained in a lecture at Tulane University. In another case, a reaction which might have cost \$26,000 to run was cut down to \$10,000 merely by using an appropriate catalyst.

A later phase involved testing the reactivity of the synthetic peptides compared to that of naturally occurring ones. Clinical tests were documented in such disparate locations as Japan, Mexico, Brazil, and England.

In fact, it was through this world-wide travelling that Dr. Schally met a Brazilian hormone scientist, Dr. Ana Maria Comare. Not only did she do research for him in Brazil, but eighteen months ago the two were married. She now works with her husband as a researcher at Tulane Medical Center, and, when queried, spoke enthusiastically of the possibility of using GH-RH to prevent precocious puberty.

"Dr. Schally has demonstrated a basic relationship between the central nervous system and the hormonal control of the body," reads a report from Tulane Medical Center's public relations office. Yet Dr. Schally still feels that his understanding of these hypothalamic secretions is inadequate and plans further testing and research.

Fifth-year-old Andrew Victor Schally was born in Vilno, Poland, and received his undergraduate training in Scotland and England. He earned a Ph.D. in Biochemistry at Montreal's McGill University in 1957. It was in Montreal at the Allen Memorial Institute for Psychiatry that "Dr. Schally's work on endocrine factors in mental illness led to an absorbing interest in hormones," according to a *New York Times* profile.

Following this he was employed by Baylor University College of Medicine in Houston, Texas — along with Dr. Roger Guilleman — first as a research associate and later as assistant professor in both physiology and biochemistry.

In 1962 Schally had research offers from both Yale and the VA in New Orleans. The chairman of Tulane's Department of Medicine then proposed a concurrent appointment for the VA and Tulane's School of Medicine. Dr. Schally accepted the latter offer. He now serves as the Chief of the Endocrine and Polypeptide Laboratories for the Veterans Administration Hospital and as a professor of Medicine at Tulane University's School of Medicine.

A support of Dr. Schally's laboratories — he is one of fewer Senior Investigators in the nation with VA letters — has been crucial. "I'm glad the VA didn't waste money on me because there's no high recognition of VA and it cannot receive

"I feel deeply moved that the Nobel Prize Committee felt my work was worthy of this great honor."

— Dr. Andrew Schally

tunds for its doctors. They simply assumed that my work was important. I hope their confidence has been justified," Schally said in an interview for New Orleans' *States-Item*.

Before marrying, Dr. Schally would often put in as much as 100 hours a week for research. His schedule is still demanding: 6 a.m. to 6 p.m. six days a week and as many as three months a year traveling to deliver seminars. He enjoys New Orleans, he has said, because it offers an opportunity for a daily swim.

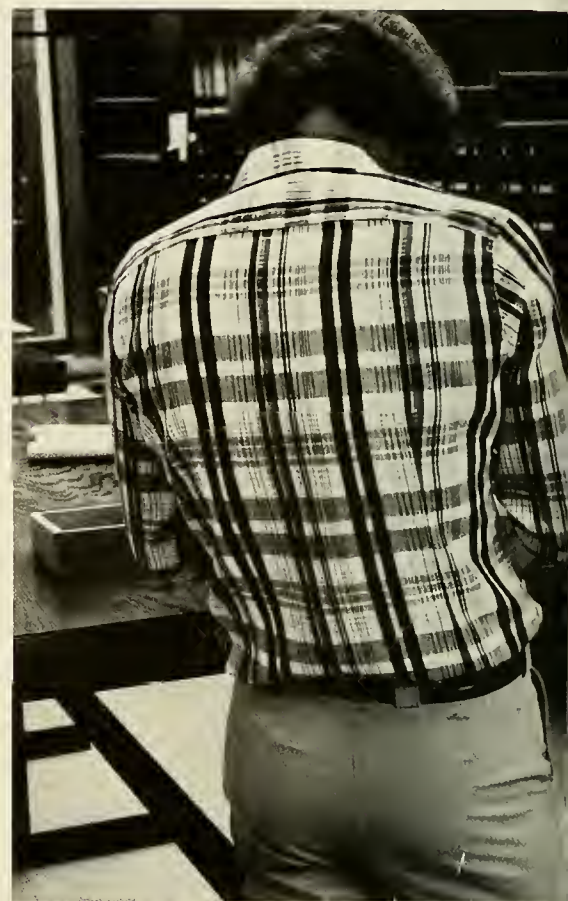
And his \$36,250 share of the Nobel prize money. He plans to use it for renovation of both his house and his laboratory equipment.

Belittling the occupation of a research scientist, Dr. Schally is the author of more than 900 papers, reviews, books, and abstracts. He is a member of 18 scientific societies, excluding the rush of new offers subsequent to the announcement of his Nobel prize.

Dr. Schally was honored in 1970 with the highest award in the Veteran's Administration for outstanding achievement in medical research: the William S. Middleton Award. He recently also received the Spanish Pharmaceutical Society's Laude Award for "the best foreign investigator in the world." He is the recipient of eight other research awards as well.

But the Nobel Prize is a universal recognition of superiority. For his achievements, his foresight, and his tenacity, Dr. Andrew V. Schally was presented a diploma, a check, and a Nobel Medal by King Carl Gustaf in Stockholm, Sweden, on December 10, 1977. A quote from an earlier interview summarized his sentiments best: "I feel very deeply moved that the Nobel Prize Committee felt my work was worthy of this great honor, the greatest honor that exists in medicine and physiology" — **Laura Starks**

Four Stories in the Cellar



The library, perhaps the most visible symbol of academia at a university, continues to be the subject of controversy at Tulane. For the past few years the Howard Tilton Memorial Library has ranked last or very near the bottom of the list of 94 libraries at colleges and universities comparable to Tulane in quality, in almost every category of expenditures.

In the category of total expenditures, for example, Tulane ranks 88th in a field of 94 libraries in the Association of Research Libraries, 90th in the acquisition of new books for the fiscal year, 90th in expenditures for book binding and other book repair work, and 90th in the median professional salaries of its personnel. The rather dismal position that the Library is in prompted Professor Charles T. Davis, Chairman of the University Senate Committee on Libraries to say that the relative decline of the library in the past decade has been so substantial that the "only direction we can now go is up."





A 13% increase in the library budget this year caused some "faint glimmer" of hope among the Committee members, however, the budget increase will primarily act in only preventing the library from falling still further behind. Something in the order of a 40% increase in the existing budget is estimated for the library to reach the median average of expenditures of its sister libraries.

The library's deficiencies are frustrating to student and faculty members in light of the fact that the intercollegiate athletic department has run million dollar plus deficits year after year — money which could go to the library for internal improvements.

The Committee was also concerned with the noise level in the library. They concluded that the reason for the high noise level was something the students knew all the time. The library serves as "the de facto social center for the campus." The library at Tulane is a favorite place for students not only wishing to escape from the noise of the dormitories in order to study, but also to make a date for the upcoming weekend. In this respect, at least, the library is near the top of the list in social studies.



HONORARIES

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David M. Brain
Susan E. Browne
Robert R. Burch, Jr.
Maureen M. Burke
Cathleen Ma. Christian
Shawn D. Cook
John R. Cullom
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Gregory Endes-Bercher
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Ellen A. Farber
Renaë D. Ferguson
Paul A. Ferrara
Lori F. Fischler
Teri Fulmer
Louis L. Galvis
Larry Gandle
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Robert S. Gold

Joan B. Gollin
Gay M. Gomez
Bruce R. Goodman
Andrew F. Green
Luis F. Guerra
Valerie L. Habib
Priscilla W. Handy
Robert J. Hawk
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Jason Jacoby
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William O. Jaynes
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Sue B. Klemp
Daniel G. Kohm
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Annette M. Lawrence
Cynthia M. Lopez
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Esther M. Martinez
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Mark H. Nodine
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Verre S. Picard
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Robert A. Roubey
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Mario F. Gonzalez
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Miles H. Graivier
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Mark A. Harris
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David S. Haverkamp
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Charles D. Katz
Irene E. Kelly
John F. Kenny
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Melissa S. Kirkikis
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Richard P. Leach
Gerald L. LeCarpentier
John G. Lever
Haran D. Levy
Mark A. Lewis
Nathan M. Lidsky
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Lois E. Lusk
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Yvonne M. Manber
Richard M. Marchewka
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William A. Marko
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Matthew McCabe
Joseph M. Messina
Clark M. Mleynek
Ron E. Morgenstein
Dan A. Moriarty
Paul H. Morphy
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David B. Pogrund
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John G. Roheim

Kenneth W. Roseboom
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Philip Schwaeber
Traci Shanbrun
Kathy L. Sherman
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Michael R. Waterman
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Aliza W. Winter
Lawrence A. Witt
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Chizuko Izawa
Wayne B. Powell
Carmen Rossy-Valderrama
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Sigma Pi Sigma

Stephen Coffing
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Betsy Bernard
Richard Blum
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Wallace Boston
David Brain
Blair Brown
Rebecka Bryan
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Michael Carbo

Felix Chinwaba
Keith Cox
Scott Cristal
Scott Douglass
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Lauren Friedman
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Roberta Jo Hawk
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Mitch St. Benedict Salmere
Lori Samit
Gregory Scott
Sheila Seig
Richard Seller
Becky Six
Ricki Slacter
Frances Ulmer
Campbell Wallace
Michael Walther
Susie Wedlan
Jeffrey Zoub

Newcomb Assets

Mary Anton
Julie Bialek
Nancy Collat
Wendy Francke
Kathy Kaplan

Kathy Kershaw
Suzanne La Cour
Ann Mays
Heather Perram
Diane Sontag
Sandra Vujnovitch

Alpha Omega Alpha

Michael F. Artman
James G. Barbee IV
Karen R. Borman
Robert I. Brock
Kenneth M. Brooks
James R. Bruce

Thomas C. Buchanan
Ellen M. Buchbinder
Thomas W. Burke
Vincent Burke
Ronald L. Fellman
Thomas C. Fenzl

William T. Garland Jr.
Thomas E. Goodwin
Dennis G. Gruwell
Stephen A. Helwick
Gary S. Hirsch
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Lucie M. King
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William M. Ryan
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Glen S. Dinwiddie
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Joseph B. Hagmann
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Andrew B. Martinez
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David E. Mouton
James E. Nix
Michael D. Oertling
David D. Reinmuth
Bernard R. Schwartz
Richard G. Sellers
Larry Wink

Beta Alpha Psi

Cindy B. Berstein
Margot K. Berry
Wallace E. Boston, Jr.
Gilbert W. Charney
Celene C. Delgado
Margaret K. Dodson
Kathryn J. Eng
Theodore Friedman
Jane R. Gilmore
Richard M. Gunst
Phillipe Jesu
Daniel R. Keller
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Deborah K. Lolan
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Thomas J. Neal, Jr.
Marilyn R. Rodriguez
Nicholas H. Sherman
Paul W. Stephenson
Nauman S. Thomas
Elizabeth W. Vincent
Joseph M. Whelan
Judith B. Woodward
Fredrick W. Woolfrey II
Jeffrey S. Zanazzi

Order of the Coif

Richard D. Austin
James R. Carter
Mary Ann Coffey
Susan M. Knight
Victoria L. Knight

Adrienne I. Landry
Betty A. Maxey
Robert B. Mitchell
James D. Morgan
Joe B. Norman

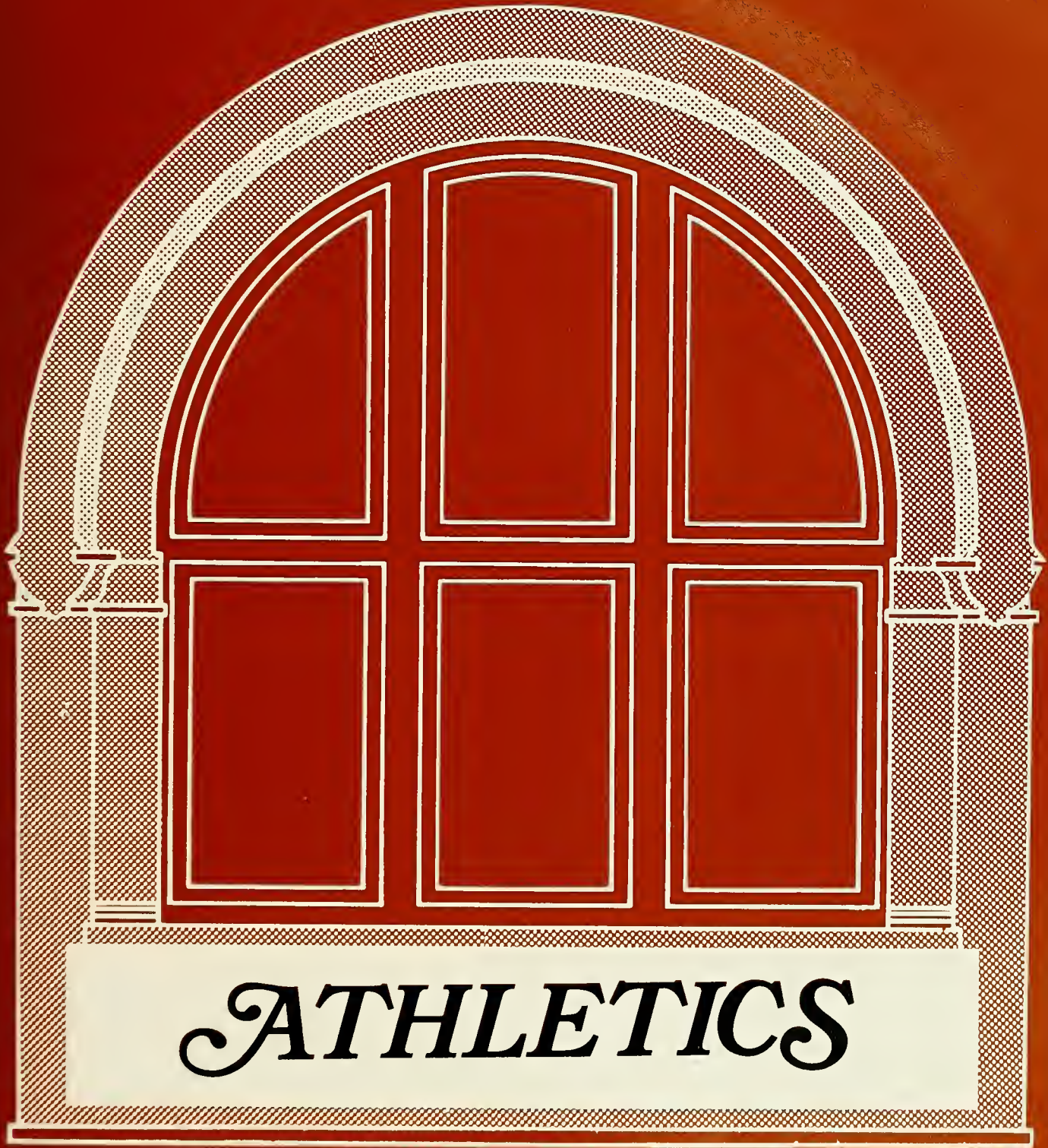
Alan J. Pinner
Shelley V. G. Poole
Deborah B. Price
David R. Richardson
Sarah S. Vance
Gary J. Williams



The cover features a large, embossed architectural design in the center. It consists of two tall, narrow, pointed arches flanking a central vertical column. The arches and column are formed by multiple parallel lines, creating a sense of depth and texture. The entire design is set against a solid, textured orange background.

ATHLETICS





ATHLETICS





FOOTBALL

Tulane's 1977 football team. The 3-8 team everyone and no one cared for. Second year Head Coach Larry Smith had improved on his 2-9 coaching debut in '76, but by the season's end, it was no secret that a majority of the Wave's players did not like him. And how could they?

After the '76 season, Smith, referring to his offensive strategy, admitted to placing all of their "eggs" into one basket and having dropped them. Quite a mess, mind you, and in '77, it wasn't much better — it was more of an egg toss. The few they caught dazzled the fans, and those they didn't, well . . .

At Memphis, about the only thing Tulane would win came in the form of the opening toss. For the Tigers, under the direction of quarterback Lloyd Patterson, the game meant 409 yards of offense and a 27-9 win against an over-worked Greenie defense. On the other hand, Tulane on their first offensive series, fumbled the ball three times in a fashion which would become well-known to Greenie fans by the end of the season.

Stanford's Cardinals were a big favorite that next week as 30,482 turned out at the Dome to see the Wave's home opener. Behind the arm of Heisman candidate quarterback Guy Benjamin, Stanford was bringing in one of the nation's best passing offense combinations. Despite a "positive effort that deserved special recognition," as quoted in a HULLABALOO editorial the following week, Tulane fell in the final moments, 21-17. The team, however, proved that they were not the pushovers the critics were predicting they would be.

Few will forget their fourth quarter first-and-goal goal-line stand that kept Stanford out of the end zone time and time again. Offense for the Olive and Blue had looked to be a question mark. At the beginning of the season, Tulane had placed high hopes on the performance of running back Reggie Scott. Virtually unstoppable in pre-season scrimmages, some experience observers were predicting that Scott would go over the 1,000 yard mark in one season. But the week before at Memphis he had gone down with a pulled hamstring in the Wave's first offensive drive never to completely recover.

All was not lost, however. Coming off the bench, sophomore running back Marvin Christian proved to be the season's biggest surprise. Rushing for 144 yards on 23 carries against Stanford, it was Christian's determination that would continue to set an example for the rest of Tulane's on-off offense throughout the season.







The next week at Southern Methodist University, Tulane's offense would never look so bad and yet so good in one game. Wave kicking specialist Ed Murray notched an early three for Tulane, but SMU soon took advantage of an unprepared Wave rolling up 28 unanswered points — a barrage that stemmed from a controversial 104-yard interception return by the Mustangs. Not only did the SMU player making the interception later admit that the ball had bounced off the ground, but game films show that he stepped out of bounds on his TD scamper as well. In the second half Tulane's quarterback Roch Hontes completed a sensational 55 of 42 passes for 373 yards. Hontas shattered several Tulane records as he became the nation's number one percentage passer. But in the final drive that could have won the game, three of his near-perfect spirals were dropped by key receivers who had otherwise enjoyed a flawless half. Tulane went home, having been burned again, this time on the bottom side of a 28-23 score.

As if it were going to be any consolation, it was said that Tulane was the best 0-3 team in the country. And perhaps they were. The next week, Vanderbilt's Commodores were in town and the Wave's defense handed the Tulane community a desperately needed 36-7 win. Literally forcing seven turnovers, the Wave's defense made the big plays to give Tulane's otherwise ineffective offense several opportunities to score.

The 36-7 victory found Coach Smith ecstatic. Calling the win "the best team effort since I've been here," Smith added that, "the key thing was that we made no mistakes."

Tulane had not fumbled or thrown an interception the entire night.





At Boston College the following week, Wave hopes for a two game winning streak seemed justified. With time running out late in the fourth quarter, Tulane was up 28-27.

Boston had just scored, and their coach opted to go for a two point conversion rather than an almost certain tie. In a one on one situation, Tulane defender, Bob Becnel, appeared as though he would be the team's hero, standing up B.C.'s running back at the goal line. Tulane's defense had seemingly preserved the win. But after the ensuing kickoff, Tulane quarterback Tommy Hightower lost the handle on the ball on the very first play. Boston recovered, kicked a field goal, and went away laughing 30-28. It was that kind of year. Everyone was laughing except for Tulane.

At least Homecoming weekend brought a brief reprieve before the end-of-season onslaught. Cincinnati was in town that week and had had a fairly decent season up to that point. Yet Tulane's defense came through again, this time forcing five turnovers. Ed Murray's clutch field goal in the fourth quarter provided the difference as Tulane squeaked by 16-13.

Georgia Tech dropped in for a visit the next week, bringing their wishbone offense (something that most of Tulane's players had never seen). Noting recent history, which records Tech's dominance in the rivalry series, they once again succeeded in belittling what little confidence the Wave players had acquired from Cincinnati. It was becoming obvious that Smith's PMA (Positive Mental Attitude) program was not working. The Yellow Jackets had little trouble in rolling to a 38-14 win.



1977-78 FOOTBALL ROSTER

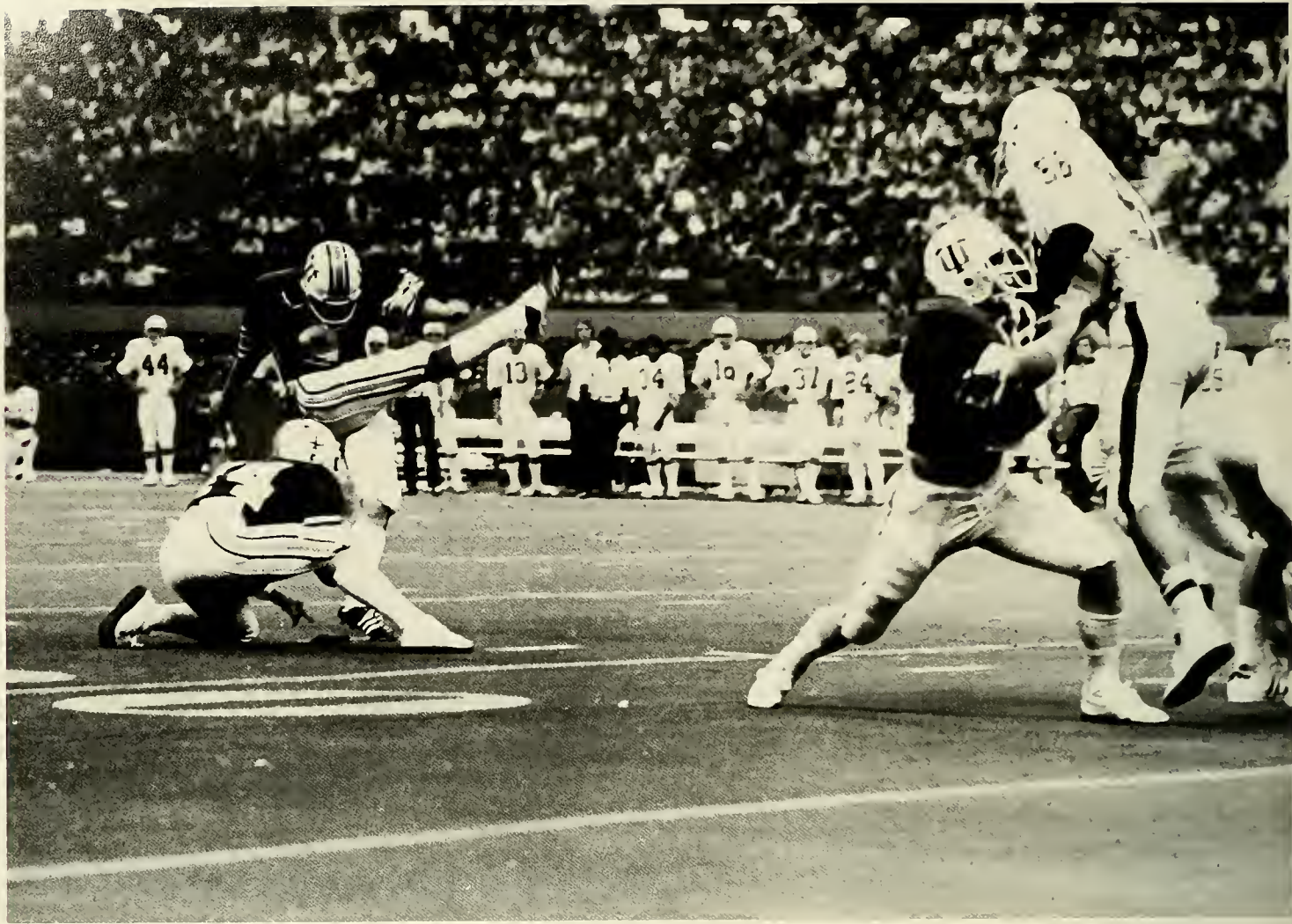
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Alton Alexis
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Nick Anderson
Donald Bailey
Bob Becnel
James Becnel
Mark Benedetto
Larry Bizzotto
Tommy Boudreaux
Owen Brennan
Doug Brewington
Gary Brown
Larry Burke
Tommy Calandro
Jeff Carnes
Skip Charles
Tom Cheviot
Marvin Christian
Mike Clarkson
Terry Daffin
Darryl Dawkins
Tony Delaughter

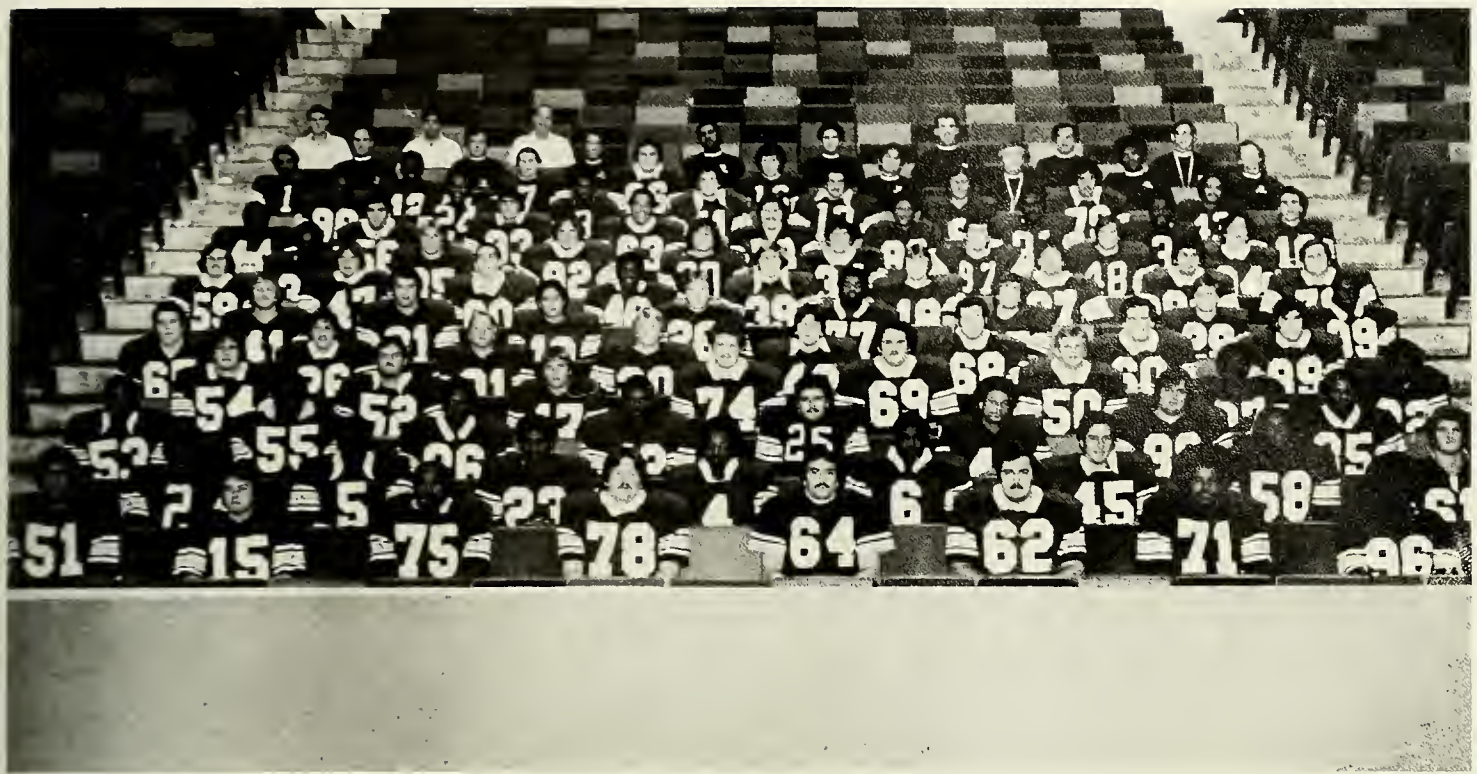
Arnie Diaz
Derry Donaldson
Chris Doyle
Ricky Dunaway
Joe Dunphy
Carl Duvigneaud
Jim Fitzgibbons
Chip Forte
Gene Forte
Jeff Forte
Nolan Gall
Jeff Gates
Darrel Griffin
Carl Hall
Jerry Harris
Terry Harris
Fred Hicks
Tommy Hightower
Dwain Holland
Roch Hontas
Steve Hubbell
Rob Indicott
Ken Johnston

Alfred Jones
Jeff Jones
Rick Kelly
Bill Kramer
Eric Laakso
Curtis Lee
Thaddeus Lee
Wayne Lemelle
Donald Louviere
Marty Martinex
Dee Methvin
Tom Milfelt
Percy Millet
Zack Mitchell
Mark Montini
Scott Morrell
Paul Mudrich
David Munson
Edward Murray
Stewart Nance
Kimball Octave
Mike O'Leary
Chuck Pitcock

Jim Price
Mike Purdy
Nick Ray
Donny Rice
Andre Robert
Frank Robinson
Bobby Rodwig
Reggie Scott
Buddy Seeling
Gerry Sheridan
Dennis Showalter
Joe Silipo
Wilfred Simon
Mike Sims
Ricky Smith
Rory Stone
Glenn Thomas
Phillip Townsend
William Turriff
David Vicknair
Harold Villere
Marty Wetzel
Terry Williams
Frank Wills



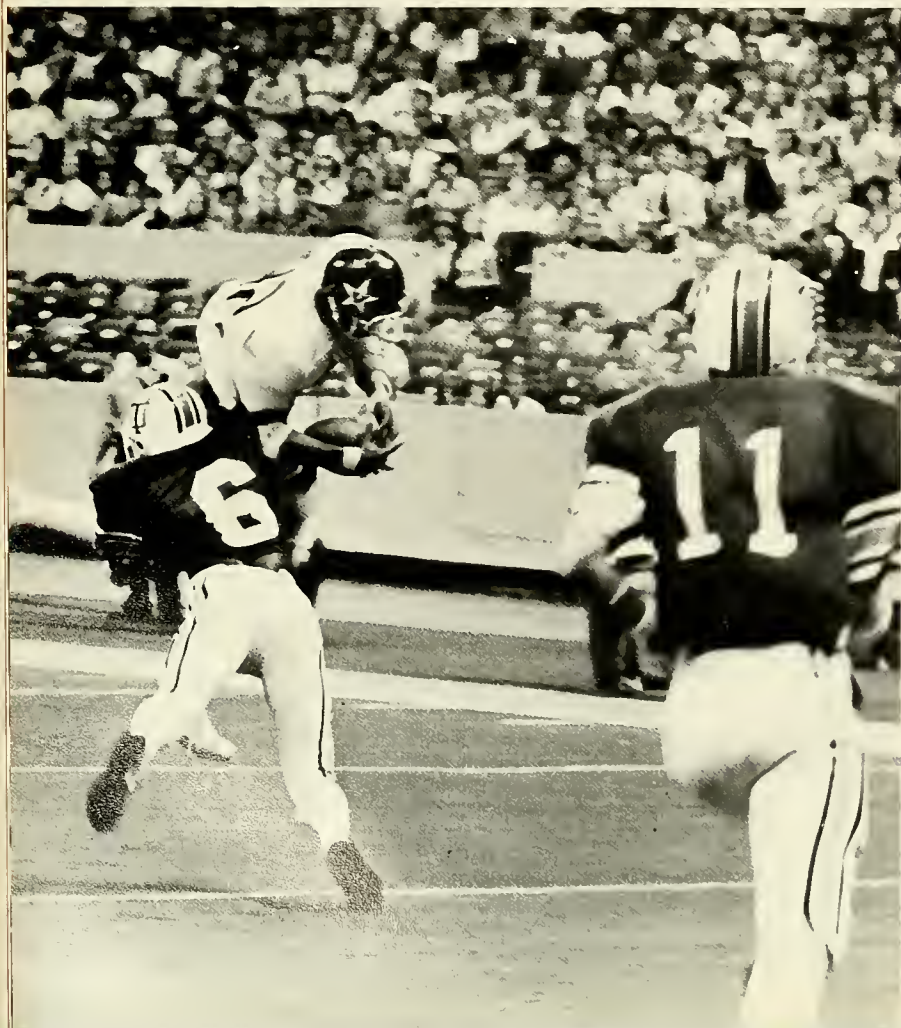




Tulane's injuries were telling most of the story. Walk-on quarterback Bobby Rodwig had been awarded his first start with both Roch Hontas (sprained ankle) and Tommy Hightower (hip pointer) sidelined. On defense, co-captain Gene Forte's knees kept him out, and the remainder of the squad was held together by yards of tape.

Tulane would be on the road for the next three weeks, receiving plenty of publicity. First there was a visit to Pittsburgh where Tulane found what it was like to "play" the defending national champions. For two series, Tulane's defense held admirably. But then Pittsburgh's Panthers decided it was time to play a game of "name that score" as they blanked a battered Wave, 48-0. Some may never forget how Wave running back Marvin Christian had to break two or three tackles just to get back to the line of scrimmage.

The ninth game of the season sent Tulane to sunny Florida for a clash with the University of Miami. That week, the Miami newspapers carried several stories in what was something of a major controversy concerning Miami's head coach Lou Saban. It seems that his coaching tactics had sent over twenty of their scholarship players off the field for good. They apparently had had enough. Saban's tactics seemed to provide Tulane with the needed edge to get by Miami 13-10.



1977-78 SEASON RECORD

| TULANE | OPPONENT |
|--------|-------------------|
| 9 | 27 Memphis State |
| 17 | 21 Stanford |
| 23 | 28 S.M.U. |
| 36 | 7 Vanderbilt |
| 28 | 30 Boston College |
| 16 | 13 Cincinnati |
| 14 | 38 Georgia Tech |
| 0 | 48 Pittsburgh |
| 13 | 10 Miami |
| 8 | 47 Rutgers |
| 17 | 20 L.S.U. |



The trip to Rutgers, the following week, was shrouded in controversy. Word was getting around that the faculty was thinking about passing a resolution to abolish football at Tulane. That resolution passed through the A&S faculty (101-12) in a special meeting the following Tuesday. On the heels of a 47-8 defeat in the snow at Rutgers, Tulane's football team had made it easier. The Newcomb and Graduate faculties would soon pass similar resolutions which read in part, "intercollegiate athletics at Tulane University has led to a continued great waste of our limited financial resources, and thus to a weakening of our academic responsibilities . . . the only solution is to end such an athletic program."

"It wasn't anything they did," commented a dejected Coach Smith after the Rutgers loss. It was what they hadn't done — like not holding on to the football. After looking at the game films, the coaches said they had counted 38 missed tackles that week. Tulane had also fumbled the ball 10 times, losing 7 of them. There had not been a loss as

devastating since 1965, when Louisiana State University mangled the Wave 62-0. The following week, the Green Wave would have to face those Sun Bowl bound LSU Tigers in New Orleans for their final game.

Despite overwhelming odds that the game wouldn't even be close, over 70,000 fans turned out to see the LSU-Tulane rivals do battle once again. In a complete turn-around performance, Tulane's inspired defense had the Dome shaking when they led 17-7 at halftime. On offense, Hontas was staying in line as the nation's number one percentage passer, finding his reliables like Alton Alexis, Nick Anderson and Skip Charles throughout the night. The running backs, Christian and Jeff Jones, were doing their part picking up critical yardage. It didn't seem possible, but LSU was losing face.

If it hadn't been for their trickery on a fourth quarter punt return handoff, Tulane may have won the game that fans on both sides admitted the Wave deserved. Even though LSU won 20-17, their players had been stunned.



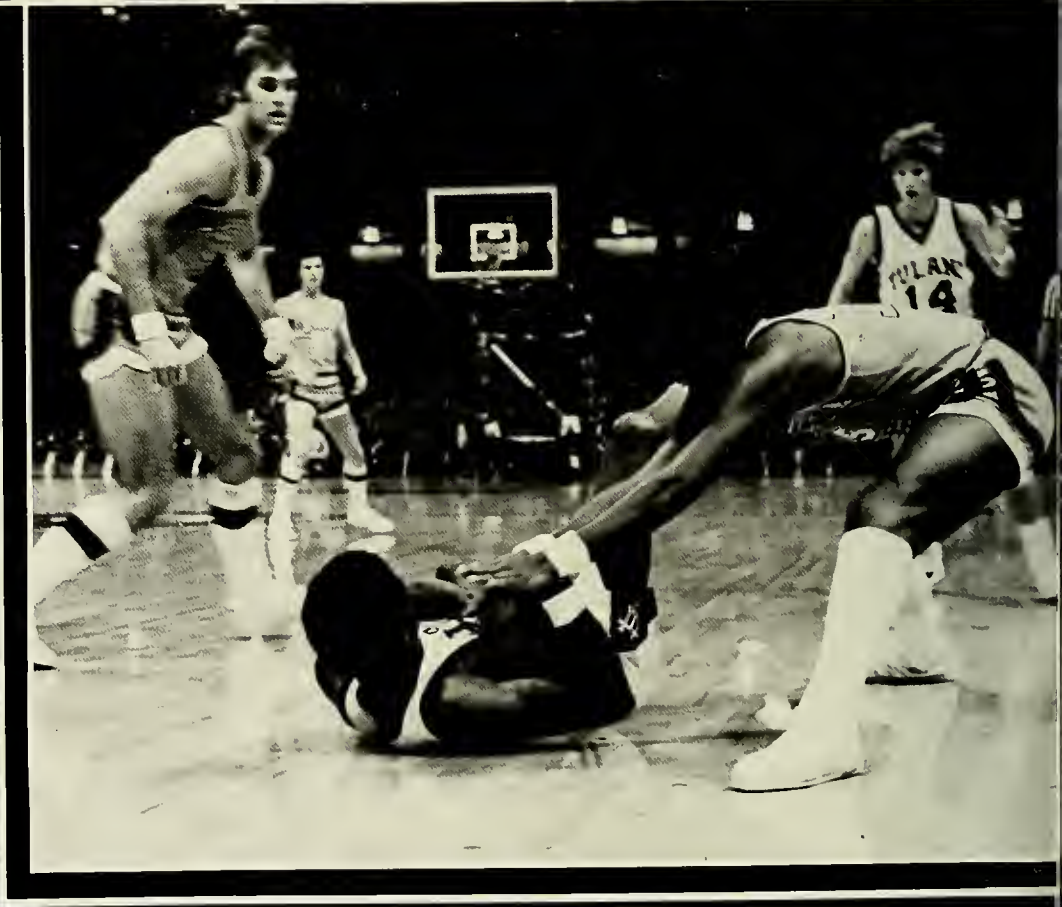
For Tulane, it seemed a fitting end to a long season. It had been the kind of game a team needs to look ahead after an inconsistent year. For Coach Smith, the end of the 3-8 season marked the start of a frantic search for the quality high school recruits he would have to have. His contract was scheduled to expire after the coming season.

And recruit he did. On paper, Smith's new 30 were looking as good as any Tulane had ever signed. Five were listed by the polls as among the nation's top 80 prospects for the recruiting year. Another hopeful sign was running back Willard Browner who transferred to Tulane from Notre Dame. Browner reportedly could start for any team, anywhere, and will be eligible to play for the Green Wave in '78.

The movement begun by the faculty to abolish intercollegiate athletics at Tulane had temporarily been curbed with the announcement by Edmund McIlhenny, Chairman of Tulane's Board of Administrators, that Green Wave football would continue in 1978. Yet, with the intercollegiate deficit for the coming year expected to crest at close to a million dollars, it is doubtful for how much longer McIlhenny could continue to justify spending that much money on a losing team in a school which was financially unstable. At least for one more year, however, Coach Smith would be given the chance to prove that Green Wave football was good for Tulane. — **Frank Brill**









BASKETBALL

Fans were expecting a lot. After steering the Wave to a 10-17 season in his debut as head basketball coach at Tulane, Roy Danforth had Green Wave fans eagerly expecting a winning season.

Premature optimism perhaps, but the young coach brought impressive credentials from Syracuse where he had guided his team to the semi-finals of the NCAA in 1975. It was an achievement that found him named the East's Basketball Coach of the Year. In his first year at Tulane, Danforth had everyone ecstatic as the Green Wave, under the hot shooting of senior Jeff Cummings, upset number two ranked Cincinnati.

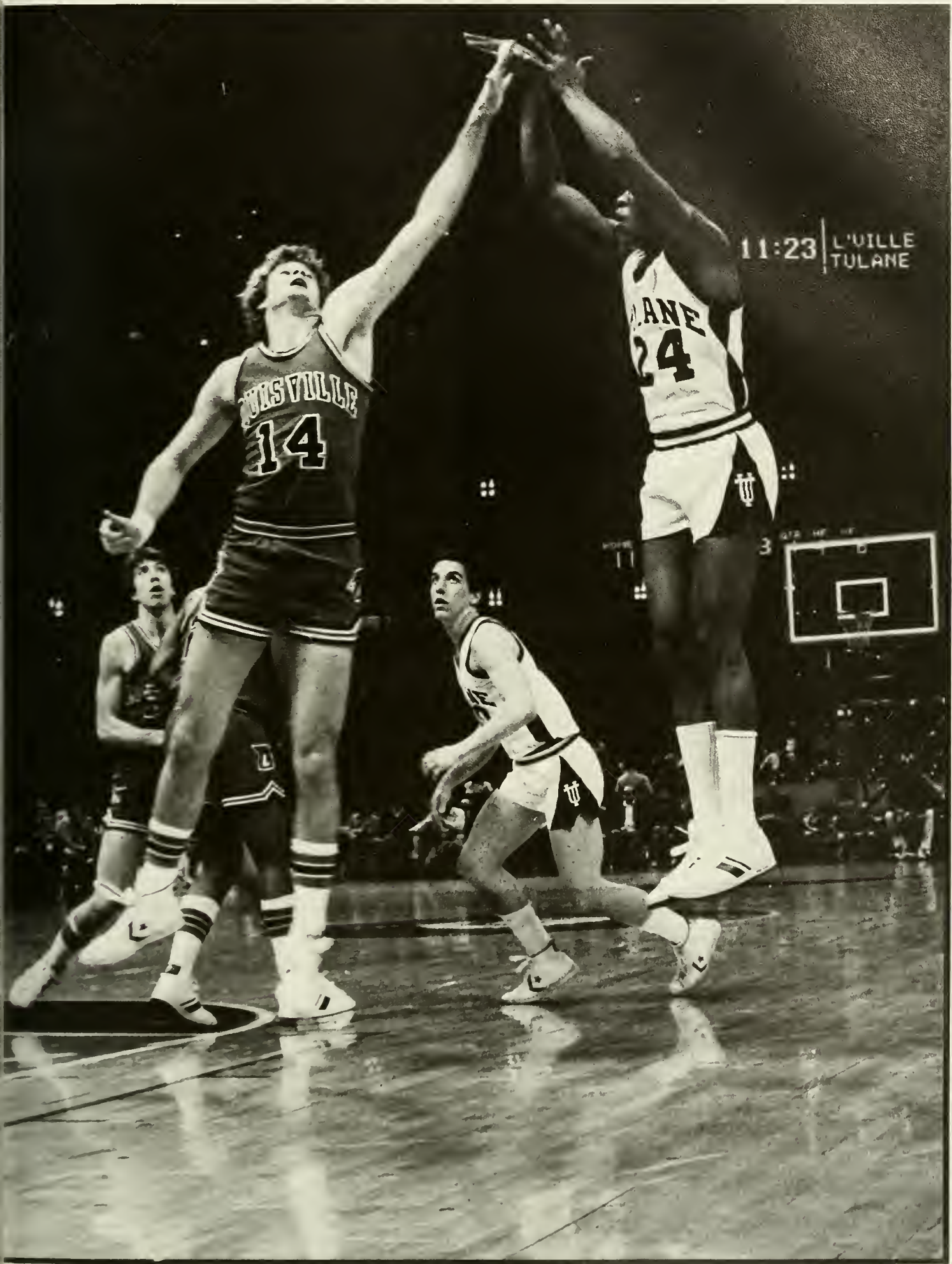
The '77-'78 season looked promising indeed, yet Danforth cautioned that, at best, he was hoping the Wave could muster a .500 season. Somehow, 5-22 did not quite equal his cautious goal but, when it was all over, that's what Tulane managed.

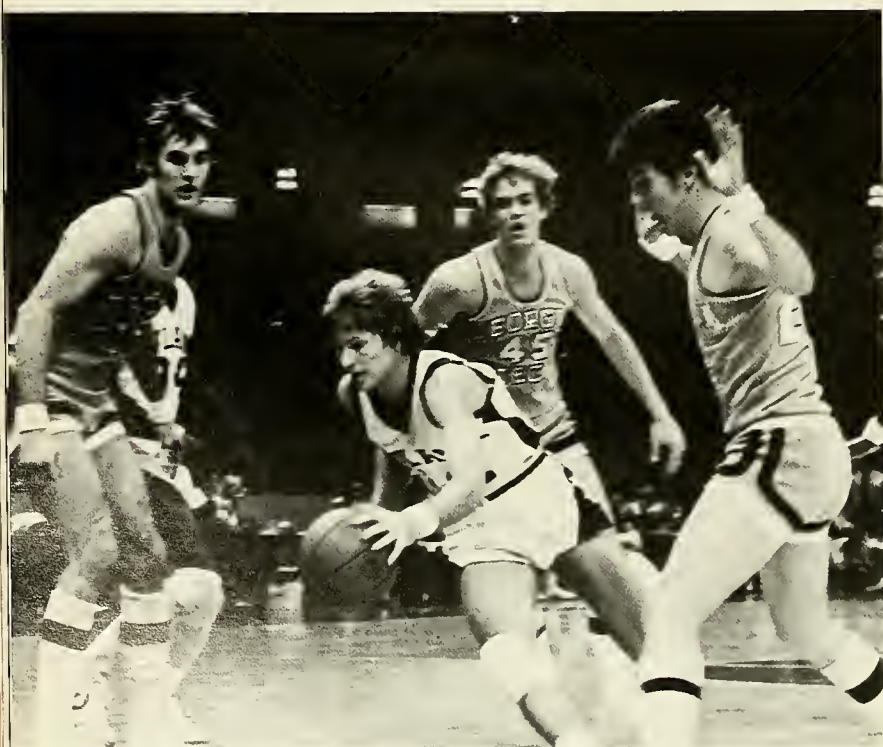
Although no one was looking for any excuses, there were many. Cummings, who had led Tulane to the upset of national power Cincinnati, had graduated. The returning starters seemed to have lost much of the skill and poise they had learned in '76-'77. In many ways, Danforth's second building year at Tulane seemed more like a first.

But there were reasons.

At the start of the season, it had been said that Tulane possessed the toughest basketball schedule in the country. With three of their Metro-Seven opponents nationally ranked, and games against North Carolina and Virginia, the argument was not far from the truth. Unfortunately, there weren't any upsets this time around. Before it ended, Tulane had only managed to best four unknowns. Namely, Robert Morris, USM (twice), Denver, and Metro-Seven rival, Saint Louis.









The young team's inexperience clearly showed. The two experienced seniors in the squad simply weren't enough. Senior guard Pierre Gaudin, who finished fourth on Tulane's list of "all-time" scorers, had been a disappointment, suffering through a string of illnesses. Although he ended the season as the team's most valuable player, averaging 13.8 points per game, Gaudin fell short of the pace he set in his two previous years (16.2 in '76-'77, and 15.4 in '75-'76).

At center, 6'11" senior Terry McLean played a much bigger role than most had expected. McLean's efforts did not go unnoticed, and he became a sort of symbol of all-out effort. An example which, at times, would inspire the remainder of the squad.

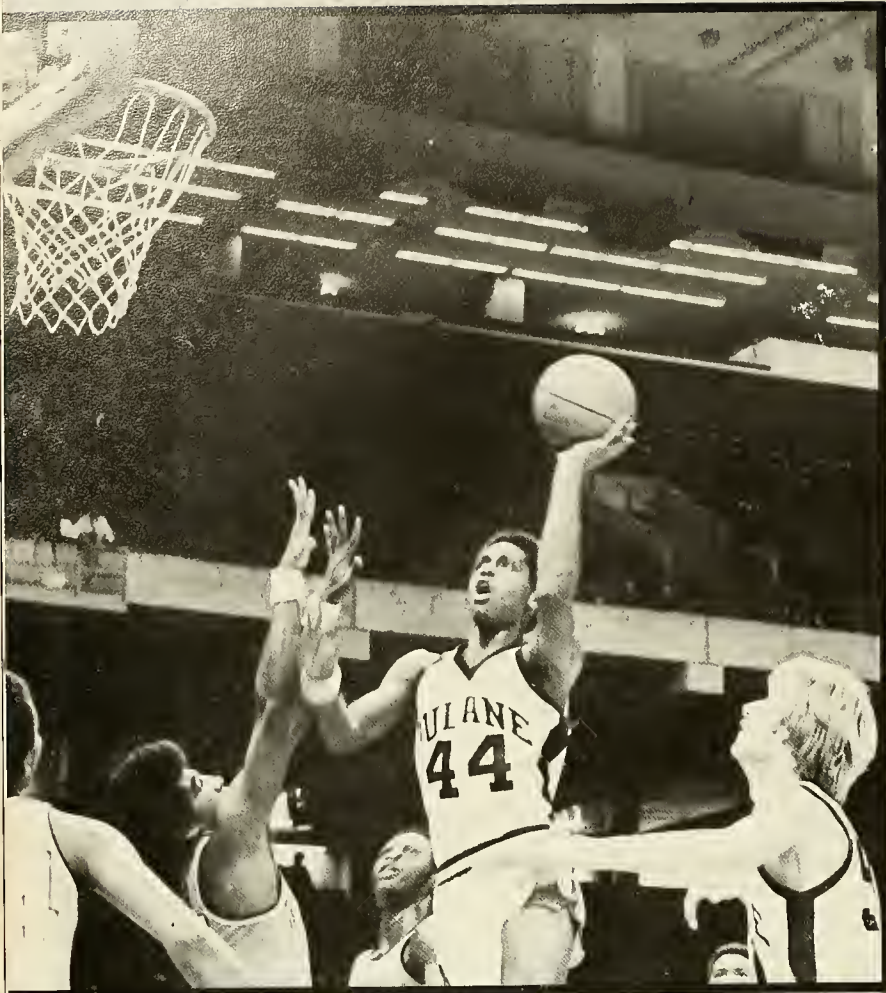
Although the '77-'78 season had been disillusioning, it was one that many of those who followed Tulane basketball will not forget. With each week bringing additional losses, Coach Roy Danforth was drawing a lot of regard in the columns of both local and national sports pages. He had a way of distracting people's attention from the disastrous basketball season by the use of one-liners and amusing anecdotes. "I've always said that I would rather be a winning coach than a good after-dinner speaker," Danforth commented in an attempt to respond to a cynic's remarks, "But when things are bad, and you're invited to talk," he continued, "what the hell is there to talk about?"

All jokes aside, the coming '78-'79 season seems to be shaping up quite well. Two of Danforth's second year recruits, Eric Dozier and Clarence James, were named to the first unit of the Metro-Seven's All Freshman team. With the return of rising juniors Carlos Zuniga (Metro All-Freshman '77) and Gary Lorio (Defensive Player of the Year '78), and the early signing of local high-school All American Micah Blunt, another season invites high expectations.

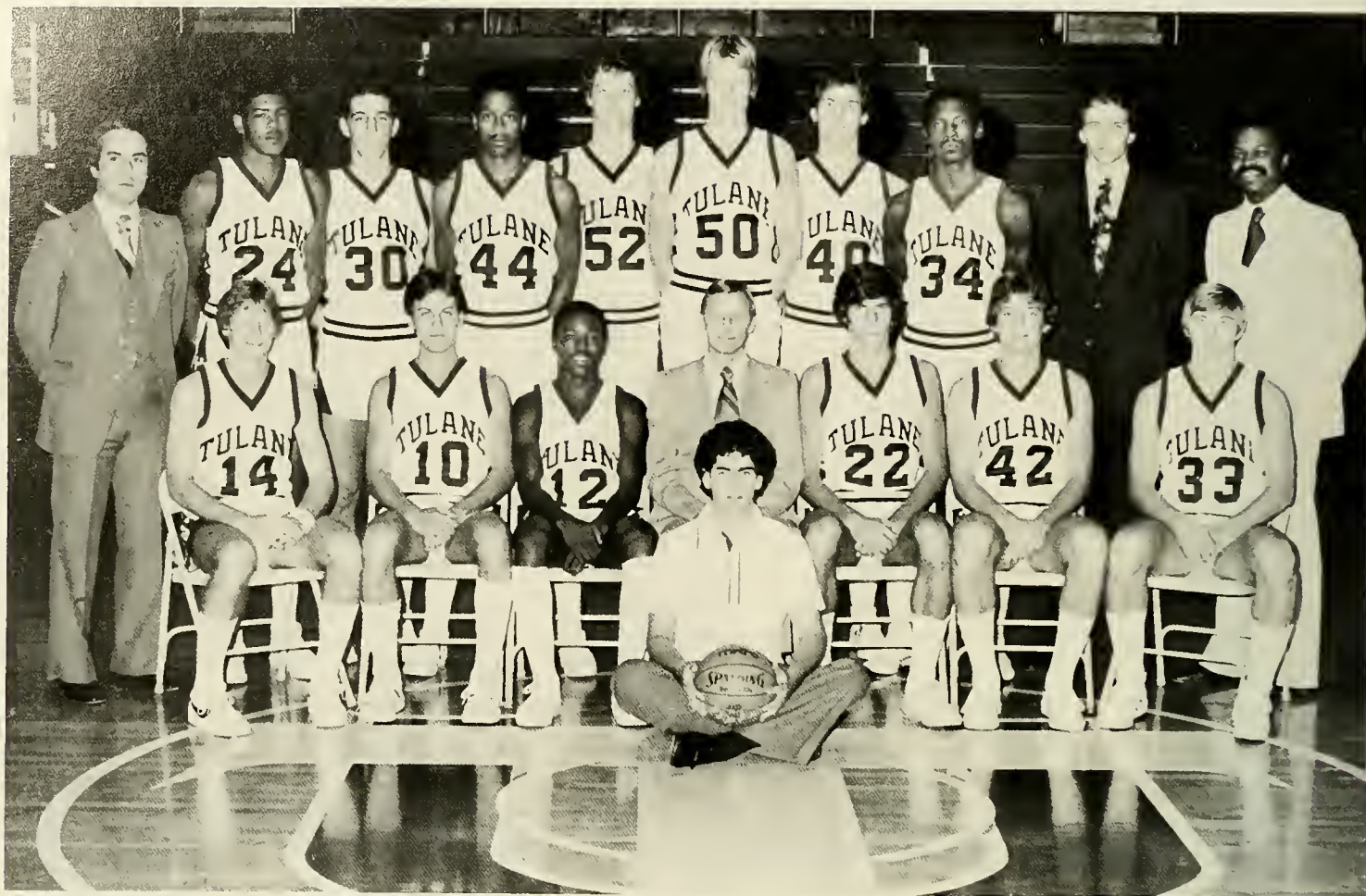
For Coach Danforth, the '78-'79 season is extremely important. With his three year contract due to expire, one of Danforth's earlier anecdotes seems pointedly appropriate. "There are only two kinds of coaches," he said, "those that are fired and those that are about to be fired."

Another season like the past one and, well . . . — **Frank Brill**









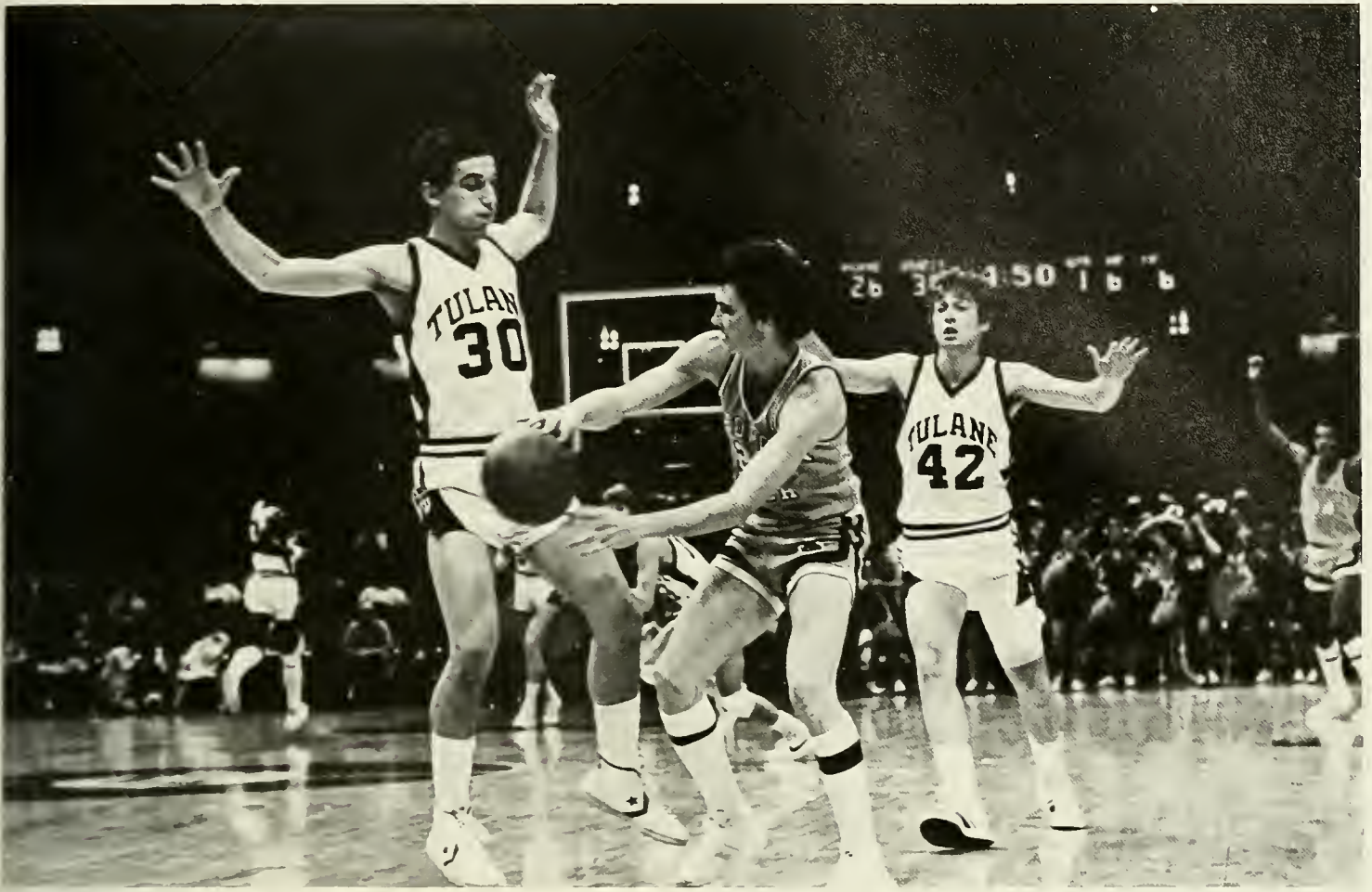
1977-78 VARSITY ROSTER

| No. | Name | Pos. |
|-----|----------------|------|
| 33 | Mike Danforth | G |
| 44 | Eric Dozier | F |
| 10 | Jack Fletcher | G |
| 42 | Marc Fletcher | G |
| 14 | Pierre Gaudin | G |
| 12 | Craig Harris | G |
| 52 | Keith Houston | C |
| 22 | Jim Hurd | G-F |
| 34 | Clarence James | F |
| 40 | George Kloak | F |
| 30 | Gary Lorio | F |
| 50 | Terry McLean | C |
| 24 | Carlos Zuniga | F |

COACHES

Roy Danforth — Head Coach
 Tom Green — Assistant Coach
 Jim Lewis — Assistant Coach
 John Bobzien — Graduate Assistant





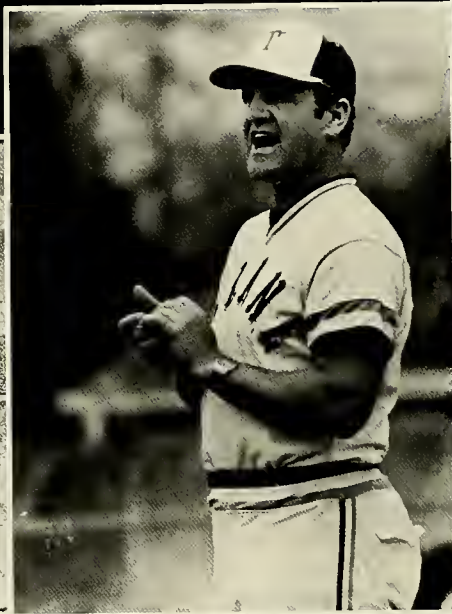


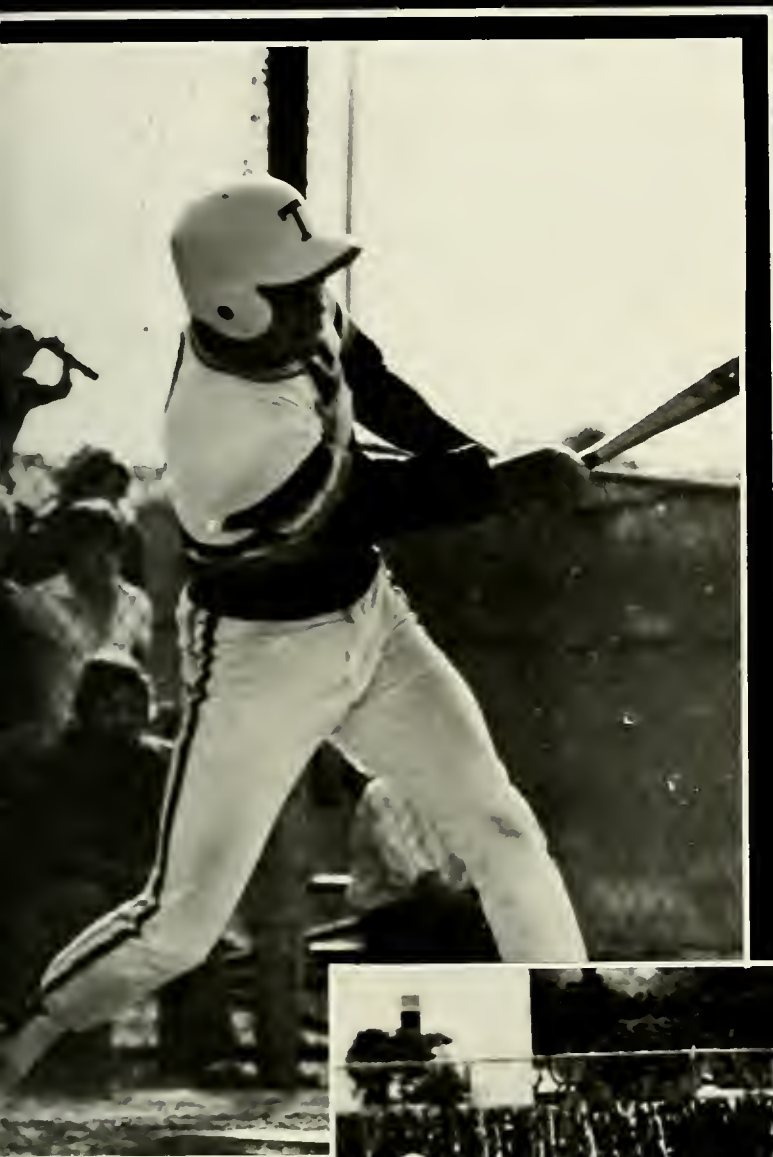
1977-78 BASKETBALL RECORD

| Tulane | | Opponent |
|--------|-----|----------------|
| 77 | 79 | Ole Miss |
| 111 | 76 | Robert Morris |
| 88 | 120 | L.S.U. |
| 71 | 78 | S.M.U. |
| 72 | 66 | U.S.M. |
| 74 | 83 | L.S.U. |
| 99 | 116 | Old Dominion |
| 103 | 108 | North Carolina |
| 56 | 71 | Florida State |
| 60 | 87 | Air Force |
| 67 | 102 | Cincinnati |
| 85 | 87 | Florida State |
| 117 | 93 | Denver |
| 85 | 103 | Florida State |
| 70 | 75 | Georgia Tech |
| 62 | 75 | U.N.O. |
| 82 | 105 | Louisville |
| 78 | 86 | Memphis State |
| 63 | 70 | Cincinnati |
| 91 | 101 | Memphis State |
| 86 | 115 | Louisville |
| 58 | 63 | Georgia Tech |
| 86 | 83 | U.S.M. |
| 79 | 83 | St. Louis |
| 70 | 91 | Virginia |
| 85 | 75 | St. Louis |
| 64 | 93 | Louisville |



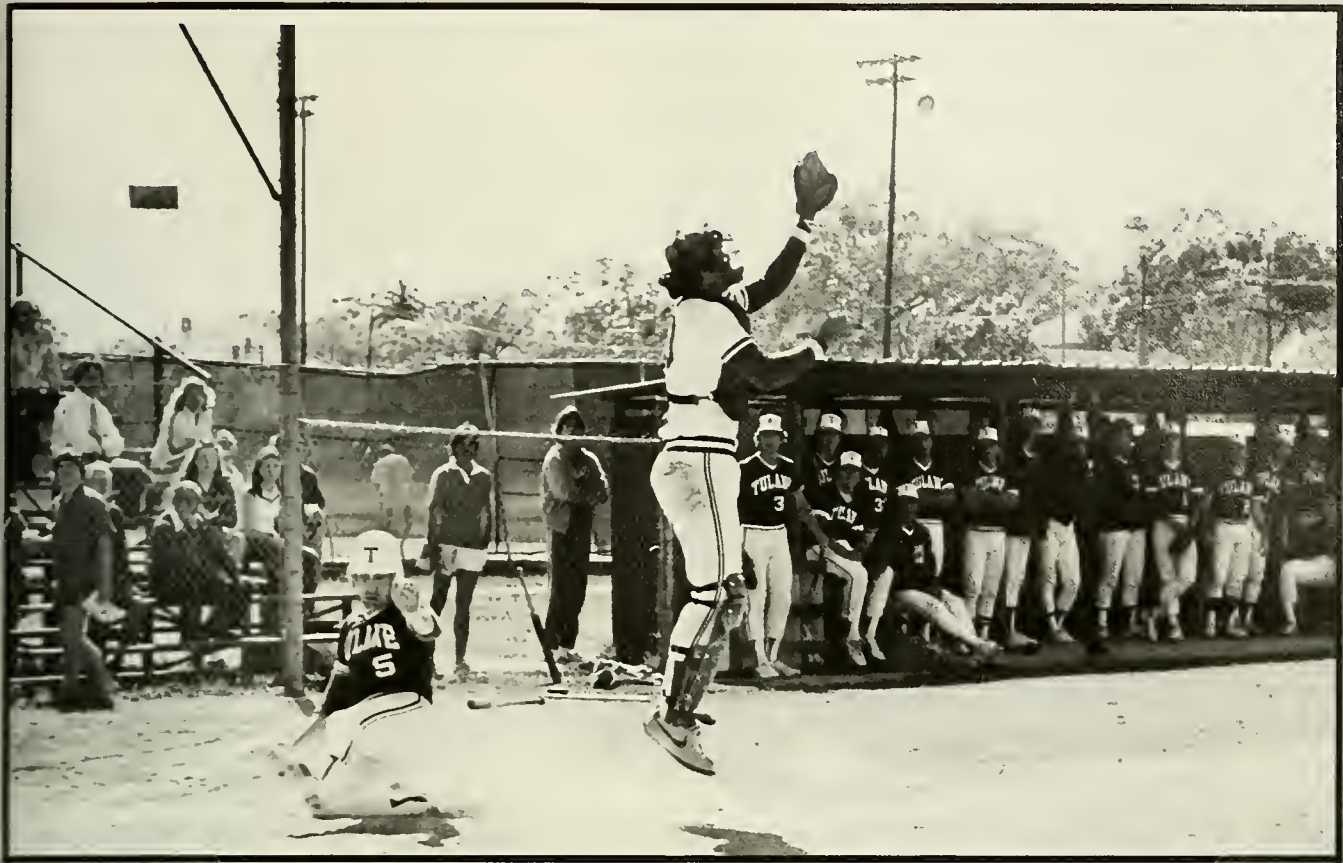






BASEBALL

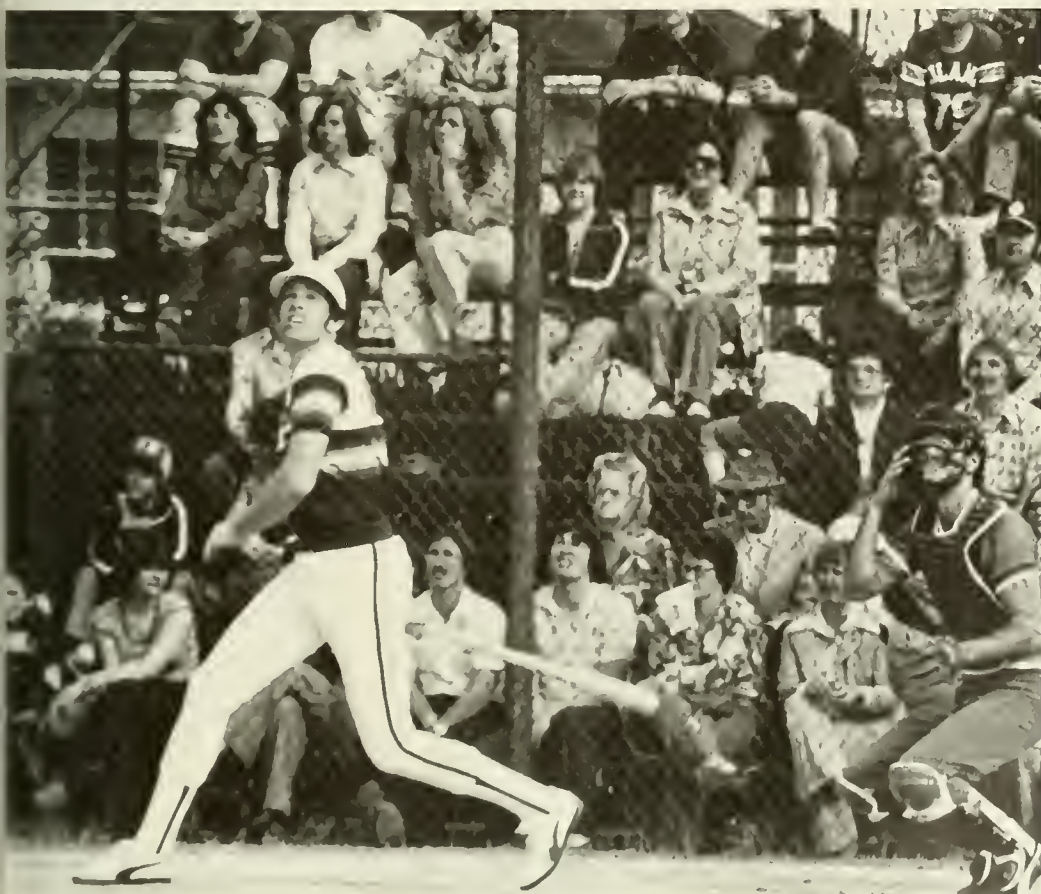


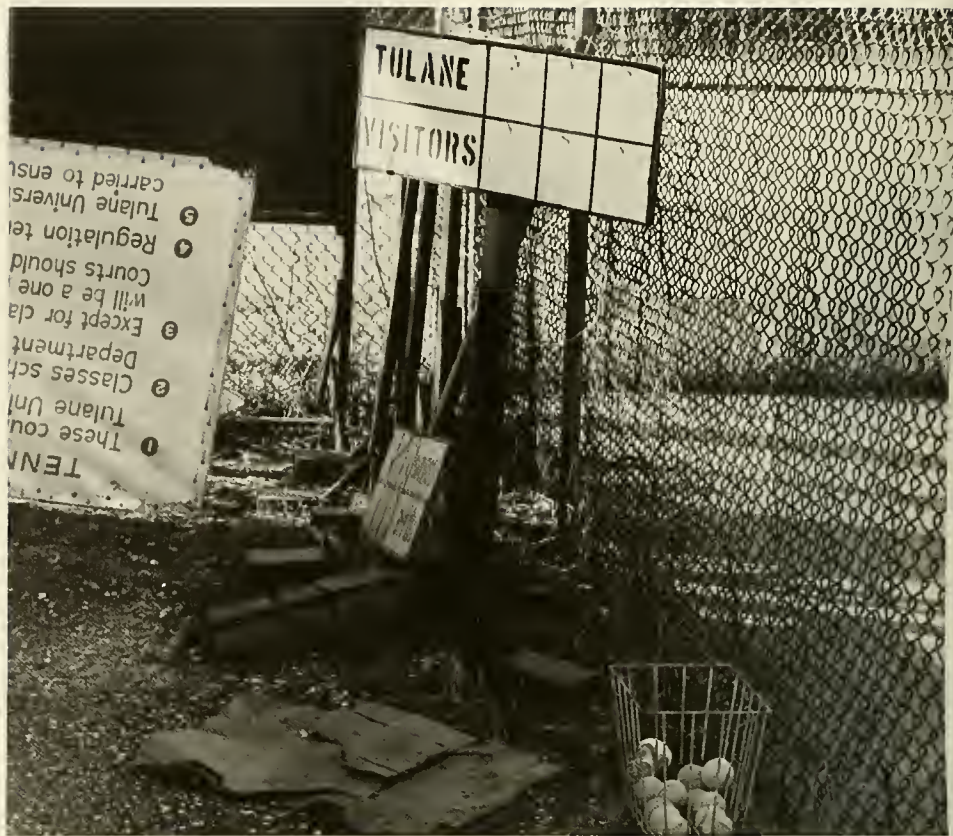




1977-78 BASEBALL ROSTER

| Player | Position | Player | Position |
|---------------------|----------|-----------------|----------|
| Bill Babin | Inf. Of. | Charles Mart IV | Catcher |
| Chris Barnet | Pitcher | Chuck Melito | Infield |
| Brian Butera | Outfield | Bob Mrlik | Pitcher |
| Larry Cabeceiras | Of. Inf. | Mike O'Leary | Pitcher |
| Donald Caire | Pitcher | Bill Price | Pitcher |
| Pascal Calogero Jr. | Outfield | Nick Ray | Pitcher |
| Neal Comarda | Infield | Ken Retif | Infield |
| Sam Dozier | Catcher | Mickey Retif | Outfield |
| Jeff Falk | Pitcher | Mike Riley | Catcher |
| Robert Fiedler | Infield | Mike Rowe | Pitcher |
| Ken Francingues | Pitcher | Paul Spansel | Infield |
| David Francis | Outfield | David Stokes | Infield |
| Bill Gaudet | Infield | Tim Sweeney | Outfield |
| Rick Hancock | Pitcher | Joe Tkac | Pitcher |
| Barry Hebert | Pitcher | Luis Villarejo | Outfield |
| Bill Hrapmann | Infield | Bill Vogt | Infield |
| Chuck Jacques | Pitcher | Bill Wakefield | Pitcher |
| Drew Lukinovich | P. Inf. | Frank Wills | Pitcher |
| Mark Maher | Catcher | Mark Wilson | Pitcher |

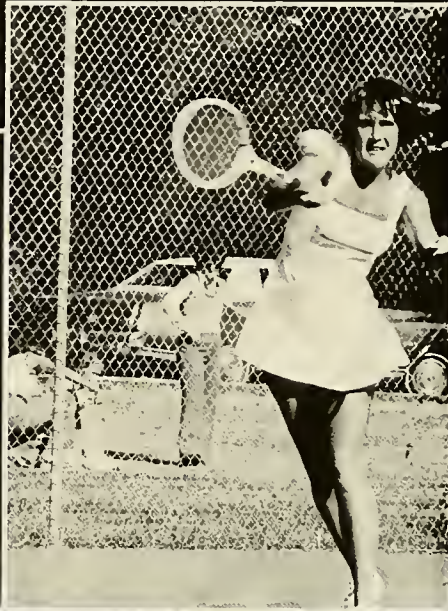




1977-78 BASEBALL SEASON RECORD

| Tulane | Opponent | Tulane | Opponent |
|--------|---------------------|--------|--------------------|
| 5 | 0 N.E. Louisiana | 4 | 0 Florida State |
| 5 | 3 N.E. Louisiana | 0 | 3 Florida State |
| 9 | 0 N.E. Louisiana | 12 | 6 Cincinnati |
| 12 | 0 N.E. Louisiana | 3 | 0 Cincinnati |
| 1 | 6 Florida State | 7 | 4 Lamar |
| 8 | 3 Florida State | 3 | 4 Lamar |
| 17 | 18 South Alabama | 7 | 8 South Alabama |
| 11 | 5 Spring Hill | 2 | 0 South Alabama |
| 11 | 5 Spring Hill | 6 | 9 Louisiana State |
| 4 | 2 Louisiana College | 10 | 6 U.N.O. |
| 8 | 0 Louisiana College | 12 | 4 L.S.U. |
| 11 | 6 Louisiana College | 0 | 12 Mississippi |
| 6 | 1 St. Louis | 5 | 6 Mississippi |
| 8 | 7 St. Louis | 13 | 10 U.N.O. |
| 12 | 4 St. Louis | 2 | 11 Berkeley |
| 4 | 0 St. Louis | 1 | 2 Berkeley |
| 15 | 8 Missouri | 5 | 7 Santa Clara |
| 0 | 6 Arizona | 2 | 13 Stanford |
| 4 | 5 Arizona | 0 | 2 Southwestern La. |
| 13 | 3 Cincinnati | 3 | 7 Southwestern La. |
| | | 10 | 3 Southern Univ. |







WOMEN'S SPORTS



The women athletes at Tulane have proven themselves highly skilled and deserving of success as they gained experience and improved past records in each varsity sport this year.

With athletic scholarships and an excellent coaching staff, the Women's Physical Education department was able to recruit some of the finest women athletes in the South for their 1977-78 seasons.

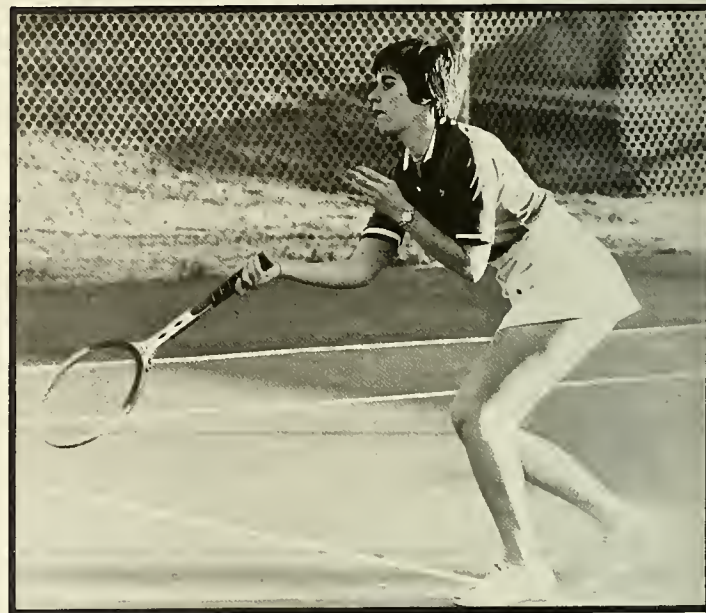
A busy schedule for the Green Wave Tennis Team, under Coach Lynn Kobylenski, provided strong competition. The team travelled to tournaments in Tallahassee, Florida, Austin, Texas, and Baton Rouge.

Kobylenski completed her first year at Tulane by coaching the team in improving serves, net play, and most importantly, experience. By building a more aggressive squad, she felt that this especially helped their doubles play.

Despite the intersquad competition, which is characteristic of any tennis team, the women were a closely knit team, always offering to help each other on and off the court with drills and studies.

Jennifer Tuero, the team captain and number one player summed up the team attitude: "We really have a great bunch of girls who care about one another. We had a fantastic season, and when we needed those clincher matches we all pulled through, especially at the State Tournament where we placed second."

The women can play for themselves and the team, whereas other sports are strictly team sports. After college, they will most likely play on pro circuits, become teaching pros, or play club tennis. It is the sport of a lifetime.



Being one of the strongest in women's sports at Tulane, Kay Metcalf's volleyball team turned in another year of eye-catching records.

Their team record of 20-10 included some top placements in important tournaments. The spikers finished on top in the Memphis State Tournament, earned a second place position in the UNO tournament, and graciously accepted the runner-up placement in the all important State Tournament.

Metcalf was quite pleased with her team's enthusiasm and accomplishments. Kim Shaw, a Junior, and a strong asset to the team feels that the team has truly progressed since she began playing for Newcomb her Freshman year: "My first year, we were a nothing team. Our uniforms were Newcomb gym suits with the numbers sewn on the back. We did a little travelling and scraped up every cent we could to eat at cheap hamburger places. Somehow we managed to finish second in the State. The next year we were declared a varsity sport and given more money. For 2 years in a row after that we won the state title."

The spikers now have scholarships and a recruiting program. Shaw feels that, "it's great to finally get some kind of recognition for women's athletics, especially because we are a small private college. Being in college, it's our last opportunity to be on such a team, so we might as well give it our best."

The women's basketball team, having only one season of experience behind them in varsity competition, fared well against the many top schools in their schedule. Experience, blended with five new faces on the squad, combined to produce some exciting and winning basketball.

Under Coach Karen Womack, the team was heavily drilled and trained to beat their rival, UNO, twice!

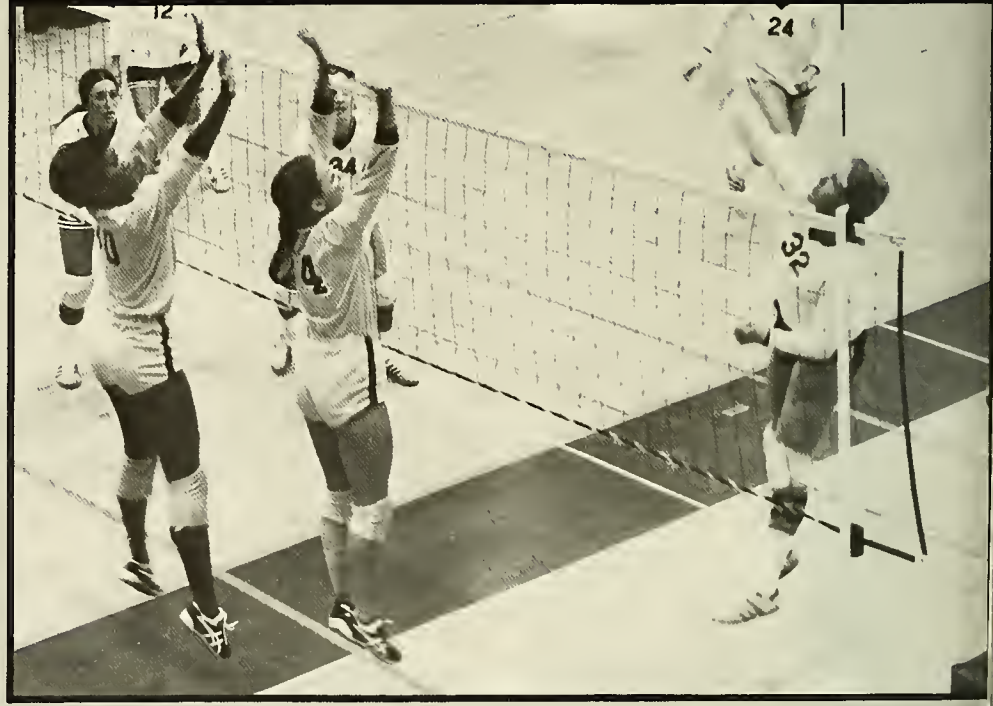
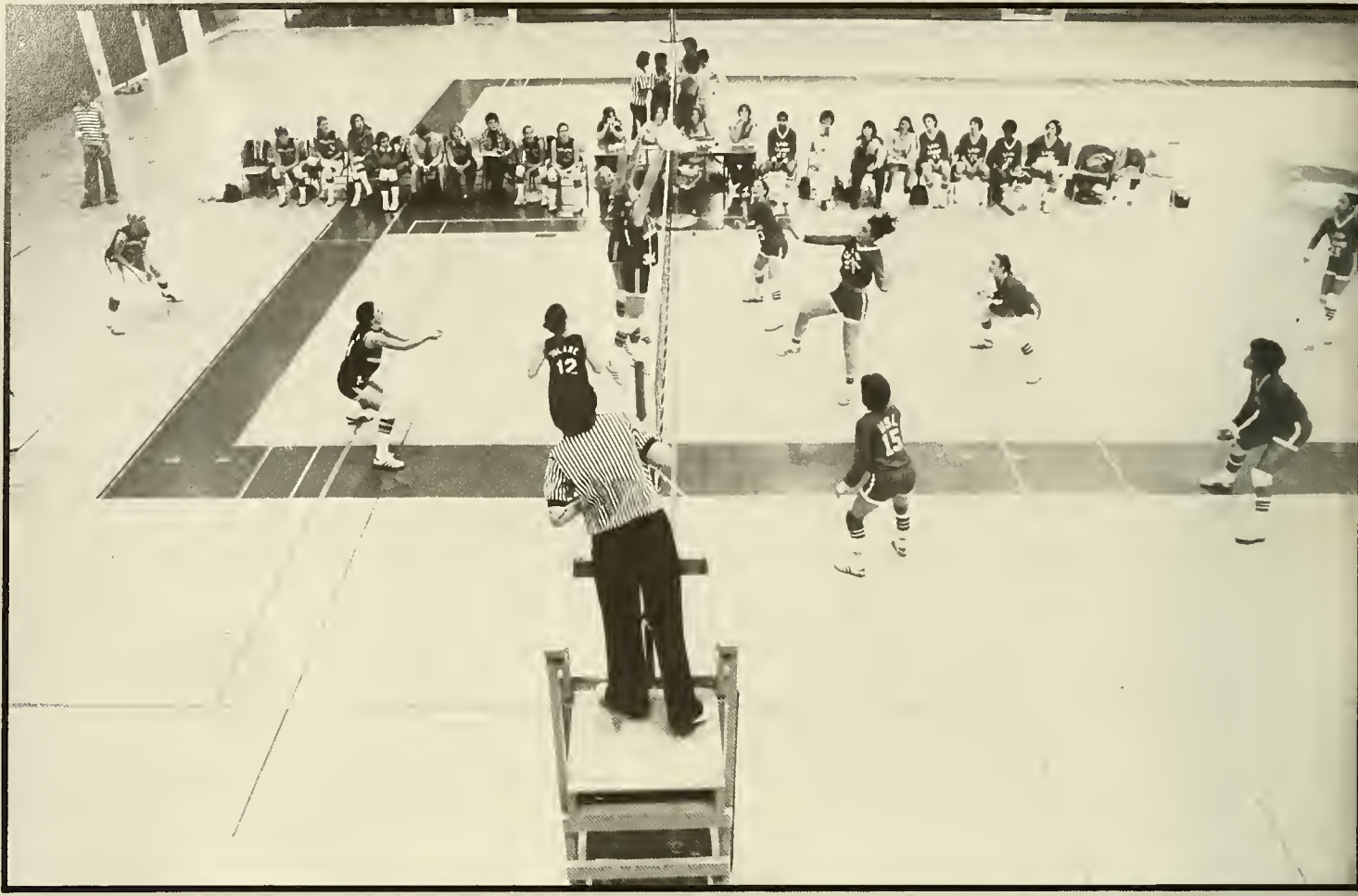
The Wave finished their season with 12 wins and 10 losses. They did, however, have an outstanding 7-2 record on home grounds.

"With hard working and enthusiastic players, and fantastic fan support, it is not hard to understand why the team is looking forward to the 1978-79 season," Coach Womack explained.

One of the team captains, Mary Sue Vossen, a Junior and third year player, feels that the team has come a long way in three years: "Three years ago, Coach Womack was hoping that at least some fairly decent players would try-out. She hoped that enough would show to make a team."

Now tryouts at the beginning of each season must be limited to a certain number of players. The caliber of players is improving, and the scholarships and recruiting program will bring the basketball team, as well as Tulane Women's Athletics as a whole, into the limelight for years to come. — **Nancy Fellman**





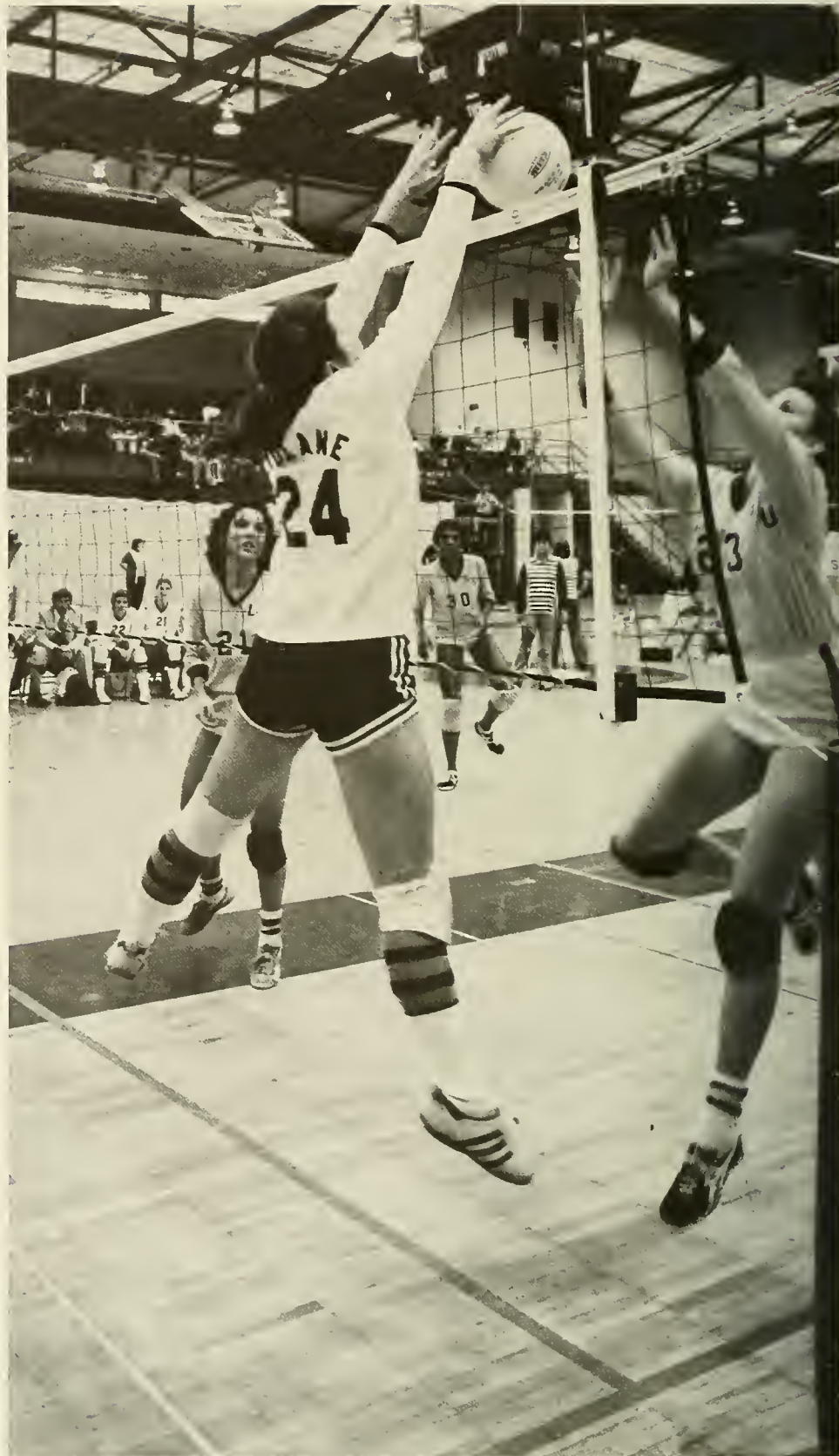


VOLLEYBALL

1977-78 ROSTER

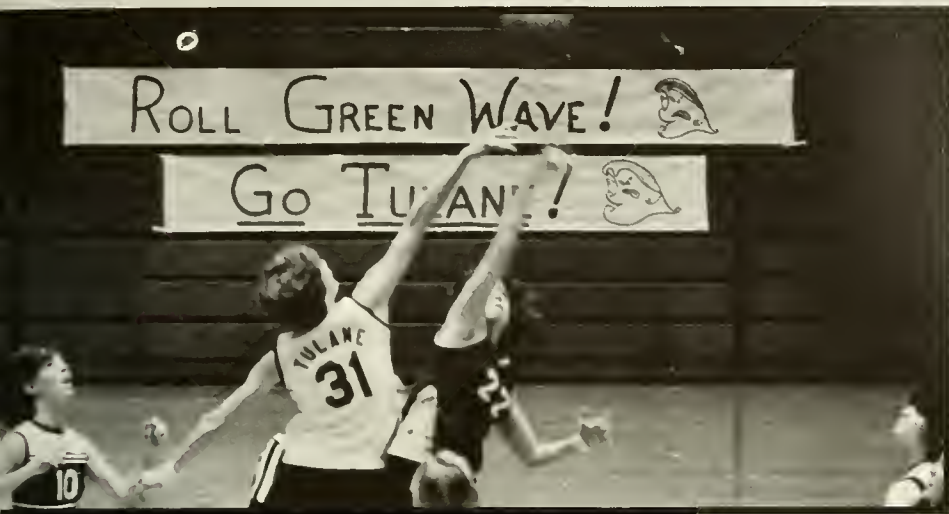
Ann Bruder
Cindy Demarest
Gina Ello, Co-Captain
Claire Frey
Barbara Klingman
Hi Lang
Sandy Paternostro, Co-Captain
Liliana Henoa Posada
Megan Reilly
Gayle Rothstein
Jennifer Shaw
Patricia "O.J." Toujouse

Coach: Kay Metcalf

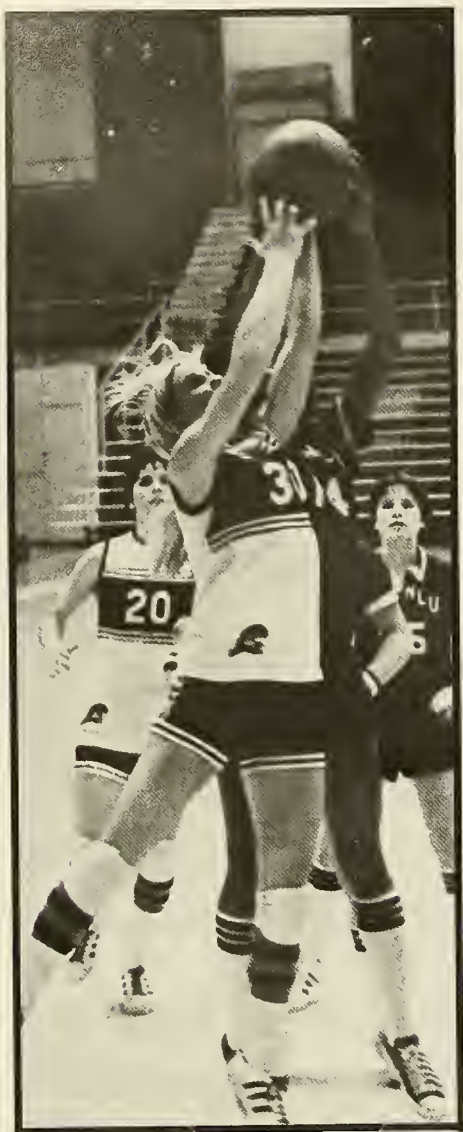








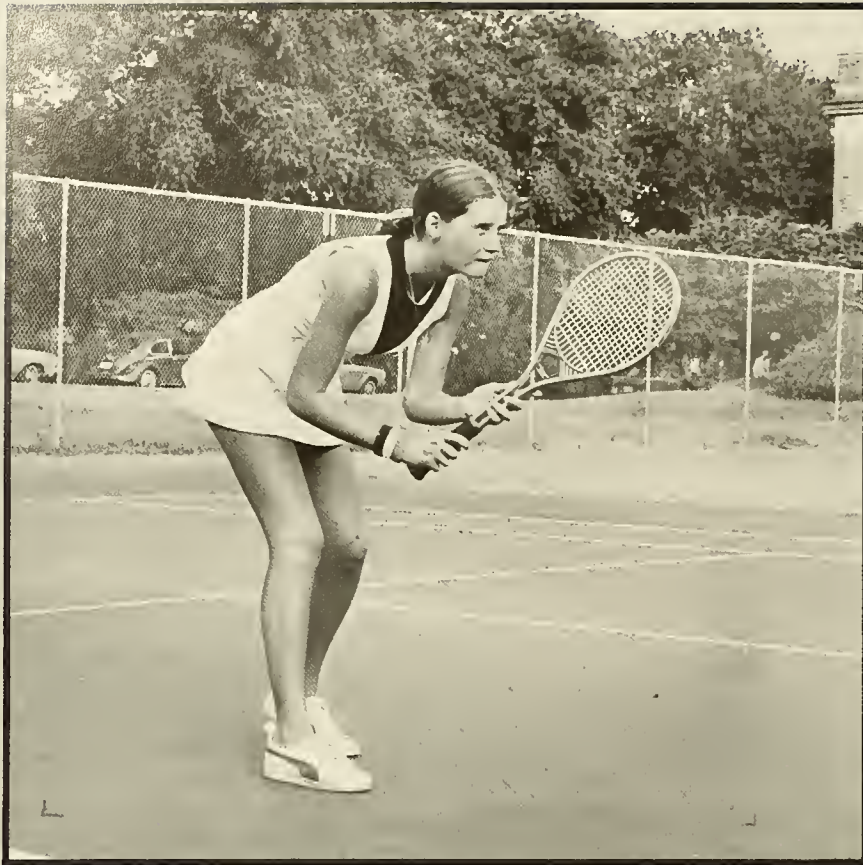
BASKETBALL



1977-78 ROSTER

| | |
|---------------------|-------------|
| Tammy Bregman | Guard |
| Martha Byrd | Guard |
| Ellen Eagan | Fwd.-Center |
| Barbara Klingman | Center |
| Mary Modenbach | Forward |
| Sheila Monroe | Center-Fwd. |
| Patti Njerman | Guard |
| Megan Reilly | Forward |
| Patricia Toujouse | Forward |
| Tami Wells | Forward |
| Marysue Vossen | Guard |
| Coach: Karen Womack | |



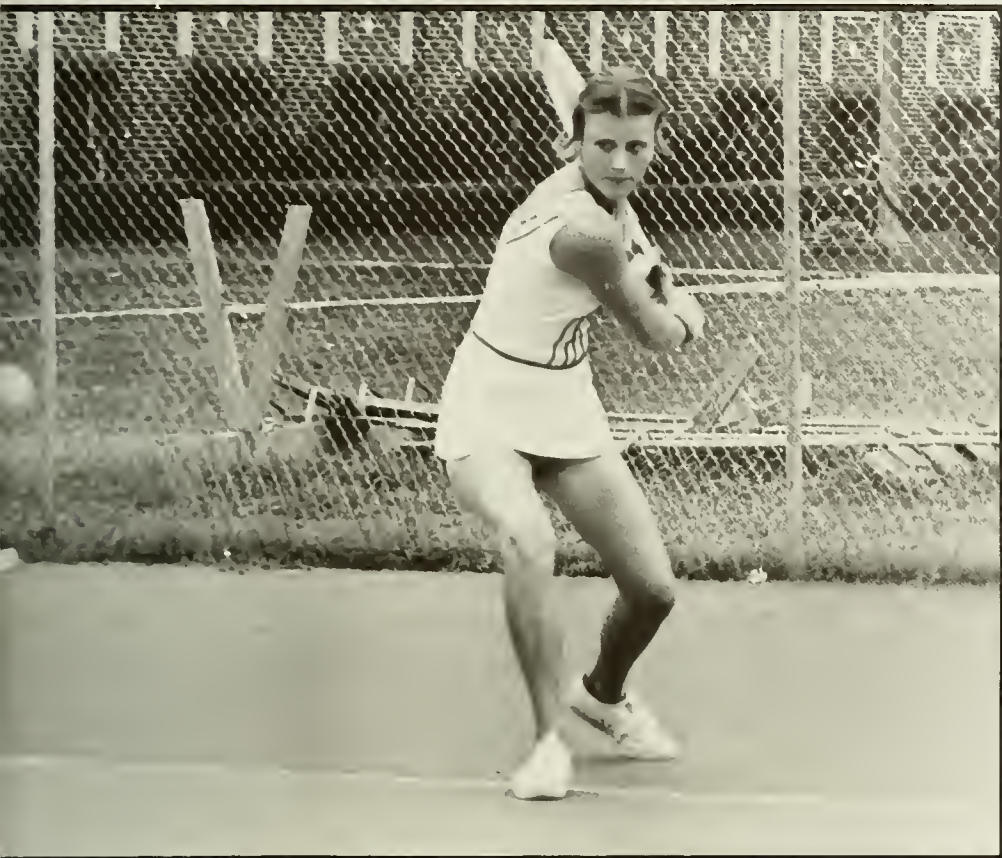


SEASON RECORD

| | | |
|---|------------------------|-----|
| L | Northeastern La. Univ. | 0-9 |
| W | Nichols | 5-4 |
| L | Ole Miss | 2-7 |
| L | L.S.U. | 0-9 |
| W | La. Tech | 8-1 |
| W | Univ. S. Alabama | 5-4 |
| W | Miss. Univ. for Women | 7-2 |
| W | Univ. S. Alabama | 6-3 |
| W | Univ. of Houston | 5-4 |
| W | Northwest La. Univ. | 8-1 |
| W | Gustavus Adolphus | 9-0 |
| W | U.S.L. | 9-0 |
| W | Northwest La. Univ. | 5-4 |
| L | Northeast La. Univ. | 6-3 |
| L | L.S.U. | 9-0 |
| L | F.S.U. | 6-3 |
| W | U.S.L. | 8-1 |
| W | Southeastern | 8-0 |
| W | Northeastern La. Univ. | 5-4 |
| L | L.S.U. | 9-0 |

Overall 13 wins — 7 losses

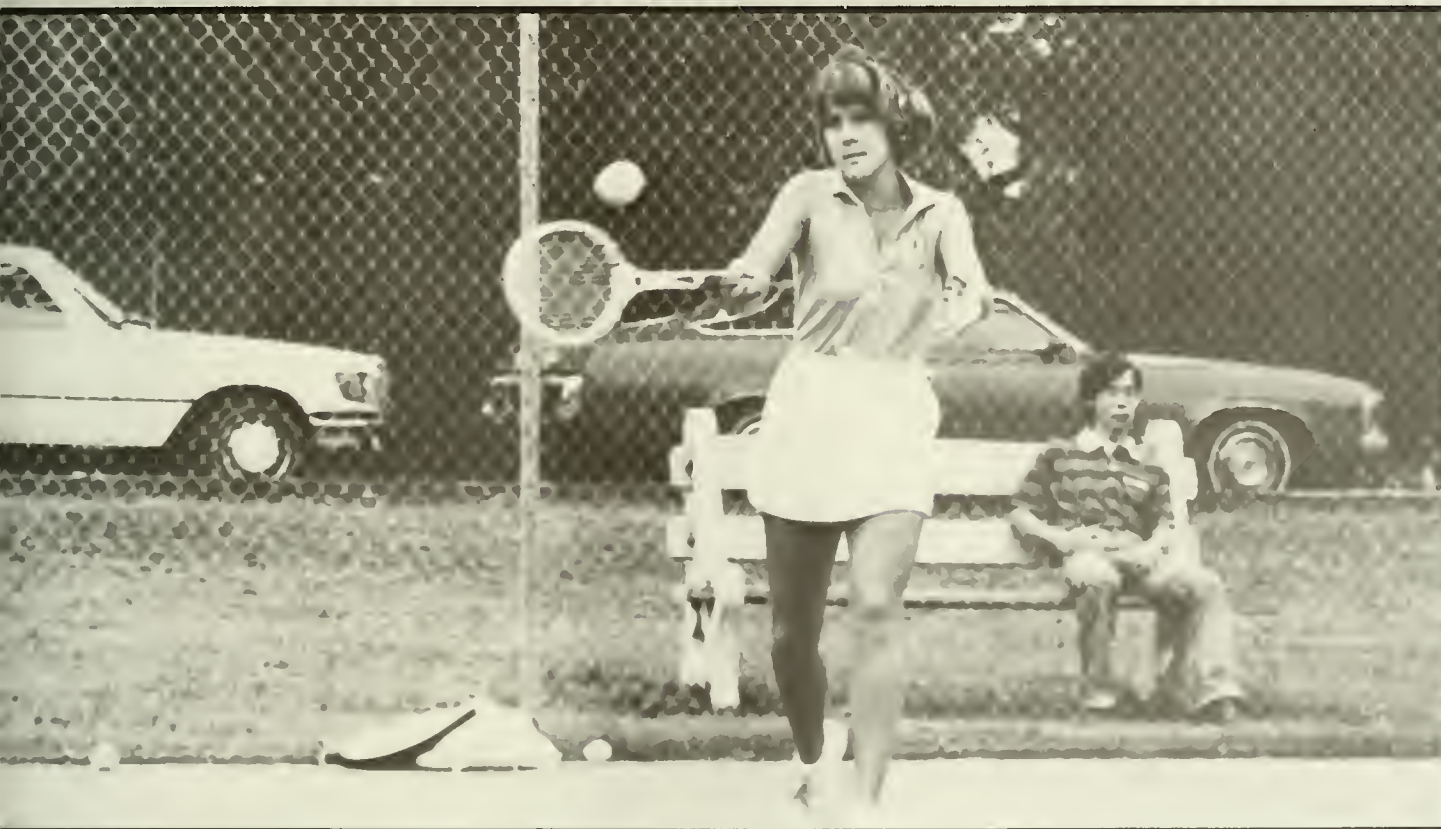




TEAM MEMBERS

Karen Ayers
Donna Burns
Jana Dunn
Nancy Fellman
Beth Lawrence
Pat Mevromates
Trudee Ropos
Holly Steele
Peri Toland
Jennifer Tuero

Coach: Lynn Kobylenski



TENNIS





MINOR SPORTS



Clearly, the pressures are high. When a two-man team is in the boat it is simply the skipper and the crew's action that determines who wins and who loses. A single tack (turn) can make this difference. Coming about poorly at any one time may lose the race. Only the calculating skipper and the swift crew win in sailing.

The excitement of the race is ascending and does not manifest itself until after the race is over. While racing, a sailor cannot afford to feel the intensity because he/she must be concerned with the physical, as opposed to the emotional. As one salty sailor put it, "There is no time to feel the excitement — you're thinking about wind shifts, tactics and setting a course. There is plenty of time to feel the day's rage after the race — at the party!"

Tulane's sailing club has formed a team that is nationally ranked in the top ten. They have done this on their own. Ironically, this team receives minimal support and yet wins, while some of the other team sports have embarrassing records and million dollar deficits. Sailing is definitely a self-supporting sport at Tulane.

Sailing is different from the other sports at Tulane. It is a participator sport; it is not a spectator sport. (However, many people do see races like the America's Cup.) Sailing is a peaceful sport; it is not a brutal contact sport. Sailors don't cut out after college; their sport is a life-time contest combined with pleasure. In short, only those with mental prowess and physical endurance can compete in this parley with nature.



SAILING

The boats don't seem to be rivals dueling, but the calculating skipper who dares move out of the fish school-like formation often wins the race.

Only the smartest combined with the fastest wins. The tension and pressure of the competition is incredible.

Up against nationally ranked teams Tulane placed third out of ten schools competing in the Windjammer Regatta held at Lake Pontchartrain over Mardi Gras.

Not surprisingly, Steve Benjamin, a world-ranked sailor, led Yale to a convincing victory, the gap between first place Yale and second place UCLA amounting to more than 25 points.

The difference between second and fifth places amounted to only three points.



"One wrong tack in any one race could cost you that many points," said Jules Ivester (Senior, A&S), A-team skipper. Commenting about that one wrong tack B-team skipper, Chris Rosenberg (Junior, Eng.), after the fifth race said, "If only I hadn't made that boo-boo we would be in second place right now."

Crew for Ivester is freshman David Pogrund (A&S). Reaching A-team status as quickly as he has, Pogrund proves that sailing at Tulane is not the rigid, snobbish society that is often thought of the sport. Pogrund began sailing the boat class that Tulane races just this year. He said, "Jules taught me all that I know about sailing 420's. We sailed everything — ever a blizzard in Chicago, last Thanksgiving."

Assessing Ivester's performance in the regatta, Rosenberg said, "Jules sailed a really fine race. It's when you are sailing against the best in the nation it's hard to lose."



Perseverance and endurance are prerequisites, says Rosenberg. "Sailing is different from the other sports because you not only have to manipulate your boat, but your competitors, the wind, and yourself."

Competitive sailing is not a part-time sport. These people spend towards 20 hours a week in the water. All those wrinkles aren't for nothing, either.

Despite most people not knowing it, Tulane has been "nationally ranked for ten years," says Ivester, adding that "we have been ranked in the top ten for the last six years."

Sailors don't receive the benefits that other athletes enjoy. There are no deficits related to these winners as there are no scholarships either. They also bought their boats without funding from the school. The sailors win on their own. — **Steve Weil**

77-78 TULANE HOME REGATTA RESULTS

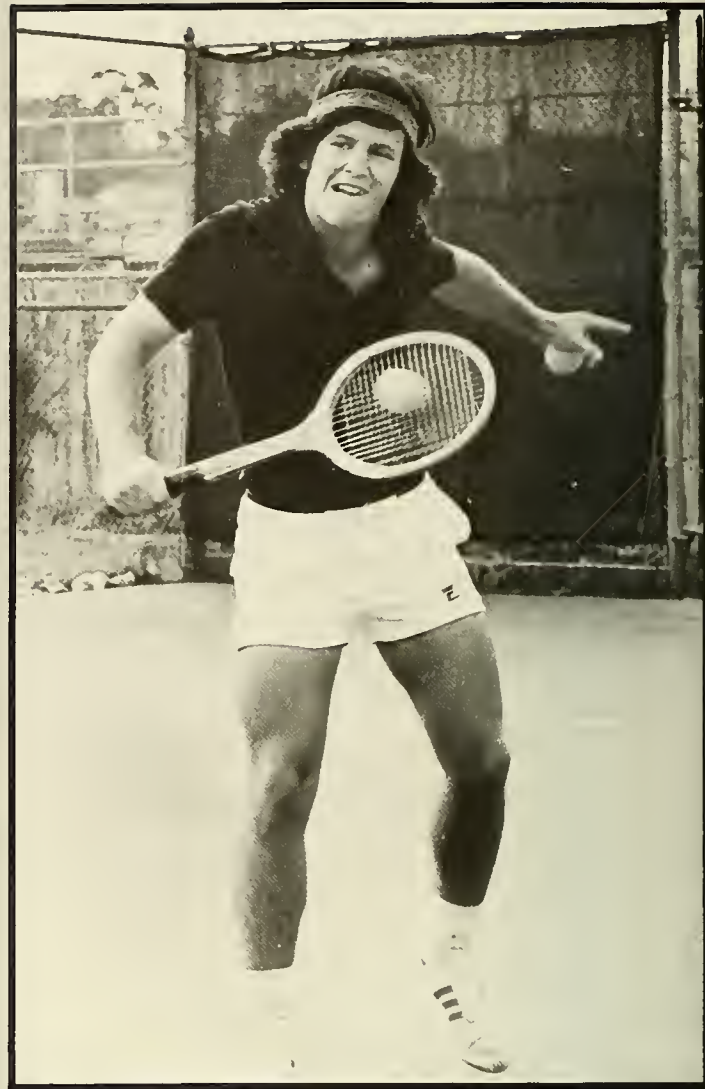
| | |
|---------------------|-----|
| Tulane Invitational | 1st |
| Baldwin Wood | 1st |
| Sugar Bowl | 2nd |
| Windjammer | 3rd |



And Rosenberg should know — ranked number two at his home in the Virgin Islands, he will be sailing in the Sunfish World Championships which will be held in Palmas del Mar, Puerto Rico.

Diana Puig (sophomore, Eng.), crew for Rosenberg, sailed her first boat at Tulane. As to how she was selected to sail in this premier event, Diana admits candidly, "Like the others, I'm a dedicated sailor who practices a lot." She added with a smile, "I sail anytime I can."

To judge by the Windjammer Regatta, winning sailors are possibly the most dedicated people in sports. The personal stakes are higher than in large team sports. As Ivester points out: "You are pitting your judgement and skill against all the other sailors. If you lose the only person you can blame is yourself."





TEAM MEMBERS

Tracy Baker
Marc Brofsky
Gary Dunay
Rob Edelstein
Bob Flippen Jr.
Knut Johnson
Alan LeBato
Tommy Lehman
Curtis Mosley
Wes Owens
Neil Shapiro
Jim Smith
Roy Smith

Coach: Crawford Henry

MEN'S TENNIS





TEAM MEMBERS

Rick Arnstein
 Neil Bercow
 Paul Bonin
 Djamel Charwat
 Michael Cohn
 Barry Entner
 Javier Gutierrez
 Richard Knight
 Joseph Knill
 Jeff Kootman
 Hamou Larbi-Cherif
 Muhamed Sacirhey
 Fred Taylor
 Jody Tenbrock
 B. Holland Timmins
 Edwin Young

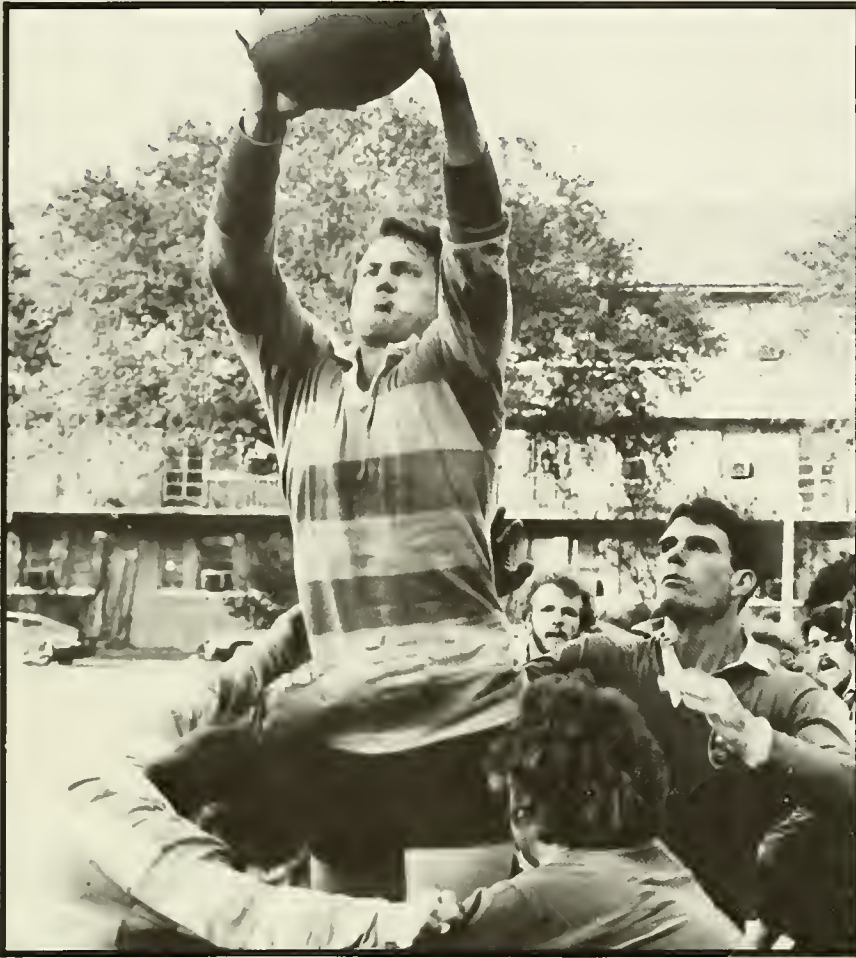
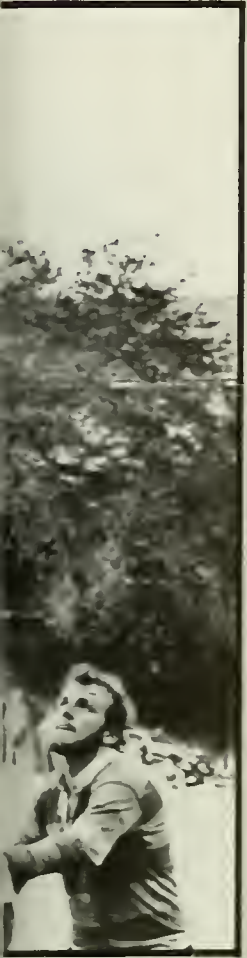


SOCCER

TEAM MEMBERS

Dan Anderson
Kevin Anello
Richard Bobo
Lewis Bumgardner
Eddy Chavin
John Dedic
Stephen Fingerman
Spenser Frink
John Jolin
Robert MacFonald
Steven McGinty
Spencer Shames
John Tabor
Roger Timperlake
James Trentin
Henry Trotter
Mark Uppcro
Lesley Warshaw
Randolph Wykoff





RUGBY



TEAM MEMBERS

Carlos Alonso
Lew Bremenshul
Victor Gonzalez
Alan Magyar
David Sears
Wade Washburn



VOLLEYBALL



TEAM MEMBERS

| | |
|----------------------|--------------------|
| Joseph Aldred | Craig Kane |
| John Bremermann | John McIntosh |
| John Brilliant | Lee Mathis |
| Ken Lotze | Philip Niddrie |
| Michael Brunsman | John Ordoyne |
| Kenneth Cook | Donald Peters |
| Peter Delaney | Quentin Phillips |
| Eric Dubelier | Phillip Schwaeber |
| Eliot Fierberg | Peter Spann |
| John Garcelon | Henry Spicer III |
| B. David Garfinkle | Andrew Spielberger |
| Paul Goerss | Joseph Verschueren |
| John Greene | Steven Napoli |
| George Haddow | Karl Kelley |
| David Handschumacher | Brian Shaughnessy |
| Peter Hitt | Benjamin Shein |
| Stephen Janeck | William Vroom |
| Arthur Johnson | A. Michael Jones |

LACROSSE



A large, embossed Gothic window design is centered on the cover. It features a pointed arch with a central mullion and two side mullions, creating six rectangular panes. The arch is supported by a base. The entire design is rendered in a subtle, raised relief against the orange background.

GREEKS





GREEKS





Alpha Tau Omega

Ron Adamo
Harland Beck
Jeff Bentley
Richard Berlin
David Bland
David Bower
Guy Briere
Tommy Brown
Steve Bruno
Tim Burns
Rod Bustamante
Keith Cangelosi
Ed Casals
Frank Clark
Tim Cotter
Steve Crane
Louis Crews
Randy Dalia
Jeff Dawson
Mike Dean
Chris Deas
Luis delValle
Randy Dent
Mark Drapanas

Tobie Eason
Perry Eisner
Randy Eustis
Avery Fullerton
Paul Furbringer
Loring Furguson
Rick Garvey
Andy Hague
Jamie Hardy
Tommy Hausler
Eric Herbst
Dan Housey
Bill Hughs
Keith Jacomine
Paul Jessen
Karl Kelly
Brightman Kornegay
Don Kuebel
Bob Lacoix
Howard Leach
Matt Lucky
Peter Martin
Richard Mayer

Dave McCracken
Brian McSherry
Stan Middleton
Tom Nice
Henry Pfeffer
Kevin Piper
Jon Podret
Taylor Poole
John Reier
Jim Rodriguez
Bobby Ryan
Kevin Ryan
Jim St. Raymond
Dave Schell
Ben Shein
Roger Soman
Bo Trumbo
Gary Toribio
Mike Turner
Bob Verville
Neil Wasserstrom
Don Whiteside
Stewart Yee





Beta Theta Pi



Photo by Graham Anthony

Mark Wilde
John Wilson
Robert Young

Mike Tost
Mark Verhyden
Dean Vahides

Odom Stamps
Jeff Stanton
Bennett Tavar
Ken Taylor

- Phil Allen
- Graham Anthony
- Tracy Baker
- Bob Barber
- Kevin Beamish
- Greg Bell
- Bradley Birns
- Tom Bucker
- Bob Bunn
- Brad Burlingham
- Jay Burstein
- Derrick Charbonnet
- Mike Cohn
- Dan Dalton
- Gene Elliot
- Bob Ellyson
- Jack Farmer
- Tom Frank
- Larry Gandelman
- Jeff Goldberg
- Jim Harrison
- Rob Hildreth
- Sean Kelly
- Tom Kenneally
- Gene Kucinkas
- Matt Lawton
- Tim Liston
- Ken O'Gara
- Kevin O'Neill
- Mike Owens
- Bob Redmen
- Bob Reintjey
- Dave Roepnack
- Doug Smith
- George Sotiropoulos

Delta Tau Delta

Steve Babbitt
Mark Bales
Jim Barkate
Jim Biava
Mark Calabro
Chris Cox
Brad Curtis
Bert Donnes
Jim Ford
Dave Galainena
Bruce Gaimo
Mike Goodman
Gary Granfield
Jeff Grant
John Greening
Greg Gum
Bob Cutentag
Joe John
Quentin Johnson
Chris Jordan
Geoff Kasher
Joe Knill
Albert Koch

George Koch
Jim Kunau
Mike Lanier
Jim Light
Danny Mandel
Russ Mangerie
Mark McCormick
Paul McMan
Tom Muncy
Rick Neyrey
Greg O'Donnell
Mike Pfister
Bill Prather
Dean Sider
Rod Skotty
Gary Sprague
Harlan Stork
Dan Stuart
Clark Warden
Joe Warren
Parker Waters
Eric Winger



Kappa Alpha Order



Dan Anderson
 Kevin Anello
 Chris Ball
 Walter Bering
 Jim Berney
 John Bretz
 Hank Brothers
 Eddie Chauvin
 Bill Condon
 David Curtis
 Tad Daniels
 James Davis
 Peter Davis
 Richard Deichman
 Joseph Dughs
 Rocky Estes
 Steve Fingerman
 John Garel
 Rick Garey
 Joe Garmer
 Kip Gilbert
 Ed Gilbert
 Mike Gollner
 Ron Goodwin
 Greg Hoffman
 Tim Hurley
 Troy Ingram
 Bob Kaiser
 Albert Kattine
 Chuck Kilpatrick
 Dan Kindel
 Eddie Lipcour
 Rob Lee
 Greg Manion

Jack Marsal
 John Martin
 Bill Masters
 Guy Matelli
 Jessie McClendon
 Steve McCollam
 Bob McGill
 Steve McGinity
 Rob McNeilly
 Chris Metton
 Bob Moore
 Steve Moore
 Paul Morphy
 Dicky Palfrey
 Mike Rinella
 Rob Rowley
 John Rowland
 Reid Senter
 Ted Shepard
 Josh Shipley
 Jim Summers
 John Tabor
 Dean Taleghany
 Jeff Taleghany
 Gene Trotter
 William Thalheim
 Mark Upperco
 Chip Warshaw
 Jim Wisner
 David Wright
 Allen Young
 Jeff Zabłudoff
 Randy Zisk



If Mother Only Knew . . .

Living in a fraternity house is certainly not a topic to write home to Mom about. Grades, if they are good enough, and women, if you are lucky and not too explicit, will keep mother happy. Filled with dreams of her son the doctor or lawyer, she will be amused by your stories of how few and choosy the women of Newcomb seem to be. But fraternity life filled with beer, dope, late nights, and women (hopefully), could only bring a mother's warning of "Don't you believe you're overdoing it a bit, son? Remember, you are almost a man now and you should act your age."

Of the over 150 men who resided this year in the fraternities with living quarters, I imagine few of their mothers know what really goes on in a fraternity house. Most of the 150 survived to return again next year or graduated to go on to the real world. Some did not. My roommate sat out this semester and is now working in Florida attempting to rebuild the stamina required in order to go both to bars as well as class.

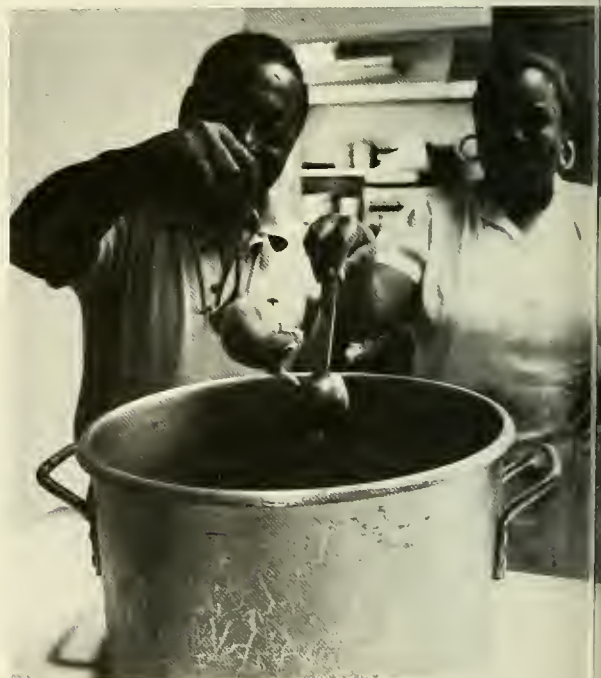
Much that goes on in a fraternity, because of the beautiful New Orleans weather, takes place in front of the house or outdoors, providing a diversity of human interaction that must delight the professors in the sociology building on Audubon.

Looking across the street on any sunny day the Sigma Sus would have moved the

furniture out in front of the house and, shirtless, would be watching any coed dressed in gym shorts or a tight shirt. Eventually the afternoon would be culminated by a "douching incident," with a trash can full of water being dumped from the balcony upon the unsuspecting sunbathers below, begging retaliation with a water hose.

The Kappa Alphas would most likely be on the porch, sitting on the swing or standing, talking with Kappa sorority girls. They also have their water rituals. Using a water balloon slingshot made of surgical tubing they set up a fortress on their balcony, aiming either for women pedestrians or the Freret Jet. Usually they miss but occasionally they scare innocent young women and infuriate bus drivers.

Walking down Broadway he would notice the Kappa Sigmas playing basketball, the Delta Tau Deltas playing their stereo, loud for the benefit of members sunning outside and pedestrians, and the Phi Kappa Sigma band practicing, also loud for everyone's benefit. The pledges of Sigma Alpha Epsilon might be seen out cleaning their lions, that are indestructible but a favorite subject for frustrated artists with a couple extra buckets of paint.





Living in a fraternity house one must learn to put up with and eventually appreciate all the varied activities of the members, both day and night, that seem to usually center around the house. Friends only come up to talk after you have fallen asleep or before you are about to study. Everyone loves to store books in the safety of your room and there are always favors to be done for the cooks. The benefits though especially in the quality of one's nightlife, far outweigh any lack of privacy or burden upon your free time.

For me, living in Sigma Nu, it entailed a bedroom either for pleasure or just to pass out, only a staircase away from the numerous parties in the backyard or house. Only a block away was the library, for use during the day, and Tin Lizzies or the Boot for the evenings.

It meant breaking into the coke machine with the house manager, the man with all the keys, and borrowing all the beer inside because you were both broke and it was a depressing Tuesday night. We talked and drank into the early hours of the morning until the beer ran out, at which time we had to run downstairs for coke to mix with the reserve bottle of bourbon. We mutually cancelled classes the next morning, a fair price to be paid for becoming the closest of friends.

Other nights found us smoking joints on the balcony, not knowing to wave or hide as NOPD drove down Audubon, or breaking into the room of an avowed agnostic yelling, "I've seen God, I've seen God." It was sitting in front of the television, listening not to the trashy late movie, but talking about history, the horrible government, the decadence of the American public that actually pays attention to TV. It was always having someone to talk with, to drink with if you desired, when you were depressed or mad, and listening to the problems of friends and trying to help. It meant much more than just drinking and partying.

Living in the house I became a strong and integral part of the fraternity and learned, to use a trite but meaningful expression, the meaning of brotherhood. Anyone in the fraternity system at Tulane can, and I think most do, feel that they are a brother to the other members.

Living in the center of activity of 80 members, brotherhood comes much easier yet I appreciate it even more. I have spent a year living with people I both respect and enjoy and have developed friends that will last a lifetime. I know that if I am ever short on money, there will be a brother at Lizzies to spot me a drink and cheer me up with the pleasant conversation which springs only from the closest of friends. — **Ron Steffens**



Kappa Sigma



Thomas Ashy
 Scott Bickford
 Steve Bissell
 Pat Byrne
 Ward Cammack
 John Christman
 Preston Cloyd
 Pierre Conner III
 Dan Conway
 Paul Doolittle
 Bob Edwards
 Dave Foreman
 Edward Griesedieck III
 Steve Hall
 Brad Hastings
 Paul Huck
 Arthur "Whit" Huguley IV
 Bur Jeter
 Timm Johnson
 Miles Leverett
 Keith Loughlin
 Chris Lockett
 Chris Lyons

Shine Morgan
 Bill Mullen
 Larry Nadel
 Mark O'Brien
 Pat Olinde
 Scott Paden
 Mike Parnon
 Wayne Peacock
 Chuck Pohl
 Murray Ross
 Lee Schlesinger
 Tom Smith
 Breck Speed
 Andy Spielberger
 Gary Spillane
 Glenn Sullivan
 Jay Texada
 Joe Thomas
 Mike Van Dyck
 Mike Waterman
 Charlie White
 Bob Young



Claude Blackburn
Bruce Blaylock
Edwin Boyle
Joseph Casper
Chris Clabaugh
Al Curley
Powell Dodge
Gene Dongieux
Steve Farmer
Scott Fox
John Furman
Frederick Goldman
Brian Hollander
Ted Hudgins
Irvin Grant
Robert Johnson
Kev Karl
Donald Lessiter
Peter Leitch
Gerald Lesh
Jeff Lyon
David McGough
Coleman O'Donoghue
Wilbur Payne
David Ratcliff
Charles Reagin
Todd Rudner
Scott Salkin
Russ Schofield
John Simpson
Al Small
Ernest Tausin
Forrest Turkish
Chris Valiquet
Thomas Vincent
Michael Wilson
Greg Wolf
Kemp Woolen
Francis Young

Phi Kappa Sigma





Pi Kappa Alpha

John Anderson
 Andy Andrews
 Bruce Ballai
 Herbert Barad
 Dick Bedford
 Tim Bloomfield
 Bob Buesinger
 Mike Carbo
 Mike Chavin
 Tucker Davis
 Tom Davison
 Tom DeSaulniers
 William Gates
 Douglas Gilbert
 Mark Glass
 Steve Greenbaum
 Bruce Hartzmark
 Rich Hyams
 Ben Joel
 Lawrence Kopf
 George Kloak

Kipp Landwehr
 Tim Lathe
 Mark Lehner
 Randy McKey
 David Meyer
 Neil Odgen
 Steve Pecar
 John Peterson
 Mitch Pivor
 Russel Rice
 Eric Rosas
 Al Schultz
 Al See
 Rem Smith
 Murry Stone
 Holland Timmins
 Steve Turner
 Bill Walker
 Kevin Wyrick
 David Youngblood
 Bob Zone



Σ Sigma Alpha Mu



Scott Ackerman
Marc Barinbaum
Neal Bercow
Arthur Freedman
Brad Glazer
Larry Halperin
Scott Levinson
Michael Levine
Scott Levine
Steve Lippy
Jim Mason
Charles Miller
David Moran
Craig Niedenthal
Drew Rosen
Howard Russell
Jerry Schermer
Rick Segal
Harold Simandl
Stu Simon
Glenn Slomin
Barry Snyder
John Sottile
Hitton Title
Dennis Vogel
Bruce Weiner
Maury Withoff
Larry Yore

Sigma Chi

- Jack Adams
- Daniel Baker
- William Beam
- Timothy Ben
- Warren Bourgeois
- Terrell Brewster
- Craig Burkert
- Frank Coe
- John Connally
- Thomas Copper
- Jeffrey Crevoiserat
- Kimsey Davis
- Steven Dehmlow
- Raymond Delphenis
- Timothy Dooley
- Drew Eckert
- Tood Eckert
- Ronald Eickhoff
- Wesley Estabrook
- Steven Fader
- Brian Freese
- Timothy Fulton
- Michael Gorney
- Anthony Gregorio
- Michael Gurtler
- Harry Gutfreund
- Mark Harman
- William Heausler
- Curtis Hewitt
- Robert Hoy
- Christopher Johnston
- Scott Johnston
- Charles Kurzweg
- Jeffrey Lipe
- Bruce Meraviglia
- John Miner
- Christopher Morris
- Paul Murphey
- John Newman
- Thomas O'Connor
- William Place
- Earl Ponceti
- Robert Pospick
- Steven Reisig
- William Rogers
- Lance Rydberg
- Phil Schaefer
- Joe Slack
- Joseph Smith
- Philip Stire
- Michael Tavel
- Mark Thieme
- Mark Tipton
- Patrick Toole
- Bradley Trumbull
- Alan Witt



Alpha Epsilon Pi

- | | |
|-------------------|-----------------|
| David Beato | Kenny Gordon |
| Leon Cohen | Bob Hoberman |
| Gabe De Rocca | Stveen Levine |
| Marc Derickson | David McCaskil |
| Gary Dion | Kyle Migdal |
| Zach Dropkin | Stewart Newman |
| Bryce Epstein | Bob Rothenstein |
| David Fish | Rick Samartino |
| Michael Friemark | Jack Sharpe |
| David Garfinkle | Rob Steinberg |
| Arthur Greenfeder | Mark Zubleman |

Sigma Alpha Epsilon

Bill Allen
Dan Barry
Walter Becker
Bob Blythe
Peter Bonnet
Mark Boyce
David Brandon
Ed Breland
John Burke
Ricky Calhoun
Sam Claytor
John Courtney
Rusty Cox
Dave Danly
Dick Embrey
Jim Forbes
Brendan Geraghty
Don Gott
Pete Guavino

Tommy Ham
Kevin Hanley
Andre Hawkins
Brit Howard
Bill Hunter
Steve Jacobs
John Jeremiah
Jeff Kanarish
Denny Kerr
Ken Lanyon
Robert Levy
Jerry Light
Waldo Martinez
John McBrayer
Allen McCool
Eric Nelson
Tom Neuhart
John Newman
John Noel
Ted Orihel

Shay Reyner
David Sacks
Matt Scoggins
Cotton Shallcross
Steve Shea
Clint Smith
Ham Smythe
Ted Solomon
Matt Timberlake
Doug Walton
George Ward
Kevin Ward
John Wallace
Tom Whalen
Chuck Wilder
Steve Wilhoit
Hamilton Williams
Mark Wilson
Buck Wynne

Phi Kappa Psi

Brian Behar
Chris Cooney
Cliti Hendricks
Bob Kahl
Steve Kranzler
Tony Pullford
Greg Smith
Dave Stein
Clay Stobaugh
Rob Weltzien
Dean Wittig



Sigma Nu

Lenny Adoff
 John Babcock
 John Baer
 Sean Bailey
 Chris Barneth
 Tom Barnett
 Mike Bennet
 Eugene Bogucki
 Jim Bolch
 Ted Burnett
 Pat Bush
 Mark Connell
 Stan Day
 Edward Deutsch
 Robert Diab
 Bill Dohoney
 Peter Drittel
 Marshall Duane
 Chip Duncan
 George Durot
 Gene Edwards
 Joe Faccione
 Jeff Fendler
 Greg Florian

Mark Fontenot
 George Fox
 Michael Glasser
 Scott Greiner
 Rick Gunst
 John Harbuck
 Cameron Hitton
 Peter Holt
 Tom Kerins
 Scott King
 Steve Knapp
 Kurt Koehn
 Dan Kohn
 Paul Kregling
 Herb List
 Steve Lux
 George Lyle
 Rich Macaulay
 James Mayer
 Charlie McCain
 Brian McCarthy
 Wayne McGee
 Mike McGrath
 Bowden Moorer
 Chip Williams

John Moser
 Don Paluga
 Tillman Pearce
 Byron Reid
 Mike Rhea
 James Riley
 Matt Robinson
 Andy Salk
 Bob Scheinberg
 Greg Scott
 Dave Sears
 Dane Sheldon
 Mark Skerkoske
 Greg Skinner
 Alex Smislova
 Bill Snell
 Larry Sodokoff
 Jeff Solomon
 Ron Steffens
 Mike Svoboda
 Ross Taubmann
 Steve Triozzi
 Tim Wax
 Don Weinstock



Tau Epsilon Phi

Mark Abramson
Gary Barts
Peter Benn
Andrew Beraman
Mike Blaiche
Mike Blechman
Roy Brod
Mike Burg
Pat Cohen
Jeff Cole
John Daniels
Steve Dunn
Steve Fefferman
Mark Fisher
Marty Fleischer
Jacob Frenkel
Michael Gold
Robert Gold

Greg Greenberg
Scott Greenstein
Randy Haberman
Henry Hardeveldt
Peter Harris
Eric Hirsch
George Hunt
Howard Israel
Joel Kanter
Yul Knighten
Jeff Levine
Alan Millhauser
Randy Oser
George Payne
Gary Plotke
David Pogrund
Francis Pollingue
Scott Portnoy

Drew Quentel
Dave Rosner
Geoff Scheinbach
Steve Schenker
David Schwartzman
Jordan Sensibar
Randy Silverstein
Mark Simon
Nathaniel Sklaroff
Jim Slobard
Skip Symonds
Glenn Trommer
Howard Walker
Jeff Weiner
John Wilson
Mike Wiss
Steve Zane
Marc Zive



Andy Greenfield
 Andy Greenspan
 Robert Grien
 Mark Harris
 Randy Held
 Steve Helfman
 Richard Hirshinger
 Eric Horwitch
 Bill Intrater
 Gary Josephs

Mike Mannis
 Steve Mathis
 Scott Mexic
 Jim Meyer
 Harold Minsk
 Bill Miranda
 Ron Morgenstein
 Steve Morton
 Mark Nachbar

Mark Weinerman
 Howard Wetsman
 Rob Wilenski
 Rick Williams
 Kenny Yanow
 Dave Young
 Ben Zellinger
 Craig Zimmetti
 Jeff Zoub

Zeta Beta Tau

Andy Abrams
 William Adler
 Doug Alterman
 Sergio Bakas
 Alan Bashinski
 Steve Beiser
 Steve Bender
 Mark Berg
 Mike Bergmer
 David Berzon
 Adrian Blottner
 Greg Bloom
 Andy Botwin
 Lee Bressler
 Richard Bressler
 Steve Brodie
 Eric Burman
 Andy Bursten
 Billy Burstein
 Craig Cavalier
 Glen Chudacoff
 Gary Cohen
 Jeff Cohen



Tommy Cohen
 Stan Cohn
 Scott Cristal
 Randy Dalton
 Ronnie Draluck
 Bruce Eisenberg
 Steve Elrod
 Adam Epstein
 Clayton Epstein
 Jon Erblich
 Seth Eskind
 Neil Faggen
 Steve Faigen
 Stuart Feldman
 Greg Fox
 Richard Frapart
 Jeff Friedman
 Benjy Gadon
 Jerry Gardner
 Steve Gidwitz
 Richard Gluck
 Eddie Goldberd
 Jody Gothard
 Miles Gravier
 Joel Green
 Bobby Greenbaum
 David Greenberg
 Ricky Greenberg
 Andy Greenfield
 Andy Greenspan
 Robert Grien
 Mark Harris
 Randy Held
 Steve Helfman
 Richard Hirshinger
 Eric Horwitch
 Bill Intrater
 Gary Josephs

Mike Kahn
 Morris Kahn
 Jeff Kane
 Harvey Kartus
 Mike Kauffman
 David Keyes
 Jeff Kootman
 Rick Kootman
 Marty Kooperman
 Ed Korn
 Colman Kraff
 Scott Kroll
 Brian Kurtz
 Dan Kusnetz
 Barry Kusnick
 Phil Larmen
 Keith Larner
 Peter Legum
 Eric Leibsohn
 Terry Levine
 Haran Levy
 Van Levy
 Nathan Lidsky
 Howard Lipton
 Ted Loiben
 George Luck
 Louis Malashock
 Greg Malin
 Mike Mannis
 Steve Mathis
 Scott Mexic
 Jim Meyer
 Harold Minsk
 Bill Miranda
 Ron Morgenstein
 Steve Morton
 Mark Nachbar

Rick Nathan
 Andy Oksner
 Paul Orshan
 David Perellis
 Jim Perlick
 Mike Portman
 Alan Raphael
 Steve Reich
 Eric Rosenblatt
 Mark Rubin
 Neal Schafel
 Brad Schandler
 Andy Schiffman
 Mark Schwartz
 Steve Segal
 Mark Settman
 Jeff Shapiro
 Steph Sharlach
 Mitchell Sherman
 Mark Shifke
 Howard Siegal
 Larry Silberteín
 Dave Steiner
 Eric Stillman
 Bruce Spain
 John Suder
 Don Tace
 Jay Tannenbaum
 Mark Weinerman
 Howard Wetsman
 Rob Wilenski
 Rick Williams
 Kenny Yanow
 Dave Young
 Ben Zellinger
 Craig Zimmett
 Jeff Zoub





Zeta Psi



- Jeff Allyn
- Julian Angel
- Rob Badilo
- Rick Barnett
- Wesley Bennett
- David Brain
- Bill Buzzett
- Andy Cohan
- Eric Dubelier
- John Farnen
- Craig Glidden
- Bill Gusnard
- Mike Hogg
- Joe Iuzzolino
- Dave Litchfield
- Bill Mailloux
- Ed Pohl
- Marlon Pujol
- Jon Sands
- Fred Schouest
- Vince Vesuvio
- Randolph Wykoff
- Brian Zollett

Get on Your Mark . . . Get Set . . . Squat!









Alpha Epsilon Phi

Ruth Adler
 Patti Adlerman
 Linda Barhman
 Eleanor Ballott
 Betsy Bernard
 Lori Bernat
 Alana Bloom
 Ann Blumberg
 Tootie Brunes
 Cindy Cohen
 Leslie Cohn
 Nancy Collat
 Cindy Cowan
 Kathryn Denson
 Hala Dworkin
 Leslie Feldman
 Patti Fisher
 Jane Frey
 Louise Friedman
 Tony Friedman
 Cigi Gartner
 Emma Grant
 Françoise Gold
 Barbara Goldberg
 Dina Goldstein

Karen Goldring
 Melanie Goodman
 Susan Goodman
 Sherrie Gordon
 Julie Greener
 Margot Gruman
 Marlene Habit
 Valerie Habif
 Pam Hess
 Betsy Horn
 Jane Horwitz
 Marcie Jacobs
 Sally Jaffe
 Susie Josephs
 Lisa Kalmin
 Janice Kanter
 Deborah Kaplan
 Lynn Kaplan
 Nomi Katten
 Cindy Katz
 Pam Kellerman
 Judy Kent
 Mary Klein
 Dana Lees
 Tracy Lees

Lauren Levin
 Pam Lewis
 Penny Lichtman
 Susan Lirott
 JoAnne Lowenstein
 Shelly Magids
 Shelly Maizlish
 Susan Mandell
 Dianne Maslia
 Jenniter Matz
 Marion Mayer
 Karen Meister
 Babette Merwin
 Michelle Miller
 Carolyn Mintz
 Marc Mitchell
 Jo Anne Mooney
 Lori Munkeboe
 Julie Optican
 Patti Parelskin
 Jan Pearlstine
 Leslie Pick
 Dana Rattloff
 Lisa Rimzler
 Alli Robbins

Amy Romm
 Lisa Rosenstein
 Wendy Rosner
 Amy Schatzberg
 Katie Schulman
 Leslie Schwartz
 Linda Schwartzman
 Cindy Shapiro
 Lori Shapiro
 Dana Shappro
 Kathy Sherman
 Andrea Siegel
 Darce Siegel
 BZ Simmons
 Sara Speer
 Hillary Spiro
 Leslie Stein
 Susan Stolper
 Nancy Thorn
 Melany Turner
 Debbie Weinstein
 Carol Weintraub
 Susie Wilenzik
 Filyn Wolfe
 Laura Zipperman

Chi Omega

Margi Alvarado
 Allison Atkins
 Leslie Austin
 Debra Baer
 Julie Barnes
 Anne Bleakley
 Leslie Brennan
 Susan Bruce
 Janet Buesinger
 Maria Elena Campa
 Cele Crabb
 Ysonde de la Vergne
 Anne Delery
 Carol Duke
 Kathy Eckerlein
 Kathy Elliott
 Denise Emerson
 Karen Fortugno
 Barrie Freeman
 Anne Gaiennie
 Rebecca Gibson
 Jennifer Gilliam
 Debbie Goosens
 Cindi Grenrood
 Virginia Holbrook
 Leslie Higgins
 Amy Jackson
 Jolynne Jones
 Lori Klauber
 Virginia Kramer
 Audi Laborde
 Deborah Lamensdorf
 Deedi Littleton
 Pamela Lunn
 Helen Mange
 Cacky Mabry
 Michelle Martz
 Andrea Mayhew
 Elizabeth McGee
 Kathleen McKee
 Julie Meckstroth
 Mary Gay Molony
 Shelley Moxon
 Cindy Phillips
 Sue Ragde
 Alex Redfearn



Rebbie Renshaw
 Cathy Reynolds
 Jan Robinson
 Melissa Ruman
 Robin Rushton
 Mossy Sartor
 Ann Schneider
 Donna Schwartz
 Nancy Seig
 Sally Shaw
 Paula Shields
 Jody Shirkey

Vicki Smith
 Belle Stafford
 Cynthia Stephenson
 Jamie Summersgill
 Allison Trotter
 Suzie Warner
 Becky Watson
 Deborah Welch
 Jane Wheeler
 Kathy Wickham
 Katherine Wooten
 Anne Wynn



**Delta
Phi
Epsilon**



Laurel Allen
 Kathy Andrews
 Cathy Arcaro
 Diana Aspiaza
 Anne Badgett
 Celia Baker
 Elsa Batista
 Ashley Belleau
 Jeanne Bonner
 Sharon Booth
 Dierdre Brown
 Julie Brown
 Susan Buonocore
 Erin Burks
 Molly Carl
 Karen Catching
 Elizabeth Chinn
 Shawn Cook
 Margaret David
 Colleen Dienes
 Dierdre DiGiglia
 Cathy Douglas
 Sally Dubugue
 Marina Elliot
 Janie Entekin
 Susan Epstein
 Eugenia Etheridge
 Mindy Friedmann
 Barbara Gadilhe
 Maryann Gahein
 Lindsay Gertz
 Kate Herman
 Anne Holmes



Karen Horan
 Sissy Jackson
 Melanie Justice
 Marty Kampf
 Kim Keller
 Michelle Kralj
 Cathy Landry
 Pat Lee
 Beth Macer
 Barbee Majors
 Leslie Miles
 Kimberly Morris
 Martha Mullins
 Phyllis Nachman
 Jenny Niesen
 Anne Nutten
 Dody O'Connor
 Melissa Ogden
 Debbie Otto
 Carol Penninger
 Karen Quigley
 Doris Regulski
 Alicia Riggle
 Penny Rock
 Carla Ross
 Debbie Server
 Jennifer Shaw
 Liz Slater
 Lizanne Smith
 Peggy Smith
 Lucy Thabes
 Charlotte Throop
 Judy Tilden
 Pat Van Buskirk
 Tina Wagner
 Mimi Wasson
 Meg White
 Liz Williams
 Liza Winter



Kappa Alpha Theta



Beth Alford
 Missy Beck
 Nancy Beck
 Benny Bell
 Debbie Bolin
 Laurie Brewer
 Louise Brown
 Maureen Burke
 Laurie Buntain
 Paris Carlin
 Elvige Cassard
 Beth Cloninger
 Mary Anne Coley
 Elizabeth Cordes
 Dolly da Ponte
 Ann Dietze
 Kaki Dietze
 Nancy Edwards
 Louise Favrot
 Leslie Fleming
 Jane Frank
 Betsy Friett
 Beth Ganser
 Beth Gellatly
 Shari Goldfarb
 Val Grace
 Allison Graham
 Jennifer Hall
 Elisa Hammack
 Lisa Harlan
 Cathy Hever
 Leigh Hobler
 Diane Howard
 Ruth Howard
 Becky Jackson

Kappa Kappa Gamma



Jennifer Jericho
 Caroline Jones
 Wendy Kennedy
 Vicki Kling
 Marguerite Koch
 Betsy Kunz
 Melissa Lamkin
 Shirley Landen
 Sheryl Larson
 Linda MacCarthy
 Kathy Margolin
 Lisa Mason
 Anne McFarlane
 Caroline McNeilly
 Alison Miller
 Kathy Miller
 Pam Montgomery
 Muffin Moran
 Frances O'Cherony
 Pam Parsons
 Maureen Ransom
 Renee Rayford
 Michele Reynoir
 Sarah Richey
 Anne Saer
 Liz St. Paul
 Pud Sanders
 Mary Abbay Sayle
 Kit Sharp
 Bradford Simmons
 Cam Smith
 Susan Story
 Sue Taylor
 Anne Marie Texada
 Margaret Texada
 Lorna Tiemann
 Kristi Lietz
 Jennifer Tuero

Amanda Tuttle
 Penny Van Hoose
 Dana Vitt
 Barb Voss
 Woo Welch
 Jessalyn Wilscam
 Susan Winn
 Marietta Wynne
 Pat Zalduando





Pi Beta Phi

Susan Abbott
Greta Acomb
Stacy Alver
Mary Aton
Bonnie Baine
Susie Bartlett
Carol Becker
Jennifer Belote
Julie Bethell
Briana Bianca
Julie Biggar
Cathy Buhlke
Susie Boland
Bobbie Boyd
Carolyn Brown
Beth Bryant
Claire Burge
Paula Childress
Dolly Chisholm
Marla Ciatti
Beth Clark
Flo Clarke
Cathy Cobb
Karen Cochran
Kaye Courington
Liz Cranston
Andrea Derks
Shelley Devlin
Denise Downing
Elizabeth Duff
Laurie Ellis
Lindsay Ellis
Marian Enochs
Eileen Eshleman
Madeleine Faust

Ann Pateson
Zane Probasco
Margot Rapier
Susan Rapier
Melissa Roddy
Helen Marie Rodgers
Ellen Rodgers
Susan Rutledge
Jodee Sanditz

Mary Schutts
Margie Schwegmann
Holly Sharp
Sarah Sharp
Annfaye Sternberg
Bitsy Stewart
Todd Taylor
Lili Tebo
Leigh Thalhimer

Julie Tinsley
Bowman Turlington
Ann Van Denburgh
Margaret Wabnig
Cissie Whelan
Elizabeth Wynne
Ann Yuronka
Amelia Zuras



Julie Federico
Nancy Fellman
Betsy Field
JoAnn Goble
Linda Granfield
Christy Gregath
Lisa Hall
Lucy Helm
Connie Hobson
Sally Huger
Lacy Jamison
Shannon Johnson
Leigh Keegan
Eleanore Kuhn
Mitzi Kuroda
Kayne Lanahan
Emily Laux
Mary Sue Leblanc
Christi Long
Carolyn Loria
Carie Low
Bonnie McClain
Stacy McCrocklin
Susan McGrael
Kethy McIlyar
Susan Martin
Suzanne Medearis
Laura Melancon
Melanie Milam
Elizabeth Miller
Paula Mitchel
Lynn Moll
Bridget Molony
Carla Oden



Phi Mu



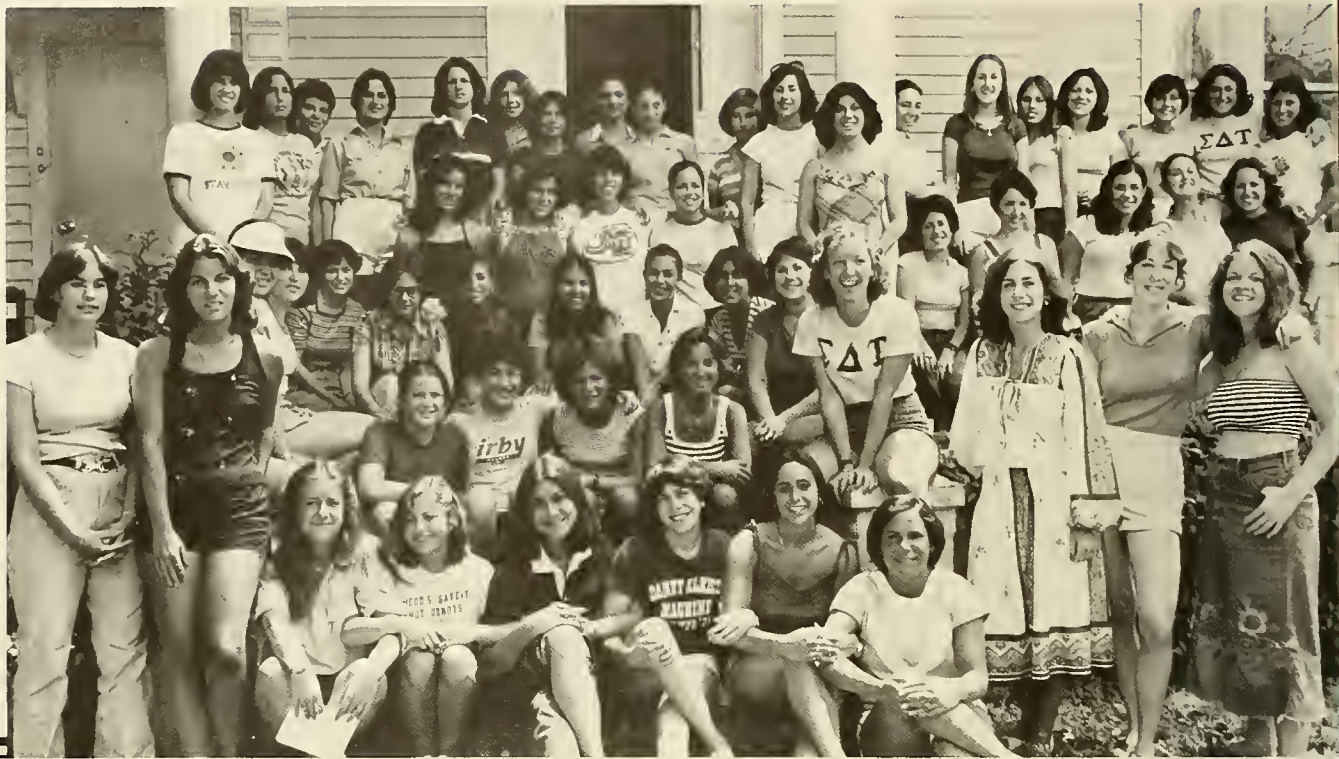
Sarah Atkinson
 Linda Barker
 Avery Bassich
 Anne Bettonville
 Jenni Blank
 Paula Bowes
 Susan Browne
 Caroline Calicchio
 Laura Carr
 Cindy Carson
 Ann Cathrall
 Wendy Chambers
 Caroline Claycomb
 Lynn Clary
 Joy Cohen
 Caron Conway
 Beth Cook
 Debbie Cooper
 Debbie Cunningham
 Ninfa Davis
 Kathleen Dunbar
 Judy Ferry
 Claire Frey
 Riva Funderburk
 Susan Fussell
 Leslie Gaitens
 Mary Garner
 Jill Gebert
 Ann Giffen
 Marianne Graham
 Patricia Granum
 Mary Grdina
 Kathie Greenwood



Yvonne Montes
 Susan Moore
 Lisa Muller
 Shelly Picard
 Martha Pierce
 Pam Poole
 Caroline Prevatt
 Holly Randle
 Alison Raynor
 Kristin Ridenour
 Helen Roberts
 Trudy Ropos
 Deirdre Rourke
 Sally Sisson
 Becky Six
 Liz Smith
 Julie Stephens
 Lisa Stevens
 Cynthia Taggart
 Sylvia Taggart
 Karen Tucker
 Winn Venable
 Emily Verges
 Margaret Wade
 Kyle Walker
 Holly Ward
 Laurie Weiss
 Liz Willis
 Peggy Wood
 Martha Wyatt
 Melanie Young
 Pam Gup

Heather Guttenburg
 Mary Guyton
 Tica Hall
 Penny Halter
 Susan Harrison
 Christiane Hayden
 Jenna Hecht
 Jo Ann Hegre
 Laura Hogge
 Nanette Holden
 Carolyn Hopson
 Sara Heubner
 Jill Ingram
 Sonja Johnson
 Gertie Kalnow
 Peggy Keeran
 Irene Kelly
 Alison Kent
 Melissa Kirkikis
 Karen Kruebbe
 Jill Lassen
 Annabelle Lenderink
 Beth Lewis
 Yvonne Manber
 Page McClendon
 Becky Meriwether
 Ginja Mexic
 Alison Miester
 Nadalyn Miller
 Edie Milligan
 Jean Mogabgab
 Francesca Monachino

Sigma Delta Tau



Lynn Abeshouse
 Cindy Abramson
 Ellen Alexander
 Brenda Barnett
 Sylvia Bauman
 Carol Bayersdorfer
 Cindy Beerman
 Bari Berger
 Caroline Bier
 Karen Bogdon
 Jennie Buchalter
 Marge Carey
 Beth Cohen
 Amy Corday
 Diane Desberg
 Michelle Dick
 Karin Elkis
 Lisa Elkis
 Julie Farber
 Deanie Fischman
 Pam Fleischer
 Susie Frank
 Julie Freund
 Cindy Galston
 Joan Glover
 Meryl Goldin
 Teri Goodman
 Gail Hahn
 Cathy Hecht
 Mona Hecktman
 Martha Hornstein

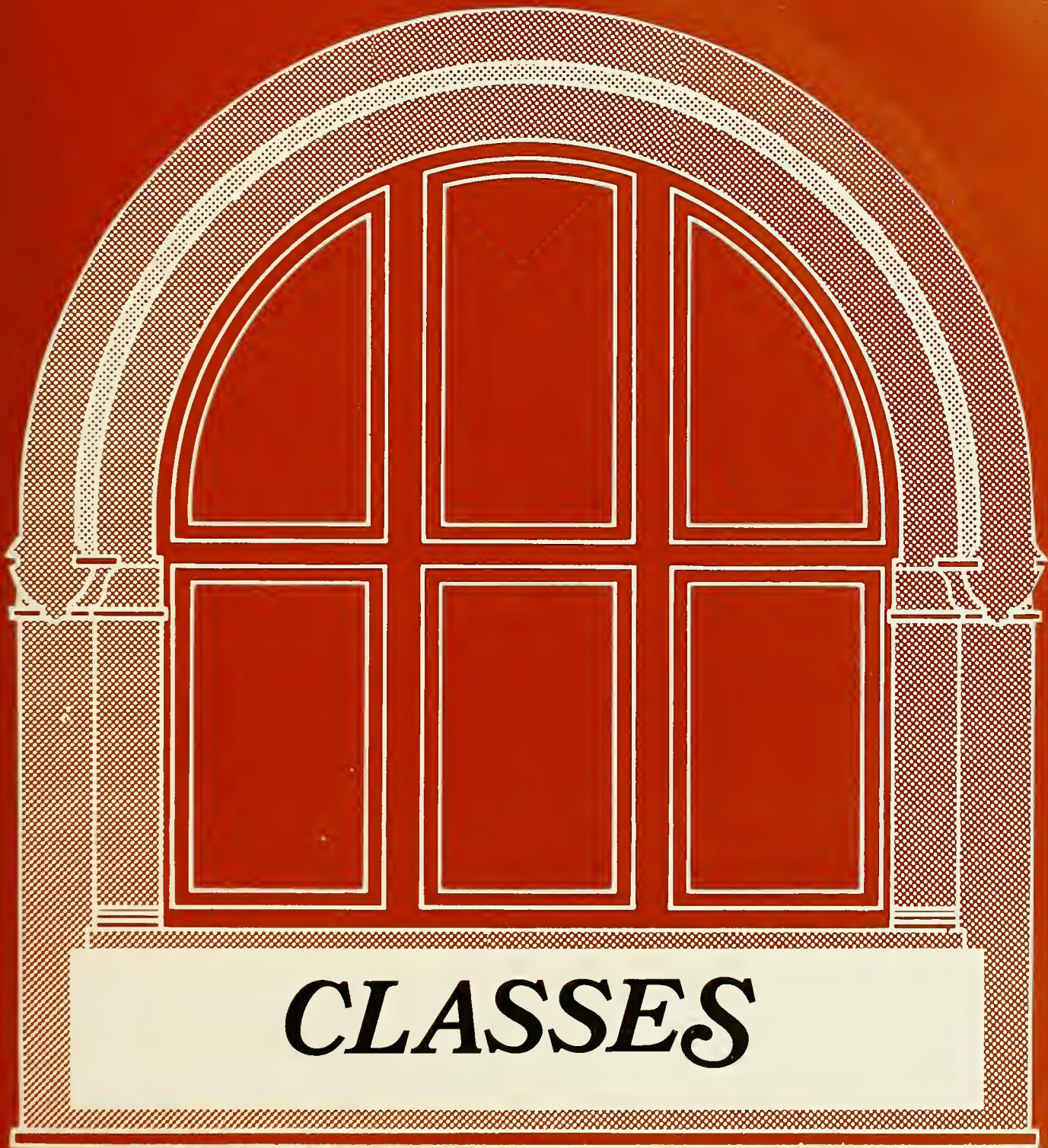
Joni Hyman
 Mona Issenberg
 Arlene Jacobs
 Laurie Jacobson
 Lauri Jacoby
 Nancy Kahn
 Kathy Kaplan
 Lisa Kaplan
 Loren Kazdin
 Diane Kramer
 Peggy Kriger
 Nancy Lapidus
 Leslie Leiken
 Jan Leone
 Rochelle Levetown
 Shelly Levinson
 Debbie Levrant
 Kathy Lieber
 Debra Meyer
 Stacy Morris
 Jody Newman
 Kathy Newman
 Lisa Novick
 Judy Nowalsky
 Paula Nowalsky
 Michelle Oper
 Judy Packler
 Julie Parelman
 Linda Pargh
 Judy Rosenau
 Ellen Rosenfeld

Donna Rosenstone
 Kathy Roth
 Roseanne Sacks
 Nicole Salomon
 Cathy Scharps
 Martha Scherr
 Barb Schonwetter
 Susan Seidler
 Susan Selnick
 Traci Shamburn
 Jamie Shapiro
 Karen Sherwood
 Nancy Shoifstal
 Cindy Sigman
 Andrea Silver
 Judy Silverman
 Ricki Slacter
 Donna Lee Smith
 Nina Solod
 Diane Sontag
 Mary Touff
 Ivy Wagner
 Amy Walmark
 Debbie Webman
 Susie Wedlan
 Debbie Weinfield
 Joni Weinstock
 Jackie Willig
 Jackie Wolff
 Marianne Wolff
 Freida Yedid
 Sherie Yulish
 Rochelle Zoller

An embossed illustration of a window with a pointed arch. The window is divided into six rectangular panes by a grid of lines. The entire window is set within a decorative frame that follows the arch of the window above and has a slightly flared base.

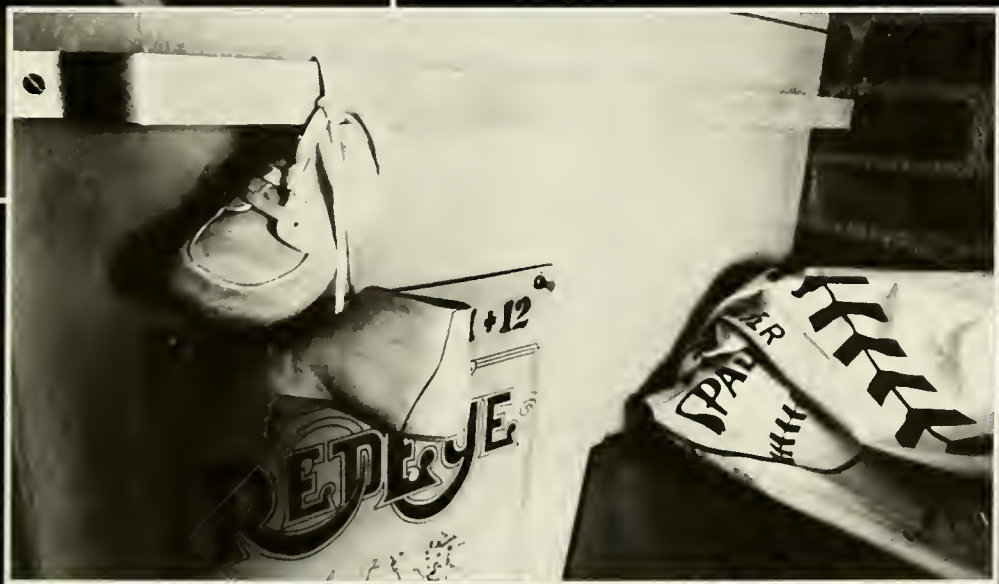
CLASSES





CLASSES





FRESHMAN

Alan Adler
 Patricia Adlerman
 Joseph Agular
 William Akerley
 Thomas Alexander
 Beth Alford
 Ronald Allen
 Andy Alward



Kathy Andrews
 Edward Appler
 Luis Arauz
 Alvard Arguello
 Frank Arrieta
 Alan Atkisson
 Mary Aton
 Marks Attwood



Eric Aukee
 Sean Bailey
 Tracy Baker
 Christopher Ball
 Eleanor Balloff
 Gary Barth
 Allan Bashinski
 Mark Beck



Nancy Beck
 Maureen Becker
 Stephen Beimdiek
 Jennifer Belote
 Peter Benn
 Jeffrey Bentley
 Neil Bercow
 Bari Berger



Dwayne Bernard
 Julius Bershell
 Michel Bertucci
 Rodolfo Betancourt
 Briana Bianca



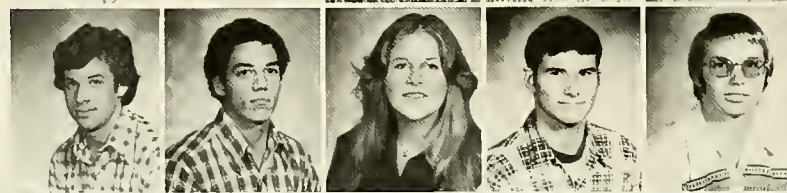
Jennifer Blank
 Mimi Blasini
 Alana Bloom
 David Bloomberg
 Gary Boillotat



Roy Borchardt
 David Bower
 Barbara Brandt
 Lynette Bragan
 David Breslauer



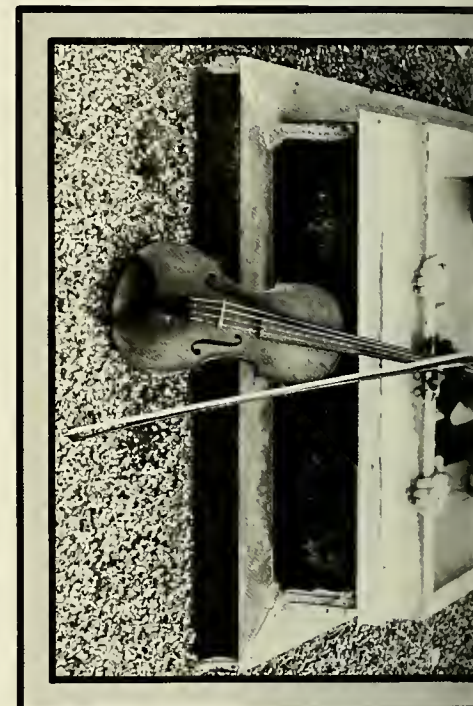
Lee Bressler
 James Brocato
 Susan Brockmann
 Casey Brogdon
 Stephen Bryan



Robert Buckley
 Paul Bullington
 Laurie Buntain
 Susan Buonocore
 Gray Burks
 Eric Burman
 Kathryn Burrows
 Marge Carey



Paris Carlin
 Mary Carlson
 Cynthia Carson
 Yvonne Cassisa
 William Catalu
 Patricia Caza
 Susan Chapin
 Gregory Chicca



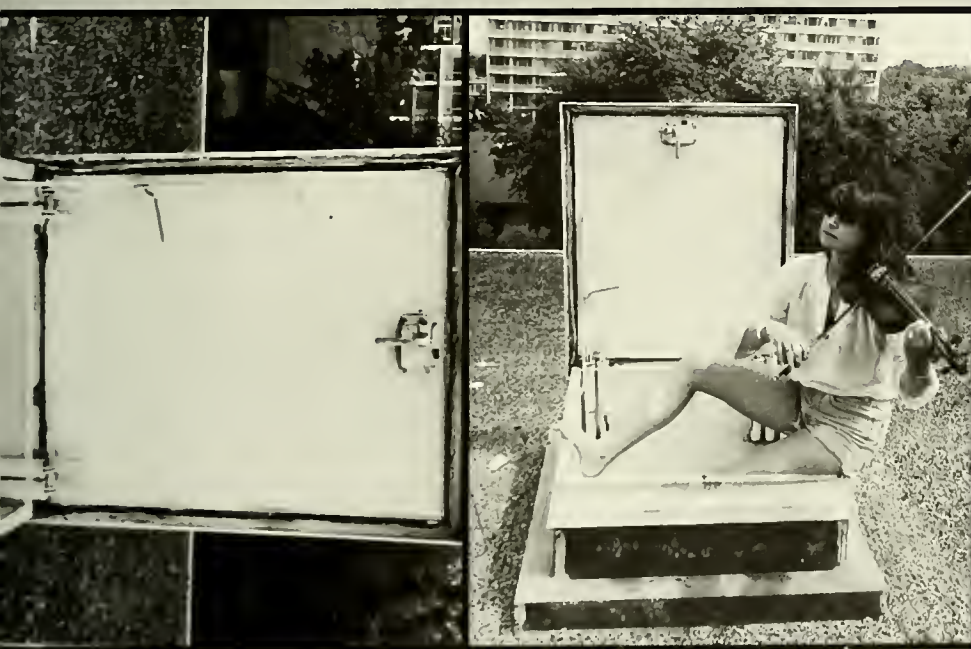


Clifford Clark
Lynn Clary
Florence Clarke
Joy Cohen
Michael Cohen
Jeffrey Cole
Edward Colina
Nancy Collat

Yvonne Collazo
Pierre Conner
Caron Conway
John Cook
Shawn Cook
Scott Cotlar
Edward Crosby
Michael Cummings

Marlene Cyhel
Thomas Dandar
Steven Dandes
Dolly Da Ponte
Barry Dauphin
Chris Deas
Ella Debekeme
Annette De Boer

Karin Defrancis
Lilliana DeLa Luz
John Denning
Steven Dequevedo
Marc Derrictson
Steven De Vries
Gayle Dewindt
Ann Dietze



Nancy Donnelson

School/Class: Newcomb '80
Hometown: Memphis, Tenn.
Activities: WTUL Radio, New Leviathen Orchestra

"To use your imagination is to use your mind."



Sharon Dinger
Warren Domangue Jr.
William Donius
Rubin Dorian
Richard Doskey
Sandra Doss
Steven Downey
Ann Doyle

Karen Drozda
Wendy Dubit
Saray Dubuque
Kathleen Dunbar
David Dunn
Jana Dunn
Carl Duvigneaud
Richard Elias

Wendy Elwell
Denise Emerson
Adam Epstein
Susan Epstein
Matthew Erickson
Charles Eshleman
Alan Ezkovich
Joseph Farrell



Stephen Fingerman
David Fish
Frederic Francois
David Francis
Thomas Frank
Terrance Franklin
Steven Freedman
Alan Fernandez



Brian Freese
Jacob Frenkel
Jane Frey
Timothy Fulham
Riva Funderburk
Britton Galloway
Gigi Gartner
Brendan Geraghty



Joe Gibaldi
Jennifer Gilliam
Leslie Glassburn
Glenn Goedecke
Joan Glover
Limor Golan
Michael Gold
Meryl Golden



Shari Goldfarb
Lauri Goldman
Jordan Goldson
Michael Gorney
Jody Gothard
Allison Graham
Patricia Granun
Damien Gray



Lynn A. Parry Jr.

School/Class: A&S '78

Hometown: Interlaken, N.J.

Activities: Rugby '74-'78, TUCP, ASB Senator, University Theater

*Teachers have worked so hard to find
Useless riddles to fill my mind
Lessons are best outside of class
And they're the ones I have to pass
Never mistake that they're my friends
Ever helping me till the end.*





Jon Grazer
John Greco
Greg Greenberg
Robert Grien
Edward Griesedieck
Todd Groszer
Carlos Grullon
Pamela Cup



Bradley Guth
Tica Hall
Anna Hardesty
Elizabeth Harlan
Alan Harris
Peter Harris
Henry Harteveldt
Charles Hartman



Peter Hayes
Thomas Heausler
Joann Hegre
Randy Held
Wilson Henley
William Henry
Edward Herchenbach
Daniel Hershman



Pam Hess
Catherine Heuer
Marie Higgins
Kelly Hill
Ellen Hirschhorn
Donna Holsapple
Irene Hom
William Hrapmann, Jr.



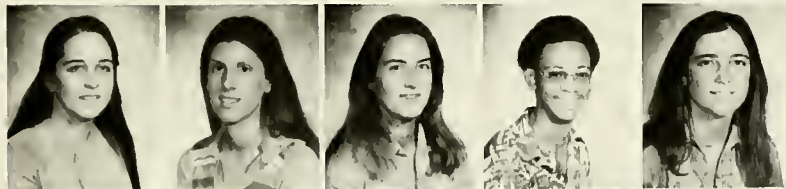
David Hunt
George Hunt
Trou Ineram
James Jackson
Rebecca Jackson
Joseph Jacquat
Ginnie Johansen
Joseph John III



Theodore Jones
Nancy Kahn
Marty Kanpf
Kathy Kaplan
Jaime Katz



Michael Kaufman
Leon Kcanzler
Irene Phizmu-Kelly
Daniel Kindel
Philip Kinkaid



Shannon Killilea
Melissa Kirkikis
Victoria Kling
Yul Knighten
Marguerite Koch



Jacqueline Konig
Lawrence Kopf
Michaello Kralj
Peggy Kriger
Scott Krieger



James Kunau
Mitzi Kuroda
Robert Lacroix



Fred Landry
Stewart Lane
Nancy Lapidus
Lance Laurienzo
Gerald Le Carpentier
Jennifer Lee
Patricia Lee
Dana Lees



Annabelle Lenderink
Lauren Levin
Leo Lewis
Sharleer Licciardi
Alicia Licha
Don Lipani
Susan Liroff
Timothy Liston



Ann Littlejohn
Susan Lloyd
Bill Loftin
Christi Long
Matthew Lorrain
Donna Loshusan
Pamela Lunn
Lois Lusk



Linda MacCarthy
David McCracken
Dale McDaniel
Lance McMahan
Gregory Malin
Yvonne Manber



Kathy Margolin
Luis Martorell
Richard Marvin
Wayne Mathe
Pablo Mateu
Lee Mathis



John Maute
Myrna Medina
Arlene Meek
John Meisler
Lori Melin
Babette Merwin



Joseph Messina
Ginja Mexic
David Meyer
Debra Meyer
James Meyer
Benjamin Michaelson III



Alison Miester
Craig Miller
Carlos Mojica
Steve Moore
Robert Moore
David Morin

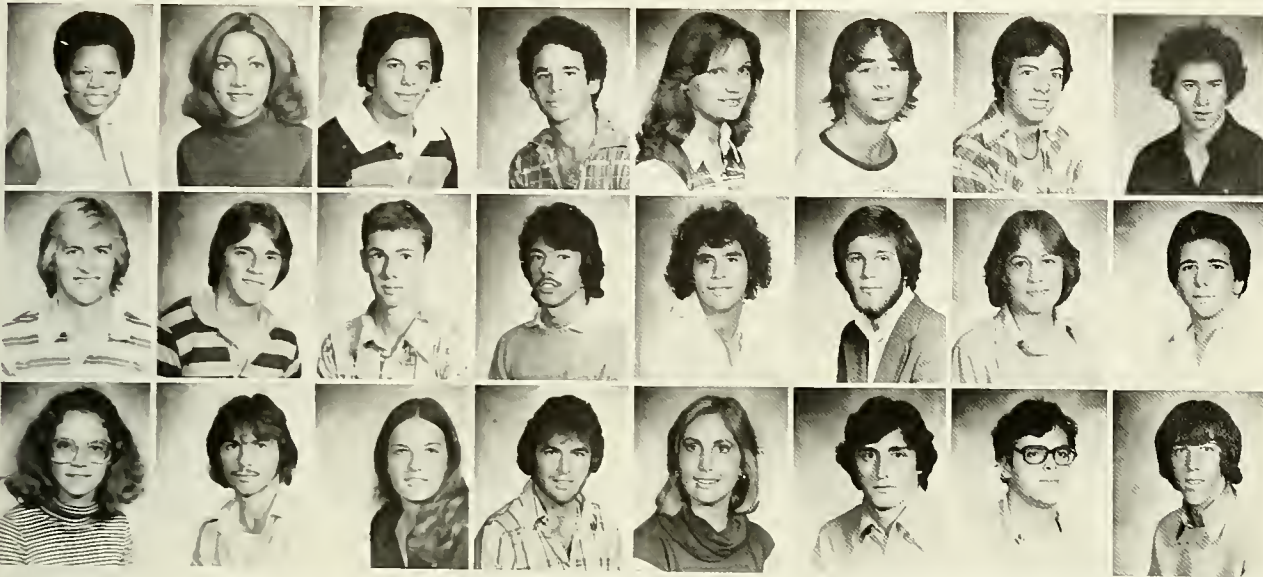


Paul Morphy
Michelle Mouch
Martin Mouton
Lynette Moxon
Thomas Muncy
Judith Nowalsky
Anne Nutten



Eric Olaes
Milton Orgeron
Keith Pack
Mark Pannell
Pamela Parsons
Nathan Patch
George Payne





Robin Payton
 Carol Penninger
 Edmond Pepper
 Victor Perea
 Bari Phillips
 Jeffrey Plotkin
 Jon Podret
 Bruce Polatnick

Thomas Polites
 Earl Ponceti
 James Pond
 Jose Portela
 Scott Portnov
 Chris Powell
 Renee Rayford
 Sam Recile

Lisa Rehrer
 Lionel Richard Jr.
 Sarah Richey
 Michael Riley
 Lisa Rinzler
 Aniceto Roche III
 John Roheim
 Drew Rosen



Scott David Salkin

School/Class: A&S '78

Hometown: Minneapolis, Minn.

Activities: Playing chess with John Furman, Surrealism, hockey, golf and baseball, Campus Calender — Editor, creator and writer, photography consultant, watching fact and fiction (real life and television), admirer of North Dakota, play dynamic guitar, write songs and poetry, and catharsis, Music Editor for Arcade.

Career Goals: Become famous without having to work too hard. Live long and prosper. Become President of the United States. Marry the girl next door.

"They live in a place where the neon lights the graveyard and the eyes of doubt sit silhouetted on the white cemetery walls. Trees surrogate networks of by-ways leading to osmotic thoughts.

The cars limp across the swamp like wounded reptiles. They are going to the river to eat red beans and rice and slither in the mud, while rats live on no evil star. The magnolias run wild while the dreams crash into tall buildings. A wave of fog cruised in, driven by the Senior Surfer. Ah, Tulane — Ah, New Orleans, what a wonderful place. Buy one today."



Gayle Rothstein
 John Rowland
 Brian Ronrke
 Bradley Ruben
 Dana Rubin
 Eric Rubin
 Antonio Ruiz

Juan Ruiz
 Howard Russell
 Howard Russell II
 William Ryan
 Elizabeth Salvatore
 Mary Sayle
 Arny Schatzberg

Alicia Schech
 Jay Scheiner
 Steven Schenker
 Martha Scherr
 Leslie Schlesinger
 Ann Schneider
 Randall Schneider
 Kathy Schroeder



Philip Schwaeber
 David Schwartzman
 Bert Schweigaard-Olsen
 Michael Seabright
 Daniel Segall
 Susan Selnick
 Samuel Seto
 Caroline Shapiro



Dana Shappro
 John Shea
 Darcee Siegel
 Mach Sigman
 Lori Silver
 Lori Silver II
 Alan Silverblatt
 William Simpson



Jan Sims
 Ruth Singer
 Glenn Slomin
 Barry Smith
 Vicki Smith



Leslie Snyder
 Nina Solod
 Richard Sondheimer
 Diane Sontag
 John Sottile



Paul Spansel
 Mark Spencer
 Douglas Sprunt
 Rob Steinberg
 Tom Sternberg



Lyle Stone
 Howard Stroterhoff
 Shawn Stroud
 Glenn Sullivan
 James Summers



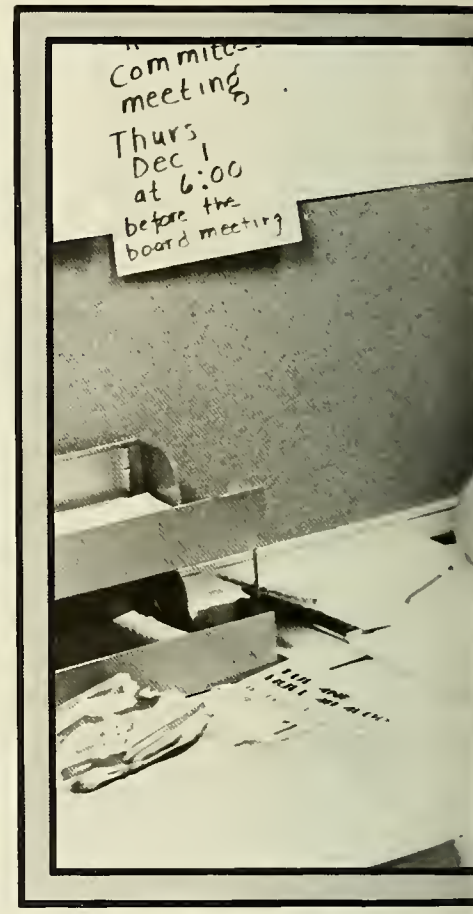
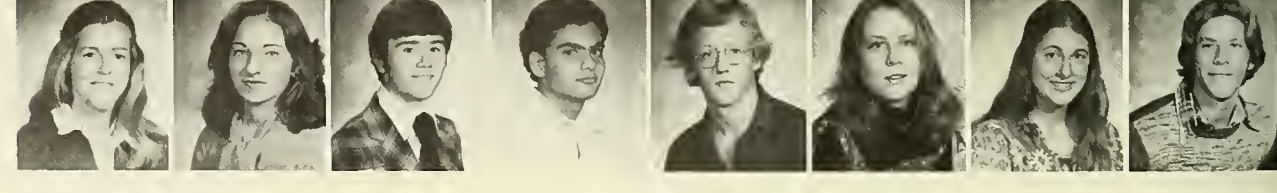
Jami Summersgill
 Craig Sunderland
 Scott Stanek
 David Steiner
 Kyra Styblo



Tim Sweeny
 Mike Svoboda
 Michael Tavel
 Fred Taylor
 Lucy Thabes
 Timothy Theriot
 Felisa Tibbits
 Matthias Timberlake



Lynn Tinto
 Hannah Title
 Thomas Tone
 Ratael Torres
 Frank Tove
 Barbara Travis
 Dana Wadsworth
 Howard Ullman

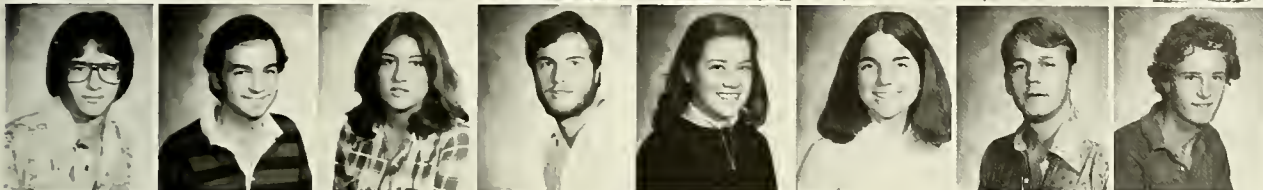




Lisa Vaughan
 Dave Vesel
 Sandra Vujnovica
 Donald Waldrep
 Lisa Waller
 Deborah Wallingford
 Neil Wasserstrom
 Debra Webman



Joseph Weed
 John Weigel
 Bruce Weiner
 David Wenner
 Jane Wheeler
 Kathy Wickham
 Nicholas Widder
 Susie Willenzik



Richard Williams
 George Williamson
 Jaclyn Willig
 David Willis
 Susan Winn
 Aliza Winter
 Park Winter Jr.
 Peter Wise



Blair G. Brown

School/Class: Arts and Sciences 1978
Hometown: New Orleans, Louisiana
Activities: CACTUS Chairman 1977-78, Vice Chairman, Community 1976-77, Prison Project Chairman, 1975-76, Volunteer.

Statement:

*To conclude, I announce what comes after me.
 I remember I said before my leaves sprang at all,
 I would raise my voice jocund and strong with reference to
 consummations.
 When America does what was promis'd,
 When through these States walk a hundred millions of superb
 persons;
 When the rest part away for superb persons and contribute to
 them,
 When breeds of the most perfect mothers denote America,
 Then to me and mine our due fruition.
 I have press'd through in my own right,
 I have sung the body and the soul, war and peace have I sung,
 and the songs of life and death,
 And the songs of birth, and shown that there are many births.
 I have offer's my stylr to every one, I have journey's with
 confident step;
 While my pleasure is yet at the full I whisper, So long! . . .*

— Walt Whitman, "So Long!"



Maury Witkoff
 Lawrence Witt
 Rufus Womble Jr
 David Wright
 Eric Wyatt
 Mercedes Yendrell
 David Young
 Francis Young



Tim Young
 David Youngblood
 Ann Yuronka
 Mark Zappala
 Bennet Zellinger
 Laura Zipperman
 Randy Zisk
 Craig Zimmet





SOPHOMORE

Cindy Abramson
 Ronald Adamo
 Robert Adams
 Sarah Akin
 Ellen Alexander
 Jeff Allyn
 Maria Alvarado
 Carlotta Amos



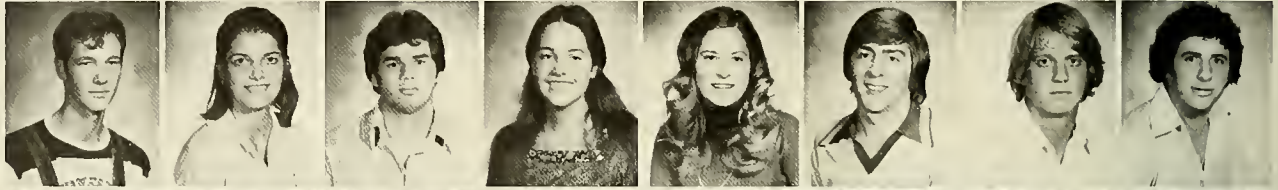
Johnny Anderson
 Jose Arandia
 Cynthia Arata
 Lydia Arriaga
 Georgianna Asensio
 Alan Auslaender
 Charles Austin
 Chris Austin



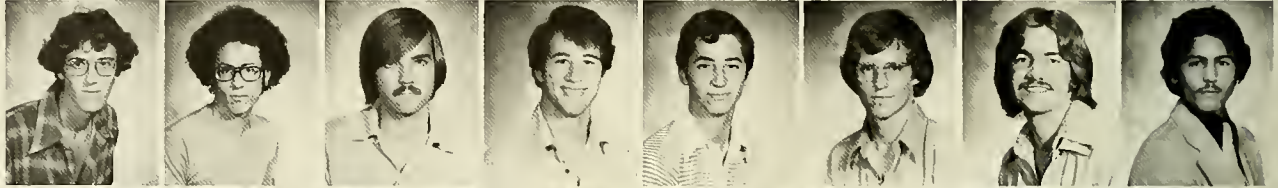
Allison Averill
 William Baker
 Ofilio Balladares
 James Barker
 Robert Barrow
 Susan Bartlett
 Robert Bassett
 William Beam Jr.



Mark Beatty
 Carol Becker
 Bob Becnel
 Susan Behrens
 Ashley Belleau
 Mark Benfield
 Wesley Bennett
 Mark Berg



Steve Bicks
 Stuart Blum
 John Bober
 Eugene Bogucki
 Robert Boh
 Peter Bonnet
 John Boquet
 Anthony Bordlee



Andrew Botwin
 Don Boucree
 Al Boudreaux
 Boubakar Bouguerra
 Arlina Bragan
 Latunde Braimah
 David Brandon Jr.
 Lucille Brinz



Rene Broussard
 Beth Bryant
 Ben Buckwald
 Janet Buesinger
 Felix Buitrago
 Brad Burlingham
 Gay Busalacchi
 Rodrigo Bustamanta



William Buzzett
 Arietta Cagnolatti
 James Cahn
 Mark Calabro
 Donald Cangelosi
 Marco Carballo
 Deborah Carman
 Gilbert Champana



Cecia Clarke
 Craig Clewe
 Catherine Cobb
 Frank Coe
 Andrew Cohan
 Cynthia Cohen
 Leslie Cohn
 Michael Cohn



Francisco Colon
 Deborah Cooper
 Elizabeth Cordes
 David Cosgrove
 Phillip Cossich Jr.
 Kaye Courington
 Brian Cousins
 Henry Coutret





Kathy Cremer
 Jeffrey Crevoiserat
 Nora Csetri
 Deborah Cunningham
 Bradley Curtis
 Tucker Davis
 Jeff Dawson
 Alejandro De Avila

Raphaella Della Chesa
 Christina Deutz
 Kaki Dietze
 Susan Dray
 James Dubuisson
 Mark Dudley
 Chip Duncan
 Tony Dunn

Charles Early
 Lisa Eatman
 Kathy Eckerlein
 Sarah Eckert
 Robert Edelstein
 Nona Epstein
 Elizabeth Estes
 Steven Fader



Melissa K. Ruman

School/Class: Newcomb '78
Hometown: Munster, Indiana
Activities: President Tulane Choir, Superfest Co-Chairman '76-'77,
 Who's Who Among Students '78, Editor — Frosh '80
Career Goal: Attorney

"Music is an extension of one's feelings — to know one's music is to know him."
 M. R.



John Farmer
 Steven Fefferman
 Leslie Feldman
 Jose Figueroa
 Marc Fisher
 Martin Fleischer
 Amos Fogleman
 James Forbes

Jane Frank
Sharyn Frank
Bruce Frankel
Ronald Frantz
Richard Frapart
Scott Fox
Eric Froimson
Charles Fuller



Timothy Fulton
Benjamin Gadon
John Garel
Keith Gee
Melissa Georges
Anthony Giambelluca
John Giardina Jr.
Horace Gilbert Jr.



Lucinda Jane Herbert

School/Class: Newcomb '78
Hometown: Jupiter, Fla.
Activities: CACTUS Mardi Gras Coalition
Career Goal: International Business

*"Some things, niño, some things are like this
That instantly and in themselves they are gay
And you and I are such things, O most miserable . . .*

*For a moment they are gay and are a part
Of an element. The exactest element to us,
In which we pronounce joy like a word of our own.*

*It is there, being imperfect, and with these things
And eradite in happiness, with nothing learned,
That we are joyously ourselves and we think*

*Without the labor of thought, in that element,
And we feel, in a way apart, for a moment, as if
There was a bright science outside of ourselves,*

*A gaiety that is being, not merely knowing,
The will to be and to be total in belief,
Provoking a laughter, an agreement by surprise."*

— Wallace Stevens



Pamela Gilbert
Barbara Ginsberg
Craig Glidden
Joann Goble
Norman Gollub
Marc Gomez
Terri Goodman
Lyn Grady



Gary Granfield
Linda Granfield
Jeffrey Grant
Gary Greco
Steven Greenbaum
Katherine Greenwood
Mike Greenwood
Darrel Griffin



Lawrence Gros
Michael Gumina
William Gusnard
Gail Hahn
Jennifer Hall
Raymond Harrelson
Thomas Ham
Susan Harrison





Eugene Hassell
 Andre Hawkins
 Marilee Hawthorne
 Christiane Hayden
 Jared Henry
 Michael Heldman
 Betsy Herman
 Katherine Herrlinger



Daniel Himelman
 Susan Hobart
 Greg Hoffman
 Carolyn Hopson
 Betsy Horn
 Timothy Huete
 Brian Hughes
 William Hughs



Arthur Huguley
 John Humphreys
 Timothy Hurley
 Samuel Hyde
 Diane Jesurun
 Jane Jira



Benjamin Joel
 Eugene Johnson
 Know Johnson
 Christopher Johnson
 Kenneth Johnston
 Pam Jubas



Deborah Kaplan
 Kathi Karageorges
 Robert Kelley
 James Kinberger
 Charles King
 Randee King



Lori Klauber
 Alexander Kleiman
 Christi Kleinpeter
 Jeff Kootman
 Diane Kramer
 Dan Kusnetz



Patricia Labare
 Clifford Larsen
 Michael Lanier
 Richard Laudun
 Elizabeth Lavin
 Juan Law



John Leach
 Robin Lebau
 Robert Lee
 Durel Legenore Jr.
 Mark Lehner
 Leong Phaik-Kiew
 Carol Levin
 Meredith Leshaw



James Light
 Ted Loiben
 Arroy Loubriel
 Patrick Lowe
 Joanne Lowenstein
 Annette Lubar
 Matthew Lucky
 Chuck Luquet



Kathi Lyon
 Shelly Magids
 Lori Mahtouz
 Michael Mannis
 Stephen Marban
 Jack Marsal
 Deborah Martin
 Richard Martin

Dianne Maslia
 Michaelle May
 Andrea Mayhen
 Knut Mayhew
 Jesse McClendon
 Nancy McDaniel
 Lucinda McIntyre
 Jim McGovern



Kathleen McManus
 Caroline McNeilly
 Hector Mendez
 Rebecca Meriwether
 Michelle Metzcus
 Richard Meyer
 Melanie Milam
 Kurt Miller



Michelle Miller
 Nadalyn Miller
 Alan Millhauser
 Hadrian Millon
 Susan Mitchell
 Hector Molina
 Mary Molony
 George Montgomery



Joseph Montgomery
 Pamela Montgomery
 Bob Moore
 Mecheri Mordjana
 Chris Morris
 Lisa Muller
 Nicholas Murray
 Robert Muth



John Neuman
 Jacqueline Newmark
 Deborah Niederhoffer
 Jacinta Noel
 John Noel
 Jane Olds
 Andrew Osner
 Matthew Padberg



Eileen Palio
 Carolyn Palmer
 Michele Parness
 Mark Peyronnin
 Thomas Phalon
 Randall Ploener
 William Prather
 Louis Prudhomme



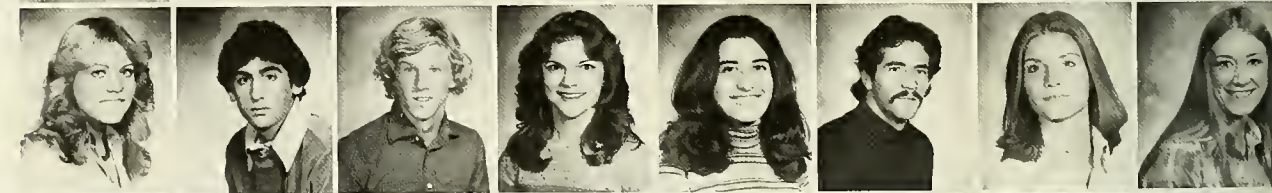
Ivy Pryor
 Michael Puente
 Marlon Pujol
 Albert Quentel
 Leslie Rainbolt
 Laurence Raney
 Ellen Redler
 Samuel Reed



Alicia Reggie
 Roberto Rengel
 George Restrepo
 Shay Reyner
 Barbara Rhode
 Lisa Roark
 Remy Rock
 Karen Rosenblum

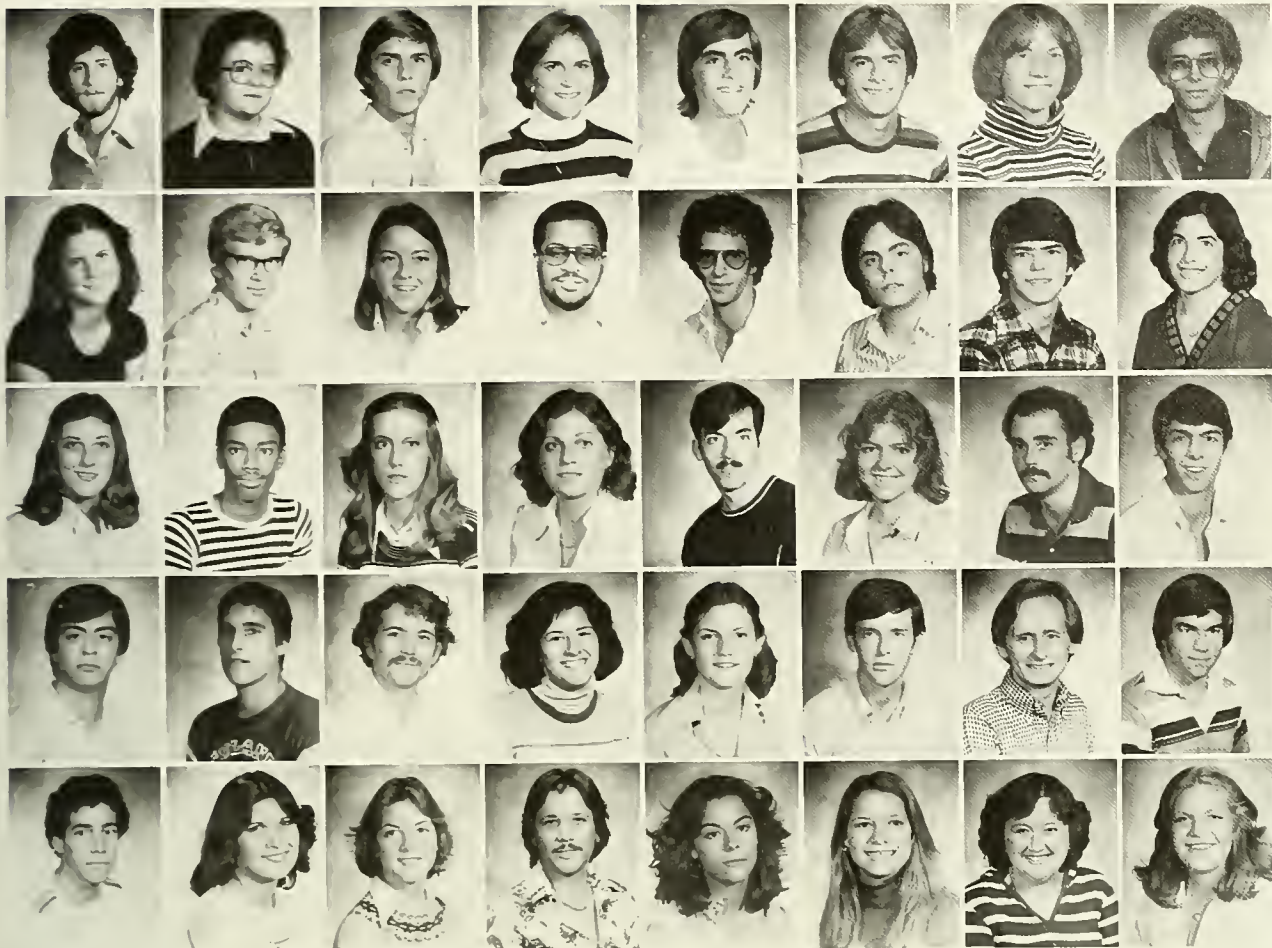


Cynthia Ross
 Robert Rothenstein
 Robert Rowley
 Gisele Ruiz
 Magnolia Sahba
 Jaime Salom
 Carol Salot
 Denise Saporito



Mossy Sartor
 Burton Saucier
 Barry Scairono
 George Scanlon
 Phil Schaefer
 William Schaefer III
 Mark Scheland
 Eric Scher





Neal Schofel
Lisbeth Scott
David Shall
Katherine Sharp
Jack Sharpe
David Shaughnessy
Nancy Sherman
Lawrence Sibley

Jean Sifeds
Erny Simmons
Mary Simmons
Quentin Simms
Marc Simon
Daniel Skelton
Joe Slack
Karen Slovenko

Cam Smith
Gregory Smith
Lizanne Smith
Margaret Smith
Joseph Smyth
Patricia Souchak
Bruce Spain
Jeffrey Spruill

Robert Stern
Phillip Stire
Clay Stobaugh
Susan Stolper
Susan Story
Maurice Stouse
Michael Sullivan
James Tebbey

Jorge Tefel
Renee Terowsky
Ann Texada
Fred Thoede
Ginny Threefoot
Lorna Tiemann
Colleen Tierney
Krusty Tietz



C. Clayton Griffin

School/Class: School of Medicine '78
Hometown: Abbeville, La.
Activities: Medical Student Body President, Student, Student Representative to Tulane Board of Administrators, and to Tulane Medical Center Board of Governors.
Career Goal: Private Medical Practice/Medical Law

"I honestly believe that the biggest problem facing this University (including the Medical Center) is the attitude of certain faculty members, staff and students. These people (we all know several) refuse to recognize anything positive in this university community. I'll be the first to admit that there has been and is now plenty which is worthy of criticism, but can't we criticize in an internal, constructive manner?! It is an indisputable fact that no one will ever believe this is a first rate university until WE stop telling them that we are a second rate one!!

Take two aspirins and call me in the morning — I wish it were that simple.



Holland Timmins
William Tobiasson
Kathy Toca
Miguel Tost
Kelly Trettin
Jaime Treuting
William Turner
Penny Van Hoose

Laurie Vereen
Emily Verges
Peter Verlandr
Robert Verville
Vincent Vesuvio
Dana Vitt
Barbara Voss
Margaret Wabnig



Nora Walchesser
Howard Walker
Willard Walker Jr.
Eric Weimers
Debra Weinstein
Carol Weintraub
Kathleen Weisfeld
Katherine Welch



Russell Wetzel
Susan White
Jeffrey Wiener
Dale Wilborn
Hamilton Williams
David Williamson
John Wilson
Thomas Wilson Jr.



Ellis B. Murov

School/Class: 2nd Year Law School
Hometown: Shreveport, La.
Activities: Tulane Law Review
Career Goal: Attorney

"Imagine my pleasure" at being able to pontificate upon Man's Fate² and Man's Hope³. Upon my "Resurrection"⁴ as a student, I immediately abandoned my personal existence in favor of the study of law.⁵ Gone were Bacchanalian pleasures, and in its place I found Cartesian arguments.

Even though a law student's fate is to compete for grades, insights into one's character may nevertheless be derived. Pushing oneself to the edge, besides offering glimpses of madness, helps define the limits of one's character as "there's no success like failure and failure's no success at all."⁶

Having confirmed my limits, I am freed from the slavery of competition. With one eye still on my career, I am free to pursue my quest for self-knowledge, understanding and enjoyment.

1) Lee "A Thousand Clowns"

2) A. Maulreaux

3) Ibid.

4) Symphony #2 by Gustav Mahler

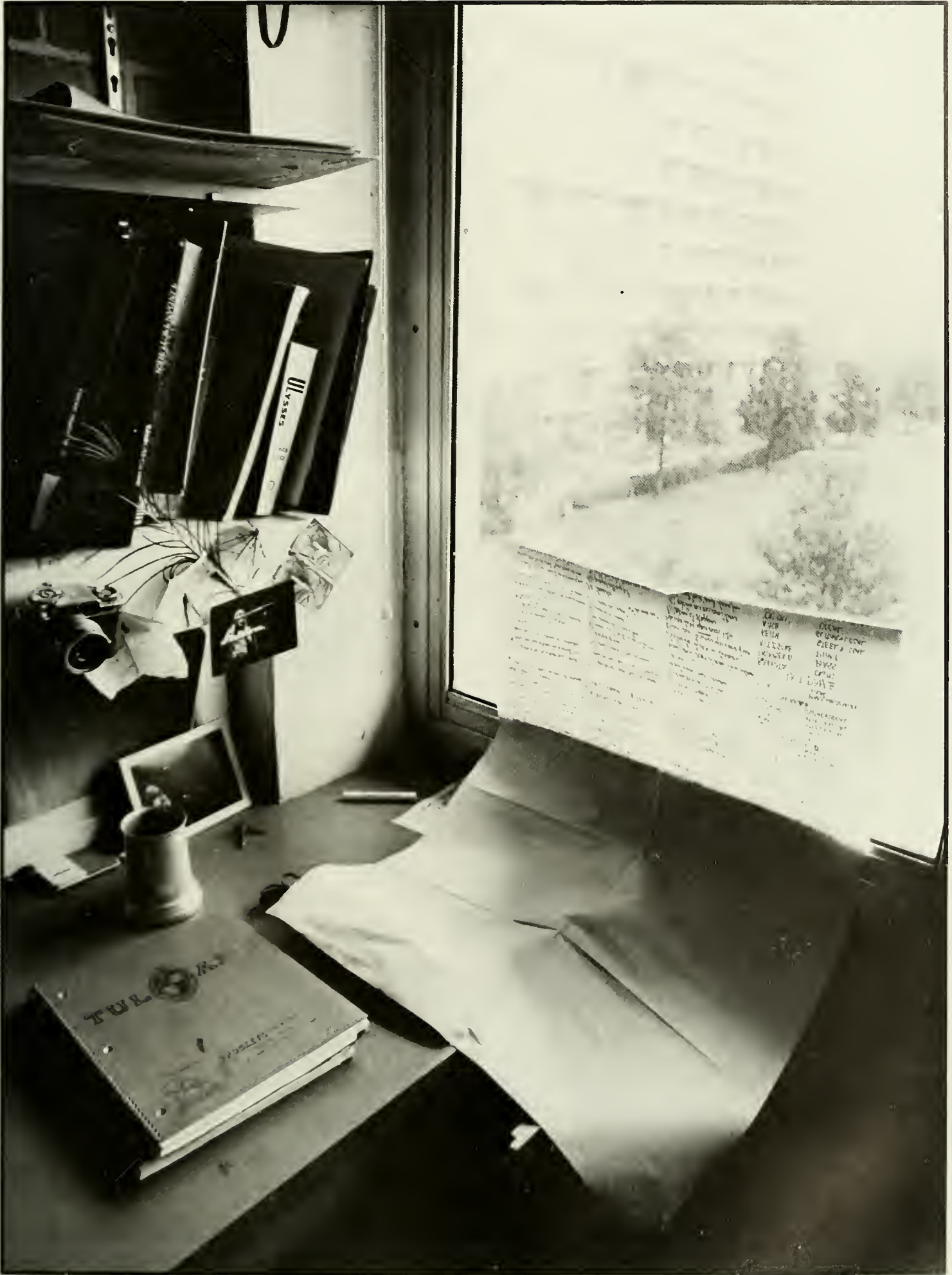
5) Lee One L, S. Turow

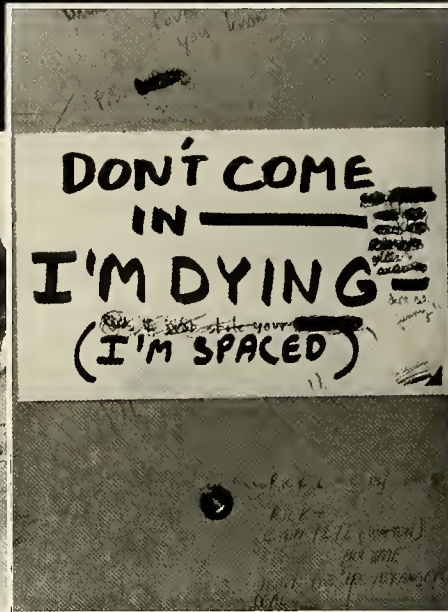
6) B. Dylan, "Love Minus Zero, No Limits"



Douglas Wise
Kirk Witt
William Wolfe IV
Jacqueline Wolff
Thomas Worrall
David Wright
Eric Wyszowski
Michael Ydigoras







AFTER
HR'S
OPEN
MIDNITE
TILL 8



JUNIORS

Jose Abadin
 Catherine Abernethy
 Coco Ahlberg
 Pete Aiello
 Tori Alford
 David Alley
 Miguel Alvarez
 Catherine Arcaro



Charles Arceneaux
 Cindy Ashkins
 Keith Astuto
 Chris Aubert
 Anthony Badalamenti
 Robert Badilo
 Jessica Bagg
 Daniel Baker



Thomas Barnett
 Daniel Barry
 William Barry
 Robert Bartlett
 Patricia Batterson
 Benny Bell
 William Benik
 Jim Berney



Barbara Bertucci
 Steven Bissell
 Susan Black
 Nan Blackman
 Bruce Blaylock
 Anne Bleakley
 Gregory Bloom
 Ann Blumberg



Richard Bobo
 Jeffrey Bodley
 Gail Bonner
 Rob Bonney
 Howard Borger



Brian Boutte
 Karen Bowman
 John Bransford
 John Bretz
 Terrell Brewster II



Guy Brierre
 Thomas Brocato
 Roy Brod
 Henry Brothers
 Donald Brown



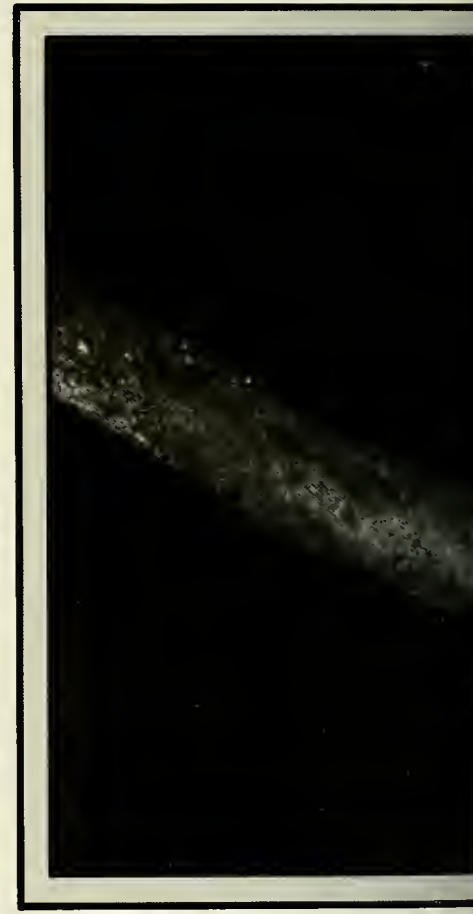
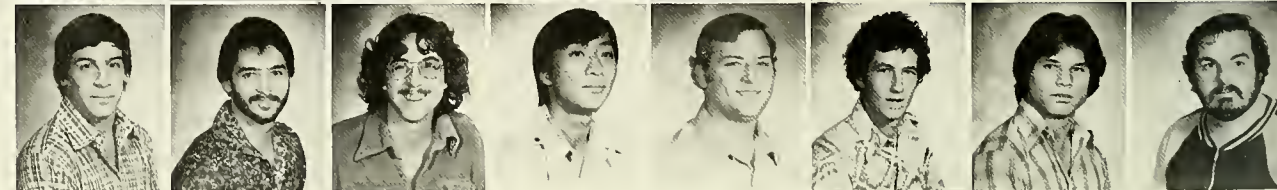
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 Susan Bruce
 Valerie Brys
 Dana Buntrock
 Craig Burkert



Timothy Burns
 Lawrence Cabeceiras
 Regan Carney
 Edward Casal
 Elizabeth Cathrall



Craig Cavalier
 George Cenca
 Charles Chopak
 Joseph Chow
 Stan Churchwell
 Christopher Clabaugh
 Frank Clark
 Jeffrey Clark





Linda Clark
 Stephen Clement
 Stephen Coffing
 Cynthia Cohen
 Jeffrey Cohen
 William Condon
 Tig Conger
 Lynne Cooper

Betsy Couturie
 Tom Crosby
 Randall Dalia
 John Daniels
 Gabriel Daroca
 Diane Davidson
 Norma Decker
 Richard Deichmann

Oswaldo De La Luz
 Anne Delery
 Dierdre Digiglia
 Stuart Dixon
 John Donahue
 Gene Dongievx
 Mark Drapanas
 David Dvdka

Michael Edwards
 Bruce Eisenberg
 Gary Ellermann
 Julia Etheridge
 Joseph Facccone III
 Julie Fallon
 Linda Fantus
 Julie Federico

Anne Bowman Turlington

School/Class: Newcomb '79

Hometown: Sewanee, Tenn.

Activities: '77-'78 Homecoming Queen, Pi Beta Phi Sorority, T.A. Ballet, Dance Club.

I am very proud to be a member of the Newcomb/Tulane community. In the three years I have been here, I have seen great advancements in administrative, academics and social areas. With the new and growing awareness of the need to help the individual develop to his or her full potential socially as well as academically, I cannot help but view this college as one of the best spring boards into the future. Eleanor Roosevelt stated this idea succinctly in 1962 at Hyde Park:

"Because I anticipate success in achieving full employment and full use of America's magnificent potential, I feel confident that in the years ahead many of the remaining outmoded barriers to women's aspirations will disappear. Within the rapidly growing economy, with appropriate manpower planning, all Americans will have a better chance to develop their individual capacities, to earn a good livelihood, and to strengthen family life."



Nancy Fellman
 Vivian Fellom
 Susan Finkelstein
 Patti Fisher
 William Fortmayer
 Arthur Freedman
 Charles Freeland
 Nancy Freeman

Julie Freund
Richard Fridley
Lauren Friedman
Matthew Fry
Leslie Gaitens
Nancy Gajewski
Kevin Gannon
Christie Gaudet



Kip Gibert
Rebecca Gibson
Samuel Goldenberg



Fred Goldman
Kathy Goldstein
Bern Goodman



Donald Gott
Lisa Gradman
David Gutterman



Michael Haas
Joseph Hagman
Charles Halcomb



Janice Hallet
Todd Hammer
Edwin Harbuck



James Hardy
Judith Harmon
Sharon Hartmann



Thomas Harwell Jr.
Eileen Healy
Rob Hill



Fred Hinrichs
Anne Holmes
Karen Horan



Robert Hough
Jane Horwitz
Eric Horwitch



Gregory R. Scott

School/Class: A&S '78
Hometown: Tullahoma, Tenn.
Activities: Lyceum Chairman, Dorm advisor, Sec'y Tri-Beta, Who's Who.
Career Goal: Medicine

Tulane students are devious. We have contrived to obtain our college degrees in the paradisiacal setting of New Orleans. A mild, perpetual, spring-like climate and every conceivable form of diversion create an ineffable spirit that celebrates life and living. Spring explodes here with its profusion of color and perfume, littering the whole campus with coconut-scented sun worshippers and swarms of whirling frisbees. This is the spirit of Tulane. Because New Orleans is distinctive, Tulane is distinctive; we are a special genre of student. We work hard and play hard and when we leave here, we take with us an inalienable part of that spirit . . . and that's just as (or more) important than any college degree.





Daniel Housey
 Sara Huebner
 Richard Hyams
 Mona Issenberg
 Joseph Iuzzolino
 Elizabeth Jackson
 Kirk Jackson
 David Jee
 Chris Ioblon

Chris Joblon
 Kathy Kahn
 Chris Kane
 Kandy Kazes
 Suzanne Keddie
 James Keegan
 Nancy Kelly
 George Keyes

Mostafa Khosravanipour
 Charles Kilpatrick
 George Kloak
 Majory Knapp
 Richard Kohnke
 Richard Kootman
 Mindy Kort
 Richard Lambert

Ronald Lampard
 Margeret Lanahan
 Albert Lang
 Keith Larner
 Sherl Larson
 Andy Lasseighe
 Charles Latourette
 William Lazarus

Thomas Leach
 Ruben Leano
 Peter Legum
 John Lennox
 Jan Leone
 Hugh Lesh
 Gary Levin
 Lori Lewis

Charles Lincoln
 Celia Lopez
 Alberto Magh
 Gregory Manion
 Justo Marin
 Judy Markowitz
 Susan Marks
 Patricia Mavromates

Richard Mayer
 John McBrayer
 Bonnie McClain
 Michael McCullough
 Kathy McIllyar
 Kenneth McIntosh III
 Randy MeKey
 David McKissock

Hugh McLaurin
 German Melero
 Joseph Mickel
 Stanton Middleton III
 Lauren Midlarsky
 Marjana Mikolic
 Leslie Miles
 Charles Miller

Alex Minno
 William Miranda
 Richard Mire
 Robert Mitchell
 Lynette Montero
 Kathryn Moran
 Mildred Morgan
 Stacy Morris

Marth Ann Mueller
 Charlynn Mumphrey
 Allen Nelson
 Irada Nigagliomi
 Paula Nowalsky
 Nancy Nungesser
 Stephanie Nuss
 Lisa Oberlander

Mark O'Brien
Carla Oden
Melissa Ogden
Robert Palmer
John Parnon
David Paternostro
Jorge Patino
Marc Pearl



Cynthia Perrone
Guillermo Pesant
Stephen Pierce
Marcia Pitt
Kerry Plutte
Jeffrey Posta



Diana Puig
Raul Pujol
Jeffrey Quinn
Susan Ragde
Andrea Ranne
Eric Renz



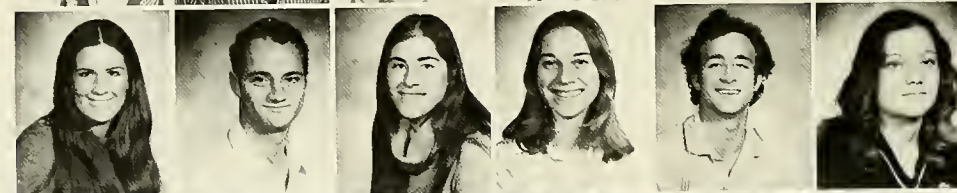
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Lael Richter
Alroy Rickerson
Todd Ridgeway
Michael Riess
Gina Rinella



Paul Rodgers
Jorge Rodriguez
Juan Romero
Richard Roselli
Christian Rosenberg
Donald Rothman



Jeannette Rullan
Mark Ryan
Madeline Sable
Simone Saidman
Andrew Salk
Nicole Salomon



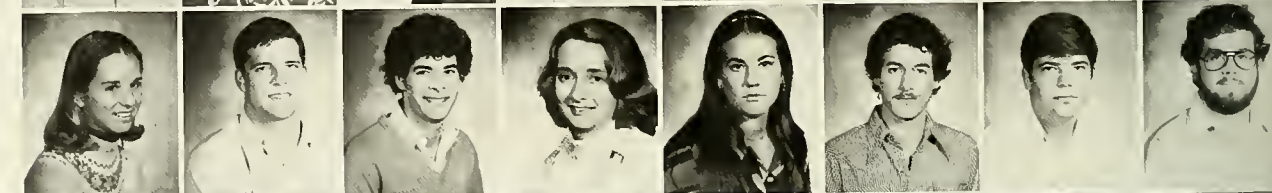
Perla Saludes
Joseph Samocha
Sally Savic
John Schemel
Nancy Schepps
Henry Schorr Jr.



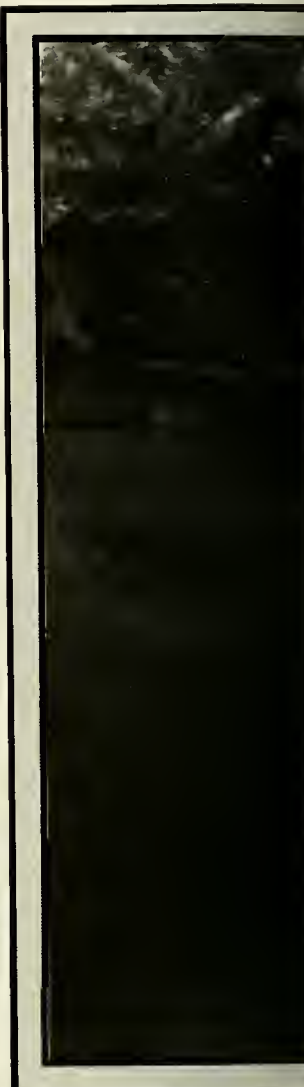
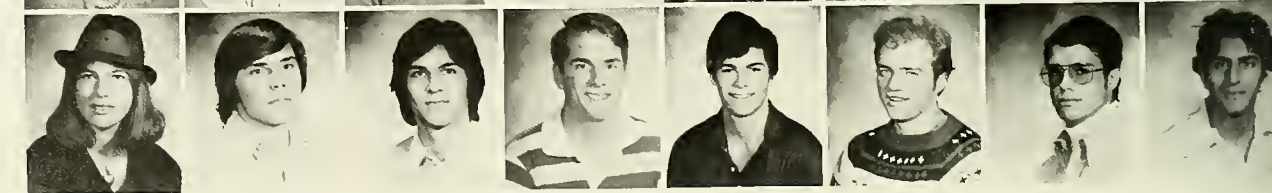
Frederick Schouest
Lyanne Schuster
Bill Schwartz
Ira Schwartz
Kurt Schwartz
Matthew Segal
Mark Shapiro
Matthew Share



Grace Shrap
Wiley Sharp
Doug Sheena
Sarah Shields
Theresa Shovlain
Stuart Simon
Gerald Sims Jr.
Perry Sims



Ellen Singer
Mike Skaiiy
Barry Snyder
Mitchell Sorivener
James Speed
Christopher Steidle
Armand St. Raymond
Jeffrey Taleghany





Richard Tanker
Edward Throop
Gary Toribio
Larry Tورتorich
Bradley Trumbull
Jennifer Tuero
Bowman Turlington
Stephen Turner



Kathy Paul

School/Class: Newcomb '78
Hometown: Bogota, Colombia
Activities: Theatre!!
Career Goal: Professional Theatre

"Revolving around a small pink building . . . the late, late rehearsals (but the great, great parties) . . . dusty rooms, but shining moments . . . hitting the lowest lows and then reaching the highest highs . . . long friendships and short feuds . . . the frustrations . . . and the triumphs . . . the challenges . . . building something from nothing . . . making words come alive . . . learning from doing . . . and always the people, people, people . . . at their best and their most creative."

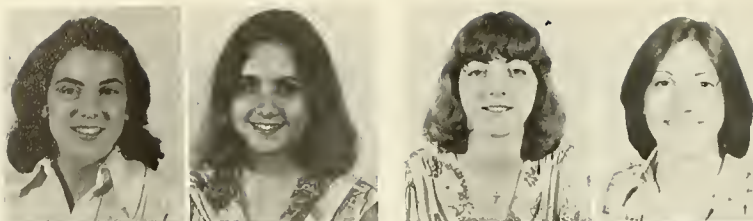


Adam Vane
Chris Vernosky
Donald Vinci
Jeffrey Visotsky
Jim Wallerstedt
Barry Weinstein
Chris Wetmore
Margaret White

Teresa White
Ann Wiemann
Sarah Willard
Walter Willard
Mary Williams
Ellen Williams
John and Laura Williams
Oran Williams

Elizabeth Willis
Kenneth Willrodt
Valerie Wilscam
Martha Wyatt
Marsha Young
Pamela Yurasek
Patricia Zalduondo
Brian Zollett

Theresa Amato
Great Britain
Sylvia Bargas
France



Cynthia Goddard
Spain
Heidi Haddock
Great Britain

Joseph Bavaria
Great Britain
Kimberle Bernard
France



Bryan Hawkins
Great Britain
Mary Kennedy
Great Britain

James Butler
Great Britain
Robert Casanova
Spain



Mark Kinder
Great Britain
Antonia Kirkland
Great Britain

Alicia Castilla
France
Edward Cohen
Great Britain



Denisel Kraft
Great Britain
Lisa Lerner
Great Britain

Lisa Cristal
Great Britain
Bruce Curran
Great Britain



Mark Lerner
Great Britain
Virginia Levert
Spain

Carol Dameron
France
France Delgado
France



Dennis LeVine
Great Britain
Jose Marchand
Great Britain

Crozet Duplantier
Germany
Ann Durant
France



Benson Massey
Great Britain
Cornelia McDonald
France

Jeffrey Dyer
Great Britain
Judith Ferry
Great Britain



Patricia McVadon
Great Britain
Michael Mehan
Great Britain

Camela Galano
Italy
Arthur Gilberg
Great Britain



Raul Miranda
Great Britain
Daniel Moore
Great Britain

JYA



Larry Murray
Great Britain
Marjorie Myers
France
Timothy Norton
Great Britain



Carolyn Odell
Great Britain
Susan Orihel
France
Judy Plotka
Great Britain



Rodney Poling
Great Britain
Mark Powell
Great Britain
Joseph Raybuck
Great Britain



Thomas Reale
Germany
Raymond Reed
Great Britain
Andrew Robinson
Great Britain



Lourdes Rodriguez
Spain
Laurie Rosen
Great Britain
Nancy Schoenberg
Germany



John Scott
Spain
Anne Segrest
Great Britain
Steven Sensibar
Great Britain

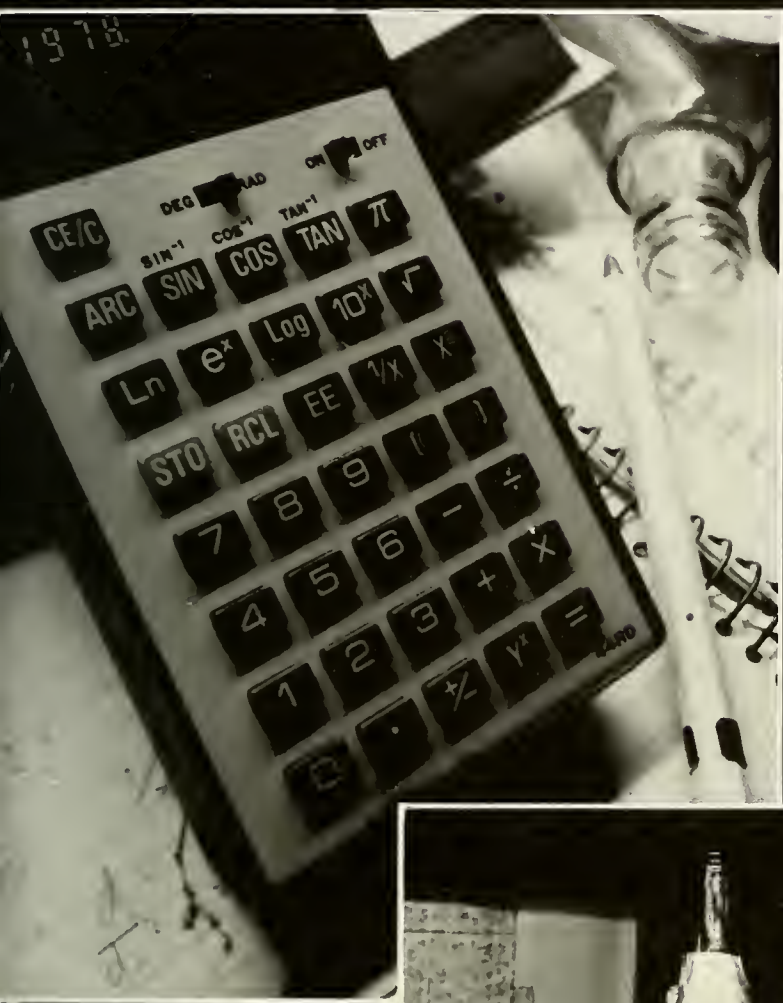


Linda Spier
Spain
Carey Sliss
Great Britain
Mark Tillman
Great Britain



Leslie Wade
Great Britain
Russell Wong
Great Britain



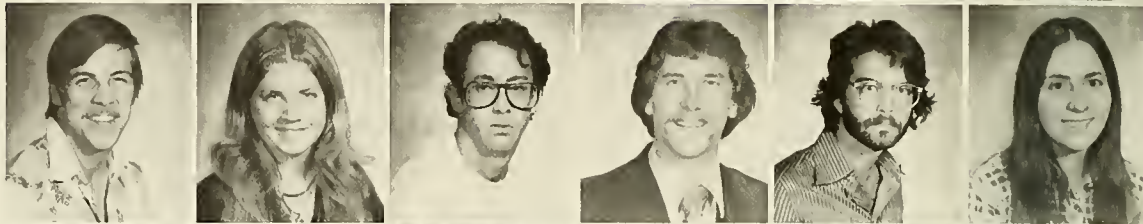


SENIORS

Mark Abramson
Gina Abroms
Danna Acker
Patricia Adams
Janice Adler
Ruth Adler



Mark Alexander
Laurel Allen
Woody Allen
Raymond Areaux
Daniel Aronstein
Bernadette Arroyo



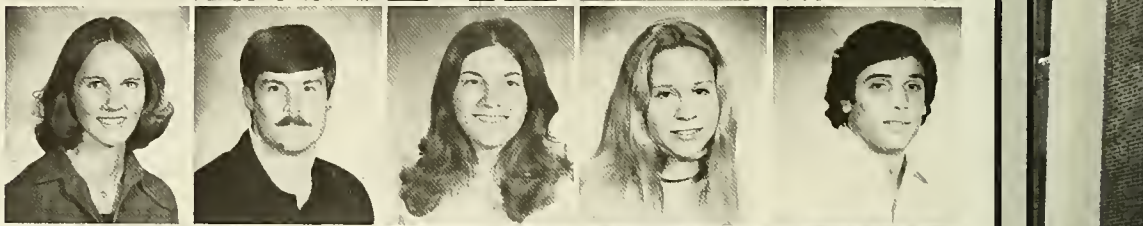
Lora Barnes
William Barnard
Linda Barker
James Barkate
Patrice Barattini
Diana Aspiazu



Evelyn Barraza
Ran Batson
Susan Baum
Herbert Baumann
David Beast



Nancy Beck
Richard Bedford
Annette Bergeron
Ellen Berkowitz
Andrew Berman



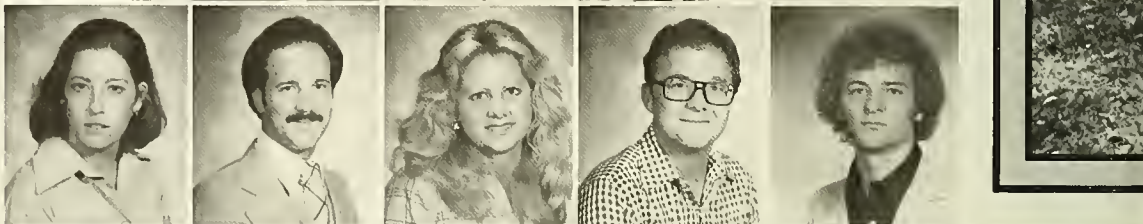
Wendy Bermant
Cindy Bernstein
Celeste Bertucci
Rosa Betancourt
Scott Bickford



Laurence Bieler
Nancy Blodgett
Morris Bloom
Timothy Bloomfield
Richard Blum



Jeanne Bonner
Ronald Book
Sharon Booth
Kevin Bourgeois
Warren Bourgeois



John Bovaird
Mark Boyce
David Brain
Edward Breland
Blair Brown
Steven Brodie

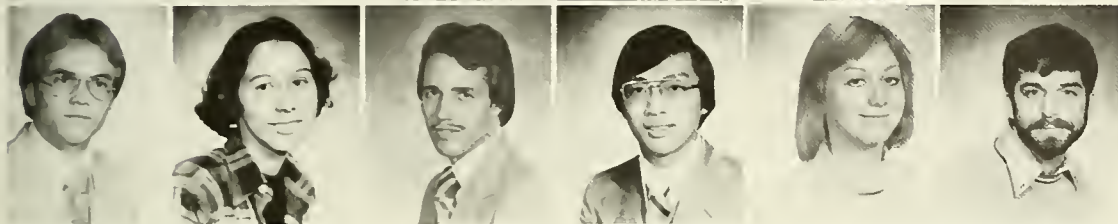




Rebekah Bryan
 Fred Buckley
 Maureen Burke
 Steven Burr
 David Calacci
 Douglas Calderera



Joseph Calhoun
 Richard Calhoun
 Keith Cangelosi
 Michael Carbo
 David Chandler
 William Chandler



Michael Chapman
 Sherry Chapman
 John Chauvin
 Jimmy Chow
 Cathleen Christian
 Philip Ciaccio



Deborah Rhea Slattery

School/Class: Tulane School of Law 1978
Hometown: New Orleans, Louisiana
Activities: Tulane Law Review, Senior Fellow (teaching legal research and writing), College Quiz Bowl.
Career Goal: Law

"The primary function of a university revolves around knowledge — the search for knowledge, and, at times, hopefully, the fulfillment of that search. In the ideal sense, this function is a never-ending process. There can never be a final goal for a university, unless it would be the sustenance of this function.

Tulane offers a variety of what are called "extra-curricular activities," that many students are involved in, myself included. There is nothing wrong with a university being involved in these areas. In fact, Tulane's contributions to its students and the community are quite outstanding. However, it is my hope that our system of higher education, including but not limited to Tulane, never loses sight of its true purpose: the endless search for knowledge."



David Cibula
 Judith Clark
 Carol Clarke
 Samuel Claytor
 Beth Cloninger
 Glenn Clouse

Christy Coggeshall
 Lisa Collins
 Stanley Cohn
 Sharon Conyer
 Shawn Cook
 Andy Corwin



James Craig
 James Craig
 Steven Crane
 Elizabeth Cranston
 Aline Craven
 Scott Cristal



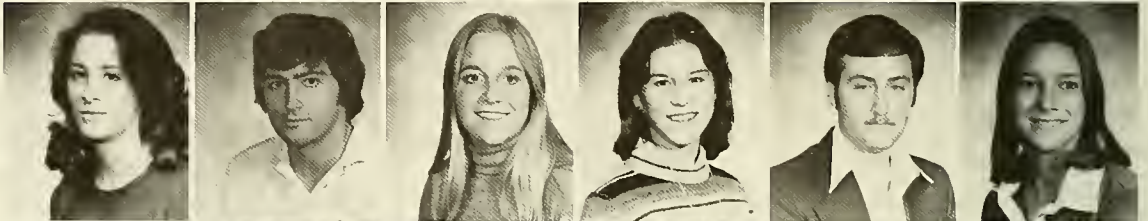
Bill Crockett
 Thomas Dalia
 Clarence Darrow
 Bennett Davis
 Kimsey Davis
 Steven Dehmlow



Alan DeMedici
 Kevin Dellsperger
 Charles Deminico
 Deidre Digel
 Deidre Digel
 William Dodenhoff



Maureen Donnelly
 John Donnes
 Catherine Douglas
 Denise Downing
 Keith Dugas
 Carol Duke



Gordon Dusell
 Steven Earle
 Barbara Easley
 Tobin Eason
 Mark Eckerle
 Todd Eckert



Robert Edwards
 Wade Edwards
 Mads Eggert, Jr.
 Elizabeth Ellaby
 Gene Elliot
 Marina Elloit



Lindsay Ellis
 Jonathan Elyachar
 Debra Engel
 Clayton Epstein
 David Epstein
 Jon Erbllich



Helen Eshleman
 John Eustis
 Linda Ewing
 Michael Fajgenbaum
 Michael Farley





Jeanne Farmer
John Farnen
Sandra Farrill
Neil Feingold
William Fergoson
Daniel Ferguson



Renee Ferguson



Elizabeth Field



Paul Finger



Franklin Finstein



Lori Fischler



Diana Fischman



Nancy Kelly

School/Class: Newcomb '79

Hometown: Beverly, Mass.

Activities: Resident Advisor, Co-Chairman for Direction Speakers Committee, Newcomer, Affirmative Action Committee '77.

"Anyone who goes to lunch at noon deserves to wait in line."

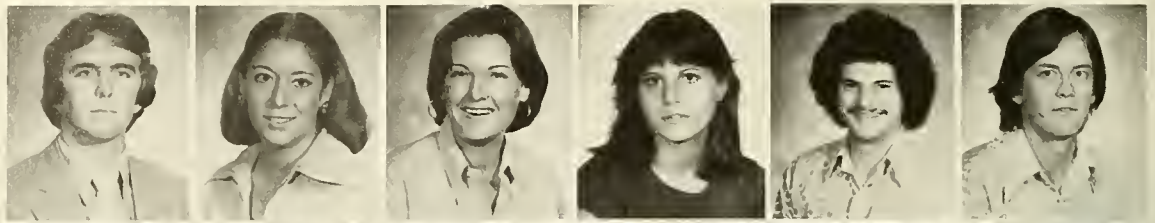


Winifred Fisher
Bob Flippen
Therese Forrester
Linda Fortenberry
Nancy Foster
Susan Foster



Richard Fox
Gary Frazier
Sara Freund
Betsy Friedt
Paul Gaiser
Jerry Gardner

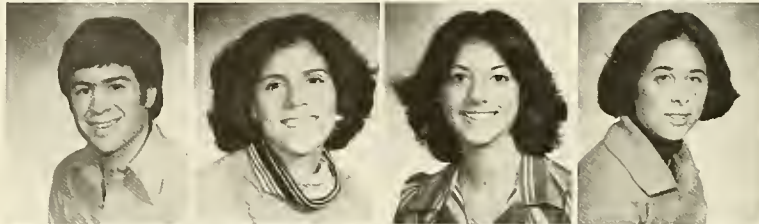
John Garth
 Patricia Gebert
 Elizabeth Gellatly
 Hanna Gerone
 Bruce Giaino
 Gary Gibbs



Cynthia Gili
 Norma Glanzer
 Brad Glazer
 Betsy Glick
 Randall Glidden
 Manuel Goicoeched



Robert Gold
 Barbara Goldberg
 Cindy Goldstein
 Debra Goldstein



Gay Gomez
 Bruce Goodman
 Sherrie Gordon
 Harold Grahad



Thomas Graham
 Allen Graves
 Evangeline Greek
 Graham Greene



Steven Greenstein
 Fernando Groene
 Debbie Grossman
 Margot Gruman



Juliet Guillory
 Juliet Guillory
 Michael Gurtler
 Andrew Hague

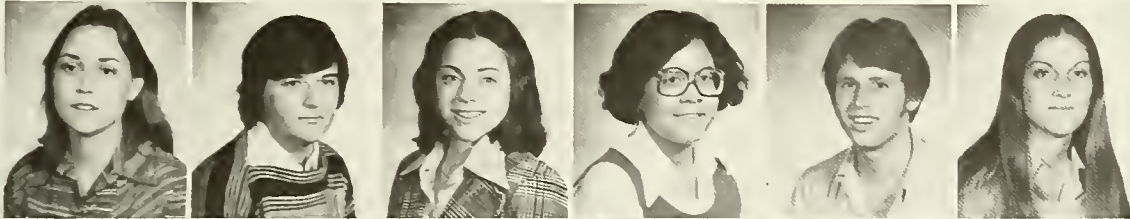


Penny Halter
 Warren Haney
 Mark Harman
 Roberta Hawk



Buzzy Heausler
 Mona Heckman
 Kate Herman
 Kirt Hibbits
 Barry Hickman
 Maddlyn Hingle





Virginia Holbrook
Michael Hoover
Susan Horowitz
Virginia House
Alan Howard
Kathryn Howells



Robert Hoy
Kurt Huseman
Scott Hutchinson
Marsha Ingram
Julius Ivester
Jason Jacoby



Herbert J. Baumann

School/Class: Engineering '78

Hometown: Sarasota, Fla.

Activities: TUCP President '77-'78, American Institute of Chemical Engineers.

*"I have never let my schooling interfere with my education."
— Mark Twain*



Keith Jacomine
Joshua Jaffe
Debra Jarett
Nancy Jewell
Bert Johansson
Quentin Johnson

Nathan Andrews Lee

School/Class: A&S '78

Hometown: Wichita Falls, Texas

Activities: Hullabaloo-News, Associate, and Contributing Editor Direction '78 — Speakers Chairman, Superfest '76-'77 P.R. Chairman, President, Senior Class, John Spaulding Memorial Award Winner.

Career Goal: 1) Popeye's Taste Tester, Anywhere. 2) Filibusterer, at home and abroad. 3) Revelationist, between heaven and hell.

EULOGY (GOOD WORDS) ON BEHALF OF NATE LEE BY NATE LEE: He's Gone. He's Really Gone.



Scott Johnston
Leo Jones
John Jones
Jewel Jurovich
Morris Kahn
Mary Jean Kalb



Gary Kallman
Gertie Kalnow
Edward Kane
Kenneth Katzoff
Martin Kay
Thomas Kerins



Karl Kesser
David Key
Wanda Kimbo
Mari-Carmen Kimbro
Lucy King
John Kirk



Larry Kiser
Suzan Kobey
Albert Koch
George Koch
Daniel Kohn
Blake Krass





Sharon Kronish
Harpo Kronish
Kare Kruebbe
Monica Kupfer
Robin Kurzweil



James Kuten
Harolyn Landow
Charles Langalis
Ray Larroca
Sheldon Latos



Margaret Leach
George Leblanc
Mary Leblance
Edward Lee
James Lee



Tracy Lees
Bina Lefkowitz
Edward Leikin
Wayne Lemelle
Debbie Lepow



Lisa Leslie
Steven Lesser
Felicia Levine
Keith Liberman
Penny Lichtman



Donald Light
Howard Lippton
Stephen Lippy
David Loftin
George Long
Binh Ly



Gregory Lyman
Neil Maclean
Richard Macpherson
Gabriela Maduro
William Mailloux
Daniel Mandel



Helen Mange
Mark Mantese
Calvin Mar
Michael Mariorenzi
Rene Martinez
David Maschke

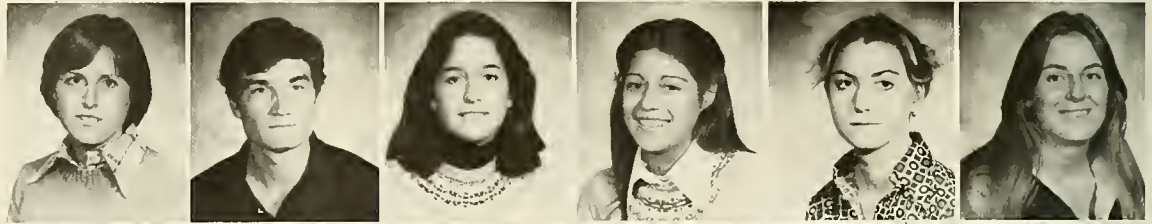


Guy Matelli
David Matica
Page McClendon
Stephen McCollam
Brian McConduit
Robert McGill

Karen Meister
Richard Melton
Scott Mexic
Sarah Miles
Jon Miller
Kathleen Miller



Carolyn Mintz
Robert Mitchell
Eleanor Montague
Yvonne Montes
Kimberly Morris
Lizette Moschella



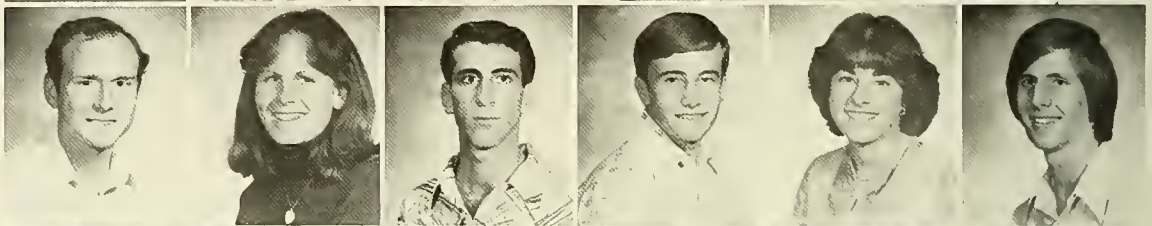
Dana Moses
John Mosko
Curtis Mosley
James Murphy
Paul Musco
William Myers Jr.



Phyllis Nachman
Lawrence Nadel
John Nascher
Jerry Newcombe
Kathy Newman
Thomas Nice



James Nix
Cornelia Norman
Scott Norton
Andrew Nosal
Lisa Novick
Mark Nudine



John O'Donnell
Catherine Ohlsson
Donna Olson
Gregory Orvis
Laura Ouverson
Judy Packler



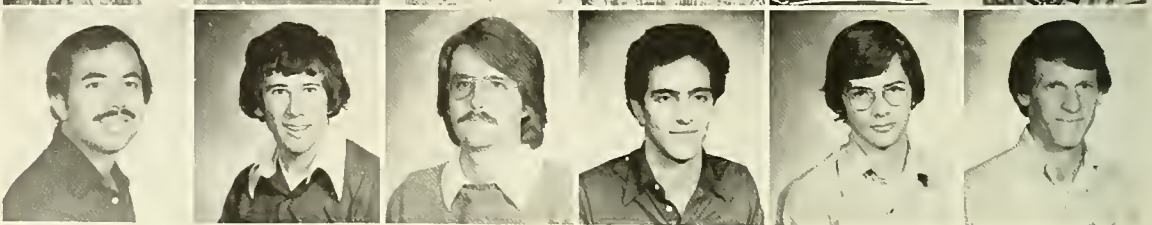
Buddy Palmer
Deeann Palmer
Holt Parker
Lynn Parry
James Paulson
Harold Peaden



Shirley Peters
John Peterson
Shelly Picard
David Pickering
Eugene Pilcher
Simone Pilie



Edward Pina
Alan Pinner
William Place
Gary Plotke
Francis Pollingue
Robert Pospick





Benjamin Prager
Maureen Quinn
Kevin Rafferty
Allison Raynor
Barbara Read
Robert Redman



Michael Remington
James Reuter
Louis Reynolds
Robert Rice
Robert Rider
Luis Rigual



Pam Mearns

School/Class: Newcomb 1978
Hometown: Memphis, Tennessee
Activities: Sailing, Mardi Gras Coalition.
Career Goal: To make use of my Anthropology major: Hopefully by never losing interest in Man's evolution: His revolutions and revelations, hostility and humility, dominance and indomitability — in short, his uncompromising adaptation to this world.

"In view of the fact that 1978 is my final year here, I want to extend one last thought to those who remain at Tulane, and especially those who like me, are moving on.

"All our troubles, says somebody wise, come upon us because we can not be alone. And that is all very well. We must all be able, otherwise we are victims. But when we are able to be alone, then we realize that the only thing to do is start a new relationship with another — or even the same human being. That people should be stuck apart, like so many telegraph poles, is nonsense."

*D. H. Lawrence
"The Captain's Doll"*



Michael Rinella
Elizabeth Roberts
Deborah Rodriguez
Paul Rodriguez
Hazel Rorke
Ava Rosenberg



Lisa Rosenstein
James Roth
Robin Rushton
Joseph Rusinko
Robert Ryan
William Sadlier



Lori Samet
Luke Sanna
Alfred Saurage
Gerard Scardino
Donna Schwartz
David Schell

Sherrie Lynn Gordon

School/Class: Newcomb 1978

Hometown: Nashville, Tennessee

Activities: Newcomb Senate — President, Newcomb Spring Arts Festival — Chairman 1975-76, Editor of the Newcomber (Newcomb Handbook) 1976-78, Newcomb Orientation Committee 1978.

"Looking back to August 1974 I can clearly remember the intense feelings of excitement that I had about first coming to Tulane. Now, four years and four million memories later I am looking at the university from a different perspective.

My original excitement has worn off only to be replaced by a feeling of University loyalty and Collegiate identity. Newcomb has become much more than just a name in a college catalogue. It has become my safe little niche for the past four years and soon, as an alumna, it will become an important part of my past.

The following is a statement by Lao-Tse that sums up the experience of leadership at Tulane:

'A leader is best when people barely know he exists

Not so good when people obey and acclaim him, worse when they despise him

'Fail to Honor people, they fail to honor you';; but of a good leader, who talks little

When his worth is done, his aim fulfilled, they will say, 'We did this ourselves'."

Monica Schimpf

Susan Schimmel

Alton Schultz III

Jeff Schuster

Gregory Scott

Patrick Seifert

Michael Siegel

Randy Silverstein

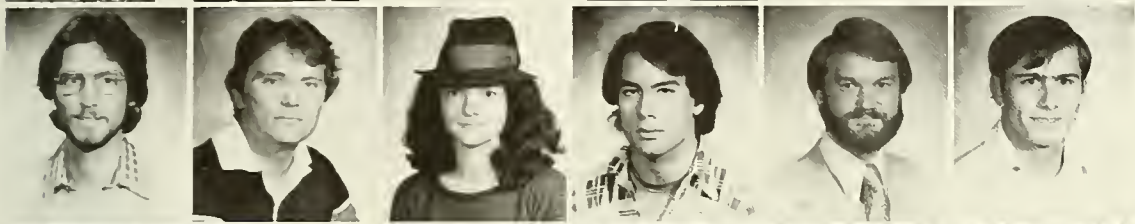


James Sims
Duncan Simpson
Rodney Skotty
Thomas Slack Jr.
James Slobard
Lynn Slossberg

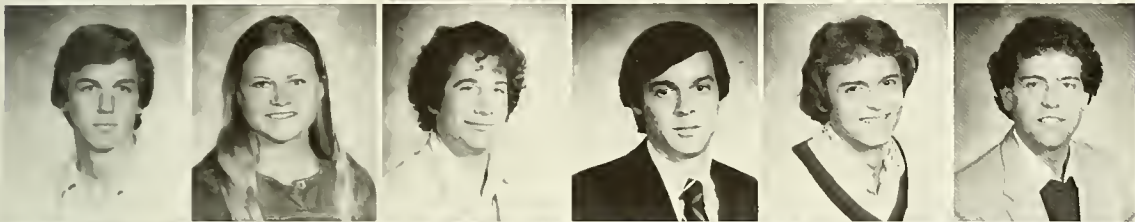




Pieter Sloterdijk
Clinton Smith
James Smith
Rem Smith
William Smith
Margaret Smith



Scott Snyder
Mark Spansel
Sarah Sparkman
Robert Spicer
Jim St. Raymond
John Stanley



Robert Stanley
Jeffrey Stanton
Pamela Strider
Sid Storpp
Peter Streit
Charles Tackett



Ernest Tauzin, Jr.
Lamo Taylor
Ben Templeton
Janice Terry
Joseph Ticheli
Tricia Tichenor



Seth Tieger
Peter Thomson
Joseph Tkac
Patrick Toole
Elaine Torres
Gregory Trapp



TUCP Toad
Frances Ulmer
Susan Van Hees
Steven Vasalech
Jose Vasquez
Timothy Vaughn



David Vickuair
Foster Voelker
Gary Vogt
Linda Walker
Harry Wallace
David Waller



Wayne Waller, Jr.
Michael Walther
Douglas Walton
Carolyn Wampold
Kevin Ward
Joseph Warren



Howard Warshaw
Wade Washburn
Verel Washington
Ellen Waub
Richard Waxman

Jennifer L. Brush

School/Class: Newcomb '78
Hometown: Pleasantville, N.Y.
Activities: ASB — VPA, ASB — President, Watson Award Winner.
Career Goal: Foreign Service Officer/C.I.A. Agent

"When I think of my tenure at Tulane, I think of people: people that I have loved, hated, respected, distrusted, people that have inspired me, annoyed me, surprised me and disappointed me. I came here for academics and will be known for student government, but my fondest, or at least strongest memories of Tulane will be of its people. We have all types here: derelicts, activists, eggheads, freaks, ROTCs, preppies, Greeks and JAPS. Somehow, these disparate groups manage to get along and survive at Tulane. This is one reason why Tulane is such a fascinating place to study. No single set of values can possibly prevail. Not many schools can claim this quality, and most of us will probably never be in such an open and diversified environment again. When I am old and gray and think back on 'the good old days,' personalities and faces will fill my memories of course, academics and student government have been extremely important to my education, but my relationships with Tulane's people have taught me my most valuable lessons."



Susie Wedlan
 Bob Weingrad
 Robert Weiser
 Joni Weinstock
 Ann Wierman
 Kurt Wiese



Carolyn Wilchek
 Elizabeth Williams
 Nancy Williams
 Pat Williams
 Jessalyn Wilscam
 Mary Wilson



Larry Wink
 James Wisner
 Gregory White
 Marcy Wolf
 Keith Wolfe
 Richard Wolkin



Richard Wong
 Carter Wright
 Ali Yahfoufi
 Lawrence Yore
 John Zimmerman
 Juan Zuniga



Amelia Zuras
 Carrie Zwerdling
 Gary Zwicky





TULANE UNIVERSITY
The College of Arts and Sciences

THE CREED OF THE CLASS OF 1978

(THE CREED OF FYEARS)

by
Nathan Andrew Lee

We are of Art and Science. We endeavor to make our art a science and to make our science an art. We create a concordance, a creed for ourselves in which can be joined these two ways. United within us, within each of us, art and science give birth to a child: a harmony that holds our values which will be shaped by years. We raise the child above us.

Therefore, within this concordance:

We apply science and art, together, not as things,
but as ways.

We bind ourselves to nature, to its essence and
quintessence; to stand within it and not
against it; to create a place within which
our child can thrive.

We care for the lives of faith and of reason, for
feeling and for thought; not to let one
outlive the other.

We use the curiosity we cannot suppress to overwhelm
the ignorance we cannot hide.

We feel the space and the frame; we use the circle
and the tangent; we observe equally with
microscope, kaleidoscope, and mirror.

We know the order that is imposed. We seek the
order that is hidden.

We simplify. We civilize. We inspire. We create.
We perfect.

In this, we justify ourselves and know that we must
justify ourselves, always.

Tulane

Bachelor of Arts

Leonard Hal Adoff
Metuchen, New Jersey

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Magna cum laude
Atlanta, Georgia

Jerome Julius Anderson
New Orleans, Louisiana

Stephen Michael Antosca
Washington, District of Columbia

Dewey Dale Archer, Jr.
Cum laude
Lake Charles, Louisiana

Daniel Lewis Aronstein
Great Neck, New York

Barry Weldon Ashe
Summa cum laude
New Orleans, Louisiana

Massourd John Assad
New Orleans, Louisiana

Roger Dale Atkins
Pineville, Louisiana

Marc Alan Barinbaum
Houston, Texas

James Brian Barkate
Lake Charles Louisiana

William Alan Barnard
Scarsdale, New York

Christopher Anthony Barnett
Dayton, Ohio

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Panama, Republic of Panama

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Cum laude
Frankfurt am Main, West Germany

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Cum laude
Miami Beach, Florida

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Cum laude
Skokie, Illinois

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Robert Petring Bushman III
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Glenn David Carvin
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Cum laude
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Auburndale, Florida

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Houston, Texas

Jason Jacoby
Cum laude
Dallas, Texas

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| Jon David Miller New York, New York | | Paul Norman Sens New Orleans, Louisiana |
| James Monroe III Cincinnati, Ohio | | |

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| John Bowman Trumbo Orlando, Florida | David Barnett Bernstein New Orleans, Louisiana | |
| Walter George Unglaub III New Orleans, Louisiana | Mark Compton Bowers New Orleans, Louisiana | |
| Walter Lee Van Der Kat, Jr. Trumbull, Connecticut | Kimsey McCann Davis Taft, Texas | |

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Cranford, New Jersey

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New Orleans, Louisiana

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Shreveport, Louisiana

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Cum laude
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Miramar, Florida

Kurt Rowland Wiese
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Richard Howard Wolkin
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Atlanta, Georgia

Buck Jim Wynne II
Dallas, Texas

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DECEMBER 28, 1977)

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Ponca City, Oklahoma

Robert Earl Dawson
Kenner, Louisiana

Michael Abbott Eisenberg
Los Angeles, California

Thomas Tim Fenwick
Kosciusko, Mississippi

Danny Joe Garner
Little Rock, Arkansas

Ronald Wayne Goodwin
Cum laude
Yazoo City, Mississippi

Ray David Greenberg
Springfield, New Jersey

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Merion, Pennsylvania



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Richard Henry Steele
New Orleans, Louisiana

Julian David Walters
Olla, Louisiana

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Richard Fowler Little
Union, South Carolina

Kevin Joseph McMichael
Malvern, Pennsylvania

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Henry Stuart Puente
Miami, Florida

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Silver Spring, Maryland

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Birmingham, Alabama

Patricia Reid Adams
Tulsa, Oklahoma

Rugh Anne Adler
Chicago, Illinois

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St. Petersburg, Florida

Leslie Helene Andelman
Shaker Heights, Ohio

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Reading, Massachusetts

Susan Lee Baer
Cum laude
Fort Lauderdale, Florida

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New Orleans, Louisiana

Patrice Elizabeth Barattini
Metairie, Louisiana

Elba Julia Batista
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Rye, New York

Julienne Barbara Bethell
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Nancy Catherine Blodgett
Northfield, Illinois

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Baton Rouge, Louisiana

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New Orleans, Louisiana

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Wichita Falls, Texas

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Baton Rouge, Louisiana

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Madrid, Spain

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Nashville, Tennessee

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Paducah, Kentucky

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Montgomery, Alabama

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Cum laude
New Orleans, Louisiana

Hallie Whitlock Davis
Cum laude
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Rockville, Maryland

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Cum laude
Diamond Missouri

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Woodbury, New Jersey

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Sheila Bland Elsea
Cum laude
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New Orleans, Louisiana

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Centreville, Mississippi

Susan Peironnet Field
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Fort Lauderdale, Florida

Diane Lynn Fischman
New Orleans, Louisiana

Michelle Ann Fisher
Jacksonville, Florida

Winifred Margaret Fisher
Boulder, Colorado

Therese Barksdale Forrester
Georgetown, South Carolina

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Cleveland, Tennessee

Susan Lee Foster
New Orleans, Louisiana

Deborah Lynn Fox
Clearwater, Florida

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San Salvador, El Salvador, C'A'

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Cum laude
Houston, Texas

Teri Fulmer
Magna cum laude
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Northbrook, Illinois

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Ponte Vedra Beach, Florida

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St. Petersburg, Florida

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Patchogue, New York

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Lincolnwood, Illinois

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San Antonio, Texas

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Coco Solo, Canal Zone

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St. Louis, Missouri

Kimberley Leuer Keller
New Orleans, Louisiana

Judith Ellen Kent
Cum laude
Bethesda, Maryland

Angela Carole King
Memphis, Tennessee

Suzan Kay Kobey
Garland, Texas

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Magna cum laude
Hollywood, Florida

Karen Ann Kruebbe
New Orleans, Louisiana

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Magna cum laude
Panama, Republic of Panama

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Bethesda, Maryland

Annette Marie Lawrence
Summa cum laude
New Orleans, Louisiana

Tracy Ann Lees
St. Louis, Missouri

Bina E. Lefkowitz
Cum laude
Skokie, Illinois

Debra Lynn Lepow
Shreveport, Louisiana

Lisa Cathy Leslie
Woodbridge, Connecticut

Carolyn Jean Low
Cum laude
Dallas, Texas

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Greensboro, North Carolina

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Jonesboro, Georgia

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Houston, Texas

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Eva Filson Martinez
Alva, Oklahoma

Michele Ann Martz
New Orleans, Louisiana

Caryn Rose May
Summa cum laude
New Orleans, Louisiana

Debra Ann Maze
New Orleans, Louisiana

Page McClendon
Amite, Louisiana

Mary Charlotte McMullan
Jackson, Mississippi

Panela Elizabeth Mearns
Memphis, Tennessee

Loni Mia Melin
Cum laude
Bedford Village, New York

Olga Maria Merediz
Rio Piedras, Puerto Rico

Elizabeth Fowler Merrick
New Orleans, Louisiana

Mary Ann Meyer
New Orleans, Louisiana

Lucia Anne Middleton
Bryn Mawr, Pennsylvania

Mary Kathleen Miller
Mobile, Alabama

Carolyn Rose Mintz
Monroe, Louisiana

Mary Kay Modenbach
Summa cum laude
Jefferson, Louisiana

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Magna cum laude
Oxford, Ohio

Eleanor Montague
Magna cum laude
Houston, Texas

Susan Clayton Moore
Bowling Green, Kentucky

Jeannie Ann Morris
Donaldsonville, Louisiana

Kathleen Ann Morris
Naples, Florida

Kimberly Brinson Morris
Houston, Texas

Dana Lucile Moses
Cum laude
Atlanta, Georgia

Jill Barbara Mullin
Metairie, Louisiana

Elisabeth Allison Nicol
Spofford, New Hampshire

Cornelia Catherine Norman
New Orleans, Louisiana

Lisa Sheryl Novick
Cum laude
Fort Lauderdale, Florida

Julie Ann Optican
Saint Joseph, Missouri

Laura Roy Ouverson
Cum laude
Myrtle Beach, South Carolina

Judy Ann Packler
Birmingham, Alabama

Anne Elizabeth Parker
Needham, Massachusetts

Kathryn Jean Paul
Magna cum laude
Albuquerque, New Mexico

Shirley Kim Peters
New Orleans, Louisiana

Cynthia Kay Phillips
Cum laude
Metairie, Louisiana

Leslie Pick
New Orleans, Louisiana

Pamela Marie Poole
Houston, Texas

Betty Zane Probasco
Lookout Mountain, Tennessee

Ruth Ann Rabin
New Orleans, Louisiana

Jeanne Rader
Cum laude
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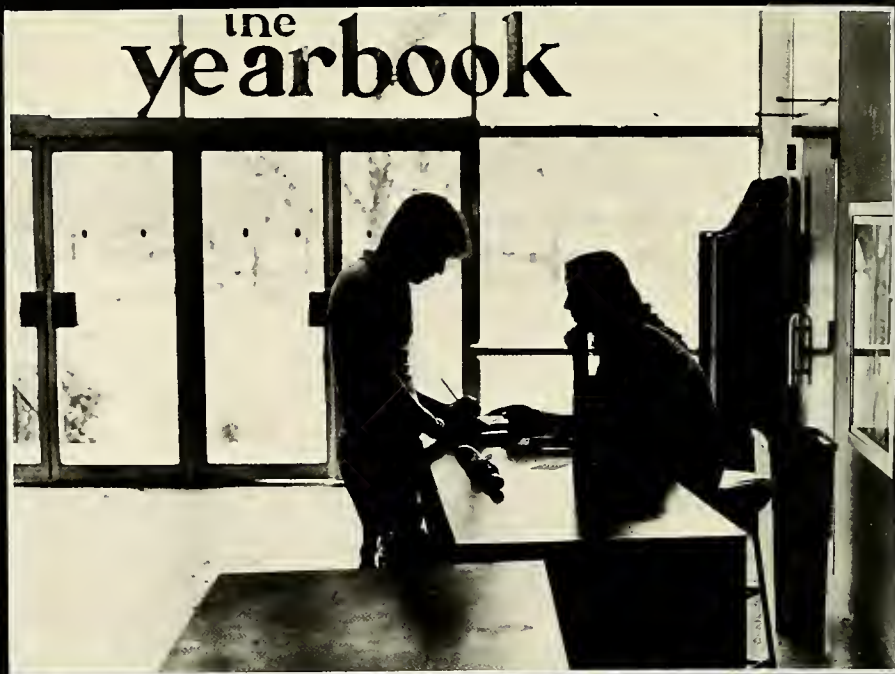
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the yearbook



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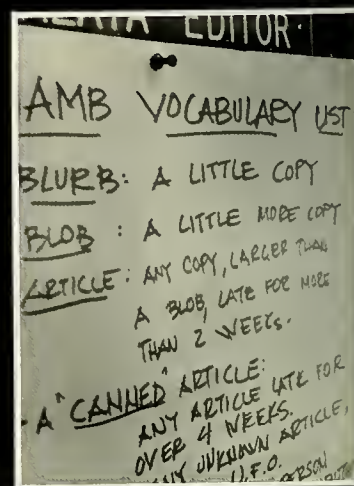
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CONTRIBUTORS

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Our special thanks go to Taylor Publishing Company of Dallas, and their representative to Tulane, Mr. Fred Elsing Jr. Their skill, patience, and good humor have made this book possible.



When I took this job, a lot of people had advice to give. "You absolutely have to have a theme," some of them said. Others stressed "non-conformity" and the importance of originality. I suppose that everyone's suggestion had some measure of validity; yet, like every other Yearbook editor, I basically had to learn for myself what a yearbook could and couldn't be.

From the very start, I have been convinced that a yearbook is not simply a collection of photographs and list of names. The fact that I am not a photographer, per se, may have influenced this conviction. However, it seems to me that if a book is truly to be looked upon as a lasting record of a year's events, it must be more vital and encompassing than a mere compilation of images. Alas, this may seem heresy to my lofty, artistic predecessors, but I readily confess my mundane disposition.

With the help of several members of the Tulane HULLABALOO staff and a group of freelance writers, the 1978 JAMBALAYA attempts to cover news, issues, and features in a format which is different and, we hope, interesting and entertaining. If we have offended the aesthetic sensibilities of any readers, we make no apologies. I believe that when they unshelve the volume again, in five or ten years, they will revise their initial judgements because, even after it becomes impossible to identify faces and images, the intrinsic meaning of words and the memories they invoke will endure.

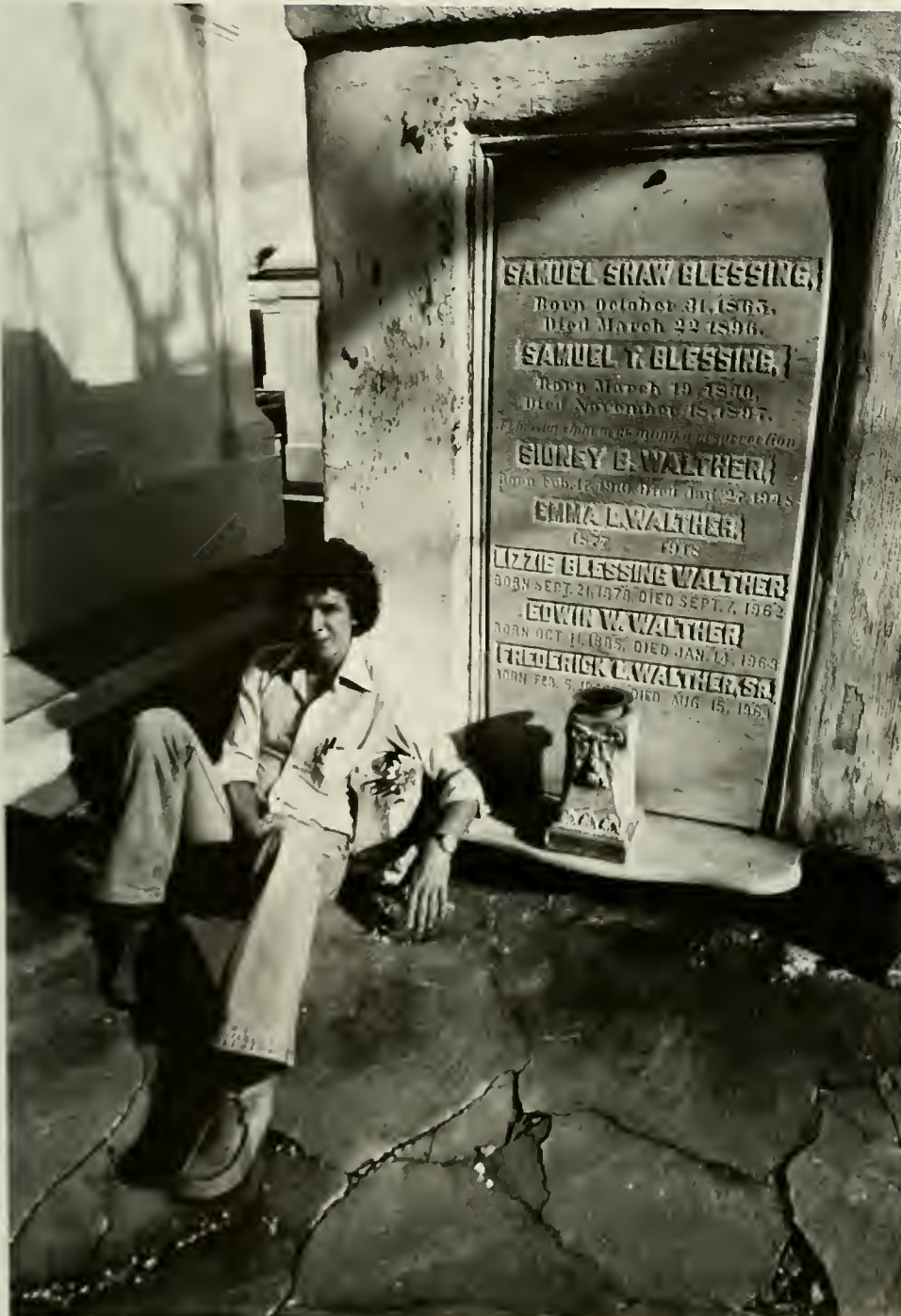
We have our theme, and it seems completely appropriate and forgivably clichéd to view the College experience as "the best of times" and "the worst of times." We have attempted to retain a high level of objectivity and, as money, time and the publisher would allow, a broad coverage of events.

This Yearbook may truly be said to have been a group effort. While the effort of some has been greater than others, I would personally like to thank Greg Ptacek, who stayed to the bitter end, and, Sergio Bakas, who in large part is responsible for the overall design concept of the book. Either of these two would have made outstanding editors, and they have my undying respect for managing to maintain their sanity while working for a manic like myself.

I thank the individual section editors and photographers for their efforts. In particular, I thank our faculty advisor, Dr. Andy Antippas, who always managed to say the right thing and who helped make working with the JAMBALAYA and attending Tulane University the best years of my life.

I leave now to find my place (if there is one) among my predecessors, in the place where all former Yearbook editors go.

M.F.W.





As a small token of respect and appreciation for his years of service to the students of Tulane and the members of the Tulane Media, this book is dedicated to Dr. Joseph Patrick Ropollo. As a Professor of English from 1950-78 and Advisor to the Tulane Media from 1965-70, Dr. Ropollo has been a positive and vital force in the lives of his students and everyone associated with him.

With great interest and expectation we look forward to his future projects and express our thanks for the wealth of knowledge he has so generously endowed upon Tulane students in the past.



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