

Dr. Halleck debunks college sex revolution

By BOB HAUGHTON
Dr. Seymour Halleck, a participant in Symposium '67 last fall yesterday denied that a college sexual revolution was taking place, although sex is a major problem with undergraduates.
Halleck, a professor of psychiatry at the University of Wisconsin and a recognized authority on sexual promiscuity on college campuses, spoke in the Medical Center amphitheatre as part of the Dean's latest lecture series.
According to Dr. Halleck, "despite the knowledge and sophistication of today's older adolescents, 'sex still poses confusing problems.'"
PSYCHIATRISTS HAVE "an unique opportunity" to study the problems of the younger generation, he said, because the "number of students willing to consult is increasing."
He derided the news media for convincing the general public that "a major sexual revolution" exists and that "promiscuity is more rampant than ever."
"The behavior of the younger generation is not remarkable or revolutionary," he said. While there is more heavy petting today, "rates of intercourse have not increased since the 1920's."
Halleck said that according to statistics compiled by "Standard, Wisconsin, Florida Kinsey researchers from questionnaires and in-depth interviews, 40 percent of the male and over 55 percent of the female college graduates in the U.S. are still virgins when they graduate."
He did admit that American "youth is becoming more interested in pre-marital sexual intercourse," emphasizing the "generation gap."
He said a poll showed over 80% of the college women questioned said "it was 'okay to marry' after having had premarital relations while the older generation condemned it."
A POLL AT Wisconsin showed that the virginité rate among "freshmen today" was 79%, he said, "indicating the behavior of non-virgins is not typical." He said this figure is consistent. He also called Wisconsin "a swinging campus."

Halleck said the most prevalent problem is "whether to participate in sexual intercourse or not," often resulting in "confusion and emotional turmoil."
Halleck believed, in a physician about play philosophy, is "somewhat as great as the Puritanical morality" of the older generation.
He said a woman must be deeply committed to have a rewarding sexual relationship. "He said the old saw 'women learn sex through love and men learn love through sex' holds true."
He said a woman must know herself and decide if her decision is "due to normal emotional needs rather than love or passion."
THERE IS a great pressure on females to participate in sexual intercourse, Halleck said this pressure, the Playboy philosophy, is "somewhat as great as the Puritanical morality" of the older generation.

Philadelphia Orchestra under Eugene Ormandy coming to Duke

By GLORIA GUTH
An orchestra described as "perhaps the greatest virtuoso orchestra of all time" is coming to Duke. The widely-heralded Philadelphia Orchestra, under the direction of Eugene Ormandy, will present a concert in the Indoor Stadium Wednesday, at 8:15 p.m.
This concert will be a rare opportunity, since, as William Griffith, Assistant Dean of Arts and Sciences and assistant to the Provost for student affairs, said, "it will be their only appearance in this part of the country." As the concert is part of the Duke University Artists Series, a pre-concert seminar will precede it in the



Scene from "Le Tartuffe"
French Play, Friday through Sunday nights in East Duke

Duke players portray desolation in 'Streetcar'

MARY ELLEN YOUNG
"I don't want realism," Blanche said, "I want magic!"
The Duke Players' most recent production, "A Streetcar Named Desire," is this lonely, desolate woman's search for that intangible magic quality of life that gives existence meaning. Tennessee Williams' modern tragedy, written in the Southern aristocratic idealism transposed to its locality and became a poignant statement on the meaning of life in last night's performance at the Branson Auditorium.
The passionately emotional performance of Sally Prober as Blanche DuBois, a middle-aged, morally degraded woman, seemed to transcend the boundaries of reality and idealism for the life that she reads about in poetry, carried that way from beginning to end with sensitivity and feeling.
Dave Burkley was excellently cast as rough and unfriendly Stanley Kowalski,

Blanche's Polack brother-in-law. In this search for meaning, the realistic love between him and Stella, Blanche's sister played by Patsy Garvin, produced the final, definitive statement on the lives of these people.
Gerrit Warner in his sensitive performance as Mitch, the person to whom Blanche, crushed by her last desperate call for sanity, completed the list of principles to be praised for their understanding of the relationships of these roles.
Also to be commended for providing a admirable supporting cast are Gerry Moore, Robert Shenkin, Forest Bachtel, Bernice Clayton, Charles DeBoard, Marguerite Tallaferra, Ken Allison and Jack Melchior.
The Production will run tonight and tomorrow.
Tickets for the 8:15 showings can be bought at the Branson Hall.

Russian artists drift from 'socialist realism'

By DON DEARCE
The Soviet government's cultural offensive of 1962 was successful to the extent that most of the restless "formalists" tempered their art and offered apologies, however ironic and insincere, for their aim against socialist realism.
Here and there, however, some individuals refused to be humiliated. The most notable was Semyonov-old Victor Nekrasov, a war-hero and Party member who had even at one time won the Stalin prize as a novelist. In March 1962 Nekrasov was singled out for criticism by Khrushchev for the novelist's unbelievably far-minded comments in a collection of travel essays called "On Both Sides of the Ocean."
Khrushchev was particularly irked by Nekrasov's praise of the film "Nijch's Gate" and its directors, Marlen Khutayev and Shpalkov. In his essay collection Nekrasov had written, "I am boundlessly grateful to Khutayev and Shpalkov for not dragging in the old war with its greying moustache who understands all and has a precise and clear answer for everything. If he had come along with his instructive phrases, it would have killed the picture."
Calling the film "a great event in our

art," Nekrasov applauded its new approach to the lives of young people. The youth in the film asked themselves in effect: How are we to live? It was as if the Communist way of life was not clear or altogether acceptable to them.
Khrushchev was emphatic in his denunciation of the film and Nekrasov's open-ended discussions of American and other foreign youth: "One cannot read without indignation such written in a hardly, scornful tone about an old worker. I think the tone of such work is absolutely impermissible for a Soviet writer."
Nekrasov was just as adamant in his refusal to recant, saying that he would continue to write "the truth, the great truth, the honest truth." Khrushchev asked for Nekrasov's expulsion from the Party, and for seven months in 1962 the struggle between the Kremlin and the intellectual, idealist and Stalinist critics loomed as the government's only effective alternative. Because of the growing Sino-Soviet rift, however, the cultural reform movement was not even expelled from the Party. The Kremlin could not risk a dent in its image at the time.
The Kremlin had proven its ultimate power, and perhaps it was satisfied with

merely dropping hints and implications. The censor's arm was most clearly demonstrated in 1963 when "The Island of Aphrodite," a play by Alexis Parnis, suddenly disappeared from all 250 Russian theaters in which it was then being popularly enjoyed.
Events of the past few years have revealed that Russian artists have continued their individual ways. In 1962 two members of the Union of Soviet Writers were tried and convicted of smuggling material critical of Soviet life to the West and publishing it there under pseudonyms. Andrei Sinyavsky and Yuli Daniel were supposed to have used the names Abram Tertz and Nikolai Arzhak, respectively. Sinyavsky had been wounded in World War II, the most meaningful experience of his life, and he was weary of patriotic noise about how "Mother Russia" won the war.

"Otkazhiva's novella," says Patricia Blake, "is one of the rare works of Soviet literature which deals sympathetically with the non-heroes of war-such either to unheard-of sentiments as art, bewilderment, and bravado of a teenage boy making his way across a German minefield."
The bureaucracy was so incited by the work that one outraged critic, A. Medvedev, was led to exclaim: "Vindication of the fear of death! Mavskiy pacifism! Otkazhiva is insulting the memory of those who died in order to save those who are living, including himself!"
After Khrushchev's "retirement" a few years ago the future looked promising for Russia's artists. From 1963-64 the Writers' Union threw out some old-guard members and installed many of the most liberal writers in its executive. Surprisingly, the Party newspaper Pravda even encouraged the liberals about this time: "The Party's wish is to defend the artist's freedom to choose theme and subject, style and manner of execution."
Perhaps the audaciousness of men like Voznesensky and the still lingering criticism of last January's trial of four Russian intellectuals can be explained on the basis of the hopes spawned by the accession of Koygyn and Brezhnev.

Peace Corps at 'grass roots level'

By FRED EVANS
C. Payne Lucas, director of the African Region of the Peace Corps, voiced a personal wish that it would be possible "to create an atmosphere in which every human being would be totally devoted to eliminating man's inhumanity to man" last night the Celestial Omnibus.
"The Peace Corps is based on the premise that the individual matters, that he can do something measurable on the scale of human values," he said. While most other U.S. programs concentrate on the technological and material aspects of development, the peace corps "deals with what amounts to carte blanche at the grass roots level."
For this task of creating attitudes "identification and empathy are essential; competence can be superimposed." Understanding can only develop by helping the people "achieve their goals measured by their society, not by achieving our goals measured by the context of our society," he said.
So successful has this approach been that there has been "an enormous number of requests from host countries to request we cannot fill." Restrictions on funds imposed by the Vietnam War are partly to blame for this, so is the fact that "this country is populated with people who think they are educated because they are well-read—all the right books, Ramparts, and so on..." he asserted.
Supplementing Lucas' talk was a movie filmed by Roger Landrum, a volunteer who taught English in Nigeria during the 2nd and 3rd years of his independence. The unusual version of the film will probably only be shown in one other city south of Richmond, Virginia—Chapel Hill. There is nothing in the film that could be construed objectionable by anyone (certainly not potential Peace Corps volunteers). Lucas explained that the film "shows a lot of white and black people together, and that's still a great hurdle we're trying to get over."
He strongly emphasized that "the

most significant contribution of the Peace Corps in Africa is toward the solution of the black-white problem. This is the untold story of the Peace Corps." Understanding, of necessity, is reciprocal. "If the country were populated with PCVs there really wouldn't be a need for a President's Commission on Civil Disorders." And, "whether we like it or not, the world isn't populated by white people," he pointed out.
The Peace Corps assumes that "stability in Africa is not inconsistent with American interests." Since it further assumes that peace in the contemporary world requires development, Peace Corps emphasis has been on rural transformation, education, and mutual understanding.
To prevent initiative and creativity from being stifled by a bureaucracy that has become attached to fixed ways of achieving the broader goals, the Corps in 1965 limited years of service to 5.

For the next five weeks, information and support groups will be meeting every Wednesday in 208 Flowers. Curtis Mottam, director of the Corps, will be on campus today to plan for recruitment (already 60 Duke students have volunteered for this year), which will continue throughout the week.

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Pete Seeger's return will climax folk fest

By RICHARD SMURTHWAITE
The return of PETE SEEGER to Duke will highlight the Folk Festival to be held here on Friday and Saturday, March 15 and 16. Concerts on both evenings will feature 11 folk singers and folk groups. Workshops will be held at 2 and 4 p.m. Saturday afternoon, focusing on "traditional" folk music and on modern trends in that field.
Blind Doc Watson has been hailed as a "regular country music segovia," landed in Deep Gap, a small hamlet hidden in the mountains of North Carolina, Watson started playing the banjo at 11, soon afterwards conquering both the harmonica and guitar.
Frank Warner, a Duke graduate of 1925, has explored the Eastern seaboard compiling a collection of folksongs. He is credited with discovering such popular folks as "Tom Dooley" and "The Whole Mountain and He's got the Whole World in His Hands."
Other performers include: V. Frantova George, a 19-year-old Virginian virtuoso on the fiddle, banjo, and fiddle; the Hollow Rock String Band, which has roamed the South learning ancient dance tunes from rural musicians;
Ed Hunt, an expert in fiddling, especially "clogging," a type of the jig and hornpipe; Bernice Reagan, a Negro songstress "giving a big voice with a personal and loving manner"; Len Chandler, a "scholar and a polka dancer" from Columbia Frank Poffitt Jr., a master of the Appalachian dulcimer and fretless banjo; the Robeson Square Dancing Team, from Skyland, N.C.
Folksongs, Seeger once proclaimed, are "songs with melodies tested by generations of singers, with words that hold all the meat of human life." The American folksong is a unique and highly-developed art form, relying on the South for much of its tradition. The folk music festival will attempt to portray the two major contributing factors to Southern folk music: the Appalachian and the Negro spirituals.
Tickets for the "open-ended" evening performances can be purchased at the Page Auditorium box office and at the Record Bar in Chapel Hill, Raleigh, and Durham. Friday's performance will cost \$2.50, and \$2.00, \$1.50 is admission for Saturday's festivities.

He also announced that applications will be reopened from Saturday, March 3, until the following Thursday for those who failed to apply before and now wish to do so.
Applications can be picked up at the Information Center in Flowers Lounge and should be returned to the YMCA office.
In explaining why the application period has been reopened, Davis said "the Y-FAC program should be extended and depended on to go beyond Orientation Week."
He further stated that "the real problems of the freshmen dormitory extend to the Y-FAC program, and the Chronicle today interviews for the new applicants for the Y-men positions will be held starting Monday."
A sign-up sheet and schedule for the interviews will be posted outside the YMCA office, 201 Flowers, for all applicants to sign.

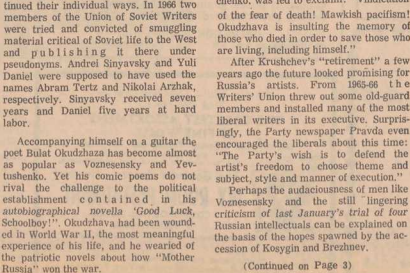
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Vietnam film set for Page

The YMCA and UCM will sponsor the movie "Inside North Vietnam," to be shown in Page Auditorium from March 14 day and in the Biological Science auditorium at 7 and 9 admission will be charged.
The film displays "the impact of U.S., bombing on villages in North Vietnam." Produced by Felles Greene, the movie includes interviews with captured soldiers, change from former times. The film's impact has been described as "very powerful."

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Len Chandler
Guitarist at Festival

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Harper's magazine

Norman Mailer's Best Work

The Steps of the Pentagon

A documentary report about the famous Washington weekend during which thousands of Americans marched across the Potomac in the name of peace, and some--the author among them--ended in jail. Along the way, many of our most basic problems are illuminated, while a cast of brilliant and wonderfully entertaining characters play out their roles in the action.

What's happened to America? Searching for the answer Norman Mailer takes a journey to the core of contemporary life. He questions the intellectuals who marched: Paul Goodman, Robert Lowell, Dwight Macdonald, William Sloane Coffin, Jr., and Norman Mailer. He dares his readers to match his frankness about fame, power, drugs, sex, the draft and the young. The whole scene.

In Washington something happened to Norman Mailer. Something as vital as the World War II experiences which gave birth to *The Naked and the Dead*. And we are running *THE STEPS OF THE PENTAGON* as the longest piece of original writing--93 pages--ever carried in a single issue of *Harper's* in the magazine's 118 years.

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Canterbury to host art show

By DAVE BADGER

grounds that he strives to "capture the essence" of what he sees rather than to portray it exactly. His major artistic interest is in the human figure, which has conflicted, in some degree, with the tastes and convictions of the administration. He did persuade Allen Building to "see it his way," however, and was granted permission towards the end of last year to use nude models in certain of his class exercises.

Pratt, who came to teach at Duke four years ago, began his undergraduate studies here, transferring to the San Francisco Art Institute where he earned his BA and MFA degrees. While at San Francisco he studied under Richard Diebenkorn and James Weeks. Although he has exhibited some of his works at the University of Virginia and at the North Carolina Museum of Art in Raleigh, he has had only two shows at Duke in four years and has never before had the opportunity to explain his works outside of his art classes.

Primarily dissatisfied with the studio art program at Duke, Pratt observes that "no University of Duke's size has anything as bad as Duke's art department." He feels that the department is "too history-oriented" and does place enough emphasis on practice. Noting Duke's "isolation from the art world," Pratt feels that the fault lies perhaps with the university's attempt to to model itself after Harvard--which has a very fine art museum but "no good studio art courses" and which "refuses to support practicing art."

For studio-art to be developed here at Duke, Mr. Pratt believes a separate department should be initiated.

In addition, he feels more artists should be encouraged to teach, and that art collectors and the presence of a proposed art museum would help. Drawing an analogy to the music department's annual composer festival, he expressed a desire to see the inauguration of a similar artists from other parts of the country would be invited.

Viewing contemporary art in America today, Pratt notes a certain "maturing" in art taste as more persons have become responsive and are willing to accept many more different kinds of art, including, he expressed a belief that television and magazines (such as *Time*) which "publicize" art are, to a large degree, responsible for this maturation in art taste--"that perhaps their value lies in 'quickly stripping away' the novelty, allowing only quality to remain."



"Higher and Higher"
Russian painting by Rytand intended to depict "Enthusiasm of Soviet workers."

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Campus calendar

SATURDAY
2 p.m. Annual French Play: "Le Tartuffe." Music Room, East Duke.
6 p.m. S.U. Major Attraction: Mitch Ryder Show. Indoor Stadium.
7:30 and 9 p.m. Quadrangle pictures. Page Auditorium.
8:30 p.m. Live with Love with Sidney Poitier, Judy Gessow, and Suz Kendall. "It's a beautiful movie and perfect from top to bottom with lots of mod action!" -- Judith Crist, NBC-TV.
8:15 p.m. Duke Players Presentation: "A Streetcar Named Desire." Branson Auditorium.
8:35 p.m. Neredian Club Annual Water Show Woman's College Pool.
9 p.m. Celestial Omnibus: Live Folk and Jazz.
SUNDAY
11 a.m. University Service of Worship. University Chapel. Preacher: Dr. Roy D. Nichols. Sermon: "The Land of Promise."
8:15 p.m. Annual French Play: "Le Tartuffe." Music Room, East Duke Building.
8:30 p.m. Celestial Omnibus: Open stage--everyone invited to perform.

New SU structure seeks leaders

The Student Union Board of Governors will hold interviews for committee chairmen Sunday, 7:30 p.m., Monday, 12:30 and 7:30 p.m., and Tuesday, 12:30 p.m. in 210 Flowers.

The Board has decided on certain changes in structure and direction aimed at more effectively fulfilling the stated purpose of the Union, "to stimulate, promote, and develop the social, recreational, cultural, educational, and spiritual activities of the students of Duke University."

It has "taken a new look" at ways in which the Student Union can best serve the university community and enrich every student's life at Duke.

To achieve this the Board has planned 7 standing committees, all of which have been carefully re-examined and re-evaluated. Six of these have been carried over from previous years and one has been added to give the Union more of a sense of mobility. The committees are:

-Russian censorship-

(Continued from Page 1)

At present stringent measures appear to have been taken against suppliers of January's quadriminute although the protests, according to Time Magazine, have not been entirely silenced.

Painters and sculptors have not been immune to government scrutiny in Major Under Stalin the goals and techniques of socialist realism were prescribed norms for all artists. Under Stalin the masses, its theme was to be the heroic idealization of work and the worker, and its

approve techniques were derived from realism and naturalism. Pure naturalism or realism in itself was however, given the catchall "formalist" brand.

Lenin has been quoted as having said: "Art belongs to the people. Its roots should penetrate deeply into the very thick of the masses of the people. It should be comprehensible to these masses and loved by them. It should unite the emotions, thoughts and will of these masses and arouse them." Under Stalin the masses, its theme was to be the heroic idealization of work and the worker, and its

Evolution discussed

By MARY SCHUTTE

"If Darwin were living today, he would probably be called a quack by many universities. He knew too much about too many different things." This remark was made by Geza de Rosner as he began his 4th consecutive lecture at Duke, "Retracing Darwin's South Pacific Voyage."

The program, sponsored by the Student Union Adventure Series, was held last night in Page Auditorium.

In his presentation De Rosner, with the help of self-made color movies, described his 1969 voyage around the world, following the route taken by Charles Darwin in 1831-1845. At the time De Rosner's trip was of shorter duration, modern scientific equipment enabled him to observe many natural phenomena not noted by the famed evolutionist. If Darwin had seen more undersea life, speculated De Rosner, he might perhaps have formulated his theory differently.

De Rosner, like Darwin, started out in the Straits of Magellan and continued on through some of the world's most sparsely populated, least known areas. The Galapagos Islands, the Andes Mountains, Patagonia, and Easter Island were just a few of the places he visited.

Both in film and in his narrative, De Rosner paid particular attention to the unusual people and forms of wildlife with whom he came in contact. Crowd-pleasers included a huge turtle and the world's smallest penguin.

Certain scenes and motifs were continually dwelt on in the paintings of the Stalin era. Tractors, collective farms, hydroelectric stations, dockyards, and the features of Lenin and Stalin became the order of the day for artists. Since the Thaw both led to death painting and sculpture have still been rather slow to retrieve freedom.

Two prominent exceptions are the artist Yuri Vasilyev and the sculptor Ernest Neizvestny. Though both fought in World War II they subsequently refused to follow the established academic style and began to explore new forms. Although as dedicated to Communist principles as most of the mainstream writers, they produced some radical art in the Soviet Union. Neizvestny's conflict with Khrushchev during his 1962 exhibition has been related.

The painter Glazunov is another example of a controversial artist whose style has realistic tendencies, demonstrating some fusion of the arts in Russia, the Writers' Union promptly gave Glazunov membership in their group, whereupon the Artists' Union finally accepted him.

Then the Union made another about-face and vetoed this planned exhibition of his works. The Ministry of Culture finally approved the exhibition in another confusing decision, which was then cancelled by the Ministry on orders from higher Party officials. If even by its entangled bureaucracy, the Party is able to frustrate the hopes of many artists.

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THE YOUNG MEN'S SHOP

Downtown & Northgate

Duke beats Clemson, faces N.C. State

Duke wins 43-40

By MARK WESSERMAN

The Duke Blue Devils survived a semi-slowdown and an inspired Clemson team Thursday afternoon, beating the Tigers 43-40. Dave Golden's two free throws with 23 seconds remaining provided the winning margin.

This was a game to forget. The Blue Devils were off, going for long periods without scoring. With Duke ahead 12-9 midway through the first half, they went into a scoring lull for seven minutes, while Clemson counted seven points. The Devils didn't regain the lead until there was less than a minute left when Fred Lind put one in from up close. The half ended 21-13 Duke.

In the second half the Duke seemed to be getting things under control when they forged ahead with 7:48 remaining in the game 37-33. Kennedy had stolen a pass and Fred Lind had put the ball in to make it 38-32 and Kennedy had shot for two more.

This was the last Duke field goal of the contest. Clemson went into a full court press and managed to hold the Blue. The Tigers couldn't keep from foul-

ing, however. Barone, Koldziej, Golden and Kennedy made foul shots down the stretch.

The game was in doubt until Butch Zatezalo missed the first of his two-shot foul with 14 seconds left. Golden had provided the winning points.

Putting Duke ahead by three, Randy Mahaffey probably played the best game of his career scoring 16 points and snagging many key rebounds. The 6-4 forward-center more than held his own against Mike Lewis Mike got 13 points. Butch Zatezalo got 13 for Clemson, after being held to only two foul shots in the first half as Barone and Wendelin put the clamps on him. Dave Golden had 10, eight in the second half.

The Duke bench once again proved to be an important part of Duke's success. Fred Lind came in for Lewis with about a minute left in the first half and scored three important points to put Duke ahead. After Lewis retired with 3 fouls Lind came in again and did a commendable job. He got five points in all. Tony Barone got a key basket and foul shot in the second half and made two good assists when the Blue went ahead 39-34. He did a good job on Zatezalo too. It had to get the bad game out of our system, for two tough games lie ahead.



COACH NORM SLOAN



EDDIE BIEDENBACH

Balanced State to be tough

By MIKE POUSNER

If past performances are any indication, Duke's game with N.C. State tonight will be much more than a warmup for Saturday's encounter with the UNC-UNC winner.

While the Devils were struggling to nip Clemson yesterday, the Wolfpack was easing past Maryland, 63-54. Obviously pointing to its encounter with Duke, State played a lackadaisical game against the completely outmanned Terrapins.

There is a big beat-Duke tradition at State. Coach Norm Sloan obviously has nurtured the tradition this year as the Wolfpack has given a more talented Duke squad two very close games. The Devils won 62-76 here in Durham and 71-61 in Raleigh last week. The crafty Sloan no doubt has been reminding his entourage of the journey battle between the teams in 1966.

In that dastardly game, a Wolfpack squad twice defeated by Duke during the regular season upset Mann, Verga, Vacendak, et al. to take all the AOC marbles.

Probably the biggest question that Duke fans are asking regarding the State game is "Will State slow the game down?" After all, Wake and (just yesterday) Clemson terrified Coach Busbas with slow-down tactics before suc-

combing. And South Carolina upset the Blue Devils with a slow deliberate style of play.

State certainly has the horses with which to slow the game down. However since Sloan enjoyed reasonable success running with the ball against Duke, indications are he might try to repeat the strategy, perhaps hoping to lure Mike Lewis into foul trouble.

Lewis will no doubt be the key individual in the game as State has no player who can match him on the boards. State's big men (6'6") Van Willford, (6'5") Joe Serdich and 6'4" Bill Mavredes are relatively tall, but lack Big Mike's muscle.

Furthermore, State doesn't seem to depend on any individual as much as Duke depends on Lewis. (Did you gasp when Mike fouled out against Clemson and

Carolina) Eddie Biedenbach, State's all-ACC guard is a real competitor, a tough ball player. But State was winning earlier this season while Eddie was hobbling.

State's other starter in addition to Biedenbach and the three big men is improved guard Dick Braucher. Coach Sloan is wont to go to his bench early. There forward Bill Kertter and soph guard Nelson isly reside.

Biedenbach led the Wolfpack scoring against Maryland with 16 points. He was followed by Willford with 12, Braucher, 11, and Serdich, 9.

The winner of the Duke-State game will play the winner of the preceding (UNC-UNC) clash for the conference championship. There is no consolation game for the loser.

However if the Devils lose, there is a very good chance that they will receive a bid to the NIT.



1. What on earth is that?

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2. What if you mean almost?

I gave it up to work on my pre-stretched rubber band.



3. How'd you make out with your self-sharpening toothpick?

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4. Ever considered going into a field more likely to give you a living income?

Say, think they'd be interested in my full-safe lint picker?

5. Maybe you ought to look into the openings at Equitable.

They've got a wide range of fascinating plus that give you the chance to be of service. And they also give you a salary you can live on.

6. I want to be of service to humanity.

And I like the challenge it provides.

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