

The Summer Chronicle

Duke University

Volume 6, Number 9

Monday, July 12, 1976

Durham, North Carolina



The national Bicentennial firework display was one of the most colorful and effusive in history. It was also one of the last, due to a new ban on fireworks. Chronicle photographer Jay Anderson traveled to Washington, D.C., to take this July 4 photo.

Sign removal may violate law

By Howard Goldberg

Twenty-one signs which designated as a bicycle path a specially altered sidewalk between East and West campuses have been removed possibly violating a city ordinance.

The Public Safety Department did not have the signs on Campus Drive taken down, according to Preston Stainback, the traffic coordinator, who maintains, "In terms of safety, it would be better if bike riders would use the sidewalk."

Stainback declined to speculate who in the University administration ordered the removal of the signs. He said "some faculty members" felt the signs were unsightly because they were "too large."

Bike route

The green and white signs advised pedestrians and cyclists to remain alert, and other red and white signs instructed riders to stop at intersections. The signs disappeared about a week ago, but the poles they were on remain in place.

Joe Estill, the acting director of the physical plant, said workers in his department may have taken down the signs, but he was not aware of it happening.

Charles Huestis, the vice president for business and finance, said last night he did not know the signs were removed. "I don't know who else would have the authority to do it," Huestis said, promising to "find out in the morning."

Asked if removal of the signs would violate a city ordinance, Huestis replied, "I think that's why the markers were put up in the first place."

The history

The sidewalk became a bikepath in the summer of 1972 after two automobile accidents involving cyclists. James Adams, then University business manager, authorized the cutting down of curbs into ramps and the purchase of the signs at a total expense of \$4,624.

The University Service Committee was informed at the time that a city ordinance required the proper posting of bikepath markers for such a route.

However, Stainback said, "The bikepath has been almost completely unused as a bikepath." He added, "It's not going to be promoted as a bikepath but it can still be used."

Illegal passing

In fact, Stainback said, "I would personally recommend you [cyclists] use the sidewalk." He admitted, "It's not a very good path for bicycles," but said that motorists on

(Continued on page 3)

Durham and Orange County doing battle

I-40 link may still pass by Duke

By Douglass T. Davidoff

Durham and Chapel Hill officials are working to insure that a link between Interstate 40, which currently ends at the Research Triangle Park, and Interstate 85 does not run through their respective territories.

Rather, each city's government would prefer to route the highway through the other municipality, and the danger has not yet passed that the expressway could become Duke's northern neighbor.

Durham Mayor Wade Cavin wants to "keep an open mind" on the possibility of running the four-lane highway near Duke's West campus, though the battle between the neighboring counties centers on proposed routes through northeast Durham or south of the city through Orange County.

Over mountains

The object, according to federal highway officials, is to link the two present terminuses of I-40, which runs from the eastern part of the state through the mountains to Tennessee.

The expressway currently ends at its intersection with Interstate I-85 at Winston-Salem, and picks up again at a point north of the Research Triangle Park between Durham and Raleigh.

The proposal which Cavin is still reported to be eyeing would extend I-40 through downtown Durham via the East-West Expressway and bring that thoroughfare two miles up from Erwin Road to the I-501 bypass, which later links with I-85. I-40 traffic would then travel along with its I-85 counterparts until it reached Winston-Salem, where I-85 veers south to Charlotte and Atlanta.

The West Durham link has been rated unsatisfactory by highway officials, though, because of the frequent interchanges on the East-West Expressway. Additionally, the Duke area link would force more familial and business relocations than any of the seven other alternatives.

Orange County officials specifically the Chapel Hill Board of Aldermen are pushing for an 8.6 mile routing that would take I-40 from the Research Triangle Park

through northeast Durham to link with the route 70's bypass and from there to the route 70 I-85 interchange near the Northgate Shopping Center.

But Durham city executives are lobbying for a longer, 18.2 miles I-40 connection to I-85. The \$75-million plan, twice as expensive as the northeast Durham proposal, cuts southeast of the Bull City, across I-501 just east of the Durham-Orange county border, and snakes its way north to I-85 south of Hillsborough.

The northeast Durham plan would force the relocation of 62 families and five businesses, as opposed to the 150 families and eleven businesses potentially paved over by the Orange County link.

Funding for the I-40 link to I-85 -- the last uncompleted section in North Carolina and one of the last major gaps in the route, with the exception of several Appalachian Mountain passes -- will be 90 per cent federal and ten per cent state.

Clum negotiates for actors in residence

A professional repertory company of 12 to 15 actors may be in residence here for five or six weeks next spring.

Then again, they may not, according to John Clum, director of the drama program. Clum said he would go to New York the first week of August to negotiate with the new company.

It is "no secret" according to Clum that Frank Dunlop, who directed *Sherlock Holmes* and the Young Vic production of *Scapino* on Broadway, has recently visited Duke twice.

Dunlop is scheduled to direct a professional production of *The Taming of The Shrew* sponsored by the Duke University Union Committee on the Performing Arts next December 9, Clum said.

Yesterday, he revealed that

Dunlop would also be the director of the company in residence if it came to Duke. Clum said he did not know if any actors had signed contracts with the company.

Clum claimed he would not know until August how much money would be involved, and he emphasized that all the details were "iffy."

University President Terry Sanford, who has reportedly been working on the funding, was unavailable for comment.

Jake Phelps, director of the University Union, said the tentative budget for the repertory company is \$25,000. "I don't believe we'd have much trouble raising the money," he said. Phelps characterized the budget and the possibility the company would come as "up in the air."



Bill Thompson performs at the North Carolina Bicentennial Folklife Festival. See page three.

One to go

This is the last Summer Chronicle to be published on Mondays this year. However, by next Tuesday we will have assembled our annual mammoth 32-page mailing issue. Letters, classifieds and Spectrum items are all due Wednesday, July 14 for this final issue of the summer, which will be mailed to all students, including incoming freshmen.

NEWSBITS

Joel Fleishman, director of the Institute for Policy Sciences and Public Affairs, is listed as one of 12 members of Jim Hunt's Orange County campaign steering committee. Hunt, the lieutenant governor, is one of four major Democratic candidates for governor.

"I'm trying to help [Hunt] however I can," Fleishman said, adding that he was not on the campaign payroll.

Fleishman said although he is a vice chancellor of the University, his contract does not require him to work as an administrator in the summer. He said he was advising Hunt on policy stands and "writing letters to friends, helping a little with fundraising."

Hunt's opponents in the August 17 Democratic primary include Ed O'Herron, the president of Eckerd's Drug Stores; Tom Strickland, a state senator; and George Wood, a businessman-farmer.

Larry Ladd, the administrative assistant to the University president, has said he plans to leave Duke at the end of the month. Ladd has served two years as a staff aide to Terry Sanford and the University chancellor.

Meanwhile, Robert Sawyer, a former administrative fellow at Duke, is returning to be assistant to the provost and

director of summer educational programs.

Ladd said he was arranging to have his duties absorbed by others in the administration. "There's no sharp distinction of role," he explained, adding, "The place works in violation of all known theory of bureaucratic organization."

Ladd said he has worked as a problem solver and ombudsman while at Duke. He has been Sanford's liaison to the President's Council on Black Affairs, he has edited the University Letter, and he produced the opera *The Magic Flute*, performed last spring in Page Auditorium.

Ladd said he would be moving to Massachusetts, where his wife will be enrolled in Harvard Divinity School.

The North Carolina Public Interest Research Group (NC-PIRG) is one of 65 defendants charged with failing to file expense reports for lobbying efforts within 30 days of the adjournment of the General Assembly.

Wib Gulley, a recent Duke graduate who is NC-PIRG's director, said that the organization plans to plead no contest at a trial in Wake District Court on July 19, and that the reports were filed eight days after the legal deadline.

THE Daily Crossword by Stafford Palmer

ACROSS	26 Excited	52 Biblical enemy of the Jews	11 Original work
1 Rope fiber	30 Afr. river	12 Burrowed	23 Threw mud at
6 Chose	31 Exclude	53 Mid-East asset	24 Caesar
11 Coins: abbr.	32 Boated, in a way	54 Hungarian hero	25 "Julius"
14 "What's in it?"	34 Onetime home of the pilgrims	55 Afr. ante-lope	27 Fashion
15 Percussion stick	38 Indian princesses	56 Highway: abbr.	28 Scottish uncles
16 Kind of runner	39 Holland	57 Use up	29 Deafening uproar
17 Men	40 "—boy!"	58 Networks of nerves	32 Express approval
18 Little ones	41 Play Simon	59 Mack or Lewis	33 Ms. Gluck
19 Compass point	42 Legree	60 Hot drink	34 Rock decay product
20 Salt water	46 Bosc	61 Rehearsal or parade	35 Involved
21 U.S. lore	47 Quandary		36 Have a longing
23 Relative	48 — kirt		37 Room in a zenana
24 Ump's cry	49 Fundamental chain truth		38 Harmony
25 Brain			39 Brackish

Yesterday's Puzzle Solved:

DOWN	1 Latin dances	37 Room in a zenana
2 Bogged down	38 Harmony	41 Steeped in liquid
3 Brackish	42 Certain vessel	43 Hook-shaped
4 Leather thongs	44 Zoroastrian	45 Zoro stars
5 majeste	46 Zoro stars	47 Dempsey opponent
6 Eight comb. form	48 Dempsey opponent	49 Actors in a play
7 Onetime home of the pilgrims	50 Actors in a play	51 Wild
8 Choose for study	51 Wild	52 Farm group
9 Noted name in tennis	52 Farm group	
10 Amaz		

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SPECTRUM

The Volunteer Services Bureau at 608-8977 invites students, faculty and staff to contact them about community wide volunteer needs which the agency is trying to fill.

Tours of Perkins Library are given twice a week during the summer school sessions. The 20 minute tours are given on Mondays at 3 p.m. Thursdays at noon, and start from the entrance lounge of Perkins.

NEEDED: Ideas or suggestions for exhibits in the display cases of the Undergraduate Library of Perkins. If you have a brainstorm, come by 102A, Undergraduate Library, or call 684-2326.

CATHOLIC WORSHIP SERVICE will be regularly scheduled during the

next summer school session. Students are invited to visit the local parish church, Immaculate Conception, 410 West Chapel Hill Street in Durham near East campus. The parish phone is 682-3449.

Saturday Vigil is at 5:30 p.m. Sunday Mass at 8:00, 10:30, and 12 noon. The Chaplain, Rev. A.J. O'Brien, SJ, can be reached at 684-3246.

CLASSIFIEDS

CANOE AND KAYAK RENTALS, weekday \$5.00 and \$7.50 — New and used canoes & kayaks — also camping gear. River Runner's Emporium — 383-2106, 3535 Hillsboro Rd., Durham.

OVERCOME PROBLEMS like overeating, smoking, bad study habits. LEARN SELF-HYPNOSIS. Call weeknights 5-6:30, 10-12, 383-4296.

DUKE UNIVERSITY MEDICAL CENTER PROMOTIONAL OPPORTUNITIES LOCATION C-Campus MC-Medical Center

ADMINISTRATIVE

Assistant Bursar — C, Degree, accounting preferred. Must have managerial experience in accounts payable/wollections abilities (1) position \$13,000.

Research Assistant — C, Degree — Biol. (Zoo, Chem.) Masters strongly preferred. Must have lab exp. in cell or molecular biology. Competent in sophisticated optical equip. & maintenance of same. Living cell observation utilizing polarization, phase contrast and Nomarski differential microscopy. Candidate will have major responsibility for several scientific experiments (1) position \$11,355.

Employment Management — Degree and experience in employment function required (1) position \$14,165.

Assistant Dir. Equal Opportunity — E.O. Laws. Familiar w/med. Ctr. organization (FOR MORE INFO CONTACT D. BURKE/SALARY OPEN).

Analyst Programmer — MC, Pref. B.S. in Computer Sci. Gen. knowledge of management acctg., medical records, & lab systems, 2-3 yrs. exp. w/computers (1) position \$11,920.

Recreation Therapist — MC, B.A. in Child Psychology or Child Education or related field required. M.S. preferred as well as previous hospital exp. (1) position \$9,545.

Social Worker — MC, M.S.W. required. Hospital social work preferred (2) positions \$11,355.

Medical Writer — MC, Degree in related field. Min. 4 yrs. professional news & feature writing exp. required. med. writing exp. highly desirable (1) position \$14,820.

Area Manager Dining Halls — C, H.S. grad. or equiv. w/degree in Food Management preferred. Two or more years exp. in food service management in large institutional setting (catering, etc.) (2) positions \$9,545.

NURSING

Nurse Clinician, 11R N well-documented exp. in Clin. & epidemiology service \$13,000. 2 M.S. pref. Must be exp. in pediatrics \$13,000.

Staff Nurse, Grad. of Assoc. degree, diploma, or baccalaureate nursing program & licensed as a R.N. in N.C. (1) position 1st shift \$5.00.

NURSING—PLEASE CONTACT MISS WEBB/NURSING OFFICE FOR THE FOLLOWING POSITIONS:

Licensed Practical Nurse, Grad. of app. practical nursing program. Rec. or applied for N.C. license (2) positions \$3,54.

Nurse Clinician, Grad. of baccalaureate nursing program. R.N. who has had clinical exp. in her specialty area. Teaching & admin. exp. pref. (2) positions Welch & Holmes \$13,000.

Director/Inservice Education, Master's Degree required. Licensed as a R.N. in state of N.C. who has had clinical nursing exp. Teaching exp. pref. (1) position \$14,820.

Instructor/Inservice Education, Grad. of baccalaureate nursing program. License R.N. in state of N.C. with clinical nursing exp. Teaching exp. pref. (1) position \$11,920.

CLERICAL

Admissions & Discharge Interviewer — MC, H.S. grad. or equiv. Ability to work w/public. Familiar w/insurance & data terminal. Rotating hrs. (2) position \$3,54.

Cashier — C, H.S. grad. or equiv. with cashier exp. Typing 40 wpm. (1) position \$3,04.

Executive Secretary — C, H.S. grad. or equiv. College degree preferred. Requires excellent Public Relations experience and good working knowledge of the university. Able to perform admin. and secretarial duties assisting in details of university and executive business matters for an officer of the university. Excellent organizational ability. Extensive exp. typing 50 wpm. Data needed August 13, 1976 (1) position \$4,21.

Administrative Secretary — MC, H.S. grad. or equiv. College pref. 3 yrs. exp. as secretary. Exp. in office management & admin. of office (1) position \$3,54. 50 wpm typing.

Recorder — C, H.S. grad. or equiv. Business Sch. preferred with exp. in academic records setting. Knowledge of various academic fields & univ. (1) position \$3,25.

Library Assistant — C, H.S. grad. or equiv. 4 yrs. college with knowledge of foreign language & working w/catalog. 40 wpm typing \$3,54.

Information Center Supervisor — C, H.S. or equiv. Degree preferred. Supr. exp. required. Must work w/students in training & scheduling their duties. (1) position \$3,04.

Keyperson Operator — C, H.S. grad. or equiv. Formal typ. training w/exp. 2nd Shift (2) position \$2,79.

Secretary — MC & C, H.S. grad. or equiv. 40 wpm typing, plus 1 yr. exp. 1 position requires technical typing 2 require sh. 1 positions abbreviated hrs. 12 positions require medical transcribing exp. (20) position \$3,25.

Clerk-Typist — MC, H.S. grad. or equiv. 3 mos. office exp. 40 wpm typing. 1 position-study of foreign language desirable (3) positions \$2,79.

Clerk-Typist Sr. — C, H.S. grad. or equiv. 6 mos. exp. 40 wpm typing (2) positions \$3,04.

Office Clerk — MC & C, Prefer H.S. grad. or equiv. (2) position. Filing, general office duties. Light typing desirable. \$2,56.

Data Terminal Operator — MC, H.S. grad. or equiv. Ability to work w/ doctors, staff, patients & public (4) positions. Rotating Shifts. 20 wpm typing \$3,04.

Medical Records Clerk — MC, H.S. grad. or equiv. Ability to work w/numbers, filing & prepare work assignments. 1st Shift (1) position \$3,04.

Data Terminal Operator Shift Supervisor — MC, H.S. grad. or equiv. Prefer 2 yrs. exp. with Medi-Data System (1) position 2nd Shift \$3,25.

Accounting Clerk — C, H.S. grad. or equiv. Business school or 6 mos. exp. in related field. Prefer exp. as accounting clerk & payroll clerk. Occasional overtime required (1) position \$3,04.

Medical Records Supr. — MC, H.S. grad. or equiv. Exp. working w/medical records, anatomy & medical terminology. Prefer supervisory exp. (1) position \$3,54.

Classification & Coding Clerk — MC, H.S. grad. or equiv. Knowledge of med. term. & anatomy, manual dexterity. (1) position \$3,04.

Scheduling and Information Office Supervisor — C, To develop and manage new service providing reservation of campus facilities and information on campus events. (Formerly Flowers Information Desk.) Contact Jake Phelps, Duke University, 684-2911. \$3,04. Equal Opportunity Affirmative Action (M-F) Employer.

TECHNICAL

Data Technician — C, College degree. Knowledge of applied multivariate statistics & exp. with statistical packages (SPSS) & data management (uses A.J.I.) preferable (1) position \$2,86.

Computer Programmer — MC, Exp. in FORTRAN or PO-1 computer language. Pref. Part-time (1) position \$5,00.

Physical Therapy Assistant — MC, Grad. from an approved school offering the physical therapy program (which required 2 yrs. of college). Eligible for N.C. state license. (1) position \$3,54.

X-Ray Technologist — MC, Registered tech. or (ARRT) eligible (1) position \$3,86.

EEO Technician — MC, Satisfactory completion of formal EEO Tech. training program (1) position \$3,54.

Psychiatric Attendant — MC, Satisfactory completion of min. 3 yrs. college in psychology/psychology. Previous exp. and/or counseling exp. pref. Official college transcript required. Rotating shifts (1) position \$3,25.

Medical Technician — MC, 1st degree and/or clin. lab. exp. Pref. CLA (ASCP) 2nd shift \$3,54. 2nd Pref. CLA w/interest in Blood Bank. 2nd shift \$3,54.

Data Technician Sr. — MC, Bachelor's degree w/skill in exp. in interviewing & data handling. (1) position \$4,59.

Electron Microscopy Tech. Sr. — MC, 2-3 yrs. exp. as E.M. Tech. (1) position \$4,59.

Research Technician — MC, Degree (Zoo, Chem., or Biochem.) Experimental lab. abilities in Biochem. cell culture & data collecting (1) position \$3,86.

CRAFTS, TRADES, & SERVICES

Athletic Equip. & Locker Room Attend. — C, H.S. grad. or equiv. Exp. in issue & receiving. Free to work variable schedule. (1) position \$2,88 B.U.

Painter — C, 2 yrs. or more exp. in exterior & interior painting. Flat & trim work. Must be fast & neat (1) position \$3,24 B.U.

Upholsterer — C, Fully experienced to work with all materials. Must repair springs, frames, rollers, etc. (1) position \$3,24 B.U.

Floor Finisher — C & MC, Exp. in all phases of floor care to include stripping, waxing, buffing, and carpet shampoo. (1) position 3rd Shift \$2,67 B.U.

Ref. & A.C. Mechanic — MC, Fully experienced mechanic competent to maintain, adjust and repair refrigeration and assorted types of air conditioning equipment. (1) position \$3,54.

Cook — C, Experienced theatrical steamstrut competent to design & fabricate period costumes for stage productions. Part-time variable hours — variable salary. (1) position \$3,54.

Advanced Cook — C, Two or more yrs. exp. in preparation of vegetables, meats, gravies, etc. in bulk quantity in large institutional setting. Able to instruct others. Job begins in August (1) position \$13,18 B.U.

Cook — C, One or more yrs. exp. in preparation of vegetables, meats, gravies, etc. in bulk quantity in large institutional setting. Job begins in August (1) position \$2,88 B.U.

Food Service Aide, Sr. — C, Exp. in all phases of kitchen helper duties to include serving, mopping, bussing, dish machine operation, etc. Job begins in August (1) position \$2,67 B.U.

Exterminator Sr. — C, Fully competent in all phases of pest control. Ability to supervise others (1) position \$3,24 B.U.

Light Equipment Operator — C, Fully competent to operate self propelled machinery such as garden tractors, related equipment (1) position \$2,67 B.U.

Folklife Festival finds spirit in its diversity

By David Stewart

By any "physical" standard the North Carolina Bicentennial Folklife Festival was an overwhelming success: with an attendance approaching 100,000 and a profit of more than \$12,000 the event was hailed as both the most ambitious and successful Bicentennial celebration in the state. Yet the festival organizers pointed to the celebration's spiritual as well as physical achievements as the three days on the Eno came to a close.

From its conception, the folklife festival was to be something of an answer to the feeling of "spiritual crisis" spreading over the country for more than a decade.

The staff hoped each visitor would not only rediscover North Carolina's diverse cultural heritage, but gain an appreciation of the common values underlying this apparent diversity.

The following thoughts and recollections scribbled during the course of the event attempt to capture the elusive spirit of the North Carolina Bicentennial Folklife Festival.

The festival site being divided into areas corresponding to the state's geographical regions led many visitors to expect something akin to the "theme parks" springing up all over the country. Indeed, like Disneyland, with its Fantasyland Tomorrowland and whatnot, the festival had its coastal, Piedmont, and mountain "regions." Having seen a festival map, many of the opening day visitors were quite prepared for a day at Disneyland. "Oh, I hope its better than Carowinds!" one lady said as she entered the park. Yet aside from this feature the festival had little in common with the "theme parks" — none of the gaudiness, and extravagance meant to hypnotize visitors. Its purpose was not to excite the crowd in a way that would disappear at the exit gate.

The festival broke all the rules: It encouraged a diverse group of people to celebrate their diversity. And indeed it attracted a very heterogeneous group of people. It invited not only enjoyment but reflection, as each cluster of visitors huddled around the participants asking questions, learning songs, and dancing with people quite unlike themselves.

"Can we find some hamburgers and hot dogs around here anywhere?" a young mother asked at the information booth.

"No, just traditional North Carolina foods," answered the attendant apologetically.

"Good," smiled the mother as she led away her somewhat disappointed son.

One of the most popular participants was soapmaker Anne Melvin. Crowds thronged around her all three days.

George Holt, festival director even commented on her popularity. Yet other than a vague theory about the oddness of it, I had no idea of why she was so interesting ... at least not until the last day.

There's self-reliance, commented one observer as he wandered away.

The festival program's introduction says, "Progress has had the unexpected effect of homogenizing the countryside."

Unexpected?

Specialization not only increases our interdependence, it makes us dependant on increasingly fewer people for any given service. We all read the same newspaper, eat the same foods, watch the same television shows. Fewer exclusive doors mean more passive doers.

So when the festival organizers decide how to follow up their unprecedented success, it will be only natural that someone suggests doing lots of small festivals around the state. You see, bigger means fewer.



Crowds kept Durham County soapmaker Anne Melvin busy at the North Carolina Folklife Festival, which was hailed as the most successful Bicentennial event in the state.

Lincoln to join faculty

Appointment of a second black full professor in Trinity College was approved at the last meeting of the Board of Trustees.

C. Eric Lincoln, currently chairman of the department of religious and philosophical studies at Fisk University, will become a professor of religion here effective September 1. The only other black full professor of arts and sciences is Charles H.

Long, who divides his time between the religion departments at Duke and the University of North Carolina at Chapel Hill.

Lincoln will teach about the sociology of religion and black religion in western Africa and the New World, according to William Poteat, chairman of the religion department. These will be new courses at Duke, Poteat said. He added it was "a possibility" the courses would be cross listed in the Black Studies Program.

In an April 27 progress report to University President Terry Sanford, the President's Council on Black Affairs recommended "a goal of increase of 20 black faculty within the next five years." Sanford has not yet responded to the report.

Poteat agreed to characterizing the hiring of Lincoln as "a coup." He credited Harold Lewis, dean of the faculty, and Frederic Cleveland, the provost, with helping the religion department arrange the appointment.

Lincoln is the author of several books, including *Black Muslims in America*, *My Face Is Black*, *Sounds of The Struggle* and *Is Anybody Listening*, according to Poteat.

-Bikepath signs-

(Continued from page 1)

Campus Drive failed to realize that North Carolina law gives bicyclists the right to ride in the street. It is hazardous for cyclists to ride along the curb where motorists can whiz past them, according to Stainback.

He warned bicyclists that they could be stopped by public safety officers and ticketed if the cyclists ride in the street but fail to observe stop signs, speed limits and other traffic laws.

The removal of bikepath signs is not unique to Duke. Similar markers were eliminated from a bicycle lane at the University of Virginia in October, 1972, following several bicycle accidents.

-McGee-

(Continued from page 6)

ter for the time and effort and energy they put in to make Duke a success. As a coach we're supposed to give them an opportunity to win — but the injuries and the bounces just didn't go our way. We couldn't have

worked any harder."

Asked if he could recall the team's overall record

during his five years, McGee replied, "No. But I remember the winning seasons." And then he let go with a good belly laugh.

Minor brouhahas fail to sour the brew in the old U-Room

By Garry Walker

"Two Schlitz, please."

Beth Macom — or Crazy Beth, as she is known to friends — reaches for the nearest lever. The beer is familiar light.

"Don't you have dark?" the voice whines.

"Sorry," she says, "But we're out just now."

A news feature

Grumbling.

Beth takes no notice, but pauses to rearrange some boxes behind the counter. With Michael Owen, she helps operate the Summer Tavern in the University Room of the Union.

"We're very clean here," she says, stacking the boxes up neatly against the wall. "The Dining Hall is pretty strict about that."

And it is the Dining Hall; there can be no mistaking that. No tablecloths or candles soften the bare, hard tables, no carpet muffles the grating chairs. Even the air seems faintly institutional, with the temperature set disagreeably low. It is chilly. Still, at 9 p.m. people are thronging the counter and most of the tables are occupied. And the accompanying commotion goes a long way toward dispelling the drabness of the physical surroundings.

"It's really just like the CI in the University Room," Beth explains. "We even use the same equipment. People come here to talk and drink. You can watch TV in the adjoining room. And we have a regular group of people who come here to play chess and backgammon." She points to the seats behind the counter that can be checked out.

The tavern is open Monday through Friday, from 3 to 11. It offers beer on tap and in cans. "We serve soft drinks

as well," Beth says, "including a Grundy canned iced tea I do not recommend." Pretzels, potato chips and nuts are also available.

Thursday nights feature live music, alternating between rock, jazz and folk. And occasionally the Tavern commemorates a special event. Last week, for instance, in honor of the Bicentennial, it offered three glasses of draught beer for one dollar. The beer, moreover, came in three varieties: red, white (yellow?) and blue.

Between rushes, Beth sipped at a can of Sprite. I asked her why she wasn't drinking beer. "I used to," she said. "But I've been around it so much now that I don't like it any more. Frankly," she said, "it makes me sick."



5,000 turned out in Washington for The Peoples Bicentennial celebration on July 4. (Photo by Jay Anderson)

Good morning. Today is Monday, July 12.

In 1960 on this date, Senator Lyndon B. Johnson, in a desperate attempt to stop the impending nomination of John F. Kennedy at the Democratic National Convention in Los Angeles, arranged a nationally televised "debate" between the two candidates. Johnson declared he was the man best qualified to be the "trustee for you and your children."

Sadly remembering how many of those children grew up to be soldiers and died young under Trustee LBJ, this is *The Summer Chronicle*, Duke University's summer weekly newspaper published by students in Durham, N. C. where we'll watch convention debates on TV tonight remorsefully munching on peanuts with more than a few grams of salt. Veeep predictions: 684-2663. Hedging our bets: 684-6588.

A different drummer

Eight years ago a Democratic National Convention provided the motivation for Abbie Hoffman and his friends to form a Youth International Party and plan a Yippie Festival of Life. Poetry readings, mass meditation, speeches, concerts, and threats of LSD in the municipal water supply greeted Chicago citizens along with the all too familiar bloody confrontations with Richard Daley's militaristic police in Grant Park.

As the 1976 Democratic Convention began today in New York City the establishment press printed the word that this convention was to be a dull, boring coronation for the triumphant Jimmy Carter. Party unity would be the goal and the media would be the message as the Democrats would try to put forth an impression of smooth organization and minimal disagreement.

Confusion and conflict at the past two Democratic Party gatherings no doubt contributed to the election and re-election of Richard Nixon. A good start for Carter seems welcome since his success is the only realistic hope of ending the rule of the veto which has characterized the Republican reign.

Still, Carter is notoriously nebulous about his plans and policies. A slick convention production can only lull us into ac-

cepting shallow promises and campaign rhetoric from the Georgia master-campaigner. The psychedelic antics of the Yippies at least awakened us to see the emptiness of the convention spectacle. In Chicago in 1968 the Democrats didn't have the only show in town — there was a three ring circus instead.

So where are the Yippies today? The May issue of *The Yipster Times* reports that they have been planning activities to perform this week in Central Park.

By today, the Yippies hope, thousands of gay rights advocates will have converged on Madison Square Gardens, the convention site. Also, a protest is planned against the bane of civil liberties, S-1, the Senate bill which would restrict freedom of assembly and of the press. Tonight, a vigil is scheduled for "unknown political prisoners — thousands of revolutionaries who never had a chance without publicity or money. Tomorrow, demonstration will supposedly be aimed at "cutbacks in vital services."

These are all essential issues to keep in mind, especially for followers of the party [ostensibly] of the people. If you watch the reading of the Democratic Platform on television Tuesday night, maybe between innings of the all-star baseball game, ask yourself what sticky issues the Democrats are side-stepping.

Shootin' match

Here we go, folks. Two counties feuding like Bronx street gangs seeking to inflict an unwanted presence on the other's territory. A classic case of "No you don't, not in my backyard."

The proposed link from Interstate 40's present terminus near the Research Triangle Park to some point on Interstate 85 as it passes through Durham and Orange counties hits this area at a time when it is still reeling from expressway over-expansion.

The ill effects that came when I-85 and particularly the East-West Expressway blazed their way through Durham neighborhoods are just beginning to be appreciated.

Yet the state and federal highway people insist that the link must be made to complete I-40, and that the link should run through eastern Chapel Hill, northeastern Durham, or West Durham.

West Durham. Duke. That's right — the unstopable freeway is back!

Naturally, Chapel Hill and Orange County officials would prefer to see the I-40 link pass through northeastern Durham, far away, from their territory and its eyeing constituents.

Their vigor, of course, is only matched by the Durham City Council, which, but for the exception of Mayor Wade Cavin, is pushing for a longer link passing south of this city through Chapel Hill and up to the already over-used I-85.

Cavin, hoping to retain some order in unrelated sewer discussions between the two counties, still favorably eyes the two-mile, densely populated stretch between I-501 and Erwin Road's Expressway intersection near campus.

Chapel Hill Mayor James C. Wallace has publicly enunciated the most satisfying compromise on I-40's march north. He has recognized that Durham has already taken on "more than its share of these great corridors," and acknowledges that "the damage to the quality of life due to this confluence of roads is already severe."

Wallace, who at the same time wants to preserve Orange County as "a tiny rural corner of the world which should be permitted to remain in peace," is on the right track.

Why not divert the massive federal funding flowing into this limited-access concrete monster into projects which will more directly serve the people of this area?

It's about time the great highway fund trust was busted. Now — when both Durham and Orange counties are reviewing the alternatives with disgust — now is the time to say "no" to the feds and unleash those funds to mass transit and road improvements we know we need in the Triangle.

Give the country the example it needs. Aim a barrage at Congress and the Highway Fund.



Hell hath no

Columbia mystery

To the edit council:

I recently received a copy of Mr. Gary Lehman's article from *The Summer Chronicle* of 6/10/76 on Columbia, Maryland. His artful denouement of life in Columbia was interesting to me particularly because I have lived and studied in Columbia for nearly two years to attempt what Mr. Lehman has apparently accomplished in two days. Unfortunately, I have not been able to acquire Mr. Lehman's skills in the perception of social systems and I struggle on incapable of seeing what it is that "most Columbians" do or identify the universal values they possess. I'm afraid my department will feel I have been remiss in my labors. Irony aside—Mr. Lehman's piece is not even good fiction for it does not partake at all of reality. There is scarcely a sentence in the piece which is accurate past the establishment of the town's geographical location.

Some of the content of his article is simply a product of lousy information and is forgivable under the circumstances—the personal fortune of the King of Sweden, for instance, had nothing to do with the building of Columbia, though Volvo does have a building here, and Federal funds are few and far between in Columbia since it was privately developed. Other errors are less forgivable. Architectural styles ought to be apparent to anyone gifted with sight, but Mr. Lehman chooses to fasten his gaze only on the several hard by where he left his truck. Columbia is nothing if not varied and while some of it may be the rankest kitsch there is some to please and a few to delight the eye. At least—tastes aside—to say they look alike is to deny the evidence of the senses. Incidentally, the picture which was run with the article does not appear to be of Columbia. While I would not swear to certain knowledge of every multifamily complex in the city, I recognize neither style nor location from the picture and strongly suspect *The Chronicle* has dug something out of the morgue.

Worse still are the errors which could have been avoided by undertaking a little arduous research—like picking up the telephone book, or stopping by one of the Village Community Centers. For instance, five minutes with my Columbia Phone Directory tells me there are 46 listed dentists and 72 listed doctors and not one of them is in the Clark Building—which Mr. Lehman tells us "houses the city's supply" of these professionals. He scores better in the lawyer department, one of sixty-four is listed at One Mall North. Or the whole business of excluding people from housing on the basis of income. Of course they do—any apartment manager in the known world gets a completed application with financial statement from a prospective tenant and denies the application if he doesn't think the applicant can pay the rent. If Mr. Lehman finds this practice "subtle social engineering" he must have grown up in a dormitory, that is about as subtle as a poke in the eye with a stick. What is subtle social engineering is the way the Columbia Association has managed to provide half-price or even free membership in community services like neighborhood pools to the less well-off and getting the better-off to subsidize it.

The business of the zoning board requests is silly too. They are not zoning boards, they are resident committees who pass on architectural changes—and they are pretty all-encompassing, even down to large bushes in theory. However, you don't need a lawyer to get a change made and the intent of the system is to prevent a forest of television antennae or insuring that someone doesn't paint his house purple. The committees are sometimes controversial, but they can be even handed as well. They asked a man to desist growing an organic garden in his backyard—complete with compost heap and

knee-deep mulch; they made a retired army man pull down an eighteen-foot flagpole from which he was in the habit of flying his large American flag. I don't defend the committee's, since I find them one of the least attractive features of Columbia, but at least they represent a formal way of settling civil problems which in other communities may be handled through shouting matches over the back fence.

But all of this pales in comparison to this egregious characterization of Columbia's people. There are 38,000 people living in Columbia, many of them work here, and very few seem to treat the place simply as a bedroom. You don't develop performing arts groups, craftspeople, community sponsored family counseling services with sliding income payment schedules, women's centers or crisis intervention hotlines in your bedroom. Sure, there are nasty materialists here, there are also some four-square bastards, and almost any other generality you would care to throw out, but they are not all plastic people. So far as the characterization of an "average Columbian apartment" yet, my friends' tastes run toward pottery and wall hangings—I sincerely hope that that O.K. with Mr. Lehman.

The whole issue seems to hinge on Columbia's lack of a past. Apparently the failure to possess an "Indian path to Canada" in the street system has caused 38,000 perfectly normal people to undergo an incredible metamorphosis into slavering victims of the materialist ethic. Well, there are things to cling to in the past that Columbia hasn't been able to come up with. There isn't any "Southside" for instance, so we haven't been able to continue some of our historical patterns of institutionalized racism—through this unfortunate inattention to history, races and ethnic groups are forced to live side by side. We also haven't been able to develop those neat patterns of differential access to human services on the basis of income which our older cities have built so neatly. Maybe if Columbia tries very hard it will be able to come up to some of these marvelous historical standards.

Frankly, I tire Mr. Lehman's article was one of the pettiest pieces of intellectual imperialism I have had occasion to read in a long while. Columbia has been criticized by some of the best, and its own internal criticism—readable in the papers every week—is vastly superior to that Mr. Lehman has offered. It was a cheap piece pandering to the most soporific beliefs of the academic community and it should not be given credence. Mr. Lehman concludes that he was glad "to escape from the place"—what a pretty conceit. Columbia did not know he was here, nor has it mourned his passing.

J.K. Dane
Graduate Student

Housing tight-fistery

To the edit council:

I am writing this letter to *The Chronicle* in order to shed some light into the way Duke's Department of Housing Management is being operated. I moved out of Central Campus Apartments (CCA) in Dec. 1975 and have not yet gotten back my \$50 security deposit. Deposits are supposed to be returned within 90 days after vacating. Over two weeks ago I sent a letter to the Director of Housing Management, Mr. L.W. Smith, reminding him of the \$50 owed to me. I have received no response of any kind to that letter, so I am writing this letter to tell the whole story of my involvement with Central Campus Apts. and the office of Mr. L.W. Smith.

I moved into CCA at the end of August 1975, since there was at that time no other campus housing available for graduate students. At that time I signed their standard "license" (which stipulates for the part the conditions under which a tenant at CCA can

o fury like these blistering letters

be evicted! In Dec. 1975, having come to the conclusion that the rent at CCA was exorbitant, I decided to live off campus for the spring semester. I so informed the CCA office and inquired about my \$50 deposit. Much to my surprise I was initially informed that I would not be allowed to leave CCA at all. Upon further inquiry, I was given a "Request to leave CCA" form to fill out and submit, on which to state my reason for wanting to leave. As my reason I stated that \$108 per month to share a one-bedroom apartment would be more than I could afford in the spring semester and that I had found much more economical housing off campus. A few days later, I was informed that my request had been denied by the head of housing, Mr. L.W. Smith, and that I owed \$432 in rent for the coming spring semester. This made me quite angry as I could not recall having ever been told that by moving in at the end of August I was obligating myself to pay rent for an entire school year. Upon reexamining the "license" which I signed I could find nothing mentioning this obligation. Several friends, to whom I showed this document,



Smith

students and we expect you to be grateful; by wanting to move out now, you are indicating that you are ungrateful to the University. I replied that having paid \$108 per month for four months I had shown the University enough gratitude. Then presenting him with the "license" I asked him to show me where it stated my obligation to pay rent for the spring semester. Mr. Smith, visibly nervous, fumbled through for several minutes before making the cryptic response, "This contract was written with lawyers standing over my shoulders, therefore it must state in here somewhere that you owe rent for the spring semester." This was the best I could get out of Mr. Smith and I understandably left his office with the feeling that someone was trying to rip me off.

Next, I went to see Dr. Lawrence Evans, the director of graduate studies in physics, to ask for advice. He read the "license" and agreed with me that I should not be required to pay rent for the spring semester. Dr. Evans commented that the "license" was so ambiguous and unclear with respect to rent that he finds it difficult to believe that a lawyer had anything to do with its writing. Dr. Evans offered to write Mr. Smith a letter clearly stating my position in order to give him a chance to reconsider his decision. Dr. Evans sent his letter in the middle of Dec. 1975 and in it made clear that if Mr. Smith again ruled unfavorably, legal action would not be out of the question.

A month later there was still no answer from Mr. Smith (answering letters is not one of the strong points of Mr. Smith's office). I made several further trips to Mr. Smith's office where I was repeatedly told he was "out" but that he would soon act on my case. Finally, Dr. Evans called and finding him "out" again told the secretary who answered the phone that he felt he was being ignored in charge which Mr. Smith flatly denied when he finally answered the letter at the end of Jan. 1976. It took him almost six weeks to answer a simple letter! He stated that after conferring with Mr. C.L. Haslam, the University counsel, he would allow me to "break the license," and would rent my share of the apartment to someone else. It took me

nearly two months and much effort simply to establish my rights! One should probably be prepared to obtain a lawyer when dealing with Mr. Smith's office; I will probably need one to get back my \$50 deposit.

George Ruppeiner
Graduate Student

Readable history

To the edit council:

I am writing in response to Ted Howard's article, "Looking at American History," which appeared in the July 5 issue of *The Summer Chronicle*. As a graduate student in Duke's history department, I take issue with much of what Mr. Howard asserts in his article, but for the sake of brevity, I shall restrict my remarks to a few key points.

For those who missed the original article, Mr. Howard, the co-director of the People's Bicentennial Commission, filled some four columns of newsprint with a polemic directed against "professional historians," by which I assume that he means those members of the academic community who hold advanced degrees in history and who have devoted their productive years to the teaching, writing, and researching of history. At any rate, according to Mr. Howard, these professionals are responsible for "locking up" history and denying "the man and woman in the street" the right to develop an "historical awareness." He claims that professional historians are responsible for killing history, "dead as a doornail," by their "plodding and endless pursuit of objective facts to fit into their neatly defined 'scientific' framework." In emphasizing the quantitative, measurable aspects of the past, Howard argues, professional historians have robbed it of its vitality.

Furthermore, Howard continues, professional historians are such a closed coterie of academicians that not only have they stripped the past of its life; they "try to limit the impact of historical events to the time they took place," and they "stay away from making any kind of comparisons because they are worried that their 'academic credentials' will suffer if they make history relevant to our time." Shame on these professionals, Howard scolds. Put history back where it belongs: in the hands of the amateur historians. This, in essence, is Howard's argument.

What I wish to do here is to break away from the gross generalizations which characterize Howard's article. I do not mean to deny that the work of some, and I would certainly go so far as to say many, professional historians is pedantic and over-technical. We have all had the soporific experience of finding ourselves in a survey course (history of civilization 101, American history from the Vikings to MacArthur 107, you name it) which would make a kangaroo rat on speed fall into a stupor of boredom. I do not deny that SOME professional historians are guilty of murder one when it comes to fostering the vitality of the past. But to conclude from this, as Mr. Howard has so glibly done, that ALL professional historians behave in such a manner is to engage in a fallacy of logic. In the interests of fairness and of self-defense remember, I am writing as a woman who will one day be one of these professional historians, the good Lord willing and the creek don't rise. I offer a few exceptions to Howard's Rule (which, stated succinctly, might read: All professional historians are boring and unintelligible).

A good place to start might be the Duke community itself. In answer to Howard's sweeping accusation of "boring superficiality" and "scholarly mumbojumbo" I offer an informal lecture which Professor Robert Durden, chairman of the history department, delivered several weeks ago on the Duke family. I am sure that any of the 100-plus people who took advantage of this lecture will be willing to attest that Durden

was neither boring nor superficial in his discussion of the Dukes; neither did he engage in the scholarly "mumbojumbo" which supposedly separates the professionals from the amateurs. He treated his subject with a warmth and a humor which made Buck Duke more of a human being, faults and all, than merely the subject of a bronze resting place for pigeons in front of the chapel. I don't think it took an audience of professional historians to comprehend Durden's remarks; in fact, I believe that he was speaking not to those few historians who made up the audience, but rather to the interested layperson.

Moving on from the oral lecture to the printed page, I offer as an example of readable history a short but provocative study entitled *The Southern Lady*, authored by Professor Anne Scott, again of Duke's history department. Not only is *The Southern Lady* colorful in its details and smoothly written, it makes a statement about woman and her role in society—without resorting to multisyllabic sociological terms—and thus would be good reading for anyone interested in the field of women's studies in general and, specifically, the history of women.

There are as well professional historians at Duke who do not believe that history necessarily involves printed words in published books on library and bookstore shelves. One example is Professor Goodwyn, whose area of interest is oral history. (How much more relevant and contemporary can a historian, professional or amateur, get than recording for posterity the voices of living, breathing human beings?) Another is Professor Wood, who is interested in the media as a viable tool in the study of history. If Mr. Howard is in the least aware of such approaches to history, I find it difficult to see how he can condemn ALL professional historians, categorically, for being irrelevant and didactic.

But exceptions to Howard's Rule are not confined to the Duke community. Howard's primary concern is with the American Revolution. That is just and good, since he is co-director of the People's Bicentennial Commission. I, on the other hand, have focused on nineteenth-century America in my studies and research. Thus, the examples which I am about to list are drawn from historians of that period, simply because I am more familiar with their work than with work that has been done on other periods in our history.

One of the big names in the study of slavery in the antebellum South is Eugene D. Genovese. His latest book, *Roll, Jordan, Roll: The World the Slaves Made*, stands in direct opposition to Howard's accusation that professional historians are concerned only with the pursuit of "objective" facts to fit into a "scientific" framework. (I would suggest to Howard that facts are by definition objective, but I think what he means here is a quantitative approach to history, an approach which forms the basis for such works as Fogel and Engerman's *Time on the Cross*, a statistical analysis of slavery.) What Howard chooses to forget is that the quantitative approach to history is by no means universally accepted as valid, let alone desirable, by all professional historians. One of those who takes exception is Genovese. In his preface to *Roll, Jordan, Roll*, he states that his aim is to give a qualitative view of slave life, not a quantitative one. The layperson tackling *Roll, Jordan, Roll* (and it is a hefty work, well over 600 pages in length) will not find statistics. What she will find will be firsthand accounts of ex-slaves, overseers, masters, and mistresses. And what she will hopefully come away with will be a sense of how women and men accommodate themselves to dehumanizing circumstances and yet manage to remain quite human despite it all. Genovese accomplished this without relying on "scholarly mumbojumbo," despite the fact that he is undeniably a

professional historian. How does Mr. Howard reconcile Genovese's *Roll, Jordan, Roll* with his perception of the professional historian as desiccated drudge?

For a more balanced picture of the antebellum South, Clement Eaton's *The Growth of Southern Civilization* provides an excellent example of professional history which is also readable. Eaton, writing with flair and color, paints in this study a portrait of the South as a land of diversity. Dixie was not entirely the romantic land of Spanish moss and pillared mansions that *Gone with the Wind* portrays; Eaton shows the other elements of Southern society without becoming pedantic. He makes an impressive stab at trying to show how the South really was. And yet he does so as a professional historian.

Another professional, C.P. Roland, has published a short work, *The Confederacy*. It is brief, full of pictures (yes, Mr. Howard, some professional historians do realize the virtue of the photograph as an historical source), readable, and does two things: it gives the reader a chronicle of events, and, more importantly, it imparts a flavor of the time as well. And as long as I am dealing with the Civil War, I must mention Richard Current's *The Lincoln Nobody Knows*. Although Current, like all of the above examples, is a professional historian, no one, by any stretch of the imagination, can call his book on Lincoln a piece of academic scholasticism. On the contrary, it is specifically geared at the layperson and aims at presenting Abraham Lincoln as a real, if enigmatic, person.

In some circles, the mere mention of the name C. Vann Woodward will cause a reverent hush to fall; he is one of the most highly respected and eminent professional historians of the mid-twentieth century. One would then expect him, were one thinking along the lines of Mr. Howard's article, to be permanently stashed away in an ivory tower somewhere in the 973.3's in a university library, where he engages in writing over-technical, unintelligible, antiquarian tomes read only by others in the profession. Not so. I submit Vann Woodward's *The Strange Career of Jim Crow* as evidence that a professional historian—a highly respected one at that—can and does write history which accomplishes several things. The layperson can read his work. He does not limit the impact of historical events to the time in which they occur. And he makes history relevant without visible damage to his academic credits. Briefly, *The Strange Career of Jim Crow* was written in the 1950's, when the Jim Crow laws of segregation were much in evidence. In his book, Vann Woodward suggests that segregation was not, as its proponents argued, the only logical aftermath of slavery. Rather, he contended that there was a period in the nineteenth century when Americans, particularly Southerners, could have just as easily gone the route of integration. Few conclusions drawn by historians in the fifties were more controversial; few historians made a better attempt to relate the events of the past with the conditions of the present. And this coming from the pen of a professional historian! Perhaps Mr. Howard would do well to investigate the work of Vann Woodward, and of the other professionals I have mentioned.

In conclusion, I wish to repeat that my examples are merely exceptions to Howard's Rule, and as such I do not mean for them to form the basis of a counter-generalization. I merely wish for Howard and other amateur historians to re-examine their own attitudes toward the history profession. Yes, SOME professional historians write only to be read by other professional historians. But to condemn ALL professional historians as the jealous and stifling guardians of a dusty past is to miss out on some colorful, readable, and, yes, exciting work.

Kathy Sharp
Graduate Student

Sidelines

Final tribute to Coach Jerry

Jonathan Ingram

Jerry McGee, Duke football's defensive coordinator for the past five years, is a remarkable football coach, remarkable for more than his stirring record. To wit: last fall after the Blue Devils lost a heartbreaker to nationally-ranked Pitt 14-0 in Pittsburgh, and fell to 1-3 for the season, coach Jerry sat in the back of the bus from Raleigh Durham and laughed belly laughs with end Larry Upshaw all the way home. Everyone else on the bus was on the verge of tears.

"I believe that if you view your performance with pride, then that's what's important," said McGee later.

Apart from his philosophy, Jerry's record ain't bad either. If in the past the Atlantic Coast Conference had an Assistant Coach of the Year award, Jerry McGee's name would have been a mainstay on the trophy. Should the ACC initiate such an award it would be too late, for Jerry. (The former Duke defensive back will be leaving in a week or so for a new job as Athletic Director and head football coach at his old high school in Elizabeth City.)

Let one be accused of sportswriter's hometown hyperbole for all this praise, let us quickly go to the facts as they exist:

It was long an axiom on the oak-studded Duke campus that Blue Devils stand tall and strong on defense (remember the Iron Dukes). After a brief faltering in the late sixties, Jerry McGee returned to his alma mater with twin

brother and head coach Mike as the defensive coordinator in 1971. And the Blue Devils since then have shone again on defense.

In his first year on the job, Jerry took over former coach Tom Harp's defense, and without the help of any freshmen or little new blood, the team allowed only 149 points in 11 games compared with 252 allowed by Harp's squad. That was the year Duke beat nationally-ranked, highly-touted prolific, Stanford 9-3 on senior All-American Ernie Jackson's pass interception, run-back for a touchdown.

Jackson was, no doubt, a fine example of Jerry's coaching ability. In B.J. (Before Jerry) years, Jackson intercepted no passes, ran back no punts, and remained unheralded. And in the A.J. year, 1971, Jackson became the first consensus All-American at Duke in twenty years by virtue of a pass interception and long punt returns.

Typically McGee gives most of the credit to Ernie: "He fit in and was super and very unselfish. You only told him something once, and he never made the same mistake twice." Apparently Jerry gave him the right advice.

Onward and upward. (or in the case of a defensive coach, onward and downward.) In 1972 Duke gave up 67 points in 6 Conference games (an improvement over the 77 given up in '71) and allowed less than 300 total yards per game (296 ypg to Maryland's league-leading 286 ypg). The team was first in passing defense, which is Jerry's specific coaching duty. The won-loss of 71 (6-5) tottered in the other direction in 72 to 5-6.

The following season another odd axiom of Duke football became apparent: as the team's defense got better, the team's record got worse. (Since we're talking about the defense today, no need to mention the offense.) In '73 Duke

fell to a miserable 2-8-1 record. But in the Conference the team was first against the pass, first against the rush, and second in scoring defense (99 points).

In '74 and '75 the Duke defense of Jerry McGee turned the corner from the expected traditional, Duke finished second to conference champion Maryland in team defense in every category in '74 (season's record 6-5) and third in overall defense while allowing 73 points in 5 games in '75 (season's record 4-5-2). Never has Duke ranked below third in team defense in coach Jerry's tenure.

McGee readily acknowledges the Blue Devil strategy -- an emphasis on defense -- requires giving the defensive platoon more of the talented athletes on the team. Nevertheless, to place three players on the all-conference team for five straight seasons, in a league with seven members, is a hallmark of consistent coaching ability.

Looking back, it is easy to see why the announcement that Jerry McGee was leaving gave pause to the Duke fandom. The coach emphasized he was leaving to accept an offer he couldn't refuse, one giving himself and his family financial security with an opportunity to remain in coaching he's returning home to take over his wife's family business after the recent deaths of her parents as well as to work at his old high school.

"Duke football is in as good as shape as it's ever been in," said McGee. "The players are skilled, they're good kids with their heads on straight. So it's tough leaving them and Mike. With the right breaks they could have a good year next season."

Asked if he had any regrets, McGee said, "I loved the players and my relationship with them. I thought some of the players over the years deserved bet-

(Continued on page 3)

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Closing the season with Reynolds Price

Long and Happy Life: massive undertaking

By Bill Jolly

Summer Theater at Duke is closing its season with the production of Reynolds Price's *A Long and Happy Life*. Price, a Duke professor who teaches in the English Department, is a very talented and nationally recognized novelist. This play is an adaptation of his first novel of the same title.

The story unrolls in Warren County, N.C., and deals primarily with the love relationship between Rosacoke Mustian and Wesley Beavers. Price conveys in the novel and successfully transfers to the stage feelings of heat, lethargy and heaviness which pervade the mundane lives of these people. He is undertaking the monumental task of turning a good novel into a good play. How does one represent pages of intense inner thought by effective stage action? Price relies heavily on pauses, the communication between lines for which extremely good acting is prerequisite. The characters seem to be constantly on the verge of silence. This creates a mood reminiscent of some early *avant garde* writers, such as Pinter and Beckett. This is certainly not bad company; however, the possibilities are not fully exploited.

Under what appeared to be a very strong hand, John Clum maneuvered his actors satisfactorily and established the slow pace of rural North Carolina. Unfortunately, slow does not mean lazy, and the intense non-verbal interaction between the major characters was not consistently apparent. The dialect if necessarily simple language was effectively moving and humorous at times. The dialogue alone did not make up for the obvious lack of development of relationships among the characters. This seemed to be a major factor in causing the unevenness of the show.

Heading the cast was Alice Mikal Craven as Rosacoke. She was capable of giving to the audience more than just a lovesick girl, and she communicated well the feeling that these people were trapped in this dull, rural world. However, toward the end of the play, when her sentiments for Wesley were drastically altered, Craven's transition was quite unclear.

John Bauer, as Wesley, tackled the role which was by far the most difficult and enigmatic. Apparently, the audience was supposed to have as much trouble as Rosacoke in understanding him and his

motivations. However, even the most nebulous of characters has certain basic motivations. At one point he tried to seduce her, yet he showed no apparent lust, desire, or even mild interest despite his tramping off stage after being frustrated. His performance improved in the second act, but unfortunately the ending of the play was quite abrupt and abstruse.

The insufficient development of the denouement was confusing. Rosacoke was relieved of her need for Wesley and rejoined in her new-found freedom, yet she still accepted Wesley's offer to give a name

Wright Simmons was pleasingly energetic as the shameless and husband-hunting Willie Duke Aycock. Eric Wilson was very amusing as the immortal, horehound candy-crunching Isaac Alston. The Reverend Mason, a life-guard/preacher, was humorously characterized by Rob Pinnell.

The set, designed by Scott Parker, was quite useful and the action flowed well from one area to another. One of the highlights of the show was a church picnic held at a pond, where the main stage served as the picnic area and the actors exited behind the audience to go swim-

THEATER

and a father to her unborn child. Numerous distractions during the Christmas pageant scene shifted the focus away from the interaction between Wesley and Rosacoke, and the last scene is so brief that they escape before this terribly significant event has a chance to develop.

Rob Kohl portrayed Milo Mustian and was quite good, but lacked the energy to sustain his lively character. He had some of the funnier lines in the play, but several were lost when he slurred them or mumbled. His grief at the loss of his first child was very convincing, but also needed to be sustained. Pat Silver, as Mama, was a sort of elderly, scatterbrained Southern belle. She varied her interpretation only slightly, which lent credence to her character, but little interest to the play.

In this large cast, several of the minor roles were well-handled and added much to the audience's enjoyment of the play. Mary Lynn Yakel was excellent as Sissie, the whining, pregnant wife of Milo. Linda

ning and re-entered believably dripping. Slides, an innovation rarely seen in theater, were employed to suggest various locales, and this worked quite well. Special mention should be made of the lighting, executed by Dick Rumer. The dusk and evening scenes were very well done, as were the fade-outs and fade-ins which represented long strolls by the lovers.

This is a massive, unique, and most worthwhile undertaking, the likes of which merit support and encouragement. It is very difficult to determine the play's ultimate value because of the general unevenness of the production. However, the audiences for this production are witnesses to a very interesting experiment on stage, one that needs, but more importantly, deserves more work.

A Long and Happy Life will be playing next Friday through Sunday evenings at 8:30 p.m. in the East Duke Music Room. There will also be a special performance on Tuesday, July 13.

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Reflecting its creator's emotions

Pat Catterson performance is penetrating

By Kim Tanzer

Pat Catterson is a demanding artist, a skilled teacher, and a sensitive lady. Though she has been choreographing professionally in New York City for eight years, gathering superlatives from major critics, she retains a naivete that reveals her Indiana upbringing. She speaks with a gentle midwestern lilt, and usually follows criticism with a compliment. Because she is an exacting technician, her dances have both the relaxed air of self-confident performers and the assurance of perfected skills.

For the past month Catterson has been teaching a workshop for Loblolly, an independent dance school based at the Ark on East Campus. Each weekday from 9 a.m. until noon she has taught a modern dance class, based on Viola Farber technique, followed by a repertory class. The workshop members learned one of her dances, "Serial II." This was the last piece in the July 10 performance of the Pat Catterson and Friends Dance Company in Page Auditorium.

The performance began outside the chapel. The seven member company executed lyric solos to the accompaniment of the chapel bells. The audience milled around, watching white-clad figures twirling, swaying, and running. Then, as the dancers filtered inside and continued similar movements on a silent stage, the audience was seated and the show began.

"Serial I," the second part of "Composite Piece for Duke," starts as Catterson's Friends stretch out on their backs. Merel Poloway (Catterson's principal dancer and the only remaining member of the original six-year-old company) complains in a loud voice, "Pat always makes us lie down. Why, in this concert alone, I spend at least five minutes on the floor!" An argument among the dancers, all supine, ends when Poloway gets up and does a tap dance. Catterson joins her, and after a brief hoofing

session they sit down on the stage, remove their tap shoes, compliment each other's performance, and join the company. Throughout the dance they accompany themselves with frustrated cries like "wrong!" and "two left feet!"

"Serial I" and the first piece, "Previews and Flashbacks," seem most directly influenced by Viola Farber. The movement is abstract and flowing. Each dancer's motion is different; consequently the stage is filled with sudden stops and bursts of energy. Neither dance climaxes or concludes, but a subtle group rhythm occasionally appears in "Serial I," giving some coherence to otherwise arbitrary patterns. Although the images evoked in these pieces are very beautiful, they left most of the audience in an emotional void.

"Composite Piece for Duke" exhibits many *avant garde* tricks of the trade. The third section, "Overviews," is the most outlandish of all: there are no dancers on stage. Instead, a movie screen is lowered and the audience is shown a film of dancing on rooftop, shot from overhead. As each performer executes a fast, repetitious, callisthenic-like movement phrase, a tape replays the dancers' first impressions of each other.

dance

Catterson thinks of choreography as the merging of two elements, the craft of composition and the expression of a nebulous but persistent inner drive. Although her work is considered experimental, she is traditional both in her approach to composition and in her creative impulse.

She first studied dance composition at Connecticut College in 1966. Her teacher assigned his students "studies" in which they would concentrate on one element of dance at a time -- shape, tempo, use of space -- and master it. Catterson considers this the best way to learn the craft of choreography. In seeing her dances I am inclined to agree. She continually fills the stage with inventive, appropriate movement, and is equally facile with abstract, symbolic, lyric, stark, sensuous, and show business styles.

When Catterson speaks of the second element, an inner desire to create, her voice warms. Her impulse, she feels, comes from deep within her self, and slowly surfaces as she collects images and ideas. She cannot impose order on her choreography, but must allow it to evolve as she works.

This approach results in her distinctive choreographic style. First, because she does not structure her dances intellectually, the images evoked are complex and nonlinear. I think of a triple-decker chess set, in which moves are related in several dimensions. The viewer is forced to consider allusions to previous movements or dances, juxtaposed elements on stage, the relation of sound to dancer and dancer to dancer. Also, unlike much modern dance, the question "what does she mean by this?" is not only relevant but necessary.

Because her material is dredged from psychic depths each dance reflects Catterson's mood while she made it. About this one thing can be said: Pat Catterson is in a chronic funk.

The last impression on the tape for "Overview" is about Catterson. One of her dancers comments, "There are two things I would say about Pat. One is that she is unnecessarily afraid; the other, that she is coming out of an overly-long daydream." As the concert proceeds this statement keeps recurring in my mind, because the

pervading mood is one of subdued despair.

Catterson mentioned critics' reactions to her solos. If she performs them she is called "self-indulgent." However, if they are performed by a member of her company they are lauded as "revealing character studies." Consequently the two solos on the program, collectively titled "The Performer," are danced by Janet Frachtenberg and Merel Poloway.

Frachtenberg, in "No Sweeping Exits or Offstage Lines," portrays a tentative, sincere, elfin character in medieval thrift shop garb. She dances spryly, alternately grabbing at, snaking around and wriggling through space. Laughter from occasional slapstick gestures dies quickly as we find her plastered against the back wall of the stage. She is writhing, rolling, and struggling to free herself, but she also depends on the wall for strength. Pathos envelops us as it does her.

Poloway plays a more sophisticated character in "Does Anybody Else Remember the Banana Man." She struts, boogies, and performs a casual and absurd strip-tease. Yet beneath her glamorous veneer lurks the same core of despair. She finally sinks down on stage to watch the spot light fade from the curtain above her.

"The Bleeding Stage" recapitulates and enlarges on the two previous solos. The girl (Catterson) is again shown "in her memory and fantasy" but this time we are given indications of the cause of her depression. Preachers, politicians, broken promises, empty words, and loneliness are at fault. The girl's belongings, symbolizing a life in transit, are present. They are packed in suitcases, trunks, and boxes piled onstage, shuffled around and finally tossed helter skelter in a fit of desperation. This piece closes dramatically as Poloway, dressed in a prim outfit reminiscent of a certain innocent girl from Indiana, dives into a pile of long saved love letters.

The last piece on the program, "Serial II," includes 11 dancers from Loblolly. The piece is intellectually contrived. It consists of one phrase from each of Catterson's 36 dances, arranged in chronological order. It is performed in an improvised relay, whatever that means. Most noteworthy in this piece is the skill with which the Duke dancers perform. They are mainly indistinguishable from Catterson's company.

A Pat Catterson concert is an exercise in contradiction. Her dances are about longing, loneliness and despair, emotions with which Catterson seems to identify. But through each dance shines the prodigious talent of a very keen woman. For her sake I hope she will recognize her value and cheer up. But for my sake I want her choreography to continue to be as penetrating and imaginative as Saturday night's performance.

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