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 ensure that a link between Interstate 85 and Interstate 40 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.

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 35-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 nonresident 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.

Last year, 90% of Duke University graduates were employed in the month after graduation, according to the university’s Office of Career Services.

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.

Wally Redd, 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.

SPECTRUM

DUKE UNIVERSITY MEDICAL CENTER PROMOTIONAL OPPORTUNITIES

LOCATION: C-Campus MC-Medical Center

ADMINISTRATIVE

Assistant Bursar — C, Degree, $3,540.

Assistant Head Nurse — B.S., B.U. $3,540.

Assistant Head Nurse — H.S., B.U. $2,560.

Assistant Head Nurse — H.S., $2.56.

Assistant Head Nurse — B.S., $2.87.

Assistant Head Nurse — B.S., $2.67.

Assistant Manager of Ambulatory Services — B.U., $2.56.

Assistant Manager of Recorded Music Library — C, $3,540.

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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 Rho came to a close.

From one perspective, 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 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” — aside from this feature the festival had little in common with the “theme parks” — and indeed it attracted a very heterogeneous group of people. It invited not only enjoyment but reflection, as each cluster of visitors drifted 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 Hutt, festival director even commented on her popularity. Yet other than a vague theory about the oddness of it, Hutt had no idea 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 newspapers, eat the same foods, watch the same television shows. Fewer exclusive does mean more passive does.

So when the festival organizers decide how to follow up their unprecedented success, it will be only natural that someone will become a proponent 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.

As a full professor, Lincoln, 52, will join Joseph Battle, associate professor of business administration, in giving Duke two tenured black faculty members outside the School of Medicine.

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 Frederick Cleaveland, 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.

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.

“Two Schlitz, please.”

Beth takes no notice, but pauses to rearrange some boxes behind the counter. With Michael Owen, she helps run a tavern which 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 gravy nutted 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, caused its three varieties: red, white (yellow?) and blue.

Between rushes, Beth slipped 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 anymore. Frankly,” she said, “it makes me sick.”

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.

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Five thousand turned out in Washington for The Peoples Bicentennial celebration on July 4. (Photo by Jay Anderson)
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 bloodied confrontations with Richard Daley's militaristic police in Grant Park.

As the 1976 Democratic Convention began to be held in New York by the left, the government printed the word that this convention was to be a dull, boring coronation for the triumphant Jack 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 social organization and minimal disagreement.

Confusion and conflict at the past two Democratic Conventions 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 role 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 fully turn us into accepting shallow promises and campaign rhetoric from the Georgia master campaigner. The psychodrama antics of the Yippies at last 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 Yester Times reports that they have been planning activities to perform this week in Central Park.

The proposed link from Interstate 40's terminus near the Research Triangle to Durham, or West Durham. Duke. That's right — the unstoppable freeway is back!

Here we go, folks. Two counties feuding about his plans and policies. A slick convention production can only fully turn us into accepting shallow promises and campaign rhetoric from the Georgia master campaigner. The psychodrama antics of the Yippies at last 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.

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fury like these blistery letters

To the edit council:

I am writing in response to Ted Howard's editorial which appeared in the July 5 issue of The Summer Chronicle. As a graduate student in the history department, I was surprised I was initially informed that I and inquired about my $50 deposit. Much to

one's surprise I was given a "Re

October, I was told that I could find

keenly interested in the field of woman's studies in general, and, specifically, the history of women. Of the professional historians at Duke who do not believe that history necessarily involves printed words in columns of newsprint with a polemic direct

They took place," and they "stay away from

I thought it took an audience of professional his-

advanced degree in history and who have

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 overly 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 history to the few who study it. Woodward's book

It is a period in the nineteenth century when

recounting for posterity the voices of living, breathing human beings?) Another is recording for posterity the voices of living, breathing human beings?) Another is

Without relying on "scholarly mumbo jumbo," but with print, he portrays; Eaton shows the other

Amusing himself to dehumanizing circumstances and yet manage to remain quite human

the past of its life; they "try to limit

Howard's article, to be

And yet he does so as a professional his-

Another professional, C.P. Roland, has published a short work, The Confederacy. It is brief, full of pictures,eyer Howard: 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 history to the few who study it. Woodward's book

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Jerry McGee, Duke football's defensive coordinator for the past six years, is the most respected and feared football coach, remarkable for more than his stirring record. He is a man of passion, a man of conviction, a man who knows the game and how to win it.

In his first year on the job, Jerry took over from the legendary 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.D. year, 1971, Jackson became the first consensus All-American at Duke in twenty years by virtue of a passel of pass interceptions and long punt returns. Typically McGee gives more 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, for in the case of a defensive coordinator, "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 326 ypg. The team was first in passing defense, which is Jerry's specific coaching duty. The won-loss of 71 (6-5) tapered in the other direction in 72 to 5-6. The following season another old fixture of Duke football became apparent, as the team's defense gets better, the team's record gets worse. Since we're talking about the defense today, no need to mention the offense. In '73 Duck 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 (89 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 6 games in '75 (season's record 4-5-2). Never has Duke ranked below third in team defense in coach Jerry's tenure.

Mc Gee 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.

(Continued on page 3)
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 unfolds 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 his dialogue is renowned. This gives to the audience more than just a sustaining 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 served as we will feel the fade-outs and fade-ins which represented long straights 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 audacity for this production is witness 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.

Freewater Film Society Tuesday Nights presents

PLAY MISTY FOR ME

starring Clint Eastwood and Jessica Walter

This suspenseful film concerns a popular disc jockey and the trouble he brings on himself by obliging a fan who is constantly requesting that he "play Misty" for her. Tension increases as he becomes involved in a very special love triangle, and discovers that someone is a worse loser.

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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 superlative, major critics, she remains a naive that reveals her Indiana upbringing. She speaks with a gentle midwestern tilt, 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 Lobolly, 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.

Catterson's motion is different; consequently the stage is filled with sudden stops and bursts of energy. Neither dancer 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 a state of disbelief. "Composite Piece for Duke" exhibits many exact 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, calisthenic-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, sensual, 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 non-linear. I think of a triple-decker chess set, in which moves are related in several dimensions. The viewer is forced to tellectually, the images evoked are complex and non-linear. I think of a triple-decker chess set, in which moves are related in several dimensions. The viewer is forced to...

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