Since the Supreme Court segregation decision, the race problem in the South has been brought into focus more sharply than ever since Recreation Day. There have been many outspoken expressions of reaction, both in the press and in the street. The actualization, however, has been mainly a reaction among the colored people. Now, Duke University's students, through the efforts of the Duke Chronicle, have given expression to that reaction which they term a "bourgeois tradition.

Now, the Chronicle has been sensitive to the pressure of rising applications. As early as 1927, the Chronicle advocated the full integration of the student body; most recent of its campaigns has been the fight against the Duluth plan. A glaring denial of the demoral and degenerative influence of the slight number of Negro students was frowned, and a shameful example of the failure of the Negro school was blasted, first by asserting that segregation must imply inferiority. The Chronicle has consistently maintained that there can be no true freedom without the realization of the ideal of equality for all people.

The latest issue of the Chronicle, advocating the integration of the student body, was an embarrassing but clear-cut case of misconduct. The integration of the student body stand out.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The playing of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.

The casting of the actors for the play is a major step in its production. They must be able to fit the part, act their part, and live the part. The actors must be able to act, to play their parts, and to fit the part. The choice can make or break a play. Once the producer has been found, the real work begins.