

THE BEACON

Published Every Other Week by Students of the Bennington College Community.

December 17, 1947, Vol. 1, No. 16

Bennington College, Bennington, Vermont

15 cents per copy

Inter-Racial Conference Held at Princeton

By Ellen Denson, Delegate

One hundred and fifty delegates from about one hundred colleges gathered at Princeton University last week end to participate in an inter-racial conference. The aims of the conference, held under the auspices of the Student Committee for Educational Democracy, were to discuss discrimination and suggest methods for abolishing it on college campuses. "The S. C. E. D. bases its existence on the belief that cooperation among collegiate groups acting against discrimination will result in maximum accomplishment. The S. C. E. D. will collect and distribute information pertinent to the fight against discrimination in the colleges, publicize and initiate inter-collegiate programs which have attained widespread member-support; and will in general function as an integrating agent among member colleges. S. C. E. D. is an independent, non-political organization."

S. C. E. D. Organized Last Spring

The S. C. E. D. was founded at Swarthmore College last Spring. At that time fifty colleges were represented and a program of policies was drawn up. Their intention was to meet again at the end of this fall with a bigger representation of colleges, elect officers and plan a specific line of action.

Panel Discussions

The conference opened with several speeches given by Andrea Wolf, chairman of the Inter-racial Committee at Swarthmore, John Bunzel, President of the Princeton Liberal Union and Dr. Henry Lindeman, Professor at the New York School of Social Work. After the speeches the delegates separated and participated in one of three different panel discussions—Action in the Community, Education for Democracy, and Admissions Policies for Colleges. The object was to have each delegate stay on one panel during the entire week end. Each panel discussed problems pertaining to discrimination and attempted to draw up a specific list of proposals designed to aid college groups in disposing of discriminatory practices, policies and attitudes existing on college campuses. In the Admissions Policies panel, for example, several suggestions were made to the effect that photographs and questions pertaining to an applicant's statement of race or religion be

(Continued on page 5)

Winter Work Period Plans

With the fall term drawing to a close, the thought uppermost in the minds of both students and faculty is the winter work period. For students there is the necessity of finding a suitable and preferably interesting position. Although the College and Miss Funnell realize the difficulty many students have in finding out exactly what they are planning to do before they leave school for Christmas, there are still many girls who have been able to secure jobs at a very early date. In order to give an idea of some of the fields in which students will work, we made inquiries via Miss Funnell about some of the more unusual jobs which students are planning to attempt.

Teaching Jobs

Lil Cresswell is but one of the many students who has shown an interest in working on an Indian reservation. She will assist in a school at Santa Fe, N. M., in arts and crafts, library work and general case studies of the children. Barbara Connally and Margaret Mallia are also working at a Navajo reservation in Window Rock, Arizona. They will work on a census take of the number of Indian children of school age who are not receiving education. They will visit families, accompanied by an interpreter. Two other students, Ursula Keller and Constance Terhune will be apprentice teachers at a Hopi reservation in Keams Canyon, Arizona. These arrangements were made through the Director of Education of Indian Affairs in the Department of the Interior.

U. N. Offering an Internship Program

Through an internship program especially arranged for Bennington stu-

(Continued on page 4)

Chorus Sings at Metropolitan Museum

The Bennington Chorus, under Mr. Boepple's direction, presented a program of early French music at the New York Metropolitan Museum on December 10th. The concert was the first of a subscription series in connection with an exhibition of valuable French tapestries, from early to modern, which the Museum has collected from all over Europe.

Rarely Published Music Performed

Music from the Thirteenth, Fourteenth and Fifteenth Centuries is seldom performed anywhere, and although accessible in manuscript, is rarely even published. Mr. Boepple is one of the few in this country who have taken an interest in resurrecting it, and many of the pieces presented at the concert have remained unsung for centuries.

The Chorus, which was more than a little non-plussed by the music's unfamiliarities at the beginning of the year, gradually discovered how truly beautiful it becomes upon acquaintance, and how, both rhythmically and harmonically, it is closely allied to modern music.

Audience of 800 Enthusiastic

The concert was the first ever presented in the Museum's Armour Hall, a high, vaulted hall with a cathedral-like echo, which made the music doubly effective. An audience of about eight hundred seemed to find the early music interesting and exciting, and were particularly enthusiastic about the pieces by Machaut, and amused by the hearty "Ciz chaus veult boire".

Francis Taylor, head of the Museum, has asked Mr. Boepple to extend to Bennington students his thanks for their participation in the series.

Dance Workshop Presented to Enthusiastic Audience



From "In the Mines of Avondale"

Fergussons Go to Princeton; Drama Plans for Next Term

With the Fergussons leaving for their sabbatical, and an additional leave of absence, the news around campus is that the Drama Department will go on a rapid decline. Fortunately, this just isn't true. Mr. Thommen will take over all the acting classes, the workshop, and the production. The only courses that will be dropped are Mr. Fergusson's literature classes, and Mrs. Fergusson's "Analysis of the Dramatic Medium", which was completed in one semester. The administration is looking for someone to take Mr. Fergusson's place while he is gone.

Formal Production to be Staged

The first presentation next term will be an open workshop. There will be a formal production later on which may be a full three-act play, or three one-act plays. It will run three nights, complete with costume, scenery and so on. At graduation time there will either be a repeat performance of the big production, or there may be some scenes from a workshop. Mr. Thommen is also thinking of having one Monday afternoon workshop a month open to the community.

Administration Considers Possibility of Men Drama Students

Another encouraging note in the Drama department is that the administration is very seriously considering ways to let boys interested in drama come to Bennington. In the past, many methods have been tried, and none of them found satisfactory. Now they are talking over the possibility of let-

(Continued on page 2)

Improvement of Public Relations

Mr. Harold F. Strong is working with President Burkhardt and the Board of Trustees to plan a fund-raising program for the college and as a public relations consultant. There is a possibility that Mr. Strong will train someone to be a permanent member of the staff who will act as public relations manager. Right now, the actual plans are still being formulated. Mr. Strong's last job was with Rollins College in Florida.

The Program presented by the Dance Group on Thursday, Friday and Saturday evenings, December 11th, 12th and 12th, under the direction of William Bales and Martha Hill, included ten dances. Of the ten, six were given in a performance at the Y. M. H. A. in New York City. There were: "Exodus", "Suite", "New in Town", "Mines of Avondale", "Flight of the Heart" and "Where Two Came to Their Father". The program was given in conjunction with Sarah Lawrence. It will be reviewed in Dance Observer next month.

The first dance on the program given at the College, "Prelude", was composed by Betty-Anne Gillett and was danced by Betty-Anne Gillett, Gail Greig and Renee Hubert. Prokofiev's music was used. "Soldier, Soldier" was the title of the second dance, composed and danced by Marcia Eastman. Elisabeth Johnson played the guitar and sang a folk-tune accompaniment. Joan Hunt composed and directed the third offering, "New in Town". The dancers were Joan Hunt, Eileen Kamm, Sally Liberman, Ruth Lyford and Janet Reibel. The next dance, "Not Here, Not Now", was composed and danced by Joan Dubrow. A duet, "Recess", was composed and danced by Sally Liberman and Gail Greig. "Exodus", the sixth dance, was composed and danced by Janet Reibel. The following offering, "Flight of the Heart", included in its cast Joan Hunt as the Daughter, Barbara Corey as the Stepdaughter, and Marilyn Lord as the Mother. It was composed and directed by Barbara Corey, who used a composition of Hindemith for her piece. Allegra Fuller composed and danced the next number, "Suite". The dance was set to a Purcell Suite consisting of Prelude, Allemande, Courante and Minuet. The final number before the intermission was "In the Mines of Avondale". It was composed and directed by Patsi Birsh and was danced by Barbara Corey, Anne Chisholm, Joan Dubrow, Betty-Anne Gillett, Joan Hunt, Ruth Lyford and Janet Reibel. Once again Elisabeth Johnson played the guitar and sang.

The entire second half of the program consisted of Letitia Evans' senior project, "Where the Two Came to Their Father", a Navajo Hero Myth. Music for this work was composed by Hazel Johnson. All members of the Dance Group participated.

IN THIS ISSUE

Community News:	Page
S.C.E.D. Conference	1
Winter Work Period Plans	1
Chorus Sings	1
Improvement of Pub. Relations	1
Dance Workshop	1
Fergussons Go to Princeton	1
Faculty Plans	4
Features:	
Editorial	2
It's Official	2
Charlotte Bowman	2
R.S.V.P.	2
Reviews:	
Versions of "Primitive"	2
Dance Workshop	3
John Smith Speaks	3
Faculty Concert	4
General:	
Lois Ffaff Writes	5
Un-American Activities	2

THE BEACON

Mary Elizabeth Sherwin Editor
Cynthia Lee Assistant Editor
Joy Fields Managing Editor
Catherine Osgood Foster Faculty Advisor
James Turner Jackson Faculty Advisor

Editorial Board

Florence Sullivan Sheila Wood
Helen Frankenthaler

Staff

Solange Batsell Carolyn Kahn
Joanne Brandenburger Lois Klopfer
Isabel Cameron Eloise Moore
Ellen Denson Sandra Parkoff
Mary Fox Hellweg Jeanette Winans
Barbara Ushkow

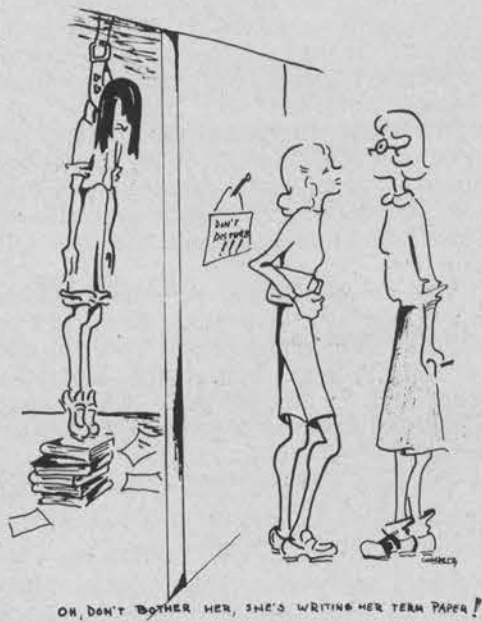
Photographer Katherine White
Business Manager Elinor Gottlieb
Business Board—Virginia Allen, Joan Borden,
Sally Liberman
Business Staff—Cynthia Cooke, Joan DuBrow,
Ruth Fuhrer, Ann Irwin, Phyllis Jones, Sue
Stern
Lay-out Ruth Livingston

Editorial

To imagine what it is to be hungry is impossible. Reading recent letters from Bennington girls abroad, this was brought home to us even more forcibly. Lois Pfaff writes of a young Frenchman who, "for over four years, knew only suffering, and who, even now, can't afford a good meal or luxury of any kind. When he came home from the war, he didn't come home to the same country; he came home to privation and want and bitterness." Lois adds: "He said merely, when I tried to imagine out loud what it would be like to be hungry or thirsty or cold without being able to do anything about it, that I have luck, because I really can't imagine what it would be like." To understand the meaning of privation and suffering is still more difficult for us, on this side of the Atlantic, existing in a land of plenty. It even seems rather pointless to sit at the Christmas table and think of those who are spending Christmas Day in unheated rooms, to feel guilty about leaving a piece of turkey on one's plate because so many people abroad are not able to enjoy the traditional Christmas Dinner. "Thinking" about it, in this sense, is rather futile. Certainly we should enjoy Christmas Dinner . . . doubly so, if we consider our good fortune. But when we read the newspaper, when we read letters such as the ones Lois wrote us, we know, (even if we cannot feel the actual pangs), that thousands of Europeans are hungry and cold. One knows, but one often forgets or, at least, just thinks about the situation. Perhaps we are being "idealistic" to refer to the term "United Nations", but we find, in giving European aid, one small way we can actually contribute to the basic aims with which the UN started. We can only urge you to ACT, to send help to those abroad, to give both clothes and money.

And a very Merry Christmas and a Happy New Year to all the members of the College Community!

The Editorial Board



OH, DON'T BOTHER HER, SHE'S WRITING HER TERM PAPER!

Art-Literature Seminar: Some Versions of "Primitive"

By Sonya Rudikoff

'PRIMITIVE' is a difficult word to get along with but equally difficult to get along without. For it always denotes a specific relationship whether or not we are always conscious of its ramifications. At the joint Art-Literature Seminar on December 11 Mr. Stanley Hyman's particular definition of 'primitive' and his views of such relationships in literature provided the focus for a general discussion of the primitive in art.

'Primitive' has a number of possible meanings and connotations, often insidious and slighting—the 'savages', the naïf, Rousseauistic innocence, regressive yearnings. In Mr. Hyman's 'Weltanschauung' it may refer to the sources outside the formal tradition in Western literature and the arts. Thus, in literature 'primitive' sources would include old English ballads, fairy tales, mythology, folk songs, ritual or archetypal patterns, or folksay. Because Mr. Hyman was primarily interested in the critical uses of this conception his analytical method was to propose the particular definition, to discuss it in terms of fifteen possible relations between 'primitive' material and literary products, and to determine the applicability of these or of an analogous series of relations in the non-literary arts.

The relations were presented by means of specific examples and ranged from those which might be called 'violations' of the material to subtler and more 'lawful' uses. Scott's faked folk ballad, Southey's fairy tale and Keats' 'La Belle Dame Sans Merci' were offered as illustrative of the first few relations, in which the traditional material is either faked, sentimentalized, emasculated, imitated or employed only in its surface trappings. The use of 'primitive' surface texture, as in Sandburg's 'The People Yes', of structure, as in the legends of Benet and Washington Irving, of both structure and texture, as in 'The Ancient Mariner' and 'Tom Sawyer', present other possible relations. Yeats' 'I Am of Ireland', Auden's Epilogue suggestive of the Cutty Wren song, Ransom's 'Captain Carpenter', and the evidence of archetypal experience patterns in Joyce, Kafka, Dostoevski, Henry James and Shakespeare are examples of relations which may be found to exist in subtler, perhaps am-

(Continued on page 6)

Fergussons Go to Princeton; Drama Plans for Next Term

(Continued from page 1)

ting highly qualified boys come here for two years on complete scholarship, taking a general course with the emphasis on drama. After they have completed two years, the college would try to make arrangements with other colleges and universities for these boys to formally complete their education elsewhere, getting an A.B. at the end of another two years.

Mr. Thommen to Organize Community Theatre

This winter work period, Mr. Thommen will be in Niagara Falls, organizing a community theatre. The first play readings have taken place, and Mr. Thommen is hopeful that they will be able to put on four productions. Suggestions that are being considered are: Pirandella's "Tonight We Improvise", F. Scott Fitzgerald's "The Vegetable", "Once in a Lifetime", and something from the restoration period.

If the organization can be got under way, they will strive for a membership of two thousand. Mr. Thommen hopes that the community will be the focal point for a community arts center. The playhouse is an embryonic Cleveland or Pasadena Playhouse.

Two students, Joan Tewksbury and Suzanne Lockhead, may go with Mr. Thommen as production arranger and assistants.

Charlotte Bowman — Assistant to Pres. Burkhardt

Miss Charlotte Bowman is officially titled "Administrative Assistant to the President". She and President Burkhardt worked in the OSS at the same time, and it was at his suggestion that she came to Bennington in September, 1947. This is her first job in an educational institution.

From 1941 to September, 1945, Miss Bowman was an administrative officer for the Research and Analysis Branch in the Office of Strategic Services. She worked for the State Department in 1946, and following that she served in the Central Intelligence Agency. She is a member of the bars of Virginia and the District of Columbia, having received both her A.B. in pre-law and her L.L.B. from George Washington University. She studied for the latter degree in 1942 when she had already been employed by the OSS for a year. She completed her undergraduate studies in 1940.

Miss Bowman comes from Shenandoah Valley in Virginia.

The Committee on Un-American and Subversive Activities

Loyalty and Americanism are the main topics of most "dinner table" conversations and discussions in the U. S. at present. Citizens of one side say that the American way of life is in danger from anyone who questions the rightness of the capitalistic system. Citizens on the other side say that a "witch hunt" is rapidly transforming the U. S. into a totalitarian police state. Growing tension between the United States and Russia has given impetus to most of these assertions. And, in the light of this, and the fact that the government is investigating the Communist infiltration in our country, the House Committee on Un-American and Subversive Activities has been the main focus of these discussions concerning loyalty and Americanism. The House Committee has a difficult path to steer between these two points of view—for it must touch on civil liberties and the right of the government to protect itself.

Since Congress is the legislative body of our government, it has the power to set up investigating committees, in order to obtain information relating to the drafting of laws. An investigation may be made to see if new legislation is desirable, or if the old laws need to be enforced.

The motives that give rise to investigations, and cause them to continue, are many and varied. "Political advantage is a motive that is seldom lost sight of in investigations. Special committees created for the purpose of investigating are thoroughly aware of the possibilities of making political capital." (1) For example, "Thus did the Dies Committee come to an end in 1944. Then as at its onset, it was used for the purpose of influencing an election." (2) Investigations sometimes begin when members of Congress wish to gain popularity. Many investigations are born in good faith only to end in promoting the ambitions of some Congressman. Others are begun for a good cause by some Congressmen who battles for it regardless of personal gain.

The number of men on the present Un-American Committee is seven, with one man of the seven, as the chairman of the group. These men are selected for the Committee by appointment from the chair. The variations in the procedure of the Committee depend on the individual will of the chairman, or on the Committee majority. Thus, one hearing may be well organized and orderly, while another may produce no facts relevant to the investigation.

The investigating committees usually conduct the hearings under their own rules. "In an actual study of the methods followed by the investigating committee," Howard M. Kline found, "that no standards of evidence with respect to relevance of documents and competency of witnesses exist save those which the committees impose upon themselves from time to time . . ." (1) The witness on the stand has some rights (constitutional safeguards on self-incrimination) to protect himself. But these are negligible, for a man has a small chance of safeguarding his reputation if he defies the committee.

Frequently the subpoena is used to obtain documentary evidence, witnesses, and warrants for raids and searches. Lawyers for the subpoenaed parties are not granted the privilege of cross examination of the witness and are seldom permitted to interrupt the proceedings on behalf of their client.

The greatest complaint against the Un-American Activities Committee is that it arms itself with the weapons of the court but recognizes none of its limitations. Felix Frankfurter justifies this by stating that if the Committee is burdened with complicated rules and procedures, the only result would be the complete destruction of the value of the Committee as a means of inquiry. And, Eberling,

(Continued on page 6)

c/o R. S. V. P.

Letter Box

Williamstown, Mass.
November 24, 1947.

To the Editor of the Bennington BEACON:

The novelty of the Bennington-type system of education has worn off. Once again it is time to consider, call to question, and critically analyze the fundamental assumptions behind the theory of that system. It is time to evaluate the consequences and achievements of that system.

Inherent in Benningtonism (it seems to be in vogue to resolve all things into one "ism" or another) is a basic assumption which, it seems to me, is especially deserving of a more objective reconsideration than it has been given to date. That is the belief that the carefully selected group of girls admitted to Bennington will derive a maximum of profit from several years of higher education only if they are granted a degree of freedom hitherto unknown in circles of American education. This is, in some respects, analogous to Herbert Hoover's "rugged individualism".

Inextricably bound up with this basic assumption is the far more questionable belief that a college board of admissions (which is, I assume, of mortal composition) is capable of selecting young women who have reached a degree of maturity that enables them to successfully meet the problems which are attendant upon such freedom. The problems to which I am referring revolve around the relationship of the individual to society and individual behavior.

I think time and experience has proven the human inadequacy of college boards of admission. While thoroughly mature individuals might derive a maximum of benefits from complete freedom, it is fairly obvious that this is not the case at Bennington.

Although it may seem otherwise, I am greatly sympathetic toward the Bennington system. I feel, however, that it has proceeded too immoderately. What I have written here is not destructive criticism. I have been trying to make clear why it might be wiser to withdraw some of the freedom accorded first and second year students. I feel that any restrictions should be only along academic lines, in order to guard against the mistakes made at other colleges for women, such as Smith, Holyoke and Skidmore, to mention only a few.

Nothing in this letter should be construed as meaning that I favor curtailing the social life of Bennington girls by any direct restrictions, for certainly that would make me an Aaron Burr. I would be cutting my own throat and the throats of my confreres in the educational debacle at Williams.

Donald G. Agger

It's Official

Challis Jones has become engaged to William Bunker Snyder. Challis was graduated from Grier School, Birmingham, Pa. She is in her third year here. Her fiancé was graduated from the Taft School and from Williams College. He served for three years with the Army Air Force.

On Saturday, November 29, Mary Burrell announced her engagement to Andrew Barclay Meldrum, Jr. Mary is a senior here; her fiancé was graduated from Amherst in 1936. He was in the Army as Captain in the 41st Infantry Division in Southwest Pacific.

Also on Saturday, November 29, Nancy Craig became engaged to Charles Stevenson White, Jr. Nancy is a transfer from Sweet Briar. Her fiancé attended the Fessenden School and was graduated from the Valley Forge Military Academy. He served in the Navy.

On Saturday, December 6, Miss Roberta Fales Dixon announced her engagement to John Wells James, 3d. Miss Dixon is an alumna of the Mary C. Wheeler School in Providence. She attended Bennington and was graduated from the Leland Powers School of Theatre in Boston. She has been appearing in T. S. Eliot's "Family Reunion" at the Cherry Lane Theatre in New York. Mr. James was graduated from Brooklyn Friends and Brown University in 1941. He served five years with the Signal Corps, part of that time in Europe.

The Bennington College Chorus will perform the same concert tonight, in the Carriage Barn, as was given in New York City. After the concert the community is invited to the College Christmas Party.

John Smith Speaks at S. D. A. Meeting

At the S.D.A. meeting on December 5, John Smith spoke on race relations. He has been a social worker for eighteen years, and has lived in Negro communities in all parts of the country.

According to Mr. Smith, the race problem is not a separate question of one minority group, but part of the problems of all mankind living together. It cannot be isolated from the larger one, since people who are illogical about this question are generally illogical about other matters.

Prevalence of Misconceptions

Starting from slavery and the period of Reconstruction, misconceptions have grown up. Now, says Mr. Smith, we associate certain things with Negroes because of pre-conceived ideas obtained from conversations, newspapers, movies, etc., instead of actual knowledge. Almost nothing is heard of the Negroes' part in the building of America and its science and industry.

Mr. Smith told of the work of the Urban League to raise the economic status of Negroes through Fair Employment Practices Laws. The main thing that is needed is leadership to pull together the people who would like to do something about the problem. He quoted from Margaret Halsey's *Color Blind*: "The solution of problems is not a question of a few having a lot of courage but all of us having a little."

Functions of the Urban League

During the question period, Mr. Smith explained the functions of the Urban League, Board of Directors and staff of which are of all races and religions. It has two main departments: Industrial, which is concerned with getting jobs and fair treatment for Negroes, and Community Relations, which is concerned with housing and schooling.

He ended by saying the only way to break down the prejudices and illogic is through working together on common interests and getting to know one another.

Our Gift Corner is getting ready for CHRISTMAS

Our stock of *Christmas Cards* is now complete, and we suggest that you make both your *Gift* and *Card* selections early.

Fine Maple Furniture and

Smart Accessories

are always to be found at the

STUART FURNITURE SHOP

Bennington, Vermont

Tel. 418

Bass Weejuns
Prima Ballerinas
Keds

DRAGON'S SHOE STORE

113 South Street

Tel. 41-M

JESSIE WOOD

Dresses - Coats - Suits

Sweaters - Yarn

Phelps Belts and Sandals

Mary Chess

Cosmetics - Perfumes



From "Flight of the Heart"

Review of Dance Workshop

1. **Prelude:** As the first dance on the program, this was quite apropos of its position and title. Simple and direct in its movement, it established a good performer-audience relationship. Full use of the stage and ample movement accustomed the audience to the medium.

2. **Soldier, Soldier:** The dancer made use of a reduced stage to dramatize her tale. The dance in its totality, however, did not quite live up to the possibilities indicated by the four factors of song, singer, dancer and costume. Perhaps to this number of elements involved, there was a weakness in effect and conviction. This might have been avoided had the dancer herself been more assertive. Rather than letting the words of the piece carry most of the weight, she might have taken fuller advantage of the possibilities of her medium. Even so, the audience enjoyed it as a cute little dance.

3. **New in Town:** This group dance re-established the full use of the stage and was choreographically very effective. Created for a two-piano piece of complex rhythmical pattern, the dance was complex in its movement and mood also. Perhaps the best way to indicate the complexity is to note the sections in the build of the main dramatic line (shy girl's tentative efforts to get into group and leader's friendly relationship to her) played against by the lively group movement. Joan Hunt as the leader carried the weight of the piece. She expressed strength very convincingly in an extremely interesting pattern and movements and attitudes, whereas Ruth Lyford did not carry out so consistent a characterization. The dance builds well in its design, which is completed as the shy girl takes the leader off, having been accepted in the group.

4. **Not Here, Not Now:** We think this may have been a sort of fixation dance. It was done mostly on the diagonal of the stage, although at the end this pattern was broken, evidently indicating that the dancer had freed herself from whatever was bothering her. What the problem to be solved was, was not quite clear. Evidently the idea was to transmit the struggle involved in an emotional block. However, the size, depth and complexity of the emotional experience seemed too large and frustrating to be expressed in such a short

piece and with such comparatively simple approach. What this dancer needs is to find simplicity and directness of content to go with her movement.

5. **Recess:** Again there was a fine full use of the stage as contrasted with the preceding dance. The essence of the situation was well expressed in the quick, light movements, fast pace and clear devices used for the dramatization of the idea. The two dancers made full use of their dual roles as friends and antagonists. The dance ended when both victor and vanquished simply left the stage.

6. **Exodus:** This was by far the best solo number, employing simple and direct movement in fine harmony with the music. The smooth, graceful rendition was very gratifying to watch.

7. **Flight of the Heart:** The characterization, music, development of theme and movement of this dance created a most pleasing and unifying whole. The interaction of the dancers was particularly notable. The theme itself was skilfully developed by stressing only elementary factors, which might easily have belied the actual complexity of the idea. The essence of the plot was clearly conveyed, however, and for this, too, the choreographer is to be complimented.

8. **Suite:** This was skilfully danced and highly amusing. The effectiveness of the satire on ballet was enhanced by the total expression of the dancer, considering not only her super-sober demeanor but also the expressive furbelow use of her hands. The movement, too, (slow movement against a fast beat in the music; using a slight off-beat during quickened movement; her serious preparatory waltzing between beats) was fundamental to the drollness of the dance.

9. **"In the Mines of Avondale":** The most outstanding feature of this dance was in the dramatic relationships. The shifts in the situation were very clean (children playing, sudden disaster and immediate pathos effects, rallying of forces for the resolution); the interpretation was simple and direct; and the contrasts of the group action or reaction with the individual (mother and children) was extremely effective.

10 **Where the Two Came to Their Father:** We feel that this dance was

(Continued on page 4)

The SANDAL Shop

447 Commercial Street
Provincetown, Mass.



THE GRECIAN

Black, natural or white leather\$12.00
Black, brown or navy suede\$15.00

Handmade—Custom-Built

To take measurements: Stand with full weight on paper. Draw outline of feet, marking division of big toe and a mark at large joints of small and big toes.

Send with check or money order payable to Menalkas Duncan.

CORNER CRAFT SHOP

Thinking of Christmas Shopping?

Why not try us - - -

THINGS HANDMADE
of every description

GIFTS OF DISTINCTION
for yourself or for someone else

at

THE RED HOUSE
on the corner of South and Elm

Ned and Helga Jennings

NOVECK'S

EVERYTHING MUSICAL

EVERYTHING PHOTOGRAPHIC

Cameras - Photo Accessories

Film and Photo Finishing

HAMBURG HELL

A Devil of a Place to Eat
at the Gate

FAGER & SCOTT

and

The College Entrance Service Station,
the home of super service and
dignified credit

DAN FAGER

FABRICS

by-the-yard

for every

OCCASION

YARNS TOO

THE YARD STICK

HOTEL PUTNAM

BENNINGTON, VT.

Phone 370-MK

For
Fashions with a Flair
see

Fashion Fair

Give your feet a treat

**Bostonian
and
Mansfield
Shoes**

ADAMS CLOTHES SHOP
"Shoes too"

CARVER'S TAXI
PHONE 68 OR 69

AT NIGHT, WATCH FOR GREEN LIGHT

Vogue and Vanity

the favored store
of the style-wise
College Girl

dressess - coats - suits
sportswear

Faculty's Plans for the Winter Period

These are but a few of the interesting plans that members of the faculty intend to pursue this winter.

Mrs. Hirsh will visit various nursery schools, among which will be the United Nations nursery school. Also, she plans to work in the local speech and hearing clinics with children. Her own children are going to learn how to ski, and Mrs. Hirsh is taking this opportunity to learn the sport with them.

Mr. Shapiro plans to spend time in both Bennington and New York painting and making lithographs. Besides this, he is also planning a trip to either California or Haiti.

Miss Nora Hasenclever is going to the University of California in Berkeley, California. Here she is going to work on her study of the Spanish novel in the nineteenth century, and continue compiling a Russian Anthology which she hopes to complete. While in California, Miss Hasenclever is also planning to visit and make a study of the Spanish missions there.

Mr. Jackson is going to spend the winter writing either in California or Florida—as long as the weather is warm.

Mrs. Romero plans to visit nursery schools in and around New York. Besides this, she is going to investigate new ideas in nursery schooling. As for her art work, Mrs. Romero will do some commercial art work for local companies and also paint for various exhibitions.

Review of Dance Workshop

(Continued from page 3)

supremely well done, showing not only a fine sense of craftsmanship and choreographic ability but a thorough exploration of the medium. Much of the specific symbolism escaped us, but the main line of the initiation ritual was clear and very moving. The firm, impressive movements of the group in the prologue established a feeling of awe appropriate for a religious dance, and the dramatic burial and rebirth of the hero opened the scenes of the initiation ceremony in a sober and effective way. From then on it was an exciting and fast-moving dance with an equally exciting visual effect. In fact, the costumes and lighting were a sort of spectacle in themselves. The fight between the sun-father and the hero was truly climactic, and the coronation scene expressed the triumph of the hero simply and emphatically. This was in keeping with the whole tone and build of the dance, in which there was a very skillful blending of the dramatic and dance elements. A very beautiful dance.

The total arrangement of the program, with alterations between solo and group dances, variation between confined and full use of the stage, between light and more serious pieces, between private and individually intense pieces and more social, dramatic dances, created an evening of varied interest with a good preparation for the final spectacular piece.

Barbara Ushkow

The Adams Hardware Co.

The Home of Reliable Hardware

497 MAIN ST.

BENNINGTON, VT.

Our little shop, so, so petite,
Can fill the needs of all your feet.
For gym or street and evening wear,
There's style and fit and fashion flare.
We got 'em big, we got 'em small,
Just name your style, we got 'em all.

THE SHOE BOX

Winter Work Period Plans

(Continued from page 1)

dents, several girls will have the opportunity to work in various departments of the United Nations in Flushing, N. Y. They will have the chance to see how such branches of the most important organization today function, e.g. Dept. of Public Information, Trusteeship and Public Relations. The students planning to work there are Ellen St. Sure, Carol Vreeland, Sally Liberman, Barbara Bowles, Sue Bangs, Lois Klopfer, Nan Alter, Edith MacVeagh, Gloria Berger, Carol Mackie, and Peggy Brown.

Another interesting internship job will be held by various students interested in radio. This will be sponsored by the National Broadcasting Company in New York City. Barbara Ushkow, Cecile Maddox and possibly Sheila Macauley and Ann Mobley will work there. Edith Dulles will also be in New York City this winter, assisting in odd jobs about the art galleries of the Contemporary Art Center. Baba Foster expects to find some very valuable information as a result of working with one of the Public Opinion Polls in Princeton, N. J.

Industrial Jobs

Many students wish to do work in some field of industry. Dorothy Morris and Deedie Dinnerstein are hoping to form part of a study called "Internship-in-Industry" sponsored by the American Friends Service in Philadelphia. They will work in a factory during the day and live in co-operative houses with other college students. Phylliss Brownell is planning to do factory work in New York City and Dorothy Mackie has the possibility of a job in a retail store in Los Angeles. Ann Landis may work in a factory too.

Other Jobs in Education

In the field of education, Judy Kanin is very excited about her job teaching and working with children at the Educational Alliance in New York, a cultural and community center. Marian Byk will teach art at the Little Red School House, also in New York City. Barbara Edwards will teach at a Presbyterian Mission School and Mary Rickard will be a general assistant at the Psychological Corporation, a testing and research bureau.

Three girls, so far, are working at child care centers: Barbara Gregg at the Georgetown Day School, Phylliss Johnson in New York and Jean Moffet in New Jersey.

In the field of literature, one of the lit majors will work on the College Board of 'Mademoiselle' and Judy Kemper has a job as editorial assistant on the magazine "Script" in Los Angeles.

Of the Drama students who have obtained work in their field, Diane Bishop will apprentice at the Cleveland Playhouse and Teedie Lochhead and Joan Tewksbury will probably work with the Niagara Falls Little Theatre Group which will be directed this winter by Eddie Thommen. Marian Marsh will assist with drama activities and teach in the lower grades at a school in Greenfield, Mass.

Jobs in Hospitals Will Be Held by Some Students

Laura Franklin will be at Union Memorial in Baltimore and Barbara Bedell and Phyllis Salsman will do physiotherapy and occupational therapy at the New York Hospital; Gayle Bowman will work in a small hospital in a lumber and fishing town in California.

Katherine Edwards and Sylvia Sinclair both plan to work in banks—Katherine in El Paso, Texas, and Sylvia in Greenwich, Connecticut. Jane Roberts will be a junior draftsman in an architect's office in New Haven, Connecticut and Bernie Schildge will work in an advertising agency.

The Members of the
Beacon Staff
Wish the Community
a Merry Christmas

KING CO
CLEANERS AND DYERS

Main Street, Bennington, Vt

Call us for Service

PARADISE RESTAURANT

**Good Food is
Good Health**

**MAIN STREET
BENNINGTON**

The Town Shop

Lingerie and Accessories

444 Main Street

DRYSDALE'S
New Fall
Costumes
call for
New
Foundations

Our
Corset Department
Can Serve You Expertly

Bennington Student Writes From Paris

Lois Pfaff, Kay Eppich, Nancy Woods and Paula Cornell are spending a year in Paris. The following article is made up of excerpts from letters sent by Lois to her family.

Extracts from letters of Lois J. Pfaff, written from Paris, France, October 17th and 18th:

Long skirts originated in Paris, but no one wears them. In fact, we are stared at all the time because we look so out of place. French girls wear mostly suits, usually pin-striped, with long, long jackets and skirts at least two inches above the knee. They all wear too much rouge and mascara and invariably have their hair dyed either platinum blonde or bright red.

The men are either short with tummies or tall and cadaverous, but they all wear their hair very long with much grease and are usually very discourteous. Almost no one wears stockings, and if they do, they're cotton or rayon. Very few people look happy here. The old people are content and seem quite jovial, but there is definitely a feeling of dejection and disillusionment here. The people don't look hungry, but the monotony and expense of eating has broken down their morale somewhat. The children are perhaps the hardest hit, for they have no milk whatsoever, not even a drop. Babies are allowed some, but the kids of ten or so look pale and thin and I haven't seen any rosy cheeks at all.

There are many, many courses to a French meal, but each course includes very little. At an average restaurant we pay approximately ninety cents for dinner (at our rate) and an average dinner consists of some sort of potato soup which is always excellent, dark bread which is moist and wonderful, I think, a main course such as chicken, eggs, fish, rabbit or sweetbreads with lots of potatoes, cheese—usually marvelous Camembert—a small bottle of red or white wine which I'm already learning to enjoy, and a dessert, such as a custard pudding or a kind of ice cream. The portions are small, but extras like fresh fruit, artichokes, or mixed green salad are cheap and they fill us up quite effectively. If we are hungry during the day, you may buy a synthetic tea which I like better than the real thing and a small loaf of dark bread for a few francs. Contrary to the opinion of the French, I love their bread, and love to see them carry the long thin loaves over their shoulders as they return home from work.

The electricity situation is good. Here it works every night and every day except Friday and Saturday, morning only. But even on those two days, we miss it, for climbing seven flights of winding stairs is rough. The lights are wired so that you can't have two on in the same room at once, however, but it's not difficult to get used to. The hot water is something we'll never get over, although it's so hard it tastes like iron shavings. And what it does to your hair is rather peculiar.

October 27, 1947:

It is cold. Right now I have knee socks, woolen underwear, a skirt, two sweaters and a jacket on and every part of me is warm save my hands. They're so stiff I can hardly move them over the keyboard of this typewriter. I don't know where the heat is, but since this winter is supposed to be worse than the last, as far as fuel goes, I don't imagine any place will have heat, other than the electric kind. Electric heaters from home, even if transformed, will draw too much current, so I suppose we'll have to look for one here. There are all sorts of devices sold for that purpose, some gas, some alcohol, and some kerosene, but they're too large and too expensive for us, so we'll have to see what we can find. The worst part is getting up in the morning, and when that's too much for us we run the hot water in the bathtub until the john is all steamed up, and then we all camp in there.

Yesterday was, by far, the most wonderful day we've had so far. First of all, although it was cold, the sky was blue and the sun shone. Kay took off very early to visit friends who live about thirty miles north of Paris, so Nancy, Paula, and I slept till noon. We suddenly decided about two o'clock that we'd go to see Notre Dame before it got too cold to enjoy it, so we changed into our "sightseeing outfits" and hurried off.

It is, without doubt, the most beautiful church of its kind that I've ever seen. It's massive, really massive, and its architecture is perfect in every detail. The gargoyles are everything you hear that they are, with their little grotesque faces peering at you from every parapet. The doorways are wonderfully carved wood in a dull russet color, and so large and so high that it would take an army

to knock one of them down. We walked in and were greeted by the most breath-takingly holy atmosphere that I've ever been in. The organ in that church must be one of the biggest in the world. I don't even know where the sounds came from, but the volume is amazing, and the tone, magnificent. We were told that there were often services in the afternoon, and we hit the right day, for there was a mass of some kind in progress, and a choir of little boys that was beautiful. We walked around the entire church, which is some walk, and I was most impressed by the stained glass windows. There are no words to describe them; the colors are the most true, the most brilliant that I've ever seen, and the sunlight shining through them was too much for me. The blues are so blue and so sharp, and together with all shades of pink and purple, make a gorgeous sight. The inside of the church is shaped like a Gothic arch, so that all around the nave there is a wide aisle set apart from the altar, which is tremendous, off which are dozens and dozens of tiny little chapels each dedicated to a certain saint, and each containing a tiny altar, a few chairs, and some beautiful statuary.

November 1, 1947:

We went to Fontainebleau on an American Express tour which took seven hours all told. On our way we stopped at Barbizon, a tiny little hamlet not very different from all the others south of Paris, but which has become immortal in the world of arts. It was there that Millet lived and painted his "The Angelus" as well as his many other famous paintings. The type of painting which he introduced gave birth to the Barbizon school of painters which still exists today. We were taken inside where we were shown his house just as it was when he lived in it, in addition to many beautiful paintings done by other Barbizon painters. As we passed through the village on our way south, we were shown the house of Georges Sand, Alfred de Musset, Robert Louis Stevenson and others who spent many weeks in Barbizon writing, composing, or painting. It seems strange that that little village of all the hundreds just like it should have become such a colony, for certainly dozens of greats lived there.

We arrived at Fontainebleau about 1:00. We saw where the kings and queens of France were born, lived and died. I'd never seen a palace before, of course, and it was something I'll never forget. Each room was larger and more splendid than the last, and it was interesting to see the different periods as they progressed from early Renaissance. We saw the Napoleon wore on return from Elba as well as a lock of his hair, his bed—which was tiny—and even his bathtub. We saw the room where, after staying up the whole night with his counselors, he finally abdicated, and there is even a hole worn into the beautiful polished table in the center of the room which Napoleon himself is supposed to have dug into the table with a knife, out of nervousness. We saw the cradle in which slept the King of Rome who died at the age of twenty-three. We saw Marie Antoinette's suite, consisting of a room for every kind of human activity that you can think of. Her bedroom was the most beautiful to me, and I was amazed at how well-kept all the furniture is. It is unbelievable that people could live in an atmosphere like that and be comfortable. The chairs are so delicate and so beautiful that I would hesitate to sit on one for fear of spoiling it. The floors are beyond description—all kinds of wood worked into intricate designs that must have taken an army of men to create. There is the ballroom of Henri IV which he built for his mistress, Diane de Poitiers and everywhere you look you can see her initials cleverly worked into the designs on the walls and on the furniture. Even the ceilings boast breath-taking murals. The last room we came to was the throne room of Napoleon, which was something. Everywhere was his "N" and golden eagles perched from all corners of the throne. The red velvet draperies above the throne are worked with tiny golden bees—you know, his "keep busy as a bee" philosophy. One footstool from the room would be worth a fortune. In back of the main wing of the palace—there are several wings, one of which now houses the famous school of music and art—there are lakes and pools and gardens which spread for miles. In one of the lakes there is a tiny little house where Napoleon did all the planning of his campaigns; every morning he would row out to his little house where he could be undisturbed at his work. There are fountains everywhere, and beautiful trees and flower arrangements.

Another wing of the palace houses convalescent German prisoners of war, and it was strange to see them wandering around the gardens in remnants of their army uniforms. When you look at their handsome faces with their blond hair and blue eyes, it's difficult

Inter-Racial Conference at Princeton

(Continued from page 1)

deleted from the application blank sent out by colleges. A list of suggestions were also formed listing methods of having Negroes apply to colleges. Among these were: advertising in Negro Periodicals, encouraging the hiring of Negro faculty members, and working through such organizations as the Negro Scholarship Fund. The basic problem, it was decided, is to get minority groups into the colleges. Selection must be based on who can contribute and benefit most from what the school has to offer. Students must be accepted as individuals.

Delegates Elect Officers

The panels were in session from 3:00 Saturday afternoon until 9:00 on Saturday night. On Sunday they disbanded and all the delegates met as one group for a business meeting in which officers were elected. The delegates represented such colleges as Yale, Mt. Holyoke, Oberlin, Antioch, Manhattan, Smith, University of Pennsylvania, University of Michigan, Columbia, Bard, Bryn Mawr and many others. Andrea Wolf of Swarthmore was elected chairman of the S. C. E. D.; Ed Booker of Lincoln was elected Vice-Chairman; Bertram Wolfe of Princeton, Secretary, and Yolanda Marquez of Smith, Treasurer. The conference closed with a speech given by Bayard Rustin, Fellowship of Reconciliation, and one by Dr. Hadley Cantril, Professor of Psychology at Princeton, on the subject of discrimination and how it can be abolished.

S. C. E. D. on Way to Action

The conference was extremely well organized and each panel produced concrete suggestions and specific courses of action to follow. The S. C. E. D. is well on its way to establishing specific innovations on college campuses that openly practice discrimination or teeter on the borderline. There is little need to impress upon anyone the important and necessary function this group can perform solely to the abolition of racial and religious discrimination. It is important that each group on the college campus dealing with discrimination problems, affiliate with S. C. E. D. and incorporate its policies. For it is only by working together directly with other colleges on this urgent problem that any result in the right direction will be realized.

to believe that they, as a nation, committed such atrocities they did.

It seems to me quite natural that De Gaulle has appeared on the scene again, for Communism is on the downgrade here in spite of what you may be reading at home. France will never be Communist, at least not for a good long time. They may have lived and suffered through seven years of depression and privation here, but they refuse to accept Communism. Last week there was a Communist riot on the Etoile, with 10,000 of them screaming and yelling defiance to the skies. When American newspapermen appeared on the scene, they were neatly beaten up and had their cameras smashed. People here don't take it too seriously, for there's so much discontent here that riots are not unusual. Truly, the Communists are losing power every day and unless something unforeseen occurs, they will continue to lose it.

Christmas is not so far away. I doubt if it will seem like Christmas to me, even if there are carolers, etc. We won't have even a little tree here, and Kay will probably be in Switzerland, so all we can do is have a little party for the friends we've made here and go to Notre Dame on Christmas Eve. Christmas is only Christmas when you're at home.



New Garments

mean New Foundations

Our Underwear Department has these nationally advertised lines:

FLEXEES
FORMFIT
PERMA-LIFT
NEMO

Fine Undergarments by

BARBIZON
SEAMPRUF
SKYLON
COLONY CLUB

The E. L. NICHOLS Store

Let's Meet to Eat

at

The Village Nook

Featuring

Toasted Long Hot Dogs

422 Main St. Bennington

When in Town

visit the

New York Store

Headquarters for

Dungees - Slacks - Sneex

Sport Shirts - Loafers

Sox - Riding Breeches

Priced to save you money

BEECHER'S DRUG STORE

Chanel - Yardley - Elizabeth Arden - Chen Yu

Revlon - Dorothy Gray - Coty - Lenthieric

and other leading cosmetics

KODAK AGENCY - COMPLETE LINE

Our reliable Prescription Department is always at your service.

HOTEL PUTNAM BLOCK

Phone 1134

Don't go by Pogo Stick -- travel in a MONUMENT BUS

MONUMENT BUS LINE, INC.

Frequent and reliable service to Bennington

Commutation Tickets Available

Art-Literature Seminar: Some Versions of "Primitive"

(Continued from page 2)

bigous and often only suggestive fashion.

After a short intermission, during which Mr. Hyman circulated his 'folders of juxtaposition'—cave drawings pasted opposite a Picasso bison drawing, a print of a stained glass window coupled with a Roualt head—the seminar progressed to a discussion of possible relations between primitive material and formal expression in painting.

That the term 'primitive' is replete with paradox was evident in the discussion period. Mr. Hyman posed as possible primitive sources the work of the insane, of children, American decorative arts, Oriental painting, ritualistic sculpture and comic strips. 'Primitive' might be considered another word for 'pastoral', or a relative or an absolute term merged in Mr. Hyman's definition, or merely a catch-all category for anything which is not temporarily part of any given culture. The relations of the individual 'talent' to the traditional material as well as problems of evaluation in regard to the use of primitive material were not (but could easily be) discussed at great length. That is, would 'unlawful' uses of folk material result in meretricious and meritless literary works, and, conversely, would the use of such material be an index to the quality of a work. And that would be the relation of such material to critical methods and aesthetic standards?

It seemed that much of the confusion was caused by the unsolved and highly ambiguous problem of 'function'. 'Primitive' would seem to express a directly functional relationship where formal arts do not. That is, as Mr. Hyman remarked, "The cave drawing made the crops grow. It was magic. Does Picasso's Guernica make the crops grow?" 'Primitive' then might mean any art which is convinced of its function, whose practitioners are convinced or at any rate unshaken in their function. The 'primitive' artist (sic) stood in a special and definite relation to his corporate society and his works had a specific and designated function in that society. However, the artists of the Western tradition stand in no such relation to society and are therefore not fixed in their function. There has been no recent satisfactory and agreed upon answer to the question of the artist's social function, and no widespread concurrence on the function of art. Hence whatever has a primarily non-aesthetic function might be considered primitive in that it is directly functional. The comic strips, African sculpture, decorative arts, and the work of the insane and children all exhibit a specific function. And here is where the pastoral comes in. For this function implies a relation to society which is fixed and therefore good—a vantage point, a perspective, and always a complex irony when removed from its context.

Apropos of function it might be well to note the function of a seminar, and to appreciate the fact that this particular seminar—unlike numerous performances to which we have become accustomed—wholly fulfilled its function.

PORTRAITS

make the most

PERSONAL CHRISTMAS GIFT

Phone us NOW for an appointment

Photography
by LLOYD

Studio hours 2 to 6 p. m.

Mornings and evenings by appointment

439 Main Street - Cone Bldg.
Bennington, Vt. Phone 573

The Committee on Un-American and Subversive Activities

(Continued from page 2)

after a study of Congressional Investigations, concluded that the committees have not given indications of going to any great extremes in their practices. Although cases of abuse have been cited, they seem to balance with the hearings of the past which have been conducted with precise orderliness.

Investigation of Un-American and Subversive Activities began in this country a comparatively short time after the revolution in Russia. On February 4th, 1919, a resolution passed the Senate to investigate "any efforts being made to propagate in this country the principles of any party exercising or claiming to exercise the authority in Russia, whether such efforts originate in this country or are incited or financed from abroad, and further, to inquire into any effort to incite the overthrow of the Government of this country, or all governments, by force or by destruction of life or property, or general cessation of industry." Out of this the Committee of Un-American and Subversive Activities was born.

If Congress finds it necessary, on the basis of the Committee's information, to draft a law outlawing the Communist Party, it has a Constitutional right to do so, for Article four, Section four of our Constitution states: "The United States shall guarantee to every State in the Union a Republican form of Government, and shall protect each of them against Invasion; and on Application or on the Executive (when the Legislature cannot be convened) against domestic violence."

From 1919 to 1927 the investigations of Un-American Activities were in the hands of the Senate. In 1927 the committee came under the control of the House of Representatives. In 1930 there was revival of interest in Communism. After a series of debates and resolutions on the floor of the House, Representative Hamilton Fish, the sponsor of the original bill, stated that one of the aims behind his proposal was: "... not ... to interfere with any group except the Communists in the U. S. and we propose to deport all Communists."

A vote was demanded after several statements from representatives praising the bill. The vote was 210 for, 18 against the investigation of the Communist Party. The chair appointed Fish and four other men to form the Committee and money was appropriated to carry on the investigation. The Committee conducted its hearings for seven months and its final report stated that the Committee considered the best way to combat Communism in the U. S. was to give publicity to the fundamental principles and aims of Communism. Their recommendations were:

1. Suppress the Communist Party.
2. New immigration laws to deport and keep out alien Communists.
3. Amend the postoffice laws to prohibit the sending of Communistic literature.

No bills concerning the report of the Committee passed Congress.

In 1930 Congress passed two of the recommendations of a later Committee. One pertained to the registration of foreign agents; the other was a provision "by which Congressional Committees sitting outside of the District of Columbia were given authority to subpoena records and to deal with recalcitrant witnesses."

In 1938 a resolution was passed to organize another investigating committee. Representative Dies headed the Committee of eight men. This Committee continued to investigate Un-American and Subversive Activities up until 1944. Approximately a fourth of the hearings in 1939 dealt with Nazi or Fascist Activities; the remainder were concerned with Communism. In 1939 the first report was made by the Committee. A few of the major points in this report were:

1. Communists are employed by the Federal Writer's Project, and there is an infiltration of Communists into the CIO and the Farmer-Labor Party.
2. The "failure of the Labor Department to carry out the laws with respect to deportation was and is a contributing factor to the widespread activities and propaganda carried on by un-American elements in the U. S."
3. Data on the Bund was collected by the Committee.
4. Liberals were condemned for believing in planned economy, which the Committee seemed to think could only exist in a Communistic state.

Ogden's report on the Dies Committee and its hearings stated, "that the Committee was neither an ideal nor a desired means of exposing subversive activities. ... It stands in the history of the House of Representatives as an example of what an investigating committee should not be." The present Thomas Committee has not profited from the failure of the Dies Committee. In 1945 this committee began its "witch hunt." The chair appointed seven men to the Committee with J. Parnell Thomas (one of the seven men) as chairman.

The present investigation is concerned mainly with Communist infiltration into the movie industries. In reviewing the proceedings and hearings of this Committee, I am planning to focus this examination upon the actions of the Committee in the month of October, 1947.

On October 20, the Committee began its inquiry and investigation and on October 30, it was adjourned when Hollywood began a counter-attack upon the Committee's tactics. The main attack upon Hollywood seems to be centered around the Screen Writers' Guild; and Thomas, chairman of the hearings, stated that

the hearings indicated 90% of the Communist infiltration in Hollywood is in this Guild. Thomas stated, in adjourning the Hearings, that they would be reopened in either Washington or Los Angeles. "To some Republicans, concerned over the possible hostile public reactions to the Committee's conduct of the hearings the adjournment was thought to be welcome."

There were two phases of the Hollywood investigation. At first the Committee heard the testimonies of witnesses who were "friendly" to the investigation. The main movie star witnesses were Robert Taylor and Mrs. Lelah Rogers. "The Best Years of Our Lives" was accused of being Communist-minded because it derided the American business man. Robert Taylor declared that the movie, "Song of Russia," was in his view, Communist propaganda.

In the second phase of the investigation the Committee received sharp criticisms from Hollywood in general, and was shown bitter defiance from the witnesses, particularly the accused screen writers. Ten of the screen writers were held in contempt of the Committee for refusing to state whether they had been members of the Communist Party. On Thursday, Oct. 30th, Thomas promised a testimony that would "pull the fuse of an atom bomb." The testimony proved to be that of a Russian agent's unsuccessful attempt in '42 to obtain information relating to the atomic research being done. The Hollywood connection was that the intermediaries were guests of parties attended by some of the accused writers. Following this was the adjournment of the investigation.

Hollywood's counter-attack was a hastily formed Committee for the First (free speech) Amendment to the Constitution. A nationwide broadcast was made by the Committee denouncing the Investigating Committee. Later twenty-five of the Committee flew to Washington and made a protest appearance at the hearings. This Committee opposed the inquiry on the grounds that it "stifled" the "free spirit of creativeness" and violated the Constitutional right of free expression by investigating individual political beliefs.

If it is found necessary that the Committee should continue the inquiries, I believe it must change some of its more important policies, even to a change in its structure. I do not know personally how great a threat Communism is to this country, in my mind I would say that it was a small one; if there is a need to protect this country from the Communists, I feel a clear distinction must be drawn between the rights of an American citizen and

those of a government employe in a security agency. For example, the private political views of a screen writer are hardly worth the consideration of a Committee of Congress. An American citizen should be protected in his right to think and speak freely, no matter what his political affiliation; however, no rule states that the State Department is required to hire him to work in a highly confidential department.

Since this Committee holds a heavy responsibility and must steer a difficult path between civil liberties and the right of the government to protect itself, members on this Committee should be selected for their impartiality and fairness of judgement. This Committee should not be used for political advantage or motives. It is terrible to think of a committee embodied with the greatest powers of Congress, using itself as a political "trick."

The complicated rules of evidence used in the courts would not have to be forced on the Committee, but a simple system of procedure should be enforced in regard to the civil rights of the witness and the same system should apply to all witnesses.

My suggestions are these:

The chairman, or any members of the Committee should not be allowed to make any statements or take any action concerning any part of the Committee unless it has been approved by the full Committee.

Steps should be taken to rule out any evidence or hearsay not directly connected with the investigation and unsupported by proof.

Cross examination of all the witnesses should be insisted upon in connection with my latter statement.

These are but a few suggestions, but I believe that if the Committee chose to follow them, their hearings and investigations would be of infinitely more value to the American people.

Phyllis Johnson

Ruskin's Taxi

Phone 702

BENNINGTON GARAGE

Complete Service for All Cars

CHRYSLER - PLYMOUTH

Direct Factory Dealers

Main Street

Bennington, Vt.

Phone 193

Ye Gift Box

JEWELRY FOR ALL OCCASIONS

Guaranteed Ten Day
Watch Repair Service

GEN. STARK THEATRE

Tuesday, Wednesday, Thursday, December 16, 17, 18

THE GUNFIGHTERS (in color)

Barbara Britton, Randolph Scott, Bruce Cabot

Friday, Saturday, December 19, 20

SON OF RUSTY

Ted Donaldson, Tom Powers, Ann Doran

SWING THE WESTERN WAY

The Hoosier Hot-Shots

Sunday, December 21 (one day only)

DARK DELUSION

James Craig, Lucille Bremer, Lionel Barrymore

Monday, Tuesday, December 22, 23

MERTON OF THE MOVIES

Red Skelton, Virginia O'Brien

DICKENS' CHRISTMAS CAROL

Wednesday, Thursday, December 24, 25

THUNDER IN THE VALLEY (technicolor)

Special Matinee on Christmas Day at 2:00 p. m.

Lon McAllister

Friday, Saturday, December 26, 27

LITTLE IODINE

Jo Ann Marlowe, Marc Cramer

TEXAS (in color)

William Holden, Claire Trevor, Glenn Ford

Sunday, Monday, December 28, 29

THE WISTFUL WIDOW OF WAGON GAP

Abbott and Costello, Marjorie Main

Tuesday, Wednesday, Thursday, December 30, 31, January 1

THIS TIME FOR KEEPS

Esther Williams, Lauritz Melchior, Johnnie Johnston