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Armstrong State College

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*Choral
Concert
December 3
Fine Arts
Auditorium*

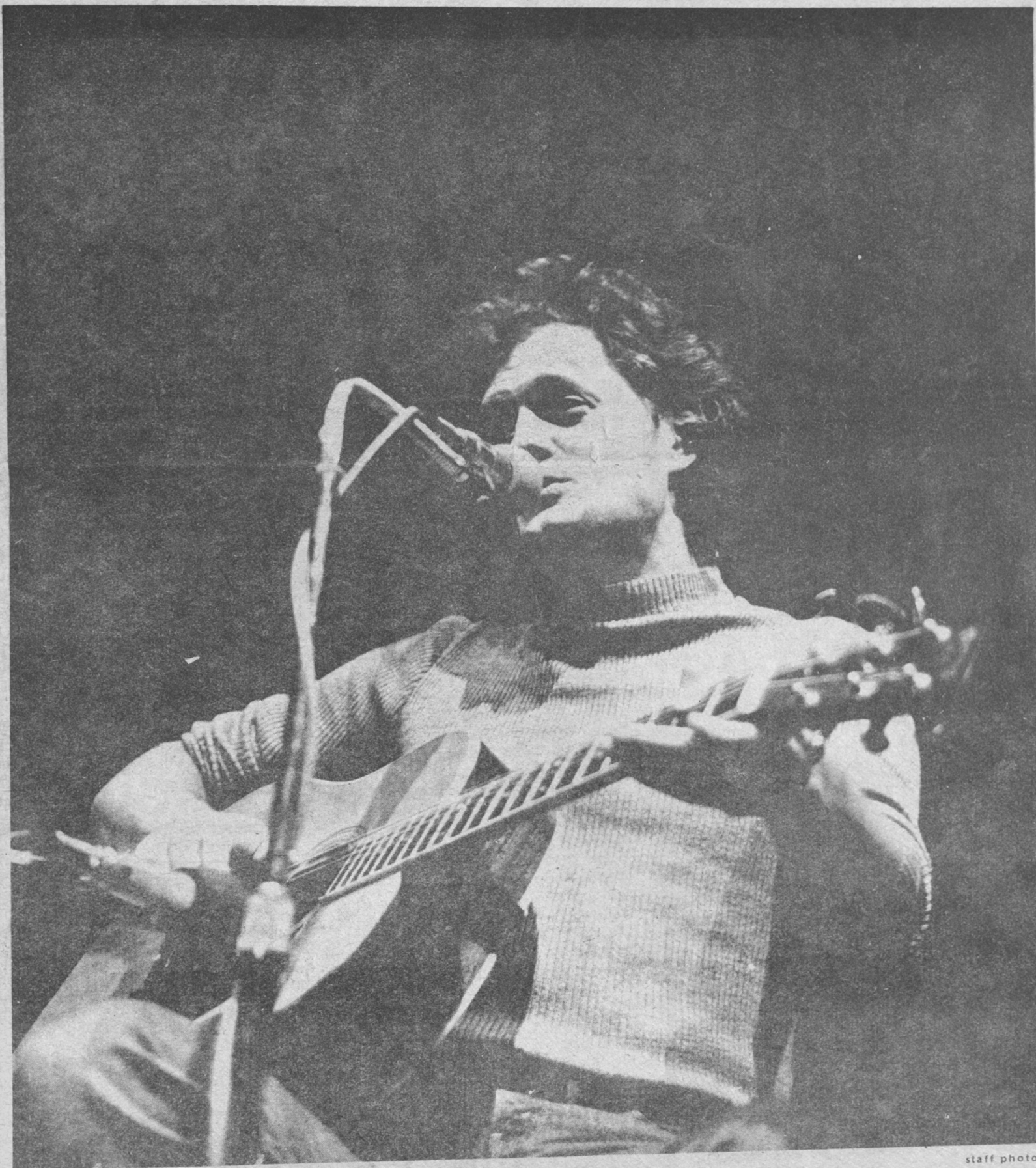
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INKWELL

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savannah, georgia 31406

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VOLUME 42, NUMBER 5
NOVEMBER 24, 1976



staff photo

The Great Story Teller Harry Chapin

See Pages 4 and 5 for Interview and Photographs.

Harry Chapin In P

by Tim Persse

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Inkwell: How did you develop your style?

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then at age 15, I found out the girls like guitar players better. I rapidly switched over and have been doing so ever since.

Inkwell: How did you come to write *A Better Place To Be*?

Chapin: There are a lot of little towns around that have a kind of totality that is suggestive of a song. I mean, the basic thing is that everybody has had one or two touches with something magically unreachable and the question is whether they follow that vision...a positive or negative one or make an adjustment to reality, as in the case with the guy in *A Better Place to Be*. Actually, I could do a whole philosophical trip here on that, but ...there is a song of mine called *Greyhound*, and it has one of the best lines I've ever written: It's got to be the going, not the getting there that is important. What I mean by that is that one's process of life is far more important than the goal. One of my brothers, who reads *Psychology Today* once told me that the unique thing about the human animal is that it can adapt to a totally new situation within 72 hours. So, what that means is that if you're one of these lucky people who have, in thirty or forty years, reached your goal, you've only got 72 hours to raz your berries. If you think, now, all of a sudden, that the whole idea of process becomes terribly important, because that is the only thing that you can count on. I think a perfect example is Richard Nixon. In the very process of getting to the Presidency, some of the things he did in getting there perverted the goal. My grandfather, who was an artist who died last summer at 88, probably spent the most comforting evenings I know with me, talking about his life...he had wanted to be successful but he wanted more than that- he wanted to be a painter. When I was 18, he said to me, and he knew that he was going to die soon, "Harry, I don't know anyone else who has gotten so much of what he wanted in life."

But I guess the final analogy...seeing I've been running analogy after analogy...you know how some days you've got a good tired and some days you've got a bad tired?

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Harry Chapin doing what he does best.

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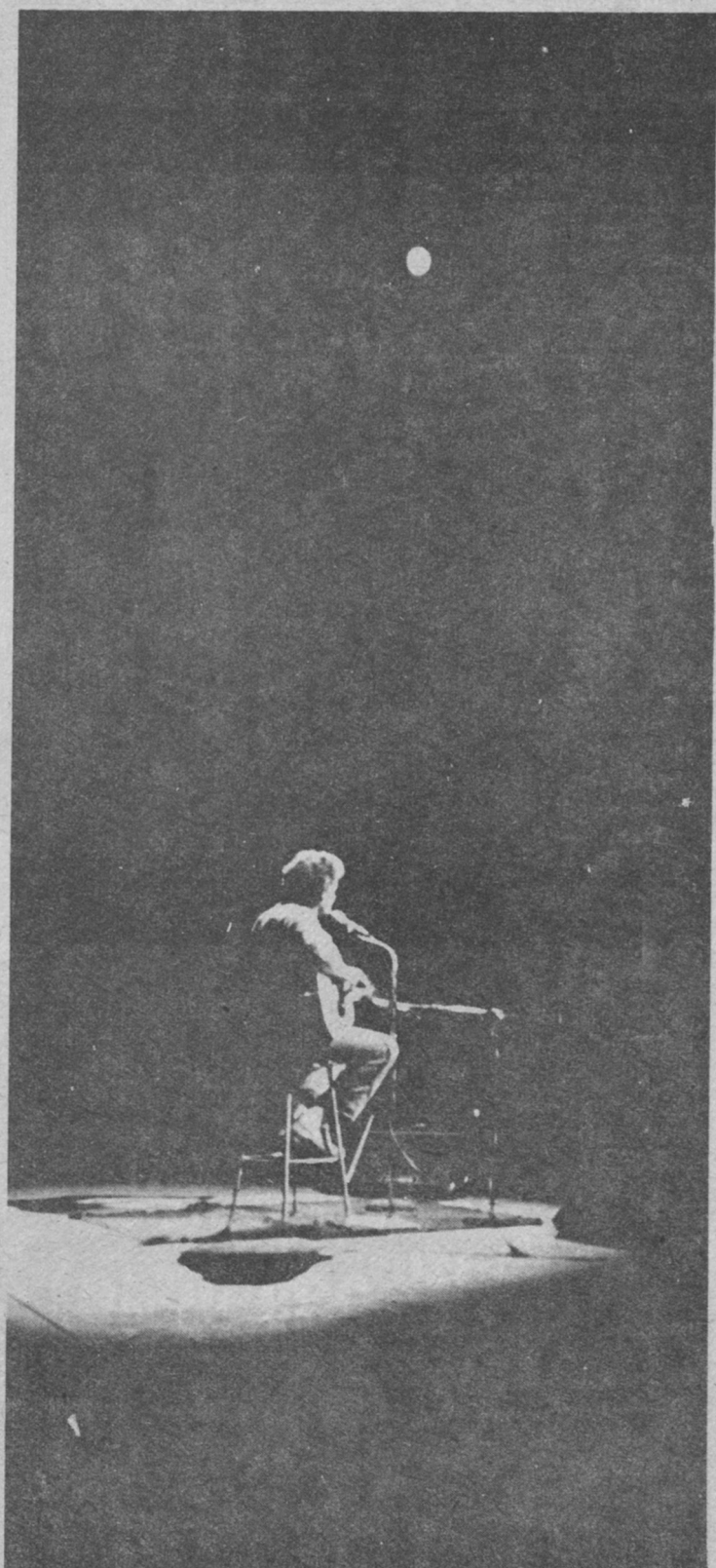


photo by Dick Baker

Chapin in a moment of solitude.

Performance

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Most of my songs are triggered by real things or things that have happened to other people that I know and can relate to. The only requirement of my song is that I have an emotional connection...often I will write a song that has a literal connection with me, than as I start putting it on paper or creating it...it's like a novelist creating a character that has such a strong head that he doesn't fit into the plot that you've figured out and I like to have my song so they take their own heads, so to speak. A good song is like a well-brought up child...he's a part reflection of the parent but he's got his own personality to deal with the world in its own sense. My best songs, stangely enough, I have a feeling of non-connection to...I could retrace it intellectually, but as far as the emotional aspects of it...no way. Some of the worst songs I've written, I know intimately, like a black sheep of the family that you only let out 'cause relatives are over. *Taxi* or *Cats and the Cradle* you can sing in any situation and realize you know it's tough. As a matter of fact that's one thing about art...it's tough...it has a kind of solidarity.

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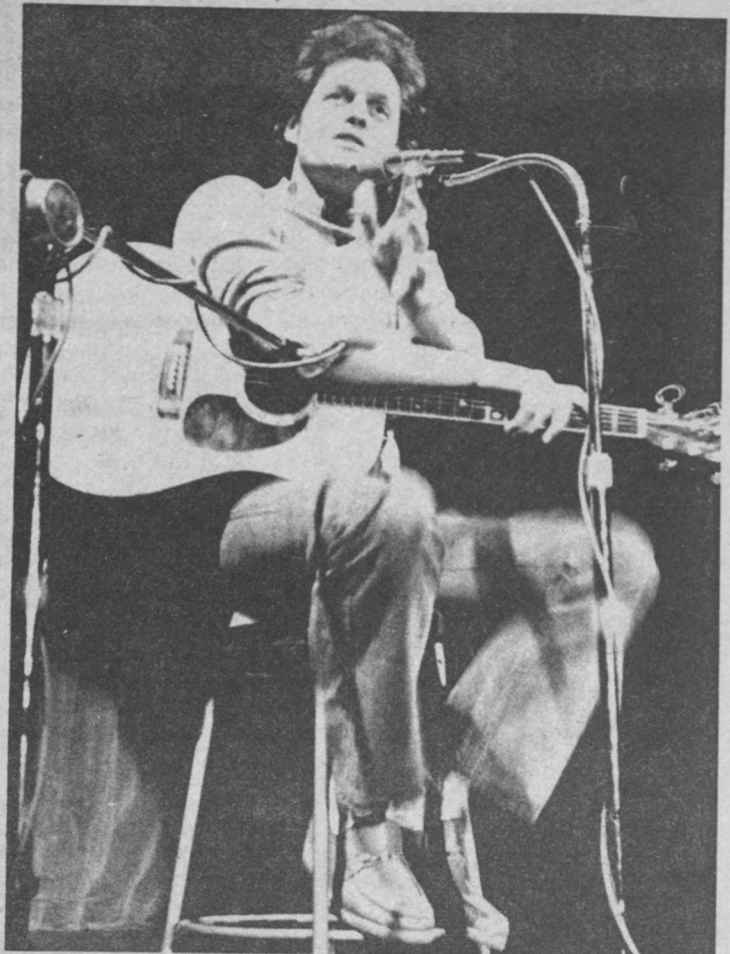


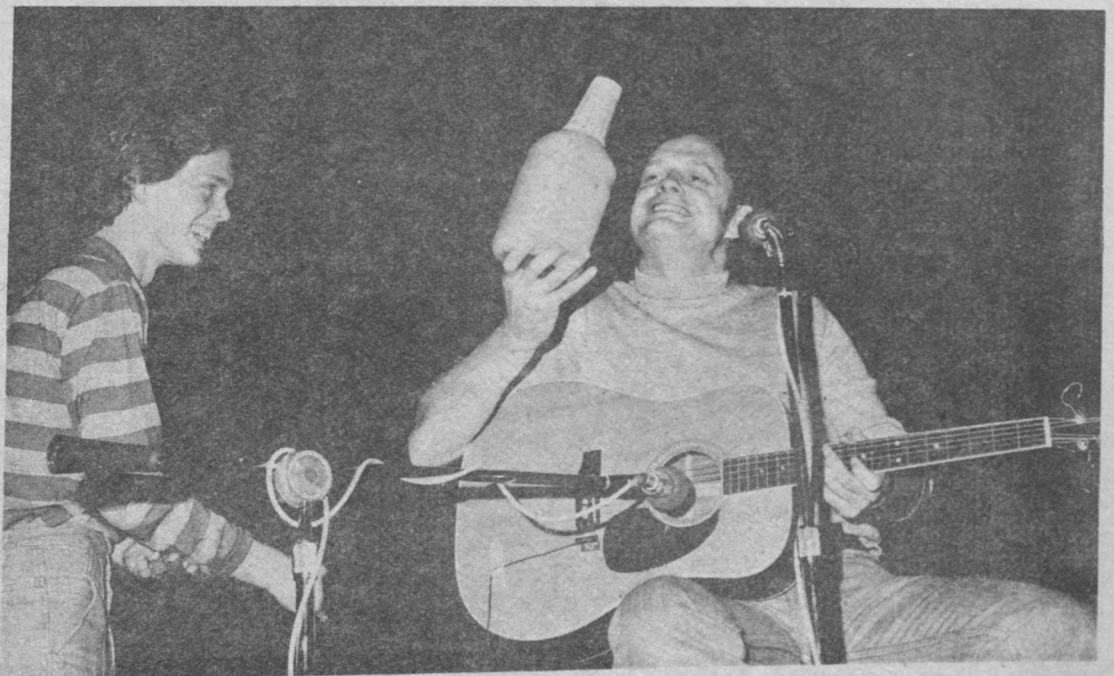
photo by Dick Baker

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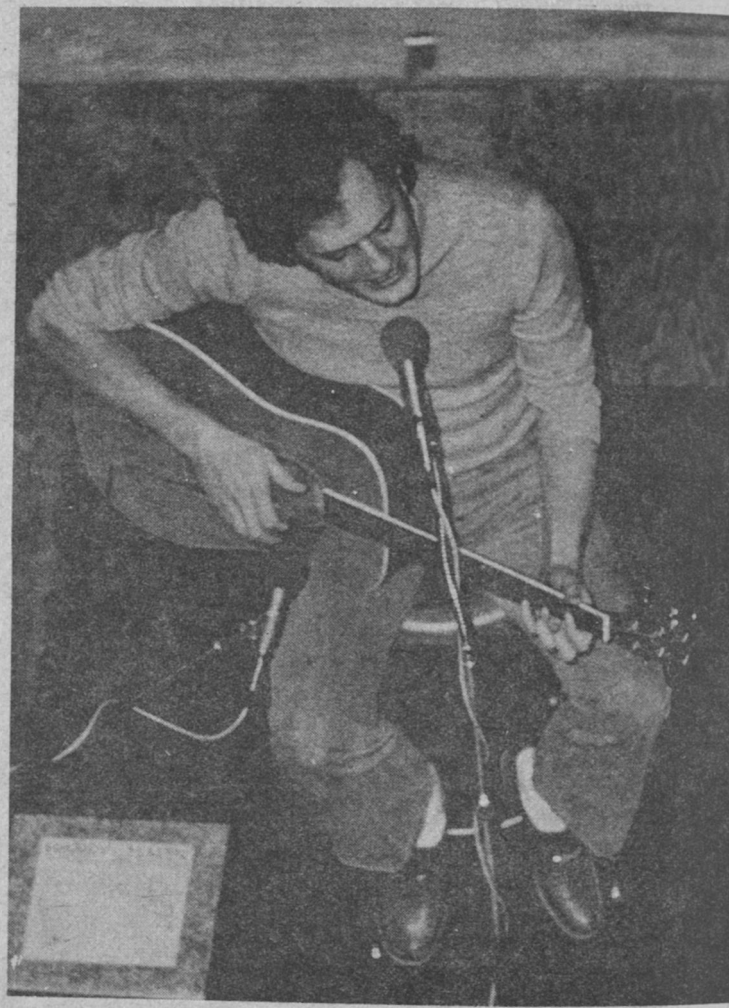
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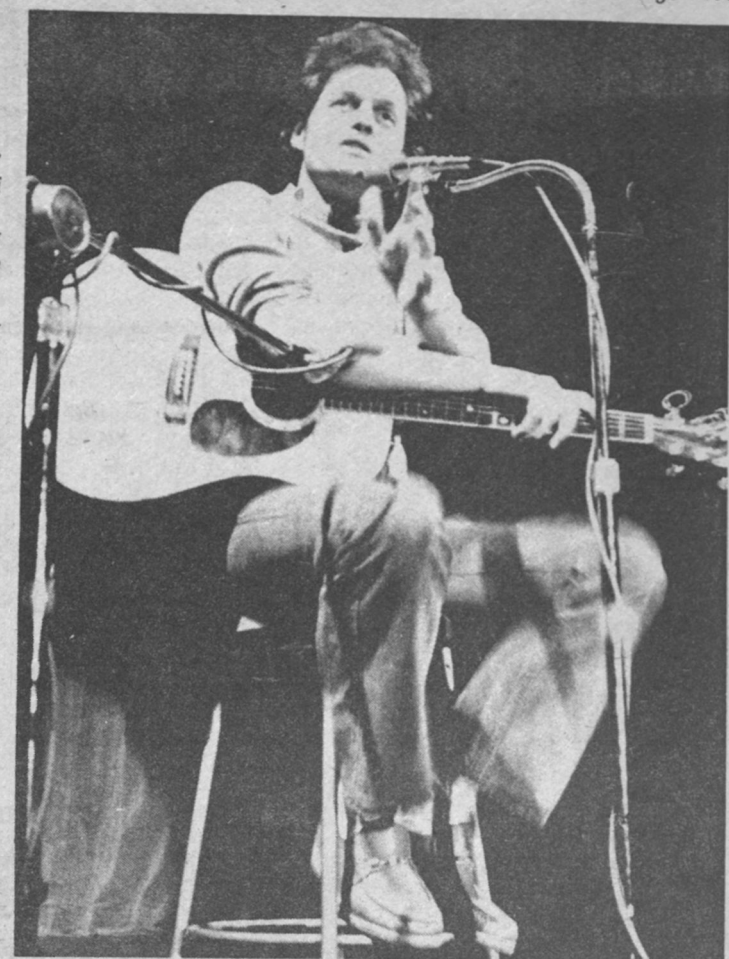


photo by Dick Baker

Pausing to explain his stories.



staff photo

Harry Chapin conversing with the audience.



staff photo

Fresh O.J. for a quick pickup.

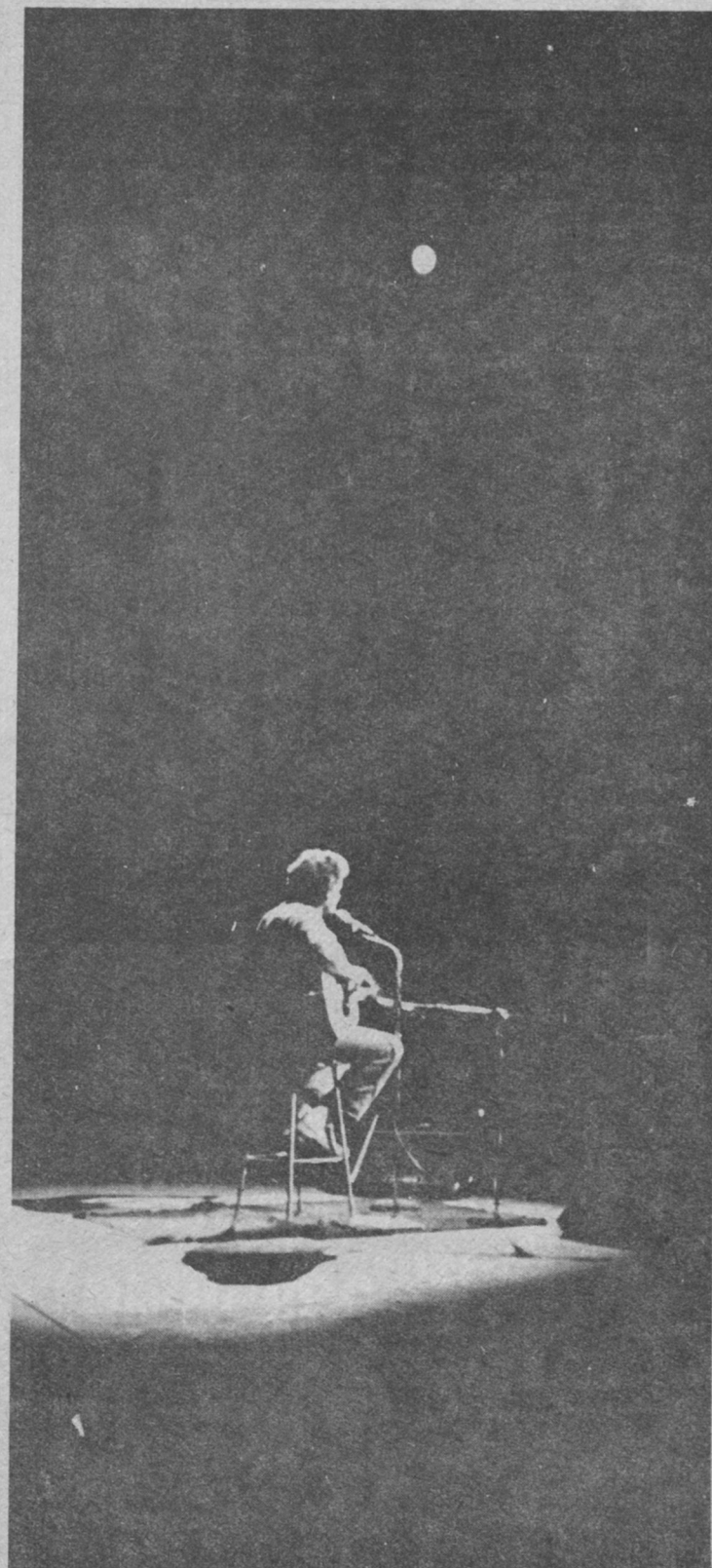


photo by Dick Baker

Chapin in a moment of solitude.

Chorus Officers Elected

The Armstrong State College Chorus has elected its officers and its section leaders for this year. They are the following:

Officers:

Danny Beam, President; Ken Douberly, Vice President; Mildred Young, Secretary; and Alisa Pengue, Publicity Chairman.

Section Leaders:

Susan Davis, Soprano; Ken Douberly, Tenor and Bass; and Alisa Pengue, Alto.

Concert Slated Dec. 3

The Armstrong State College Chorus, under the direction of Dr. J. Harry Persse, will present its fall concert on Friday evening, December 3, at 8:00 p.m. in the Fine Arts Center Auditorium. Admission is free to students and the general public.

The program will include the Bach Cantata No. 106, God's Time is Best, the motet O Magnum Mysterium by Vittoria, and miscellaneous shorter peices, including Chirstmas music and folk music.

Soloists for the performance are Rachel Davis, Susan Davis, Wendy Hester, Julie Stallings, Danny Beam, Tim Garrett, and David Hargrove. Accompanist for the Chorus is Celeste Welch. Guest accompanist for the Bach Cantata will be Delores Jardine.

SGA Applications

Accepted

Applications are still being taken by the Student Government for the following Union Board Committees:

- (1) Dance/Concert, (2) Media
(3) Publicity (4) Lecture/Drama
(5) Special Events.

In addition, any student interested in serving on a Joing Student/Faculty Committee should contact a Senator or attend the next Senate meeting which will be held at 7:30 a.m., Monday, November 29 in Rm. 215 in the Fine Arts Building. Committee openings include:

- (1) Curriculum, (2) Library,
(3) Athletic, (4) Academic standing, (5) Financial Aid, and
(6) Admission.

DOONESBURY

by G.B. Trudeau.

The Front

Without charging any illegal activities and without proving that the organizations were perilous, the Government tabbed as disloyal any person who belonged to one of them. This was easily and quickly extended to anyone who had given money, attended a meeting or performed a benefit for the organization.

The Attorney General's List was thus the springboard for attacks on the loyalty of entertainers and writers in the film and television industry. If, say, Writer X had once been on the letterhead of Organization Y, he bore a presumption of disloyalty that could cost him his job.

But why did the public accept this nonsense? Basically, there were three causes. One was a deliberate scare campaign launched by President Truman in 1947 to sell the Marshall Plan to the country. The scare was fear of the Soviet Union and its alleged domestic agents—Communists and their sympathizers. The second cause was the Russian explosion of a hydrogen bomb years before some American experts thought it possible to build such a device. The third cause was the war in Korea, in which troops of Communist countries battled Americans. The war was uncommonly bloody, and ended in a truce after thousands of American casualties. This helped to engender anger and fear and lent substance to wild charges that Communist agents had infiltrated the Government and were busy undermining every aspect of American life.

These three causes, acting together, fueled the attacks on the entertainment industry and gave HUAC and McCarthy their extraordinary moment. In that year, HUAC summoned a number of Hollywood personalities to testify on Communists in the movies and in the film colony. Ten witnesses refused to cooperate with HUAC, citing the First Amendment. These ten were later jailed, and some of them shared prison quarters with Thomas, who had meanwhile been put in the slammer for payroll padding.

HUAC, meanwhile, dropped Hollywood to pursue Alger Hiss, a former State Department official, who was accused as a Communist before the committee by Whittaker Chambers, a confessed former Soviet spy courier. This case enveloped the committee and Richard Nixon in billows of publicity, especially when Chambers enlarged his earlier testimony by charging that Hiss was also an espionage agent. After two trials, Hiss was convicted on two counts of perjury and jailed for forty-four months.

As the Hiss case was coming to a climax, Julius and Ethel Rosenberg were convicted of atomic espionage and executed in 1953.

As sensation was piled on sensation, many otherwise sane and sober persons succumbed to anti-Communist hysteria and lost their cool. Between 1951 and 1956 HUAC called hundreds of witnesses in the film and television industries. Some were friendly and cooperated by fingering acquaintances and friends. The friendly witnesses kept their jobs. Why the entertainment industry? Because some in Congress feared that Americans' loyalty was being sapped by an industry purportedly "soft on Communism." Maybe television, radio and the movies were "brainwashing" the American people.

Other witnesses, when they were asked what came to be known as the \$64 question—"Are you now or have you ever been a member of the Communist party?"—took the Constitutional guarantee of the Fifth Amendment, which is designed to protect persons from self-incrimination. Those who "took the Fifth" were almost invariably fired, because it was widely (and mistakenly) assumed that only a guilty person would invoke his Constitutional rights.

In both Hollywood and in radio and television, there was a spin-off from the HUAC disclosures. This was the blacklist—a roster of actors, producers, technicians, and writers who were fired and could not find work in their profession on the ground that they were linked, in the past or present, with a variety of "Communist causes." The blacklist covered not only those who were denounced before HUAC, but also those who were objects of private suspicions. Before the effects of the blacklist subsided in the sixties, anyone applying for a job was checked against it.

Joining the hue and cry over Communism in radio and television was *Aware*, edited and published by Vincent Hartnett. It sought to supersede Counterattack in combating what it called "the Communist conspiracy in

entertainment-communications."

Blacklisting in radio-television was both open and closed. One illustration of the former was the firing of Jean Muir for her role in the General Mills show, "The Aldrick Family." She was fired and without a television acting job for years. In its closed form, blacklisting operated behind shut doors. Networks and ad agencies employed security officers to check lest someone cited in some alleged Communist connection either stay on his job or get one.

A Further Look At McCarthyism Con't From Last Edition

In this crazy, surreal situation, some in the industry who couldn't find work sought to have their names "cleared," so they might try to work again. Hartnett, the *Aware* publisher, played both ends against the middle until he was brought down many years later by John Henry Faulk, one of those on the blacklist. Hartnett, it eventually was shown, acted as a consultant to groups in the radio-television industry while at the same time granting "clearances" for a price.

Personalities in radio-television were often the objects of Congressional attention. Whenever HUAC

needed a headline, it would hold a televised hearing and pillory some celebrity. Its practice was copied by the Senate Internal Security Sub-Committee, which held hearings in 1951 on the "Subversive Infiltration of Radio, Television and the Entertainment Industry."

The wave did not begin to subside until 1954, when Senator McCarthy, in a notable series of televised hearings, was disgraced before the country. But even then, it took a long time for HUAC to die—it lasted into the '70s—and for blacklisting to end. For some, it never ended. There were suicides, wrenched marriages,

wrecked careers.

Some writers survived. In the film industry, they wrote scripts under assumed names and even won Oscars. Dalton Trumbo was one such, and only after he had won an Oscar did he feel able to reveal his true identity. In radio and television, many writers used fronts, and only relatively recently have they come out from behind their surrogates. Actors like Zero Mostel and Herschel Bernardi are back.

But for ten years, in the '50s and for many years in the '60s, writers and actors, producers and technicians existed under the poisonous shadow of HUAC

See Page 8

The Handel Society Of Savannah Presents George Frederick Handel's **MESSIAH** J. Harry Persse, Conductor With Beverly Hay, Soprano Evelyn McGarrity, Alto William Gardener, Tenor Dan Radebaugh, Bass December 11, 1976 8:30 p.m. Civic Center Theater

Adults \$3.00 Students \$2.00

**Tickets From: Fine Arts Department
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Dental Hygiene, Phi Kappa Theta Capture Bowling Titles

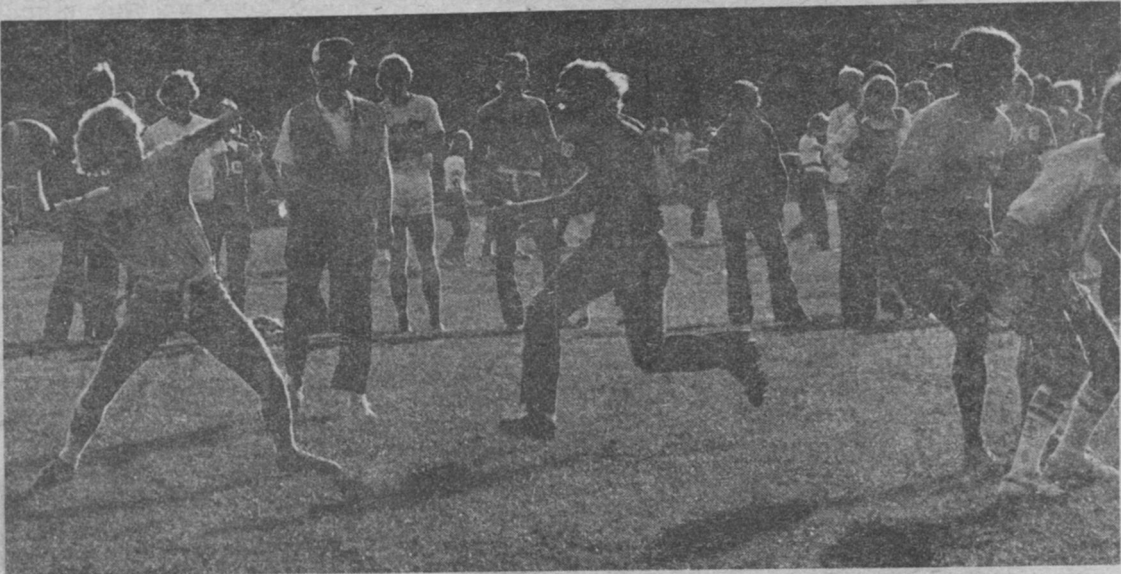
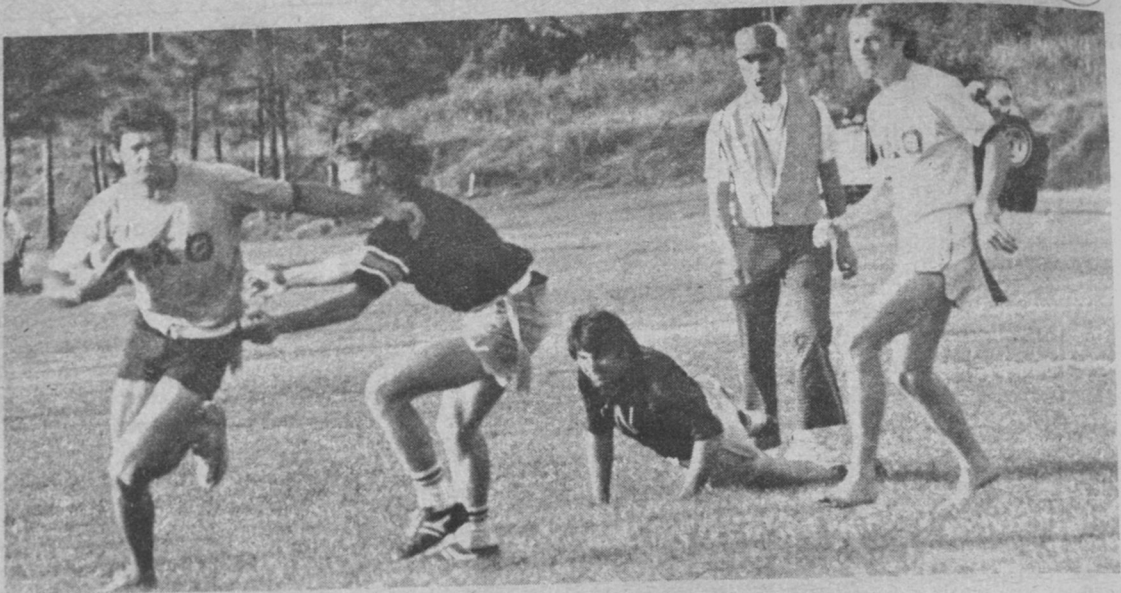
PKT clinched the men's intramural bowling league title by defeating Physical Education Club independents 3-1. The men's final week of league bowling will be Nov. 18th with the tournament on Friday, Nov. 19th.

In the women's league Sigma Kappa and Dental Hygiene tied and in the foll-off Dental Hygiene was the victor by 6 pins. In the tournament Dental Hygiene defeated second place Phi Mu 1503 to 1500 pins.

Leading bowler for Dental Hygiene in the tournament was Debbie Swartz. After bowling a whopping 97 in the second game, Dental Hygiene's Debbie Garland rebounded with a 153 in the last game to lead them to the victory.

Members of the PKT team were Steve Usher, Joe Smith, Leo Burnsed, Randy Davis and Keith Burr.

Dental Hygiene team included Lynn Hamilton, Debbie Garland, Debbie Swartz, Kim Deal and Sue Jones.



PEP Band Formed

With basketball season coming up, Dr. Stephen Brandon, director of ASC Bands, announces a band formed especially for basketball games, the PEP Band! The band is formed by members of ASC Bands, assisted by other interested musicians, and is directed by Ken Chapman, student conductor. The PEP Band will perform at all home basketball games and will help spur the ASC Pirates to victory! The PEP Band will be performing popular tunes, energetic marches, and musical Pep cheers. Come out and support the Pirates and at the same time enjoy yourself to the music of the ASC PEP Band!

McCarthyism

Con't. From Page 7

and the blacklist that went with it.

These were times of terrible troubles, of uncertainties and suspicions. Men of principle were few and far between. Those who exerted their rights were abandoned by their liberal friends and virtually everyone ran for cover. If one survived, as did Martin Ritt, Walter Bernstein, Zero Mostel and Herschel Bernardi, this in itself was an act of heroism.

The INK WELL is in need of a Sports Editor and Sports writers. Students interested in applying for either of these positions please contact Alisa Pengue, Editor, in the INK WELL office Rm. 215 MCC.



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