

The College News

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Vitality, Rather Than Pure Technique Distinguishes Trio's Chamber Music

By Martha Bridge

Goodhart's vast and drafty splendor was the setting for the program of chamber music given last Monday evening by the Trio Concertante. Under the influence of the Trio's performance, the formal surroundings were almost transformed into the warm and richly personal atmosphere which such music requires.

This reviewer must, in all fairness, admit to an enthusiasm for chamber music—a genre often regarded as lacking in appeal for any but the most rarified taste. This enthusiasm is apt to lead to a softening of the critic's standards of performance. The Trio Concertante brought chamber music to Bryn Mawr; grateful feelings may obscure other considerations.

The program was a beautifully balanced selection. The drama of the Brahms C Minor Trio (Op. 101), the colorful variety of the Beethoven Variations on the song "Ich bin der Schneider Kakadu" (Op. 121) and the romantic lilt of the Trio in D Minor (Op. 49) by Mendelssohn illustrated some of the scope of the trio form. It is hard to see how anyone could have left this performance without feeling the personal impact of this kind of music.

Fond of Ensemble Playing

All three of the members of the Trio Concertante, Werner Torkanowsky, violinist, Madeline Foley, cellist, and Claude Frank, piano, are at the same time obviously fond of ensemble playing and possessed of considerable solo ability. Anyone who watched them at closer range during the workshops might have sensed in each one a definite musical personality. This quality came out very clearly in Monday evening's concert, for the ensemble, although not strictly unified in a traditional sense, had a certain vigor of interchange of musical ideas among the players. This made the Trio exciting to listen to and watch, even if something was lost in the way of precision and polish.

Mr. Torkanowsky's playing was outstanding for musical, rather than technical, brilliance. In the Mendelssohn trio, for example, he caught the romantic appeal of the melodic material in the first movement, but did not seem quite at home with more technical passages. Mr. Torkanowsky played with sensitivity rather than with showmanship; he made the violin sing, but often, when he was called upon to make it dance, his nimbleness was not equal to his spirit. He was particularly impressive in the emotionally dramatic passages in the Brahms trio.

Miss Foley

Miss Foley has a strong tone, considerable grace in phrasing, and the sometimes ungrateful task of playing an instrument which, by its very nature, does not always cut through the more brilliant violin and piano sounds. Miss Foley's performance of the cello variation in the second movement of the Beethoven was exemplary, and throughout the program she displayed a really enviable pizzicato.

Mr. Frank did a solid job of holding the ensemble together—the major worry of the keyboard performer in a trio for piano and

strings. He seemed to relish ripping off cascades of notes, and showed, as well, a great deal of lyrical imagination. Mr. Frank has, besides, an unusual ability to communicate to the audience his love of what he is playing.

Perhaps this is the best way to summarize the effect of the Trio Concertante's performance: the audience was given the opportunity to enter into the most intimate and satisfying way of playing music. By sensing that the Trio was having a kind of instrumental conversation among its members, the listener was brought closer to the wonderful mystery of musical communication.

Bridge Interviews Trio Of Musicians

By Martha Bridge

Anyone who happened to wander into Goodhart last Monday afternoon may have seen two young men and a young woman busily engaged in moving chairs, pushing the great black Steinway, and leaping with nonchalant agility from stage to auditorium. At first glance they may have appeared to be members of College Theater stage crew—as, indeed, they were surrounded by evidences of that tireless group's activity—but further discreet investigation revealed that these three were the Trio Concertante, rehearsing for their evening performance.

As I tip-toed in, Mr. Torkanowsky, the violinist of the group, was shouting criticisms from the back of the hall, while Mr. Frank and Miss Foley, at the piano and cello (respectively), played through a passage—with Mr. Frank supplying the missing violin part vocally. Then Mr. Torkanowsky resumed his place, and Miss Foley took over his duties as conductor—and so on. I gathered that they were undertaking the thankless (and almost fruitless) task of adapting their seating arrangement to the acoustics of Goodhart, for every few minutes, at the suggestion of one of the three, the group would move forward, or to the side, or would move the piano. The general effect was that of an extraordinarily earnest game of musical chairs.

Trio Rehearsal

Watching the Trio rehearse was an exciting experience, evoking memories of the delight one feels at watching someone draw a picture or assemble a puzzle. There was the same kind of gradual growth of an object of art, so that it almost seems, by analogy, something organic and living. Here was an unusual growth, however, for the group was molding its own performance, and there was a remarkable interplay of common purpose and individual criticism in the self-development. I was impressed by both the insight and the good humor of the ensemble.

I was fortunate in having the opportunity to meet the members of the Trio Concertante the next day.

Although I had already observed them in rehearsal and at the concert, and had been charmed by Mr. Frank's happy gifts of expression during the Monday morning workshop, I was not really prepared for so entertaining a conversation. Continued on Page 5, Col. 3

Students Rally to Aid of Harassed Hungarians, BMC Sends \$1100 to Refugees Through WUS

by Rita Rubinstein

From all college campuses comes front-page news of reactions to the Hungarian revolt. Indeed, these reports of dramatic rallies and appeals have a sobering effect on the essentially academic nature of student dailies and weeklies. These papers have come out strongly for other vital international issues, but what is significant is that in the Hungarian situation it is students who comprise a major part of those dying in quest of a freedom they have not known.

Role of NSA

The role of NSA in the Hungarian struggle was outlined in the Sarah Lawrence Campus. "The USNSA believes that academic freedom and university autonomy are necessities which must cut across national boundaries . . . When racism, colonialism, dictatorship and the like have worked to defeat the purpose of universities, USNSA has strongly voiced its condemnation of these forms of organization.

"Recently students have played a vital role in uprisings in Hungary. Even before the initial struggles the Hungarian youth organization (DISZ) had listed certain demands for reform in education and had called upon the government to meet these demands, which included complete freedom of the press, abolition of the death penalty, permission to make trips to Western countries and the importation of Western literature. Students also demanded an end to compulsory courses in Marxism and Leninism, and requested that pre-war autonomy be restored to Hungarian universities.

Asked for World Support

"The students of Hungary have asked for world support in their efforts to achieve freedom in education . . . to come to our help in our endeavor to restore peace and with it the independence of our country, which are basic conditions for cultural work and research."

"The role of the USNSA in this struggle is to gather all possible information on conditions and activities pertinent to the matter at hand, and to extend sympathy and possible action to Hungarian students, and to relieve them of their suffering. Olive S. Gray, International vice-president left for Vienna Nov. 8 to study and view first hand, if possible, the role of students in the uprisings. He will then advise the USNSA as to action consistent with its concern for students and the welfare of universities."

In the MIT paper, *The Tech*, was the report of an "Action for Hungary Rally". Students were excused from certain classes. The speaker's name had not been released at press time, but others tentatively scheduled were Dr. Julius Stratton, Chancellor of the Institute, and Dr. Bella Fabian who, during his lifetime, had been imprisoned by Czarist Russia, Fascist Germany, and the Communists.

"The 'student assembly' is being sponsored by a group of students", the paper continued, and "after the rally, copies of the 'Committee For

a Free Hungary's" petition will be available for those who wish to sign it."

The following were the activities of other New England colleges as reported in *The Wesleyan Argus*. "Harvard and Yale have had rallies and established committees, and the head of the Princeton Aquinas Foundation has reprimanded that university's indifference to the revolution.

"At Harvard a Committee for Free Hungary was formed and urged aid to the point of sending volunteers and armed forces as a last resort to put a stop to Russian aggression. Charging that 'the Soviet Union has not been challenged effectively for its aggression in Hungary, a band of some 30 Harvard undergraduates sought to arouse student support on university campuses all over the nation.

Petitions to 700

"They sent petitions to 700 student councils suggesting they organize Committees for Free Hungary, collect money and clothes for relief and send signed petitions to President Eisenhower asking for 'strong action in Hungary.'

"A student meeting at Harvard featured a speech by Istvan Laszlo, who had escaped from Hungary 13 days before. He was a leader of the Union of Students in Hungary and one of the instigators of the revolution. In the fight against the Russians, he commanded a unit of 5,000 armed rebels . . .

"At Yale, contributions from individuals and Yale groups have exceeded the \$5000 mark", the *Yale Daily News* reported. This money will go to the World University Service and other organizations that specialize in helping displaced Hungarian students.

"A Freedom Light was lit at Yale by members of the administration to 'serve as a source of encouragement and inspiration to freedom-seeking people everywhere as well as a reminder to America to keep their freedom strong'."

"Measure For Measure" Cast Polishes For Opening In Goodhart Friday Night

By Gretchen Jessup

Lights out. Jazz piano player suppressed. Exit stage crew, together with several buckets of paint. Enter monk in brown cassock, blue jeans. Exit monk. Six presently inactive players settled down in row E, waiting for Act IV. After five sentences, five prepositional phrases, and much fumbling in the dark (due to reportorial oversight in line 1), stage lights on—no lekos, no spots, no jells, no foots, just plain, honest, bright white and searching work light. Places! Grey trilateral (three possible scene changes per each, symbolically treated, good old Greek idea) flat straightened. Grey stone walls of prison now immutable till Scene IV. Talking backstage. (Laughter.) Dim light glows on red velvet part of Goodhart. Ceiling looking very medieval manor-

Contribution To WUS Aids Students In Austria

The recent drive to raise funds for the Hungarian Student Emergency Supplemental Appeal sponsored by World University Service received an astonishingly quick and enthusiastic response here at Bryn Mawr. The total contribution made by faculty and students reached eleven hundred dollars and was gratefully accepted by WUS.

This money, combined with gifts from colleges across the nation and from universities in other countries, will be used in four ways to aid the Hungarian students who are at present in Austria: to supplement immediately the subsistence relief now being given by the Red Cross; to aid in all subsistence once the Red Cross feeding scheme ends; to establish and provide for the operation of a special student refugee camp where studies can continue; to supplement scholarship offers and resettlement in Europe and the U. S. during the future.

WUS is one of three organizations participating as an international coordinating committee for the student escapees in Vienna. This committee, which is receiving contributions by cable, is working with the voluntary agencies in Austria.

The gifts channeled through WUS provide housing, transportation, clothing, miscellaneous articles, instruction material, and personnel, as well as insurance for long-range planned assistance. More information concerning the development of this program for the Hungarian students will be relayed back to this college through Jane White and Under-Grad.

At press time, the total of student contributions to USF was \$2,564.25. This sum includes the donation of every hall but Merion.

ial. Act III, Scene II! Provost? Get on stage, please. He's in the soda fountain. Onstage. Elbow out of joint. Duke still disguised. "No might nor greatness in mortality . . ." Experimental ears and diction testers sit down in row HH (Well, after all, someone might have seats back here). Louder! "Good my lord, be good to me . . ." Stage manager, bearing problems, props and pitfalls as best may be, comes up the aisle for consultation with director. Wind and rain outside. Lights flicker. "It was a mad fantastical trick of him . . . Lord Angelo dukes it well in his absence . . ." Can't hear you. End of scene. Good work. Let's talk about it. There's many . . . Movement of actors to apron stage. Talk. Note taking. Two grad students watching from the last row. Nearly 10:30. Ready for Act IV? Let's go.

THE COLLEGE NEWS

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U. S. Immigration Policy

Hard-principled men who change their tune are an endless source of amazement to us. Most recently it has been Representative Francis Walter who has felt the need to re-examine, perhaps only momentarily, the strength of his convictions. Mr. Walter, who, as co-author of the McCarran-Walter Act (Public Law 414) has frequently feared for the nation's "homogeneity" of population, now appears in the forefront of those urging the easing of immigration restrictions for the entrance of a larger number of Hungarian refugees. We are happy to see the Representative's change of mind. We are only sorry that his new attitude is almost solely the result of his recent on-the-scene experiences with Soviet oppression of fleeing civilians. We can only hope that Mr. Walter's as well as all of Congress' sympathies will not stop with the problem of Hungarian immigration but will cause considerable reconsideration of the whole of U. S. immigration policy.

President Eisenhower has announced that the original number of Hungarian refugees to arrive in the U. S. has been raised from 5,000 to 21,500. U. S. admittance of Hungarian refugees has been slow and troublesome, mainly because of the blocs set up by the country's immigration law. The emergency Refugee Relief Act of 1953, due to expire December 31, and the "parole" provision of the McCarran Act have been the measures invoked for the Hungarians' admittance. The first is not part of basic law, the second leaves the refugee with an indefinite status. Both were called upon as a matter of expediency. Neither is to be considered a beneficial precedent for future and similar situations. Briefly, today's refugees have not been allowed to enter the U. S. on a regular immigration basis. Why?

Because of the McCarran-Walter Act. Based on the discriminatory national origins premise favoring Northern and Western Europe, the Act, by its quota system, has always worked against immigration from Southern and Eastern Europe and other parts of the world. The present total annual quota has been fixed at 154,657—or 1/6 of 1% of the population figures of the 1920 Census. This total figure is absurd—the 1920 Census not only considered a population smaller than today's; it also did not include the American Indian and the Negro. Yet the authors of the Bill knew that the 1920 Census as a base figure for a quota system would favor a group obviously believed by them to be a better class of citizens. The entire national origins premise has been proven false anthropologically and is unjust. Immigration to the U. S. cannot be wholly unlimited and certain restrictions should not concern themselves with a person's origin.

Yet if he national-origin quota system must be employed, as seems the case—what with the strong anti-immigration sentiment of a country itself made up of immigrants, the figures used should at least be those of the last Census (1950). In addition, the present policy of letting unfilled national quotas remain unused is detrimental both to us and the many people who would otherwise be able to make their contributions to the "American way of life." The pooling of unused quotas has been frequently proposed but never achieved. Thus, when emergency legislation such as the Displaced Persons Act permits the entrance of new immigrants, the number admitted is mortgaged against the quota provided for in the McCarran Act. Due to these circumstances, Hungarians are not allowed to immigrate until 1985, Latvians until 2274, Greeks until 2013, Estonians until 2946.

The United States, at one time, welcomed immigrants. The McCarran-Walter Act and its supporters work on the theory of keeping immigration to the very minimum. We urge Congress to seek revision of a discriminatory and harmful Act. In the present Hungarian case, we are indeed laboring under a misapprehension if we think that it is we who are doing the Hungarians a favor by admitting them. In less than a month, a brave people have struck more boldly against Soviet Russia and done more for worldwide disillusionment in Communism than the past few years of inconsistent American cold-war propaganda. It is only fitting—it is only too little—that we show our gratitude to these people through aid in immigration.



In Media Res

By Ellie Winsor

Sophomores! all you who contemplate braving the foreign wilds in junior year, forget not the dolorous dilemma of Brynda Mawron who at mid-years flunked out of the University of New Caledonia where she was supplementing her major in ancient Sanskrit with courses in modern Hindustani. Alone, destitute in a foreign land, she eked out a scanty living as a governess teaching Beowulf, Chaucer and underwater basket weaving until she had enough money to purchase a small sailboat. Safe again at her desk in the library, she can only say with delight, "The experience was broadening."

On the home front we have found that not even a barberry bush can keep its roots in Bryn Mawr soil forever. The new planting around Taylor promises to be green both in summer when we can't see it and in winter when we can. Gift of a charitable, but anonymous, alumna the new shrubbery was landscaped by the husband of another alumna. However great her fondness for the architecture of Taylor Hall, no one can help but admit that a little botanical gardening will alter the "Wuthering

Heights" atmosphere of the campus in mid-February.

One lamentable lack noticeable with the onset of winter: no one on campus is yet wearing "Savaface". No one has yet discovered that "Savaface" is the answer to the "Rudolph nose" problem? This little nose cover, which comes in full (eyes and nose) or Bikini (nose only sizes, is all wool), absorbent (for tears or runny nose) equipped with eyebrows of any color and with a "glamorous staff tassel, and can be dressed up or down with glasses.

Only a few of the many possibilities are advertised. Masked banditry, squirrel hunting (Savaface looks remarkably like a squirrel face)—time and usage will discover more. Imagine the surprise of a professor, meditating an oral quiz, and suddenly confronted with a row of identical Savafaces.

Orders for the Savaface can be written on a slip of paper attached to the display, which incidentally is located on the right hand door, first floor, main entrance Taylor. 'As Eudora du Maurier, famous novelist says, 'Now my nose knows no cold'."

1916 . . .

Dedicated to the good old days before a College and Hall Bookshop—before Pay Day (that grand old institution.)

"To the Editor of the College News: (dated November 29, 1916)

"The College Tea Room will not open at all on Sundays until further notice. As the students have gotten into the habit of coming all Sunday at intervals of fifteen minutes to purchase supplies amounting to five, fifteen or twenty-five cents for use in their rooms; (sounds familiar, doesn't it? "No Charges Under 25¢") the opportunity is taken through the columns of your paper to announce that no such orders will be filled hereafter. Such supplies must be purchased on Saturdays or not purchased at all.

"There seems to be some misunderstanding on the subject of charge accounts and a lamentable failure to pay on the date promised (That is lamentable) when through courtesy and a touching trust in Human Nature (Isn't that poetic?) the Tea Room has allowed an extension of time on a written promise to pay.

"Students owing the Tea Room small sums, or even large sums, will kindly heed these words and (Take them to heart? Search the depths of their inner souls? No, just . . .) settle their accounts or submit to being posted (As an example to others, no doubt) on the Bulletin Board as is done in all clubs."

Oh, humiliation!!!

Israeli Problems Treated By Voron

Mr. Max Voron, Israeli consul in the United States and visiting consul in Philadelphia, gave a lecture, sponsored by the Bryn Mawr-Haverford International Relations Club, in the Common Room, on Monday, December 3.

Using maps to illustrate his talk on "The Israeli Viewpoint", Mr. Voron traced the development of the Jewish state, from its inception in Palestine, as a haven and homeland, gradually created with the help of agricultural science and the de-urbanizing of the Jews, who had long been restricted to commercial pursuits.

World War II and its gas chamber. Continued on Page 6, Col. 1

Pruett Speaks On H-Bomb Problems

Noting that he is no longer certain that nuclear bomb tests should cease, Mr. John Pruet, physics professor, spoke on the hydrogen bomb problem at Current Events December 3.

There are, Mr. Pruet said, four issues concerning the problem: the moral, the political, the military, and the health. The major health issue concerns "fall-out," of which the greatest danger is Strontium 90, an element which loses only half its radio-activity in forty years.

In the explosion of larger nuclear bombs, radio-active debris, including Strontium 90, rises into the stratosphere as a hot, vaporous gas bubble. There it disperses until it falls slowly—perhaps only fifty per cent of the debris may fall in a decade—over the entire earth.

The most complete data on Strontium 90 was found by the Atomic Energy Commission in its very recent and extensive "Project Sunlight." After it has fallen, there is no known way in which Strontium 90 can be removed from soil. It is transferred into the human body through food. After a few generations, it may produce a genetic effect, but, more important, it acts like calcium to enter the bones where its radio-activity may work to destroy the bones.

By 1970, if there are no more bomb tests, the average human will have absorbed from past tests one half of the amount of Strontium 90 he can hold safely. However, if present tests continue and more nations begin them, the danger limit can be surpassed.

But, Mr. Pruet said, whatever the health hazard, it must be balanced against the hazards of discontinuing hydrogen bomb explosions. Scientists may now be testing to find a "clean" nuclear bomb, which may be exploded without the danger of Strontium fall-out or nuclear anti-aircraft weapons. The two hazards, of health and of not making vital discoveries because tests are discontinued, must be weighed in any consideration of the hydrogen bomb.

CHAPEL SPEAKER

Chapel speaker Sunday, December 9, is the Reverend Theodore Logothetis of St. Demetrios' Greek Orthodox Church, Philadelphia. His sermon topic will be: "A Student and His God."

Letter To The Editor

To the Editor of the News:

Once again students will be asked to fill out questionnaires concerning jobs held and money earned during the college year. Accurate and full information concerning students' earnings is vital to any meaningful evaluation of our program of scholarships, grants, and loans.

The College urgently needs the requested information, which is called for on many occasions, and requests full cooperation from the undergraduate students. No further questionnaires will be sent out this year.

Sincerely yours,

Dorothy N. Marshall,
Dean of the College
and
Annie Leigh Broughton,
Dean of Freshman

Movies:

Friendly Persuasion

By Jana Varlejs

Warm, home-spun humor, a relief from the common slapstick type, gives Friendly Persuasion a charm which sets it apart from the usual Hollywood "productions." This charm, however, is achieved at the loss of forceful development of theme.

The story centers about a Quaker family faced with standing firm on their pacifist convictions at the cost of their home and lives, as the battle-front of the Civil War approaches their farm. The conflict in the film itself is well developed, but instead of conclusion, contradiction is evident, and the characters do not appear to have been much affected by their experiences. Everyone "lives happily ever after," an anti-climax which is a little disappointing after a few dramatic war scenes.

Nevertheless, a fairly even balance between comedy and attempt at a more serious overtone is achieved. At times the "friendly persuasion" is quite obvious, demonstrating the Quaker renunciation of fighting and their "other cheek" theory. Fortunately, the humorous incidents do not interfere with this aspect, nor does the very "Hollywoodish" scenery, which make the modest Quaker homestead look like a French landscape by one of the old masters.

Gary Cooper

Gary Cooper, as the father, manages to convey a boyish sheepishness along with mature honesty. He admits that his faith is weak, but when he has the opportunity to kill a rebel, the strength of his Quaker convictions finally comes to the surface.

As his wife, Dorothy McGuire, although a stricter Quaker than Cooper, is often won over by his "friendly persuasion." Her love for him makes her yield to some of his un-Quaker-like whims, such as buying an organ or racing to Meeting. This very human susceptibility and warm affection, convincingly depicted, saves the characterization from being austere and colorless.

The romantic team does not hold the appeal it might have with better casting or more effort. Phyllis Love overdoes the teenager in-difficult-stage part and gives no indication of development of character and maturity as the story unfolds. Her suitor leaves no impression at all, except that of being too old for her.

Newcomer Tony Perkins seems to deserve all the publicity he has received. His portrayal of a Quaker youth (Cooper's son) torn between the teaching of his faith and the instinct to fight to protect his home and family is sensitive and convincing.

"I originally came from Atlanta"



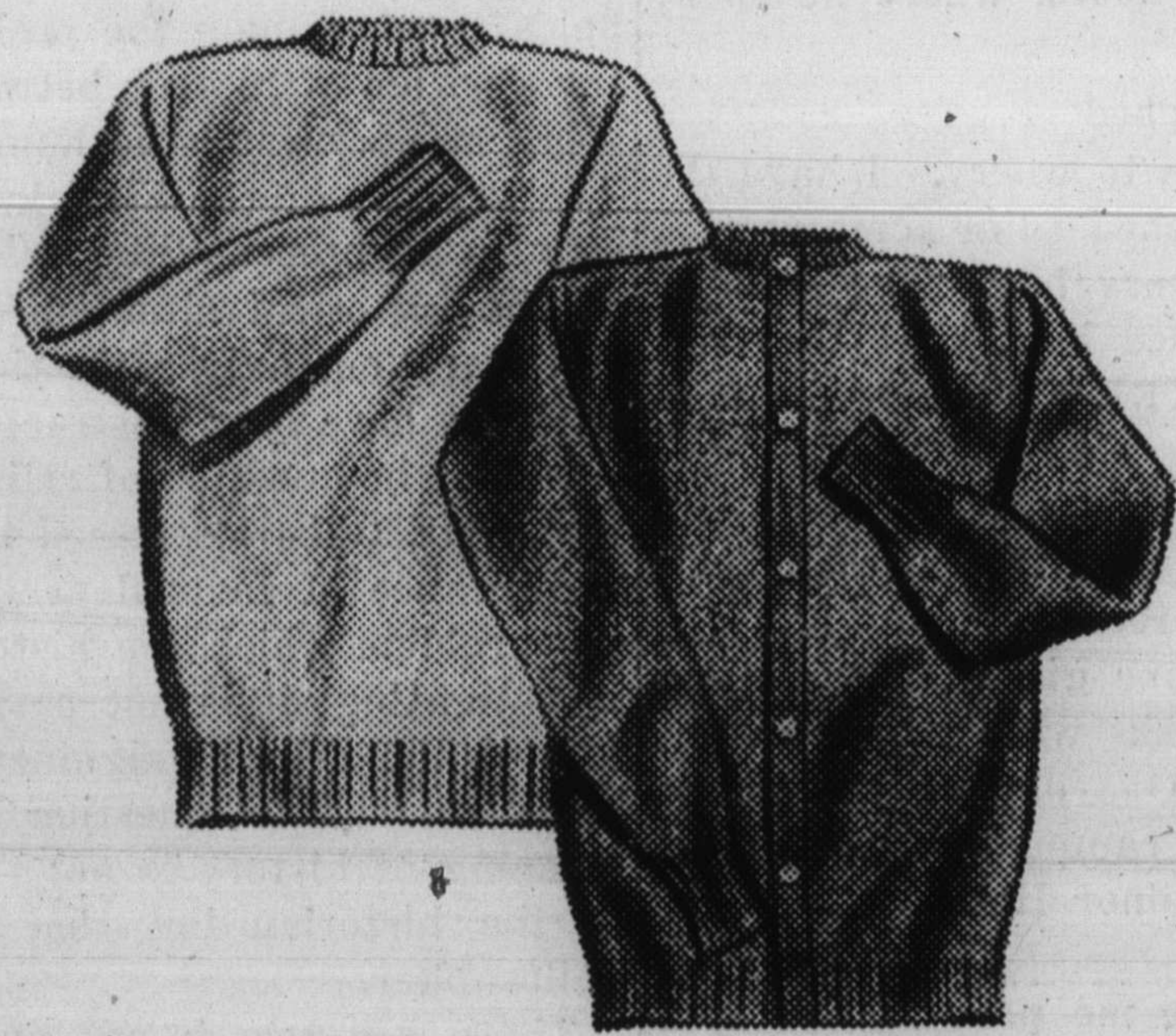
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JUNIOR YEAR

Continued from Page 3

advantages in the minds of the Sweet Briar group. It seems that once back in America, all without exception are tremendously grate-

ful for the academic experience, emotional maturity, and social insight which their Junior Year in Paris has given them.

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Israeli Problems Treated By Voron

Continued from Page 2

bers and concentration camps gave the growth of the little land an almost overwhelming impetus, as her population was doubled by the thousands trekking to Israel and the possibility of a fresh start.

There followed the Israeli war for independence against the Arabs; the Israeli victory over seemingly insurmountable odds of manpower and equipment acted as a uniting and encouraging force in the new nation: this sustained her in the face of repeated border incidents.

Mr. Voron described Israel's

march into the Sinai peninsula as the action of a country in the position of the United States two weeks before Pearl Harbor, and

attributed the move to Israeli intelligence reports of a tremendous military buildup in Egypt, preparatory to an attack on Israel.



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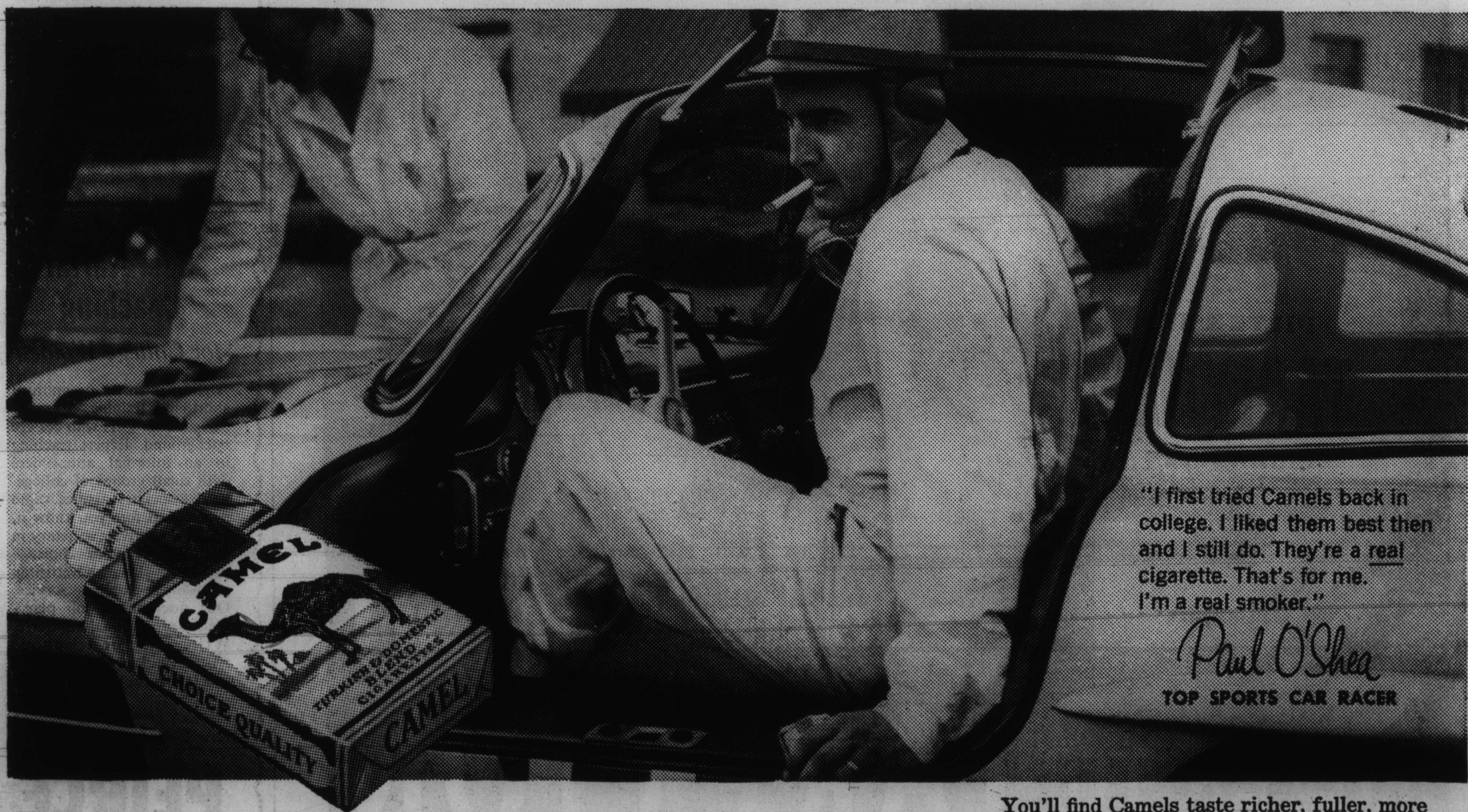
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