Attrition Rate Spirals
by Al Drehman

"Look to your left, look to your right, one of you three won't be here next four years." Do you remember hearing that when you were at freshman camp? Perhaps at this year's frosh camp the speech will be, "Look to your left, one of you two won't be graduating from here in four years." The attrition rate is on the increase!

An average over the last four graduating classes reveals that less than 64% of the original freshmen graduate and only 57% graduate in four years. That is a rather impressive (or depressing) statistic, especially if you are a freshman.

If you are a sophomore or junior you have little to worry about as virtually everyone who goes to leave has already left, right? Wrong! Based on the last seven years, the number lost between September of the sophomore year and September of the senior year exceeds the number of freshmen who do not make it to the beginning of their sophomore year. The following table should give you a better picture. The percent remaining is that of the original freshman class and the figures are based on an eleven-year average. In the table, G4 is the percent that graduate in four years.

<table>
<thead>
<tr>
<th>Year</th>
<th>Remaining</th>
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<td>So</td>
<td>86%</td>
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<tr>
<td>Jr.</td>
<td>79%</td>
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<tr>
<td>Sr.</td>
<td>66%</td>
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<tr>
<td>G4</td>
<td>61%</td>
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If those figures didn't impress you, I have a few more which might. First: the average percent graduating (in four years) was around 67% back in the early-to-mid sixties. This year it has dropped to around 57%. Both of these figures are based on averages over periods of four years. This year is the lowest of one year's random fluctuation.

The decline seems to be reasonably constant although there are noticeable deviations in both directions in certain years (but the standard deviation from this deducing rate is less than 3%).

Based on my own extrapolations of the data on the present classes, it appears that the percentage graduating (in four years) will drop to or below 55% for the present sophomore and junior classes. The junior class may have as many as 60% graduating. This seems to indicate that the attrition rate is continuing to slowly climb.

If the attrition rate continues to climb at its present rate, the class of '80 should expect only about half of the members to graduate in four years.

By the way, I wonder how many of them realize that they only have a 50-50 chance of getting through here in four years?

All You Need Is a Cooperative Porpoise--"
by Greenie

What do you say to a naked dolphin? Or, more important, what does he say to you?

Language, according to John Lilly, '38, (familiar to many as the dolphin trainer turned clinician) has been a major force in the evolutionary selection responsible for sentient life on earth today. A million years ago, when several types of protohumans were struggling for genetic supremacy, some of them developed the ability to speak. Speech gave these ancient humans improved cooperation and the ability to work as a more efficient unit against their enemies and in the search for food. The added survival ability that this gave them allowed them to kill off the competing protohumans and to become our ancestors.

The critical brain size for the development of speech is about 500 grams--only above this level does the intellectual machinery exist for invention of speech. The ape with the smallest brain (100 grams) has all the basic intrinsic structure--further increases in size increase the number of neurons involved in higher level cognitive processes. According to Lilly, once critical size is reached, the brain is capable of a great many high order processes, including a large number of degrees of freedom in decision-making.

...more stored programs, and greater learning and memory capacity.

Dolphins have a brain weight of 950 grams, compared to 700 grams for humans. The ratio of brain weight to body weight is about the same for dolphins and humans. Lilly emphasized, however, that dolphins have had large brains for over fifteen million years, while humans attained this size only in the last couple of million years.

Even if they are intelligent, why should we communicate with dolphins? For one thing, it would improve our understanding of the human brain and its capabilities if you were able to compare it to the workings...

Continued on Page Six

News Briefs

Minimal Responses
Due to less than anticipated response, bicycle registration will be only from 2:00 to 3:00 today.

Letterpersons
Letter jackets will be ordered Monday, January 26 at 7:30 p.m. in Page House Library. If you ordered a jacket and have not received it please check with Debbie Wilson, 101 Page--you may have to re-order.

See Page Eight

Earth Valve Returns
by Carl Lydick

Returning up from home last October were surprised (shades of the infamous "Octagon") to find a piece of sculpture sitting disconsolately in the Baxter fifth pond. A few weeks later the sculpture disappeared, pestiled and all, leaving a patch of reseeded dirt and a few memories. Then, finally, a term later and 3 feet from the original location, the sculpture, nick-named the "Earthquake Pressure Relief Valve", returned.

The reason for the initial disappearance was that the sculpture, sitting on an asymmetric knoll a few feet away from an asymmetric building, sat 3 feet off center, relative to Baxter. Once the sculpture was removed, a problem appeared: it wasn't evident where the "new" sculpture was to be put, and due to a backlog in the shops, once the site was selected there was a delay in installation of the sculpture. Thus, as late as Wednesday of this week, the installation was still going on.

Now you can rest easy Pasadena: the earthquake pressure relief valve will be relieved again.

ESC $ Bonanza
by Paul Mason

The Executive Social Committee (ESC) met last Monday, January 19, to appropriate money for social activities among the houses.

The ESC gave Fleming and Page $350 for another dance in Dabney Hall (total cost $750), Ricketts House $100 for their annual Apache Dance (total cost $700); Lloyd House obtained $75 for a dance with a band this Saturday (total cost is $325) and the CCF received $60 for a square dance (total cost is $120). The ESC also appropriataed money for two half kegs on an as yet unspecified Friday night this term.

Tom Snyder, ASCIT Director of Social Activities, is chairman of ESC with the rest of the committee being composed of a representative from each house's social team. Four houses (Fleming, Lloyd, Ricketts, and Ruddock) had representation at Monday's meeting.

The committee was budgeted $3000 this year (a year consists of third term last year and first and second terms this year) of which $1500 was spent before Monday's meeting. A large part of this expenditure went to Fleming-Page dances with some also going to the Lloyd House Stripper and miscellaneous small items like Friday night kegs.
Walker Lashes Back
Tells Editor to Renounce "immoral views"

The California Tech
Friday, January 23, 1997
Volume LXXVII Number 1
Published weekly except during examinations and vacations by the Associated Students of the University of Southern California. Postage paid at Pasadena, California. Copyright 1997 by The California Tech. All rights reserved. Printed in the U.S.A. by Edward B. Miller, Inc. Published at 619 S. Santa Monica Blvd., Los Angeles, CA 90028. Telephone 213-616-8888. Second-class postage paid at Pasadena, California. Subscription rates: $50.00 per year. Single copy $2.00. U.S. subscribers add $4.00 for air service.

The Editors
The California Tech

In attempting to lend Space: 1949 [Ed. note: That version of Space: 1949 was coin ed in an unfavorable review recently printed in a major SF publication.] Eric Carter stumbles over his own feet. 1949 is an attempt to fill the Star Trek void that falls flat on its face. Roddenberry's fantasies were always believable; he never fell back on having his heroes rescued by "a benevolent cosmic custodian" [God], or wish back to life by their doctor.

Bain and Landau are the same team they used to be. She is not Continued on Page Three

The ASCIT FRIDAY NIGHT MOVIE
START THE REVOLUTION WITHOUT ME
7:30 p.m. & 9:30 p.m.
in Baxter Lecture Hall

Admission: 50¢—ASCIT members and their guests; $1.00—anyone else

NEXT WEEK:
THE NEW CENTURIONS

The California Tech
Jan. 21-25
ROGER MILLER + Barry Gatlin
Jan. 29-Feb. 1: DOBBIE GRAY + B. W. STEVENSON

DOWNTOWN'S World Famous
COCKTAILS: DRINKS: HOSTED MOTHER'S NIGHT AWAY AGE LAW: 18
1003 SANTA MONICA BLVD, L.A. 26-6668

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1003 SANTA MONICA BLVD, L.A. 26-6668
**From Rocco to Bloody Nihilism**

By Lewis Hashimoto

Films will be shown on campus this weekend, despite the boycott of Coors beer. Start the Revolution Without Me is the FIT flick tonight at 7:30 and 130 in Baxter Lecture Hall; Saturday night at 7:30 p.m., a thematic will present Hara Kiri and Assassination as the bloody Japanese film night in Felix Auditorium (in order to avoid the embarrassment of the Cinemascope projection flicking, stand by the sides of the screen onto the naked walls of the Lecture Hall).

Start the Revolution Without Me (1970) is a rather amusing recent Warners’ release, not deserving analysis. Taking a hoary comic device as a basic premise, producer-director Bud Yorkin (who together a pastiche of word play and droll characterizations to compose a rococo piece of lightweight verbal humor. Donald Sutherland (S1,*41.; 9*, *K9.1, 9*held, and Gene Wilder (*The Producers, Young Frankenstein), both competent stunts and funnymen, play the parts of two sets of identical twins, mismatched at birth, who become principals in intrigues leading to the French Revolution. This is a formula comic situation heavily supported with kid, thick puns, and the absurdism. It could have easily become a bat for a TV sitcom, but it is level of innovation and range as a screensaver for."

Hara Kiri (1962) is the master work of Masakazu Kobayashi, one of Japan’s most forward social films in the industry. On the surface of it is a jidaigo, or historical drama film, a story of bloody revenge and suicide set in the early Tokugawa period of feudalism, but behind the actions and feelings of the period characters lies Kobayashi’s intensely anti-authoritarian views and dissatisfaction with the national character of modern Japan. The director has been greatly influenced by his experiences as a rank-and-file soldier in the vast Imperial war machine, and as a prisoner-of-war in World War Two, one might compare Kobayashi’s development to that of Kurt Vonnegut.

The evil of unreasoning authority is represented in Hara Kiri (originally titled Seppuku, which means the same thing, but is more discreetly and less pointedly in the West) by the feudal power structures of ruling class in the decentralized society of Tokugawa Japan. A dispossessed samurai learns that the lives of his daughter and son-in-law were snuffed out by order of one such clan in an act of demonstration of strength and contempt. This was a period of new feudal order in which many samurai warriors found themselves without the basis for the exercise of their profession (not unlike aeronautical engineers). The protagonist is engaged and, acting alone, seeks revenge upon the clan, declaring holy war upon the authority of arbitrary brutality which has become the ordering force of his society. His crusade against an entire social system leads to violence and swordplay, and ultimately to defeat by the samurai defenseless. The samurai, Tatsuya Nakadai, one of Japan’s sturdiest acting geniuses, plays the lone warrior. The film, scripted by Shinobu Hashimoto, won the Special Critics’ Award at Cannes.

This was the first historical film Kobayashi directed—other films are primarily political in influence originating from the American occupation of Japan, the valency of professional sports, the unpunished actions of war. The nihilistic, and the poisonous influence of the militaristic social structure on Japan during the War. In Hara Kiri, the first historical film of an authoritarian structure of Japanese society still extant in the industrial nation, and canes-the course his country has taken in embracing science and technology at the expense of individualism and human rights. The course is that of symbolic stage, and the message of the film is subtle, and it can be enjoyed as a well-photographed montage of swordplay and death. The film is shot in black and white, and filmed stylistically in an attempt to capture the starkly simple symbols of traditional Oriental art forms.

Assassination (1964), directed by Masahiro Shinoda, is a historical play based on the turbulent period of Japan’s politics between the arrival of Commodore Perry’s black ships in 1853 and the restoration to power of the emperor Meimi in 1868. This was a time of revolution against an entire social system, the force of his society. His crusade against an entire social system leads to violence and swordplay, and ultimately to defeat by the samurai defenseless. The film is bitter; its level of innovation and range as a screensaver for."

Nothing Kiyokawa can do will influence the course of history; his society is betrayed by the emperors. The camerawork is innovative and bizarre; Shinoda likes to catch the bloodshed of the historical era in freeze-frame and throw it in the viewer’s face. The aura of the film is bitter; Shinoda is a political director, and a product of his dissatisfaction with his society.

Cultivating the Wild Crepe

**First Cabin Eating Throughout**

The Magic Pan Creperie, Santa Anita Fashion Park, Arcadia

Every country in the world has a pancake of its own and a speciality crepe. The Magic Pan specializes in French crepes and Hungarian palacintsas, delicate buckwheat pancakes made from a batter of fresh egg yolk, and flour. Many specialty restaurants are so good that it is an attraction that the rest of the offerings suffer horribly. The Magic Pan is a delightful counterpoint to the usual. It is a charming little crepe restaurant with an inviting atmosphere. The dining area is warm and friendly but far more elegant than many similar establishments. Fresh cut flowers and candles add to the Continental atmosphere. The menu features crepes in all forms. As an entree, don’t miss the Crepe St. Jacques: Scallops, shrimp, and fresh sliced mushrooms. Fresh beechamal sauce are stuffed into a delicate crepe. Also of special note is the Chicken Crepe. It is a grilled chicken, burred creamed chicken topped with Parmesan cheese. Superb mushroom and spinach crepe are also offered to the discriminating diner. For dessert the Cherries Jubilee is a must, featuring vanilla ice cream topped with a crepe with raspberry preserves, covered with hot brandied cherry sauce. Or, for something unique try the special Crepes Beignets, miniature crepes delicately crisp and twisted, served in a basket size, dipped in hot brandied apricot sauce. The Magic Pan offers a variety of dishes and specializes in preparation to the carved wood atmosphere. The menu features crepes in all forms. As an entree, don’t miss the Crepe St. Jacques: Scallops, shrimp, and fresh sliced mushrooms. It is a delightful little crepe restaurant with an inviting atmosphere. The dining area is warm and friendly but far more elegant than many similar establishments. Fresh cut flowers and candles add to the Continental atmosphere. The menu features crepes in all forms. As an entree, don’t miss the Crepe St. Jacques: Scallops, shrimp, and fresh sliced mushrooms. Fresh beechamal sauce are stuffed into a delicate crepe. Also of special note is the Chicken Crepe. It is a grilled chicken, burred creamed chicken topped with Parmesan cheese. Superb mushroom and spinach crepe are also offered to the discriminating diner. For dessert the Cherries Jubilee is a must, featuring vanilla ice cream topped with a crepe with raspberry preserves, covered with hot brandied cherry sauce. Or, for something unique try the special Crepes Beignets, miniature crepes delicately crisp and twisted, served in a basket size, dipped in hot brandied apricot sauce. The Magic Pan offers a variety of dishes and specializes in preparation to the carved wood atmosphere. The dining area is warm and friendly but far more elegant than many similar establishments. Fresh cut flowers and candles add to the Continental atmosphere. The menu features crepes in all forms. As an entree, don’t miss the Crepe St. Jacques: Scallops, shrimp, and fresh sliced mushrooms. Fresh beechamal sauce are stuffed into a delicate crepe. Also of special note is the Chicken Crepe. It is a grilled chicken, burred creamed chicken topped with Parmesan cheese. Superb mushroom and spinach crepe are also offered to the discriminating diner. For dessert the Cherries Jubilee is a must, featuring vanilla ice cream topped with a crepe with raspberry preserves, covered with hot brandied cherry sauce. Or, for something unique try the special Crepes Beignets, miniature crepes delicately crisp and twisted, served in a basket size, dipped in hot brandied apricot sauce. The Magic Pan offers a variety of dishes and specializes in preparation to the carved wood atmosphere. The dining area is warm and friendly but far more elegant than many similar establishments. Fresh cut flowers and candles add to the Continental atmosphere. The menu features crepes in all forms. As an entree, don’t miss the Crepe St. Jacques: Scallops, shrimp, and fresh sliced mushrooms. Fresh beechamal sauce are stuffed into a delicate crepe. Also of special note is the Chicken Crepe. It is a grilled chicken, burred creamed chicken topped with Parmesan cheese. Superb mushroom and spinach crepe are also offered to the discriminating diner. For dessert the Cherries Jubilee is a must, featuring vanilla ice cream topped with a crepe with raspberry preserves, covered with hot brandied cherry sauce. Or, for something unique try the special Crepes Beignets, miniature crepes delicately crisp and twisted, served in a basket size, dipped in hot brandied apricot sauce.
Reply to The Third Wing

Well, apparently just a single, 1-inch paragraph in Koleen studa’s article last week about a recent student religious fana-"tion" at Caltech triggered a 27-inch outburst from Nick Smith. As a target, I am impressed! I am impressed that Nick can write in one sentence with some trepidation because I also sympathize with Nick’s position. The fact that it is clear and honest and straightforward. It could have been a lot more acerbic than it was. A lot of the acridness that came through was at the expense of the student. Nick knew that until recently virtually all medical nurses in India were Christians.

A Buddhist statement in Thailand was asked why an officially Buddhist country would allow Christian missionaries. He replied, “Buddha taught us that we should do no evil to any man. Jesus taught that we should do good to every man.”

An Indonesian (Muslim) statement was chided for the half a million slaughtered in the 1965 backlash against an attempted Communist coup. He snapped back, “We are not Christians. We do not forgive.”

But of course in Iran today, it is precisely “Christians” who cannot forgive. Nor in Beirut. Yet we must put the blame for today’s religious and political divisions on our own shoulders. Nick has a long list of personally experienced religious persecutions we all too often fail to recognize.

But as a modern religion Christianity is not a bad choice. One out of three people in the world claims to be a Christian—98% in Micronesia and 75% in Nagaland. Those states of North East India were only yesterday head-hunting strongholds. Some of the leaders from those areas are studying at Fuller Seminary right now. Ask them if they are glad the missionary came.

One out of six in the world today claims to be Muslim, a movement magnificant in many ways—a close cousin to the Christian movement. This brings the direct influence of Jesus to half the world’s population. Then take the Chinese. Their current “religion” extensively employs Christian ethical standards (on the basis of which, they can readily criticize the U.S.—the equality of all mankind, the virtues of humility and even confession. They don’t boast any more about their 800 page book of creative tortures.

Those Chinese who studied at Caltech when I was there learned their science from an educational tradition taken by China by missionaries. Eighty-five percent of all schools in Africa were established (and still mainly run) by Christians. Even though a few 400 page UNESCO summary of education in Africa breathes not a word of this.)

The biggest engineering school in Latin America is a mission-established institution. The oldest major agricultural experimental center in India (all Middle and Eastern Asia for this matter) is mission established.

Too bad, indeed, Christianity does not effectively magically, permanently “conquer”, “pacify”, “civilize” (I did not use any of these words.) Too bad those who seek to follow Jesus are not instantly perfect. But would we be better off if no one ever tried?

By all means, let us hold up all kinds of mirrors, as Nick has and constantly measure our goals by our results. Let us try to get all the facts. Let us not whitewash any ugly evil. But do we need to fear or jeer quite so much as those who would seek to do good to every man?

—Ralph D. Winter
Peckies

JEFF (NOT HIS REAL NAME), SHOCKED INTO A STARTLING REALIZATION, ATTEMPTS TO WITHDRAW FROM THE INSTITUTE....

OH, YOU MUST BE READY TO TAKE A LEAVE!

THIS POOR DEVIL'S BRAIN'S TURNED TO TAPIOC.

OK, FILL OUT THIS FORM AND THIS FORM...

ATTACH A PHOTOGRAPH OF YOUR BIRTH CERTIFICATE HERE, THEN RETURN THIS TO THE REGISTRAR FOR VERIFICATION. ANY QUESTIONS?

TRY THE NEW
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FAMILY RESTAURANT
Best Food In Town
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Lilly believes that in the face of such an alien apparatus is clearly not nonsense syllables given to him by his trainers. As such a much wider range of words for a further thousand phrases were introduced into their training, several non-sensical phrases were also learned because they served as a means of communication between the dolphins and their trainers. However, Lilly noted that dolphins often repeated these phrases as a means of checking if they were understood.

Lilly feels that the time has come to extend our beliefs—to put an end to the slaughter of these intelligent and friendly creatures. To put our prejudices aside and, sentient or not, vocal or speechless, learn what we can from them. After all, some other species may someday do the same to us...
Whittmore and Lowe's Piano Bash Bites Off Big

Of the numerous festivities that will take place this year to celebrate our Bicentennial (Where have we heard that word before?) there didn’t seem to be a place to jam into the music of America. One such concert took place last Saturday in Beckman Auditorium, attended by two pianists who have a keyboard version of our Peacock style. Whittemore and Jack Lowe presented a musical survey of America’s classics for an audience that was thick and eager. The program was composed of several short works and songs by the “Banjo”, by Gottschalk, a composer active during the civil war, to the premiere of a composition by Gould from the movie “F. Scott Fitzgerald in Hollywood”, which will be released later this winter. A total of twelve composers were represented.

The program started off with a keyboard version of our national anthem; a cute touch, but unexpected; more than one person tried to clap to the conclusion. This was followed by Gottschalk’s “Banjo”, a light and bouncy rag type piece full of southern melodies. This was quite adequate and used the right rhythmic approach. The second piece was by a second rag composer, Joplin’s “Easy Winners”. Full of the rhythm and vigor of the other Joplin rag, it gave Whittemore and Lowe a chance to show off their keyboard flourishes. A change in mood came with “The White Peacock” by Charles Goffs. A contemporary of Debussy, it seemed that he borrowed much of his style from him. The “White Peacock” was rich in harmonies and texture, and was quite picturesque. Whittemore and Lowe did a good job of matching their interpretations, but the piece itself got to be a bit mushy, sufferings often repeating the same phrases. The first part of the concert concluded with Ives’ “Variations on America” performed by Jack Lowe. Ives was unrestricted in his compositions, and once even composed a suite for quarter tone piano. The “Variations” were a perfect demonstration of Ives. They were wild, raucous, and so ridiculous in places that the audience laughed at times. The audience loved the “Variations”, however, to be taken as a serious work. They were also intriguing. Ives in this work mocked many other composers and styles. His Russian type version of “America” has to be heard to be believed.

Other compositions represented in the concert were Morton Gould, Aaron Copland, and Samuel Barber. Three Gould compositions were played, the most interesting of which was the “Blues” from his “Interplay”. The “Blues” was cool, crisp, and clear with slow jazz rhythms, melodies, and energetic chords. Whittemore and Lowe did a good job here, however, the drive and playfulness needed in this type of work was just not there. Gould’s “Party Rag” from the soon to be released movie “F. Scott Fitzgerald in Hollywood” was too cluttered and awkward to be enjoyable. I hope the movie has a good plot. Gould’s last work presented was “Guardsman” from his “American Symphonette”. It was written in a Jazz style, but as played it too lacked drive, and seemed clumsy. Aaron Copland was well represented with his “Billy the Kid”. This piece, mainly concerning the spirit and life of the pioneers, was very picturesque, and full of drive and determination. Whittemore and Lowe played it with the intensity that seemed to be lacking elsewhere. The rest of the concert included a brief look at the American Themes, some popular tunes, and concluded with Sousa’s “Stars and Stripes Forever”. Encore numbers broke away from American composers with Bach’s “Jesu, Joy of Man’s Desiring” and Vaughan Ravel’s “Bolero”. The “Bolero” was performed in an interesting fashion, with Lowe muting the strings for a percussive effect, and Whittemore playing the melodies. They did an excellent job with the piece, but I thought that the version of the Bolero that I heard was rather poor. The original “Bolero” has a slow steady drive and gradually builds up to a climax after 17 minutes. The L&W version took only four minutes, and thus spoiled the main effect of Bolero. It also was played with an excessive amount of heat.

Whittmore and Lowe, both graduates of the Eastman School of Music, have been performing together for many years, and have amassed an impressive list of performances and awards. Saturday night, however, they were unimpressive; most of the pieces lacked emotion or power. The program itself was somewhat lacking. There were no truly serious pieces or any that would tax the abilities of any pianists as good as Whittemore and Lowe. Jazz and popular music were severely slighted in the program, and many composers such as McDowell or the greatest American composer of them all, George Gershwin, went unmentioned. Most of the compositions tended towards the “easy listening” type. Basically it was a night of musical mush for people scared of the real thing.

The concert, however, was not without merit. Arthur Whittmore used dry humour in his introductions, and gave the audience an excellent background of the compositions. The pianos used were in excellent condition. Their piano tuner, Ed Weisberg, did a good job of patching up the pianos, and having the strings changed, was very picturesque, and full of drive and determination. Whittemore and Lowe performed the pieces with the intensity that seemed to be lacking elsewhere.

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Through the Looking Glass

There is an all-out production of Alice’s Adventures in Wonderland scheduled this Saturday on KTLA channel 5. The costume, scenery, and proceedure are designed to achieve this veracity. The production features the March Hare, Sir Robert Haremary as the Mad Hatter, Michael Crawford as the White Rabbit, Fiona Fullerton as Alice, Sir Ralph Richardson as the Caterpillar, and Florence Robinson as the Queen of Hearts. It will be broadcast at 6 p.m. (Pacific Standard Time).

Carol Freinshe