



BILL OF FARE

QUEEN STREET SQUARE ROAST PRIME RIBS OF BEEF

- 3 - 4 RIB ROAST OF BEEF (ABOUT 8 - 10 LBS.)
- 1 TBSP. FLOUR
- 1 TBSP. BUTTER
- 1 TSP. PARSLEY FLAKES
- 1 TSP. SALT
- 1/2 TSP. PEPPER
- 1/2 TSP. DRY MUSTARD
- 1/2 TSP. GARLIC POWDER
- 1 CUP WATER
- 1/4 CUP DRY VERMOUTH

PREPARATION

PREHEAT OVEN 325 DEGREES. WIPE THE ROAST WITH DAMP PAPER TOWEL AND RUB WITH BUTTER. COMBINE FLOUR, MUSTARD, PARSLEY, SALT, PEPPER AND GARLIC POWDER. RUB THIS MIXTURE ALL OVER BEEF. PLACE FAT SIDE UP WITH THE RIBS AS RACK IN PAN. ADD 1/2 CUP WATER. ROAST UNCOVERED IN A SLOW OVEN AT 325 DEGREES BASTE WITH REMAINING WATER AND VERMOUTH AT INTERVALS.
 3 1/2 HR. (RARE)
 4 1/2 HR. (MED.)

TO SERVE

LET ROAST STAND APPROX. 10 - 12 MIN. FOR EASIER SLICING

By A. M. KORNER, JR.

ASO presented varied show

By RODNEY COATES

The Atlantic Symphony Orchestra presented its audience with a varied program when they appeared here last Monday night. The concert on this occasion was held in the George St. High School, a departure from the normal performances at the Playhouse. For its guest artists the ASO drew from its own ranks three musicians, each performing solo works in very different styles.

By far the most unusual part of the program was the world premiere of John S. Tittle's "...and it always will be," for percussion soloist and orchestra. Those of us who heard the Karr-Lewis Duo perform Tittle's It is All There All The Time in the Playhouse last November have come to recognize and appreciate the talents of this Halifax composer. Percussionist James Faraday held the audience's attention as he displayed the various sounds that emanate from the "kitchen department" - snare drum, blocks, suspended cymbals, etc. The orchestra even added to the rhythmic effect by having the string players clap their hands in syncopation during the piece. All in

all, it was very entertaining and enthusiastically received by the audience.

For a return to the more traditional classical style French horn player Philip Myers performed the Mozart Horn Concerto No. 4 in E flat, K 495. It has been said that no one can play the Mozart horn concertos in a serious manner. Mr. Myers demonstrated this by his appearance on stage nonchalantly turning his back to the audience to discreetly empty his values, casually awaiting his solo entries, etc. Aside from the slightly fast tempo of the rondo, his mood did not harm his playing in any way, rather, it somewhat enhanced it. The richness of tone in the long-held notes and agility in the runs, notably in the rondo movement, attested to the performer's ability.

In a more lyric mood the principal oboist, Elizabeth Raum, played the Vaughan Williams Concerto for Oboe and Strings. "If you've heard Vaughan, you've heard them all", one might say; ah, but not so for this piece. In this three-movement concerto the composer has created a unique blend between oboe and strings which illustrates the beauty of tone

in the solo instrument. A very moving performance indeed.

Something of a disappointment was the full-length symphony the audience found Haydn in the program. The Symphony No. 49 in F minor by Haydn was played convincingly enough by the orchestra, but its rather tragic mood seemed to dispel any support which this may have added. Also inherent were the lack of variety in orchestration and a certain amount of monotony, all of which proved to be too much for the symphony when compared with the rest of the program.

One more Falla that deserves to be mentioned, and that's Manuel. Manuel de Falla, that is. The concert concluded with de Falla's suite from the ballet El Amor Brujo. This popular work, written in the Spanish idiom, contains the well-known Ritual Fire-Dance. The various movements of the suite are not musically connected (since they have been taken from the original ballet music) but this adds variety, rather than division, to the overall effect. The composer has scored this suite such that many solo instruments are featured, and these were competently brought out during the performance.



BOOK REVIEW

Winnipeg 1919

By LEE PALMER

Contrary to what the title might suggest *Winnipeg 1919*, by Norman Penner, is an interesting and informative account of the Winnipeg General Strike. It is informative in that it gives the strikers' own account of the incident which tends to contradict the government issued release of what happened. Although the strike itself was at that time an illegal act it was well organized and non-violent. It was not until the federal government under Meighan feared that a Bolshevik state was being formed in Winnipeg that trouble started. It is this trouble

that the book describes.

It is interesting because it is an important event in Canadian history but more than that it tells a lot about what life was like at that time. It gives a detailed picture of what it costs to live and of what wages were like. It describes how they felt inflation and unemployment should be handled. If the introduction of a three day work week in England seems a new and radical idea today then you can guess what people thought when they wanted to introduce it in 1919.

It might not be good bedtime reading but if you ever want to find out some facts about Winnipeg in 1919 then this is the book for you.



ve

rapidly become
 world's contempor-
 bol and he's so
 chnooky Steven
 efi r determina-
 ness).

is the skinny
 pressed by a world
 ge (not rapidly
 but who finally
 ting her head
 e is a bit "rocky"
 r character look
 sometimes seems
 out of character
 gypsy" portrayal

son is the charac-
 characters. He's a
 feel that he's not
 t. He's just there
 show together as
 e couple. He just
 his songs about
 pin' nothin' " and
 rownsville, Texas
 goat, his pale
 and his favorite
 it!" and you want
 m and say: Hey

have to see it to
 tested?