

# at the cinema

BY NICHOLAS ROGERS

## The Appaloosa

'The Appaloosa' bears an uncanny resemblance to another Marlon Brando western, 'One-eyed Jacks'. The themes are similar; Brando is the man who has been cheated and the man who thus seeks retribution. In both films he is his usual blunt mumbly self and in both films it is so obvious that he will end the victor.

In 'The Appaloosa', Brando is the fighter returned from the wars to settle down around the borders of Mexico. He becomes involved (through a woman, naturally) with the leader of the band of Mexican pistoleros. Brando has a beautiful Indian pinto, which the leader (John Saxon) desires. Brando will not sell; is robbed but will not accept defeat.

The die is cast in the first ten minutes of the film. It is then really a question of Brando being browbeaten, insulted, humiliated when drunk, defeated in an Indian wrestling match, stung by a deadly scorpion, but inevitably and so predictably emerging triumphant.

The film then is dull; not



## Suzanne Bloch: unique style

By JANET ROSS AND PETER MACDONALD  
MUSIC CRITICS

The opening concert of the Dalhousie Renaissance Festival was an example of infinite variety and appeal in the hands of virtuoso Susan Bloch.

The daughter of a well-known composer, Miss Bloch devoted her first studies to the piano and then graduated to an interest in earlier keyboard instruments. At the October 23 Sunday afternoon concert at King's Gym she delighted the audience with various interpretations of songs of the Renaissance period through the music of the lute, recorder and virginals. An accompanying commentary added to the appreciation and understanding of Renaissance music.

The first half of the concert consisted of music for the lute and recorder. The lute music provided Italian, English, and French Renaissance songs and dances. The most outstanding pieces of the section were an anonymous Elizabethan song entitled "Heart's Eases" (later adapted to Shakespeare's Romeo and Juliet) and a variation of the well-known melody "Greensleeves". Both showed the artist's ability for tonal contrasts and rhythmic intensity. Also included in this part of the program were examples of the variety of style for the alto and soprano recorders of the 14th century.

The high point of the concert was the perfection and virtuosity of Miss Bloch's performance on the virginals, in the second half of the program. Her rhythmic sensibility and uniqueness of style in the music for this precursor of the harpsichord relieved the disappointment felt following the recorder music in the first half.

The program ended with songs to the accompaniment of a lute. As she said, her voice was "not of a trained singer's quality", but it seemed to suit the songs of this era. Although Miss Bloch's songs to the lute exemplified her complete mastery of Renaissance music, this part of the program was rather anticlimactical after the excellence of the virginal music. The pieces, sung in French, German, Italian, Spanish and English, summed up the important influence music had on

# Fitzgerald: A Revival

By LAWRENCE MILLER, a graduate student in English at McMaster University in Hamilton.

## BOOKS Lawrence Miller

FITZGERALD  
F. Scott Fitzgerald; A Critical Portrait  
By Henry Dan Piper  
New York, Holt, Rinehart and Winston  
1966; \$10.95

Fitzgerald is currently suffering a revival. Books by and about him are in demand throughout North America - which is fine, except that such interest attracts swarms of critics who have no special understanding of the subject but feel obliged to comment learnedly.

This could happen to any author. The problem is worse in this case, though, because so many academics feel a mythic kinship with the man. Such feelings are generally specious, based on memories of (or longings for) the Roaring 20s, an obvious desire to be thought of as secretly romantic, or a degree conferred more than 25 years ago from Fitzgerald's university, Princeton.

Most such critics are certain to miss the point in attempting serious re-evaluation of Fitzgerald's work. They fall for the same reasons Fitzgerald slipped into obscurity from the mid-30s to the early 50s: Fitzgerald fails to express reality to minds drilled under the Shadow of World War Two. Such critics want to talk about him in terms of good and evil, but he talks only of right and wrong. The former are universal categories; his are merely personal.

Failure to make this distinction leads one, for example, to decide as Piper has that THE GREAT GATSBY is a search for a universal moral absolute and in TENDER IS THE NIGHT Dick married Nicole for her money. Where there is no sin Piper feels it necessary to invent one.

Piper carries this conviction that the world is bi-polar at good and evil into his attitude to Fitzgerald.

No clear understanding of Fitzgerald as a person emerges, but only a representation of Fitzgerald as the object of various forces - Zelda, liquor, his desire for money, the stand-

ard writer's passion to transform experience into art, etc. Some discussion of these matters is essential, of course. But the examination must be more profound than Piper has undertaken if we are to understand the mind that was trying to speak about the world in terms of these experiences.

Putting it bluntly, Piper lacks the insight and imagination Arthur Mizener displayed in THE FAR SIDE OF PARADISE in 1951. Mizener anticipated and surpassed virtually everything Piper tries here.

Their respective treatments of the Fitzgeralds' move to St. Paul in 1921 is a case in point.

Piper claims Fitzgerald "felt a compulsion to return and make his peace with Summit Avenue". He cites no authority for the remark and none of the published letters or other materials bear him out. Of Zelda, he remarks briefly: "The city's staid respectability irritated her and she was soon restless for New York".

Mizener provides 51/2 lively pages and proves Zelda's feelings by quoting her letter to Ludlow Fowler: "We are simply mad to get back to New York. . . This damned place is 18 below zero and I go around thanking God that, anatomically and proverbially speaking, I am safe from the awful fate of the monkey."

Such vigorous scholarship is not demonstrated by Mr. Piper. On the contrary, his best moments come when he is close to pedantry. One of the best parts of the book is a discussion of Willa Cather's influence on Fitzgerald.

And Piper's account of the composition of THE GREAT GATSBY on the basis of the several extant drafts is excellent; it is also most certainly modelled on Matthew J. Bruccoli's THE COMPOSITION OF TENDER IS THE NIGHT: A

STUDY OF THE MANUSCRIPTS (1963). Mr. Piper, though he undertakes a three-chapter discussion of TENDER IS THE NIGHT in its various stages, never mentions Bruccoli or his work.

The prize for blind misunderstanding must go to his plaintive cry on page 93 as he scores Fitzgerald for slipshod work: ". . . (THE BEAUTIFUL AND DAMNED). . . never received the final polishing it should have had. For example, at one point Gloria tells Anthony that she is pregnant - but we never hear anything more about this interesting development. Whatever happened to her baby?"

In the novel, Anthony goes to his grandfather for advice or money or something to face the prospect of this onrushing baby. When he returns Gloria clearly wants to speak to him but impatiently waits till a servant has gone:

"When the Oriental had been sheathed and dismissed to the kitchen, Anthony turned questioning to Gloria:

"It's all right," she announced, smiling broadly, "and it surprises me more than it does you."

"There's no doubt?"

"None! Couldn't be!"

They rejoiced happily, gay again with reborn irresponsibility."

Either careless reading or an astounding ignorance of life would be required to miss that one.

The book is also marred by repeatedly inept proof-reading and the author's (or publisher's) irritating practise of sticking all footnotes at the back of the book, forcing the careful reader to be constantly flipping pages back and forth.

No, it's not worth it. There is room for a lot of good work on Fitzgerald but most of the ground covered here has been covered before - and better.

## music

### Elizabethan styles at Dal's Renaissance fete

By CATHY HICKS  
Music Critic

As part of a program of Renaissance concerts continuing throughout this fall in the University of King's College Gymnasium, Suzanne Bloch, a connoisseur of the musical, dramatic and historic aspects of the Elizabethan Renaissance, gave a lecture/rectal on "Shakespeare's use of music in his plays" which was held on Sunday, October 23, at 8:30 p.m.

Miss Bloch appeared in a floor-length brown brocade gown of typically Elizabethan style, to charm her extremely enthusiastic, but small audience. She spoke at first of the musicians and instruments of Shakespeare's plays, mentioning the brasses, used mainly for fanfare; the woodwinds, and the strings which included all of the lute family. The songs of Shakespeare were

sung unaccompanied, except for jigs and ballads. The ballads of the Elizabethans, she said, were played mainly in one chord, and droned on endlessly, telling of love and brutality; two popular themes of the times. Miss Bloch mentioned that Shakespeare never used his music as background, but wove it into the plot while the main action continued, showing that music was part of the lives of the Elizabethans.

Shakespeare's knowledge of the lute was fairly extensive, as shown in his description of the lute lesson in The Taming of the Shrew.

Throughout the performance, the audience was treated to anecdotes of Miss Bloch's personal experiences both in her teaching and on tour.

It was extremely interesting to any student of Shakespeare

who has never seen his play, Othello, to hear Miss Bloch, accompanying herself on her lute, singing Desdemona's "Willow Song", which plays such an important role in setting the stage for the ensuing murder. She also sang (with the recorder) an "Irish Lament", and her sensitive treatment of the familiar "Greensleeves" was very well received by the audience.

Displaying her great versatility, Miss Bloch then turned to the virginals, with their delicate, sweet sound, similar to the harpsichord. She said that the crispness and spirit of life in Shakespeare's day was paralleled by the music of the virginals. Her folksong on the virginals was very popular with the audience who demanded an encore. Miss Bloch, in her charming manner, chose "The Prelude", once played by Queen Elizabeth herself.

Mercuro's Canzoni - "La Zerata" and "La Gratiosa" were also played by the instrumentalists. It is interesting to note that "La Zerata" and "La Gratiosa" are really the same composition in two guises - the first was a simple version for instrumental consort, the second, a brilliant key-bound transcription; on its third playing, the instrumentalists added ornaments and improvisations to compete

## music

### New York Pro Musica - "exactness...precision"

By PETER MACDONALD  
Gazette Music Critic

The second Sunday afternoon concert in The Renaissance Festival series proved to be a rare treat for those attending. The New York Pro Musica, under the musical direction of John White, presented Renaissance Music of the 14th, 15th, and 16th centuries. The New York Pro Musica consists of six vocal artists - two soprano, a countertenor, tenor, baritone and bass, in conjunction with four instrumentalists, playing instruments varying from recorders and Krumphorn to a Portative organ and harpsichord. Very rarely does an audience have the opportunity of hearing Renaissance music played on contemporary Renaissance instruments.

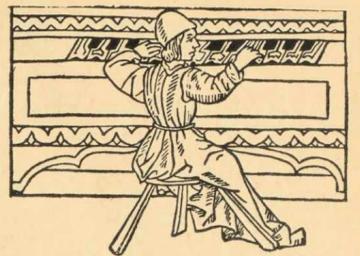
The program opened with Heinrich Issae's Mass Proper on John the Baptist. This work is intricately interwoven and demands exactness and precision in order to keep it in control. This was successfully accomplished by the ensemble. The 2nd part of the 1st half of the program consisted of Renaissance music of Florence. Various forms of music typical of this period were heard such as the ballata, caccia and madrigal. The tenor and countertenor sang the Ballata "Non Piu". Unaccompanied, the artists displayed an ability to remain exactly on pitch and to give pleasing tonal contrasts.

One of the more interesting works of this part of the program was the "Istampita Ghaetta". This was a monophonic instrumental dance, which probably derived its particular flavour through contact with the near East. A rhythmic intensity gave this work some of the qualities of Near Eastern music.

Part 1 of the program ended with music by Gherardellus de Florentine. One of the works by Gherardellus was a caccia "Tosto Che Halbe", in which, in accordance with convention the two top voices are written in canon and thereby chase each other through the piece. The subject matter was a "hunt" and the artists were successful in conveying this picture to the audience.

After intermission, the first piece performed was a motet "Deus venerunt gentis" by Castanzo Festa. This difficult and complicated Motet was executed with finesse by the artists. They maintained perfect pitch and displayed a very close harmony which proved to be very moving and vibrant. The second part of this half consisted of music for instruments. A ricercata and a Canzona were heard. Nicola Benoit's "Ricercata a quattro" was played on a Krumphorn, bass viola da gamba, tenor viola da gamba and Rigel. It displayed an unending flow of counterpoint and a thematic melody passing from voice to voice.

Mercurio's Canzoni - "La Zerata" and "La Gratiosa" were also played by the instrumentalists. It is interesting to note that "La Zerata" and "La Gratiosa" are really the same composition in two guises - the first was a simple version for instrumental consort, the second, a brilliant key-bound transcription; on its third playing, the instrumentalists added ornaments and improvisations to compete



with the harpsichord. Edward Smith, harpsichordist, gave us very neat and clean harpsichord playing.

The last half of the program consisted of music of the late 16th century. This first selection was "Cast nelmio Parlar" a musical setting by Marenzio to a piece of Dante's poetry. Unaccompanied, the vocalists gave an excellent interpretation of the haughty damsel by the use of harsh, dissonant harmonies! A second musical setting to one of Dante's poems was "Quri So spiri".

The program ended with Philippi Verdelot's "Italia Mia" - which comes from the first stanza of Petrarch's 16th Canzone. Here, ten musicians, working in harmony, produced a most enjoyable ending to a spectacular concert. The concert was not without humor! As an encore, the artists performed a fifteenth century madrigal "Animal Counterpoint", which was of a most unusually learned polyphony.

Thanks to these artists, those present had an opportunity of hearing a magnificent concert of Renaissance music performed in a pure old traditional style.

### Hennigar Resigns -

-Continued from Page 1-

Council that Interns be issued Student cards was never carried out they have to pay to get into athletic games. "Is this unfair discrepancy necessary?" asked Tan.

He called for immediate action by council "before students down on the other campus do something drastic."

President, John Young admitted that council has neglected the medical students. He suggested that the med reps on Council meet with the executive. He said publicity would have to be involved.

"Foggy" Lacas was elected chairman for Winter Carnival by Council. Lacas, who has a large potential work force behind him, won out over three other applications.

Although two applications were received for Open House Chairman, the Applications Committee could not recommend them. Peter Crawford, chairman, said that their low academic standing would hurt relations with the faculty, when more communications were necessary. He said the committee did not feel they were "mature" enough to handle a public relations job. Applications will be called for again.

The Retreat will be held this week-end at the Atlantic Christian Training Centre. The cost is \$10.00 a head, and the bus will leave from the Arts Annex on Friday, Nov. 4th. Anyone interested may still go. The topic for discussion will be "leadership."

Ginny Lewis, last year's Winter Carnival Queen, is being sent to Waterloo University as Dal-

house's entry in the Snow Queen contest.

Famous Players theatres are once again accepting university student cards for discount admission prices.

### Ruffman -

-Continued from Page 1-

The difference between French and English speaking Canadians also materialized at the meeting. Quebec delegates were concerned over their representation on the fourteen member policy making board which was elected. Their concern was not over the number of French members but their quality, they were also eager to see more French speaking volunteers from outside Quebec. The French-English differences seemed to work in favor of a stronger CUSO.

The bringing together of Campus chairman from every Canadian university with the policy board and Ottawa staff of CUSO demonstrated the uniqueness of this organization. The contrast of CUSO with the U.S. peace corps was evident. The youth and vitality of the organization stood out as did the simplicity and freshness of its aim - "to foster International Understanding through working and learning."

### Radio -

-Continued from Page 1-

works", MacInnis said. There are still many openings in the radio society for students interested in any aspect of radio work. In particular demand are people with original ideas for how to make the station interesting for all students.

The initial program will be heard on CHNS-FM, Sunday, November 6.

## Renaissance man: loved life, nature...women

By ELIZABETH HISCOTT

"The humanist of Florence, Italy, had more affinity with the ancient citizen of Rome than with the Medieval man of Italy."

This was one of the ideas stressed in the lecture by Professor Tamara Hareven at Dalhousie University, Oct. 26. In her historical analysis of the Italian humanist's interpretation of man in the 14th, 15th, and 16th centuries, Mrs. Hareven delighted a capacity audience in the Chemistry theatre. She interspersed the historical data with humorous observations.

Said Mrs. Hareven, "The Great Renaissance period of 1300-1600 was a period of transition in civilization. It shattered and destroyed Medieval concepts and has been described as a struggle between the inner and the outer world as man strove to make himself master of the globe."

In reviewing ideas of other authors Mrs. Hareven read a description, by John Symonds, of man in Medieval times who was "too concerned with worldly sins to see the beauty of his world". She quoted Giovanni who lamented the extinction of poetry in the period succeeding Dante, who had "recalled poetry from darkness".

"The early period of the Renaissance was predominated by Medieval civilization but the 15th century is distinct as the culture of a minority group in Florence, Italy, extended in various manifestations to the Netherlands, England, Germany, and France. Urban aristocracy, descended from feudal lords, moved in and mixed with the new, rich, upper

middle class of Florence", said Mrs. Hareven.

She continued: "Characteristic of the Renaissance was the concept of man manifested in art, individuality, and realism."

"The people of the 14th, and the 15th, century thought they lived in a distinct age of revival, and certain changes did occur to justify this myth. Such an outlook on life may force people to actualize this attitude and make it true by faith which motivates them to the type of activity on which people embark," said Mrs. Hareven.

"Humanists were laymen, teachers, poets, writers, artists, and scholars. They occupied important positions in Florence and other cities of Italy. They were secular in outlook and typical of the new age in which the basic structure of Medieval society had broken down. Class structure deteriorated, urban society arose, different economic activity began with early capitalism and entrepreneurs in trade and industry, and greater opportunities existed for social mobility," she continued.

"The church, as organized at the beginning of the period 1300-1600 could not satisfy the interests of a group more oriented to the worldliness and pleasures of everyday life. Humanists turned to classical culture in their search for a standard of ethics divorced from religious dogma and here they found a whole new study of liberal arts. The important discovery made by the humanists was that of ethics not based on and conditioned by religious views.



"There was a new definition of what the purpose of study should be - a revolt against middle age scholasticism" and a value was given to liberal arts concerned with man and his problems rather than with abstract questions," said Mrs. Hareven. "The humanists sought

a realistic approach that would keep man at its centre, and they found the concept of - dignity of man.

"Petrarch was angry at himself on reading St. Augustine's CONFESSIONS as he found himself admiring the world when 'only the soul was admirable'.

The humanist view of man in discovery of ethics conflicted with Christianity.

"However", said Mrs. Hareven, "recent scholars maintain that humanists did not revolt against Christianity, but against denial of the value of the individual soul."

"Artists of the Middle Ages were craftsmen working for the glorification of God and were anonymous while it was stated that the Renaissance artist worked for power and glory for himself by those who patronized him. The Renaissance man associated creativity with the artist in contrast to the Medieval idea that creativity could only be credited to God.

"Art, like drama, became divorced from religion and content as well as purpose changed. Realism was reflected in art and in history. Man was realistically seen as an evolving, aging, changing creature. The difference in copying done in Medieval times and in the Renaissance was in perspective in the latter, in art, anatomy, and political science. Medieval man was introspective and it has been stated that Renaissance man loved life, nature, comfort, luxury, and women, but," continued Mrs. Hareven, "it is futile to assume Medieval man did not. Historians have not recognized that he did like these things."

"The difference," concluded Mrs. Hareven, "between the Medieval and Renaissance man was not what one did in private - but the idea of the Age. The concept of the Renaissance is subject to re-interpretation."

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