

# Pach Concert Sunday

The Duo Pach will give their first public recital Sunday, November 21.

The Duo Pach, Joseph Pach on violin and his wife Arlene Nimmons Pach on piano, are Musicians in Residence at UNB.

The recital this Sunday is

scheduled for 8:30 p.m. in the Memorial Hall. There is no admission charge and all are welcome. The recital has been arranged by the University of New Brunswick Creative Arts Committee.

Joseph Pach was born in Toronto in 1928 and began

studying violin at 4½ years of age. He gave his first public performance at six and his debut as soloist with the Toronto Symphony Orchestra at 17, playing Tchaikovsky's Violin Concerto.

Mr. Pach graduated from the Senior School of the Royal

Conservatory with an Artist's Diploma in the same year. He is well known for many solo concert, radio and television appearances and as a leader of chamber music groups in Toronto and Vancouver.

Arlene Nimmons Pach is a native of Kamloops, B. C. She began studying piano at the age of 12, and got her debut with the Vancouver Junior Symphony Orchestra in 1945 at the age of 17. On this occasion she chose Mendelssohn's Concerto in G. minor.

Mrs. Pach holds an Associateship from the Royal Conservatory and a bachelor of arts degree with a major in philosophy from the University of British Columbia. She is well known for solo and chamber music appearances with the Canadian Broadcasting Corporation. Her family shares her interest in music, for her brother is the jazz musician, Phil Nimmons of "Nimmons 'n Nine."

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FRIDAY,  
November 19th  
Demonstration of the  
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REMEMBER —  
Duo Pach Workshop

Every Friday  
Memorial Hall  
12:30 - 2:00 p.m.



"Bolt Upright and the Exciters" are back in The Red 'n' Black this year with a half a century of musical experience behind them — ready to play anything from Dixie to Rock.

The group consisting of the "solid" Cooper brothers, Barry and Brian, on piano and guitar, Malcolm Freeborne and Ron Brabander fill out the brass section, Stu Jacobson on the drums, and John Murray and Lee Fraser on guitar.

—Photo by Bitto

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by  
Ed  
Ball

## "FROM HAIR TO ETERNITY"

Back around the middle of the seventeenth century, a haircut was a haircut. The Royalists, battling to maintain the English monarchy, wore their (or somebody else's hair in long, flowing coiffures . . . pleasantly scented with powders and spices. The Republicans, led by Oliver Cromwell, wore their hair close-cropped and unadorned. While the Royalists were typical of the best (and worst) of English nobility . . . cultured and sophisticated men of the world, the Roundheads were, for the most part, simple folk of the field and farm.

It would appear, from the results of the federal election, that we are certainly not about to go back to the principle of The Long Parliament. However, over the past two years, we have seen the resurgence of the two vastly different hair styles . . . and it would perhaps be profitable to ponder the parallels . . . and to inquire empirically into what motives would prompt a male into wearing his hair either one way or the other.

Let us first examine the type of man who maintains a short haircut . . . crew or brush or flat-top, et al. In the first place, he very likely has a hairline which is gradually creeping up over his forehead . . . and feels that this will be noticed less if he keeps most of the rest of hair cropped off. Then too, he has heard that bald-headed men are more virile (Sampson notwithstanding) and he will operate on the principle that the closer he is to baldness (less than ¼" of hair), the more virile ( ) he will be. Moreover, he is likely to have a simpler psychological makeup than other men . . . unconcerned over mere physical appearances and unwilling to spend hours in front of a mirror. People of rural backgrounds invariably fall into this class . . . you can take the boy out of the country, but you can't take the country out of the boy.

On the other hand, we have the long, flowing tresses which descended from Cromwell to Liverpool and from thence to the world. Amazingly enough, there is one constant factor in these hairstyles from 1650 to the present . . . the standards of sanitation and cleanliness do not appear to have changed much. Men who spend hundreds of dollars annually on aerosol deodorants evidently have an aversion to washing their crowning glory any more often than once a month . . . probably ruins the set, you know. For a profile of the man with the Toni top . . . he is inclined to affect a British accent (or facsimile) and dress in the continental fashion (checks, tweeds and orange ties) . . . he has a narcissistic habit of slowly running his hand back through his hair . . . he wears dress shirts open at the neck . . . and the weight of the hair almost without exception leads him to adopt a fashionable slouch.

In short, you can always tell a Clairol boy, his hidden body (by hair) bounces right back, a little deb will do him, only his hairdresser knows for sure . . . and he is inclined to be irritable when he reads this.

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