

Band tired

Lighthouse gives fine performance

by John O'Connor

Lighthouse returned to Halifax on Valentine's Day.

About five hundred people sat on the floor of the McInnes Room to listen to a fine Canadian band. This setting would have been ideal if the year had been 1970 and Lighthouse had been presenting their older music, but in 1973

Lighthouse is a top forty group and is playing dance music. Dance music, not sit down and watch music.

It is a shame that Dal couldn't have had Lighthouse before the Capitol. We could have had a larger audience and a band which was not exhausted from two weeks of one night stands.

I first saw Lighthouse in the summer of 1970 playing with the Royal Winnipeg Ballet. Their albums at that time were of very poor quality. Their stage show, however, was beautiful. Their act was quiet, close, and effective. It left people feeling peaceful and satisfied.

Not being able to advertise until after the show at the Capitol (a clause in Dal's contract with Lighthouse prevented this) helped contribute to a less than sellout crowd, and to what must have been a sizeable financial loss for the Union.

Since then, however, they have become, in many ways, a Canadian Chicago, which is not meant as a criticism of their music, but rather as a criticism of the audience's reaction to their music.

As well as not being able to get the band until late in their tour, Wednesday night certainly wasn't the best choice of nights in terms of obtaining the largest possible audience.

Lighthouse in 1973, to be heard at their best, must be seen in a crowded high school dance atmosphere. In the McInnes Room on Wednesday night, there weren't enough people present, most of those there were not in the right frame of mind for dancing.

Yet, despite an audience who couldn't seem to get up for the music, a band that was extremely tired, and generally poor conditions, Lighthouse pulled through to give a fine hour and fifteen minutes of their new style.



(Peter Clarke/Dal Photo)

Lighthouse in conversation with Dal Radio.

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Hatfield on nationalism and minority government

Commission is formed it will be a long-run benefit. Many problems are common and having three governments separately applying their

abilities to the problems and coming out with several positions frustrates the area's relations with the federal and provincial governments. When

a common front approach is tried it is successful.

Hatfield attacked the myth that minority government is good for the country. It results

in bad legislation. A majority government is needed because governments must have the confidence of their own strength to deal with a large and diverse country such as Canada. All governments must compromise, but a minority government makes its compromises for the wrong reasons — staying alive in the House.

The Premier of New Brunswick feels that it is not right for a group of men to assume that they are the government when their policies and even the agenda of the House of Commons is dictated by another party in the House. He fears that the budget will be drafted by the opposition parties and outside interests.

Theatre department premiers "Bacchae"

The Theatre Department of Dalhousie University will present a production of Euripides' Bacchae in the Sir James Dunn Theatre in the Dalhousie Arts Centre, February 22 through 25.

Bacchae begins as a ritual in honour of the god Dionysus, who was to the Greeks a personification of the irrational. His antagonist in the play is his cousin Pentheus, the young king of Thebes who denies the existence of the irrational both in himself and in the world. As a

consequence of this denial, Pentheus becomes a scapegoat, a sacrificial victim in the ritual of Dionysus' death and resurrection, and Dionysus himself is revealed as something more than a traditional god. He is necessity, that force which Yeats once described as lying always outside knowledge, outside order, and against which no human opposition is possible.

In the more than two thousand years since the play was first performed, it has been

seen as an argument both for and against religion, it has been rewritten in Christian terms, and has provided the theatrical basis for most of the current trend toward ritualist and game theatre. Ultimately, however, it must be viewed on its own terms: as a theatre piece of mysterious and unequalled power.

Cast and crew for the production are for the most part first and second-year students in the Theatre Department.

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