

# Peter Law reigns supreme

Ask anyone on campus what the highlights of Cock-a-doodle-dal were, and you will probably get a long list. But on top of this list will, no doubt, be the performances of Peter Law.

Word of Peter Law came to Dal from Memorial University in St. John's, Newfoundland, where the group sold out three performances in a row. At Dal, the Showband was at once a smash hit.

Opening night of Winter Carnival saw the first of four sell-out shows. The "Corporation's" new number-one hit "Melting Pot" backed up by "Rollin' Common" on Franklin Records was an instant hit to everyone. It has already reached the number one slot in Winnipeg.

The Winter Carnival Ball was a sell-out success as over 700 couples packed into the SUB. Lucky for Dal that the group decided to stage one more final performance. Hundreds had to be turned away from the "Melting Pot" concert, which was surely the greatest of them all. Afterwards Peter Law said, "It was if we were all one big audience." Paddy Reynolds expressed the band's feelings best of all:

"It was the happiest time I've ever had on stage."

The group was founded in 1963 in Dublin, Ireland. At this time, the only original members of the band were Sean Fagan, Shaney Curran, Harry Parker and Marty Fanning, who

comprised the "Pacifics". In 1968 they were joined by Peter Law, whose name was already known on the charts of France, Belgium, and Luxembourg. Soon after, "Peter Law and the Pacifics" topped the charts with "The Long Black Veil".

Most of the guys hail from Dublin, but Peter was born in Naas, County Kildare. After completing college, he decided to enter his family's catering business, but after a short time he left for London to fulfill his childhood ambition to be in show biz. His spirits were dampened when he ended up washing dishes in the London Savoy Hotel. But his perseverance and determination led him to a hit record, "Lingering On", which was pushed by the pirate radio station "Radio Caroline".

Sean Fagan has been with the group since its inception. He has a dynamic, driving voice which can turn any song into a masterpiece. Show business has always dominated his life, and he has the enviable title of being "the most consistent star in Irish show business today". His versatility is displayed as well by the way he can play a trumpet.

Another original member is Shaney Curran, the lead singer of the "Melting Pot". The tallest member of the group with the tinted shades, "Shay" can really put over a song with his powerful, driving voice. Besides singing Curran is adept



Peter Law and the Dublin Corporation packed them in for four shows. And they made people very happy.

at playing the trumpet and the piccolo.

Harry Parker is THE man on the bass guitar. Born in Dublin, he is the third original member of the group. He is perhaps the kindest and most sensible member of them all. He is responsible for the acoustics of the band and gets it done with the vocals as well.

Paddy Reynolds, the "clown prince" of the band, is an expert on the saxophone as well as the clarinet, and he too joins in on the vocals. Paddy is quite the funny man but he has his serious side too. He compares performances so as to keep them at the highest calibre.

Dave Murphy is the youngest member of the group, but he has the position of being one of the top lead guitarists in Ireland. Dave is a listener more than a talker, but amiable and easy to get along with. He is responsible for much of the arrangement of the songs done by the "Corporation", and he too adds to the vocals.

The man of the skins is none

other than Martin Fanning. His deep voice adds a touch of country to some of the songs, and his comments never go unheard. Behind the scenes, Martin has a sense of humour similar to Paddy's — witty and unpredictable!

Austin Halpin, nicknamed "Ozzie", who plays the trumpet, is a dedicated musician and is very clever. He also doubles with vocals, and any other antics that the two (he and

Gertrude, his pet duck decoy) can think up in their innumerable bag of tricks.

The group's one objective is to bring the audience so close to themselves that everyone is as one.

Perhaps Peter best expressed the sentiment of the group when he said:

"If we can make people happy, that's really what it's all about."

And they have. And how!

## "Long Day's Journey" — too long

by Leslie MacDonald

It was a long night's worth of "Long Day's Journey into Night". The show, which opened last Thursday at the Neptune Theatre, was a three and a half hour production which never made it. In brief, it was a bore.

The story revolves around a run-down, middle class family in the 1900's (or so it seemed). Papa is a second rate actor who has had his share of the big time and the big money, Mama is a morphine-addict (through no fault of her own), Jamie's a no-good drunken bum, and Edmund, we find, has consumption.

None of the family can get themselves together; their individual suspicions, envy and their own failures combine to make a 'tragic' situation.

But that tragedy never goes beyond the confines of the stage. The situation the family finds itself in, and the problems stemming from it are removed and irrelevant, at least to most people. The drama lacks impact, one sits back in the seat watching things unfold, but remains curiously detached.

The play subscribes closely to the dramatic form, Acts One and Two building up to the climax, the final confessions and unburdenings of the soul which were inevitable from the first. The first part of the last act did pick up for a while, but it dragged on too long.

Even if one was looking for inspiration or enlightenment, it was a fairly fruitless search. In its time, O'Neill's play probably provided a new stimulating type of drama, but by now it is dated and impotent.

It's hard to judge the acting of Long Day's Journey. It fitted well with the play, but because of that seemed forced and overdone. The overall feeling was that of a very stagey production, yet the characters portrayed their parts well.

The most outstanding feature of the show was the set (which remained constant throughout the three acts). It was authentic and attractive, and for diversion one could always look out the window at the lighting and shrubbery, which were both well done.

The main question is, however, why did Neptune choose to present this play. A partial answer came from the guy sitting behind us, who volunteered the information that Neptune is dependent on private funds, which come from such notables as Vic Oland and his comrades. Perhaps their concept of good drama differs from the provocative theatre which might be relevant to a greater percentage of the people.

### STUDENT PART-TIME WINTER JOB-SUMMER JOB

If you intend to be in Halifax next summer; if you are willing to undergo some training during this college year; if you are interested in a summer job at Wm. Stairs, Son & Morrow, Limited; if you are prepared to go to 1462 Thornvale Avenue (at the foot of Coburg Road — near the Waegwoltic Club), at nights working week-on and week-off (as detailed below), you may be interested in applying for this Job Opportunity, which falls into three parts:

Part 1: Training — consists of going to 1462 Thornvale Avenue from 10:30 p.m. until midnight, a couple of days a week, during the college year, to learn a lot of personal chores for and with A. D. Stairs, who is a quadriplegic. Pay for this part is \$1.50 per hour and it usually takes about 10 to 15 sessions. If this is successful, you are eligible for Part 2 to work week-on and week-off with another student (presently employed).

Part 2: Consists of going to 1462 Thornvale Avenue before midnight (summer and winter) and sleeping until 8:00 a.m. except for being up half an hour during the night. This includes an obligation to be easily reached by phone. Pay for these nights is \$7.00 per night and if you will obligate yourself to do this, you are eligible for a summer job.

Part 3: Involves a summer job (clerical or warehouse) (you are not obligated to take it, if you have another one) at Wm. Stairs, Son & Morrow, Limited. Hours of work are 8:30 to 5:00 p.m. and the pay is \$70.00 per week.

Applications are being received until March 15, 1971, in writing, addressed to A. D. Stairs, 1462 Thornvale Avenue, Halifax, N.S.

Please state name, address, telephone number, age, home town, year and courses being taken, average of marks in previous year of college or school (as an indication of motivation and ability to learn a lot of detail), two or three Halifax references (character, integrity).

Preference will be given to those:

- under 21 years of age;
- who live within a half-hour's walk of Coburg Road and Oxford St.;
- who plan to take graduate studies (dentistry, medicine, law, etc.);
- who are over 5'10" and can lift a 160 lb. man;
- who intend to be at University for "a few years."