Choreography, direction, orchestra deserve praise

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portrayal of unswerving devotion to Bunthorne superseeded by un-heating devotion to Dandridge in the finale is simply delightful. Patience, the dairymaid who loves nobody but her great aunt, is played with bounce and swirl- ing skits by Myra Durhill.

Rainbow-hued costumes Charlotte Prince's rainbow- hued costumes successfully cam-ouflage the absence of color and imagination in RandallDurward's garnet and guinda. The orchestra, conducted by Vincent Camereri, although not as tightly knit a per- forming group as last year's, does justice to Sullivan's melodic score. Special praise must be accorded stage director James Henry Bart, whose ability to handle crowd scenes on the cramped Agassiz Theatre stage prevents it from ever seeming that way, and choreographer Lindsay Ann Croc, whose dances are appealingly fresh and invetive.

Harvard's Gilbert and Sullivan Players in the past have most certainly not been "pre-eminent" in Boston, but a production of "Patience"'s quality deserves at least the accolade of "eminence."

AT Catacombs
Singer Tim Buckley shows talent

By Randy Hawthorne

An overpowering and intensely moving performance has been occurring nightly at the newly opened Catacombs this past week. The performance, extraordin- ary in his media recording, Black- ley mirrors full use of orchestral string coupled with other random sounds, as evidenced in his two albums to date. Live, however, there is only Tim playing an ac- tual twelve-string, being accom- panied by Lee Underwood on piano and Carter C. C. Cole on conga drums, seemingly a newly instrumental backing for the most powerful singer. Surpris- ingly the three produce a sound which is continually total and per- vasive--a sound equally as satisfy- ing as any engineered sound. In fact to watch the three working in such close coordination and to be summoned by the emotion genera- ted by Buckley's voice is, in it- self, a complete musical experi- ence.

The songs, written by Tim Buckley and fellow Californian Larry Bedard, are constructed as contemporarily free verse set to music. Throughout the absence of words which would normally precipitate Buckley's voice--clear, buoyant, sometime- surmounting, yet always falling, solemn, and most im- portantly sincere. The backing provided by Underwood and Cole- ber is superb. Underwood's gui- tar was intended to replace the entire string section, used in studio recording. Not only does he substitute for the absence of orchestration but he adds a new dimension to the total sound.

though conga drums are seldom heard today, Collins' approach is a much more fitting to Buckley's the critics. The title song, along with "Once I Was" and "Demen- ting Gravity" are the most captivating. His images are simple, but effective. (Please turn to Page 10)

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