Ballet masters ignite crowd

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hold on the audience, concluded with a dramatic finish which brought the entire crowd to its feet for a standing ovation.

The final piece, Specter, was a modern dance choreographed by Karlikun. The dancers, including Keith Saunders of BTW, who appeared in Sweeney Todd, were well suited for the style of this piece, and were able to carry the audience on their feet. The lighting was very effective, and provided interesting accompaniment to the choreography by throwing colorful shadows on krewe’s walls. The piece featured Jacqueline Curry in several beautifully performed solo movements.

The Boston Repertory Ballet gave a fine show, with a splendid variety of dances. The three guest artists from the Dance Theatre of Harlem turned in superb performances. The Boston Repertory Ballet’s attempts at classical ballet, however, were disappointing, whereas their modern dancing was very well done.

Genesis tour captured

New York, Apr. — Genesis on Atlantic Records.

By David Shaw

When Peter Gabriel, lead singer for Genesis, left the group in 1975, many feared that Genesis would have come to an unfortuitous end. However, the group recovered quickly due to the efforts of drummer Phil Collins, whose voice is so close to Gabriel’s that the two are virtually indistinguishable.

The band continued on, releasing two albums, with Collins serving the dual role of lead singer drummer. Their latest album, “Selling England by the Pound,” was released in 1977.

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AWB’s sound raw but clean

By Drew Blakeman

The live performance of many groups sounds very little like their studio recordings due to the marvels of electronic effects like echo and overdubbing. One group which has never needed to rely on electronic gimmicks for their success is the Average White Band. The sound of AWB is virtually the same whether in concert or on record. Their music is highly amplified, but nothing else is done to alter its intrinsic characteristics.

In their concert at the Orpheum last Saturday, Jan. 25, AWB played its particular brand of dance music well. The band’s live-paced music kept the energetic crowd on its feet for much of the performance. Of special note was the quality of the sound, which was not over-amplified or distorted. AWB uses its amplified sound more on the upbeat percussion work of Steve Ferrone and innovative saxophone instrumentalists than on vocals. A notable exception is Howard, who sang and played saxophone lead vocals. This group has much longer than its typical one-night AWB won, and Stuart displayed his vocal talent well.

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