Swim Club to host water show; Contributions aid Olympic Fund

The Swim Club will host to some of the world's foremost acrobatic divers Saturday, when the Olympic Swim Show gets under way at the Harvard University pool. Also scheduled for the show are former members of the Yale swim team—Chuck Goettsche, John Nelson, and Steve Clark, assistant swimming coach at MIT.

The diving exhibitions will feature Dick Kimball and Ron O'Brien, who perform the most probably the finest dive and somersault dive in the world. Micki King, current holder of three AAA diving titles, will also be present.

The exhibition will be held at 6:30 and again at 9 p.m. Admission will be $3.50 and 50c. Proceeds will be donated to the 1964 Olympic Fund.

By Jay Garrick

Folk music, as a commercial art form, is dying. "Festival," a composite film of the 1963-64 Newport Folk Festival, is an attempt to preserve what folk can remain. Unfortunately, it is too dated to succeed.

Different kinds of music:

At no time has the music undergone such rapid development as it is now doing. Bob Dylan, one of the two most important influences in contemporary music along with the Beatles, provides an example. Early in this film Dylan sings "All I Really Want to Do," which is more famous in two rock versions than the original. Later he sings "Magpie's Song" in fine post-punk style with electric backup, including lead guitar by Mike Bloomfield, who has played in the various backup bands on Dylan's records. Bloomfield also appears with the Butterfield Blues Band, which he recently quit to form the Electric Flag. As commercial entities, the acoustic folk can't compete with loud, amplified blues.

Self-contribution

Even if the two are on an equal artistic basis, Dylan and Judy Collins have almost deserted acoustic folk format for more elaborate backup. Dylan is as far into rock as anyone. While Miss Collins isn't exactly a singer, she has heavy string and keyboard backup on her records. The film has a long sequence with various artists including Joan Baez explaining the mechanics of folk music. It is difficult to accept their statement, however, when Bob Dylan and Judy Collins are involved.

Offensive details:

There is no quarrel with the level of technical competency of the various artists, except Judy Collins. In the film she just doesn't show the smooth fluid control of her singing that she has always brought to her records and when she was shown at Symphony Hall last fall.

The actual physical product of the film is atrocious. There were no less than seven fragments of songs inspired by the entire performance. Even "Ev'ry Bird's a Farm," the film's highlight, doesn't sound very good, though highly stylish. It may not even rate as skilled performances by real folk performers. It is possible to tune out and ignore them. Certainly they have a valid artistic message.

"Fastival," then, falls on no one's ears. It contradicts in all its effort. Who's doing it? A group of avant-garde intellectuals? The idea of folk music has been beautifully captured, but this would have been an excellent film. As it stands, however, it is merely a series of unrelated, annoying, irrelevant scenes that divorce the father of a son seeking help.

The addition of an element of 'rock opera' ('swimming' is a questionable title) to this image seems to have crept into Boston. I respect the film's creators and their desire to comment on our environment, but the whole film is too dated to serve any purpose.

The Paris Cinema, on Boylston Street near the Prudential Center, is presenting this movie at 2:30, 4:30, and 7:00 p.m. This is a remarkable job and keeps us informed of the modern, "swinging" life inside the metropolis. The children as they bear the cross of the modern, "swinging" life.

The New York Times film critic, Roger Ebert, says the film is "a remarkable job and keeps us informed of the modern, "swinging" life inside the metropolis. The modern, "swinging" life is a kind of moralistic education, the only one left now."

The photography is interesting. Young people met in a bathrobe party, for instance, have no idea of the photograph's purpose or style. The picture of the event or the moment is there, but there is no way to use it. It is all just fragments of songs instead of the intact performance. Even "Agony," the film's highlight, doesn't sound very good, though highly stylish. It may not even rate as skilled performances by real folk performers. It is possible to tune out and ignore them. Certainly they have a valid artistic message.

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