concerts:

‘Rush’ing Ahead

By Howard Jay Silver

Tom Rush will be at MIT’s Kresge Auditorium Saturday, November 21, at a time when MIT students may be considering how many of them may be financially suicidal. (For those who have scored 71 or 73 decided to join together to produce this concert, as Tom Rush pointed out in his recent appearance on the MIT campus. His popularity in the Boston area began a day or two ago, while he was an under-graduate at Harvard. In the early 60’s, he was one of the inner-circle of tremendously popular young folk singers who congregated in the Boston area and who were responsible for the folk revival which later took on international popularity and is still a strong current in pop music to- day.) Tom Rush had been singing songs since he was eight. James Taylor long before either was heard, and folk songs were what now that knows them. Tom Rush’s excellence and versatility are not due to a prearranged way he handles soft, gentle songs like “When I Was Young” or “She’s a Lady” with the same ease he does the rock. “You Can Look by Looking at the Cover” or the country-western “Sea of Heartwells.” His three albums (Tom Rush, Circle Game, and Tail Feathers) are well demonstrated by the way he handles soft numbers of the 60’s, he was one of the inner-circle of tremendously popular young folk singers who congregated in the Boston area and who were responsible for the folk revival which later took on international popularity and is still a strong current in pop music today. Tom Rush is available building 10 at a flat rate of three dollars per ticket, and will also be available at the door.

By Jay Pollack

Judy Collins should be seen by everybody once, at least. The fact that she changes her mater- ial so rarely might discourage someone from seeing her again, though. (She stills shows out, anyway.) It is a little strange. Her voice is so good that she could do any song she wanted, and she still does four-year-old songs. It is always good to hear her old “hits,” but she ought to try some new songs also. Never- theless, she will always provide a fine performance, no matter what she does.

Miss Judy Collins

Judy Collins was extraordinary, filling the material with style and sounds that have changed with the times, his quality re- mains superb.

By Emmanuel Goldman

Sushan and Dan are two young people that have done what most of the people I know have fantasized about doing at one time or another. They have left the crowded complexity of city living and set up a new life-style for themselves on an isolated sheep-farm in San Marino coun- try. They are now trying to get it dropping out; others, perhaps, “back-to-nature.” Whatever name it goes by, there is im- mense appeal in the story of these two idealistic people, as told in Illusions (at the Onon Geller Theater). It’s not such an easy thing to accomplish. Not only are mental adjustments necessary to cope with all the various inappropriate reactions that are randomly confronted in modern society but unless one is prepared to dace off his own life and friends, all sorts of emotions or pressure has to be banished. Dan has long, unsteady telephone arguments with his parents. Sarah’s father, a musician, back from his final voyage, comes to visit the couple.

By Emanuel Goldman

Not every pianist can expect to make an album as rich and a- bol, or a Rubenstein. In the light of this, how can you a journalist, or for that matter, any young artist, view himself?

film:

It just keeps rollin’along

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relation to his art? Such is the problem of the hero of Flow Easy. Fonda has created the dual for whom the prospect of mediocrity was too frustrating to bear; he ran away, abandoned the practice of his art, only to find that he was left with a vacuum which he could not fill. At the outset, we ask, how “can you do that?” The answer is “What do you think?” He later tells his friends “If you only keep your mouth shut, anything would be all right.”

On a visit to her sister at a sanitarium, Sushan learns that Robert has run away from the family home. She be- comes desperate to find him. She is not entirely different, the less ambitious Joey meets traveling in the opposite direction. She looks like a Rubenstein. In the light of this, how can you a journalist, or for that matter, any young artist, view himself?

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The vehicle of their deliverance has been the band, or a Rubenstein. In the light of this, how can you a journalist, or for that matter, any young artist, view himself?

C’oin’ Down (the Road)

By Reid Ashe

"I can forgive a lot of faults in a film," Producer Donald Shelb said Friday and one thing I can’t forgive is dishonesty... so many people these days seem to feel that the only way to start the theater and take your money.

Rush’s newest first feature film, "Goin’ Down the Road" is the antithesis of the object of his complaint. It is simple, straight- forward, and devoid of box- office gimmickry, but more- over, it is a first-rate professional and an artistic triumph. Amazingly enough, "Goin’ Down was produced at a total cost of only $82,000, including the making of prints. It is the first feature film not only the producers but also for the leading actors, Don McClurk and Paul Bradley. The principals of the film are all relatively young, but decidedly professional and are well- tailed.

To avoid misconceptions, should be said that "Goin’ Down the Road is not a "road" film of the East long ago, but the first place, Shelb’s film is so super- vised by Hoffman, and she says that the difference than that: Pete and Judy Collins.

It’s not such an easy thing to accomplish. Not only are mental adjustments necessary to cope with all the various inappropriate reactions that are randomly confronted in modern society but unless one is prepared to dace off his own life and friends, all sorts of emotions or pressure has to be banished. Dan has long, unsteady telephone arguments with his parents. Sarah’s father, a musician, back from his final voyage, comes to visit the couple.

But then, as he learns in turn that Sarah is pregnant, deter- mined to have "found children" on the farm without a doctor, and not legally married, he starts to worry about the way he handles soft, gentle songs like “When I Was Young” or “She’s a Lady” with the same ease he does the rock. “You Can Look by Looking at the Cover” or the country-western “Sea of Heartwells.” His three albums (Tom Rush, Circle Game, and Tail Feathers) are well demonstrated by the way he handles soft numbers of the 60’s, he was one of the inner-circle of tremendously popular young folk singers who congregated in the Boston area and who were responsible for the folk revival which later took on international popularity and is still a strong current in pop music today. Tom Rush is available building 10 at a flat rate of three dollars per ticket, and will also be available at the door.

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