

**THE LIBERTINES' 'CAN'T STAND ME NOW'**

Pete Doherty was in a band that was going to take over the world in 2004. Watching this Libertines clip from the U.K.'s Jonathan Ross show almost gives us chills as he whines, "I'd really love to keep it together." But the other dude, Carl Barat, is totally cuter. Why didn't he get the supermodel and horrible drug problem?

METRO/PH

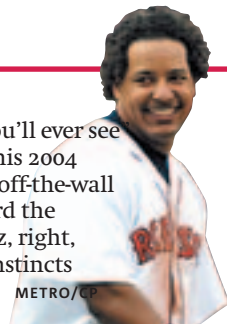


YouTube Thursdays continue with more advice on what cool downloads from the DIY file-sharing site YouTube.com are entertaining us.

**MANNY BEING MANNY**

"One of the strangest relays I think you'll ever see is what announcer Jerry Remy calls this 2004 play. Johnny Damon goes to catch an off-the-wall shot to center field, fires it back toward the infield — only to have Manny Ramirez, right, dramatically leap and cut it off. His instincts lead to an inside-the-park homer.

METRO/CP



# Is Boston folked up? Symposium seeks answers

**INTERVIEW** Before Boston was home to the Cars, Aerosmith and the Pixies, it was known for its burgeoning folk scene. In the '60s, Cambridge's Club Passim (née Club 47) was sympathetic to the Greenwich Village elite, hosting Joan Baez and a pre-iconic Bob Dylan. As times and musical vogues have a-changed, folk has been ushered to the peripheral fringes. While Passim remains a visible proponent, much of Boston's folk

**If you go**

- Check out "The Renaissance of Folk Music in Boston: After the '60s" at 6:30 tonight at the Campus Center Ballroom at UMass Boston. MBTA: Red Line to JFK/UMass. For more information, call 617-287-6907 or go to [www.wumb.org](http://www.wumb.org).

music subsists in the proverbial underground. These days, it seems three chords and the truth are dated novelties.

So how can some tout folk's continuing resonance in the Boston scene? Find out when UMass Boston hosts "The Renaissance of Folk Music in Boston: After the '60s," a symposium featuring Rounder Records co-founder Bill Nowlin, WUMB radio personality Dick Pleasants, singer-song-

writer/author Scott Alarick and Nashville-based Kari Estrin, who began her career in artist management and concert production in Cambridge. Estrin spoke with Metro about folk's place in the early 21st century.

**► How has the definition of folk music changed over the years?**

The '60s had an urgency that fostered the communication of protest by song. The '70s allowed that urgency to take a backseat but provided the background of social responsibility in acoustic music. By the '80s, the actual musicality of folk started changing, becoming

a bit more sophisticated.

**► If folk remains in the underground, what kind of impact does it**

currently have on the local scene?

The local scene is still thriving thanks to radio. It is disturbing that print media [coverage] is beginning to dry up. That makes getting and maintaining audiences harder to do, which results in reduced revenues to all involved. You can't underestimate print media's effect on growing a scene.

**► Do you think the current local and/or national temperament would ever be able to support a folk scene like the one in the '60s?**

Perhaps, but social unrest and political climates allow for this music to thrive. Remember, trends and popularity always ebb and flow with the decades. There will always be a folk music of some kind; our challenge is to keep the scene thriving and current.

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KARI ESTRIN

**A VERY MUCH post-iconic Bob Dylan**

