Simon and Garfunkel

Bridge Over Troubled Water: Simon and Garfunkel (Columbia)

The wait is finally over. Simon and Garfunkel, once at the pinnacle of urban folk-derived pop, have returned with their first release in two years: Bridge Over Troubled Water. Parodying the dynamic duo, Bookends proved to be too conscious an effort and sounded like a poor put-on. Did they learn anything in their absence?

Actually, Bridge Over Troubled Water features Simon, Garfunkel and the entire New York City local of the American Federation of Musicians, and that is the album’s biggest downfall. Next comes the rather overconscientious attempt to ensure fifties rock (“Why Don’t You  ‘White Me”), the Beatles (“Closer”) sound like “Obiobi Obi- da”), and just about everything else in pop today. It’s almost as if the forced phrasing and production ruined the album. The best example is “Keep The Customer Satisfied,” which starts out as a clever sounding country and ends up with Lawrence Welk’s brass section.

Thank God there is some decent material, though. “El Condor Pasa” is actually quite a good translation of the traditional Mexican ditty. And although “So Long, Frank Lloyd Wright” is all right, unless one hears the inane lyrics, the title song is in the same folksy vein and reaches home fairly effectively. “Bye Bye Love” and “Song For The Asking” are done before a live audience, the latter is a total flop, but the first is carried off without a hitch (though the Everly Brothers version is still preferred). “The Boxer” is a harmonious story of a pugilist who reads the dictionary in his spare time (listen to the way he speaks). You’ve all heard it as a single on top forty. The flip side, “Baby Driver” is a driving combination nonsense, political, sex song (similar to “Bright Green Finance Machine”) and is good fun. The only serious cut which works is “The Only Living Boy In New York City” which does a very good job of conveying the loneliness of Gotham. One realizes that Paul Simon must have experienced the feelings conveyed.

So, the pair did learn something in their absence. The lyrics this time around are not as forced as usual. Bridge Over Troubled Water is an often over-arranged, over-produced, slightly strained collection, with several bright spots among the mediocrity. Simon and Garfunkel can do better.

-Jeff Gale

---

**Music Students!**

Additional sections in music courses 21.81 and 21.82

21.81 Monday, Wednesday, Friday at 9, 10
21.82 Monday, Wednesday, Friday at 1

For information, call x3210

---

**BEETHOVEN**

**MASS IN C (1807)**

CHRISTUS AM OELBERGE (1803)

Harvard Glee Club—Radcliffe Choral Society

Elliott Forbes, conductor

The Festival Orchestra—Robert Brink, concertmaster

Marsha Veck, soprano—Anne Talbot, alto—Robert Garatida, tenor—Mark Pearson, bass

**FRIDAY, FEBRUARY 27—8:30 pm—SANDERS THEATRE**

Tickets $2.50, $1.50 available at Harvard Coop. or call 868-7600 ext. 730.

---

**IBM**

"I'm price-tagging computers for the 1970's!"