

# Troubled Water another great S&G album

By STEVE GELLER

With their last album, Bookends, Simon and Garfunkel painted a bleak picture. They subtly exposed the United States of America as a nation that had forgotten its people; a nation that had sold out

the development of its youth in the name of big business, industry and capital, a nation that, as the words of Mrs. Robinson asked "where have you gone Joe Dimaggio", did not even have a modern folklore hero to look up to and respect.

Their latest release, Bridge Over Troubled Water (Columbia KC-S9914) can be interpreted on many different levels. The two most apparent being the comparison of New York City to the savage jungle that it really is with the other underlying and most obvious meaning taking the form of a constant downshifting degradation of the American image.

While not devoted in its entirety to the internal shortcomings of the United States, as Bookends was, Troubled Water does, at every opportunity, take pot shots at the U.S. home image and the U.S. foreign policy towards war with strong inferences to be taken in the direction of the present Vietnam situation.

The insecurity of a nation as reflected in Cecilia (Cecilia you're

breaking my heart. You're shaking my confidence daily"), is a precedent for Simon and Garfunkel's version of Bye Bye Love in which the American Dream seems to vanish and become only a memorable myth.

El Condor Pasa with lyrics such as "I'd rather be a hammer than a nail" expresses the U.S. train of thought with regard to foreign affairs while The Boxer really sums up the false promises of troop withdrawal while describing the true American character.

Along with the portrayal of the lonely soldier ("why don't you write me, I'm out in the jungle, I'm hungry to hear you.") Bridge Over Troubled Water, with its honest,

pure vocal and instrumental make-up offers a hope for the future while at the same time remains one of the finest songs to be written by Paul Simon.

Bridge Over Troubled Water is an album which does not have to

rely on the reputation of its predecessors for success as its excellent quality, vocally, instrumentally and with regard to arrangement and actual production is quite obvious. Overall rating: A

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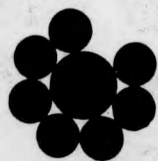
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## Jennifer's vocal range limited

We're Not Gonna Take It from The Who's rock opera, Tommy, Dylan's, Just Like Tom Thumb's Blues, and Back Street Girl by Jagger and Richards (which happens to be the best Jennifer sung cut of the album) are just part of her repertoire.

Even from Let The Sunshine In and Easy to Be Hard, tunes which Jennifer performs in Hair, it becomes quite apparent that her

From the Los Angeles production of Hair, Jennifer Warren (who goes by the stage name of Jennifer) first began to reach North Americans as a solo performer with her occasional appearances on the Smothers Brothers Show. Presently, still a member of Hair's cast and still trying to make the grade herself, she has released her first album, Jennifer (Parrot PAS. 71034).

The album is a collection of songs from the writings of plays and contemporary musicians who have either been in the centre of the limelight of success for a few years or have just recently received the acknowledgement due them for their musical contributions.

Old Folks from Jacques Brel is Alive and Well and Living in Paris.

### Catfish release has unpolished air

Hailing from Detroit, Catfish, the blues group which appeared at the Electric Circus a few months ago, has recently released their first album simply entitled Catfish (Epic BN26505).

The format is that of a contemporary country-gospel blues typified with multiple uses of guitar, base, drums, organ, piano, harmonica and a group effort rough, raspy vocal front.

The album has an unpolished air about it and suffers from a lack of versatility and originality. Each track sounds as if it is running into the next one as the variety among the songs is negligible. Overall rating: D - S.G.

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