Newspapers.com

Detroit Free Press (Detroit, Michigan) · Tue, Jan 17, 1967 · Page 31

Downloaded on Sep 12, 2016

SIMON AND GARFUNKEL: Young people will listen to the "poetry" they produce. That's Simon at left.

Simon and Garfunkel Here in Detroit . . .

When University of Detroit's Town and Gown impresario, Father Hughes, introduced Simon and Garfunkel to the "generation of today" Sunday night in the Memorial Hall, 4,000 people (average age 25) sat quietly to catch every word of Simon's poetry:

Poems that tell of the alienation of man and its terrible effects in our complicated age.

SPECIAL SERVICE by Chuck Thorston

Poems that show the scrawler of subway walls to be a lost soul slinking out of and back into the dark; of a neighbor's dismissal of a suicide as "he was a peculiar man." It leaves one wondering just who is peculiar.

A favorite, "Dangling Conversation," speaks of the only fragmentary interest that exists between those who should be close.

These young men preach as no outsider ever could hope to. They do it in the guise of urban folk singers and there is no question of their musical ability.

A 16th Century Mass, arranged by Art Garfunkel and sung in Latin, shows the capable interweavings of their voices. Simon, who writes all their music as well as the poems, plays one too-short jazz guitar solo.

The entire evening was too short—but they had to get back to New York and Columbia University where they spend most of their time.

. . . and in New York Where They Compose

BY W. T. BARE
Special to the Free Press

NEW YORK.—We jumped into the cab at Grand Central and said, "Take us to Simon and Garfunkel."

The cabbie sped off in the direction of Wall Street.

It's a common error among some members of the older generation. They think it's a place.

We learned, shortly after the University of Detroit Town and Gown Celebrity Series booked Simon and Garfunkel for the U-D Memorial Bldg., that S & G are known as pop singers by teen-agers, and musical critics of urban affairs by an older segment of the population.

The teen-age viewpoint was heard when we asked our 15-year-old daughter to time the cuts on their Columbia album, "Parsley, Sage, Rosemary and Thyme." Her eyes lit up like the WXYZ spot on the dial. "Do I get to keep the record?"

Their "The Sounds of Silence," a single, has sold over a million copies. Other cuts, "I'm a Rock," "Homeward Bound," "A Hazy Shade of Winter," and "The Dangling Conversation" have also been hits, some on rock 'n' roll stations, others on the stiff-shirt lollipopies.

THEIR CONCERTS are mostly on college campuses, where they expose their complex, meaningful lyrics to the crowd that worries about losing its cool.

One half the team, lyricist-composer Paul Simon, defines their work as: "Songs in the rock idiom, with folk and rock overtones, and at the center a preoccupation with loneliness, illusory existence, the pain of time passing and the lack of communication."

Simon and Art Garfunkel began singing together when they were 13 in what they look back on as "long sessions rehearsals after school. We used to sneak out of school and went around to a couple of record companies, but then it was time for college."

Simon majored in English lit at Queens College and Garfunkel went to Columbia University where he is now a graduate student.

The traditional "team breakup" came when they, during their early college years and immediately after left—back.

"This was rather easy, the comeback," Garfunkel says, "because we hadn't gone very far."

MEANWHILE, back at Queens, Simon started writing songs and visiting Europe, a line of attack that became a pattern. Between exams and term papers Garfunkel joined him overseas and they become popular in England where they worked up to their little-noted first record, "Sounds of Silence."

When published in America, however, it became a hit.

In the world of young protest they are heroes. Neither their songs nor their personal attitudes can be typed. Paul says, that one of the few things he's rightfully intolerant of are "people who are always sure they're right."

The team sees a revolution in the music they have helped make.

Simon: "Pop music has become the most exciting area of music today. Pop music is catching up with the film as the leading medium in which to make some comment about the world for a large audience . . . just as the film caught up with the novel."

Garfunkel: "Among all the forms of entertainment we have, pop music has become the most alive medium."

Simon: "Old concepts about the 'Top 40' and Tin Pan Alley are dying. In a year, as the new music comes in, they will be dead. Bob Dylan made a breakthrough. He made people listening to song lyrics."

Garfunkel: "But we're musicians, not teachers. Not preachers. We are just creating doubts and raising questions. There are doubts in every area. I'd rather a concert-goer said, 'I had a great evening.' Was, 'I learned a lot.' If we make them think—okay. It's an added dimension."

'Sound of Music' Closes at Palace After Six Years

LONDON —(AP)—The Rodgers and Hammerstein Show, "The Sound of Music," has closed at London's Palace Theater after running for 2,385 performances and nearly six years.

The London critics panned the show on opening night, but three million people saw it and more than $5.6 million was taken in at the box-office.

Richard Rodgers was so shaken by the critics' notices that he allowed the movie version to be shown in London while the stage production was still running. Theater news experts said it would kill the theater production. Instead, both movie and theater versions did increased business.

The recording of the film music has topped the British long-playing record charts for more than 18 months.

Theater to Add Shaw Comedy

"Man and Superman," George Bernard Shaw's comic inversion of the Don Juan story, will open at Wayne State University's Bonstelle Theater on Feb. 8 and 9, Wednesday. It will be the third play to join the current repertory.

Clipped By:

rob_aws
Mon, Sep 12, 2016

Copyright © 2016 Newspapers.com. All Rights Reserved.