

Bergman 'Scenes' beginning tonight

During the spring of 1973, Swedish television broadcast a passionate and brilliantly performed study of marriage and interpersonal relationships written and directed by Ingmar Bergman.

Entitled *Scenes from a Marriage*, the six successive programs had a tremendous impact on the entire population of Sweden. Nearly everything stood still on the Wednesday nights when the programs were broadcast and the Swedish parliament even passed new divorce laws to accommodate the changes brought about by the broadcasts.

The original six-part series will be shown on Nebraska ETV beginning tonight at 9. The program will be seen on five succeeding Wednesdays at 9 p.m.

Unlike the edited theatre versions, the ETV version will be as Bergman originally conceived the series for Swedish television.

Scenes from a Marriage stars Liv Ullmann and Erland Josephson as a couple named Marianne and Johan, with Bibi Andersson and Jan Malmstjo appearing as their friends. The series takes place over a ten-year period in the couple's lives.

Scenes from a Marriage is primarily a two-character drama. The dialogue is compelling as it concentrates on the soul-searching of two adults not quite certain what went wrong with their marriage.

One by one, episode by episode, Bergman strips away the layers of marital pretense, leading the viewer through an engrossing progression on conflicts and celebrations which encompass a wide range of emotions.

The film was honored with numerous awards including Best Film, Best Actress (Ullmann), Best Screenplay and Best Supporting Actress (Andersson).

Bergman is quoted as saying it took him three months to film the piece, four months to write it, and a lifetime to experience it.



Photo courtesy of the Public Broadcasting System.

The uncut version of Ingmar Bergman's *Scenes from a Marriage* stars Erland Josephson and Liv Ullmann as husband and wife.

arts and entertainment

Music

'When Gabriel borrows, consider it a compliment'

By Douglas R. Weil

Peter Gabriel/Peter Gabriel/Atco SD 36-147

When Genesis released its 1974 two-record masterpiece *The Lamb Lies Down on Broadway*, creative leader, vocalist and showman Peter Gabriel and his Genesis associates finally realized the level of excellence that cults of critics and fans had been predicting ever since the band's debut album was released in 1969.

During the five-year struggle Genesis established, step-by-step, a distinctive style in the cluttered and littered domain of art rock music.

However, before the group had a chance to build on the success of *The Lamb Lies Down on Broadway* and the subsequent concert tour, Gabriel announced that he was leaving Genesis to pursue his own individual music projects.

Though many saw Gabriel's parting as the death knell for Genesis just as many looked eagerly for a sample of Gabriel in a self-directed musical environment.

While for many the 18-month wait was a difficult time (Gabriel claims he spent his time making babies), the anxiety should be calmed by the genius and skill found on the tracks of Gabriel's first individual effort, *Peter Gabriel*.

Teaming with producer Bob Ezrin (Alice Cooper and Lou Reed) and musicians Robert Fripp (former King Crimson guitarist), Larry Fast (Synergy and Nektar) and a collection of former Alice Cooper sidemen, Gabriel found a cohesive gathering of musical talent to provide the backdrop for his debut work.

Gabriel and band deliver in grand style and leads one to the rather astounding conclusion that *Peter Gabriel* may be the first purely progressive album of the 1970s.

Although many will be tempted to level the charge that Gabriel is a thief, he is an eclectic thief and one that's smart enough not to hang around one neighborhood too long.

Personally, I don't look at Gabriel as a thief, for several reasons. Gabriel advances and brightens music through his choice of material. When he borrows, the result is a compliment.

The album opens in an almost too predictable fashion with "Moribund the Burgermeister" and looked like he was headed on a scavenger hunt through the art-rock graveyard.



Photo courtesy of ATCO Records.

Peter Gabriel flavors some of his music with a touch of rock and draws a parallel between rock and blues.

In the end "Moribund the Burgermeister" and especially Gabriel's vocals on the "I... will... find... out" chorus, stimulate images of a singing bearded gnome plodding through a misty musical forest, Shades of Ralph Bakshi and Walt Disney.

Gabriel moves on to the light-hearted, heavily vocal, acoustic-based, "Solsbury Hill." Here the pace is set down by what is surely one of the most masterfully used rhythm sections in music today. This all balances nicely as Gabriel sets the scene:

"Climbin' up on Solsbury Hill,
I could see the city light,
Wind was blowin', time stood still
Eagle flew out of the night.
He was something to observe,
Came in close I heard a voice,
Standing, stretching every nerve
Had to listen—had no choice.
I could not believe the information,
Just have to trust my imagination,
My heart goin' boom, boom, boom."

From here, Gabriel takes on a full-tilt, hot-blooded rock 'n' roll pace on the electric, "Modern Love".

While "Modern Love" gives Gabriel little maneuvering room, "Excuse Me" is specifically the style of music suited to Gabriel's eccentric talents. Featuring a barber-shop harmony, perky xylophone backing and an unusual tuba solo, Gabriel's "Excuse Me" stacks up neatly with anything in vaudeville rock today.

Easily the album's classiest cut is the hot and nasty blues tune "Waiting for the Big One." Anchored by polished piano, bass, drums and the classic blues lead guitar, "Waiting for the Big One" is a Gabriel tribute to the blues.

Though the song is predominately a big ballsv blues excursion, Gabriel flavors the music with just an occasional touch of rock.

"Waiting for the Big One" segues nicely into "Down the Dolce Vita", a song that once again makes several minor shifts in style. Though difficult to categorize, suffice it to say that it ranks as one of the album's better moments.

On "Down the Dolce Vita" the London Symphony Orchestra performs and for the first time in recent memory an orchestra appears to be tickled pink to play with a rock artist. In fact, the band that backs Gabriel on the album requested that they become permanent members of Gabriel's backing squad. He agreed so the band will be appearing with Gabriel on a U.S. concert tour.

If you have a chance to see Gabriel in the coming months, don't miss it. If his concerts hold up as well as the material on the debut album, Gabriel and band could be the musical show to provide the major thrills of 1977.

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