

arts/entertainment

Fogelberg's 'Innocent Age' links past to present

By Cydney Wilson

Dan Fogelberg's long-awaited double album, *The Innocent Age*, was just released two weeks ago.

The album is well worth waiting for, as it seems to be one of the most carefully planned albums that Fogelberg has created.

With *The Innocent Age*, Fogelberg seems to weave a time line into this effort, carrying it from birth to death. Each side of the double album set seems to string this time line into completion.

album review

The Innocent Age seems also to be a return to Fogelberg's typical style of mellow, thoughtful compositions.

This contrast with his last release, *Phoenix*, seemed to be a slight experiment into other styles of music.

Fogelberg, in this album, writes of nature and reminiscing of days gone by. He has a deep poetic sense in his

lyrics, forcing one to listen carefully to many of the cuts on this album.

Autobiographical

This album seems to be more autobiographical than his albums have been in the past. One example being, "Leader of the Band," which is a terribly moving piece, dedicated to his father. Fogelberg's lyrics remark that his father's "song is in my soul." Fogelberg also says that he is the living legend of his father, as he is the only one of his brothers who is pursuing a career in music.

At the end of this piece, in the distance, a band (the UCLA marching band to be specific) plays the "Washington Post March" by John Philip Sousa, which was arranged by Fogelberg's father, Leonard Fogelberg. This "link" sounds as if the listener is about three blocks from a band playing somewhere, and it adds a haunting element to the song.

Another haunting selection is the final cut from the double album set and is entitled, "Ghosts." The number opens with an eerie repeating piano solo, leading into Fogelberg's lyrics and a voice singing with seeming trepidation. Here Fogelberg's often used falsetto further

creates a haunting illusion, with the repeating piano playing in a minor key.

This final song alludes to death, and perhaps ties into the cover photo, which shows a china doll resting against a grave marker, tying the innocent age of childhood to death.

"Ghosts" reminds us that: "Death is there to keep us honest and constantly remind us we are free." A choir sings behind Fogelberg, adding to this haunting melody.

The album begins with a piece entitled "Nexus." Nexus means a connection or link, which is appropriate since all of the numbers on the album seems to be inter-related.

Fogelberg uses many different background effects on this album, as mentioned previously in "Ghosts" and "Leader of the Band." In "Nexus" there is a group that chants throughout one of the bridges.

Regrets aging

Fogelberg seems to regret growing old and losing the days of the "innocent age," and this is a feeling prevalent through over half of the album.

In the record jacket he used a quotation by Thomas Wolfe which seems to encompass the entire album:

*Man's youth is a wonderful thing:
It is so full of anguish and of magic
and he never comes to know it as it is, until
it has gone from him forever.*

Fogelberg's music at first listen rings of simplicity, yet the lyrics are so complex. He is a pure poet. An example of the analogies from nature which he uses to describe his feelings is "The Sand and the Foam." In this cut he compares a life that he used to know to the disappearance of the sand and the foam, which wash into the ocean. Illusions are quickly conjured up in the mind of the listener through such songs.

Throughout this album Fogelberg demonstrates his musical talent, playing many instruments, ranging from the piano to a moog synthesizer, from acoustic and electric guitars to a coral electric sitar.

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Homecoming Week includes Fogelberg

Dan Fogelberg will make a Lincoln appearance as part of his fall tour, at the Bob Devaney Sports Center Nov. 1. The concert is part of UNL Homecoming week activities, even though it is on the Sunday after Homecoming.

The concert is being sponsored by the University Program Council, KFMQ and Contemporary Productions of St. Louis.

"UPC as an organization puts up no actual money for the concert," said Martin Wood, program coordinator at the CAP office, "Although UPC will have top billing as a sponsor." Wood also serves as an adviser to UPC.

Dennis Wheeler is the student chairman of the UPC concerts committee.

"The program council has no actual decision," Wheeler said. "A production company will simply call and ask about dates, and if there are halls available, we see if there is an interest on campus. The promoter does all of the bidding for the performer. UPC is really at the mercy of the promoters," Wheeler said.

"If we could, we would line up about five shows a month, but there's just no place to have them. As of right now it's really hard to get the sports complex, because of all the sports events that are held there," he said.

"We're in a really lucky position," Wood said. "The only cost to UPC is campus advertising. Plus, we do a lot of footwork for the producer. There is really no risk involved for UPC."

Tickets for the Fogelberg concert will go on sale Sept. 20 at the Nebraska Union and the Brandeis ticket office at Gateway. Ticket prices are \$10.50, \$9.50, and \$8.50.

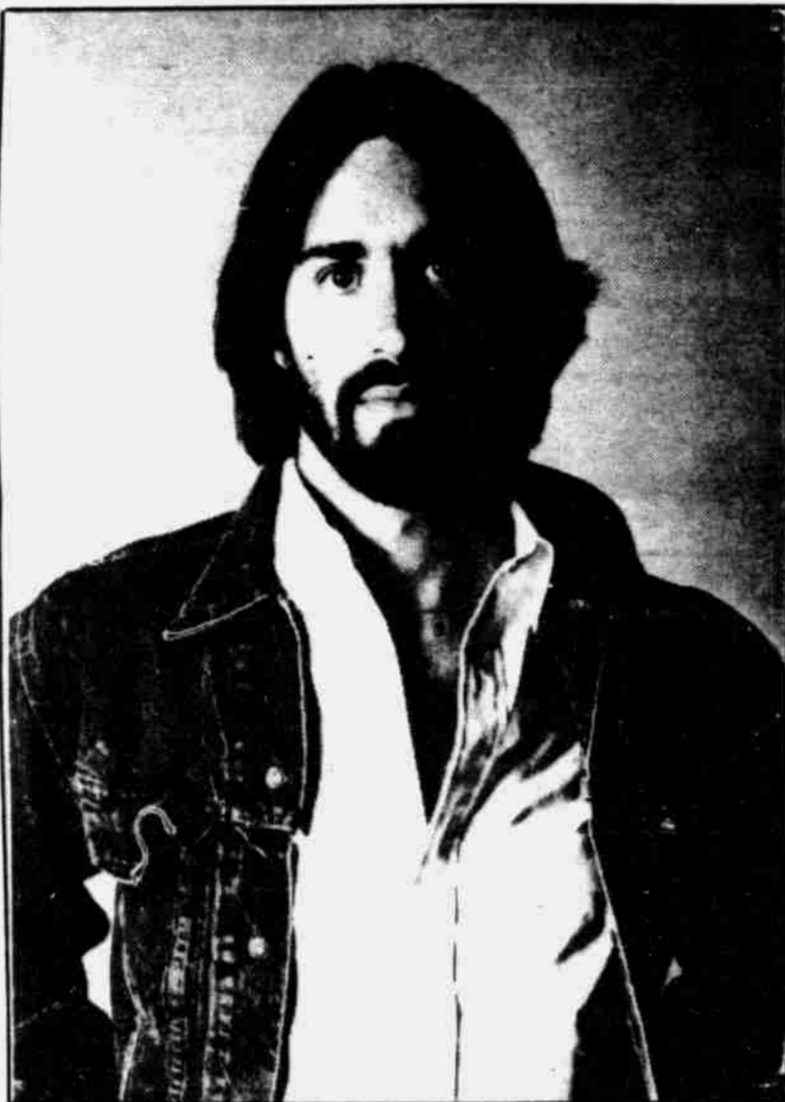


Photo courtesy of Full Moon Records

Dan Fogelberg

Kill small exception bugging us all

In the latter parts of the 20th century we here in the United States have been fortunate enough to be exempt from the perils of war and torture on our main land. That is, with one small exception. That one small exception touches every person, invades every home and sometimes even changes lives. People, I'm typing about the war declared on bugs.

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In my article I have carefully documented discoveries I have discovered. To begin: bugs have been with us throughout the ages. In 22 B.C. there was the bugosaurus. In 1942, the model bug. In 1973 . . .

July 4, 1973: 8:01 p.m. We sent a June bug to the moon on a pop-bottle rocket.

July 4, 1973: 8:02 p.m. The rocket lodged itself in a dead oak. The June bug lodged itself in the dead oak.

July 4, 1973: 8:04 p.m. We sent a June bug to the moon on a Roman candle. . . the mission was a success.

February 1979: A moth, throwing itself against the inside wall of our living room lamp, captured the attention of my younger sister Nicolette. After suffering two 100-watt light bulb burns, she successfully held the brown-winged creature in her cupped hands. We cheered her on . . . "KILL IT!"

"Feed it to the cat."

"Here Puff . . . here kitty kitty. Wipe the dust off it's wings."

"Yeah . . . kill it."

But my little sister in the peace and love way that somehow says, "Nicolette," pushed the summer screen open and set the sweater-killer free.

September 1981: Standing under a street lamp one late evening discussing igneous rock formations found at the bottom of the Platte, I suddenly heard a high pitch screaming shooting through the darkness, "May day . . . may day."

Then I saw it. A beetle. A small, black, shiny-backed, hard-shelled beetle. It tumbled into the light of the street lamp, down, down, down. . . flames surging from behind its legs.

The beetle crashed into my friends blonde afro and smoldered among the curls.

"Hold still Nancy, a small, black, shiny-backed, hard-shelled beetle just landed in your blonde afro." "GET IT OUT!! GET IT OUT!!"

My 24-year-old friend flaying her arms and twitching about the side walk, jumped off the curb and went screaming into the street. She was struck by a truck and killed. In the words of Peg Sheldrick, "Another beetle-related death."

The beetle crawled out of the human wreckage and moved down the street towards a sewer opening.

Bugs . . . the small exception that touches our lives. The war and torture that must continue. Arm yourselves with cleats, waffle stompers, mace, matches, newspapers, hot coffee, etc.

Don't do it for yourselves, do it for Nancy. Now, get out there and kill 'em.

UPC releases film schedule; showings at Sheldon Theater

The University Program Council has announced this semester's schedule for the American Film Classics Series. The films include:

Gone With the Wind, starring Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland, will be shown at 7 p.m. and 9:45 p.m. Oct. 1 and 2.

The Gold Rush, starring Charlie Chaplin, will be shown at 7 p.m. and 9 p.m. Oct. 15.

East of Eden, starring James Dean, Julie Harris and Raymond Massey, will be shown at 7 p.m. and 9:15 p.m. Oct. 29.

Ruggles of Red Gap, starring Charles Laughton and Mary Boland, will be shown at 7 p.m. and 9:15 p.m. Nov. 12.

To Kill a Mockingbird, starring Gregory Peck, will be shown at 7 p.m. and 9:30 p.m. Dec. 10.

The films will be shown at Sheldon Film Theater. Ticket prices are \$3 for general admission and \$2.50 for UNL students. Season tickets cost \$12 for general admission and \$8 for UNL students. Tickets may be purchased at the Nebraska Union north desk.

American opera telecast in encore performance

The Pulitzer Prize-winning American opera, "Vanessa," makes an encore appearance on *Great Performances*, Sept. 21, at 8 p.m. on the Nebraska Educational Television Network.

Starring Johanna Meier, Katherine Ciesinski and Henry Price, the opera is a tale of unrequited love and loneliness, taped before a capacity audience at the 1978 Spoleto Festival.

For 20 years, Vanessa (Meier) has waited for her lover to return. She maintains her silent vigil in a castle nestled in the somber Scandinavian countryside. Her mother, an old embittered woman, and her shy, oppressed niece Erika (Ciesinski) share Vanessa's life and reflect her despair.

Finally, a handsome young man, Anatol (Price) appears. Vanessa is shocked when she realizes this isn't the man for whom she has waited so long. She orders him from her sight, only to realize that Anatol is the son of her now-dead lover.

Young Erika falls prey to Anatol, although he quickly dismisses her in favor of Vanessa, whom he promptly marries. Vanessa, now buoyant, departs to live in Paris and leaves her estate to Erika, whose own time of silent waiting has arrived.