

## Loggins and Messina smooth

It is difficult to criticize Loggins and Messina when listening to their new album *Native Sons*. The established level of professionalism they have attained after five studio albums and one live set (not including *So Fine* a collection of mouldy oldies), is tough to surpass within the domain of their particular brand of music.

The musicians perform as a group with Loggins & Messina and no one person is showcased. They remain basically the same as on previous albums with the most notable addition being fiddler Richard Greene (from the former Seatrain band). Saxophonist Jon Clarke now handles almost all the arrangements of the distinctive horn section.

The music of Loggins & Messina seems increasingly complex when compared with the sparse arrangements on their first two albums. The fact that their live show can duplicate this sound faithfully releases them from the status of a studio band. This is mainly a result of Jim Messina's increasingly excellent production without which the music could sound cluttered and much less impressive.

Thematically Loggins and Messina write songs in opposing ways, and the new album especially indicates this. Ken Loggins writes as the sensual romanticist and struggling idealist whereas Messina tends to be more ambitious attempting to encompass a wider scope of styles and themes in his music. In this album Messina attempts funk "Sweet Marie" nostalgia "When I was a Child", rock and roll "Boogie Man", social comment "It's alright" and even a romantic opus "Pretty Princess".

Not surprisingly, Loggins being more at home with his style of music is successful more often as in "Peacemaker", "Wasting Our Time" and "Fox Fire", although he does flog some themes to death "My

Lady, My Love". Messina's songs mostly suffer in the bland cuteness of the lyrics "When I Was A Child", "Sweet Marie" and "Pretty Princess". "It's Alright", a sarcastically good-humored look at the American way is an exception ("Grandad's grateful for his social security... his diet of dog food has got him

lifting his leg...")

*Native Sons* is another fine album which, although not as melodically and lyrically enjoyable as *Motherlode*, does contain a lot of good music presented in the smooth manner that we are coming to expect of Loggins and Messina.

by Rod Allan

## One flew into the misfits' nest

The first thing to keep in mind about the film, *The Devil is a Woman* is that its title is essentially meaningless. It is the type of title you'd expect to be attached to a grade B soft-porn flick - not to an ambitious British/Italian film starring Academy-award winning actress Glenda Jackson.

The film itself, however, is hardly less ambiguous. Technically, it ranges from very good to very bad. At times the editing is tight, adding tension to the drama; more often it's sloppy, with abrupt, artless scene changes that jar the viewer's attention away from the basic story-line. And the story is an interesting one, if at times somewhat contrived.

The story centres around Sister Geraldine (Glenda Jackson), who operates a religious hostel in Rome. The public purpose of the hostel is as a resting place for young travellers. The 'private' purpose - sanctioned by the Church and zealously undertaken by Sister Geraldine - is as a clinic for religious misfits. Sister Geraldine's 'patients' are a wildly diverse crew; there is a fallen Polish priest, an incestuous Italian nobleman and a love-starved murderess, just to mention a few. Into this hapless group walks the Devil - or so the good Sister sees it - in the form of a young Italian writer (Claudio Casinelli) who is engaged to write the fallen priest's memoirs. The writer soon assumes an importance far beyond the requirements of

his literary task: he becomes the catalyst for change, moving 'patients' to question the authority of the too-altruistic Sister Geraldine.

The story is reminiscent of Ken Kesey's *One Flew Over the Cuckoo's Nest*. Anyone familiar with the novel will recognize Sister Geraldine as a type of Big Nurse of the cloisters. Like Big Nurse she preys on her patients' weaknesses, establishing an absolute authority over their lives. To maintain that authority she uses each as an informant against the others, and herself tells outright lies. Her authority is illusory; her charges are free to leave whenever they wish, but so trapped are they by her pretensions of concern and the promise of religious salvation, that they cannot. When Casinelli asks the young nobleman why he does not simply leave, the reply is: "How can I leave what is inside of me?" And later, when those who do

leave return again, the explanation that they are 'afraid of dying outside the grace of God'.

Religion then, and not just the sinister Sister, is the real culprit - the opiate of these troubled souls. Instead of turning to each other for strife, they turn to God and His flawed intermediary, Sister Geraldine. But the indictment of the Church is often heavy and awkward, overshadowing what are otherwise some fine characterizations.

Lisa Harrow, who plays the confused murderess and later, Casinelli's lover, gives a particularly strong performance. Casinelli as the writer/devil's advocate is equally convincing. Glenda Jackson, who rarely gives anything but the best of performances, is really only adequate in her role as Sister Geraldine. But then, the character itself is un-

derdeveloped and for this we must fault not Jackson, but writer/director Damiano Damiani.

There is much in this film that is commendable - it is definitely thought-provoking. But with all the loose ends, and for all the implied profundity, it would seem that Damiani's vision is incomplete. The ending is especially abrupt and unapologetic; like the film, it works on some levels and fails miserably on others.

*The Devil Is A Woman* is now playing at the Odeon 2 theatre.

by Brian Bergman

## Cinematheque 16

Thursday, Feb. 12 at 7:30 p.m.  
"Jonathan Livingstone Seagull"

Family

Friday, Feb. 13 at 7:30 p.m.  
"First Love"

Starring Dominique Sanda, Maximilian Schell

Adult NSFC

Sunday, Feb. 15 at 2:00 p.m.  
"Cactus Flower"

Adult

Thursday, Feb. 19 at 7:30 p.m.  
"Charly"

Adult

Sunday, Feb. 29 at 2:00 p.m.  
"The Killing of Sister George"

Restricted Adult

Please note: CINEMATHEQUE 16 closed Feb. 20-27 for THEATRE 3's "The Broken Globe", performances Feb. 24-28.

THE EDMONTON ART GALLERY THEATRE ADMISSION \$2.00

### Optometrists

DRS. LeDrew, Rowand, Jones, Rooney,  
Bain and associates

#### CAMPUS OFFICE

HUB Mall 8922-112 St. 439-5878

#### SOUTH OFFICE

10903-80 Ave. 433-7305

#### MAIN OFFICE

12318-Jasper Ave. 488-0944

Office hours by appointment Monday thru Saturday  
Convenient Parking



## U of A MIXED CHORUS

FEB. 12, 13 & 14  
32nd ANNUAL CONCERTS  
SUB THEATRE 8 PM

Tickets \$2 from members, SU Box Office, Mikes, Door.

## See How They Run Feb. 11-Mar. 14

Stage West Dinner Theatre's production of Philip King's *See How They Run* begins a month-long run on Wednesday.

A ten-member cast galloping in and out of a pastoral English vicarage portray such characters as: a former American actress, now the Vicar's wife; a former American actor, a cockney maid who has seen too many American movies; an 'old maid' who has her first taste of the devil's elixir; four men in clergyman's attire, only some of whom are clergymen and finally, a sedate Bishop looking forward to a quiet weekend in the country.

*See How They Run* will be a chance to enjoy a delicious meal, sit back and discover who was who. The play runs until Mar. 14, tickets are available at the Mayfield Inn Box Office.