

# Loggins, Messina Uninspiring Performers

By SUSAN LINDEE  
Texan Staff Writer

The audience was standing up and dancing by the end of the Loggins and Messina concert Sunday night, but it's hard to say whether it was the good music or the discomfort of sitting on the floor of City Coliseum that brought them to their feet.

The two musicians displayed an impressive versatility, as did their back-up group, utilizing an interesting variety of instruments. They combined saxophones, flutes, clarinets, drums and guitars for some good sequences in the middle of their mostly well-known songs.

But if the crowd was interested in a wild night of

stomping around, they didn't find it with Loggins and Messina. Some obvious fans were enthusiastic from the moment the Cultural Entertainment Committee-sponsored concert began, but most of the crowd was restless until the last song before the encore, "Angry Eyes." This brought the fans to their feet and ended in enthusiastic applause, a few lighted matches and stomping feet, until the six musicians returned to their places on stage.

They didn't have much choice, considering the outward hostility of some members of the crowd at what they obviously felt was too short a performance. The en-

core was a medley of "My Music" and "Mama Don't Dance," two well-done, fast-paced songs.

As performers, Loggins and Messina are a little dull. Their music was well executed, but there wasn't really a show to go with it. Kenny Loggins was fun to watch, jumping around on the stage and doing great leaps at the end of the more rousing songs, but Jim Messina stood almost still the entire time, and neither achieved personal communication with the audience.

The other members of the group — Merrel Bregant on drums; Al Garth on violin,

saxophone and clarinet; Larry Sims on bass and vocals; and John Clarke on flute, saxophone, English horn and oboe — displayed a musical talent well suited to the smooth style of Loggins and Messina. Garth stood out with his violin playing but we didn't hear enough of it. The whole group looked like they were having fun, but it didn't transmit to the audience. Coming back from the holidays, maybe we were all expecting a little more.

The concert started only 10 minutes late with Tom Rush and Orphan Rush is known in Austin for his playing at Cas-

tle Creek. His music is well-suited to an atmosphere like Castle Creek's, but it wasn't interesting enough for the full house at the coliseum.

The 45-minute opening act of country rock music was not especially rousing, but the crowd definitely enjoyed a song called "Arkansas," which Rush performed alone. A ballad reminiscent of Arlo Guthrie, the song tells of Rush's experiences in that state, and includes a sequence about the cockroaches there, which Rush said were "the size of parakeets" who "send you out for beer." The other songs of the opening act were

performed with Orphan, a competent band but not an exciting one.

On their final song, "Desperado," Rush and Orphan did some good vocals, and the crowd was appreciative. Then the lights went on for a 30-minute break to set up equipment.

Loggins and Messina played for a little over an hour, starting with a medley including "Danny's Song," "A Love Song," "House at Pooh Corner" and "Thinking of You."

The outstanding thing about Loggins and Messina is their use of instruments. It was enjoyable to hear so many unique combinations of sound, and the vocals were as nice as they are on recordings of the group. But as a concert, they didn't ever really pull it together and most of the nice things about their music might be just as well appreciated at home on a good stereo.



**Damocles Jr.**

"Have You Seen the Queen," a children's play, opens Saturday at the Creek Theatre, 705 E. Sixth St. Peter Malof stars as the young boy who saves his queen from death at the evil hand of the headman, played by George Phelps. Show time is 11 a.m., and tickets may be obtained by calling the theater at 477-8900.

## Burnett — First Lady of TV

By VERNON SCOTT  
HOLLYWOOD (UPI) — With Lucille Ball retreating from the firing line of a weekly series, Carol Burnett becomes the undisputed queen of prime time television.

Sure, there are Mary Tyler Moore and Valerie Harper. But they play adorable figments.

Only Carol of all the women on the tube stands in front of those cameras every week and opens a major entertainment show by being herself before a large audience.

"The Carol Burnett Show," now in its eighth year, is the longest running comedy-

variety show on the air. Its success is largely due to Carol herself, but one would be at a loss to detect a scintilla of vanity in her.

When makeup is applied for a sketch, she asks why she can't be made to look more ridiculous. She says, "That's not ugly enough."

"I love to look like different people," Carol said the other day.

"Most actors work from the inside out. Not me. If I look like somebody else, then I begin to think like that character."

"I think I have enough identity as myself when I open the

show or introduce guests. I never had an identity when I was on the old 'Garry Moore Show' because I was always playing a character. He wanted me to be myself from time to time, but I was frightened."

Carol is virtually fearless now. She doesn't mind when she blows a line or a sketch falls apart. She has too much confidence in herself.

"What we're doing isn't the most important thing in the world," she said, smiling. "It's easy to remember there is poverty, economic problems and other vital things happening."

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MARTIN SHEEN-SESSY SACKER  
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Features 12:50-3:00-5:10-7:20-9:30

## 2 MFA Productions Set This Week

A contemporary comedy and a Victorian tragedy will share the Drama Theatre Room stage this week as the drama department's MFA Workshop Series presents the final productions of the fall semester.

"Rosmersholm" by Henrik Ibsen will be staged Tuesday, Thursday and Saturday, while "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad" by Arthur Kopit will run Wednesday, Friday and Sunday. Stagings will begin at 8 p.m.

Director of the Ibsen tragedy will be Larry Peters, and directing the Kopit comedy will be Ray Hubner. The direction is in partial fulfillment of requirements for the

master of fine arts degree. According to Peters, "Rosmersholm" deals with a man and woman who are struggling to cope with their lives after giving up Christianity.

According to director Hubner, "Oh Dad" is about a

young man who tries to break away from his possessive, domineering mother. Admission to the plays is \$1, and tickets may be obtained at the Hogg Auditorium Box Office from 10 a.m. to 6 p.m. weekdays or at the door preceding the events.

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