

Hannah's Harpoons

BY HANNAH SAMPSON

It's becoming increasingly difficult to depend upon professional reviewers in the matter of entertainment these days. It sometimes seems as though the people



HANNAH

whose names appear above the review of a night club act or of a new singer have never seen the performance they rave about, but simply print the blurb exactly as sent in by the performer's publicity agent.

The latest act of this calibre is that of Gordon and Sheila MacRae. They had got such good notices that we couldn't wait to make reservations to see their show. As usual, with my husband's magic touch, we had a perfect table, where, unfortunately, we could see and hear the entire performance.

OFF-COLOR STORIES

This "act" can only be described as a series of off-color stories with no storyline accompanied by some pretty amateurish imitations lacking only the lampshade on the head. The star rewrote the lyrics and music as he went along in an attempt to sing songs that were obviously beyond his powers. What is even sadder: the performers were aware that the audience were less than thrilled and frequently made reference to this dismal state of affairs.

Totally, it was a poorly conceived show, poorly executed. Yet the reviewers heaped praise, in colorful phrase after colorful phrase of adoration.

NEW WONDER

The following evening we saw the new wonder, the younger Sinatra. He is indeed a fine looking boy with an engaging, charming manner. A Sinatra: yes. A singer: NO! I dig that Frankie, and I always have, so I came, you might say, "applauding on my way in."

As a story in a leading weekly magazine points out, he is a Music Major at a California University. He can play a couple of instruments. Fine. But the lean and hungry passion that made his father force you to notice him is absent. Indeed, how can it not be? He may perhaps have talent, but so have many, many other college students.

NOT A PROFESSIONAL

But "talent" is not what the reviewers tell us young Sinatra has. They tell us that he is his father all over again. And to this I say, Baloney! Missing altogether, it seems to me, is the hungry need to "make it" spurs the trained professional on to heights he never knew he could reach. This boy indicates that he cannot even know what such professionalism is. HE does not have it. At least, not at this time.

Yet our eager reviewers tell us this man has "arrived." (Robert Goulet has "arrived." "Lena Horne has "arrived." That is, if "arriving" is predicted upon the necessity for having first to come from somewhere.)

NO MAGIC

We stood on line along with 650 other review readers to see Juliet Prowse. She's either a dancer who can't sing or a singer who can't dance. It's difficult to determine which. When we saw her, she was attempting to do both and failing miserably. For over an hour she was the whole show: running breathlessly from segment, to segment, panting desperately for breath enough to sing after being tossed wildly around the stage. Changing costumes so impossibly often and unnecessarily, that all of the machinery of the theater was visible, and the magic that should have been there, wasn't.

What is more, there was not a funny line in the



EMPLOYEES of International Harvester gather in front of Al Ortale Rambler after driving cars to the dealership to be used for transporting handicapped children to school. A change in the method of transportation left the

children without bus service. An urgent plea was received by Ortale to help. The main office of International Harvester was contacted and the entire sales staff was directed to drive vehicles to Torrance. —PRESS photo

whole show, although the reviewer had touted her take-off on Elizabeth Taylor as uproariously amusing. When one considers that the antics of Miss Taylor are, of themselves, very amusing indeed, one then understands that it takes a great deal of non-talent to do a caricature and fail to amuse.

GASPED FOR MORE

We have watched a seasoned, capable performer such as Jack Carter for upwards of an hour at a time in a noisy nightclub and we have held our sides in pain, yet gasped for more.

We have watched satirists like Mike and Elaine take-off the modern scene with subtlety, and we have gone home still laughing.

We have been enthralled by Goulet just like any teenager was by the elder Sinatra.

We WANT to be entertained. But the only amateurs we will hold still for are our children. Anything THEY do is funny to us.

However, at seven dollars and fifty cents a throw, we expect a certain shining perfection, and we wish the reviewers would bear this in mind.

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Use classified. DA 5-1515

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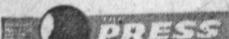
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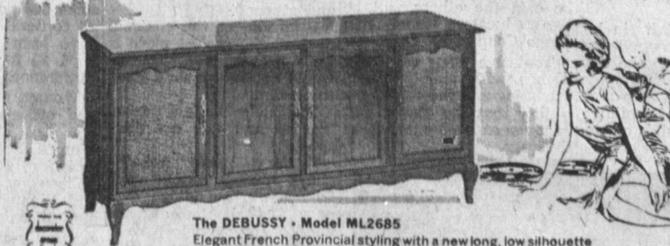
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