

# The Big Show of 1928 a big disappointment at O'Keefe

By JULIE BAYLISS

Will the craze for nostalgia survive such mediocre revivals? I hope not, if it means sitting through such exhibitions of tastelessness and talentlessness as The Big Show of 1928.

Rudy Vallee's decrepit voice, and nasty little stories could only be entertaining if they were fashionable too. What sort of person gets their jollies from seeing a well preserved old woman walk slowly

about the stage in sepulchral lighting, presumably naked, to solemn music, waving a couple of pink fans about? Sally Rand could still be a hit if she realized the comic potential of her act; the biggest laugh of the evening occurred when her bubble burst, and another one rolled in from the wings.

Some of the other performers didn't look too bad, notably Virginia O'Brien, but no one had a voice I'd willingly spend an evening listening to. Gene Bell is a magnificent tap dancer but no sense of history could take away the bad taste left in the mouth by his impersonation of the stereotype Negro.

My biggest disappointment was with the one act I do remember, (perhaps nostalgia does make up for a lot) the Inkspots. I remember hearing them on the radio when I was little, but this was just a terrible imitation of the classic style, soon abandoned for a fairly mediocre rock style.

Louis Jordan's band made a pleasant and competent background and the occasional hint of chic in the costumes made me long for the wit, glamour and elegance of the best in twenties and thirties popular art. We know from the movies that it was there, but don't look to find it at the O'Keefe Centre.

## John McKay plays hot and Brahms at the Centre

By HERMAN SURKIS

Last Friday, at the St. Lawrence Centre, John McKay performed the second recital in a series of four all-Brahms recitals. The program consisted of — Sonata No. 2 in F-sharp Minor; Opus 2: Variations on a Fugue, on a theme by Handel, Opus 24; and Eight Pieces, Opus 76.

McKay again demonstrated that he is an excellent pianist by his capable handling of Brahms. However he was entirely too deliberate and cold in his interpretations, this being most noticeable in the first half of the performance. To quote a friend "Brahms is a lyrical composer", and McKay was able to avoid cool precision only in the second half.

The first part of Opus 2 was slightly ragged, but this might have been due to cold hands. After being

annoyed by some latecomers, he seemed to rush through the Scherzo. The Variations Opus 24 was dealt with as if it were a piano exercise. The second half with Opus 76 warmed him up and he seemed quite at home. Perhaps, because they were eight short pieces it was easier for him to concentrate on mood, and pay less attention to precision. This was easily the best part of the evening.

This might have been an off night for him, as he was unnecessarily put-off by some late-comers. Nevertheless John McKay is very good and well worth hearing. The next performance in his series will be Friday March 3, and will include — Scherzo in E. flat Minor, Opus 4; Sonata No. 3 in F Minor, Opus 5; Variations on a theme Opus No. 21-1; and Variations on a Hungarian song, Opus No. 21-2.



Sally Rand, still waving her famous fans, created a sensation at the Chicago World's Fair of 1933-34.

## Find A Man enjoyable Great acting makes To

By ADREA MICHAELS

There's nothing really new in To Find A Man. It's a poignant — at times aggravating — film about abortion and trying to get one in New York City.

The girl Roselyn, played by Pamela Sue Martin, is an over-ripe 16 year old who just had to get laid by her friend's mother's stud. But he plays a minor role in the film. He's one of the fringe benefits that money brings frustrated housewives.

Throughout the film she remains the same — flippant, laughable in innocence, but nauseating in her sense of values. She really hasn't grown up. And as her own alcoholic father (Lloyd Bridges) points out, "most of her brains are in her tits."

Roselyn's mother explains a few things too. Like any bad parent, she makes her daughter an object of ridicule and crude affection. And

like any alcoholic's wife, she looks like she needs a good stiff drink or some good physical sex, both of which she refuses to take from her husband.

An ordinary hospital abortion isn't good enough for Roselyn. She needs a quickie before she and her family take off for Acapulco. Through an underground newspaper ad, Andy finds a man — but it costs \$560. He sells his beloved microscopes and cameras, is mugged and is back at square one. But, he perseveres but not without Roselyn's alcoholic father finding out. Ironically, but true to form he gets the phone number of a more reliable man.

Like any good American movie — things all pan out in the end. The plot is simple but the acting is superb where "everybody's met somebody just like him or her before." It's an enjoyable and telling film.

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**6 p.m.**

Lecture Hall S137 ROSS

Free showing of Allan King's "A MARRIED COUPLE" followed by a rap with King who will answer questions from the audience. Michel Lambeth and Lance Carlson, free-lance photo journalist and cinematographer will also be present to rap.

**8:30 p.m.**

College "G"  
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Small Wine & Cheese party limited to 100 people. By special ticket only. Come over and talk with the guests.

**Saturday, February 5th, 1972:**

**1 p.m.**

University Senate Chambers,  
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A public panel discussion of the media, their responsibility to the CANADIAN public and their influence upon us.

Panelists: Bob Duffy — Globe & Mail, Stewart Marwick — formerly CBC, Frank Spiller — CRTC, Mark Harrison — Toronto Star, Phyllis Switzer — Channel 79, Moses Znaimer — Channel 79, Dean Harry Crowe — Moderator.

**4 p.m.**

University Senate Chambers

"Marshall McLuhan, whatcha doin'?" Public panel discussion of McLuhan's work and ideas.

Panelists: Harley Parker — "Through the Vanishing Point", Bob Mark — Communication Theorist, Steve Harris — CHUM-FM, Hans Moller — Director, Visual Education Center, To.

Tickets \$1.00 for entire weekend. Now available at all campus coffee shops and the Information York desk in Central Square. For further information call Bob Colson at -3957 or come to T 114, Steacie.