

## Sgt. Pepper's Lonely...

by Billy Shears (Ho! Ho!)

The title song represents the new Beatles. Also, the song introduces the album's theme. "Sgt. Pepper's Lonely, Sgt. Pepper's lonely," it repeats, and so is nearly everyone else in the Beatle cosmos.

Very much like a Beethoven concerto, the song winds up to introduce the solo instrument, which in this case happens to be Ringo's slightly flat voice. Again, the Beatles are putting us on with engaging irony: After a million people have anxiously awaited the new album, spent the price of a steak dinner on it, and have left work early in hot anticipation of hearing it, Ringo sings "What would you do if I sang out of tune/ Would you get up and walk out on me?" However, Ringo's main appeal is for a "little help from my friends."

The whole first side is saturated with sophisticated wee bits - not preciosities, but highly significant sound gags and word plays. In the writing, there are devices such as the Joycean double entendre, achieved by leaving out punctuation, in the line "And it really doesn't matter if I'm wrong I'm right/ Where I belong." Musically, the record has more irony than any score since Arthur Sullivan taught the British public to appreciate real musical fun. Everywhere, some electronic instrument is always

SECOND of a Series

plunking against a simple melody, slyly undermining it. Everywhere, a chorus of Beatles is sympathizing with the troubled solo voice, coming in with a soupy "ooo" that sounds a little mocking. At its best the irony is both cutting and touching, as in "She's Leaving Home," where the Beatles mock the uncomprehending parents by singing their parts in falsetto and by underscoring their grief with a treacly, melodramatic cello lament. Yet, like most of these songs, this one mixes deep pathos with edgy comedy.

A good deal of the musical tension and emotional excitement of the record comes from the way the Beatles assault their own simple, vulnerable tunes with an ironical barrage of electronic instruments, deliberately overdone rock conventions, and tossed off ad libs.

continued next week



## Hamlet

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was different from most western views. The inaction of Hamlet was not stressed, in fact it was rarely alluded to. The scene in the play which seems to stress Hamlet's inability to revenge his father's murder where the prince goes to Claudius' chamber in order to kill him, but fails to do so because the King is praying was omitted. There is an addition of a scene on the ship with Rosencrantz and Guildenstern, where Hamlet performs the substitution of Claudius' death warrant for himself with that of these two friend/guards. These two differences reinforce the idea that Hamlet is not to be studied from the point of view of his "weakness", but rather of a man with a problem and how he is acting upon it.

The acting is very natural and true--not dramatic as Olivier's is. Perhaps the reason is that the original script was in a foreign language. The music, by Dimitri Shostakovich, is always accurate, and adds greatly to the various moods within the film. Fortunately, it never draws attention away from the actions on the screen, or builds up emotions to any false height. It always remains a subtle, but integral part of the whole.

### SUPER SWORD SUGGESTS

The Top Ten in Weekend Entertainment  
(in the order shown)

1. Cul de Sac
2. Beckett
3. Beyond the Fringe
4. The War Game
5. To Sir With Love
6. The Canadian Opera Company
7. Bonnie and Clyde
8. Beyond the Fringe
9. You're a Good Man Charlie Brown
10. Ted Cole Concert, York University, United Appeal Benefit

### Balladeer Dyer-Bennet at Burton

Folk-balladeer Richard Dyer-Bennet will be the first performer presented by the York University Theatre, Performing Arts Series, October 15 at Burton Auditorium.

Originally from England, Dyer-Bennet combines his talents of poet, composer, singer and instrumentalist to one purpose: to communicate.

Over the years, Dyer-Bennet has given numerous recitals in Town Hall and Carnegie Hall in New York, concert appearances throughout the U.S. and Canada, and over 25 recordings.

## Bonnie

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surprise that she soon drives Bonnie and the others almost mad.

It is significant that the demise of Bonnie and Clyde comes not so much as a logical product of justice, but at the hands of a sheriff who devotes his life to their capture after they have humiliated him in public. Their death is probably one of the most starkly realistic assassinations in film history. It comes with numbing suddenness and finality, but has the added quality of being peculiarly ritualistic--a dance of death thrown up against the frantic dance that has been their life. After it is over one is left with the idea that Beatty feels there is a kind of existential futility about life, no matter what roles we choose or disguises we wear in life, our reward is only the ignominy of death.

Film technique is excellent throughout the film. Beatty captures all the flavor, color and mood of these hectic times, and there is evidence everywhere of painstaking attention to detail. The visuals are at times reminiscent of Antonioni's "Blow-Up". Filters give certain scenes an air of unreality, of something not quite normal about the landscape.

Bonnie and Clyde is a violent film, but its violence is always employed to make a point, or state a fact, never simply for sensationalistic appeal. It can be enjoyed as pure escapist entertainment, but for those who care to probe deeper, its levels of interpretation are as numerous as they are fascinating. Bonnie and Clyde is undoubtedly one of the best films of this year. It's refreshing to see a work of such merit coming from this side of the Atlantic for a change.



Theme: 'SONGS OF OUR TIME', presenting the works of:  
Bob Dylan Phil Ochs Pete Seeger  
Janis Ian Malvina Reynolds

Leonard Cohen

All Proceeds Go To the United Appeal  
(This is York's official campaign)

TICKETS: \$1.00

On Sale Mon. Oct. 16 - Fri. Oct. 20  
in the Founders, Vanier and Winters Coffee Houses

### PHOENIX

FROM NORTH VIETNAM

Wednesday, October 18, 1 p.m.

The award-winning CBC-produced film of the Quaker Voyage to North Vietnam: "Voyage of the Phoenix", in colour.

York University Committee To End The War In Vietnam, Founders Social & Debates.

### FOLK FEST

After a long confining illness Woody Guthrie is dead in a New York hospital.

Guthrie was in many ways the complete folk hero in the modern sense - his travelling, observations, and songs will be retained by those who still carry on those traditions.

Best known for his tremendous prolific songwriting, Guthrie was the spark which, together with the Weavers, managed to ignite the flame of folk music less than twenty years ago. His songs are a tribute to his genius: "So Long", "It's Been Good to Know You", "Pastures of Plenty", "This Land is Your Land", and hundreds of others. For all his broadmindedness, I think that even Guthrie would be less than ecstatic after hearing the latest sounds produced by Peter, Paul and Mary.

I'm no narrow-minded traditionalist (sic), and have been a fan of PP&M since their start seven years ago. But it certainly appears that they have long passed their zenith, and are merely hanging on - following trends rather than setting them. You can judge for yourself when they come to Massey Hall for two concerts, Oct. 22 and 23.

The Penny Farthing seems to have given up on folk music, and is concentrating on local rock groups combined with occasional jazz.

The Riverboat is featuring the Staple Singers, a well-known gospel group, until the 15th.

## TED COLE

Featured at the Newport Folk Festival, the Mariposa Folk Festival, New York and Toronto Coffee Houses.

will present a

SPECIAL BENEFIT PERFORMANCE

Burton Auditorium, York Campus  
9:00 PM Fri. Oct. 10

## Fat daddy sings praise for Eliah Katz

by Michael Hirsh

One of the more curious phenomena I noticed in New York City this past summer is the revival of public interest in poetry readings. Such interest was certainly generated by the presence of Russia's tortured poet Andrey Voznesensky. Voznesensky's last reading in New York was at a one penny reading of poets against the war in Vietnam. His fellow poets were not members of the establishment but members of a poetic underground, including Gregory Corso, Gordon Bishop, Robert Creeley and Ed Sanders.

The most exciting was Eliah Jacov Katz. His poems titled "In Definition Hides Confusion", written in the "best language white, the best words white", are metaphors for being. In his poem, "The Second Center", shortly to be published by the New Directions Annual Katz writes:

*'I spent my life peeling myself,  
like you peel an onion;  
peeling and peeling, and crying  
all the way,  
until you find there is nothing  
to an onion but peelings.  
Peelings, a smell that makes  
you cry, and air...  
You can't master air - or  
smells. A mistake'*

nifying membership in the fox totem is father to Buster, a name signifying membership in a human totem. Membership in a particular totem in Katz's system signify the rules involved in defining that character's levels of relationship as a universal (father, son) and particular (his characteristics as an individual).

Katz's writings and his particular ideas certainly make him the most interesting of today's young American writers. I certainly hope that one of our literary clubs, or the new inter-media room at Founders, will act, and invite him to York for

a reading.

Katz's prose is on the other hand a remarkable fusion of the choicest elements of Black Fantasy and the deep philosophical insights of Wittgenstein. The characters of his most recent work, a trilogy titled "The Oranges", are at once the detached, handicapped apprehenders of reality that stock black comedy and also universals united by a web of family resemblances. The name of the family is Stengrow--stunted growth. Each member of the family can be transformed into one of his relations through a complex conceptual grid. Thus Reynold Stengrow, a name sig-