

## books

FINALLY,

## A Decent Account of the Mini-War

War erupted on the morning of June 5 and in six days, three Arab armies lay in ruin. It was as if a bolt of lightning had swept through the battlefield, strewn the roads with twisted steel and contorted bodies.

To the outside world it seemed a swift, clean stroke of the sword. To the people of Israel it was a painful war fought out of desperation—a war they did not want but could not escape. Their only consolation was the swift conclusion to the hostilities and the overwhelming victory of their armed forces.

The speed of the Six Day War has been matched only by the speed of publishing companies in releasing books and photo albums on the war. Before the gun barrels had time to cool, the first paperbacks were in the stores. In a haphazard manner, newspaper articles and photographs, often out of context, were slapped together and put on the market. Just as quickly, these books were devoured by a news-hungry public.

It is only now that the first truly informative book has been released. A lucid and detailed account of that dramatic week in June, 'The Six Day War' is a combined effort of Randolph S. Churchill and Winston S. Churchill (son and grandson of Britain's wartime Prime Minister).

The narrative takes the reader into the thick of battle as the Israeli army smashed through the Arab lines and cut off all routes of escape. Israel's battle plans on all three fronts are carefully explained and diagnosed in a language and style that allow easy comprehension.

But the book does not stop there. The reader is taken behind the scenes and learns of several events that were only superficially reported during the war itself. The authors outline the tactics employed by the Israeli air force that resulted in the destruction of 416 Arab aircraft in the first two days of combat. The authors then show how the small Israeli navy used deception to entice a substantial portion of the Egyptian fleet into

## Canadian Opera Company Presents Highly Polished Tales of Hoffman

It is fitting for Centennial year that the Canadian Opera Company has finally reached a stage where the term "professional" is really applicable.

The C.O.C. now has the highest standards in all fields of music, drama, and associated technical area.

Offenbach's 'The Tales of Hoffman' is a tragi-comedy filled with irony and satire. It is an opera intended to have the listener on the verge of tears and laughter. As such it is often difficult to achieve a high level of acting to be successful. Happily the C.O.C. was able to achieve this level of competence.

The prologue to the opera, in which Hoffman (André Turp) tells his drinking companions about his latest amorous adventure was very well done indeed. The aria 'C'est la légende de Klein-Zach' was delightfully performed.

Act One tells the sad tale of Hoffman's love for the beautiful mechanical doll Olympia (El-

the Red Sea. With the Suez Canal blocked, these vessels were stranded and were unable to take part in the combat that took place farther to the north.

The authors interviewed many leading members of the Israeli army immediately after the war. Many of these comments are used to brighten the narrative and help give a greater insight into many

of the events that took place during the fighting.

Praised and acclaimed by leading Israeli critics, 'The Six Day War' is the most authoritative book to appear to this time on this third Arab-Israeli war.

The Six Day War is published by William Heinemann Limited and distributed in paperback by Penguin Books.

## Sgt. Pepper's One and Only... The Beatles are DEAD.. .Long Live the Beatles

NOTICE! First of a Series

One day early last June a new Beatles demonstration took place. Thousands of people went to record shops and bought the Beatles 13th album, Sergeant Pepper's Lonely Hearts Club Band. Few of these people were Beatlemaniacs; many of them were Beatleologists. Whereas the Beatlemaniac drowned out the Beatles with cathartic squeals, the Beatleologist listens so carefully that he can hear Ringo singing submarine in the third verse on the mono record, but clubmarine on the stereo. Beatleologists, in varying degrees of erudition, are the new breed of Beatle fan and they may make the Beatles more contemplated than Buddha.

For about a year, record critics and Beatleologists have been listening between the grooves for every little innuendo the Beatles offer up and some that

### Italian Jokes

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to grasp the news, she adds she has decided to marry another wealthy lecher.

The best story is a realistic description of a harassed Nino Manfredi trying to get an identity card from a bureaucratic city government. It looks like registration at York.

Fortunately, the director made the sequences mercifully short. The result is that Made in Italy is too fast-paced to be boring. But when it is over one is left with the feeling of having seen, not so much a complete film, as a dozen or so left-over scenes from various Italian comedies which wound up on the film-editor's floor.

eanor Calbes). Hoffman is tricked into buying magical glasses from Coppellius (Norman Mittelmann) which make Olympia seem human. Mittelmann, who also sings Lindorf, Dappertutto, and Dr. Miracle gave a superb performance in all roles.

Hoffman is bewitched by the glamorous, wicked Guilietta (Heather Thomson) in Act II even after being warned against her by his friend Nicklausse (Geneviève Perreault). This act ends, as does Act I with Hoffman being humiliated and laughed at.

Heather Thomson who sang Guilietta also sings with perfection the role of the lovely but ill Antonia in Act III. The performance given by Alan Crofoot as Franz, the servant, is delightful and provides important comic relief in this tense act.

Among the thousands of mediocre Centennial performances presented this year the Canadian Opera Company's Tales of Hoffman is a pleasing change and is highly recommended.

they don't. For example, the Beatleologists struck gold this spring when they found out that "Strawberry Fields Forever" was about a women's penitentiary in Liverpool named Strawberry Fields. Suddenly the title took on a suggestion of eternal imprisonment, and such lines as "nothing to get hung about" revealed a definite gallows humor.

At about the same time, though, the Beatleologists hit a dry vein when they decided that the song title "Lucy in the Sky with Diamonds" was an anagram for LSD. The song's author, John Lennon, has explained to the world that "Lucy in the Sky with Diamonds" was the title of a drawing his daughter brought home from school, around which he built a song about a little girl's fantasies. The song is simply an updated "Big Rock Candy Mountain" with a very neat accelerate-slowdown effect that gives the impression you're travelling.

Sgt. Pepper, however, is a legitimate hunting ground for Beatleologists, and if Tolstoy was right in saying that the key to art is the "wee bit", never was there a more artistic pop album. It is loaded with every significant little touch that the Beatles could fit into three months of recording.

**SUPER SWORD SUGGESTS O'KEEFE CENTRE** - The Canadian Opera Company are still continuing their excellent Centennial season.  
**ROYAL ALEXANDRA** - The Fantasticks is a musical that shouldn't be missed.  
**INTERNATIONAL CINEMA** - Polanski's latest shocker (Cul-de-Sac) is a tragically comic masterpiece.  
**THE CREST** - Bergman has created another puzzling piece of cinematic art in Persona.



There is a rumour that the Beatles wanted to rename themselves "Sergeant Pepper's Lonely Hearts Club Band", and that the album cover depicts a wake at the grave of that old and outdated group called the Beatles. The new name stirs up nostalgic images of a group of old Edwardians seated on a bandstand in military uniforms playing brass marches in a simpler age of long summer afternoons. The Beatles may also know that the Edwardian age was one of violent idealistic movements, once described as "Britain's national nervous breakdown," and much closer our own age than most people realize.

At any rate the title song represents the new Beatles, the Beatles who have utter control over their audience, who can make them cheer, laugh at an unseen sight gag, and best of all, shut up, "You're such a lovely audience, we'd like to take you home with us," sing the Beatles in one of the most obvious ironies of the album. Clearly they're thinking just the opposite and have been for years. The song is a renunciation of their whole crowd-pleasing past, just as it is the realization of the artist's dream of total power over an audience.

continued next week