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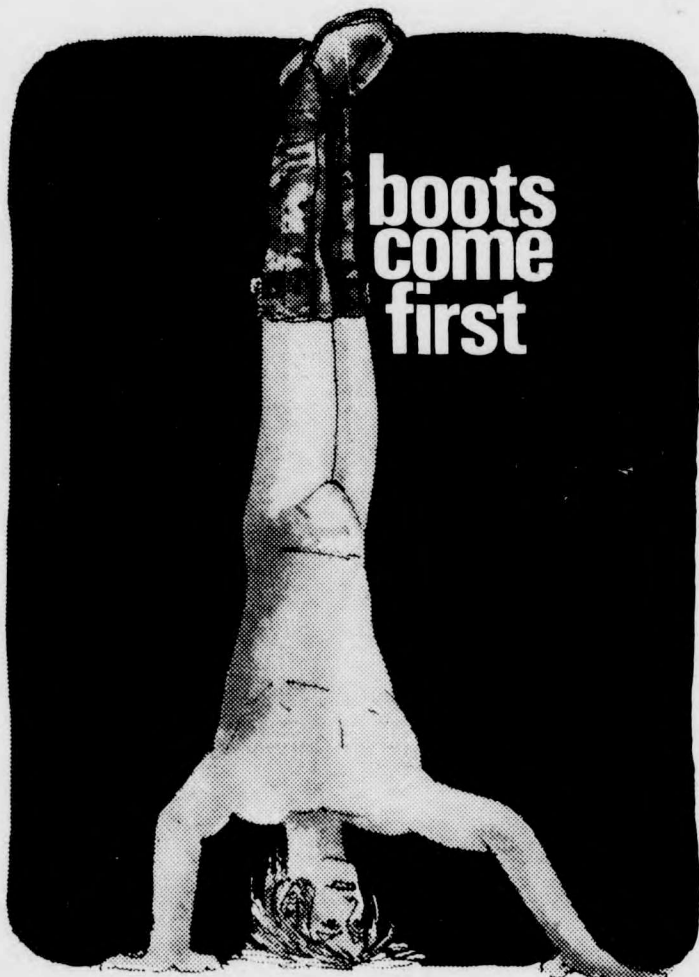
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# Smith's book on Quebec crisis: skimpy solutions to conflict

By ANDY MICHALSKI

Oct 5. marked the first anniversary of the kidnapping of Pierre Laporte by the Front de Liberation du Quebec. And like the Riel rebellions, the October crisis will be dissected by journalists and academics over and over again on just why it happened in our supposedly peaceful neck of woods.

Bleeding Hearts. . . Bleeding Country by politics professor Denis Smith is the first thoughtful piece of research done on the crisis since the plethora of quickie books and leaflets hit the market some time ago.

Smith appears to have been caught up with the dilemma of just what he would have done if in the government's shoes. Bourassa, he charged, lacked leadership and character when he allowed Trudeau to take the initiative in negotiating with the FLQ (which Smith correctly judges as a strictly Quebec affair).

With the imposition of the War Measures Act, Trudeau's infamous Oct. 16 speech was for Smith "a demagogic display of charged language, clever device, undefined assertion and questionable psychology."

An entire chapter is devoted to anarchism and revolution under the title "Have these gentlemen ever seen a revolution?" What Smith did, what no other author has done so far, is to put the October crisis within an international perspective without heaps of dogma or rhetoric.

Despite Smith's concern for Quebec nationalism, like most English Canadians, he refuses to analyze it outside the context of Trudeau dogmatism and the quiet revolution. At no point does he go into nationalism as a vehicle for working people to liberate themselves from Anglo-Saxon capitalist exploitation. Although Smith ponders the question just why so many French Montrealers passively supported the FLQ — justice minister Turner's rationale for the WMA — it appears Smith sees the whole scenario in terms of politics of Canada and not the socio-economics of Quebec nationalism. In short, Smith has produced a nice book for nice Canadian students to read in nice poli sci courses that skim over nasty Canadian things like poverty, racism, and capitalist exploitation.

Smith likes the idea of a coalition government to handle a future Quebec crisis and equates Rene Levesque and the Parti Quebecois as the (best bet to fulfill the role) of true prophets in Quebec today.

Like a (skimpy) author, Smith likes skimpy solutions. Unfortunately, the real roots of conflict will remain unchanged until middle class English Canadians delve into Quebec's real problems and seek real solutions.

*Bleeding Country* by Denis Smith, M.G. Hurtig Ltd., \$2.95, 170 pp.

# Ferlinghetti reads the beats back into life at Burton performance

By JOHN OUGHTON

Lawrence Ferlinghetti read and sang to a large and appreciative audience at Burton last Wednesday night. Ferlinghetti is a popular poet among the young and or hip both because his writing shows an inventive playfulness which is rare in contemporary verse, and because he has always shown a fashionable contempt for American politics in poems like Tentative Description for Speech at a Banquet given to Promote the Impeachment of President Eisenhower and Tyrannus Nix.

Ferlinghetti began the program by reading a series of poems from Coney Island. He is not a particularly dramatic or energetic

reader, preferring to let the poems speak for themselves. The audience applauded many of the poems, which were written in the 1950's, as old favorites. It was strange to listen to Ferlinghetti's voice reproducing the language of the 1950 beats in the poem Christ Came Down from the Cross. Although still funny, the poem seems as dated as The Wild One or cruising in a Studebaker.

Ferlinghetti next read a number of new or recently published poems. One of the most impressive was on seeing Ezra Pound at the Opera which ended with "and the voice of Pound went on and on through the leaves." The majority of the poems seemed to show that satire and politics still figure largely in his

Ferlinghetti then did a sort of Johnathan Swift graffiti slide show of his next book (slides by the Transparent Beaver at Coach House) which made various nasty cuts at one Wilfred Funk with scatological illustrations by his nine-year-old son. Ferlinghetti may have started the neo-lavatory school of writing, but rumor has it that Wilfred Funk stated later Ferlinghetti fondles spaghetti.

After an intermission, Ferlinghetti performed a series of mantras sung to accompaniment on an out-of-tune autoharp. Although his voice and playing sound a little like Ol' Larry at Amateur Talent Time at the Brunswick, the songs were pleasant in effect.



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