

—Al Yackulic photo

GETTING TUNED IN—In fact Gordon Lightfoot and his partners were that way all evening as they packed the Jubilee Auditorium Tuesday. Also appearing, at short notice to Lightfoot's crew was Aurele Lecompte, a dull trio.

Diplomatic practice

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university—you would write to the national student body of Brazil—the same thing done in any diplomatic practice at any level," he said.

IMPOLITE

"From the first brief we received, the only thing which seemed to come out of it was 'students want to celebrate centennial'—they weren't even polite enough to think that perhaps French-Canadians are not happy with Centennial.

"There is a stupid mentality in Canada like 'some of my best friends are French-Canadian, only I won't let my daughter marry one.'

"Our main concern is not feeling important—we don't give a hell about feeling important. However, we don't agree that among 100 people attending the seminar only eight are officially French-speaking.

"If we as university students consider ourselves the most progressive element in society, let's accept the concept of two nations in Canada and work on that basis," he said.

"We didn't want to pay half the expense of Second Century Week and only get half the representation.

"If you're going to have two equal partners, then one group shouldn't have only eight representatives," said LaTouche.

TOTAL FAILURE

"For us, this centennial, the Second Century Week, was a total failure. We have been accused of not being willing to compromise on anything—we were willing to compromise on quite a few points.

"For example—one of our first demands was that this seminar should not be bilingual—there should not be any translation. It's kind of stupid to spend \$5,000 for this translation gimmick.

"If somebody can't understand when I speak French at a Canadian gathering, I think it's good proof the old Canadian experience has failed. And I don't mind asking the guy on the street in Vancouver to speak French—he hasn't had any chance to learn and practice it.

"But students should be progres-

sive enough to understand when somebody speaks his own language. At Second Century Week, we didn't ask that anybody speak French—only that we would be allowed to and be understood. We wanted to make a challenge but faced a stone wall instead," LaTouche said.

Change now

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vice-president Daniel LaTouche, who was flown here in an effort to beef-up the French-Canadian point of view.

"It is always us who has to compromise," LaTouche told his audience during a hour-long address. "English Canada says, 'Wait a few years—everything will come.' "I can't accept this. I've only 70 years to live. I want changes now."

During this talk, LaTouche attacked the Canadian Union of Students for engaging in "petty" undertakings such as its student travel plan at a time when UGEQ was adopting activist lines in 1963-64.

He discussed Quebec's social revolution, and suggested divorce would be better for English and French Canadians than embattled marriage.

OFFICIAL NOTICE

The Personnel Board is calling for applications from students to sit on a standing committee of the General Faculty Council established to:

- investigate and report on the results of curriculum, teaching and study experiments and methods of assessing student performance at this and other universities; and to
- bring to the General Faculty Council any specific proposals resulting from their investigation.

Appointments to the committee will be for a term of three years or part thereof.

Application to be submitted in writing to Marilyn Pilkington, Vice-president, SUB, on or before March 17.

'French-Canadian writers defensive'

"Hail to thee blithe spirit!"

Hast thou become slightly paranoid?

"The French-Canadian writer must constantly defend his right to create," says French-Canadian writer Naime Kattan. "The diversity in language causes a loss of spirit in both the language and the writing, and if the French-Canadian writer could write in only one language, he would have a better chance of fulfillment.

"We are continually required to defend and praise our minority status," he said, addressing the Second Century Literary Seminar Wednesday.

"And once you praise groups, you hurt the vision of reality, and literature suffers," he said.

Panel member Jack Ludwig suggested much of the defence is paranoid.

Mr. Ludwig said the real issue in litera-

ture is the nature of the recognition of reality or what you see.

"The writer's task is to see beyond, and I am struck by the damage done to many writers by their friends who think they are cheering them along and continuing their involvement."

The discussion moved on to a criticism by some members of the panel of Toronto's psychedelic week-end.

"I feel I have a right to explore myself in any way I want as long as it doesn't harm others," said panelist Earle Birney.

"It's a man's duty to himself to be a public person and to be an artist, and one must be able to relate outside.

"The artist must make his conscience work to help others as well as himself. It is necessary to become almost a goddam missionary," he said.

Panelist A. W. Purdy confined his remarks to a reading of one of his poems.

Canada has tradition of loneliness

Would you write poetry on a desert isle?

Three prominent Canadian poets considered this question at Wednesday morning's Second Century Week literary seminar.

Before a packed audience in St. Stephen's College auditorium, A. W. Purdy, Earle Birney and Frank R. Scott tossed and twisted the phrase "desert isle" and came up with more questions.

Is a desert isle a place where there are no other people—no one to read your poetry?

Is a desert isle a turning away from people, an alienation?

Is Canada a desert isle?

"I don't think Canada is in any sense of the word a desert isle," said Mr. Purdy. "What is meant by the phrase is personal isolation."

"We are isolated," Mr. Birney claimed. "Loneliness is a national tradition."

Mr. Scott said if Canada has a national tradition of loneliness, the writer has no one to write to.

However, he maintained "You don't write for an audience; you write for the poem."

PRIVATE ACT

Mr. Purdy said a writer writes because it is natural for him to write. He suggested a poet's writing is a private act. In other words, a poet would write poetry even on a desert isle.

Mr. Scott agreed a poet writes privately. "If Canada is a desert isle, it is apt for the private voice of the poet," he said.

Mr. Birney thought "Poetry is a private act, and the beginning of a public act."

He spoke of the process of creating a poem. "I can be concentrating on inner exploration and think I have been concentrating for five minutes—and a half hour will have gone by. It is like an acid trip.

"The more I explore my inner self, the more I have to offer other human beings. It is a social act."

He said if he decides a poem is good enough, he lets his words risk an audience.

"You have to have people who understand the medium you are using enough to find joy in your use of it."

Glenayr

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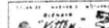
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