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posters announcing special presentations. You see they don't always know a month ahead if they are going to play — they get prepared and then suddenly they find a place for three weeks — and on they go!"

Which are the playhouses most prominent in Montreal, and where one might find a typical play running?

"There are about ten theatres in Montreal, eight of them playing most of the time. There are three big companies — the ones that do well-known plays, not Shakespeare, but plays like *Equus*, for example, or *Peer Gynt*, which you might see at TNM. It's the equivalent to Montreal of the Aldwych in London, and it's always been the most important theatre in Quebec; it's about 25 years old now. *Le Théâtre du Rideau Vert* is now on St. Denis Street and is an important company. They do mostly light comedies, have a special public of subscribers and do an important job, especially North and East of Montreal. Sometimes they bring in, say, a Lorca, and for some years they were organized with Barrault in Paris and he came to play there. The third is run by a veteran actor, Jean Duceppe, since two or three years, and it's called the *Compagnie Jean Duceppe*. He's been touring Quebec for years — I call him my preferred filibustier, or barnstormer! He took over an 800-seat theatre at the Place des Arts, and there he produces four or five big productions every year. He had a lot of success with new plays of Quebec, but he also does Broadway stuff. It's for this company that I directed, in French of course, *One Flew Over the Cuckoo's Nest*, done before the film was released. It was quite a big production with 18 actors, set and lighting. He is permanently at the Place des Arts and has made his theatre an important one."

Albert Millaire returns to Montreal to a busy working life. At the moment, he's eager to develop his own company, only wishing that his preferred designer, Mark Negin, hadn't left Montreal to take up residence in London. Not long ago he toured with TNM as *Tartuffe* to Europe and Russia; soon he'll be staging *Anatol* for the Centaur with Martha Henry as star. In the French-speaking theatre he has worked with such people as Jean Gascon, Jean-Louis Roux, Denise Pelletier and her brother Gilles Pelletier, and Hélène Loiselle who has played for the well-known playwright/producing team of Tremblay and Brassard, who run *La Compagnie des deux Chaises*.

"I am not sold to any one faction, and I hate fanaticism, and now it is good to see a much happier, much more integrated situation happening in Montreal. We all live together, and I think that it is a very sympathetic atmosphere one finds now in Quebec, whether you speak French or English."

"I feel Montreal has a great and exciting thing in its theatre. I believe in it for its cultural expression and for its activity. It's a nice place to be, to live and work in."

Canada in brief

Frozen tissue transplanted

Researchers experimenting with inbred rats at the University of Alberta have reported what they claim to be the first successful transplant of body tissue which was frozen and then thawed before use.

Tiny organs in the pancreas which produce insulin, known as the Islets of Langerhans, were extracted from healthy rats and frozen to 196 degrees Celsius. Later they were thawed and placed in the bodies of chemically induced diabetic rats. The Islets, each one the size of a grain of salt in rats, are believed to cease functioning during diabetes.

The first rat received the transplant last October, took 16 weeks to recover, any by March was reported to have a normal blood sugar level and show no trace of diabetes. Five other rats which received the transplants were reported to be recovering and gaining weight.

Other researchers have transplanted islets into chemically bred rats with similar success, but only in Alberta have they been frozen first and successfully revived.

Dr. Raymond Rajotte, the biochemical engineer who is conducting the research, says that once body tissue is successfully frozen, it can be stored indefinitely. This opens up the possibility of banking tissue, which would make it possible to match it and reduce the risk of rejection when it is transplanted.

The main problem is finding the correct freezing and thawing rate, since every type of cell seems to respond to a particular freezing rate.

Dr. Rajotte began his experiments four years ago with a dog's kidney. It froze uniformly and thawed uniformly, but it didn't function fully and the dog died. He says it is much easier to freeze small organs like islets: with larger organs there are complications which may never be overcome.

Bilingual course unpopular

A liberal arts course designed for study in Canada's two languages has had a disappointingly poor response in student enrolment, according to Principal David McQueen of Glendon College, Toronto.

The college was founded 10 years ago to focus on bilingualism and biculturalism, in the belief that it would attract young Canadians in droves. "But," says the Principal, "young Canadians were not as

eager to be part of this unique experiment as had been assumed."

Affiliated to York University, Glendon sits peacefully among rose gardens, an old-world arboretum and the old North Toronto estates. To encourage bilingualism, every student was originally required to take a course in his second language in the first two years of liberal arts. Then, after basic language training, the student would be expected to study in both languages.

But serious under-enrolment forced the college to make up numbers to justify its capacity, taking in surplus freshmen from the York campus. This led to the setting up of a unilingual stream, which was unsatisfactory for the students who wanted bilingualism. Dr. McQueen, appointed Principal a year ago, is committed to a long-term policy of bringing the college round to its original plan of a bicultural and bilingual institution. But he comments: "I would hesitate to say we are bilingual now. Just 50 per cent of our 1,600 students are in the bilingual stream and our ultimate objective is to go above 80 per cent."

Training in assertiveness

An Edmonton psychologist is running a course, sponsored by the University of Alberta, to educate people in the art of standing up for themselves.

Jim Beaubien, the psychologist, declares that it is a bit like teaching people to skate. "The difference between assertive and non-assertive persons seems to be a set of habits or skills that some people don't pick up along the way. These are specialised skills that can be learned."

The course is about "being able to assert yourself and feel good in the process," he says. The tools of the course are eye contact, relaxation tapes and psycho-drama. It does not encourage aggressive behaviour, which according to Mr. Beaubien is "as non-productive as non-assertiveness."

'Broken record'

Students are encouraged and coached into developing assertive responses to such incidents as being served a bad meal in a restaurant. The object is to get people out of their traditional way of responding, first by making them aware of it and then by encouraging them to change. They work with a number of different techniques at each session, Mr. Beaubien explains. "Some of these techniques may seem to bear little relationship to real-life situations, but are presented with the idea that the person will apply them as needed."

The "broken record" technique, designed to teach persistence in fulfilling one's own needs, involves an encounter between two persons. The first person repeats his wish