

Nobel Prize, I just don't believe these guys will stop."

Suzuki's experience of life has not encouraged him to assume everybody's best behaviour. He and his family were sent to Slocan, a British Columbia detention camp for west coast Japanese, when he was five. He grew up lonely and serious, and while attending Amherst on a scholarship he was overwhelmed by genetics. "It was incredible. So precise and logical."

He took a PhD at the University of Chicago and was hired by the Oak Ridge National Laboratory in Tennessee. The civil rights revolution was just beginning in Tennessee, and Suzuki was vigorously involved. He went back to Canada to the University of Alberta and soon to the University of British Columbia. In 1967 he and five researchers published a paper called *Temperature-Sensitive Mutations in Drosophila Melanogaster I. Relative Frequencies Among Gamma-Ray and Chemically Induced Sex-Linked Recessive Lethals and Semi-Lethals*. It was the breakthrough on pest control, though the title illustrates the kind of jargon Suzuki finds disturbing.

"Secrecy can be perpetrated . . . by so mystifying the language and activity of science that, for all intents and purposes, it is secret. And I can do a hell of a lot about that."

He began with a few television and radio programs in Edmonton and Vancouver; CBC then funded a modest network show called *Suzuki On Science*. *Science Magazine* began last year and



was soon on prime time, Wednesday evening at eight o'clock.

Suzuki will return to the University of British Columbia and his fruit flies this fall. "I am really looking forward to it. I feel I've been pretty lucky. All in all, I guess I've accomplished more than I ever dreamed I would."

The Street Without Men

Michel Tremblay, a plump and gentle man, was born thirty-five years ago on a mean street in Montreal. It was a place with many women and few young men.

The street, the time and the circumstances would affect him profoundly. He would become Quebec's leading playwright and a forceful speaker of subtle truths.

His first play, *Les Belles Soeurs*, created a sensation—most obviously because it was written in *joual*, the street French of Quebec (the name derives from the pronunciation of *cheval*). No one had done that before. Actually, Tremblay was also being original in more significant ways. Quebec was finding its own identity, and the play reflected the turmoil. It concerns a French-Canadian woman who has won a million trading stamps and who has asked fourteen women neighbours to help her paste them in little books. The stamps themselves are a cause of outrage. Their number is a

deliberate illusion, making a small prize seem large; they are worth, at most, a thousand dollars, and they are redeemable only in tawdry, plastic prizes. They are a trick played on women.

Tremblay's later plays were also written from the woman's point of view (or in the case of *Hozanna*, from the viewpoint of a transvestite, a woman in a man's body trying to get out).

Here are some of the things Mr. Tremblay had to say during a recent interview with CANADA TODAY/D'AUJOURD'HUI.

ON PLAYS

"I would never write something that is only entertaining, even the songs that I write are political."

ON WOMEN

"I wrote the first women's lib play. The culture in Quebec before the sixties was a man's thing.