



Rum flavoured.
Wine dipped.

Crack a pack of Colts along with the cards.

A PETITION TO CHAIRMAN LEONID I. BREZHNEV:

IS HUMAN RIGHTS A CRIME?

Today is the 29th anniversary of the signing of the United Nations Declaration of Human Rights. In the name of Human Rights this appeal is published.



ANATOLY SHCHARANSKY

We call upon Leonid I. Brezhnev, President of the Soviet Union, to bring about the immediate release from prison of ANATOLY SHCHARANSKY and to permit him to emigrate to Israel to join his family.

Since 1973, Mr. Shcharansky has been denied the right to emigrate for the purpose of family reunification, despite the Soviet Government's commitment to permit such emigration as embodied in the U.N. Declaration of Human Rights and in the Final Act of the Conference on Security and Cooperation in Europe. On March 15, 1977, Mr. Shcharansky was arrested following allegations that he had worked as an agent for the United States Government — allegations which President Carter has publicly repudiated.

Since his arrest, Anatoly Shcharansky has been:

1. "Incommunicado" in the Lefortovo Prison of the KGB.
2. Denied visits from his family.
3. Denied the services of a lawyer of his choice.
4. "Found guilty" of treason in the Soviet press.

Mr. Shcharansky's only "crime" appears to be an affirmation of Human Rights, to which the Soviet Union has committed itself. The imprisonment of Anatoly Shcharansky imprisons Human Rights, and makes their affirmation treasonable. It makes a mockery of the Helsinki Accord, to which Canada is a party, and whose human rights promises were a condition of that agreement. It serves notice on Soviet citizens that they invoke these rights at their peril.

WE CALL UPON THE SOVIET UNION, IN CONFORMITY WITH INTERNATIONAL LAW AND HUMAN DIGNITY, AND IN THE INTERESTS OF FURTHER COOPERATION BETWEEN OUR TWO PEOPLES AND TWO COUNTRIES, TO BRING ABOUT THE RELEASE OF ANATOLY SHCHARANSKY. AND WE APPEAL TO KURT WALDHEIM, SECRETARY-GENERAL OF THE UNITED NATIONS, AND PIERRE ELLIOT TRUDEAU, PRIME MINISTER OF CANADA, TO TAKE EVERY AVAILABLE ACTION TO SECURE THE OBJECTIVE.

Wily women

Frank McGee

To use the word charming in a review is somewhat square and can mistakenly be taken as patronizing. Nevertheless, it seems to be the best word to describe the Theatre Department's Production *Shakes a Pear Tree: The Women of William Shakespeare*.

The one-hour presentation consisted of soliloquies and scenes by female characters from the works of Shakespeare. The script compiled by the company—Barbara Ades, Sandra Kleiman, Antonella Loras, Rebecca Pederson, and Janet Sears—was taken from both the Comedies and the Tragedies. All the speeches were linked by a wise jester-like figure (Janet Sears) who commented and then threw the verbal ball to the other actresses.

The extracts were both comic and tragic so that the mood bounced from light to heavy. Because the speeches were given out of context, they never reached Shakespeare's emotional intensity. It is for this reason the show can be called charming.

The eclectic nature of the show gave the actresses a showcase for their talent. Barbara Ades' letter-ripping scene from *The Two Gentlemen of Verona* was done with a large amount of wit, especially when she had just come from being one of *Macbeth's* hoarish witches. Sandra Kleiman was shocking and fiery as Shakespeare's *Shrew* and proud and majestic as the dying *Cleopatra*. Antonella Loras was comically desperate in her speech from *A Midsummer Night's Dream*. But it was Rebecca Pederson who seemed able to hold the audience and provide the moments of dramatic passion. Her *Ophelia* was suitably disturbing and fragile and her *Portia* was noble and confused. This grab bag of emotions was pleasantly tied together by Janet Sears doing *Rosalind's* epilogue.

As Shakespeare once said, "All's well that ends well."

IDA review

Smith and Fisher

Karen X. Tully

OK, so lunching in Downsview isn't exactly like sipping Perrier at Bemelmans, but last week, even the most out of touch soul could feel ever so chic by subjecting their senses to what has ambiguously been referred to as Performance Art, right here on campus. Culture, art and even, entertainment for North Yorkites are all usually pre-rewarded with long, tedious and positively unfulfilling TTC rides. But last week, for all the effort it takes to arrive at the IDA Gallery, one could immerse oneself in mass quantities of Experimental Art.

In a show entitled, "Frame of Reference," Sandra Smith and Natalie Maus Fisher, both fourth-year visual arts students, presented recent works of performance art. Although somewhat repetitive and therefore, redundant at times, Natalie Maus Fisher's *Passages*, a 3-D slide show, was nicely executed and well-received, as was her performance piece, "Edie and Me."

In what may have been her singing debut, Sandra Smith, outrageously decked out in evening dress and heels, expressed her affections for Attila the Hun (metaphorically speaking, of course) in her piece called "Tight Rope."

The gallery itself was thoughtfully redesigned with various installations transforming the space into its own sense of reality, or point of perspective.

Although here at York, it is still virtually impossible to find a passable red wine, a really good Caesar salad or even as much as a hint of a Quiche Lorraine, now you can have art with your ham and cheese. Alright.

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