



Concert for International Year of Peace Toronto singer strives for social awareness

By ANDREW VANCE

A few years ago, political and religious turmoil in Iran caused many people around the world to sit up and take notice. One person who definitely took notice was Doug Cameron, a Toronto singer who wrote a successful song based on the persecution of an Iranian girl named Mona.

Lawrence Park Collegiate plays host to Doug Cameron's concert in support of the International Year of Peace on Saturday, November 1. Fans of his single "Mona with the Children" will have an opportunity to experience more of Cameron's committed brand of pop idealism live. The 31-year-old singer who grew up in Midland, Ontario and briefly attended Trent University in the mid-'70s, came to Toronto in 1980 to train as a piano tuner at George Brown College. It was here that his attentions turned to songwriting and collaborations with several musicians, including bassist Dave Pilch.

Cameron and Pilch formed a partnership which eventually resulted in the overwhelmingly positive critical and commercial res-

ponse to his 1985 release of "Mona with the Children" on True North Records. The song focuses on the plight of a 16-year-old Iranian girl of B'hai faith who was arrested and sentenced to death at the hands of the Khomeni regime for her refusal to undergo religious conversion.

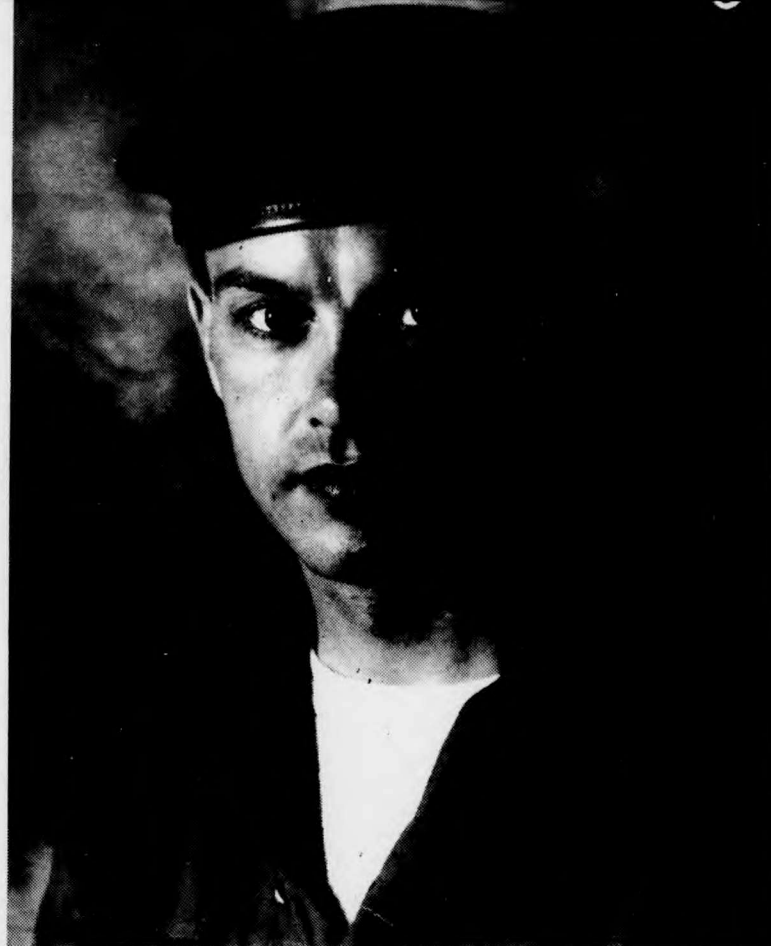
In a brief phone interview from his Toronto home, Cameron said that the song functions as a statement of spiritual integrity in the face of religious persecution. He also stressed the importance of the themes of love and global spiritual unity which appear throughout his work. "Love is something which people understand and can relate to," Cameron said. "It's a spiritual source. People are searching for meaning and they rely on artists to tell them about the world." With regard to the question of style versus meaning in musical expression Cameron explained that "the trend towards pure style has peaked. . . people will begin to demand relevant music as they become more aware of things going on in the world."

The songwriter's efforts towards the cause of world peace are largely due to his commitment to the B'hai

faith which teaches a doctrine based on the concept of all religions being derivations of a single source. "B'hai teaches that the time has come for humanity to unite in the cause of universal peace. . . we are going to see the established global order eventually fall and be replaced by a united world devoted to peace," Cameron said.

Striving towards greater social awareness has also led the singer to affiliations with several Toronto based peace groups that are involved in rallies, demonstrations and educating to promote public awareness in issues concerning human rights and disarmament.

In order to ensure an adequate amount of time to devote to various musical projects, Cameron has opted to forego an autumn-winter tour and instead play this one concert to benefit the various peace movements with which he is associated. The current band line-up includes bassist Pilch, keyboardist Steve Hunter, and Bruce Cockburn drummer Mike Slosky. The concert starts at 8:00 p.m. and tickets cost \$10.00, available from Bass or at the door.



WHAT PRICE GLOBAL SPIRITUAL UNITY? Doug Cameron's concert on Saturday is in support of the International Year of Peace. He will no doubt perform his 1985 single "Mona with the Children," and if urged on by the crowd, may even tune a few pianos.

Brecht's Shakespearian adaptation offers a larger-than-life parable of racial intolerance

By KEN KEOBKE

John Jay Gould's book *The Measure of Man* discusses how 19th and 20th century American and British scientists tried to prove the superiority of the white man through measuring the volume of different brain cavities. By manipulating and ignoring their data, they were able to "prove" that the white man was above the blacks and the Jews.

Bertolt Brecht may have been considering the public's fascination with this work when he was asked in 1932 to adapt Shakespeare's *Measure for Measure*. At that time, a Jewish sloping forehead was seen as evidence of racial degeneration (attitudes survive in our use of expressions such as low brow). As a result, Brecht called his adaption *Roundheads and Peakheads* and last week, the National Theatre School presented it as part of the Brecht Festival.

Shakespeare's *Measure for Measure* dealt with the abuse of power by

a deputy left to administer an unpopular and ignored law concerning non-marital cohabitation. Brecht's play is about the same abuse of power and the use of racism as a political tool. The play was completed in 1933, the year Hitler came to power and shortly before Brecht's works were banned and he was forced to leave Germany.

Roundheads and Peakheads was presented at the Canadian Repertory Theatre, a beautiful but shivering cold converted church. The stage encompassed the entire theatre as actors ran back and forth in the audience, up to balconies and around the multi-purpose wooden scaffolding. An electronic message board at the top of the scaffolding cleverly took the place of placards and the narrator, however, at times it was distracting when action was also occurring on stage.

Good actors and good plays are often larger than life. In *Roundheads* this was even *certainly* true with the

actors wearing frosted hair peaks and bulbs to show their racial difference.

Throughout the course of the play, the fortunes of the peasants and the landlords temporarily changes, but in the end, the peasants are worse off than in the beginning. With the returning ruler's gift of a new hat and cloak (a soldier's uniform) comes the promise of more strife. The ruler ends the fighting between roundheads and peakheads and hints that the real enemy is across the water—the blockheads!

There were fine performances by all the actors. With the sad exception of Declan Hill's wooden and emotionless Hitler parody. Sharon Heath who played the whore Nanna and Blair Williams as Callas were particularly good. Although the play's "original" music was often reminiscent of tunes by George Winston, it was written and played with the Brecht Lyrics by Quebec artist Richard Desjardins.

York Community Arts Events c a l e n d a r

Compiled By JENNIFER PARSONS

GALLERY SHOWS

Oct. 16-Nov. 14: "Kim Moodie: of Unknown Origin," Drawings 1985-86, Glendon Gallery.

Nov. 3-9; reception Tues. 6-8 p.m.: "Spucailnpt and Tiunрге," Sculptures by graduate student Doug Buis. Founders Gallery, 206 FC.

Oct. 28-Nov. 2: Stuart Reid presents "We Overlap but Never Touch," a show of his recent work. Founders Gallery.

Nov. 3-7: "Chroma Show," multimedia show with color as theme. IDA Gallery, 102 Finé Arts Bldg.

Nov. 5-18: "Nicole Elliot, Toronto Debut for a Quebec Painter," Zacks Gallery, 190 SC.

Oct. 2-Nov. 14: "Victor Mateo: Acryl-

ics on Canvas," Winters Gallery, 123 WC.

Oct. 16-Nov. 14: "York Work," An exhibition of sculpture and sculpture by the teaching staff of Fine Arts. AGYU, Ross N145.

MUSIC

Thurs. Oct. 30: South Indian Music Concert, McLaughlin Senior Common Room, 8:00 p.m.

October 31: Student Chambers Series, a varied program given by students of the Music Dept., McLaughlin Hall, 12 p.m.

THEATRE

Oct. 31: "Jump don't Jump," Prime Time guest speaker Ken Keobke, Atkinson Theatre 12:30-2:00 p.m.

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PATHWAYS TO PEACE

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NOVEMBER 14-15, 1986

LOCATION
Senate Chamber
Ninth Floor
Ross Building

Friday, November 14
9:00 a.m. Registration and Coffee (9th Floor, North Ross Building)
9:45 a.m. Official Welcome
10:00-12:00 p.m. **THREATS TO PEACE**

Participants:
David Cox, Director of Research, Canadian Institute for International Peace & Security
Fiona Nelson, Trustee, Toronto Board of Education
Jag Maini, Special Advisor, Canadian Forestry Service, Agriculture Canada
Robert Matthews, Political Science, University of Toronto

12:00-1:50 p.m. LUNCH
2:00-4:00 p.m. **MODES OF PRESERVING PEACE**

Participants:
Norman Alcock, Chair, Information Systems Committee, Canadian Institute for International Peace & Security
Rod Byers, Director, Research Programme in Strategic Studies, York University
Anatol Rapoport, Professor of Peace Studies, University of Toronto

6:00 p.m. The Faculty Club, Cash Bar
6:30-8:30 p.m. DINNER
Speaker: Dr. George Ignatieff, Canadian Ambassador to the U.N., 1966-69, President of the U.N. Security Council, 1968-69, Chancellor of the University of Toronto, 1980-86

Saturday, November 15
9:00 a.m. Registration and Coffee
9:30-11:30 a.m. **CANADA'S ROLE: ALTERNATIVE STRATEGIES IN PROMOTING PEACE**

Participants:
George Ignatieff, Former Canadian Diplomat, Former Chancellor, University of Toronto
Anne Gentler, Co-Chairperson, Group of 78
Pauline Jewett, MP, New Democrat, External Affairs Critic
Brian MacDonald, Executive Director, Canadian Institute of Strategic Studies

12:00-1:50 p.m. LUNCH
2:00-4:00 p.m. **ACTION FOR PEACE**

Participants:
Marion Dewar, President, Federal New Democratic Party
Clark MacDonald, Former Moderator, United Church of Canada
Eric Shragg, School of Social Work, McGill University
Representative from SAGE (Students Against Global Extremism)

Registration Fees by NOVEMBER 7, 1986.

Student
 Two days \$ 5
 One day only \$ 3

For More Information and Registration Please contact:
CALUMET COLLEGE 736-5098