

Sun City — Racist Citadel continued

represents man's own doing -based on that premise, man's own hand must play a part in its undoing. In recent years, many western performers, Frank Sinatra for a good example, have appeared in Sun City despite the strenuous objections of South Africa's cultural movements, which have called for a total cultural boycott of the country. As Little Steven has recently explained, "Our song targets Sun City, but we use Sun City as a symbol of the

whole apartheid system, with its program of forcibly relocating Africans into barren artificial 'homelands', stripping them of their rights and economic sustenance." In conversation with Much Music's Mike Campbell in Toronto, it would appear that although the music itself is the primary motive for its airing on "Much Music", it is obvious that the message it carries is an important social issue which should be confronted. As Capital

Records in Toronto said, the public response to the Sun City video has been great, and that the major complaint is, "Why isn't it being played more?" People are reacting, and that in itself is evidence of our concern over the South African system of Apartheid.

This video is important not only because it shows united action against Apartheid, but that in its utter savagery it possesses, at moments, the potential for further unity and hopefully an awakening of North American minds. It will be a blockbuster, I believe, and I say that if you, or anyone for that matter, can walk away from viewing Sun City by Artists United Against Apartheid, you have a heart made of stone. Economic boycotts aside and political "realities" shelved away, the question of Apartheid must become for us as important as Vietnam was

to millions of people during the 1960's and 70's. Once again, "compassion" has become "hip" again, and we must do something, even if it means just watching the video and discussing it amongst others. As stated before, it is because this bloody system was created by man - consequently, his own hand must play a part in its undoing. Think, think, think, when you buy a Granny Smith apple, of the poor guy who probably picked it. When you go down to the Bank of Montreal (amongst others) to cash a cheque, think about their large investments in South Africa. These small examples are only the tip of the iceberg when it comes to the level to which governments and institutions deal with South Africa.

On the other hand, Sun City is a reflection of the mood of our popular culture - it is a

mirror of our society's ills as seen by artists and musicians. God knows we have a lot of problems, but Apartheid is an outrage, and morally repugnant. As an issue, it must be addressed. When you see Sun City, its relentless beat and vivid imagery, with its scenes of people rioting, burning cars, weeding through a sea of black faces carrying a long, long row of coffins when you see its violence and raw emotion, then you will know that you must do something about Apartheid.

If all Sun City - by Artists United Against Apartheid makes you do is think, then I would say that "compassion" has indeed become "hip" again. The winds of change will blow again.

"How many roads must a man walk down, Before they call him a man?"

Bob Dylan

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Exhibition at Fredericton National Exhibition Centre - till December 15. Photographic display of Newfoundland's yard art in the Main Gallery. Samplers by Leslie Sampson in the 2nd floor gallery.

Women's Film Series also going on there till December 11. (Next film: Abortion: Stories from the North and South - December 9, 7:30 pm) Centre is located on the corner of Queen and Carleton.

Exhibition of D.P. Brown's paintings and drawings at the Beaverbrook Art Gallery until December 15. Works are of a realist nature.

by ZOE GREEN
Entertainment Co-Editor

On November 29, Raphael's Silver Cloud gave a lively and enjoyable performance of jazz, modern jazz, and jazzed-up pop, to an enthusiastic audience in the Old Arts Building Faculty Lounge.

The band began with some upbeat tunes like 'Sweet Georgia Brown' and 'The Woodchoppers' Ball'. These were played in the style of Glenn Miller, and I was impressed with the tenor sax - he certainly can blow a mean string of notes.

Likewise, I found the versatility of the bassist, Jamie Newsom, striking; he seemed as happy on bass guitar in a Miles Davis Number as he did on double bass in Thelonious Monk's 'Straight, no Chaser'. Peter Newsom, lead guitar and vocalist, won my applause with a spirited rendition of my favorite Chicago Transit

Authority song, whilst the energetic snapping of sax solos during a Joe Jackson cover had feet tapping all round the room.



The sets were not all bouncy bop numbers though - whilst there was bonk music galore in the pulsatingly rhythmic 'Tequila', there were tunes for the angst-ridden too, with a bluesy arrangement of 'Yesterday', and a mellow rendition of 'When Sunny Gets Blue.'

This show brought me out of a really lousy mood - thanks, boys.

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