

Nelson Mandela. With its fast-paced beat and entertaining songs, this band is obviously becoming very well-known as an Edmonton alternative group.

However, the Worms' popularity did not bode well for the last band of the night, Wicker Man, since at least half of the audience left after Cadillac of Worms' appearance. The tedious but inescapable sound checks that preceded this, as all other performances, also ended up causing a lot of people to leave. Once they did appear on stage they put on a show that proved their musical knowledge and experience, playing songs from their previous albums as well as a few recent compositions. Thus, although Wicker Man played well, their position on the program served only to undercut their performance.

The second night of the concert had a completely different atmosphere than the first. The hall was more crowded, but,

the thumping beat.

On a different note, the next band up, Killing Time, flung themselves about the stage in a heavy metal fervour. Although the first couple of songs weren't bad, with heavy guitar chords and a pounding beat, they soon became rather tedious as all of the songs started to sound very much alike. They also made no mention of the anti-apartheid cause, instead commenting repeatedly on the poor management of a certain establishment and encouraging the audience to boycott not, appropriately, South Africa, but instead the owners of the establishment.

Colour 9, however, sang a moving song called "David," which is about the oppression of the mentally handicapped. They also did a version of "Sympathy for the Devil" with the aid of Kelly Simpson from Cadillac of Worms which, although not a lot like the original Rolling Stones



Kelly Simpson of Cadillac of Worms shows the audience his index finger and tries to grow a real beard at the same time.

Their energy and enthusiasm helped create a friendly atmosphere as people sprawled on the floor bobbing their heads in time to the thumping beat.

rather than the leather-and-chains crowd from the first night, the audience was of a more collegiate variety. The atmosphere was more relaxed and mellow than at Friday's gig.

The audience enjoyed Reality, an Edmonton reggae band who had a heavy beat and used a lot of synthesizer. They got the crowd going with their rhythmic songs such as "Rough" and "Rampage." Their energy and enthusiasm helped create a friendly atmosphere as people sprawled on the floor bobbing their heads in time to



Rob Westbury of Colour 9 gasps for air in the smoke filled room.

version, was loud, angry and hard-hitting. They displayed a clear, uncluttered style with a predominant drum beat, a strong, rhythmic guitar line and unobscured vocal harmonies. They sang most of the songs from their cassette as well as a rock version of the hymn "The Prayer of St. Francis," which was certainly better than the original.

The most popular performance on Saturday evening was by Juba, an a cappella group made up of three women and three men who sang mostly South African folk music. They received a whole-hearted reception and their music epitomized the entire meaning of the concert. They sang several songs that are found on the *Freedom is Coming* album including the title song. They also performed a song about South Africa called "Divide and Rule," which they described as "a little bit of Nova Scotian reggae."

Although most of the songs they sang were for the cause, they also delighted the audience with a series of children's clapping songs that they used when they first began as a group to help them learn the unusual rhythms in the South African songs. As well, they did a version of the blues song "I'm Blue" by Ike Turner's backup singers, The Ikettes. Juba finished with a piece that combined two political songs. They inter-

twined the two melodies, alternating between a song about the political prisoner Nelson Mandela and "Nkosikeleli Afrika," roughly translated to mean "God Keep Africa Safe," a song that many Africans have adopted as their national anthem. The group sang mostly a cappella but for a few songs they used drums and shakers to emphasize the beat. The set seemed to have been all too short when the group left the stage after an impressive and most enjoyable performance.

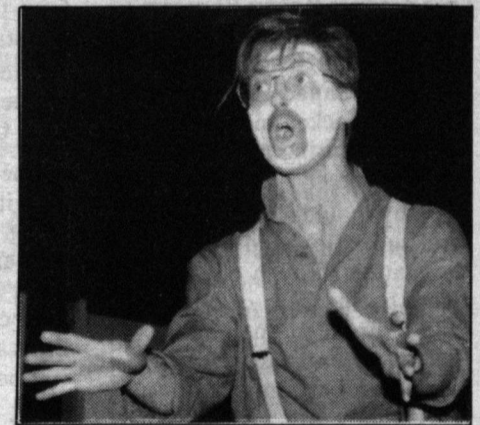
The last band, Idyl Tea, attracted a large part of Saturday's audience on its own merit. Having been performing for far longer than the majority of the other bands, they were almost in a class of their own. Their folk/rock music was musically together and obviously well-rehearsed and often performed. They did a cover version of the blues tune "Love in Vain," while their song "Sad So Long" combined a fast rock beat with a country twang guitar. It was not only the attending die-hard Idyl Tea fans who enjoyed the last set of the night.

Rock Against Apartheid was successful on all counts this weekend. Most importantly, the anti-apartheid cause was publicized, and awareness about apartheid was heightened in Edmonton. Also, approximately \$1300 was raised (almost \$200 more than last year), 75% of which will be donated to SOMAFCO (Solomon Mahlangu Freedom College) in Tanzania, while the remaining 25% will be given to CARA (Citizens Against Racism and

Apartheid) for educational materials such as pamphlets, buttons and T-shirts.

The concert also served to publicize local bands and to give Edmontonians a chance to experience samples of the local talent. The main purpose of the concert was summed up by Alan Boyd, of Kentucky Church Bus, when he said "hopefully we'll make some more of you more aware of what's happening, not only in South Africa but all around the world."

Photos by
Dragos Ruii



Juba's Warren Albers gesturing while he sings.

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