

# On dit

Vol. 52 No. 5

Adelaide University

Monday 2 April 1984

## AUS - Adelaide

## Uni leaves

## the fold



by Mark Davis

A small but lively group of supporters and opponents of AUS gathered on the steps outside the Students' Association office last Friday night.

Inside the office three University Union employees were counting the votes from last week's referendum.

Outside the whole range of human emotions was on display - there were the elated and the drunkenly maudlin, the arrogant and the crest-fallen.

Inside the counters' faces were impassive, bored. Opening and counting over 2,000 ballot papers was obviously a very tedious way to spend a Friday night. The counters would look up from time to time and scowl at the group of onlookers - "It's all their fault" they seemed to mutter to each other.

As the votes were counted the onlookers could see the ballot papers being placed in two separate piles. One pile of votes was much higher than the other - but it was impossible to tell which pile was pro-AUS and which was anti-AUS.

An *On dit* photographer was asked to try putting his telephoto lens to use, but it was to no avail.

An exhausted AUS supporter slumped against the door asked which pile was the highest.

"The one on the right" was the reply.

The AUS supporter slumped further - it was a bad omen.

As the count wore on a group of AUS supporters regaled the onlookers with a selection of feminist songs - ditties like "Raise the Double Standard High" and "Foetus Lovers". For once AUS' opponents were lost for words.

"If only Kim Jacobs were here" lamented one Liberal student.

Kim Jacobs of the Liberal Students' Federation apparently knows a wide selection of anti-communist songs. "How did that one go - you know, the one we sang when AUS delivered its four ultimatums in 1982?"

John ("you need AUS like you need a bowl of pus") Ballantyne decided to prove his sobriety by reciting at length from the writings of Trotsky, the Russian revolutionary.

"You can quote me on that" he said when he had finished explaining how the Party was always right because it is the one true Party of the proletariat. "Say that John Ballantyne has finally seen the error of his ways."

An AUS supporter said the pro-AUS groups had known all along they were defending an organisation which "is impossible to defend".

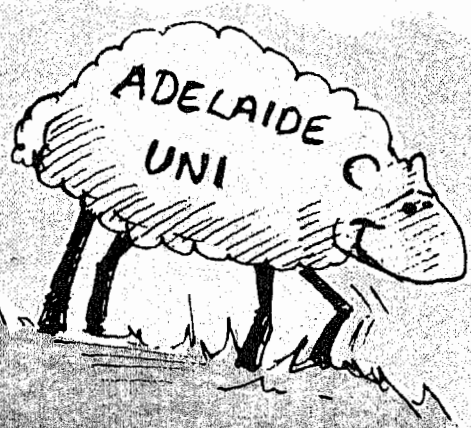
"When we came back from AUS Annual Council this year we wondered ourselves whether it was worth continuing to work for AUS. We decided to defend the principle of a national student union rather than AUS itself as an organisation" she said.

At 10.30pm the vote-counters perked up a bit. They had finished their work for the evening.

The Returning Officer announced the preliminary result - a sizeable defeat for AUS - and the crowd on the steps vanished into the night.

The pro-AUS group departed to a house in Stepney known as the Stepney Soviet where a wake was to be held while the anti-AUS group left for a party in Liberal student Graham Edmonds-Wilson's room at Lincoln College.

\* turn to page three for results.



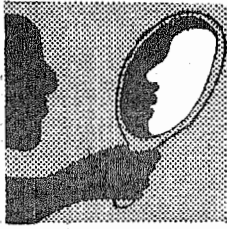
### INSIDE-

This week On dit brings you **Summer Rock** a 16 page rock liftout featuring INXS, Split Enz, Midnight Oil.



# On dit's king of the pen & ink looks back on 16 years as an editorial cartoonist

## PAGE TWO PROFILE



by Andrew Gleeson

It may have been a blindfolded kangaroo with sinister looking, waist coated, gun waving secret agents secreted in his pouch; it may have been Bob Hawke sitting on a safe labelled "wage pause" about to be blown up by a wharfie with a detonator labelled "A.C.T.U."; it may have been Don Chipp sporting Malcolm Fraser and Bill Hayden earrings and a big bow-tie: the one certain thing is that if you have been at Uni at all anytime in the last 16 years and read *On dit*, then - whether you know it or not - you've seen one. They are the product of *On dit's* longest-standing contributor, its maestro of the pen and ink, cartoonist Gerhardt Ritter.

Now, Gerhardt has decided to hand in his quill, but he still remembers when, as an enthusiastic young fresher at Adelaide Uni, he first became involved in *On dit*.

"I was involved in the printing lab at the teachers college and doing some drawings there, then saw *On dit* one day and thought 'this might have a bigger audience or larger circulation', so I got in touch with the then editor - Adrian Hahn - drew a few cartoons and took it from there."

That was 1968 and *On dit* was a very different sort of paper. It came out fortnightly instead of weekly and still flaunted that unseemly badge of sexism "The Bird of the Week". Gerhardt remembers a happy-go-lucky attitude when he began, but he has seen many changes to that over the years.

"I've seen it ebb and flow," he said. "In the late 60's.....students were preoccupied with student themes rather than with world issues.....This changed to quite a significant extent during the Vietnam period. There was increased emphasis on world issues.....male students were susceptible to the draft, the Moratorium was happening and there was a lot more student activism."

"...following that there seemed to be a period during which students became more concerned with themselves than with world-issues and the paper reflected this....students were more concerned with passing than with evaluating what's going on."

More recently Gerhardt thinks the pendulum has swung back to some extent. The paper exhibits "a move back to more involvement in social issues and issues on a more local level....more recognition of state and federal politics", a development he thinks is "generally...a good trend".

Gerhardt's work appeared regularly in *On dit* throughout the "Vietnam era" editions, but it turns up less frequently after he completed his Honours German degree and left Uni in the mid-seventies. But a decision to return to tertiary study in 1980 - to do a Master of Business Administration at the Institute - saw Gerhardt Ritter return to *On dit* with a vengeance. In the last four years his singular style has graced the paper's pages more often than even before.

Gerhardt's work has a distinctive character that is very difficult to mistake; he draws in stark black and white only - no greys - creating darkness and light by the relative density of the black lines. His caricatures have a misleading 'scribbly' appearance with their multitude of winding lines - as in this drawing of Don Chipp -



but each line has been carefully considered for its contribution to the cumulative effect.

One of his trademarks is the little animals down in the corner - kangaroos seem to be his favourite - as in this one.



Gerhardt Ritter does a final cartoon for *On Dit*; a self-portrait



Work of Patrick Oliphant (left) and



Gerald Scarfe - two of Gerhardt's favourite cartoonists

Gerhardt's cartooning inspirations are Ronald Searle, the South Australian born Pat Oliphant and an Englishman, Gerald Scarfe "...whose caricatures are by far the most biting and accurate that I've ever seen".

Scarfe is "more a graphic artist than a cartoonist but each and every one of his works are brilliant....Scarfe and Oliphant both produce memorable work in nearly every drawing they do".

Over the years Gerhardt has sought to emulate their work "in a lot of respects".

"Increasingly I have more and more admiration for the really good craftsmanship of someone like Pat Oliphant - probably the top editorial cartoonist in the world and an exceptional draughtsman."

Among Australian cartoonists there are none he feels really stand out at the moment.

"Cook is good but his work doesn't follow a consistent theme. If he thinks of an idea he draws it rather than incorporate it in a single editorial. Atkinson comes up with some very good drawings occasionally but tends to be too vague."

Some of Michael Leunig's work is "brilliant" but "I prefer the craftsman

type of cartoonist. The themes, o.k., but it's just not my bag".

Tandberg who is "more unusual among editorial cartoonists" expresses little of his ideas in the "very, very simple lines" of his drawings; most of it is expressed in the gagline. "He's a very good gag-man."

The Tandberg style is contrary to his cartooning philosophy. "A cartoonist is at his top if he can express an idea with an economy of wordage, though not necessarily of line," he explains.

"If he can get an idea across without having to put a caption on it so much the better. Let the drawing say what you think....if you put too many words on it you may as well write the story and not put the drawing in."

Of the artists who have worked for *On dit* over the years Gerhardt thinks two from before even his time stand out: Bruce Hannaford and Ross Bateup, who drew for *On dit* in the early and mid 60's, both of whom have gone onto professional drawing, an ambition he himself cherishes.

He also admires the clearly defined lines of present day *On dit* artists Robert and Ronald Tomlian - caricaturists rather than cartoonists - whose work resembles

"Now I'll jump first and you follow"

A Ritter cartoon from *On Dit* for May 12th 1970; Tricky Dicky and John Gorton

that of David Levine.

"You need a different sort of talent for that...to be able to do good and distinctive caricatures. I don't have that unfortunately".

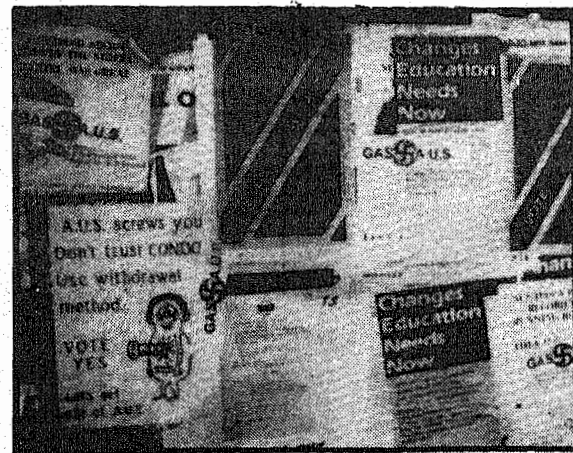
He likes their sureness of line. "I like to see drawings that are well executed and distinct. I prefer to see someone put down a line and then leave it there. In later years it has been my tendency to try and eliminate pre-sketching and then rubbing out the lines too much. I like to set the lines straight down on the blank piece of paper."

The building of his new home and a decision to set up a business have prompted his decision to 'retire' from *On dit*. But it's not a retirement from drawing: his business is to produce custom-made cartoon cards. Once he finishes building his house he will have still more time for his first-love: the hammer and chisel, a form of art unfortunately too time-consuming for him to indulge in as often as he'd like.

Although ending his long association with *On dit* Gerhardt Ritter takes with him many fond memories; and leaves behind him, in edition after edition over 16 years, a printed testimony to his talent that will not be readily forgotten.



Referendum posters on the bill-boards near the Barr-Smith lawns



## Spiritual student's posters caught in the crossfire

by Robert Clark

Innocent imbibers were caught by "friendly fire" during last week's referendum battle - and the Union may have to foot the bill.

It's the perennial poster problem. This year it was the Spirits Appreciation Society who suffered.

Their poster, advertising the *Hoodoo Gurus* for last Saturday night, went up late Monday afternoon. By Tuesday morning almost all - according to a spot *On*

*dit* count - had been obliterated by budding Goebbels of various hues.

A suitably irate James Williamson - not only a shrunken-livered SAS member but also the designer of the offending poster - suggested the poster madness well reflected the degree of concern of the referendees for student well-being.

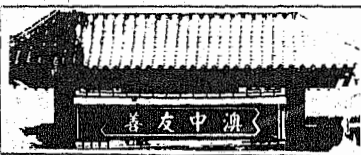
More importantly, the bar night was underwritten by the CSA. The SAS needed about \$1,500 to meet its costs. Any shortfall would come from Union revenue.

Union President, Nick Murray told

*On dit* he'd been unable to find a policy on postering, although he'd thought one might have been produced two years ago. However, "something had to be done" and he would bring it up with the policy sub-committee.

Restrictions could include fines, the denial of Union facilities or perhaps a limit on the size and number of posters. Murray pointed out it was difficult to police, especially among political groups who might deliberately obscure their own hoardings with opposition literature.

## Rival's knifing cuts Nakasone



### THIS WEEK IN ASIA

Alan Brideson

Earlier this year *This Week in Asia* reported that Japanese Prime Minister Nakasone would be facing a challenge for his leadership in November of this year. Recently however, his main opponent Mr. Kiichi Miyazawa, the Suzuki faction's nomination, was admitted to hospital following a knife attack.

Inquiries conducted by the Japanese police indicate that political motivation was not the cause of the attack but rather a 10 million yen extortion bid, according to reports in the *Financial Review* and *The Japan Times Weekly*.

Miyazawa scuffled with his attacker in a hotel room, and was injured with an ashtray. It is believed that his assailant, 54 year old Hirokata Higashiyama, attempted suicide after the attack by cutting his wrists with a knife.

The admittance of Miyazawa to hospital has strengthened his bid for the

party leadership. With much of the media focussing on his brush with death, and his importance to Japanese politics, almost every politician from Prime Minister Nakasone down has found it advisable to visit him in hospital.

Perhaps more importantly it may be more difficult for Nakasone and his followers to convince the public that the attack was not prompted by political goals.

Nakasone pledged a full investigation into the matter and a tightening of security, but these measures may not be enough to dispel misplaced opinions in the minds of some Japanese voters.

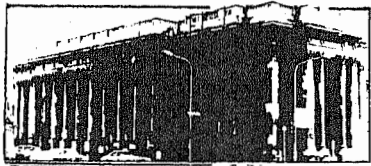
### PRODUCTION

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HAPPY BIRTHDAY JOHN AND GRAHAM.

# Ministers blast Adelaide media



## STATE POLITICS

### The Legislative Council

by Tasia Pertsinidis and Andrew Gleeson

At question time in the Legislative Council on Tuesday, the Liberal Opposition went on the attack over the prison issue. Mr Cameron asked the Government to explain circumstances related to the release of a prisoner via the Glenelg Magistrates Court. He understood this release to have been "illegal and a mistake".

In reply the Government said that thousands of prisoners were being transferred from Adelaide Gaol each year, stressed that gaols had been neglected under all governments over the past 30 years and twice extended an invitation to critics to view the conditions at the prison. He also pointed out that steps are being taken to upgrade facilities at the gaol and that a new remand centre is also being built.

Opposition Attorney-General Mr Griffith kept up the pressure with a question in which he argued that under the March 28 Police Amendment Bill prisoners were being released too soon, many serving less than half their sentence.

Mr Blevins, replying, said that as the legislation concerning the matter had been put through parliament he "accepted the will of the parliament", pointing out that the "new legislation was canvassed extensively".

Switching to Health and Dr Cornwall, a Liberal member presented a letter, written by an accident victim of 12 years, which complained about a visit by an official of the Health Department to the

writer's doctor in order to check on whether the doctor was overcharging and supporting the writer in a drug habit.

The doctor's papers on the patient indicated a lot of home visiting, and that the patient was receiving five injections of pathadine (an addictive drug) each month.

The Lib M.L.C., after reading the letter, argued that it was unfair to have government checks on personal preferences in medical treatment, and alleged that Dr Cornwall knew the name of the medicare official doing the checking.

In his answer, Dr Cornwall said there are many such officials ("councillors") who have been employed for a number of years because of the "original medifraud". They look at profiles of practice in suburbs and country areas.

Dr Cornwall said he "will take action to check the matter out, and will take action for my medical colleague to be cleared of these allegations".

Wednesday's question time turned into something of a "get the Advertiser" session. In the course of replying to a question from Dr Ritsan (Liberal) about Government policy on Community Mental Health Services, Dr Cornwall, the Health Minister, went out of his way to attack an article on this topic published in the previous Saturday's *Advertiser*.

Dr Cornwall said the article was "wrong in every substantial detail" and that he and members of his department had spent several hours explaining these errors in detail to the author, when he had submitted the article for comment prior to publication. Despite this the article had been published unchanged.

The author was *Advertiser* journalist Mr Peter White.

Mr White stood by the contention of his article that the Government was failing to provide adequate Community Health Services for the mentally ill when they are out of hospital. He said that in his

discussions with the Minister, it was apparent Dr Cornwall's conception of Community Mental Health Services was confined to out-patient services in hospitals and community clinics. In the discussions, he said, Dr Cornwall did not acknowledge the importance of special extra-hospital care for people suffering from mental illness. It was the lack of action in this area, not in the hospitals and clinics themselves, which his article had criticised. Dr Cornwall was still yet to address himself to this question.

"I welcome the opportunity to discuss it with Dr Cornwall," Mr White said, "because it is an issue of great public importance and I'd like to understand why he has thoroughly rejected an approach (to mental illness) which is the approach of so many in the field."

However Mr White may not get his opportunity. Dr Cornwall has informed *The Advertiser* that any future questions directed to Dr Cornwall from Mr White must be submitted in writing, to be answered in writing.

The *Tiser* had a bad day of it: in response to the next question from Mr Lance Milne (Democrat) on the milipede invasion - Mr Blevins, the Government leader in the Council and Minister for Agriculture, attacked an article in last Tuesday's *Advertiser* which he described as "disgusting", "malevolent" and "totally inaccurate". Never in 20 years of public life had he "experienced that standard of reporting".

As with his colleague Mr White, the author of the milipede article, Alan Atkinson, stood by the substance of his article - which was that the Government lacked any "coherent forward planning" to deal with the milipede problem.

Mr Atkinson was unperturbed by the Minister's attack. "It doesn't worry me in the least. I don't think the article was totally inaccurate in the way he tried to suggest."

"If he reacted so strongly it might appear that the article touched a raw nerve."



Sir James Killen makes a point during his Foundation Lecture

## People defend human rights, not pieces of paper: Killen

The proposed Australian Bill of Rights was "an illusion of liberty", retired Liberal parliamentarian, Sir James Killen said at the University of Adelaide last week.

Sir James, a veteran of nearly 28 years of Federal Parliament, said protection of rights lay in the proper workings of the parliamentary system and not a vague Bill.

The Federal Government's proposed Bill of Rights introduction of which has been deferred from the present session of parliament - would not ultimately protect the liberty of a person. Countries like Nigeria and Ghana had had Bills of Rights before they deteriorated into military dictatorship.

"A fragile piece of paper waved before a bayonet is not going to dissuade the person with the bayonet from using it," he said.

Rather protection of an individual's rights depended on community enlightenment flowing into the men and women who served in Parliament. But at the same time he lamented the quality of MPs' interrogation of ministers in Federal Parliament. Question time was too often orchestrated by ministers.

Sir James, who retired from Federal Parliament last year, was speaking at a University of Adelaide Foundation public lecture.

He said that the controversy over the phone tapping in NSW of alleged leading figures and their recorded statements illustrated how rights were not simply protected by laws, but by men and women.

Parliament had legislated against unauthorised telephone tapping - that is, against invasion of privacy.

Yet "allegations in relation to the phone tapping seem to be concerned more with what has been said than with apprehending those who tapped the phones apparently in breach of the law," he said.

Sir James said he had viewed "with deep dismay" that the anxiety to do with the phone tapping had taken this form.

Although the NSW premier, Mr. Wran, had said that those people responsible for the tapping should be called to account, he wished it had been a Federal parliamentarian since the law related to phone tapping was a Federal law.

There was no question about the need for rights such as free speech, assembly and association. The question was how they were obtained.

Were we, he asked, to have, in the words of the 19th century French observer, Alexis de Tocqueville, "a government of laws and not of men?"

He believed protection of individual rights rested with "determined and properly equipped" men and women in Parliament prepared to call upon those responsible for government and administration to give account of error or oversight.

"I would prefer to have that form of activity rather than have a Declaration of Rights in which many people will be lulled into a false sense of satisfaction," he said.

"It gives the illusion of liberty to say that my rights will be protected, and therefore there is no further need to be active in the community," he said.

"There will be no need for me to be involved, but if the worst comes to worst I can seek to whistle in aid from this Bill of Rights."

# Students vote for AUS secession - union on the skids

by Mark Davis

Students at Adelaide University have voted to secede from the Australian Union of Students.

Preliminary voting figures announced last Friday night indicate that 1,000 students voted to leave AUS while 500 voted to stay in the union.

The 160,000 member student union is now facing disintegration following the breakaway move at Adelaide University.

Last week students at the University of Western Australia voted to leave AUS. Campuses such as The Australian National University and the University of Melbourne will be voting in the near future.

Last week's vote at Adelaide University was a vital one for AUS, according to Mr John Buchanan, a member of the ruling 12 person AUS general executive.

AUS was founded at Adelaide University in 1937. The union's state organiser Ms Jackie Wurm said last week that Adelaide University was a "key campus" for AUS.

Mr David Darzins, President of the Adelaide University Liberal Club, said he was "elated" with the secession result.

"I believe the students who voted to leave AUS voted for change and for a union that does things rather than a union which says it does things," he said.

Mr Darzins said there would be a



David Darzins

meeting in May of people interested in forming a new national student union.

"It will be a meeting of people interested in a union devoted to education issues and issues which unite rather than divide students," Mr Darzins said.

Mr Tom Bradley, a member of the AUS national executive who campaigned last week with the anti-union coalition said that the secession vote was "a victory of students over student politicians".

AUS State Organiser, Ms Jackie Wurm, said the result showed that "students no longer recognise the privileged position they occupy in society".

"They don't seem to consider they have a social responsibility to concern



Jackie Wurm

themselves with broader issues than their own education and self interest," she said.

On the proposed new national student union, Ms Wurm said other campuses which had left AUS had been promised similar alternatives but nothing had materialized.

"The campaign conducted last week by the opponents of AUS was totally negative and didn't allow for adequate debate about the role of the national student union," Ms Wurm said.

Over 2,000 students voted in last week's referendum, one of the biggest turnouts for many years in student election at this University.

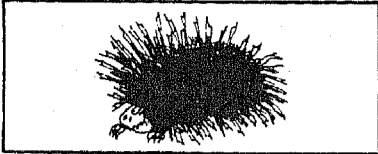
AUS membership is now fewer than 160,000 compared to a peak of 280,000 in the late 1970's.

**WHAT SHALL WE DO WITH THE DRUNKEN DRIVER?**

A Free public lecture by  
**DR A.J. McLEAN**  
DIRECTOR, N.S.W. & M.P.C. ROAD ACCIDENT RESEARCH UNIT  
UNIVERSITY OF ADELAIDE

ELDER HALL  
TUESDAY APRIL 10th  
1.10 p.m.

Presented by the University of Adelaide Foundation



## LETTERS

Deadline for letters to the Editors is 12.00 noon on Wednesdays. All letters should include the author's telephone number. Anonymous or pseudonymous letters will only be considered for publication if the author's name and phone number are included (not for publication).

### On dit a la Daily Planet

Dear editors,  
What the hell are you guys doing? Whatever happened to On dit student newspaper? Where are the graphics, poetry, amusing columns and humourless gossip that are relevant and crucial to a popular campus-orientated publication? I think we've elected a pair of 50's media moguls obsessed with driving people to boredom with their "a la Daily Planet" approach. I for one did not truly believe your election campaign was going to bear such a true reflection upon reality and performance. Many saw that publicity as adding flavoursome jocular to a rather mundane vote drive. I'm sure I speak for many when I plead urgently for the introduction of sanity to the most vital media outlet on campus. Loosen up a bit fellas and think more about the students and their wants as opposed to your possible future journalistic careers. (I'm sure both of these aims can be catered for). Leave the Sydney Morning Herald in Sydney and bring On dit back to Adelaide University.  
Sandy Slater

### Fundamentalism: Nauty replies

Dear Editors,  
May I reply to Bruce Newberry's letter (On dit, 26 March) about my article on the philosophical implications of fundamentalism (On dit, 12 March).  
It is not clear what point Mr. Newberry is making about Christianity and freedom, but I take it that there are two. 1) If we accept Christ, then our sins are "accounted for", i.e. will not be held against us, and 2) that if we accept Christ we will, as a consequence, be made free.  
But don't we have to be free in order to be able to accept Christ? And if we did, it would show that prior to accepting Christ we have a capacity for good action. We could then develop that capacity, thus obviating the need for Christ to save us from sin.  
The heresy into which Mr. Newberry has fallen is that of semi-Pelagianism, the doctrine that we can do something to promote our own salvation. That was declared as a heresy by the Council of Orange in 529 precisely because it could see that, further down the track, the doctrine would do away with the need for Christ.

The alternative open to Mr. Newberry is the orthodox one of holding that, independent of Christ, no one has any capacity for good action, but that, in his inscrutable mercy, God has elected some sinners for salvation. Does Mr. Newberry wish to bring back the doctrine of the elect and predestination?

With respect to divine command morality, it is because some people think that there is nothing more to morality than divine commands that they come to disbelieve in morality when they come to disbelieve in God. I do not deny that the Bible is full of specific commands. What I do deny is that all that is required to make an act right is the command of anyone, God included.

What the quote from Isaiah powerfully implies is that given the alien nature of God, we can't understand what he thinks or what he does. Hence his work, creation, would be beyond our comprehension. Yet St. Paul says that we can understand enough about it to see that it was made by God. So it can't be so foreign to our ways of thinking, after all.

There are two Christian attitudes toward science stemming from these positions; one is that the physical universe is unintelligible. The other is that the physical universe reflects the rationality of God, and that since we are, in part, rational, we can to some extent grasp the structure of existence.  
R.A. Nauty

### Ballantyne criticism "unbalanced"

Dear Editors,  
Ballantyne (On dit, 26 March) criticizes my article on Egon Kisch as "unbalanced" because it failed to give a balanced picture of left inspired peace movements.

This seems to miss the point. The article was not about left inspired peace movements, it was about Egon Kisch. The quote used by Ballantyne, taken from Koestler, — to claim that communists exploited the anti-Fascist movement and then betrayed it — does not fit the Kisch case.

What the Kisch case does reveal was the complicit and anti-democratic nature of the Conservative opposition to Kisch. It was this opposition which made the case controversial. And, it was this Conservative opposition which produced a broad (not just communist) coalition against fascism in Australia.

Ballantyne's letter is not about the Kisch case but is an attempt to mislead by implying insincere motives on my part. Ballantyne's criticisms are contrived as they address a different issue than that in the article. It is therefore his criticisms which are unbalanced.  
Greg McCarthy

### Freedom of speech

Dear Editors,  
In answer to Miss N. Douglas's letter in last week's On dit, I need only point out that while it is 1984, there is no need for her to attempt to personally fulfil Orwell's prophecy.

While the Sturt C.A.E.'s student union may see fit to stamp its jackboots on throats of its members, Bread and Circuses supports the absolute right of the individual to free speech. There are many clubs on campus whose aims Nigel and I find morally offensive, yet we have never censored them. This is a record which I doubt that many of Sturt CAE's publications can claim, judging by the almost Stalinist attitude of her letter.

I am saddened by the way in which misguided individuals, such as Miss Douglas, and certain groups, such as the Human Rights Commission, seek to strangle the freedom of the individual in the name of noble ideals. Such actions lead to the Gulag and to Auschwitz.  
Ken McNamara  
B&C Co-Editor

### B & C reflects on students

Dear Editors,  
I do not attend Adelaide Uni but do receive publications from it, and it is after reading Bread and Circuses from the 12/3/84 to the 30/3/84 that I feel I must make some comments, as an outsider.

The University is not a law unto itself and what happens in it effects the rest of society, and reflects back on the University. As such I am amazed that students of this uni, can allow racism, individual victimisation, and ill-thought out and irrational ideas, to be expressed on their behalf.

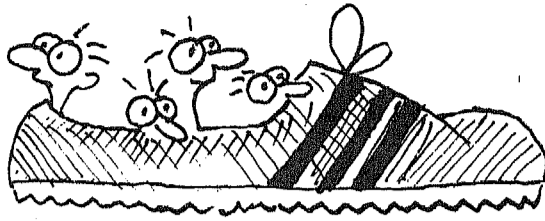
Am I to believe that university students are only capable of slander and offence, rather than logic and rationality? That their arguments are based on crude humour rather than on an intelligent thought process (if this is the case I suggest a Royal Commission).

Society does not maintain a uni, and its students merely to allow them to initiate attacks on individuals, because of their racial origins, appearance, sexuality or religion. On the contrary it expects education, rather than internal and external expressions of ignorance.

The University (despite its supposed role of educator) has a very tenuous image in society and such publications as Bread and Circuses expose a contempt for the individuals and groups which pay for it, and do nothing to develop a positive image for either students or the University.

I can only express my concern for such a situation, and extend my goodwill to students who have the decency to disassociate themselves from such publications.  
Pamela Jackson

### The four-person shoe



Dear Editors,  
I would take this opportunity to enlighten Mr. Rambler and your other readers interested in the "Four Person Shoe" so ably described by Mr. A.

Orange.  
I attended one of these shows and the phrase, as I interpreted it, was used in the show, to describe the shoes of a person with very large feet.  
Thomas Ruffe

### Political opinion and tolerance

Dear Editors,  
I write to you about a disgraceful incident which occurred during Enrolment Week. Two other persons and myself were manning a table for a club in the Games Room. During our shift we got into a political discussion with two members of CANE. Unfortunately, they seemed incapable of comprehending any point of view other than their own and during the course of our discussion they resorted to violence. One of CANE's members grabbed my associate by the shirt collar and subsequently threatened him with physical violence. We could have taken legal action on this incident but decided against it because of our limited resources.

I feel that the more moderate view is not fully publicised on this campus which should be a forum for all political opinions to be expressed without threat of physical violence.  
To quote the words of that great liberal philosopher, Voltaire: "I may not agree with what you say, but will defend to the death your right to say it."  
My point is that all opinions should be tolerated in this University without abuse, whether verbal or physical.  
Andrew England

### Spot the timeslot

Dear Editors,  
I was breathless to read in the last week's On dit that the Prez' own highlights for the week included her personal spot on the airwaves. Mysteriously enough; listed for 10.30 pm.

It must have been the excitement of last week's "refer-random" that made me forget to tune in nightly in case I could catch Our Leader's precious pearls. However, I hope she made it on the right night.

Who says AUS doesn't know what day of the week it is?  
"Still twiddling."

### Reflections on literacy

Dear Editors,  
If you want to be scandalised at the R.A.A.'s new catch phrase then more care must be taken when writing the leading article. Obviously you cannot be blamed for the efforts of contributors but when "there are" and "their are" appear in the same sentence it seems that you are having an each-way bet.

A metre is not the same as a meter. "Opening up" and "freeing up" the sports grounds will not make them any more open or free than opening or freeing them. On dit reflects the students of the University of Adelaide. It should not be casting reflections upon their literacy.  
Stanley Donne

### A useful new skill



Dear Editors,  
In the near future I will be holding a special forum for students on "letter writing for effortless mass distribution". A variety of letter-head/motifs will be available for practising newly acquired skills. I hope other councillors will be joining the lecturing staff:  
— Ken McAlpine — "Drafting the document".  
— Graham Edmonds-Wilson

"Maximising the use of the point of order".  
Could interested students contact me to facilitate the scheduling of the event. Details T.B.A.  
A full selection of Returning-Officers will be in attendance for those little emergencies.  
Staunch and Deliberately yours,  
Nick Murray XXXOOO  
President of the A.U.U.

### Nazis on campus?

Dear Editors,  
I write with reference to the mysterious appearance of stickers bearing the words "Gas A.U.S." and a swastika (an obvious link between the anti-AUS struggle and National Socialism) around the University on Tuesday, 27 March.

I find this most intriguing.  
It seems to me to be highly unlikely that the "Right" (so-called) would be stupid enough to firstly link themselves and their secession campaign with Nazism and secondly to launch such an association on the day of a General Student Meeting on racism. I would suggest that the "Right" are far too clever, and their cause far too rational (although I disagree with it) for them to make such a lunatic connection, especially as the stickers were soon covered up by more balanced offerings.

An obvious indication of their embarrassment.  
However, if it was not the Liberal Club and co. who was it?  
There remains of course the possibility that a busload of aging Aryans from

Argentina dropped in overnight to say hello but this is extremely unlikely, although various semi-imaginary off campus groups are copping blame for some quarters. It does however seem tempting to deduce that the mysterious stickers appeared (possibly of their own accord) with the express intention of discrediting the "Right" and with them their secession campaign.

Regardless of who bears responsibility for this nocturnal Nazism it is interesting to note how readily the Left exploited the Right's embarrassment by putting out a leaflet which in effect meant if you vote against AUS you're a fascist. I object to this tactic (though I am pro, AUS) on the grounds that it not only avoids real issues but is in itself a very cheap political tactic.

It all smacked of desperation really. A group of people with a product they couldn't sell. I wonder, was it the sellers or the product, and how much did the swastika help. Very little I hope.  
Gary Martin  
Union Councillor

### Affiliation and social conscience

Dear Editors,  
So M.B. Smith is sick and tired of political and social action groups on campus (On dit 26 March).

These groups are a manifestation of students' concerns about social issues, some of which threaten to destroy human society of any form. To claim that in order to be useful to society one has to ignore such issues (and take up some real responsibilities — I suppose M. means a mortgage) is simply absurd: the prior responsibility must be that of ensuring there is opportunity for human society in the future.

By non-affiliated Smith presumably means non-affiliated to any ethical code which requires a social conscience.  
Peter Lavers

### SWAPO with MORONS

Dear Editors,  
I object to M.B. Smith's letter (On dit 26 March) in which he mentions CISCAC in the same sentence as the Liberal Club. I am a member of the former and want not the slightest connection with the latter. Smith must have been sick in the head to be tired of the Left Co. as I believe the Club no longer exists. While he wonders if we all will grow up to be useful members of society, I seriously wonder if he is going to grow up at all! I would not usually reply to a letter written by such a moron, but I would like to take the opportunity to tell Smith that he has a bad case of verbal diarrhoea and brainlessness. Side effects include severe doublespeak and speaking before thinking. I suggest that he goes and non-affiliates himself to an aeroplane at 10,000 metres.  
Peter Sobey

### AUS needs criticism

Dear Editors,  
I stand by my statements about AUS in 1983.  
You may well ask why I am State Organiser for AUS in 1984. At Annual Council I spoke out with honest criticism of the Union and wondered whether I would continue to actively work for it. Many students, including most Adelaide Uni delegates, joined in the constructive but critical debate about AUS.

We pushed for the opening up of the Union's decision-making to holders of all political philosophies.

We won an increase in allocation of money to the states (25 percent compared to 10 percent in 1983) so that more can be done at the campus level. Supporters of secession failed to support this.

I stand by my commitment to improve conditions for students, yet refused to be uncritical of AUS.

I believe a national union is vital; AUS needs changes — I'm working for that in 1984 and the future.

I ask you to look at the issue which opponents of AUS are trying to cloud with personal attacks.

I haven't seen them do anything to improve TEAS — Graham Edmonds-Wilson voted against it. Who are they trying to kid?  
Jackie Wurm

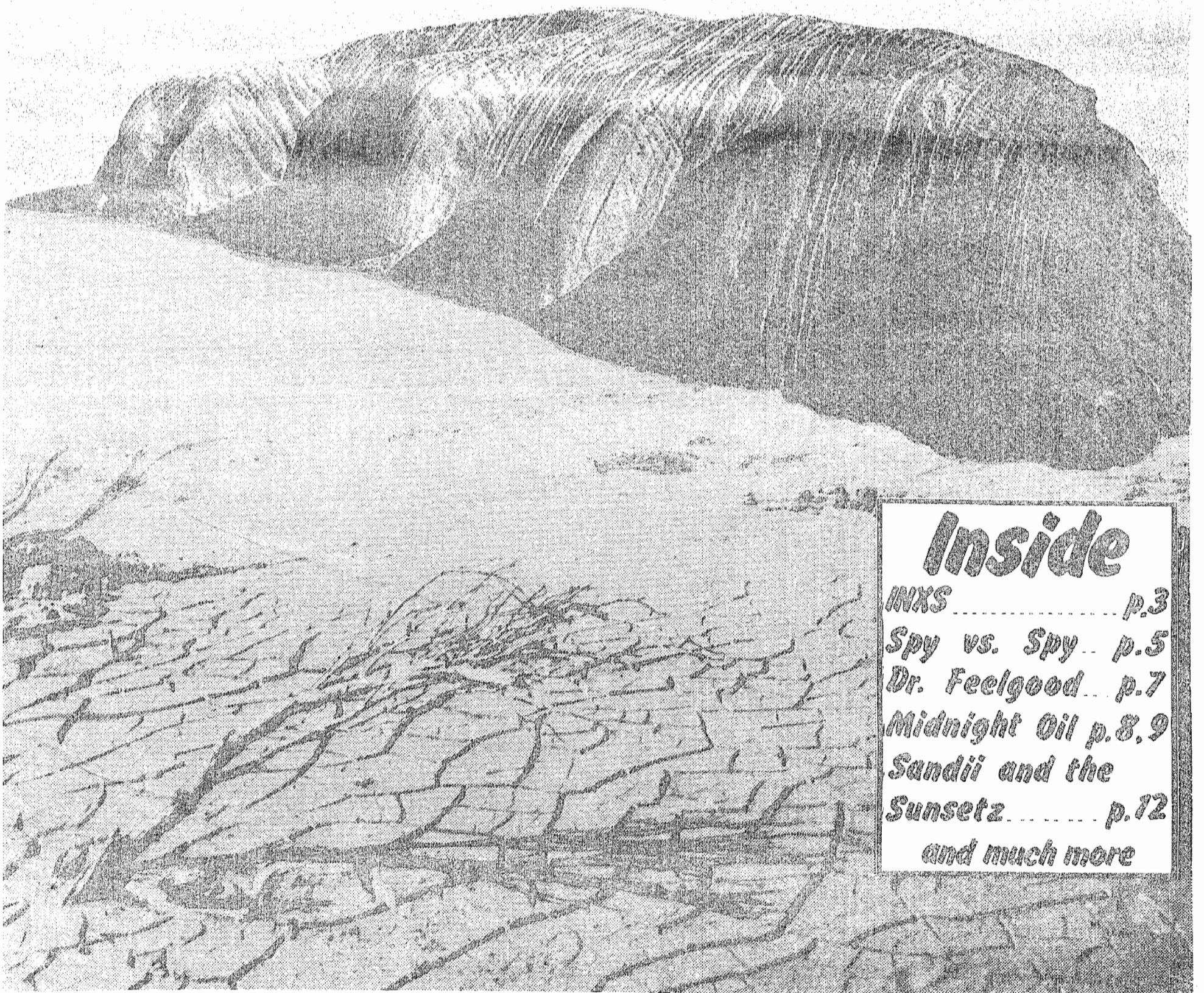
### Tony's tar-pot

Dear Editors,  
As a retired newspaper hack I feel the misdirected criticisms by "lonely Anthony McAdam" of my esthwhile colleagues should not go unanswered (On dit 26 March, 1984).

According to lonely Tony, the rabidly Marxist Oz media is dominated by a huge pot of graduate, left-wing journo who never read books, are intellectually immature and their beer-soaked conversations revolve around the bedroom.

Curious. They sound exactly like the university-hating, well-oiled journo of my acquaint who make up the bulk of the Australian working press and of whom none would stand left of Hawke or perhaps peacock. But perhaps because they've flunked through the News Ltd. Style Manual they exceed McAdam's qualifications.  
"McAdam" should learn how to tar.  
"Para"

# Summer Rock



## Inside

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Sandii and the  
Sunsetz ..... p.12  
and much more



# One Weekend in Melbourne

Four of the rock world's biggest acts — EURHYTHMICS, SIMPLE MINDS, PRETENDERS and TALKING HEADS — performed together over one weekend in Melbourne last month. IAN BELL reviews and compares their performances.

Day # 1  
8.15pm  
-The Eurythmics

a pleasure to listen to. She moves, dances, scowls, smiles and generally plays with the audience like a spoilt child with a new teddy bear. She never lets the crowd know whether it's wanted, except for when the cool and aloof front is dropped occasionally. Dressed in a baggy checked suit, later changing into a leather bodice and finally into her *Right by your side* Tigress outfit, Annie kept it interesting. She dedicated two numbers, one to Michael Jackson, who had stupidly set his head on fire that day, and *Sweet Dreams* to birthday boy Molly Meldrum (much to the disdain of the crowd). All in all it was a gig of exceptional quality that not even the lousy acoustics could kill.

Day # 1  
10.30pm  
-Simple Minds.

**SIMPLE MINDS**  
Day One: 10.30 pm  
Being a self-confessed *Simple Minds* fanatic I was not about to miss the chance of seeing one of my favourite bands merely because the show was a thousand miles away from my local bus-route. One of the more popular tourist bands, *Simple Minds* have improved on past glories with each album and each of three Australian tours. The new LP *Sparkle In The Rain* has a new edge, a new force. And the *Minds* certainly brought that edge to the Melbourne stage. The whole band is quite simply playing better than ever. Charlie Burchill's guitar in particular, shows through on material like *Up on the Catwalk* and the new single *Speed Your Love To Me*, a rare and unique combination of delicate subtlety and

force. The backbone of the *Simple Minds* sound is the driving bass of Derek Forbes and the hypnotic rhythms of Mel Gaynor (the latest in the every-changing position of drummer). If Forbes and Gaynor are the back-bone, Mick McNiel's and his keyboards must form the flesh, filling the music with eerie melodies. And the soul — Jim Kerr. His lyrics are still full of romantic imagery and he has never been in better voice. But the major change is that Jim Kerr is a happy man. He is really enjoying himself. This is something he hasn't allowed himself previously, something he concealed with a distant aloofness. But now he has a new exuberance, a new energy that is not only obvious to the audience, but is mirrored and amplified by them. His sense of humour is more apparent too. During *New Gold Dream* the band breaks into *Light My Fire* to the delight of all. The night before Kerr also added a verse of *Take Me To The River*. During the encore, *Love Song*, Kerr squats on stage and sings "This is not a love song..." with a sinister grin and quasi-Lydon snarl.

His final words on stage are "...And now I lay me down to sleep, Goodnight," and with that he bounds off to the wings and leaves a very satisfied gathering eager for their return later this year.

**THE PRETENDERS**  
Day Two: 8.00 pm  
In the two years since the *Pretenders* last toured this country a lot has happened. Guitarist James Honeyman-Scott and Bassist Pete Farndon both died within eight months of each other, both from drug-related causes. Chrissie Hynde has married Ray Davies of the *Kinks* and become the mother of a

Day # 2  
8.00pm  
-The Pretenders

bouncing baby girl. The *Pretenders* line-up has been augmented by Robbie McIntosh (Guitar) and Malcolm Foster (Bass) and a keyboard

player for live work. They have released two splendid singles (*Back On The Chain Gang* and *2,000 Miles*) and a new album *Learning To Crawl*. On their last tour of Australia there were confrontations with the Press, lousy reviews and Chrissie Hynde's antics on stage which included hurling insults, kicks, and tamborines at audiences throughout the land. In particular the Adelaide show suffered from too much volume, too much temper and not enough give from a band at the tail end of a world tour. Unfortunately nothing much has changed with the in-concert *Pretenders*. It is still miles too loud, the mix was all over the place and not helped by the acoustics of the venue. From the dirge-like *My City Was Gone* to the mindless thrash of *Tattooed Love Boys* the whole set was pedestrian. Hynde's lyrical ability is unquestioned but live, her voice loses both the subtle harmonies that make slower songs like *I Go To Sleep* work, and the vibrant edge that *Precious* or *Message Of Love* should have. There were exceptions — beautiful versions of *Thin Line Between Love And Hate*, *Back On The Chain Gang*, *Middle Of The Road* (complete with wild harmonica solo) and a berserk version of *Money*. But basically the merciless sledgehammering of almost every number got repetitious and boring.

**TALKING HEADS**  
Day Two: 10.30 pm  
After a disappointing set by the *Pretenders* and varying reports from Narrarra that *Talking Heads* played for three quarters of an hour or three hours depending on who you were talking to, the audience was tense. Defying the security gorillas, the fans were all eager for a dose of that "once in a life time" experience. The stage is empty but for one microphone. Even the backdrop had been stripped away to reveal the backstage commings-and-goings to all and sundry. Without announcement and as casual as you like, David Byrne, clutching a twelve string and a ghetto blaster, wanders centre stage. He surveys his surroundings with perfectly choreographed disorientation and launches into an intense version of *Psycho Killer*. He falls, stumbles and trips across the stage like a puppet whose operator is having a seizure. With just a simple backing track, acoustic guitar, and Byrne's vocals *Psycho* is given a whole new emphasis. Tina Weymouth, dressed

Day # 2  
10.30pm  
-Talking Heads

in a cute school uniform then bounces on-stage for an equally sparse rendition of *Heaven* with Byrne singing harmonies with himself via the ghetto blaster. And so it went; for the first half hour anonymous men dressed in black pottered about on stage adding further pieces of equipment and more players. If a microphone was knocked over the men in black would wander onto the stage, pick up and reset it, then wander back into the wings. The constant adding of instrument and players resulted not only in a ten-piece band but a continual intensification of sound which seemed almost impossible. It just got progressively better until a threshold was reached. A point where you have to stop thinking in reviewing terms, clever journalistic cliches and nifty catch-phrases. You have to stop, enjoy, dance and sing because it's all so good. They play material from all ends of their career — *Take Me To The River*, *Once In A Lifetime*, *Burning Down The House* — with each song adding something new to a carefully structured and immaculately timed show. For someone who has never had much time for their records and was bored stupid at their 1979 Adelaide concert, it was not so much a surprise as an enlightenment and a revelation to see *Talking Heads '84*. Now a convert I could finish up with a barrage of gushy compliments, but they wouldn't capture the pure joy of *Talking Heads* in concert.

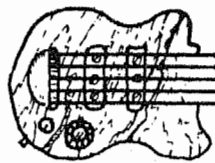
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# The year of - INXS

Australian band 'INXS' have recently returned from almost a year of touring in the United States and seem to be set for a period of commercial success both at home and overseas. When last in Adelaide they took time out from the hectic schedule of touring to visit the Zoo where "On dit's" JANE WILLCOX and KATE GIBBONS caught up with saxophonist and guitarist Kirk Pengilly. Pengilly discusses the band's experiences in America and the current American obsession with things Australian.

Kirk Pengilly, saxophonist, guitarist and sometime vocalist for Sydney band INXS, must be wondering if conducting interviews in the Zoo was such a good idea. As he yells over the monkey screams and the occasional rattle of the children's train, his ice-cream is slowly melting down his fingers.

The Zoo was an attempt to get out of the hotel, he explains, because the band is so sick of rooms, planes and cars. INXS have spent most of 1983 touring, mainly in America, to solid record sales and ecstatic audiences. "There were some nights we couldn't leave the gig because the coach we toured in was surrounded by kids wanting autographs," says Pengilly.

Since the band's first LP, INXS in 1980, critics have been claiming on an annual basis, that this is going to be the year of INXS. This year may be right.



In 1984, the band has already clocked up their first national number one single, *Original Sin*.

Kirk Pengilly's ice-cream slides slowly down the side of his cone and onto the grass; he laughs. He is affable and relaxed, with a ready smile befitting someone with horn-rimmed glasses.

*Original Sin* was recorded in America with high-powered, disco-funk producer Nile Rogers.

"It was fun working with Nile," Pengilly says, "we thought he'd be pretty hot-shot — you play it this way or you get shit — but he was quite the opposite."

"We went into the studio and started rehearsing and he said don't worry about arranging it, just do any configuration of verses and chords."

"We thought, we can't do that! We've got to know where we're going next. So we were just playing away and he said OK that's it and that was the take!"

"It ended up six and a half minutes and he edited it down the way we all thought best."

The rest of *The Swing* was produced by Nick Launay, whose list of production achievements include *Midnight Oil*, *Birthday Party*, *Models* and *Public Image Ltd*.

INXS were a little worried that the change in producers would make the single "stand out or not stand out" amongst the other tracks says Pengilly. However as the album was recorded in "about seven studios with as many engineers," and two producers and was then mixed at the Townhouse in London, Pengilly figures its "all pretty diverse" anyway.

The enormous number of people involved in the production of *The Swing* made decisions about who and/or what appears in the credits pretty difficult he says. These difficulties combined with the problem of getting six elusive band members together whilst on tour to discuss things, threatened to set back the release date of the album.

"Everything's got to be very democratic" says Pengilly.

INXS is hardly an overnight sensation, but they have had an enviable rise to success: smooth yet not too quick.

Each album has been better received than the previous, each concert better attended. Even the critics have been firmly behind them since

their inception in 1979.

INXS had been together only six months when they were asked to support *Midnight Oil* on an East Coast tour. The tour landed a recording contract with Deluxe and the band was in the studio within a year of formation.

The INXS story began in Perth. In 1979 lead vocalist Michael Hutchence teamed up with the Farris brothers, Tim (guitar), Andrew (keyboards) and Jon (drums), who'd been gigging around the city in a band called, not suprisingly, *The Farris Brothers*. They enlisted Kirk Pengilly (sax, guitar) a school friend of the Farris' and Gary Beers (bass guitar) a friend of Hutchence and moved to Sydney. Then there was the East Coast tour, the resulting recording contract, and the release of their first single *Simple Simon*.

The single didn't make the national charts in Australia, but an unusual deal was struck under which the single was released in France. The French loved it, giving INXS chart success in Europe before Australia, reversing the usual pattern of local acts trying for overseas success after "making it" here.

The band was still young in 1980 with an average age of 20. Their first LP INXS reflected their youthful attitudes with lyrics such as "Shove it brother, just keep walking". Critics labelled them — as critics will — "angry young men" and the publicity naturally revolved around lead vocalist and lyricist, Michael Hutchence. He was handsome, young and articulate and on-stage a great performer, lanky and agile. His dancing was described by one Sydney critic as "Austral skank" (whatever that means) and as early as 1980 he was being compared to Jim Morrison and Mick Jagger.

In 1981 Sydney band *Mental As Anything* invited INXS to tour Adelaide. It was the first time Adelaide had seen INXS and their reception here was astonishing and indicative of the band's healthy cult following.

In October, the LP *Underneath the Colours* was released. Produced by Richard Clapton, it reached the Australian top fifteen, as did both the singles from it, *Stay Young* and *Night of Rebellion*. INXS had made the difficult progression from cult to commercial success.

INXS went off the road in early 1982 for a well deserved rest and emerged with the acclaimed LP *Shaboo Shaboo*. At the time Tim Farris explained the title: "... the name *Shaboo*

*Bands like 'Australian Crawl' and 'Cold Chisel' seem to always go about four times platinum, but that's only 200,000 sales.*

*Shaboo* is actually the beat to a song I wrote for the album. It just had a sound that went SHABOOH SHABOOH!"

"The long lay off after three years for almost constant touring saved the band from softly killing themselves and also gave us a new dynamic in our lives which was good for creativity," said Michael Hutchence.

Within weeks of release *Shaboo Shaboo* had reached the national top ten, and *Rolling Stone* magazine included it in its ten best Australian albums for 1982. The album recharted again in 1984 when the band toured in February.

*Shaboo Shaboo* reached the thirties of the American national charts as did the single from the album, *One Thing*. This means they sold more records in America than probably Cold Chisel or Australian Crawl did in Australia.

"The record sales are in ratio much higher in America. We probably sold a quarter of a million records."

"Bands like *Australian Crawl* and *Cold Chisel* seem to always go about four times platinum in Australia, but that's only 200,000 sales" (and weeks in the number one spot!).

INXS, like *Men At Work*, attribute much of



their U.S. success to MTV, the American cable television network.

"Australian bands wouldn't be known at all in America without MTV. It gives Americans an instant visual image of the band," says Pengilly.

MTV began in 1981 and is the equivalent of a twenty-four hours a day, seven days a week *Countdown*. Molly has been replaced with 'vee-jays' (video-jockeys), and the *Countdown* set with a plush meticulously designed fantasy that would be a fifteen-year-old's dream — decked out with stereo equipment, albums, videogames and so on.

Yet, unfortunately for Australian and English bands, MTV is in trouble, says

— you almost couldn't hear yourself play."

"For me personally I felt more reaction from playing live than I did from record sales."

The opening up of the American and international markets to Australian music is "the most exciting thing to happen to Australia" in the last couple of years says Pengilly.

Bands can now think in terms of writing and performing for overseas markets and this broadens their entire outlook, he enthuses.

"For Australian bands once you reach a certain position in Australia on the hierarchy ladder you have two choices: either going down because you can't go any further here, or going overseas."

"Unfortunately it's been a problem for Australian bands for a while. I'm not sure but I'd say that's what happened to *Cold Chisel* — nothing happened for them overseas."

However, America's obsession with things Australian could be on the decline, Pengilly says.

"While we were there, there was such excitement about Australian and English music — what they called 'new music' bands — but now it's dying down."

"But like any new fad, which is what the Australian thing has been over the last year, it's been hip to have something Australian or to know something about Australia, but as soon as it starts to get to the masses it is no longer hip."

INXS probably have little to worry about on that score as Americans and Australians are finally catching up with the critics and buying their records.

Kirk Pengilly thanks us for the interview and wanders off towards the Zoo kiosk. Perhaps he's going to buy another ice-cream and perhaps he'll be able to eat it this time.



# The Enz

## Ballad of the Finn men

"Split Enz are starting to develop a social conscience."

"As individuals we've all always had, but as a band it is only now starting to develop."

Tim Finn, founder, vocalist, songwriter and occasional frontman for Split Enz was speaking to *On dit* on the phone from Melbourne.

The night before, Peter Garrett, vocalist with *Midnight Oil* was trying to coerce Split Enz into playing the Melbourne no-nukes Stop the Drop concert.

He's very "persuasive" said Tim.

Tim wanted to do the concert, but the rest of the band was undecided, arguing the arms race was just one of a number of worthy causes.

"They said if you got rid of all the nuclear-weapons tomorrow the world would have as many problems" said Tim.

"But that's not the point."

Tim is also interested in playing for other causes. He suggests world hunger, but he worries about how the money will be used.

Tim has a great deal of admiration for *Midnight Oil* probably Australia's only political band.

"*Midnight Oil* do an amazing job of stirring up people's thoughts on issues" he said.

"Although, occasionally they sound a bit preachy."

With the demise of *Cold Chisel*, Split Enz stand rather precariously at the top of the list of Australia's best loved and most patronized bands.

It is difficult to imagine that Split Enz will maintain their stronghold with challenges from bands such as INXS, *Midnight Oil* and *Mental As Anything*.

*Conflicting Emotions* is their third album since the phenomenally successful *True Colours*, and the only one not to reach the number one spot on the national charts.

And the person least worried, it appears, is Tim Finn.

"I've been in this business too long, we all know what we're doing" he said.

Although Split Enz now live in Sydney, they are still a New Zealand band. As Tim said, "we're organically attached to the place."

New Zealand has a lot of growing up to do, he said; they don't have enough faith in themselves.

"Australians are very faithful and proud of their bands, in New Zealand you don't get that, you just get, 'ah yeh, they're local!'"

"Australia has grown up a lot in that respect, in sport, the arts, music and films."

"New Zealand has yet to get to that stage."

Split Enz was formed in 1972, as an acoustic duo of Tim Finn and Phil Judd. By the summer of 1974 the band had expanded to seven members. They turned professional while touring Australia, recorded their first album, *Mental Notes*, met *Roxy Music's* Phil Manzanera in May 1975 and subsequently went to Britain to record *Second Thoughts* with Manzanera producing.

Critical acclaim followed. *New Music Express*, the UK's most respected but notoriously ruthless rock magazine, called *Second Thoughts*, "the debut album of '76."

Split Enz found a cult following in the UK but never made the mainstream. This was hardly surprising, given their zany appearance and complex, almost experimental, art-rock. In the UK, punk was emerging, and Split Enz were in the wrong place at the wrong time. It was hard enough to make money playing to sell-out concerts in the UK, let alone the relatively small audience Split Enz commanded. In 1977 broke and defeated they returned to their new home, Australia.

They had to change record companies to record their next album *Dizrythmia* because they were so severely in debt. The album produced Split Enz's first single's success *My Mistake*, but financial problems continued.

Phil Judd left, after rumours of a leadership wrangle between him and Tim Finn.

Sadly *Dizrythmia* was overlooked by the public, although it contained some marvelous melodies; *Without a doubt* is a classic.

The media loved Split Enz. Few critics actually appeared to like the band's music, but everybody loved to write about them. Split Enz were very different; with colourful costumes, bizarre hairdos, excessive zany make-up, they made a good story. But the music was less impressive: one UK critic said *Dizrythmia* was "like moose-turd pie, an acquired task."

Things went from bad to worse. 1978, Tim Finn recalls, was a bad year.

"The main memory of 1978 was an anger and a sheer determination not to give up."

Phil Judd rejoined briefly, but left soon after,

this time for good. He re-emerged in 1980 with a band called the *Swingers*. They had one very successful single, *Counting the Beat*, a less successful album, and then disbanded. Phil Judd today is virtually a recluse. He is "very bitter" about music said Tim.

"He finds it difficult to cope with any part of the music business" he said.

Near the end of 1978, Split Enz began to move towards a tighter more accessible sound. The single *I See Red* was released and it is the only song the band still includes in its live set from the pre-*True Colours* era. 1979 saw two albums *Frenzy* and a compilation of past material called *The Beginning of the Enz*. Never was an album more prophetically named. Two months later the band released *True Colours*, a water shed not only for Split Enz, but for Australian music. The first single *I Got You* remained at the number one spot on the national charts for a record eight weeks.

Manager Nathan Brenner took a finished tape of *True Colours* to Mushroom records boss Michael Gudinski, who "turned white" saying he couldn't hear a single on it and predicted it wouldn't do more than gold. Subsequently, the record company only printed 6,000 copies. They were sold out in three days.

Not only had the music been streamlined, but so too had the image. The weird hairdos and the make-up had all but disappeared. Split Enz '84 retains only the costumes of the early days. They are still a little off-beat, but in an accessible, more acceptable way.

After Phil Judd's departure, Tim Finn replaced him as principal songwriter. With *True Colours* Neil Finn emerged as a writer of perfect little pop songs, breezy and catchy, a perfect example of which is the single *I Got You*. The song Tim believes probably saved the band.

"If *I Got You* hadn't come along, we would've broken up" said Tim.

Split Enz now fell into a pattern: an album, a tour, a break to write the next album, another album, another tour and so on.

*Coroboree* and *Time and Tide* followed this pattern, appearing like clockwork, reaching number one nationally followed by sell-out tours. The band could do no wrong. They covered both sides of the market. On one hand the teeny-bopper set loved the boyish looks and antics of Neil Finn, on the other Split Enz are very impressive live.

Split Enz are one of the few bands to publicize an active fan club, and appear regularly on *Countdown* without losing an older audience that is primarily interested in the music.

"The Fan Club would make us seem like a teeny-bopper band, but if you listen to our albums there's obviously a lot more depth than that" said Tim Finn.

"You continuously get the people who say 'oh yeh, well, may as well go and see them' (Split Enz) and they come out raving!"

"They expect to hate us, they see us on *Countdown* and they know about the Fan Club but they see us live and realize we're fucking good!"

At concerts you get the girls up the front and some of them might scream and act a bit silly, but behind them are the older fans and right up the back there may even be a few die-hard *Mental Notes* fans."

Split Enz is very involved in their Fan Club, Frenz of the Enz.

"We're quite proud of our fan club."

"They get a regular newsletter and they can enter competitions, they win things like jackets and shirts we donate.

"We have picnics every now and then. We turn up and play frisbee, sign autographs and it really pays off in terms of devotion.

"It gives the band a solid base."

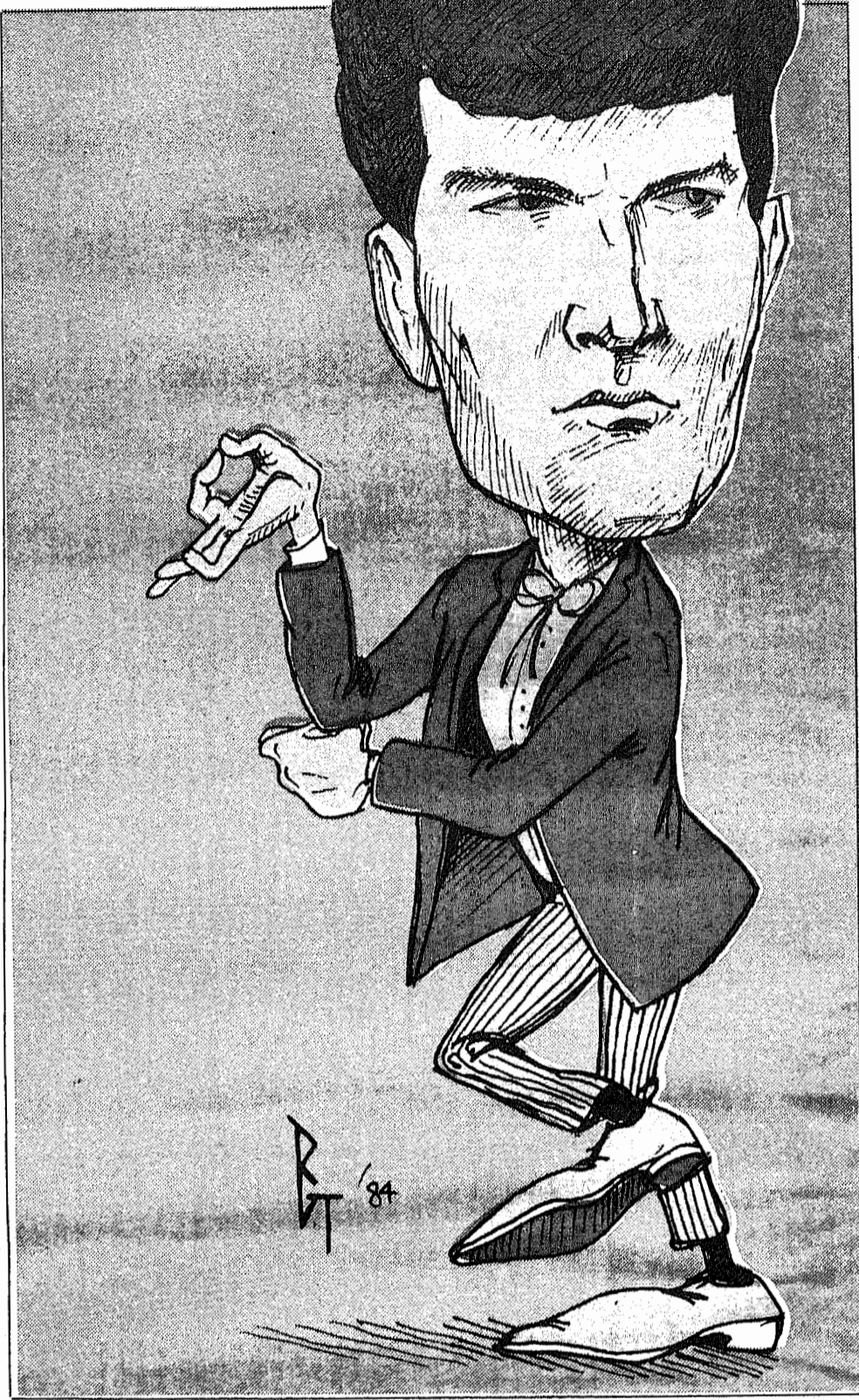
Split Enz started to "grow up" with 1982's *Time and Tide* album. For the first time the band wrote openly about personal experiences, instead of shrouding a song's message in clever but meaningless phrases. And for Tim Finn there was a lot to write about, he'd just turned 30 and broken up with his girlfriend of a number of years. Tim reassessed his life, in public, with songs such as *Six months in a leaky boat*.

"We were shy and unsure of ourselves and it took some time for us to grow up" said Tim.

"We're not trying to hid anything anymore."

The same attitude towards lyrics continues through Split Enz latest album *Conflicting Emotions*. Yet, at the same time *Conflicting Emotions* marks a new era, just as *True Colours* did for years earlier.

Tim confesses *True Colours* was not the best



the band was capable of, in fact musically it was quite shallow. *Conflicting Emotions* is Split Enz's first real break from the musical simplicity of the past three albums, and because of this stands up to be repeated listening.

Musically, the band is beginning to draw on a more diverse range of influences, probably because they broke the album — tour — writing pattern and had an extended break.

Split Enz have grown-up, but there is a thread of confusion and self-doubt in their lyrics which makes the message very real.

Tim doesn't think the confusion will ever end, and he doesn't want it to.

"I think I'll be 99 and sitting in a wheel-chair still completely puzzled."

During the break Neil Finn's wife had a child. *Our Day* from *Conflicting Emotions* was written while — they were "waiting for our child to come."

Tim was excited for Neil but not envious; for Tim the song illustrates the differences between them.

"Thank god I didn't have to participate in the crying and teething of it all."

"Neil and I are quite different in that respect; ways I'm younger than he is, although in years I'm older."

"I definitely want a family one day, but I'm just not ready yet."

*Bullet Brain* and *Cactus Head* from *Conflicting Emotions* could be the first sign of Split Enz's new political awareness.

It is a political song said Tim, but deliberately open to interpretation. From the conflict between the super-powers to neighborhood politics, the local bully and the 'good guy, he said.

"It's about extremists."

After ten years break-up rumours are inevitable. But Split Enz remains together because they feel they have so much more they can do said Tim.

*Conflicting Emotions* broadened Split Enz's musical taste; their new found "social conscience" may add a further dimension for this timeless band.

## There's nothing dry about Martinis

It's Saturday night and you are literally "all dressed up with no place to go".

The prospect of doing the rounds of the same old haunts bores you to tears. Martinis is located on Kensington Road (next to the Marryatville Hotel, so there's no problem with parking). It provides a pleasant atmosphere where you can relax, have a drink and listen to the latest "alternative" music, including some great imports from England.

For the more energetic there is a large dance floor with lighting which is designed to enhance the atmosphere rather than make you feel like a Travolta clone. The videoscreens play the latest clips (another distinction for Martinis) while the projection screen (the largest of its kind in S.A.) shows the latest albums.

Martinis weekly programme runs something

like this:

Wednesday: Jazz nights.

Thursdays: Rock (promoting the local scene).

Fridays and Saturdays: D.J. with low entrance cost and open 'til 3 am.

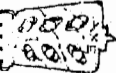
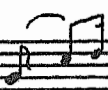
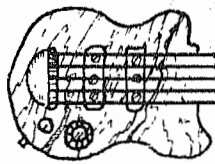
Venue offer: free to Clubs

The management of Martinis will offer the venue free of charge on Mondays and Tuesdays to any club who wishes to hold a fundraising night/meeting/theme nights etc.

This is a great offer for those clubs who wish to hold their functions off campus and still retain bar and music facilities.

Check out Martinis: they're the leaders in new music and provide you with the perfect "late night" club.





I don't care, I love playing in a band  
and I don't mind being broke for it.

# SPY vs SPY



They seem to have captured that little  
gap between straight pop (yawn) and  
heavy, heavy rock (aarrg).



**BILL MORTON** attended the "Stop the Drop" concert in Adelaide this summer where he saw three-piece Sydney band *Spy vs. Spy*. He spoke to the band after their set and found that they were a trio of "average low-income earners" who don't know how to do anything else but play rock music.

Feeling the sun crisp the skin on the tops of my ears I observe the Sunday afternoon scene: colours in motion as Memorial Drive fills with every sort of young person who in their record collections might have anything from *Cold Chisel* to *Dire Straits* to the *Dead Kennedys*.

A multi-coloured pineapple-head confronts a singleted and stubbied ocker type complaining at the lack of beer. Opposites of

thoughts about *Midnight Oil* and tracking down that familiar smell.

The *Spys* look a little perturbed, Buxton plays an impromptu solo on his taunting bass and the rest of their set doesn't seem adversely affected. It finishes with little response; definitely not the best gig they've ever played, but warm encouragement to see them next time they drop across from Sydney. They seem to have captured that little gap between straight pop (yawn) and heavy, heavy rock (aarrg).

A little later I brave the big-muscle-low-brain-cell security oxes and sneak backstage to harass a yackety-yack Michael Weiley and a distracted Craig Buxton.

"As far as we are concerned, that was disastrous", moans Weiley.

But the *Spys* don't seem to be the sorts to wallow in self-retribution for too long, they're here to have fun and they won't be distracted. And after experiencing Mildura, nothing could be too bad.

Last time they came to Adelaide, in mid December they stopped there for a night to play at a pub to "a bunch of drunken grape-pickers, who only wanted to hear Jimi Hendrix".

Underneath this "we couldn't give a shit" attitude emerges a definite note of seriousness — perhaps from necessity. The band is everything: "I can't do anything else", says Weiley, "except make hamburgers."

"We've been poor for three years. But you've got to look towards the future. And the future is our songwriting. We're getting good at writing songs, and the ones we're coming up with now are definite selling material. So now we've got to think about recording."

"Who knows — maybe we can do what *INXS* have done."

There are those who would have it that *INXS* have sold out; does this mean that *Spy vs. Spy's* manic originality is in danger of fizzling at the merciless hands of the yawful music-buying public?

For now, at least, it would appear not: "I don't care, I love playing in a band and I don't mind being broke for it. We all live in squats in Sydney, so we don't pay rent, so we've probably got as much to spend as your average low-income earner."

So what brings a band once quoted as saying "we don't give a fuck about politics" to probably the biggest concentration of trend-pollies Adelaide has seen since the hippies got out the razor and got back into the comfy middle classes where they belonged?

Weiley says: "I think we're growing up, and we are concerned about certain things."

"Six months ago we couldn't give a damn, but the politics is coming in, it's creeping in. Right now we're in a particularly politically minded camp; we've been touring with the *Oils* and after rapping with the guys, they've opened our eyes to a lot of things."

Being used to the *Spy vs. Spy* repertoire of

"I can't do anything else except make hamburgers," says Weiley.

Aussie youthstyle, but no hassling here — we are all in one place, surrounded by banners of political pleas, a buzz of excitement and — most important — we have no need to talk because there is loud music in our ears.

Sitting towards the back of Memorial Drive I am at first disappointed with *Spy vs. Spy*. The mix is not good and they seem loose; there is a hint of apprehension, trying to fill the huge stage with their three piece outfit.

The drummer looks pissed off that he can't jump around as much as the other two and something seems flat; maybe my friend was right and the only reason I liked them so much the last time I saw them was 'cos I was so drunk.

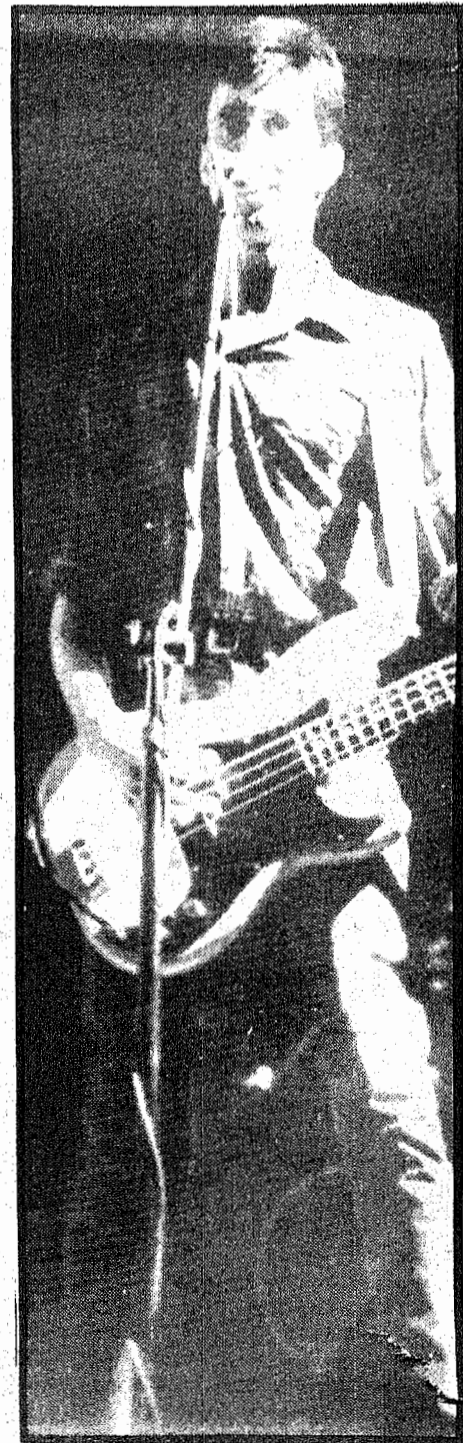
I always thought God must have been a bopper and luckily once again he saved my already somewhat dirtied little soul from drifting into sinful misconception. A little voice says "move down the front a bit, you silly wanker" and of course I obey forthwith. The result? A few more decibels and an improved mix and now that I'm closer I can see that smile on Craig Buxton, the bassist's face almost as big as his ears. His bass is the answer, it's got me, bounces me hard off the drums and crisp rhythm of Michael Weiley's guitar.

Three piece bands tend to suffer the same judgement as the *Sex Pistols* got from my father: write them off instantly, and for Christ's sake don't bother to even consider checking them out. And I admit, I like that big brass sound or that reggae beat or that synth played with so much sensitivity, and believe me, I can find plenty of it around town these days.

But occasionally it's good to get back a bit, no I don't mean my roots or the Beatles, I mean guitar, guitar, guitar and drums, drums, drums. Played well and with a little imagination bass, drums and guitar just don't need anything else. *Spy vs. Spy* do it fast, make it boppy, make it catchy, growl with a bit of aggression, grunt and laugh in one, and come up dancing, sweating, smiling. In the middle they succeed in blowing their amp and so the rather uninterested crowd drift further away into

"It's the only place where we've finished playing and walked off stage, and not a soul has clapped."

Even the Mildura radio station managed to get it wrong; to give the gig publicity they promised to play *Spy vs. Spy's* EP, but unfortunately mixed it up with a single by a reputedly terrible New Zealand band called *The Spys*.



fun-based songs usually of the favourite old "boy-girl" theme I had indeed been surprised by two new exceptions, the most notable being a song about Lebanon, *Pockets of Pride*.

"It's from reading too many newspapers," says Weiley, as though this activity had also only begun with the advent of the *Spy vs. Spy's* association with *Midnight Oil*.

But while *Spy vs. Spy's* unashamed hedonistic indulgences have started to acknowledge the existence of somewhat more serious matters, their thinking is still very much dominated by that elusive catchword "success".

They pin their hopes on the release of an EP — mini album in May for which they are prepared to "bugger the expenses" to get what they want.

Weiley regards the band as still being unrecorded, even though they have released an independent four track EP (*Four Fresh Lemons*). "It was absolute rubbish," Weiley says, and seems extremely keen to forget its existence completely.

"At the moment in Sydney we're laying low and not playing at all until we get the recording together. Up 'til now we've been a live band. We go on stage and we mean to come off dead. We want the whole crowd to pick up on the energy, so they feel as though they've stuck their finger in a socket and gone zzzzzzzzz!"

The problem, of course, will be to translate onto vinyl the energy and enthusiasm which Michael Weiley and Craig Buxton exude as frenetically at an interview as they do on stage.

If they succeed, it will be a welcome addition to record shops all too dominated right now by music lacking the punch and sparkle *Spy vs. Spy* probably use as an alternative food source when Michael Weiley doesn't feel like making his hamburgers.

But hopefully it won't be too successful, or they might consider themselves above the pubs and small venues, which is where they have always best carried out the *Spy vs. Spy* attitude to life: "get up there and sweat!"

# Martinis

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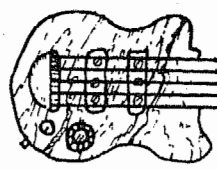
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# Down to the Doctor



by Gary U. Nickorn

You could be excused for not realising that *Dr. Feelgood* were in Australia in early February. The tour was dismally under publicised and, to an Australian audience still under the impression that the band had split up some months ago, was a bit of a surprise altogether.

The trick? A new line-up under the guidance of *Feelgood* veteran Lee Brilleaux still playing the same power-house rhythm and blues that broke the pub-rock scene wide-open ten years ago.

New line-ups are notoriously unsuccessful. They tend to be somewhat mercenary attempts to plug into the dollar current generated by the original band. Mostly bands with new line-ups play empty renditions — almost cover versions — of “hit” songs from the band’s past. Not so *Dr. Feelgood*.

The band has produced two superlative guitarists in the past (first Wilko Johnson and more recently Gypsey Mayo) and now they are sporting an axe-man who could well overshadow both his predecessors.

At 24, Gordon Russell is young for a band as experienced and respected as *Feelgood*, but he handles his instrument like a grizzled campaigner. With Brilleaux he is the keystone of the new-look band.

The old numbers (*Back In The Night*, *Milk And Alcohol*, *Down To The Doctors* — dozens of them) are all still ground out with the same raw power and seemingly, the same spontaneity that they had when they were first released.

*Feelgood* have always been essentially a live band, and Brilleaux alone knows how many tours and gigs they have done in how many pubs and clubs around the world — how many times they have pounded out the same tunes and how many times they have captured unsuspecting audiences and carried them away on a wave of unpretentious R and B.

*Dr. Feelgood* have no stage act to speak of. They simply stand there and punch out their songs in quick succession, occasionally giving in to a bout of raunchy prancing around.

Brilleaux must have been feeling rather naughty on the night, and his contortions with an echo bottle during a slow but unremitting *Shotgun Blues* will take a bit of forgiving.

What is there to be said? If you missed all of *Feelgood*’s four shows in Adelaide, you missed what I believe to be simply the best live band in the world today.

## He'll make you Feelgood, all night

***Dr. Feelgood*, the greatest pub band in the world, strolled into Adelaide last month with an entirely new line-up. CHARLES GENT spoke to the only remaining original member, LEE BRILLEAUX, and found out what had happened.**

The greatest pub band in the world, *Dr. Feelgood*, strolled into Adelaide last February, as they did two years ago, virtually unannounced.

But the four man line-up which had played to tumultuous receptions at the Governor Hindmarsh and the Arkaba had undergone drastic changes. Only one original member remained — front-man, harpist, and chain-smoker, Lee Brilleaux. *On dit* ventured into the plastic surroundings of the Oberoi Hotel for a

you’ll recall — said they’d stay for another year, then I’d have to find someone else. All through the year I thought to myself ‘Oh they won’t go, it’ll be alright’. Then they went.”

After nine months of trying out various musicians without any satisfactory result Brilleaux was on the verge of “chucking it all in,” when his roadie reminded him of a young guitarist who had impressed everyone at an audition two years before, Londoner Gordon Russell.

*I was down at the pub every day, and down at the bookmakers, and it drove me crazy — it drove my wife crazy as well. So she said ‘For God’s sake, get back on the road again, clear off!’*

bedside interview with him to find out what had happened.

“Basically, they all decided they wanted to quit.”

“Shortly after our Australian tour it became evident that the band couldn’t continue as it was because of the pressures and strains of touring, like being on the road for 8 months of the year.

“What happened was the Gypsey, our guitarist, left more or less straight away. The Big Figure on drums, and Sparko, — on bass,

Brilleaux contacted an old school friend, Phil Mitchell, to play bass for the audition. Mitchell brought a friend, Kevin Morris, as drummer, and Brilleaux found himself with a band again.

“A nice little band — it needs a little polishing and a bit of road work; I thought ‘Good guys and plenty of enthusiasm; let’s give it a crack.’”

“After three or four months, I thought this band’s better than the old band had been for the last couple of years, because the enthusiasm had been droppin’ off. Here I’ve got three

younger blokes all very keen to do it. So I thought ‘Sod it! I will call the band *Dr. Feelgood*’.

“A lot of people turn to me and say it’s not the original band, but we’re still playing the same music, it’s got the same feeling, and I figure after ten years I got the right to call myself *Dr. Feelgood*.”

And the effects of touring on the veteran Brilleaux? “I had three months at home at the time I was thinking about jacking it in. I was down at the pub every day, and down at the bookmakers, and it drove me crazy — it drove my wife crazy as well. So she said, ‘For God’s sake get back on the road again, clear off!’”

“If people want to put up with me for another ten years then I’ll be more than pleased to oblige. I want to do it for as long as I’m able to and people want to hear it.

“I mean, I don’t want to retire: I’ve seen Sparko living up in the country on his farm in Norfolk, and, quite frankly, that life wouldn’t suit me for more than ten minutes. You know, I’d get me shotgun, shoot the dogs, and run up to London.”

The new band have been busy, touring England and Europe, and recording tracks for a new and as yet untitled album. They left

by Brilleaux alone, a couple by Brilleaux in collaboration with Larry Wallis (“a great ideas man”), one by Gordon Russell, and the remainder by the whole band.

I asked Brilleaux about the fate of the old band members.

“Sparko’s given up music altogether and retired to his farm. He seems happy enough, and good luck to him.

“Figure is doing sessions and playing in a pop band that does dinner and dance stuff, and illicitly claiming unemployment benefit. I play snooker with him two or three times a week when I’m at home.

“Wilko Johnson [*Feelgood*’s original crab-walking guitarist] is still going out, pretty much the same as me. He’s got a band, the *Solid Senders*, and he works a couple of months a year. Wilko was with Ian Dury for a while. Ian actually invited Wilko to be a *Blockhead*: he must have thought he had the necessary qualifications.

“Gypsey Mayo’s doing absolutely nothing, and I think it’s a crying shame. One of my favourite guitarists, that I’ve ever worked with and that I’ve ever seen. Not just a blues guitarist — he could play anything. We went to a Greek restaurant one night and he got hold of a bouzouki — could play that damn thing and all! He was a real master. He hasn’t got any go in him, really. No ambition.”

*Ian Dury ... invited Wilko to be a Blockhead: he must have thought he had the necessary qualifications.*

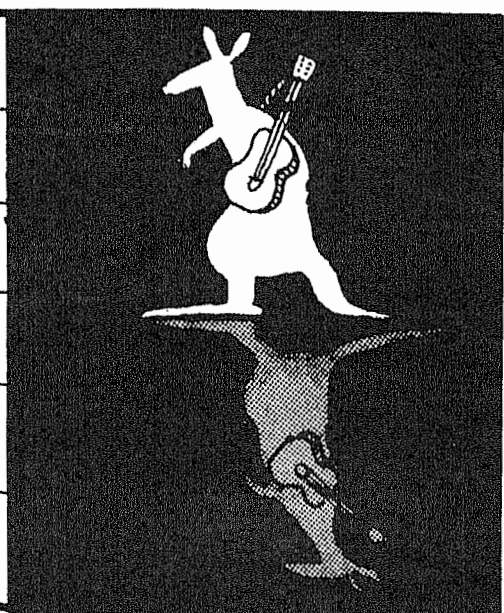
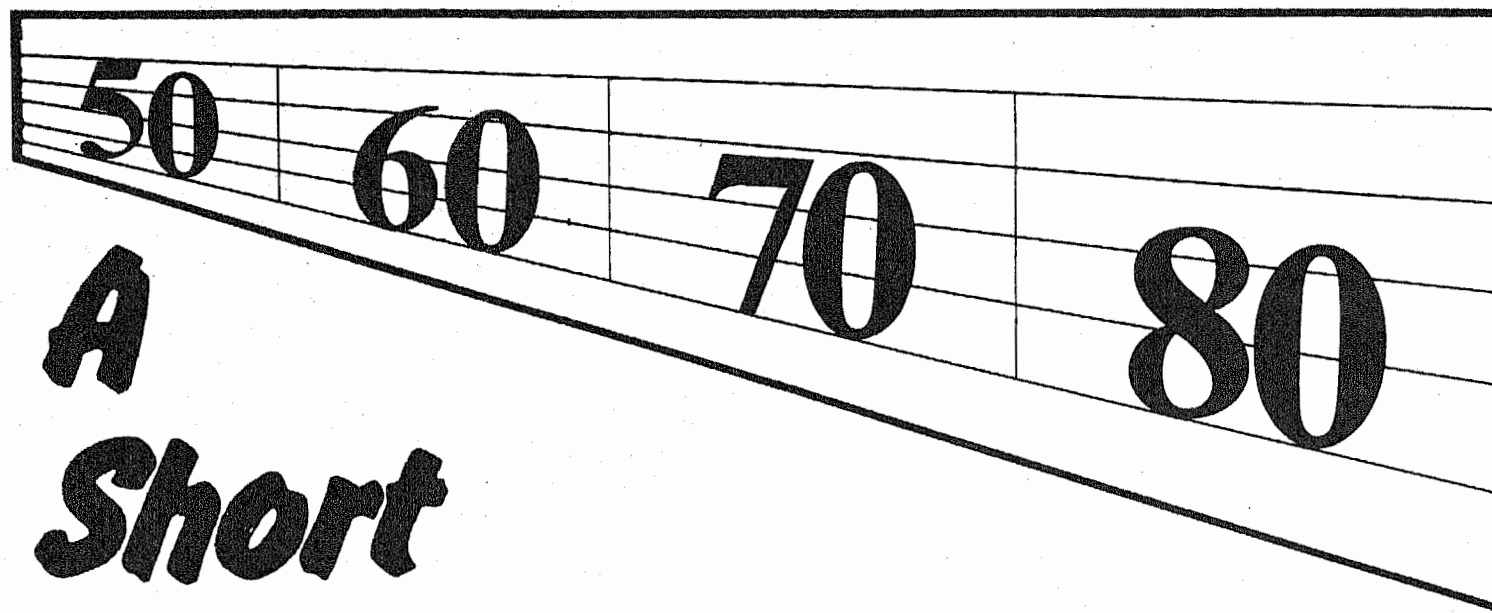
producer Mike Vernon in England with the task of picking out the best songs from the 19 they’ve recorded, mixing them, and thinking up a name for the record.

The songwriting took the usual form — a few

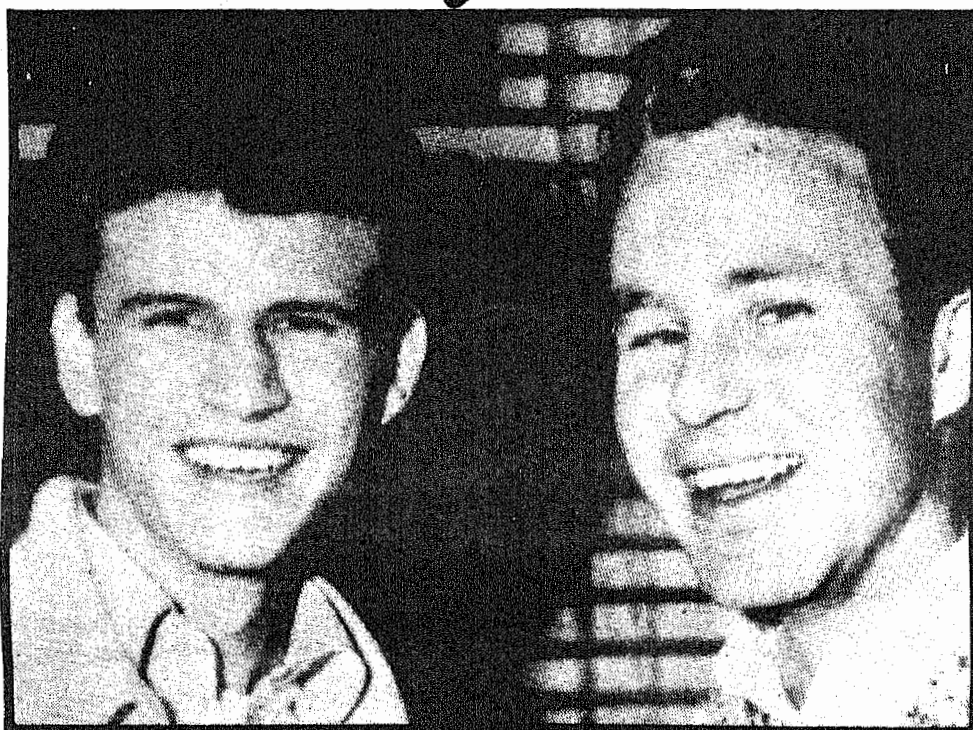
Lee Brilleaux obviously found this thought unpleasantly sobering.

“Well, Room Service never rung back, did they? Let’s have a drink down at the bar, and save the 10%.”





# A Short History of Australian Rock



Johnny O'Keefe

## Genesis: The 50s

From the very start Australian rock was derivative and imitative. The last half of the decade which introduced rock 'n' roll to Australia set the pattern for the growth of local industry. Attention was focussed on overseas trends. Australian performers, promoters, record companies and audiences looked overseas for inspiration and direction. By the turn of the decade this hadn't changed. It had set. Despite this narrow outlook a local industry developed, involving TV, radio and performers.

Rock 'n' roll came to Australia in 1955 with the film *The Blackboard Jungle*. Its theme music *Rock Around the Clock* by Bill Haley and the Comets introduced a startling new sound to Australians. It was an instant success.

Elvis Presley followed in early 1956 with his first Australian hit *Heartbreak Hotel* in the same year TV was introduced. Rock 'n' roll went from strength to strength. But it wasn't until 1958 that Australia produced its own hero.

Johnny O'Keefe had been inspired by *The Blackboard Jungle*. By 1956 he was playing rock 'n' roll and starting the persistent pestering which would get him signed with Australia's first record company, Festival. After three false starts O'Keefe produced a hit, *Wild One* made him a flesh and blood representation of the vinyl and celluloid heroes of rock 'n' roll. He was a hero by 1958.

Other local acts emerged. Col Joye and the Joy Boys were among the pioneers of Australian rock. The stars of this new music were Lucky Starr, Barry Stanton, Johnny Rebb, Lonnie Lee, Dig Richards and Johnny Devlin. It was largely imitative. Inspired and enthusiastic, but derivative.

The local industry started forming with the introduction of TV and radio programmes for teenagers and the promotion of overseas acts in Australia. *TV Disc Jockey*, *The Hit Parade* and *Teenage Mailbag* pioneered TV's involvement in 1957. By 1959 the ABC had *6 O'Clock Rock* (hosted by Johnny O'Keefe) and the imitation of American *Bandstand*, *Bandstand*, broadcast on Sydney's TCN-9, premiered in November 1958.

Radio, suffering from the introduction of TV, only started associating its future with this new music in 1959.

Hoyts, the entertainment promoters, presented a ½ hour programme called *Movies and Music* which was essentially a hit parade of eight singles. Somewhere between the Doris Day and Johnny Ray a Little Richard might be heard.

Behind all this growth was Lee Gordon, an American. In 1957 he began his *Big Show* tours which brought big name US acts to Australia. In 1958 he formed Leedom Records, Festival's only real competition. Leedom was characterised by its list of big name Australian acts.

By the end of the 50s the Australian music industry had formed. It was rough and disorganised but it was ready for development. The recording facilities available to local acts were little better than primitive and concerts were treated with mild condescension.

Australian music entered the 60s with a clean-cut image — a response to the overseas trend which saw the likes of Frankie Avalon and Bobby Reyndell topping the charts. Johnny Chester, Colin Cook, Warren Williams and Bryan Davies emerged as new male stars. Female acts began with Judy Stone, Noeleen Batley and Patsy Ann Noble. This was bland and although some of the "old" acts adapted to suit there were those that didn't. Oz rock was diversifying according to overseas trends.

## Development: The 60s

Australia's obsession with overseas music dominated the industry's development in the 60s. Local acts imitated the US Surf Sound, the UK Merseybeat and finally the diverse forms of the US psychedelic era. But circumstances were changing. Australian acts produced international hit singles and found a respectable popularity on their shores. Unfortunately the industry was becoming formal and exerting a powerful and conservative influence on Australian music. To begin airplay or a recording contract meant sacrificing any originality.

Surf City, a converted cinema in Sydney's

Kings Cross, established Sydney as Australia's music capital for the first half of the decade. The US sound which inspired the formation of this centre was short-lived as an influence but it was significant. Among the bands playing the Surf Sound were the *Delltones*, the *Midnighters*, the *Denvermen* and the *Atlantics*. It was at Surf City that Billy Thorpe and the *Aztecs* got started.

The Surf Sound rapidly gave way to the music of an English band that would effectively change rock 'n' roll forever. The *Beatles* had their first hit in 1962. *Love Me Do* converted all gigging bands in Australia to Merseybeat. The first bands to make the transition were Billy Thorpe and the *Aztecs* and Ray Brown and the *Whispers*.

Even at this stage the industry was manipulating the direction of Australian music. In 1960 radio stations were responding to the implications of rock 'n' roll. 3UZ introduced a Top 40 format for Saturday mornings but 2UW banned all rock 'n' roll, opting instead for the middle of the road material which pulled ratings in the US and the UK. John Laws on 5AD had *The Big Beat* and Gary Meadows on 6IX had *Hits You Can Bank On*. In 1963 Sydney's 2SM introduced a team of disc jockeys called *The Good Guys*. It was an attempt to capture a youthful audience.

By the time the *Beatles* toured in 1964 the charts had become a fact of life and DJ's were stars in their own right. Radio stations could make or break a band.

The *Beatles* and Merseybeat remained a profound influence on Australian music until 1967. In 1965 Melbourne claimed the musical spotlight by becoming the "mod" centre of Australia. Equipped with better and more numerous venues, Melbourne produced a second wave of early 60s bands. The *Cherokees*, the *Strangers*, the *Groop* and the *Loved Ones* all emerged from this brief era in Australian rock. The main exception to this was the *Easybeats*. In mid-1965 their first number one single was released in Sydney.

Melbourne not only produced Australian performers during this time. It also fostered the growth of other aspects of the industry. Between 1964 and 1966 Melbourne TV stations introduced two new music shows, *Go!* and *Komotion*. In 1966 *Go Set*, Australia's first real rock magazine was published and the inaugural Hoadley's Battle of the Sounds took place.

By 1966 the Australian music industry was thriving. Conditions were perfect for Australian success. Stimulated by touring overseas acts between 1964 and 1967 (*Beatles*, Bob Dylan, *The Who*, and the *Rolling Stones*) more local acts set their sights on overseas. It was possible for bands to make a living wage in the mid-60s. Overheads were low because technological advances had not produced amplification units bigger than a Goldentone or Vox amp. PA's were virtually unheard of.

Solo performers emerged during this period — a phenomenon peculiar to Australia and one which persisted into the 70s. Among them were Normie Rowe, Johnny Young, Ronnie Burns, Dinah Lee, Lynne Randall and Bev Harrell. Even for these performers success could be elusive.

Most of the music on the radio was imitative of the British sound. Agents, promoters and record companies positively discouraged originality — so most working acts spent their time covering English hits. It is at this stage that the emergence of a "second level" of Australian music was noticeable. These "underground" or "alternative" acts were

outside the formula which labelled the *Twilights* as a *Beatles* band and the *Masters Apprentices* a *Yardbirds* band.

The *Missing Links*, *Purple Hearts*, Jeff St. John and the *Id*, *Blues Rags 'n' Hollers*, the *Throb* and NZ's *Max Merritt and the Meteors* were the mainstay of this "second level".

They were original and fell outside the rigid structures for success imposed by the industry power figures. The only original and successful bands to break the rules with no ill effects were the *Loved Ones* and the *Easybeats*.

Australian music reached a peak in 1966-67. The *Easybeats* departed for the UK in mid-66 and achieved international success with the huge hit single *Friday On My Mind*. The *Bee Gees* followed suit in early 1967 and had an international hit only months later. In the first week of 1967 *Go Set* listed no less than 18 Australian acts on its Top 40.

Many of the Australian acts which established themselves before 1967 remained on the charts. The *Loved Ones*, the *Groop*, the *Twilights*, the *Easybeats*, Normie Rowe, Johnny Young, Ronnie Burns and the *Cherokees*. When these acts started fading Australian music found itself filling the gaps with the most commercially viable product available. Bubblegum, that bland US trend, was it.

Perhaps it was the social and political implication of these new sounds. The Vietnam war and Black rights movements were connected with the new rock as were the development of a drug culture and "free sex". Whatever the reasons, 1969 saw the articulation of an artistic debate about the dominant forms of rock in Australia. It was Soul versus Bubblegum.

The participants in this debate included, on the soul side, Doug Parkinson *In Focus*, Max Merritt and the *Meteors*, Billy Thorpe and the *Aztecs* (3rd version), Wendy Saddington and *Chain*, Jeff St. John and *Copperwine*. On the Bubblegum side were *The Zoot*, the *Valentines*, the *Town Criers*, the *Brisbane Avengers* and the *New Dream*. At the end of the 60s soul seemed to be winning. But there were too many discrepancies in the charts to make this a comfortable victory. It was obvious that other influences were at work.

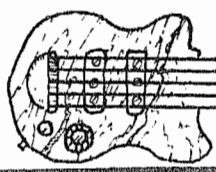
Australia didn't produce much psychedelia. Performers made concessions to this influence but it was in appearance only. Long hair, paisley and beads adorned clean-scrubbed performers.

The element of conservatism in the industry was influential on Australian music. The supremacy of the single over the album meant that many reasonably popular acts would not be given airplay. In fact, it wasn't until 1969 that an Australian album won acclaim and acted as the break-through for a band. The resistance to new bands and material had been so great that the *La De Das* hadn't been allowed to record by their company. When they finally cut *Happy Prince* they established precedent for albums.

From this, more Australian acts benefited. *Flying Circus*, *The Zoot*, *Taman Shud*, *Tully*, *Max Merritt and the Meteors*, Jeff St. John and *Copperwine* all had hit albums.

Soloists were still popular in 1969. Johnny Farnham presented a clean-cut image, Ross D. Wylie was credible but Russell Morris had the greatest influence. His hit *The Real Thing* was a pioneering classic written by Johnny Young and produced by Ian (Molly) Meldrum.

At the end of the 60s two changes in the Australian music industry would exert a lasting influence on Oz rock in the 70s and 80s. The first was the development of musical



Max Merrit and the Meteors

Agents and promoters were developing the skills required to successfully "sell" an Australian band overseas. This hadn't helped Billy Thorpe and wouldn't assist AC/DC in 1975, but it had begun. ABC radio extended the broadcast time of its programme *Room To Move* and ABC TV premiered *Countdown*. The rock Press, despite its shaky beginnings, saw the publication of *Daily Planet*, *Digger* and the first local version of *Rolling Stone*.

The single most important influence on this change was *Skyhooks*. Their appearance at Sunbury '74 had brought them to the attention of *Daddy Cool's* Ross Wilson. He guided them through the initial problems encountered by young groups so by mid-74 their album *Living In The Seventies* had shattered the sales figures of *Daddy Cool*.

*Skyhooks* was the first of a long list of second-generation Australian bands. The success of *Sherbert* and *Skyhooks* made the mainstream Press pay attention to the advances in Australian music. *Countdown* went from strength to strength, becoming a powerful maker or breaker of bands.

During '75 and '76 these gains were consolidated. The first generation bands were slowly pushed aside. Billy Thorpe gave way to AC/DC and Ol'55. *Split Enz* arrived from NZ and Marcia Hines and Jon English launched their successful solo careers. *Countdown* helped many of these new acts and saw Australia through "disco". *Little River Band* began attracting considerable attention and revived Australia's thirst for overseas success.

By 1977 Australian rock had expanded and diversified. *Nightmoves* was introduced to TV, *Ram* magazine had formed (to be followed by *Roadrunner* in Adelaide in 1978) as competition to the now highly successful Australian *Rolling Stone*. More and more bands were emerging.

*Jo Jo Zep and the Falcons*, the *Bleeding Hearts*, the *Pelaco Brothers*, *Dragon*, the *Angels*, *Cold Chisel* and *Mi Sex* were among the bands that reached national success.

Punk and technopop had little influence on Australian rock. *The Saints* responded with *I'm Stranded* but it was heard in England more than Australia. The aggressive, macho rock based on the 60's traditions appealed more to bands like the *Angels* and *Rose Tattoo*.

At the close of the 70's Australia's music scene was split between Sydney and Melbourne. Melbourne fostered the growth of bands which grew from Australia's musical heritage. *Jo Jo Zep and the Falcons*, *Australian Crawl* and *The Sports* were among them. Sydney encouraged a newer sound, still sympathetic to the 'underground' UK and US trends. *Midnight Oil*, *Radio Birdman*, *Mi Sex* and *Cold Chisel* grew in that environment.

### Success: The 80s

Australia's awareness of its standing in international rock was expressed in phrases like "Bloody good-for-an Australian band" and "...even by international standards." Born of a comparison of the touring overseas acts and Australian successes of the 70s these sentiments implied a doubtful but growing confidence. Despite that, the first years of the 80s indicated that Australian rock not only competes — it wins.

Many of the bands which achieved success in the late 70s furthered their success in 1980. At a time when the biggest international acts were finding it difficult to sell records and were playing to empty seats in Australia local acts were making them envious.

In 1980 three of Australia's biggest acts released albums and launched full-scale Australian tours. AC/DC's *Back In Black*, *Split Enz's True Colours* and *Cold Chisel's East* sold in excess of 200,000 copies. *Chisel's* and *Enz's* tours were sold out. When AC/DC returned to Australia (they left in late 1975) they played to audiences numbering tens of thousands every night.

In June 1980 six Australian albums were in the Top 15.

Although commercial success can be deceptive — a lesson Australian's learned in the 70s — it is an indicator of public taste and opinion. In the first two years of the 80s it was clear that the Australian public was buying and liking the local product. In the midst of this success the music of the 80s diversified.

At the end of 81 the bands which bridged the decades were fading. Some retained their success but a host of new talent had emerged. In 1982 *Birthday Party*, *Pel Mel*, *Mondo Rock*, *Hunters and Collectors* and the *Eurogliders* released albums. So did *Cold Chisel*. The *Go-Betweens* released their debut album.

The activities of 1982 included tours. Both local and overseas acts toured Australia while some Australian acts ventured overseas. Amid the concerts of *Joan Jett*, *Duran Duran*, *Grace Jones*, *Simple Minds*, the *Clash* and others, Australian bands *Rose Tattoo*, *Icehouse* and *Midnight Oil* were heard. The popularity of Australian bands was overwhelming. *Midnight Oil* sold out 5 concerts at Sydney's Capitol Theatre.

The success of Australian bands overseas was more than promising. The agents and promoters negotiating the conditions for tours and records were developing the skills and sophistication necessary to the integrity of Australian bands. It is also significant that Australia was no longer an enigma. The film industry had exposed Australian culture overseas and interest in the continent Down Under had increased dramatically.

The bands which went overseas in 1982 made an impact. *Split Enz*, *Rose Tattoo*, *Midnight Oil*, *Men At Work*, the *Angels*, *Church*, *Cold Chisel*, *Mental as Anything* and *Moving Pictures* contributed to Australian success internationally. Their absence from Australia also contributed to the growth of the local market.

In 1983 things slowed down. The industry here and overseas was experiencing a slump. The biggest-selling Australian single for the year was an indication of this. It was *Australiana* by Austen Tayshus. There was no music on it.

*Men At Work* received international acclaim and *Redgum* finally cracked the Australian big time with *Only 19*. Apart from these events there were few developments in Australia.

The smaller bands came and went. *Hunters and Collectors*, *Laughing Clowns*, the *Go-Betweens* and others appeared briefly. A new trend, *Swamp* music, reared a rather ugly head with the *Scientist*, *Beats of Burden*, *Sacred Cowboys* and the *Johnnys*. Virtually nothing new came from the established bands, many of them busy on overseas tours.

The exception to this was *INXS* who released *Original Sin*, the single which topped the charts in early 84.

Perhaps 1983 was the year for reflection. *Skyhooks* reformed, as did *Matt Finish*. The reunited *Dragon* released *Rain* with moderate success and the implications of the video boom became topical — the debate revolving around the most important factor of success, the music or the visuals.

Australian music has found its place both here and overseas. It is to be hoped that the success of local bands on the international market will expand and pave the way for future acts. The awareness of "being Australian" is entering the local product without the apologetic self-consciousness of the past. At its extreme are Austen Tayshus and the *Warumpi Band* from the Northern Territory. At its most subtle and most sophisticated is *Australian Crawl's Reckless*. All are preferable to toy marsupials prominently displayed on stage.

It's possible that the 80s will see Australian rock help set international standards, not just meet them.

technology. Armstrong's recording studio in Melbourne installed Australia's first 8-track equipment. Recording and concert technology became more professional. Amps were bigger and more powerful PA's had become the norm.

The other was the new musical movement led by Billy Thorpe and the *Aztecs* and *Chain*. These bands developed a basic blues sound, a "back-to-the-roots" blues.

It's possible that UK bands *Savoy Brown* and *Fleetwood Mac* stimulated this change. The important factor is that Billy Thorpe and the *Aztecs* used this movement to establish a tradition of heavy metal rock in Australia — a tradition which AC/DC, *Rose Tattoo* and *Cold Chisel* developed and popularised overseas.

Combined, the new technology and music led to the 70s, the pub circuit and rock festivals.

### Struggle and Consolidation: The 70s

The 70s would prove to be the most exciting decade of Australian rock. Amid music industry disputes, the constant touring of overseas acts and flagging public confidence in local music, a new music developed in Australia. By the end of the decade the obsession with overseas directions had evaporated and Australian music had become an entity in its own right.

The 70s opened showing no signs of things to come. The Soul vs Bubblegum issue was unresolved, radio stations refused to alter the rigid structure of charts and playlists and non-commercial releases issued primarily by local companies were seldom heard.

The extent of these conditions were apparent at Ourimbah, Australia's first rock festival in the Monterey and Woodstock vein. The cream of Australia's progressive rock was featured here but none of them could claim a current record. That was January. By May things were no different but a confrontation between radio stations and record companies forced changes which broke down the existing, rigid order.

Briefly, the dispute involved record companies demanding royalty payments from radio stations which the companies believed were getting free content. The radio stations felt the record companies were getting free promotion. A deadlock occurred resulting in an airplay ban on any record made by major Australian and English companies.

The most influential result of this ban was the sudden equality of musical competition. The old guard was now competing with the new era music on equal terms. Neither were given much airplay. New, independent record companies sprang up and a spate of agencies and promoters appeared. The benefits went in favour of the new music and the structures of the industry changed. When the ban ended in October the major companies were forced to recognise these bands. *Tully's* album found success as did *Chain's* and *Flying Circus'*

The bands which emerged during this time would enjoy a brief period of popularity. Melbourne and Sydney developed their own "scenes". Melbourne inherited the strong musical traditions of the 60s — the blues-boogie movement and the infant progressive rock. Sydney developed the imported US sounds — not surprising as the influx of US troops on R & R from Vietnam landed there — with country rock and soft music.

1971 and 1972 exhibited the results of these developments. In Melbourne Billy Thorpe released his *Hoax Is Over* album; *Spectrum* had a number one hit single *I'll Be Gone*; *Chain* went to number one with *Black and Blue* and *Daddy Cool* started rocking the nation. In June *Eagle*

*Rock* went to number one and their debut album became the first locally-made record to make number one nationally. In Sydney groups like *Autumn* and *Sherbert* dominated the airwaves with the exception of the more progressive bands *Tully* and *Taman Shud*.

Towards the end of 1971 liquor laws were changed and the pub circuit began. Pub venues proliferated. This posed a problem for the big name bands. Amplification technology made the switch from concert audiences in large venues to the intimate pub setting extremely difficult. Billy Thorpe and the *Aztecs* developed the "wall-of-sound" to adapt.

About this time Australian rock faced a turning point. Sunbury '72 occurred and the pub following went with the bands. More and more international acts were touring Australia and public interest in local bands evaporated.

By 1973 things had changed — in many ways for the worse. Overseas acts pushed Australian bands into the newly formed pub circuit.

By March there were no Australian acts in the album charts.

1973 and early 1974 were characterised by Brian Cadd, the foundation of Mushroom Records around *Chain*, *Madder Lake*, *McKenzie Theory* and the *Dingoes* and the tightening of bonds between record companies and radio stations.



The Saints

Established bands like *Sherbert* flourished. The *Aztecs* were flagging and *Daddy Cool* had reformed. Things looked grim.

By late 1974 Australian music had changed direction. The industry itself had matured.

Australian rock had matured. The bands which put Australian music on the charts (and the map) in the late 70's would carry on in the 80's. All we had to do was destroy the stigma of being Australian.

# SANDII & the SUNSETZ



One of Japan's most successful exports this summer has been the band SANDII AND THE SUNSETZ. They arrived on Australian shores in January, accompanied by a fanfare of publicity and played concerts in Adelaide at Colley Reserve and the Adelaide University Orientation Ball. "On dit's" JANE WILLCOX and KATE GIBBONS spoke to lead singer Sandii about how the band has crossed the boundary between East and West.

"Japanese men think I'm weird" says Sandii with a shy laugh that is very Japanese

Sandii, lead singer of Japanese band, *Sandii and the Sunsetz*, is juggling pride and loyalty to her Japanese heritage with playing rock and roll.

"I'm very Japanese, but I don't bow to each man."

Everybody is curious about what it is like to be a woman in Japanese rock, she said.

"The point of view of Japanese women is changing, slowly but surely. They're more aggressive, they go and get what they want."

Hardly, women's liberation she adds, but Sandii feels she has escaped the traditional roles held by her Japanese peers.

She was born of Japanese and American-Spanish parents in Japan, but she spent her youth in Hawaii moving to Chicago in the early seventies.

She toured American military bases in 1973, during America's Vietnam involvement and in 1977 won two awards, the Grand Prix and Best Singer, in the Yamaha Seventh Annual World Pop Festival.

Sandii wasn't very happy in America, especially Chicago: "The weather was just terrible."

In 1980 she recorded her first and only solo album, *Eating Pleasure*. Sandii then took a job with a Japanese rock program, *Young Echo*, where two of the guests she interviewed were Makoto Kubota and Harry Hosono. Hosono was a member of the now defunct *Yellow Magic Orchestra*, probably the most important band in Japan's rock history.

The *Yellow Magic Orchestra* was critically and commercially successful within Japan and in the West without compromising their heritage. It is now impossible to pick up an LP of Japanese rock without some mention of a *Yellow Magic Orchestra* member in the sleeve notes (even if it is just a credit for hand.

clapping!)

## In the beginning...

Makoto was part of a moderately successful band, the *Sunsetz Gang*. Sandii subsequently joined Makoto's band as a back-up singer, and after a number of name changes, she emerged as lead vocalist of *Sandii and the Sunsetz*.

Hosono was to co-produce their first LP, *Heatscale* which featured heavy *Yellow Magic Orchestra* involvement, and although critically accepted, failed commercially.

The *Sunsetz* began to look West, touring in the UK with David Sylvian and *Japan* to good reviews. The association proved fruitful for the *Sunsetz*' second album, *Immigrants*, where Sylvian contributed background vocals and wrote the lyrics for a few songs. Members of the *Yellow Magic Orchestra* were still involved musically, but most of the LP was produced in England with Dave Jordan (the *Specials*, *Fun Boy Three*, *Bananarama*): an indication of the meaning of the title.

"We are all immigrants in some way and the music is a mixed cultural thing too," says Makoto.

In playing a subtle Asian-Western meld, the *Sunsetz* have found musical elements which the East and West share.

Describing her influences as "all Asia", Sandii said she'd found similar elements in New Orleans rhythm and blues, "tribe rhythm".

## "Sticky Music"

"We call our beat a "rice beat" she says. "Japanese rice is very sticky, it's not like Western. Western rice is more dry. So when we clap our hands between beats there is a little stickiness. Sticky Music!" (The title of their latest single is, of course, *Sticky Music*). She claps to illustrate her point, pausing as her hands meet, to indicate stickiness.

"It's not all up and down rhythm, more a combination of sideways music."

## Flavour of the month

The *Sunsetz* first arrived in Australia to support Sydney band *INXS* on New Year's Eve with all the publicity and hype their record company could muster. And it paid off. In Sydney they were flavour of the month and in Adelaide they had most of the massive audience at Glenelg's Colley Reserve up and dancing. It was an absolute riot.

The night the band arrived they played at Sydney's Mosman Hotel, backed by *INXS* and David Bowie.

Bowie was in Sydney for a holiday and wants to produce the band, possibly in New York in March.

The *Sunsetz*' third LP, *Viva Lava Liva*, a compilation of the previous two and Sandii's solo LP, was released in early February and again *Yellow Magic Orchestra* featured heavily. The cover notes include special thanks for encouragement to Sydney Radio Station 2 JJJ, *INXS* and David Bowie. Three tracks were recorded live in the UK in 1982.

The *Sunsetz* are a five piece band: Sandii, Makoto Kubota (guitar), Takashi Onzo (Bass guitar), Keni Inoue (guitar) and Hideo Inoura (drums).

What Chris Stein is to Blondie, Makoto is to the *Sunsetz* — the principal songwriter and a behind-the-scenes leader.



## Political messages

Sandii sings in Japanese as well as English, but is not disappointed if people don't understand.

"I'll never be disappointed. I don't ask for anything from people, if they like the music it's fine. It's more my own message to myself."

Sometimes the lyrics are political, she says. "But I don't use political words in an obvious way, I use children's words instead and relate them to more personal things."

"I don't like to be political, but I do feel very disappointed about politics, I think everybody does .. not very reliable."

(Sandii's disillusionment with politics is probably a result of the recent Lockheed bribery scandal in which many of Japan's top

politicians including the then Prime Minister were disgraced. The Lockheed affair has had a similar effect on Japanese politics to America's Watergate scandal).

"In *A Great Wall* (from *Heatscale*), I wanted to sing about China's Great Wall and at the same time the wall between countries, people, mother and daughter."

Although the band is surviving financially in Japan, the market is small.

"There is only a very small market for rock and roll in Japan."



"The biggest market is bubblegum and candy floss; the girls wear short skirts and all look like the girl next door. They have that cute smile all the time. They all sound and look alike. Real 'cutsie-pie'" says Sandii.

Sandii feels that Western people are finally "waking up" to Japanese music and that the success of the film *Merry Christmas Mr. Lawrence* could have played a part. But, personally, she didn't really enjoy it.

"I didn't really enjoy it because I couldn't really hear what Sakamoto was saying. He mumbles, whether it was in English or Japanese."

"He's not the type of person to scream all the time, as he did in the movie, so it was hard for him to act. It wasn't very natural."

Sakamoto was a member of *Yellow Magic Orchestra* and a pop star in Japan of similar standing to David Bowie in Western Countries. Sandii found it as hard to see Sakamoto as an actor as many Westerners found it to see Bowie.

Sandii is very keen to take Japanese music to Western audiences.

"We have gained very much from Western people for all these years, so I think it's about time we should give something back."

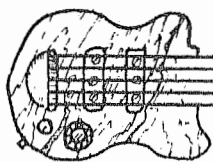
"The Japanese people look more towards overseas markets."

"They love foreign bands" says Sandii.

"They like anyone Western-looking, because we are all black haired and slanted eyed."

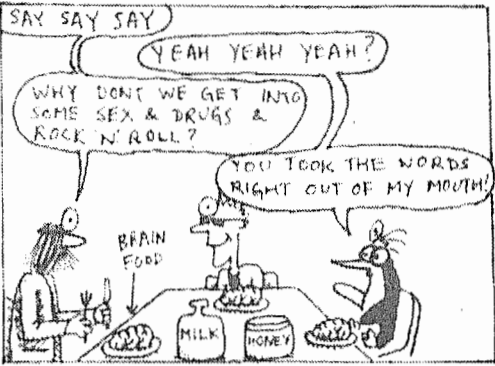
She laughs, very Japanese.



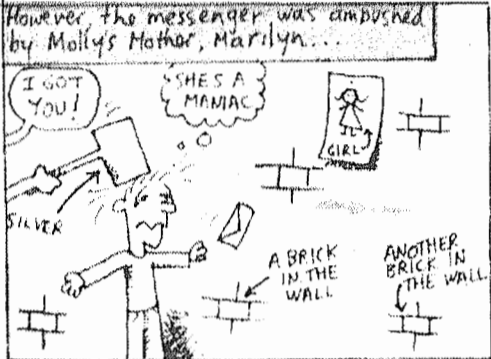
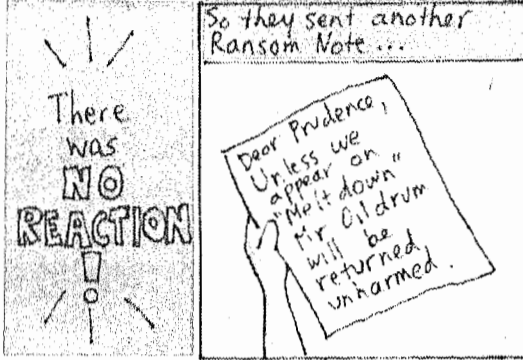
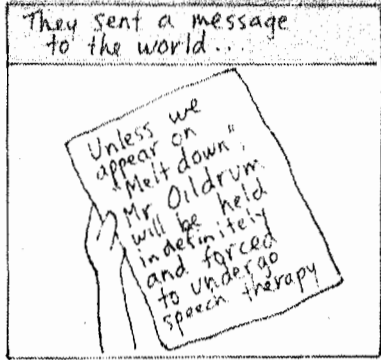
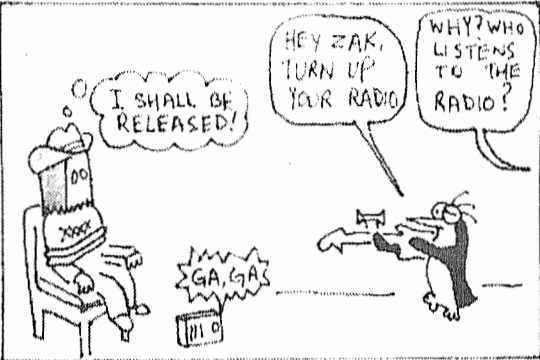


**DIRE STRAITS**  
in  
**BIG COUNTRY!**

Once upon a time in the west, destitute brain surgeons wanted to be glamorous, so they decided to become rock stars...



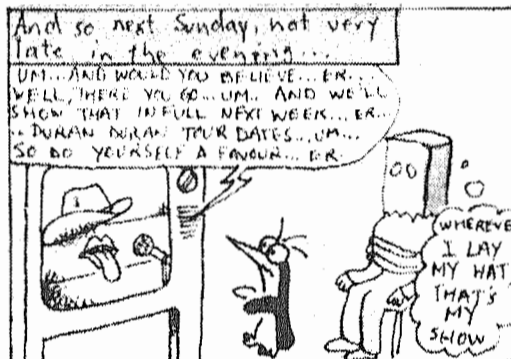
In a bid to make it on the top pop program "Melt down," they abducted its host, Molly Oildrum...



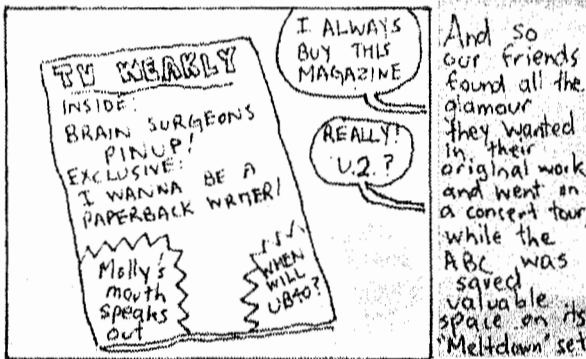
Because they didn't get the note, the band began to send Molly back to the ABC in small pieces, beginning with his hat...



But the band had made a grave mistake, for they had unwittingly sent back to the ABC all the pieces of Mr Oildrum that were needed to host "Melt down."



It seemed their quest for glamour was unsuccessful... Until suddenly brain surgery underwent a popular revival...



# Lowering the tone

by Tom Morton

...What I'm talking about is — hey can you turn that down a moment — now what I'm talking about — WHAT? Man this pressure's got to stop... what are 2-Tone? You asking me that? Well I going to tell you man.

2-Tone are a rocksteady bass and drum beat you can't argue with, you just so much as take your eyes off those feet for a moment and they'll be tripping over that beat and you'll be dancing like your sandshoes got a mind of their own ...



why I calling it 2-Tone? 'Cause the people making that sound is black and white, that never happened before, black and white kids playing in the same band, going to the same clubs and halls and concerts to dance. It all over bar the sweat and the shouting and the dole queues now, they going to stick around a long time and if you asking I this 2-Tone going to stay with us too man, even Margaret Thatcher not making having a good time illegal — well not yet anyway...

Whether you got the rocksteady message on your radio in 1979, or whether you've never heard of ska before, this record is for you. Every important 2-Tone band has a song on it. The Specials get the biggest share of the generous 16 tracks with their classic stay-young-and-have-

a-good-time anthems *A Message to You Rudi*, *Too Much Too Young*, the wistful *Do Nothing*, which sets the tone for the last few years of pop history — *Fashion is my only culture* — and two other tracks, including *Ghost Town*, their last single.

*Madness*, the only ska band still together and making records, are slightly underrepresented with only 1 song, their own signature tune *Madness*. But who could complain when there's such a wealth of other good songs on the album?

Lots of them by lesser known bands like *The Bodysnatchers*, whose *Too Experienced* is a great piece of luxuriant pop, with a Sandie Shaw tune and a big shot of skank. There's more beat sweat and soul in this, or *The Selecter's*, *Selecter*, or the *Beat's Rankin' Full Stop* than in *Culture Club*, *Big Country* and *Spandau Ballet* rolled into one.

The selection of tracks shows the different influences which went into 2-Tone — the raucous energy of punk on *The Selecter's On My Radio*, the swing feel and 60's kitschy organ on *Do Nothing* and *Mantovani* by the *Swinging Cats*, the Latin lilt in the *Beat's* reworking of Smoky Robinson's *Tears of a Clown*, and most importantly of course — the rocksteady reggae foundation, given a melodic boost by the horn sections which all of these bands depend on for their good-time exuberance.

One song stands out particularly amongst the others, not in the least bit exuberant and hardly typical of the mood of most 2-Tone music, but certainly the gutsiest bit of ska there is — Rhoda Dakar's *The Boiler* probably the only pop song ever written about rape. The very fact that it starts out sounding like any other song about a girl meeting a boy makes what happens in the end all the more stark and horrifying. In my opinion, the album's worth it for that song alone (it was only released as a single and is unobtainable now) — but if you need convincing that this is the best sampler likely to come your way for a long time, have a listen to the whole of *This are 2-Tone* and let your feet do the deciding.

# Rock Quiz

## FOOD

- 1) Mother Goose have spent 6 years trying to live down a novelty single about a lovely Heinz product? What was it?
- 2) *Fush*, mid 70s rockers once did a commercial for a confectionary. What was that chocolate bar?
- 3) When Ringo Starr mentioned he liked a certain type of lolly on the first *Beatles* tour of America, what was he bombarded with on stage?
- 4) Michael Jackson burned his head (and inspired a rash of mercilessly funny jokes) while filming an advert for what soft drink?
- 5) A commercial for Holden Cars turned into a huge hit in 1976. Apart from football, kangaroos and Holden Cars, what type of food was mentioned in the title?
- 6) Frank Zappa and the *Mothers of Invention* were going to call every ... what?
- 7) In the late sixties *Booker T and the M.G.'s* had a vegetal hit with which song?
- 8) *If* and *The Dairy* were both biggies for an incredibly wholesome (or should that be wholemeal) U.S. band. Name the band.
- 9) When the *Village People* ditched the construction gear and plunged into their renaissance period, they sang the praises of what world renowned junk food?
- 10) UK band, *The Dickies* released a souped up version of a TV show theme, which is also the name of a popular dessert. Name it.

# Answers to Rock Quiz

- 1) BANANA BREAD
- 2) BIF WAC
- 3) BLISS
- 4) GREEN ONIONS
- 5) ACETUPIS
- 6) WOLF BEE
- 7) BEATLES
- 8) LULA BUBBLE
- 9) CHOCOLATE
- 10) BAKED BEANS

# Production Notes

**Production**  
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# Pel Mel - survivors

**Pel Mel** are an innovative band who have managed to survive for four years despite the lack of attention they have received. **BILL MORTON** interviewed vocalist, saxophonist and keyboard player, **Judy McGee**.

Within the next couple of months, Sydney band *Pel Mel* will play in Adelaide. Chances are that they will fill some of the medium size venues around town, and for a couple of weeks afterwards sales of *Persuasion* will increase marginally. 5MMM will give them exposure among Adelaide's more musically aware listenership and those that went to the gigs will mumble about them in their sleep until they find another enlightening band to fill their dreaming hours.

An interesting assessment, especially when one takes into account the floundering attempts of the rock press to classify the band's style.

The only definite conclusion we are left with is that no one is really sure how to describe them.

All this of course will do practically nothing for *Pel Mel*. Such is the familiar story for many bands caught in the circus of Australian music.

Vocalist, saxophonist and keyboard player Judy McGee describes the band's sound as "intelligent pop music" and as being "pretty simple and pretty accessible." When I breathe the word "alternative" she reacts strongly and insists that the "mainstream of Australian music is very broad" and it is somewhere within that that *Pel Mel* belong.

For me the band's sound falls somewhere within the broad encompasses of pop, rock and funk. So often when these styles are played "straight" the result is a yawning inanity.

*Pel Mel* manage to inject an extra ingredient to this "pop rock funk" mixture which lifts their sound above inanity to innovation.

This important extra quality originates primarily from McGee's vocals. In the trance of her voice we are carried through moods of aggression, hope, expectation, disappointment. Guitar and drums paint in the tinge of funk and create the rare synthesis of intelligence and danceability.

Judy McGee is pleased with *Pel Mel's* present line-up, in existence now since early last year: "It's the best we've had, everyone puts a lot into it and it works out relationship-wise as well."

It is this combination which has produced *Persuasion*. The changes the band has gone through since its beginnings four years ago in Newcastle are clear on comparison of their new album with the first single *No Word from China*.

The relative accessibility of *Persuasion* compared with earlier material has caused the music press (that of it which bothers to pay *Pel Mel* attention) to suggest that the band is now tailoring their sound with the intention of catching the commercial market.

"We wouldn't be able to make any compromise," says McGee, "I don't really think we need to ... we don't see any need to change our style".



This determination is reflected in the band's choice of record companies. They are on GAP, who have the distinction of such names as *Joy Division*, *The Fall* and *New Order*. GAP are little known in Australia, but the leeway and freedom they provide *Pel Mel* compensate for their obscurity.

*Persuasion* is one of those albums best played a few times without really listening to it. By the fifth play (a couple of weeks later) it's got you. It's "funkiness" (if we must call it that) becomes more apparent and so does the influence of McGee's vocals. Perhaps the fact that it is the only funk album I have ever liked means that there is certainly that extra something so important to carry a band above the muck heap to which so many others subscribe. Call it originality, call it intelligence, call it anything and you'll still probably never pin it down.

Judy McGee's insistence that amidst the music industry brawl *Pel Mel* intend to hold their integrity firmly intact is reiterated in her lyrics.

"The words of a song are usually based around an idea, a whole lot of different ways of looking at an idea... trying to be realistic, and trying not to be cliched. A lot of people just whip up a quick pop song which just consists of a few cliches."

McGee's lyrics give the songs much of their feeling; They deal in images, working round and through them, hinting and whispering, leaving us with what we have found there for ourselves. At times the meaning becomes elusive, but at these times we have the musical strength to revert to.

*Pel Mel* have managed to survive for four years despite the in-attention they have received as a result of their adherence to their

principle of non compromise. Judy McGee mentioned a desire to test their reception overseas, especially New York.

In the last couple of years innovative and less mainstream bands such as *Laughing Clowns*, *go Betweens* and *Hunters and Collectors* have been better received overseas than at home. Perhaps it would be wise to catch *Pel Mel* before they too disappear across the oceans.

## Rock'n Roll gossip column

by Ian Bell

Adelaide's power pop heroes Vertical Hold have released their debut album on WEA Records. The self-titled album is only released in S.A., at the moment as the record company want to test the water before taking the plunge interstate. The single *This Must Be Love* has been released in NSW and Victoria and apparently interest is high.

*The Strange*, one of Adelaide's most unique and innovative bands has sadly met its demise (at least for the moment). Guitarist Grant has set off for Indonesia for "spiritual" reasons and will be gone for at least a year. Their final show was at the Hackney Fringe Venue three weeks ago, a night to be remembered by all. A demo of *The Strange*, *Axe Murderer* is riding high on the Triple M charts at the moment, and watch out for a *Strange-Toyland-Ghost Train Trio* collaboration.

**HOT TOUR NEWS:** *Big Country*, currently hailed as the next big thing hit Thebarton Concert Hall on May 10. *INXS* play Thebby one month earlier (April 10) no doubt to help promote their gas new album *Swing*. The *Violent Femmes* one of the exciting acts from the *Slash* label land in town for one show at Norwood Town Hall in April (tickets on sale at \$7.50 and \$9 at Umbrella Records and the Record Factory).

Linda Ronstadt and the 40 piece Nelson Riddle Orchestra have sold out four nights in Melbourne and six nights in Sydney.

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# 1984 Countdown Awards

Ian Meldrum and *Countdown* have been reviled by many, but they do wield considerable influence on the fortunes of Australian rock acts. IAN BELL takes to the forthcoming *Countdown* rock awards with his crystal ball and predicts who this year's winners will be.

On the 15th of April most of the pop-buying population of Australia will be watching the *Countdown* Rock Awards on television live from Melbourne. The Rock Awards have become the climax of the *Countdown* year."

*Countdown* is dismissed by many as a waste of screen time and as being juvenile beyond belief. Ian Meldrum, they say, is a bumbling buffoon, constantly name-dropping and globe-trotting.

Meldrum is criticised for wielding more make-or-break power than any other individual in the Australian music industry.

But what is often forgotten about Meldrum and *Countdown* is the good they have done the Australian music industry.

Meldrum started his career in the late sixties, writing for *GoSet* magazine and being one of the presenters of the *In-Time* television programme.

In 1974 Meldrum decided it was time for a national rock show, something that had been missing up until that time.

*Countdown* gave Australian acts like *Skyhooks*, *Sherbert*, *Hush*, and John Paul Young the chance to gate-crash into the lounge rooms of thousands of house-holds all over Australia.

It gave Australian musicians the sort of exposure they couldn't get by being on the road for months. The effect on record sales was immediate and dramatic.

*Countdown* helped *Skyhooks'* *Living in the Seventies* album sell as phenomenally well as it did. Many bands simply would not have survived if not for a helping hand from *Countdown* and Ian Meldrum.

## The Awards

The *Countdown* Rock Awards are divided into two sections: the industry-voted categories and those voted by the public.

The public sections are: most popular male performer; most popular female performer; most popular group and most popular international act. Why the "public" is not also entrusted with the responsibility of voting for the best single, best album and so on is anybody's guess. In any case, the public-voted categories are the easiest to predict — the pop music buying "public" being a very homogenous entity.

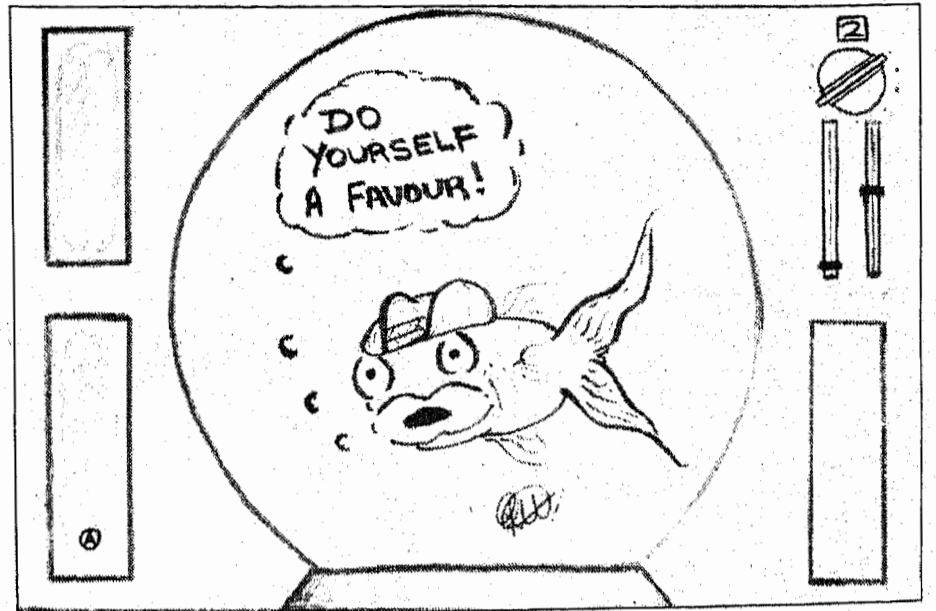
Male performer of the year will be James Reyne of *Australian Crawl* although he will take out the award more from his role in the film *East of Eden* than any of the records *Australian Crawl* has released this year.

*INXS* should beat *Australian Crawl*, *Split Enz*, and *Men at Work* to the post for the most popular group award.

Last year *Duran Duran* scooped the award for the most popular international act and they have a good chance of doing it again this year. *Culture Club* and David Bowie are in the running but they don't really stand a chance.

## The Predictions

Top female performer award will go to Sharon O'Neill whose *Foreign Affairs* album will put her ahead of the other nominees, Christine Amphlette of the *Divinyls* and Pat Wilson.



## Crystal Ball Gazing

The industry-voted awards are more difficult to predict, but in the true Anne Wills' Style let's have a shot at crystal-balling it.

Most promising new talent award deserves to go to *Kids in the Kitchen* who should also take out the award for best debut single with *Change in Mood*. Other nominations include *Send Me An Angel* (*Real Life*) and *Listening* (*Pseudo Echo*).

*The Expression* deserve to win the award for best debut album with their self-titled LP but they probably won't: *Real Life* are more likely to take out this glittering prize for their less than glittering *Heartland* album.

Out of Tim Finn, Colin Hay and Eric McCusker the best songwriter award will go to the Mondo Man.

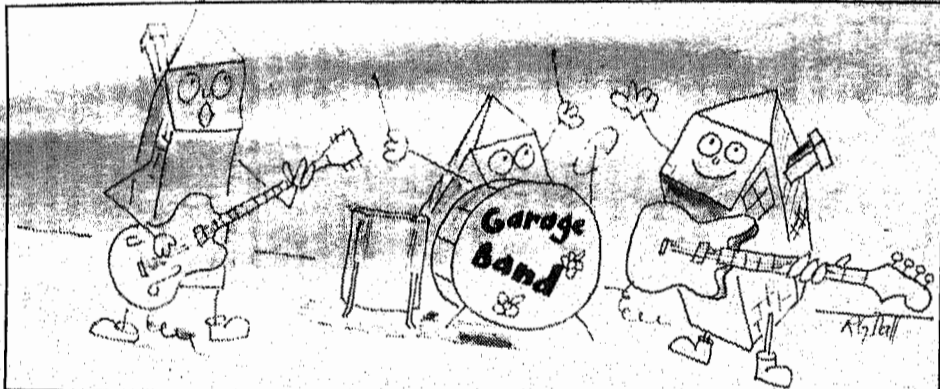
The top single nominees include *Original Sin*

by *INXS*, *Fraction Too Much Friction* by Tim Finn, *Power and the Passion* by *Midnight Oil* and *I hear Motion* by *The Models*. It would be nice to think the *Oils* will win but the award is more likely to go to *INXS* or *Dragon* (for their *Rain* single).

Best LP nominations include *Men at Work* (*Cargo*), *Mental as Anything* (*Creatures of Leisure*) and the *Models* (*Pleasure Of Your Company*). I'd like to see the *Mentals* take out this prize as they are one of the most underrated bands in the country. But in spite of that the *Models* are most likely to take out this award.

And that's it for my predictions. It's a shame that great talent such as the *Hoodoo Gurus*, *Dear Enemy* and the *Johnnys* don't even get a mention in the Rock Awards, but there's always next year...

## Hooray for garage bands



by Ian Bell

Come the holocaust I hope someone saves a place in the bunker for a garage band. The energy, enthusiasm and vitality that a garage band evokes are surely the sort of qualities we'll need for the post-nuclear generation.

In these days when such pomp and ceremony is connected with the video age of "music" — the high gloss images, the slick productions, the fashion — it is encouraging to see that the garage band ethic lives on.

People don't seem to realise the importance the amateur has in the overall wholeness of the entertainment industry. Everyone who ever made the transition from being a public no-one to a public someone had to start as a public no-one.

The percentage of successful performers is negligible compared to the number of non-famous, backyard-Sunday-arvo-bedroom-strummers. The latter group are blamed for everything from headaches, lack of sleep, and deafness to the chickens not laying today's eggs. But every professional was once an amateur.

Jimmy Page probably caused a massive fracas in his neighbourhood when he was spending hours, days, weeks and months working out that irritating riff from *Stairway to Heaven* (so he could then proceed to irritate the whole world).

The thing to remember is garage bands are garage bands because they are amateurish; often not knowing how to play or tune their cheaply purchased and even cheaper sounding instruments.

To look at the wonderful world of the garage band strictly from a musical viewpoint is an oversight. You have to look beyond the sounds being produced (or dragged) from said cheap

and nasty instruments, out of tune and awkwardly played.

You have to look beyond to the reasons why — the sort of passion that drives someone to pick up a guitar or a drum stick, to dismiss the "I can't's", the "It's too hard's" and the "It sounds rat-shits" and giving it a go anyway. It's an attitude that says, "practice may not make perfect but it can only improve on the initial onslaught". An attitude that's important to keep alive.

Some make it out of the garage to the dream world of fast cars, fast women, fast foods and fast money, living in country mansions and being treated like gods when they choose to venture from their inner sanctum. Others stay in the garage.

The *Ramones* have proved that you don't have to go beyond the musical scope of the garage band; they have made a seven year career, world renown and a lot of money by becoming the consummate garage band. Anyone can play the music the *Ramones* play and that's why they are so popular.

What is lacking more often than not is money. Money for instruments, money to put on their own shows, money to get a start. Stamina, willpower, talent and stubbornness will win out the end if there is enough fortitude within any given unit of a band from garage land.

So the next time you're trying to have a sleep or watch the Sunday afternoon movie and the noise starts up in next door's garage don't throw a shoe or a brick. Throw a party, and invite the band next door to play. You never know you may discover the next *Ramones* or the only band that will survive the nuclear holocaust.

## The

"With every kick in the face and every hurdle you pass the rewards are greater."

Once upon a time, in a Soho recording studio ... Reading Matt Johnson's biography is not unlike reading a fairy tale. However, record company biographies can often be misleading and Matt commented, "Sometimes it does feel like a fairy tale and other times it feels like a nightmare. When you're riding in cars and flying on planes you often look back and you sometimes think 'How did I get here?', like that *Talking Heads* song."

Matt started his music career when, at the age of eleven, he formed a band using cardboard boxes as drums and tissue boxes with elastic bands for guitars. The band was called *Roadstar* and played in small coffee bars before graduating to Woolworths instruments and going through phases of Country/Punk/Rock and Roll and Punk.

"The earliest song that I can remember liking was by a guy called Donovan."

"Then when I was about sixteen I started getting into the *Velvet Underground* and Syd Barrett. But just recently I like listening to stuff like Tom Waits and Otis Redding. I'm now getting into the song writers."

At 15, Matt got a job as a teaboy in a Soho recording studio and worked his way up to the

studio techniques.

"My song writing is all inspiration: 90 percent inspiration and 10 percent perspiration".

"I'm more inspired by states of mind rather than particular events. I did sometimes give up. There were times when I didn't play music for quite a while and I did other things. I do tend to find that I need about 6 or 7 months rest, pure rest every five years, then I come back fresh."

Many bands develop a cult following and the *The* is no exception and according to Matt it's "stronger than ever, it's about 60,000 in England."

The *The* has existed for about five years and has contained 13 musicians. Now Matt Johnson has "removed" the other musicians and is running the *The* as a one man band plus session musicians.

"Basically it happened because I ended up doing everything myself. I found that I was playing all the instruments and doing everything and you've got all these people who are arguing with you. They're not doing anything natural thing to do is to get rid of them, which is what I did."

The *The* will be touring Australia later this year so watch out for dates and details.

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# Local Guide

- a brief look at Adelaide's local musical talent

**Screaming Believers** — Veterans of the Adelaide rock scene and slowly finding the success they deserve with two singles released on Greasy Pop Records to date. Fast, raunchy, 1980s rock with no pretensions and a lot of talent.

**Plan B** — loose descendents of the late and great brass phenomenon, *Del Webb Explosion*. Relying heavily on a tight brass section, their offerings are eminently danceable (and yes, they do play *Gino...*).

**Gun Control** — Mainstream, old-fashioned punk with a few modern touches. Have been around a fair while by Adelaide standards and accordingly have moved to Sydney.

**Terra Firma** — Heavy blues-rock a la 1970. Many covers of rock "classics" and neurone-destroying guitar work.

**FAB** — Phenomally tight trio playing slick, fast rock. The drummer is out-standing, as is the vocalist/lead guitarist. A touch commercial perhaps, but refreshingly professional.

**No Cause For Alarm** — Boppy rock and becoming tighter and more professional with every gig. Occasional, exhilarating bursts of harmonica and a mish-mash of fairly mainstream eighties influences.

**Cast Of Thousands** — Newly formed band playing a mixture of punk, English working-class rock and home-grown pub-pogo music. A band worth keeping and eye on.

**Grong Grong** — Mindless, aggressive hard-core punk — Los Angeles style. Rumoured to be America on an *Alternative Tentacles* tour.

**Invisible Mendez** — Adelaide's leading ska band, with a long history of small revue successes. Playing lively, danceable (and political) music, they are on the verge of cracking 'the big time'.

**Toyland** — Art music with screaming

"experimental" effects. Have released one EP and have considerable success amongst the alternative art set.

**Empty Vessels** — Full on brass, loud and impressively tight considering the number of people on stage. Perhaps a little lacking in material, but a joy for any lover of brass-rock.



**Great Outdoors** — Commercial rhythm and blues with a pub-rock feel and a mainstream bias.

**Nothing Short Ov** — Loose dance band playing almost exclusively covers.

**Va Va Va** — Pop rock in all its beautiful inanity. They are currently trying their luck in Sydney.

**Speedboat** — fronted by an anti-lead singer who is nevertheless one of the best vocalists in

town and an excellent but self-consciously sinister saxophonist, *Speedboat* is one of the most original and long-lived bands Adelaide has thrown up. Always good value, if you can stand their "fuck-the-audience" stance. Art-rock-blues-funk.

**Wide Boys Smile** — relatively new in this

manifestation, this rather pretty looking band is composed of a typical blend of slightly shop-soiled Adelaide rock musicians. They have gradually deserted their initial pop sound for a more funky and interesting set.

**Pluto in Paris** — eccentric cabaret-style band who, surprisingly, are pleasantly unpretentious. Musically they are somewhat erratic, but their material is wonderfully unpredictable and usually highly amusing.

**Fat Time** — a big band with a punchy brass section. Extremely tight and irresistibly danceable.

**Crabs Cocktail Hour** — *Speedboat's* shrunken and flaccid alter ego. Laid back, sloppy, bluesy, and thoroughly enjoyable.

**I Zimbra** — Have been clinging to the art-rock fringe for a long time with little success to date. Very much head-music, with an emphasis on bass and synthesiser.

**Rhythm Willie** — Good time dance band playing good-time rock and roll music. No pretensions and, apparently, no ambitions — they have been gigging in Adelaide since forever.

**Milky Bar Kids** — Revivalists of rockabilly and the 60s. Lots of fun if you're into Rock 'n' Roll as it first was. Not so much fun if you're looking for something new. About to go to Sydney, so if you're interested, see them soon.

**Dead Astronauts** — Show potential but lack expertise. Original, progressive rock but sadly let down by bad playing. Give them a couple of months and perhaps they'll surprise us.

**The Shift** — Awful. Top 40 covers played precisely but with complete lack of imagination. What's more, they think they're wonderful. Well, they're not; they're nauseous.

**Vertical Hold** — First Adelaide band to record album with major record company while still Adelaide based. Slick, original pop and sometimes very pleasurable. Sometimes even a political bias, but overall a little bit too close to commercialism and top 40 orientation. Still, they warrant checking out (and a few record sales).

**Fools Apart** — Intelligent, fast rock. One of our most promising (and danceable) bands. When things are a little dead, sniff them out; inspirational and hope-restoring.

**Another Music** — Aaargh! "Spontaneity" is their motto, and "no song ever played the same way" is their extremely dubious claim. If you're deaf or a masochist you'll love them. If not, stay well away.

**Zanna and the Rosebuds** — New band with enormous potential. Tight, powerful sound with emphasis on shared vocals. Original, intelligent, danceable and exhausting. Note especially those drums....

**Too Sick To Sing** — Yes.

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Monday 2 April 1984  
Volume 52 Number 5

Did you know that this newspaper is "under the control of Zionists and Communists?"

This accusation was made of *On dit* some weeks ago by a representative of an organisation called the Australian League of Rights.

The League of Rights is an extreme right-wing group which gained notoriety in Adelaide last year when it mounted a display at the Constitutional Museum. The display included material which argued that Hitler's extermination of 6 million Jews didn't really happen. According to the League of Rights, the Nazi holocaust is a myth perpetrated by a conspiracy of Jews and Communists.

Earlier this year the League of Rights' Bookshop approached *On dit* to buy advertising space in order to promote a selection of books including titles which "demonstrate" that the holocaust was a hoax. Other titles argue that non-European immigration to Australia should be stopped.

When *On dit* refused to accept this advertising the League of Rights informed us that we were being manipulated by a Jewish-Communist conspiracy.

What is disturbing about this incident is the fact that a fanatical organisation like the League of Rights should want to publicize its activities to members of the

University.

A second indication that extremist organisations may be gearing up for a period of activity at this University came last week during the Australian Union of Students' secession campaign. On the eve of a General Student Meeting called to decide Students' Association policy on racism, the Union was plastered with anonymous stickers bearing a swastika and the crude and obscene legend "GAS A.U.S."

It may be that these nazi stickers were an attempt by one or other of the groups involved in the AUS secession campaign to discredit their opponents — let us hope so for the only other explanation is a much more disconcerting one. It is the possibility that an outside organisation with Nazi sympathies regards this campus as being ripe for its messages of racial hatred and intimidation.

Make no mistake — extremist neo-Nazi organisations are very active in Australia at the moment and many of them are concentrating their campaigns on University campuses.

It has been reported that an internal newsletter of the anti-Asian National Action group sets out two target areas for new recruits: the unemployed and students.

In New South Wales National Action has been active at Sydney University, the University of New South Wales, and Macquarie University. Their activities there have not been confined to displaying anonymous stickers but have included an orchestrated campaign of

harassment and violence.

At Sydney University rocks and eggs were thrown at a group of Asian students and some weeks ago a student distributing anti-racism literature was threatened with violence.

The University of New South Wales campus — which has the highest proportion of Asian students of any tertiary institution in Australia — has been defaced with ugly "Asians Out" graffiti. Late last year an overseas student there was bashed outside a lecture hall by a group of young men who said they "hated Asians".

And last week the Vice-Chancellor of Macquarie University, Professor Edwin Webb, announced that he was banning National Action from that campus. It is the first time in decades that a political group, of the Left or Right, has been banned from campaigning in or entering an Australian university. Professor Webb has said that he decided to bar National Action because it had clearly set out to provoke violence at the University.

These events at universities in New South Wales, together with last week's nazi sticker incident here, raise questions which members of this University should consider.

Why is it that such organisations now regard university students as a fertile source of recruits to their cause? What is it about our attitudes and actions that indicates to these groups that many of us are ready to accept their intolerant philosophy of brutality and hatred?

## Lawyer held after Syrian bar strike



### HUMAN RIGHTS FILE

#### PRISONERS OF CONSCIENCE

Syria: Muwaffaq al-Din al-Kozbari

by Mark Davis

Muwaffaq al-Din al-Kozbari, a 53-year-old Syrian lawyer, has been detained without charge or trial since April 1980. He was President of the independent Prisoners' Care Association and First Secretary of the Syrian League for the Defence of Human Rights, which was formed by the Syrian Bar Association in 1979.

He was arrested in April 1980 after a one-day strike by Syrian lawyers. Following the strike Syria's President, Hafez al-Assad, dissolved the bar association's General Conference by Presidential decree.

In 1978 the General Conference had adopted a resolution calling for the lifting of Syria's State of Emergency (in force since 1963) and the abolition of the State Security Courts — special courts with military and civilian judges appointed by the President to try people charged with

offences relating to the security of the state. The resolution called for lawyers to boycott such courts. It also called for the release and open trial by civilian courts of all political prisoners.

In mid-1980 the Damascus Bar Association called for a general strike by lawyers. The strike took place on 31 March 1980 and was widely supported by Syrian lawyers. Shops, schools, universities and businesses also shut down for the day.

#### Violent clashes

In Damascus security forces were sent out in force, breaking into locked shops in the main business district and forcing them to open. Similar action by security personnel took place in other cities and violent clashes developed in the streets with demonstrators.

By the end of May 1980 a number of lawyers had been detained without charge. About 20 of them, including Muwaffaq al-Din al-Kozbari, are reported to be in detention still.

Muwaffaq al-Din al-Kozbari was held incommunicado for several months after his arrest but was later allowed to be visited by relatives twice a month. In December 1982 he was moved from al-Qala'a prison in Damascus to a nearby hospital suffering from kidney stones, malfunction of the gall bladder and serious loss of weight.

Syria has been in a State of Emergency since a military junta seized control in Damascus in 1963. The junta formed a government from members of the Marxist Baath Party which has ruled Syria since.

The present President, Hafez al-Assad, seized power in 1970 when a struggle between the two factions of the Baath Party came to a head. Assad, an Army general, was the leader of the Baathist "nationalist" faction which took a pragmatic attitude to the economy and ideological questions. When he seized power, Assad arrested leaders of the opposing "progressive" faction which was distinguished by its doctrinaire, Marxist-oriented public pronouncements and by the strong support it received from the Soviet Union.

Several of these members of the "progressive" Baath faction are still being detained without trial, 14 years after their arrest.

Amnesty International has listed the following areas of concern in Syria: wide powers of arrest and detention used to detain hundreds of political prisoners; summary procedures and the lack of basic legal safeguards in trials by military and state security courts; the routine use of torture by security forces; "disappearances"; extra-judicial executions including the reported killing of several thousand people in the town of Hama.

The massacre at Hama occurred in early 1982 after clashes between security forces and Muslim Brotherhood fighters developed into a near-insurrection. The town was encircled by Syrian troops and bombarded from the air. Unofficial estimates put the number dead at over 10,000 and there were accusations of massacres and atrocities being committed by both the Syrian security forces and the Muslim rebels.



## Engineers attract prestige

by Andrew Gleeson

Electrical Engineering has overtaken Medicine as the elite course of Adelaide University and the Diploma of Education course will turn away 170 applicants in 1984.

These are two significant developments in enrolment patterns at Adelaide University this year.

South Australian Tertiary Admissions Centre (SATAC) figures indicate that about 30 percent of applicants for entry into South Australian tertiary institutions were not offered places.

Around 80 percent of those who succeeded were accepted by their first choice of institution.

Only 34 percent of the total 21,500 applicants are school leavers. The rest are graduates applying for a second degree, students from interstate seeking to finish their courses in South Australia, and mature-age students.

A score of 438 points in the Matriculation examination was the minimum needed to get into Electrical Engineering at Adelaide University this year. Medicine's "cut-off" score was 421 points.

Law, the other main prestige course, required 409 points.

The Dean of the Engineering Faculty, Dr. Moxham, said that the rise in the

"cut-off" score arose from the combined effect of a rise in the popularity of Electrical Engineering and the cuts in staff and funding that the Department has suffered in recent years.

A consequence of the greater difficulty of gaining admission to Engineering, he said, is that the academic performance of students in that course has risen "astronomically". While fewer begin the course, ironically, more complete it.

A strict course quota of 100 means that Diploma of Education applicants this year must have at least some credits or distinctions in their academic records as undergraduates. Many of this year's applicants had post-graduate qualifications and these applicants were offered positions first.

The Chair of the Education Department at Adelaide University, Sister Deirdre Jordan, believes that the dramatic rise in the number of highly qualified applicants this year is partly due to the greater difficulty they now experience in obtaining a job.

Sister Jordan explained that the quota of 100 is set by the University, acting on recommendations from the Tertiary Education Association of SA concerning projected demand for teachers.

The University cannot afford to raise the quota because of the great cost it incurs in paying teachers to supervise students on placement in schools.

## Working students

Students at Adelaide University will soon be able to take part in a course on preparing themselves for entering the workforce.

The course consists of a series of lectures, classes and workshops and is being presented by the University Careers Advisory Board.

The course, "Preparation for Employment", aims to:

- give students an insight into the wide variety of work areas and procedures and practices common to most;

- enable student to approach employers with confidence;

- to dispel some fear of unemployment which school leavers may have.

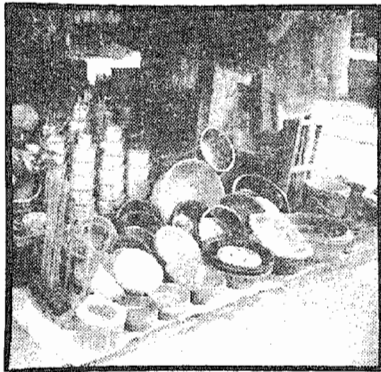
According to Mr. Miles Kerby, the head of the Careers Advisory Board, many students are unaware of the kind of work done in government and industry.

"Many employers are reluctant to take on people without some basic understanding of the work involved" he said.

The first phase of the "Preparation for Employment" course will be a series of lectures broadcast on Radio 5UV dealing with jobs in education, government and business.

Later phases will include workshops on business language, office procedures, computers, report writing and public speaking.

The course will begin in April and further information is available from the University of Adelaide Careers Advisory Board.



Street scenes in the Philippines

## Marcos destroys human dignity

The assassination of Opposition Leader Benigno Aquino, and the imprisonment of Australian priest Father Brian Gore, have brought the Philippines into the forefront of international news. **ANDREW GLEESON** spoke to **MANDY TIBBY** of the Australian Council of Churches, who lived in the Philippines for 2 1/4 years.

I interviewed Mandy Tibby sitting on a lush green lawn in the beautiful historic surroundings of Cabra Cabra College on Cross Road. Beside us children galloped about in the sunshine. Seagulls and starlings came pecking around our feet, begging for food. In this pleasant, seductive environment all seemed right with the world.

It was a stark contrast to the chilling stories she had to relate. Mandy Tibby has spent 2 1/4 years in the Philippines working for the Australian Oecumenical Movement for Justice and Peace. The team of 12 she worked for were essentially a human-rights, watch-dog, set up to monitor the Marcos regime. Her role was to help organise investigative teams, sent out in response to invitations received from local Filipinos claiming that some kind of atrocity, or other violation of human rights, had occurred in their area.

Mandy's most horrific memory is of a massacre she investigated in Northern Samar. "Early one morning a lot of men had come to their village and had called everyone out and asked if anyone knew where the N.P.A. [New People's Army —

a revolutionary force fighting the Government] commander was. No one knew where this person was or even who he was.

"So thereupon they divided the populace into two lines, the men in one line, the women in another. The women were marched away to a clump of trees. Then the men were summarily shot. Then the women were also summarily shot.

"What sticks in my mind is Marilla, a little girl of about 8 or 9. She related to us, and later to the B.B.C., how her mother fell and how she fell; how she kept very still and then all the soldiers went away and everything went quiet. So she got up and she felt her mother's brains on her hair and she saw her baby sister lying dead.

"She heard a baby crying and picked it up. It wouldn't stop crying so she put it down. She went back to the village to look for her father and there she had to search for him among the pile of bodies."

Others, like Marilla, survived the carnage by lying still until the killers left. These survivors told their story anonymously to Mandy and her team. They live in fear of retribution if their

identities are disclosed.

Local people alleged that the atrocity was perpetrated by security guards employed at a nearby logging factory owned by the Defence Minister in the Marcos Government. They claim the guards were actually members of the notorious 'Lost Command' — a fanatical terror squad retained by the Army to carry out its less savory operations.

Some of the most determined opposition to the Government of President Marcos has come from students, spearheaded by the League of Filipino Students.

Mandy saw quite a bit of the L.F.S.'s operations during her period in the Philippines. "They are quite large but on many campuses they can't organise publicly" she said.

"The Universities are owned privately and they dictate their own rules. They don't like L.F.S. and so L.F.S. cannot openly organise students. In many Unis there is not even a right to a student council..."

Some students become involved with trade union strikes and picket-lines, offering their professional skills in the way of medical aid or legal advice. Others go to the country to live with farmers and peasants. Given the social background of most Filipino students these experiences are something of a shock to the system.

"You have to be reasonably well off to send your child to a University because they charge fees. Students are driven to

school in chauffeur driven cars and they never do the shopping because they have servants to do it for them .... their minds have to be changed around a bit because they've been brought up to believe that farmers and workers know nothing. They're the rubbish of society ... it's a real mental change."

Mandy Tibby impressed me as a woman of strength and courage. Calm and gentle, she drew on a reservoir of faith that inspired her. She is now working with the Australian Council of Churches to establish a Filipino office of the Council in Australia.

I have no reservations about Mandy Tibby or about the murderous nature of the Marcos regime. Nor of the stand taken on the Philippines by organizations such as the Australian and World Council of Churches. But I do believe they impair the moral credibility of their criticisms by not making equally strong condemnations of the savage violations of human rights that occur in communist nations. To hear such a condemnation would be as equally pleasing as to hear anti-communist bodies condemn the Marcos regime.

This is more than a minor caveat but neither is it to be read as any commendation of President Marcos. Quite the reverse in fact. More power to the Mandy Tibbys of this world: may they carry the flag of human dignity in a way against all the earth's tyrants.



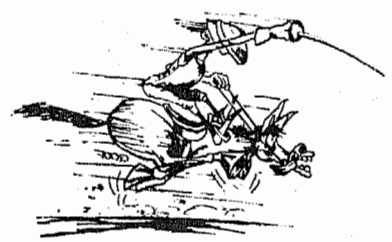
### PUNTERS' TALK

## Champion out to stud & Buckets sends his regards

From Robert Cecil, who attended the Canterbury Guineas meeting with several well-known crime figures and former Government ministers.

Australia's best sprinter, Sir Dapper, may have run his last race.

Rumours circulating in the stud country near Muswellbrook, NSW, say the three-year-old colt will soon stand at one of the many studs in the Hunter Valley. Sir Dapper, who is by Vain, was bred at Widden Stud in the Hunter.



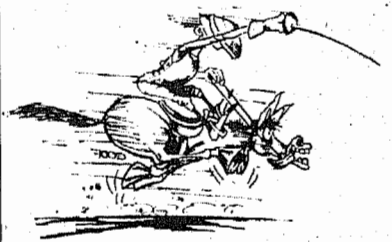
His victories include the 1983 Golden Slipper and the 1984 Expressway and Hobartville Stakes. By winning races up to and including 1900 metres, Sir Dapper proved himself the greatest of the Vain progeny, most of who weaken after 1400 metres.

The stud plans for him are in line with the trend of retiring good gallopers while they are still lightly-raced.

Sir Dapper was applauded by the crowd at Canterbury on Wednesday when he held off a late challenge from four-year-old stallion Red Tempo to win the Canterbury Stakes at 1/3 on.

Punter's Talk tips have continued to do moderately well.

What a Nuisance has won twice, at 11/10 and even money, Bread and Wine bolted in by five lengths at 9/10 on, and Vivacite pushed up on the inside at Flemington last Saturday week to win at 6/1 after 8/1 had been offered.



Three of my selections went down at Canterbury on Wednesday: Great Hopes, Galway Prince and Our Shout. Forget them all. Great Hopes is not the horse he was last season, Galway Prince won't measure up to Bounty Hawk in the A/C Derby, and Our Shout needs a spell in the paddock.

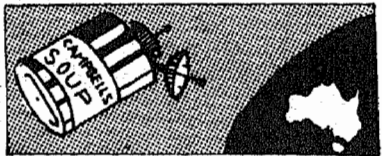
Also forget Calaboose, who seems to have been spelled, Vivacite and What a Nuisance, who will carry too much weight, and Bread and Wine, who is due for a rest.

So, the horses on my list are: Admiral, Lincoln, Emancipation, Royal Regatta, Rass Dancer, Love a Kiss and Tennessee Belle.

Add Bountry Hawk. He looked in fine condition in the mounting yard and should have won the Guineas. His jockey, John Marshall, urged him clear at the 200 metre mark and an "It's all over cheer" went up from the grandstand. Marshall didn't use the whip and failed to see Beechcraft flying home. Who can blame him? Beechcraft made up four lengths in the last 100 metres.

On the stock market, our first tip, Asia Oil, ran from 7c to 14c last week. If you can get 15c, sell! Consolidated Exploration fell to 86c last week, which is close enough to our 85c buy recommendation. Jones Mining has been quiet. George Freeman and Buckets Jackson send their regards.

## Wonderful world of the Cane Toad



### SCIENCE

Frank Share

Cane toads are bad news. It really requires a visit to Queensland to have any concept of what it is like to live with multitudes of these creatures. You realise how numerous they can become when you see them on the lawns, the veranda, the stairs, congregating in dozens under lampposts waiting for insects. A slowly moving sea of dark, shuffling creatures trying to escape accompanies you as you try to cross the lawn at night. In the morning the roads are littered with crushed toads.

The escape of cane toads from Salisbury CAE recently brought the animal to the attention of the wider public in Australia, but conservationists have expressed concerns about the dangers of toad infestation from the time they were first introduced to Australia in 1935. The introduction of the toad (*Bufo Marinus*) was due to its alleged success in

controlling insect pests in other parts of the world. Unfortunately there were few professional herpetologists in the '30s to back up the misgivings of conservationists, apiarists (toads eat bees!) and the general public, so the cane growers got their way.

The toads were originally intended for sugar cane plantations. However the animals preferred to feed in less impenetrable, more open areas and quickly migrated to towns where there were lights that attracted insects. At present the toad population occupies 500,000 kms and is expanding at the rate of 8 percent a year, threatening to spread to NSW, the Northern Territory and South Australia, where the Murray-Darling system and the Mt. Lofty creeks could be possible habitats.

The toads not merely breed in great numbers, but unlike most amphibians they are non-selective feeders, eating anything from live insects to kitchen scraps and dogfood. They therefore pose a serious threat to less aggressive native amphibians. In addition the cane toad is poisonous, having glands on the backs of the shoulders, and the venom can be squirted to distances of up to a metre, causing excruciating pain if it comes into contact with the eyes. While reports of human fatalities due to toad ingestion are

rare the toads pose a threat to pets and native fauna unaccustomed to the animal.

Ecological imbalances caused by toads can seriously affect human populations; for example, in Manila many cats died from eating toads, so permitting the rat population previously held in check by the cats to reach pest proportions.

In limited quantities toads have their uses, principally as laboratory animals in high schools. However as the omnivorous habits of wild toads mean that they consume not merely harmful insects but useful scavengers as well it is at least debatable whether the presence of the toads in such numbers is still economically justifiable even in terms of the purposes for which they were originally introduced into this country. Now the problem is to find ways to inhibit the spread of toad populations and to reduce population densities in areas where the animal already occurs.

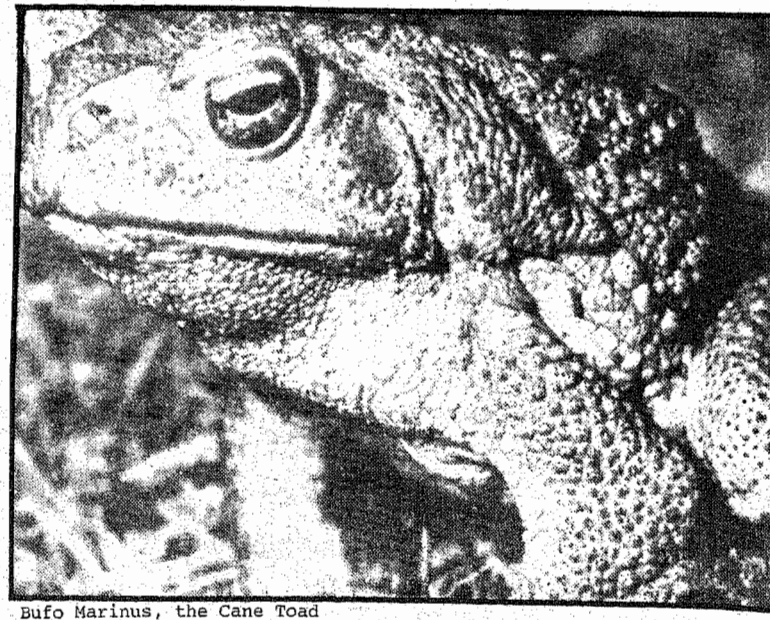
A large part of the problem in researching and controlling toads comes from the division of powers between the various state and commonwealth government bodies concerned. The problem originated in Queensland but in the past Queensland politicians have shown scant regard for the advice of biologists. In addition the boundaries of national parks often straddle more than

one state, while wildlife populations show a natural lack of concern for dotted lines on a map. Each state has its own priorities for parks — witness the overconcern for the wetlands in S. Australia and the relative lack of concern for the Flinders area. This clearly seems a case for the Commonwealth intervening and providing resources for the CSIRO Wildlife Division to investigate the problem. Fortunately there seem to be hopeful signs that something along these lines will eventuate in the not too distant future.

By the way, in case you are wondering what happened to the other two toads that escaped at Salisbury, the answer is that nobody knows! However they were reported to have been in an emaciated condition so they probably pose no threat.

It's also true that toads can change sex. Male toads have a sort of immature set of ovaries. But what causes the change is still unknown; it may be the pressure of large sex-imbalances in populations.

The reviewer wishes to thank Mike Tyler who lectures in the Zoology Department at the University of Adelaide for his help in providing information for this article. Interested student readers are referred to his book 'Frogs' (available in the Barr Smith) for further information.



Bufo Marinus, the Cane Toad

### Terrace Penguin Bookshop

for your

### Textbooks and Reference Books

Also in stock:

State of Play 3: \$7.95

(An excellent guide to current microeconomic policy)

The Media: K. Windschuttle: \$12.95

(An analysis of the press, TV, radio and advertising in Aust.)

Food Facts: D. Briggs \$9.95

(The complete no fads, plain facts guide to healthy eating)

Austin St (Eastern side of John Martins car park)

Adelaide phone 224 0957

# Vote

UNION AND STUDENTS ASSOCIATION BY-ELECTIONS

## Students' Association Executive (2)



**Andrew Belford**  
Electrical Engineering (4th year)

I am running for the Students' Association Executive. This will be my first involvement with the Association, however, I believe that I have new ideas and a different approach to others in the Association. Wide involvement of students in their representative organisation is vital — so that it remains representative and effective.

I am interested in the welfare of all students and the role of the University in Education.



**Devin Clementi**  
Math Science

I have been involved in many aspects of student life ranging from *On dit* to studying for a B.Sc. Students should be the main concern of those elected to the SAUA executive (not some political ideology) and I believe that I have the students' interests at heart. As a "centre" candidate I urge you to vote for those who will work for you.



**Michael Condon**  
1st/2nd Year Arts  
Chair Social Action Committee 1983.

Member Education Action and Social Action Committees. Member A.U. Cricket Club. Member Labor Club. Member A.U. C.A.N.E. I've attempted through the E.A.C. and S.A.C. to raise issues on campus of an Educational and a Universal nature, for instance my involvement in the S.A.C.'s campaign for Peace and Disarmament and for Student Representation on Departmental Committees. I've also campaigned against racism and sexism on campus, and have fought for the continuation of the S.A.U.A.'s affiliation to AUS. If elected I'll continue this fight against Right Wing elements, spreading National Front and National Civic Council propaganda across campus.



**Davids Darzins**  
Law

Students are fed up with the political brawling, the waste of fees and the irrelevancy of the SAUA. I feel that students are not being adequately represented by the lefty fuckwits presently running the executive. These profiteers bleed you! Put some sense into the SAUA.

I am experienced in student matters and will speak up for you. Vote DARZINS.



**David Mussared**  
Arts III

*On dit* co-editor, 1983. *O-Guide* co-editor, 1984. I have no political affiliations (right or left) and am of the opinion that 99% of student politics is total wank. I intend to stand for the 1% that is not.



**Vince Stefano**  
Law/Arts

Co-convenor Students For Australian Independence 1983-84.

Education is not, and should not be some sort of luxury like caviar and champagne. Being able to go to a tertiary institution is not the birth-right of just the little darlings at Walford and St. Peters. A University education is the right of all people irrespective of their income, sex, race, or age.

I am committed to working towards this objective in the SAUA. Whether it is achieved though depends upon your support — so drop into the Student Activities Office and register your vote.

## Social Action Committee (1)

## Union Council

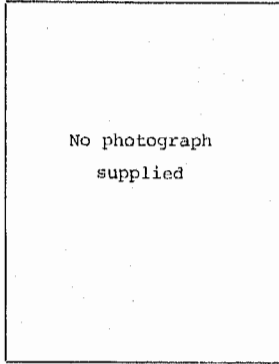


**James Danenberg**  
Arts

If elected to the Social Action Committee, the main focus of my effort would be directed towards consciousness raising of the important social issues that affect all of us as students.

Issues such as racism (both on and off campus), nuclear disarmament, marijuana law reform, peace and environmental problems in general.

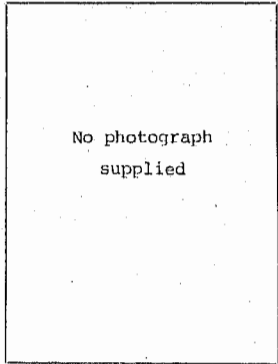
Through my involvement within such groups as CANE, NORML, People for Peace and Action for World Development I have been working to try and alter the present situations and hope to continue to be able to do this in an effective way at University.



**Peter Frazer**  
Arts

Hello, my name is Peter Frazer. I am a second year Arts student. I thought I would just write a few lines to tell you about myself. I am a fabian socialist. My political heroes are John Curtin and Ben Chifley. I also like to read works by Thomas Merton and Winstanley. Both these men were concerned with the contemporary problems of their times.

However, if you would be so kind I would prefer you to vote for Simon before you vote for me. Simon would be good on the Social Action Committee.



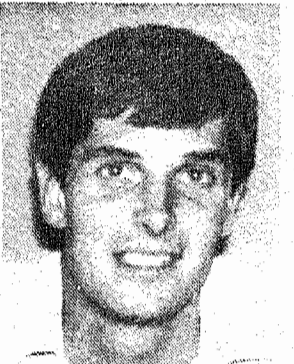
**SIMON MICH**  
Electrical Engineering

I am a second year Engineering student. I think that it would be a terribly good idea to vote for Peter, who is undoubtedly the best choice. My political heroes are Hilaire Belloc and Julius Caesar.



**Rocco Weglarz**  
Arts

Hedonistic with a conscience would be a description of myself. Qualities that slot into a committee concerned with student socialising and social awareness. I've helped out the S.A.C. previously (postering, BBQing) and am familiar with both the committee and its present members. I am friendly so if you have any questions, feel free to approach me; even if I'm elected.



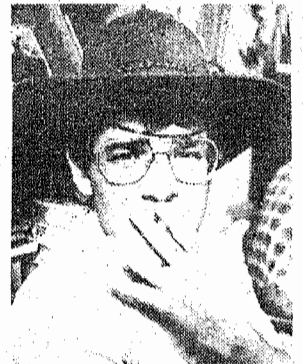
**Mark Clisby**  
4th Year Law/Arts

Chair Catering Management Board.

The average student at Adelaide University doesn't really give a damn about the mindless faction-fighting that characterizes student politics. But what he or she expects is value for money and the efficient running of student services.

As Chair of the Catering Management Board I have actively supported the up-grading of the Union Bar and the establishment of the Beer Garden. Remarkable progress has been made here, and at long last students are beginning to appreciate what their Union has the potential to offer. Likewise, progress is being made, and will continue to be made, in the Bistro, the Refectories and the Cellar.

With my experience on the C.M.B., I feel that I can aid in bringing sound and responsible management to Union Council. If given your vote I shall endeavour to keep student services as efficient, as accessible, and as cheap as possible.



**David Mussared**

*On dit* Co-Editor, 1983. *O-Guide* Co-editor, 1984. Uni bar patron, 1979-1984.

If elected to this position I will endeavour to act fairly and representatively in the administration of our Union Fee. I will not make speeches, indulge in political grand-standing or bore you with long policy statements.

## SAUA By-election Voting Times

Student Activities Office (Monday 2nd, Wednesday 4th and Thursday 5th, 9 am — 5 pm, Tuesday 3rd, 9 am — 7 pm).

Monday 2nd — Medical School 11 am — 12 noon.

Law School, 12 noon — 1 pm.

Engineering Faculty 1 pm — 2 pm.

Tuesday 3rd — Napier Foyer, 11 am — 12 noon.

Centre for Aboriginal Studies in Music — 12 noon — 1 pm.

Waite Institute — 12 noon — 2 pm.

Union Hall — 12 noon — 1 pm.

Wednesday 4th — Elder Conservatorium of Music — 11 am — 12 noon.

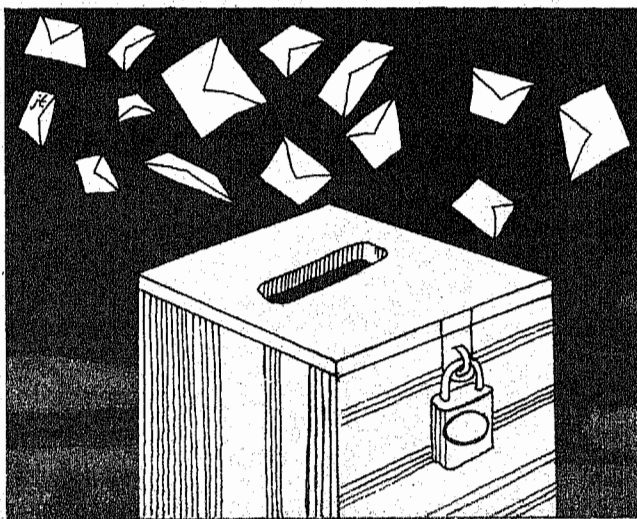
Botany Department — 12 noon — 1 pm.

Chemistry Department — 1 pm — 2 pm.

Thursday 5th — Physics Building 12 noon — 1 pm.

Maths Building 1 pm — 2 pm.

Howard Glenn  
Returning Officer



## Union By-election Voting Times

Student Activities Office  
Mon., Wed., Thurs. 9 am - 5 pm  
Tues. 9 am - 7 pm  
C.A.S.M.

Napier Foyer  
Thurs. 12 noon - 2 pm  
Don Houston,  
Returning Officer

Mon. 12 noon - 2 pm  
Medical School/Law School  
Tues. 12 noon - 2 pm  
Waite Institute/Engineering School  
Wed. 12 noon - 2 pm

One Position  
Ballot papers will be available at the Polling Booths.  
To vote, members must produce some form of photographic identification e.g. Union Card, AISC card.

