



ERIC ALGRA

ROCK 'N' ROLL CITY

1978 • 1983

THE ROADRUNNER YEARS

ABOUT THIS RESOURCE

This education resource is designed for secondary students and teachers of:

- English
- Visual Arts
- Media Arts
- Music

Activities suggested in this resource connect to the Australian Curriculum:

English through the Literature strand (examining literature, creating literature), the Arts (Visual Arts and Media Arts) through Responding and Making strands and Music.

SPECIAL THANKS

This learning resource has been created with the support of Adelaide UNESCO City of Music and of the Adelaide City Council, leader of the Laneways Project.

FURTHER READING

Exhibition Webpage

adelaidefestivalcentre.com.au/whats-on/exhibitions/rock-n-roll-city/

Roadrunner

ro.uow.edu.au/roadrunner/

Laneways in the City of Adelaide to be named after music legends

cityofadelaide.com.au/media-centre/laneways-in-the-city-of-adelaide-to-be-named-after-music-legends/

MAP OF MUSIC LANEWAYS



Information and links correct at time of publication.

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Photographer Eric Algra

COVER Image detail:

Eric Algra
Doc Neeson, The Angels
Adelaide University, Adelaide
December 1981
Pigment ink print on archival paper
Reproduced courtesy of Eric Algra

SPOTIFY PLAYLIST



ADELAIDE FESTIVAL CENTRE
centrED

adelaidefestivalcentre.com.au/learning

Supported by



Government of South Australia
Department for Education

This learning resource is designed for Year 9 and Year 10 students, with the English and Arts curricula in mind. The resource has been created for the 2022 exhibition *Rock'n'Roll City: The Roadrunner Years 1978-1983* by Adelaide Festival Centre and aims to pay tribute to iconic Australian musicians and question their connection to Adelaide through different art forms. Through this resource we invite students to explore their perceptions of the city of Adelaide, capturing a moment through photography, and the use of music by Australia's First Nations people to share vital perspectives.

AUSTRALIAN CURRICULUM CONNECTIONS

English (Literacy):

Year 9

- Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744 - Scootle)
- Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746 - Scootle)

Year 10

- Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749 - Scootle)
- Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754 - Scootle)
- Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756 - Scootle)

Music (Year 9-10)

- Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music (ACAMUR105 - Scootle)

Visual arts (Year 9-10)

- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131 - Scootle)

Media Arts (Year 9-10)

- Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style (ACAMAM075 - Scootle)
- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes (ACAMAM076 - Scootle)
- Produce and distribute media artworks for a range of community and institutional contexts and consider social, ethical and regulatory issues (ACAMAM077 - Scootle)

ADELAIDE – A ROCK'N'ROLL CITY

Between 1978 and 1983, Adelaide saw some of the greatest overseas and Australian bands perform. From Bob Marley, The Clash, and David Bowie to local rock bands such as Redgum, Speedboat and more.

Adelaide, the first and only designated UNESCO City of Music in Australia, is also the city that birthed internationally renowned artists and bands such as Doc Neeson, Jimmy Barnes, Paul Kelly and Sia. South Australian artists that the City of Adelaide has honored with murals in renamed laneways across town: The City of Music Laneways project.

Through this learning resource, a visit of the different laneways and the work of Eric Algra and Donald Robertson in the exhibition Rock 'n' Roll City, students can learn more about the iconic artists who shaped this city and rocked its people from the sticky front row of pubs, halls, or stadiums.

THE ROADRUNNER YEARS (1978-1983)

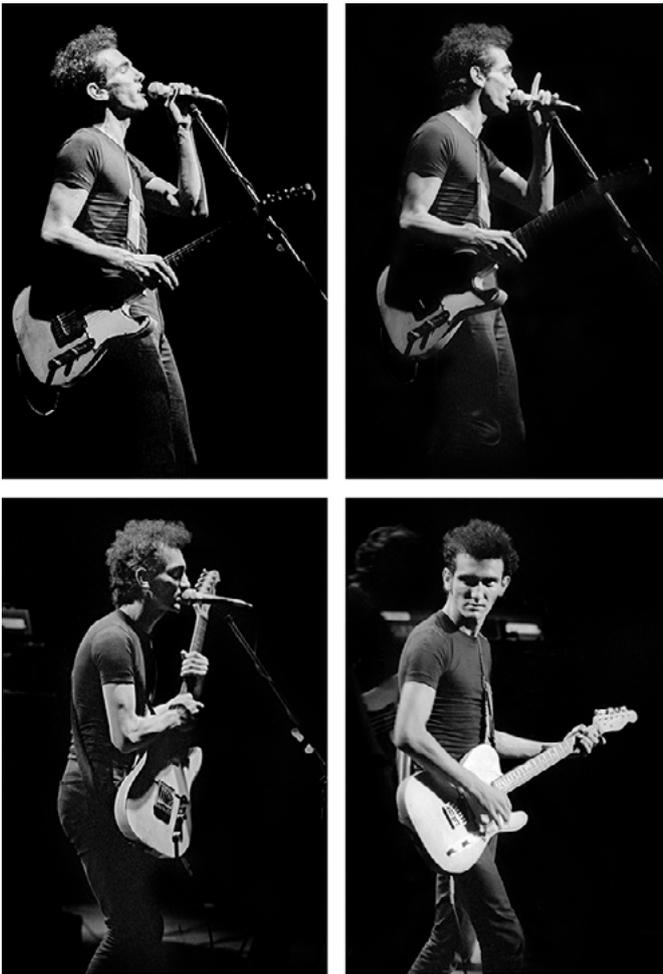
Rock 'n' Roll City as an exhibition looks back at the incredible *Roadrunner* magazine which emerged from the ashes of the one-off Adelaide punk fanzine Street Fever in 1977, and blossomed into a well-loved, Adelaide-based, national music magazine. The magazine chronicled the glory days of Australian post-punk and pub rock music from 1978-83.

Roadrunner was a product of the do-it-yourself ethos espoused by the UK punk movement in the mid-1970s. It survived for five years due to a posse of enthusiastic and often unpaid contributors, a creative and understanding production crew, a sympathetic printer, the support of key music industry personalities and, perhaps most importantly, a small but dedicated readership.

While *Roadrunner* wrote about some of the greatest overseas and Australian bands, when they came to Adelaide Eric Algra was there with his camera. Algra's gritty black and white photographs caught the live energy and the personalities of bands like The Clash, Madness, UK Squeeze, Simple Minds, Stray Cats, Talking Heads, The Psychedelic Furs, The Stranglers, INXS, Cold Chisel, The Angels, Divinyls, Midnight Oil and No Fixed Address. Not only did Algra and *Roadrunner* capture Australia's emerging homegrown music stories but also zoomed in on the diverse local talent exciting audiences in Adelaide's lively pub scene.

ADELAIDE FESTIVAL CENTRE'S CENTRED SCHOOLS PROGRAM

centrED provides opportunities for Australian Curriculum and SACE linked art-making and responding for students and teachers. Adelaide Festival Centre's learning program, centrED provides exciting and comprehensive experiences for teachers and students to engage with and access arts across all genres, combined with cross-curriculum learning in South Australia's premier performing arts centre. centrED is supported by the Government of South Australia through the Department for Education.



ADELAIDE (EXTRACT)
PAUL KELLY & THE COLOURED GIRLS
 1985

Verse 1

The wisteria on the back veranda is still blooming
 And all the great aunts are either insane or dead
 Kensington Road runs straight for a while before
 turning

We lived on the bend, it was there I was raised and fed

Pre-Chorus

Counting and running as I go
 Down past the hedges all in a row

Chorus

In Adelaide, Adelaide
 Adelaide, Adelaide

SEE ANNEX 2

PAUL KELLY

Paul Kelly Lane runs from Flinders Street through to the City of Adelaide Meeting Hall, and can be accessed from Pirie Street along the walkway located at 25 Pirie Street, through to Flinders Street.

Paul Kelly (born 1955) is an Australian rock music singer-songwriter and guitarist. He was appointed as an Officer of the Order of Australia in 2017 for distinguished service to the performing arts and to the promotion of the national identity. He has penned and performed numerous hits with the most recognized 'To Her Door', 'Dumb Things', and 'How to Make Gravy'. He also wrote or co-wrote several songs on First Nations social issues and historical events. His lyrics capture the vastness of the culture and landscape of Australia.

Paul Kelly was born and raised in Adelaide, where he has played at various venues. He wrote a song about his hometown, and recently commented about it: 'I love coming back to Adelaide. When I wrote that song it wasn't necessarily about Adelaide — although it has a lot of detail about the city in it — but it's more about that feeling of growing up and wanting to leave the place you were born and go and see the world.'¹

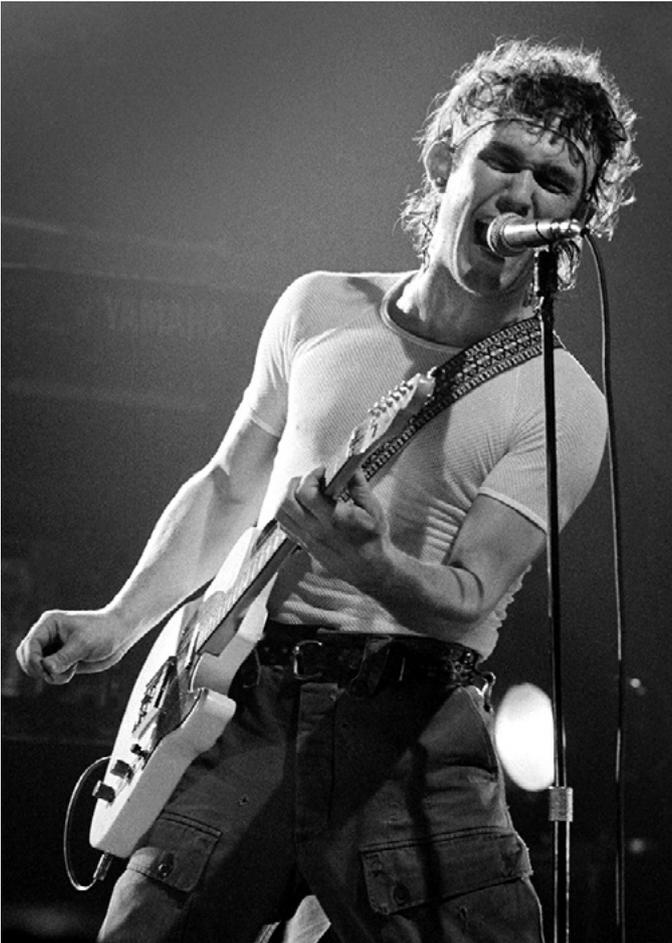
Artist Heidi Kenyon will create an artwork that will be inspired by and respond to the identity and legacy of Paul Kelly along the laneway in the form of a creative public art project using light as the medium, day and night.

Eric Algra
Paul Kelly, Paul Kelly & the Dots
 Adelaide Festival Centre, Adelaide – May 1981
 Pigment ink print on archival paper
 Reproduced courtesy of Eric Algra

Sources:

¹ <https://www.adelaidenow.com.au/entertainment/confidential/paul-kelly-talks-the-crows-old-songs-and-hitting-number-one-for-the-first-time/news-story/3db134e8562e40316c5d7a4c90e0aa90>

¹ <https://maps.cityofadelaide.com.au/journey/f2104481-59df-11eb-96fe-067ec0c7e8f4/default/journeymapfeature:5fc09dc0-59e0-11eb-96fe-067ec0c7e8f4/info>



HOME AND BROKEN HEARTED
(EXTRACT)
COLD CHISEL
1978

Hiked up to Sydney in the week
before Christmas
It was thirty-eight degrees
in the shade
I bought a second-hand Morris
for a cheap two-twenty
And I drove it down to Adelaide
She boiled for an hour twenty miles
out of Euston
I thought that it would never end
But I knew I'd be home for
Christmas with my Sandy
And a few extra dollars to spend

SEE ANNEX 1

COLD CHISEL

The Cold Chisel Laneway is located next to Cry Baby Bar and Sunny's Pizza, off Burnett Street.

Cold Chisel are an Australian pub rock band which was formed in Adelaide in 1973. Cold Chisel's nine studio albums sold nearly 7 million copies and eight of their studio albums have reached the Australian top five. In 1993 Cold Chisel was inducted into the ARIA Hall of Fame. Their songs are an observation of everyday life within Australian society and culture. Visual Artist James Dodd has been commissioned to develop a mural celebrating the legacy of the band. The mural is titled Cold Chisel Lane.

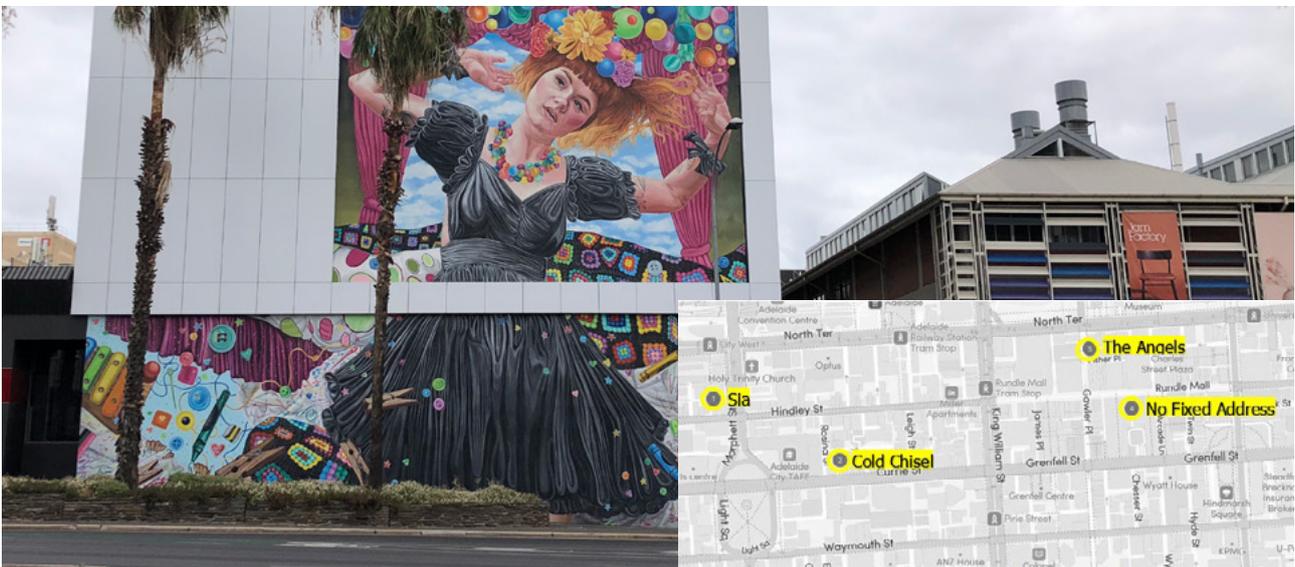
The lead singer himself, Jimmy Barnes, talked at the unveiling about how Adelaide shaped the band. He remembers playing at the Largs Pier venue to just 20 people "and they've been among the wildest crowds I've ever played to." Barnes recalled walking around Adelaide laneways and how dangerous they were and was pleased they were being turned into lively precincts "where people can now come and see some good Australian music and enjoy themselves".²

Eric Algra
Jimmy Barnes, Cold Chisel
Thebarton Town Hall, Adelaide – August 1980
Pigment ink print on archival paper
Reproduced courtesy of Eric Algra

Sources:

² <https://themusicnetwork.com/cold-chisel-lane-adelaide/>

² <https://maps.cityofadelaide.com.au/journey/f2104481-59df-11eb-96fe-067ec0c7e8f4/default/journeymapfeature:458cf623-59e0-11eb-96fe-067ec0c7e8f4/info>



RESPONDING

1. Paul Kelly, Cold Chisel, Redgum, Spiderbait, Tom Waits, Hilltop Hoods, Ben Folds and many other artists have written songs about Adelaide (Annex 1).
 - a) What characteristics of the city can you identify in these lyrics? How is Adelaide represented? What kind of city do they depict Adelaide as?
 - b) From your perspective, what highlights of Adelaide should be sung about today? What are some specific traits, events, or people worth being mentioned?
2. City of Adelaide recently decided to name five laneways according to five iconic artists and/or bands from Adelaide: Paul Kelly, Cold Chisel, The Angels, No Fixed Address and Sia. Each laneway will soon have a dedicated mural to honor these musicians. In your opinion, what other personality/ies should have a laneway named after them and why? How did they contribute to the reputation of the city or the country?

MAKING

1. Choose a favourite artist/musician. Imagine and/or design a mural for the artist(s). What specific features would you include and why?
2. For Eric Algra, Adelaide was a Rock 'n' Roll city. What kind of city is Adelaide for you? Choose a positive characteristic that you think represents the city today or that is important to you and imagine an artistic project that would illustrate it (i.e. Adelaide is...A Multicultural City, A City of Tasty Food or a Creative Metropolis). You can write a poem, a song, short stories, take pictures or use any medium that you would like to reflect the Adelaide you see.



"...as The Angels powered their way through a ninety-minute set that had the energy, drive and commitment befitting to a world class hard rock band. When the first thirty yards of the audience are hollering every word in unison with Neeson, you know The Angels are back with a vengeance."

Quote from Angels on a Pinhead by Donald Robertson, Roadrunner, December/January 1981, Kent Town, South Australia.

THE ANGELS

Located off Gawler Place, close to the North Terrace cultural precinct.

The Angels are an internationally recognized Australian rock band. They were founded in Adelaide in 1970 and were inducted into the ARIA Hall of Fame in 1998 and the Songwriter's Hall of Fame in 2008. Their second album, *Face to Face*, released in June 1978, stayed on The Album Charts for 79 weeks, breaking Australian chart longevity records. They have been cited by the likes of Guns N' Roses, and Seattle grunge bands Pearl Jam and Nirvana, as having influenced their music, amongst many others.

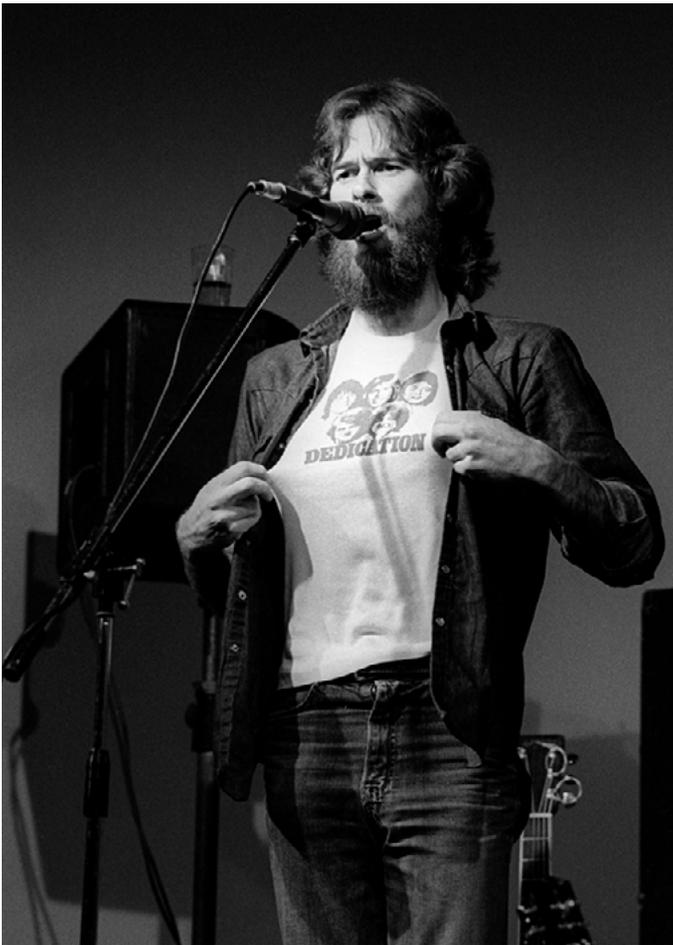
This picture depicts the lead singer Doc Neeson, known for his loud and energetic live performances. He once stated: "When the band had first started, we were trying to write strong songs for Australian audiences ... they've made it their own in a way I never would have thought possible."³ Eric Algra, the photographer captured Doc Neeson's unique personality by choosing the perfect moment in time to press his camera button. The frame, light, and position of the subject help capture what Algra has described as "an exciting time in the Australian music scene as it played out here in Adelaide. It rocked!"

Eric Algra
Doc Neeson, The Angels
 Adelaide University, Adelaide – December 1981
 Pigment ink print on archival paper
 Reproduced courtesy of Eric Algra

Sources:

³ <https://www.abc.net.au/news/2014-06-04/doc-neeson-the-angels-frontman-dies-aged-67/5499582?nw=0&r=HtmlFragment>

³ <https://maps.cityofadelaide.com.au/journey/t2104481-59df-11eb-96fe-067ec0c7e8f4/default/journeymapfeature:863df812-59e0-11eb-96fe-067ec0c7e8f4/info>



“Very few people have managed to describe anything that is a uniquely Australian experience in an intelligent fashion, in music. Patrick White has done it in literature and the visual arts people have done it – but not in musical terms. All we are doing is taking elements of things we’re living and throwing them in people’s faces.”

Quote from Michael Atkinson, Redgum: Cultural Weapon by Donald Robertson, Roadrunner, October 1980, Norwood, South Australia.

REDGUM

Redgum were an Australian folk and political music group formed in Adelaide in 1975 by John Schumann, Michael Atkinson, Verity Truman. All four had been students at Flinders University and together developed a strong political voice. They are best known for their protest song exploring the impact of the Vietnam war in the 1980s “I Was Only 19”, which peaked at No. 1 on the National singles charts.

This picture depicts the lead singer John Schumann known for his profound and political lyrics. To write the song “I Was Only 19”, he interviewed a Vietnam veteran and spent hours listening to his stories and going through photos. John Schumann declared “Very few Australian songwriters get to write anything that’s had the lasting effect of I was only 19, but it’s a great responsibility. You know in all the important ways it’s owned by the people about whom I wrote it.”⁴

In this portrait, Eric Algra pictures the subject as a strong, determined man. This slightly low-angle shot emphasis Schumann’s open mouth and direct look. The way he holds his shirt brings the viewers eyes to read the words on his T-Shirt.

CHECK PHOTOGRAPHY HELP KIT (ANNEX 1) FOR HELP

Eric Algra
Doc Neeson, *The Angels*
Adelaide University, Adelaide – December 1981
Pigment ink print on archival paper
Reproduced courtesy of Eric Algra

Sources:

⁴ <https://www.abc.net.au/news/2016-11-11/the-real-soldier-behind-the-australian-vietnam-veterans-anthem/8013132>

RESPONDING

1. When looking at the pictures of Doc Neeson (front page and page 8) and John Schuman (page 9), what do you notice? What images of the subjects are conveyed through these photographs? How does the angle, light, and contrast influence your perception of the scene? Finally, how does the quote from the exhibition add to your impression of the subjects ?
2. Imagine what is outside the picture's frame. What and/or who do you picture? What is the atmosphere? The soundscape?
3. Pick an image from the media and conduct the same analysis. What image (story/feeling/atmosphere) does it convey?

MAKING

1. Chose a person that you know and take a picture of them that reflects an aspect of their identity. Work on the settings, the frame, the angle, use a filter. Then add a short quote or biography to support the image you're trying to portray of your subject.

ANNEX 1: PHOTOGRAPHY HELP KIT

FRAMING

What did the photographer choose to include in the picture? Why do you think they framed it like that?

COMPOSITION

How are the elements of the photograph arranged? What is in the centre, the foreground and the background? Where do you think the focus is?

COLOURS

What are the colours in the picture? Are they warm, cool, bright or dull? How does it affect the viewer?

ANGLE OR VIEWPOINT

What is the height at which the camera is held relative to the ground? What is the viewpoint: birds' eye, high angle, eye level angle and low angle? How close is the photographer to the subject? Is it a close-up, a wide shot? How does this change the perspective or impact? Does it make the subject appear powerful, needy, vulnerable, or something else?

LIGHT

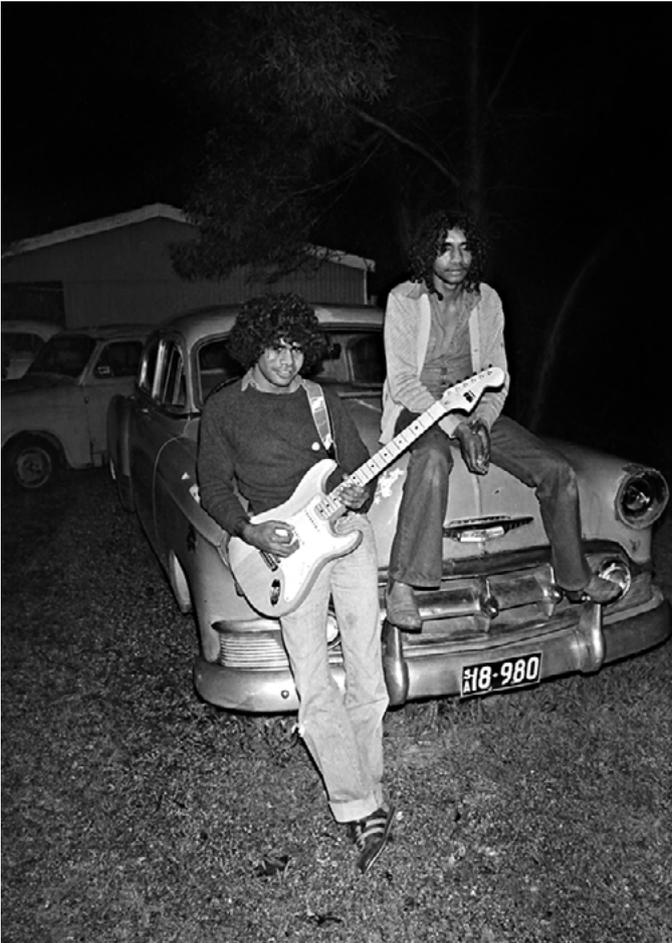
Where is the light coming from in this photograph? What is the brightest part of the picture? What affect does it have on the image?

EDITING

Is it a digital photo or is it from a film camera? Has the photo been edited? Are there any effects or filters?

OPINION

What do you think of this picture? What makes this picture good or bad? What is its meaning according to you?



“People who come to see us like the music – but they don't really understand. What made me write that song ‘We Have Survived’, was that I realised that the prejudiced people are not going to respect you unless you do something about it. That's why I did it, 'cos it's about time that somebody did it. And we're gonna keep on doing it.”

Quote from No Fixed Address interview with Bart Willoughby by Donald Robertson, *Roadrunner*, August 1980, Norwood, South Australia.

NO FIXED ADDRESS

No Fixed Address Lane is in the heart of the city, parallel to Francis Street Laneway, just off Rundle Mall, next to the Rundle Place building.

No Fixed Address formed at the Adelaide Centre for Aboriginal Studies in Music (CASM) in 1979, before going on to perform throughout Australia and Europe during the 1980s. The band performed at many venues and festivals over the years, played as support to many great Australian and overseas artists, appeared in a film and were play on various radio stations. No Fixed Address were inducted into NIMA 'Hall of Fame' in 2011 and the AMC SA Music 'Hall of Fame' in 2016.

No Fixed Address' songs are written from the perspective of Aboriginal youths, their songs reflect their own experiences as First Nations people in Australia. No Fixed Address' songs, sometimes mellow, other times hard hitting, both lyrically and musically, provide audiences with an insight into First Nations Australian music, as it was performed during the Land Rights era of the 1980s. The members of the band remember: "Before the 1967 referendum, officially we didn't exist as a human race in this country; we were part of the flora and fauna, so it's no wonder (Skyhooks) had never met a blackfella, and before us, there were no blackfella bands. We were the first. [...] In the early days, there weren't any political songs (about Aboriginal people) so first we had to work out what they were and how to get there, and the only way you can is to just tell the truth. So we told the truth and everything fell into place." [1]

Visual artists Elizabeth Close (an Anangu woman from Pitjantjatjara and Yankunytjatjara Language Groups), Thomas Readett (a Ngarrandjeri and Arrente man) and Shane Mankitya Cook (also known as Kooka is a proud Wullu Wullu and Guwa (Koa) descendant from Queensland) have been commissioned to complete a mural in the lane responding to the impact, significance and legacy of the band.

RESPONDING

Read the lyrics of "We Have Survived" by No Fixed Address (Annex 3) and "Black Magic" by Baker Boy (Ft. Dallas Woods) (Annex 4)

The recurring use of the phrases '*We Have Survived*' in No Fixed Address' lyrics and the recurring reference to '*Black Magic*' in Baker Boy ft. Dallas Woods' lyrics can be interpreted as a chant of triumph. The reality is that, despite there being decades between the release of the two songs and there being a policy of Reconciliation in Australia since 1991⁵ and Closing the Gap since 2008⁶, Australia's First Nations people still face hardship, unequal opportunities and outcomes, and systemic racism. Both songs are political in that they highlight the challenges First Nations people face and some of the major stereotypes connected to Aboriginal Australians, and then they counteract them – focusing on survival or 'Black excellence'. A suggestion that First Nations people have a great strength and will fight for what is right, will survive and will thrive.

1. Wirlomin Noongar woman, writer Claire G. Coleman wrote in The Guardian, "All Indigenous art is a statement about our continued existence, an existence that must be erased for settler colonialism to win."⁷ How does this quote relate to the songs by No Fixed Address and Baker Boy?
2. 'Black Magic' references a number of key First Nations Australians including; Cathy Freeman, Albert Namatjira, Archie Roach, Nicky Winmar and Eddie Mabo. Choose one of these people. Why do you think Dallas Woods referenced them? How are they an example of 'Black Magic' or triumph for First Nations people?

MAKING

1. Choose a societal issue that's important to you and to society (Reconciliation, racism, women's rights, global warming, LGBTQIA+ rights etc.), and write a song about it. You can use various tools such as the elaboration of a chorus, rhythm, rhymes, figures of speech (comparisons, metaphors, anaphors). Think about the primary message you want to convey and references or language conventions that your can help support the audience understanding the message.

Sources:

⁵ <https://www.reconciliation.org.au/reconciliation/what-is-reconciliation/>

⁶ <https://www.closingthegap.gov.au/national-agreement/targets>

⁷ <https://www.theguardian.com/commentisfree/2021/sep/23/all-aboriginal-art-is-political-you-just-need-to-learn-how-to-read-it>

ANNEX 2: SELECTED SONGS ABOUT ADELAIDE

ONE MORE BORING NIGHT IN ADELAIDE – REDGUM (1978)⁸

Well it's one more boring Thursday night in Adelaide
And it looks like everybody must have died
There's no one on the streets and nothing on TV
Well I think I'll go and burn my TV guide
Doesn't Ernie Sigley⁹ bring you down?
Don't you think Mike Willesee's¹⁰ a clown?
Oh well I think I'd like to go and hear some rock'n'roll music played
So I'll check the amusement pages of the paper
Reggae bands doing one night stands at the Lion Hotel¹¹ and Arkaba¹²
And the girl at the bar thinks I'm going to take her home in my MG and
Hanging out at discos brings you down
Hanging out at discos brings you down
Down on Anzac highway in my rusty old FV
And I'm looking for some food to take away
Finger lickin' kitten and a double fist ed bun
Well I've chewed and spewed and so I'm here to say
Orange laminex pizza bars bring you down
Orange laminex pizza bars bring you down
Yes we know it was the festival of art¹³ and all that stuff
And the culture vultures still sat on the fence
Before you put your bum on those plush red seats¹⁴ take a look in your backyard
Don't we need some changes in this town?
Arty farty cities bring you down
Don't we need some changes in this town?
Before you put your bum on those plush red seats take a look in your backyard
Don't we need some changes in this town?

Sources:

⁸ <https://genius.com/Redgum-one-more-boring-night-in-adelaide-lyrics>

⁹ Television host

¹⁰ Australian television journalist

¹¹ Pub on Melbourne Street (North Adelaide)

¹² Pub on Glen Osmond Road (Fullarton)

¹³ Adelaide Festival of the Arts

¹⁴ Reference to the Festival Theatre

ANNEX 2: SELECTED SONGS ABOUT ADELAIDE

ADELAIDE – PAUL KELLY (1985)¹⁵

Verse 1

The wisteria on the back veranda is still blooming
And all the great aunts are either insane or dead
Kensington Road runs straight for a while before turning
We lived on the bend, it was there I was raised and fed

Pre-Chorus

Counting and running as I go
Down past the hedges all in a row

Chorus

In Adelaide, Adelaide
Adelaide, Adelaide

Verse 2

Dad's hands used to shake, but I never knew he was dying
I was thirteen, I never dreamed he could fall
And all the great aunts were red in the eyes from crying
I rang the bells, I never felt nothing at all

Pre-Chorus

All the king's horses, all the king's men
Cannot bring him back again

Break

Do-do-do-do, do-do-do-do
Do-do-do-do-do, do-do-do-do
Do-do-do-do, do-do-do-do
Do-do-do-do-do, do-do-do-do

Verse 3

Find me a bar, or a girl or guitar
Now where do you go on a Saturday night?
I own this town, I spilled my wine
At the bottom of the statue of Colonel Light¹⁶
And the streets are so wide, everybody's inside
Sitting in the same chairs they were sitting in last year
Heh, this is my town

Pre-Chorus

All the king's horses, all the king's men
Wouldn't drag me back again

Chorus

Adelaide, Adelaide
Adelaide, Adelaide
Adelaide, Adelaide
Adelaide, Adelaide

Sources:

¹⁵ <https://genius.com/Paul-kelly-adelaide-lyrics>

¹⁶ Statue of Colonel Light (the first Surveyor-General of the new British Province of South Australia, known for choosing the site of the colony's capital, Adelaide) on Light Square

ANNEX 2: SELECTED SONGS ABOUT ADELAIDE

ADELAIDE – BEN FOLDS (2004)¹⁷

Adelaide
 On a plane
 Far from the United States
 Of LA
 Dropping in from outer space
 Takes a day
 Now I see the Bogans
 At the motor race¹⁸
 Here you know the world could turn
 Or crash and burn
 And you would never know it
 Going where the air is clear
 There's better beer in Adelaide
 Charlie L. Smith's¹⁹ forty
 Someone spiked my rice
 The rest, history
 Now I am a fixture down
 Rundle Mall
 Watching as the locals pass
 Silver balls²⁰
 I can see their eyes around
 They're pointed down
 They scan the spanning sidewalks
 Learning that there is no hurry
 Fuss or worry

Adelaide
 It's raining
 In Adelaide
 A face is waiting in a window
 A voice says
 Why Adelaide
 You could live anywhere and I say
 Because I want to
 Because I want to
 I really really want to
 And you know the earth could turn
 Or crash and burn
 And you would never know it
 Really got to make it to the finish line
 Get the record done on time
 Pack the bags
 And catch a flight
 And you can kiss my ass goodbye
 On Adelaide
 Adelaide
 Adelaide
 Adelaide

Sources:

¹⁷ <https://genius.com/Ben-folds-adelaide-lyrics>

¹⁸ A reference to the Clipsal/Superloop 500 car race that used to be annually in Feb/March

¹⁹ Filmmaker from Adelaide

²⁰ A reference to the 'Mall's Balls', a sculpture by Bert Flugelman on Rundle Mall

ANNEX 3

WE HAVE SURVIVED – NO FIXED ADDRESS (1982)²¹

You can't choose the river of my soul
Whoa-oh-oh
You can't tell me to
What to do
You can't break my bone by
Putting me down
Whoa-oh-oh
Or by taking the things that belong to me
'Cause
We have survived
The white man's world
And the horror and the torment of it all
We have survived
The white man's world
And you know
You can't change that
All the years has just past me by
Whoa-oh-oh
I've been hassled by the cop nearly all my life
People trying to keep me so blind
Whoa-oh-oh
But I can see what's going on in my mind
'Cause
We have survived
The white man's world
And the horror and the torment of it all
We have survived
The white man's world
And you know
You can't change that
You can't choose the river of my soul
Whoa-oh-oh
You can't tell me to
What to do
You can't break my bone by
Putting me down
Whoa-oh-oh
Or by taking the things that belong to me
'Cause
We have survived
The white man's world
And the horror and the torment of it all
We have survived
The white man's world
And you know
You can't change that

Sources:

²¹ <https://genius.com/No-fixed-address-we-have-survived-lyrics>

ANNEX 4

BLACK MAGIC – BAKER BOY (FT. DALLAS WOODS) – Excerpt

[Verse 2: Dallas Woods]²²

When we gonna see another Mabo someone who really cares
about tomorrow

Not about where to get his next bottle We need more Cathy
Freemans Possibly more free men

These days blacks getting locked up for no reason Archie
Roach and while I'm preaching

Arms for the beggarman they took our children away
apparently for the better man

Now they take our land big money for the settlement Kevin
Rudd said sorry and they thought it would settle it But that
didn't settle shit middle finger to politicians

The day that they listen will be the day that I see a difference
Are my people of Wyndham gonna see a coffin or a prison
they think that it's living but it isn't See a different vision

Young black and talented we all fit the description What time
to be alive, boy, I die for my district

Vivid picture the lyrical Namatjira and I'm pointing at my skin
Nicky Winmar boy you know I'm

Black Magic

Sources:

²² <https://www.bakerboyoofficial.com/black-magic>