

Service Station:

Straying the Australian Landscape

(a modern aussie ballad opera)

by

Faye Bendrups © 1996



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(a modern aussie ballad opera)

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This project was developed and produced as a postgraduate research thesis in Performance Studies at the Victoria University of Technology, Melbourne. Concept, research, original text, original music score and arrangements, direction, design, video footage and editing and stills photography - Faye Bendrups.

The text reflects the on-the-road experiences of the researcher, and exchanges with various independent service station operators throughout Australia. The researcher gratefully acknowledges conversations with Jeff Lewry (Bowna, N.S.W.), John McLeod-Dryden (Sale, Vic.) and Eugene Reid (Hobart, Tas.); interviewee/participants Justin Connor, Michael Eckersall, Lisa Petty and Gary Samolin; Kevin Rugg for his 'Life' letter; and all the other service station workers for their time and hospitality.

Service Station : Straying the Australian Landscape was first performed on 11 December, 1996 at E Theatre, Victoria University of Technology, with the following ensemble:

David Ashton, Dan Bendrups, Faye Bendrups, Bill Binks, David Carnie, Justin Connor, Roy Christoffelz, Michael Eckersall, Scott Mullen, Lisa Petty, Adrian Rawlins, Nick Reynolds, Gary Samolin, Nicholas Walter, Patrick Williams.

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Introduction

I'm constantly in motion.

If I haven't driven someplace, I've walked or climbed or jumped in from two miles up. I've travelled thousands of kilometres world-wide by motor vehicle, round mazes of freeways and off the beaten track.

It occurred to me that set against this activity were interruptions, intended or unintended; a necessary fuel stop, an unforeseen accident, R&R, times to debrief, reflect and record.

On the road, this duality is a constant. It seemed that a focal point for exploring these opposing forces could be the SERVICE STATION - a place of brief stops and encounters, but also of continual movement - of machinery, vehicles, work; of coming, stopping and going.

The notion of travel in a broader allegorical context of a search, a quest, a journey into the unknown was also seductive. Struggling with this notion was also a conflicting one; that of consequence. What does it mean to be living in a culture dominated by the motor car, dependent on petroleum and its by-products? What price the romance of a jaunt into the unknown?

Then the question of language came to mind; journey, quest, way, path, road, course.....these words are commonly used in a spiritual or emotional way; we apply them to our senses, they reflect what we feel.

Service Station: Straying the Australian Landscape is then a reflection of how I feel, formulated by a process of what I do. It can be read or interpreted in various ways:

Emotionally, it parallels my feelings and experiences; it is my journey into the unknown

Structurally, formatted as an ancient Greek drama, it acknowledges the conflict of oppositional forces

Musically, it embraces the communion of ensemble singing

Politically, it throws up contrasts of the individual and autonomy against global corporatism

Textually, it celebrates the voices and lives of ordinary people

Stylistically, it sets clarity of action and intent against agitation and dislocation.

The duality is not an answer, but a way in.

Synopsis

A journey takes place through time - from the industrial revolution and development of the motor car, to the present (an uncertain but hopeful look towards the year 2000); and through experience - constant travel, encounters and reflections.

The journey is supported by images; video and slide projections. It is performed as a stylised, larger-than-life travel diary cum slide night. The journey taken consists of a series of stories, told through poetry and song. The format is that of an ancient Greek drama:

In the **Prologue**, a 'God' (or tour guide) appears, welcoming us on the trip. He gives directions to the unknown destination 'X' ('X' is already marked out on the floor design. Do we not see it?), and sends us on our way.

The chorus appear for the **Parados**, singing praises to the great Gods, industry and petroleum. Next we meet Maybach (carburettor inventor), Daimler (first gasoline-powered car) and Benz (internal combustion engine).

Five **Episodes** follow. The first establishes the source of the theme - Rock Oil. The second meanders through stories of the past. The third wanders around in the present. The fourth examines outcomes; road toll, death and destruction, and the fifth explodes in a montage of text concerning oil-produced conflict and chaos.

Finally, in the **Exodus**, we realise we have reached, or were already at, 'X', a place where the past, present and future meld, we are on a constant Journey of Hope.

The Playing Space

The action takes place in a large arena-style performance space. The audience is seated above the playing space, looking down, remote from the action but with a wider 'bird's-eye' or global view.

The floor is completely white. A white wall at one end is used for video projection. In the centre is a large circular space, with four sets of arrow road markers pointing into the centre, forming the shape of an X. This inner circle is delineated with scraps of tyre tread strewn around it's edges. Slides are projected in the four spaces between the four arrow markers.

At the intersection of the arrows is a large totem pole, constructed from three petrol bowsers and decorated with relics of service stations; old oil bottles, Jeff's boomerangs, car headlights, hoses etc. etc. This totem serves as a rest area for the performers, a tuckerbox-dog-stop. It is also a mysterious source of wisdom and direction, it acts as an inanimate MC, lighting up excitedly and guiding us on the journey, quoting Goethe, Cicero, Dante et al. Surrounding the totem pole are road signposts, adorned with white posies, tributes to the dead.

Much of the solo performance (of everyday stories) occurs in the inner circle, while the chorus moves and performs in the outer 'track'. Those outside the circle are tied to the ongoing action of those inside. (The future and past are tied to the present).

The circle may represent growth, wholeness, inclusion or a road, or a racetrack, or a hubcap. The totem pole at the centre is a focus for community, warmth and welcome; a place where yarns are spun and songs are sung. The arrows provide direction. They also form a crossroad, a place where choice must be made.

Note: Because of technical and resource limitations, the original workshop production was set in a more restricted playing space. Refer to floor plan in production notes.

The Players

The original workshop ensemble was comprised of fifteen actor/singers, four of whom doubled as musicians; a projections operator and a lighting operator.

Ideally, the work is intended to be performed by a male-voice choir (singing all chorus parts), a small ensemble of actors (taking all speaking parts and solo song parts) and a chamber music ensemble of two synthesizers, trombone, violin, double bass and percussion. The original workshop production was scored for two synthesizers (played by ensemble members Faye Bendrups and Nick Reynolds), trombone (played by Dan Bendrups), and drum kit (played by Gary Samolin). The Gum Leaf was also played in the song 'Boomerang'.

The players are dressed in white combination overalls, white gloves and wear white-face makeup. The white enables them to stand in/be projected onto/ melt into the slide and video projections. They perform as a chorus, advancing the text, providing commentary, repetition, and illuminating the action. They may step out of the chorus to perform solo.

The Projections

Video*: footage of freeways, traffic, open road etc.

series of lights - out of focus, melting, distorting, blending

*this footage has all been taken *in situ* but has been altered with the technology i.e. gain, strobe, still, tracer etc. and will be re-formulated by editing.

Slide:** dead animals

tyre tread

rubbish

old petrol pumps

service stations

power poles

** these stills have all been taken *in situ* and are in no way reconstructed.

Sequence Format

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PROLOGUE Introduction (MC)	
Directions to X	
Song: X Marks the Spot	
Slide: X	
PARADOS	
Song: Gloria Industria	
Three Enterprising Men	
Video: Machinery, Industry, Refinery Cars	
EPISODES	#1 eXpressway
	Song: Rock Oil
	Video: Roads
	#2 eXempum eX post facto
	Wanderlust
	The Aussie Car
	Boomerang/Song: Boomerang
	Kevin Rugg's letter
	Tokyo Motors/ Song: Tokyo Motors
	Slides: Sites, Pumps
	#3 eXpatiate
	The Open Road
	The Volvo Driver
	Break the Drive and Stay Alive
	A Courteous Driver
	Nninibita Switch
	Ballad of Road Assist
	Burn
	Slides: Tyre Tread
	#4 eXanimate
	Song: Jet Speed: Take Heed
	Road Toll #1
	Song: Doris
	Road Toll #2: New York
	Road Toll #3: Acrobat
	Road Toll #4: Jet Speed
	Song: Jet Speed: Vern Reid
	Slides: Dead Animals, Rubbish
	#5 eXplode
	Montage
	Song: Oil Turmoil
	We Are to Blame
	Video: Lights
EXODUS	
Song: Journey of Hope	

PART ONE:

SCRIPT

PROLOGUE

in which the performance is introduced, a vision of the future is
shown and the unknown destination, X, is discussed

PROLOGUE

Note: refer to production notes for workshop rough blocking notes.

The ensemble are seen in the performance space, still, silent. They stand in pairs, like bowser sentinels. Music is played; dissonant and abrasive suggesting an industrial/mechanical atmosphere. It gradually increases in volume as the audience enter. It finishes with a loud and forceful 'fanfare' of synthesizer and trombone, like a car-horn calling us to attention.

The dialogue is performed by the Totem Pole (pre-recorded) or if this is technically impossible, an actor may take on the role of this 'Voice of Wisdom' MC, in a Hitchcock or Frank Thring style. He or she may enter in a cloud of smoke (car exhaust) carrying a large white map, a map whose only reference is a giant 'X'.

SFX: car horns (fanfare)

slide projection of 'Prologue' appears

V.O. (or actor):

Welcome to Drive Time.¹

You are about to embark on a journey into the unknown: 'X'.

slide projection of 'X' appears

You will encounter remnants ² of the past, scatterings ³ of the present and glimpses ⁴ of the future.

Do not adjust your seat belts. Keep both hands on the wheel and drive carefully. Travelling is like gambling; it is ever connected with winning and losing, and generally where least expected we receive more or less than we hoped for.⁵

Where are we going to? ⁶ Who knows? But the way is long and difficult the road. ⁷

music underscore begins (intro bars 'X Marks the Spot')

unrolls map

Study the way ⁸ carefully. Pay attention to directions. X marks the spot. ⁹

slide projection of 'X' road sign (yellow) appears
solo voice sings:

X marks the spot, so they say
 Its a sign of the times
 Its a clue to the new
 Signifying, illustrating, alluding to
 X marks the spot, so they say

underscore continues
narrator continues dialogue:

TO FIND X :

FIRST: Turn the clock back a hundred years, ¹⁰ keep going till the intersection of Oil and Turmoil. ¹¹ Fill up here.

SECOND: Hang a right and head for the sixties. Never mind the speed ¹² limit. Long trip ¹³ ahead. Stop off at Bowna. ¹⁴ Get Jeff ¹⁵ to check your oil and water, maybe toss a boomerang ¹⁶ or two too. Rocksley ¹⁷ will change your fan belt for fifty cents (and that's not bad money) and Mac's Gas'll ¹⁸ fix a punctured tyre - they can do it!

THIRD: Take the ring road,¹⁹ it's a magic circle.²⁰ Go round and round and round till the bridge.²¹ Don't cross this when you come to it.²² Road hazard. Just ask Doris.²³

FOURTH: Turn left. Stop at the Jet ²⁴ for fast service. Speed kills.²⁵ Zero toll should be your goal.²⁶

FIFTH: Light-up time.²⁷ It's dark out there. Look both ways.²⁸ Things come from nowhere. No off ramps.²⁹

SIXTH: Keep going towards 2000.³⁰ You're nearly there. Don't quit the long haul

for the short cut.³¹ When you spot the turnoff to Hope,³² take it. It'll get you to wherever you want to go.

Have a good trip!

Slide projection of 'X' road sign (green) appears

SFX: Car horns (fanfare)

actor exits in smoke (car exhaust)

totem pole lights stop flashing

segue song 'X Marks the Spot'

Song: X Marks the Spot

solo voice continues:

X marks the spot, so they say

It's a guide, certified

To detect, to enquire

Representing, symbolising, evidenced by

X marks the spot, so they say

Slide projection of 'X Words' appears (for reference, these words are printed at the end of the Prologue. They all allude to or reflect aspects of the research)

The singer signals to other chorus members to enter. They move slowly into position, chanting the 'X' words ³⁴ under the next verse:

Can a token gesture

Be suggestive to yer?

Can expressing explication convey meaning?

Communicating symbols

Showing what? principles

Noting nothing ex-nihilo to another

First chorus sings, second chorus continues chant:

Signify, signifier, signified
Inviting attention, being important
Presuming a message, making it's mark
Signify, signifier, signified

All sing:

Can a token gesture	Signify, signify, signify
Be suggestive to yer?	Signify, signify, signify
Can expressing explication convey meaning?	
Communicating symbols	Signify, signify, signify
Showing what? principles	Signify, signify, signify
Noting nothing ex-nihilo to another	

Signify, signifier, signified	Signify	Signify
Inviting attention, being important	Signify	Signify
Presuming a message, making it's mark	Signify	Signify

Slide projection of 'X' road sign (CU green) appears

X marks the spot, so they say
It's a sign of the times
It's a clue to the new
Signifying, illustrating, alluding to
X marks the spot, so they say

X marks the spot	
So they	
Say-----	So they say, they say-----

Slide projection changes to 'Parados'
Video sequence 'Machinery, Industry, Refinery' starts and continues throughout
'Gloria Industria'

Xenophobia Xenos Xenolith Xerography Xi Xmas Xoanon Xeo X-
 ray Xylene Xyolite eXact eXaction eXaggerate eXaltation eXamine
 eXample eXanimate eXcavate eXceed eXcel eXcellent eXcept
 eXception eXceptis-eXcipiendis eXcerpt eXcess eXchange eXcise
 eXcite eXclaim eXclave eXclosure eXclude eXclusive eXcogitate eX-
 colonial eXcrement eXcrutiate eXcursion eXcursus eXcuse eXecrable
 eXecutant eXecute eXecutive eXecutor eXemplify eXemplum
 eXempt eXequies eXercise eXert eXeunt FoXFM eXhale eXhaust
 eXhibit eXhibition eXhibitionism eXhort eXhume eXigent eXile
 eXist eXistence eXistent eXistential eXit MarX eX-nihilo eXodus
 eXorcise eXoteric eXotic eXpand eXpanse eXpansive eXpatiate
 eXpect eXpectation eXpedient eXpedite eXpedition eXpel eXpend
 eXpendable eXpenditure eXpense eXpensive eXperience
 eXperiential eXperiment eXpert eXpertise eXpire eXplain
 eXplanation eXpletive eXplicate eXplicit eXplode eXploit eXplore
 eXplosion eXponent eXpose eXposition eX post facto eXpostulate
 eXposure eXpound eXpress eXpressway eXpression eXpressionism
 eXpresso eXpropriate eXsert eXtant eXtemporize eXtend eXtensive
 eXtent eXterior eXterminate eXternal eXtinct eXtinguish eXtol
 eXtort eXtortion eXtra eXtra-vehicular eXtract eXtractive industries
 eXtraneous eXtraordinary eXtrapolate eXtravagant eXtreme
 eXtremum eXtricate eXtrinsice eXtroversion eXuberant eXude
 eXule Xurb

PARADOS

in which the chorus is established, exposition is begun and praises
are sung to industry and black gold

Parodos

Video sequence : **MACHINERY, INDUSTRY, REFINERY.**¹ (*The chorus stands in front of the video screen, as part of the visual sequence*).

The MC leads the chorus in with the plainsong:

Quando, Qua, Quo? ²

Hic locus est partis ubi se via findit in ambas ³

Unus quisque sua noverit ire via ⁴

Chorus respond with:

Song: Gloria Industria ⁵

Gloria industria

Gloria industria

Gratias agimus tibi

Credo in machina et moneta

Credo in unum petroleum

Omnipotentem

Lauda, laude, laudate petroloeum

Laudamus te petroleum

Gloria industria

Gloria industria

Aetas moderna et post-moderna

Successemus nostrum laborem

segue into **Three Enterprising Men(schen)**

video sequence changes to: **CARS**

Three Enterprising Men(schen)

Trio:

Maybach,⁶ Daimler ⁷ and Benz ⁸
 Three enterprising mensch'n
 Internal combustion, carburettor inventor
 Maybach, Daimler and Benz

Maybach, Daimler and Benz
 Three enterprising mensch'n
 Got the rock oil ⁹ to blow and the engine to go
 Maybach, Daimler and Benz

Maybach, Daimler and Benz
 Three enterprising mensch'n
 Watch out for the flag,¹⁰ it's a warning, red rag
 Four miles per hour tops,¹¹ carry-your-own or she'll stop ¹²
 It's a horseless carriage,¹³ stabled in a garage
 It's a gasoline car, it's bound to go far

Thanks to
 Maybach, Daimler and Benz
 Maybach, Daimler and Benz

Chorus:

Gloria, gloria, laude
 Gloria, gloria, laude
 Gratias agimus tibi
 Gloria, gloria, laude

Gloria, gloria, laude
 Gloria, gloria, laude
 Gratias agimus tibi
 Gloria, gloria, laude

Gloria, gloria, laude
 Gloria, gloria, laude
 Gloria, gloria
 Gloria, gloria
 Gloria, gloria
 Gloria, gloria

Gloria, gloria, laude
 Gloria, gloria, laude

chorus reprise Gloria Industria:

Gloria industria
 Gloria industria
 Gratias agimus tibi
 Credo in machina et moneta
 Credo in unum petroleum
 Omnipotentem
 Lauda, laude, laudate petroleum
 Laudamus te petroleum

Gloria industria
Gloria Industria
Aetas moderna et post-moderna
Successemus nostrum laborem
Laborem, Gloria

Trio:
Maybach, Daimler and Benz
Maybach, Daimler and Benz

Gloria, Gloria

slide appears: episode #1 then eXpressway
MC speaks:

We'll go for a quick spin ¹⁴ at the beginning, the source. ¹⁵ It all springs¹⁶ from here,
our high energy habit. The music that excels is the sound of oil wells as they
slurp, slurp, slurp into the barrels.¹⁷

video sequence changes to: Roads
chorus sings: Rock Oil

Episodes

The next part of the journey takes us to various sites of ordinary people's experiences. The service station can be viewed as an object within the modern industrial world with relations to petroleum, powerful conglomerates, exploitation of natural resources, motor vehicles, speed and destruction.

If we look behind this outer world we may find an inner world of individual endeavour, ordinary lives, hard work and continuity. This inner world is being altered by corporate monopolisation and changing markets. How soon till it is exhausted?

En route are found symbols of the deteriorating landscape; dead animals (some native, many introduced, alien to our environment); shattered tyre tread (man-made, explosive); rubbish at the verges (much sourced from multinational homogenised take-away drive-through outlets). They lie among weeds and foreign grasses.

All that is seen and discussed is commonplace. There is no need of fancy equipment to capture its image and no special learning to hear it's voice; just eyes and ears.

Going on a journey means stops and starts. In between there is the road. The format continues in this way.

EPISODE #1

EXPRESSWAY

a spin at the beginning

Song: Rock Oil 1

1. Rock Oil, Rock Oil
Rock Oil, Rock Oil (repeat)
2. Methane, Ethane, Propane, Butane
Pentane, Hexane, Heptane, Octane
Nonane, Decane,², Crack ³
3. Rock Oil, Rock Oil
Rock Oil, Rock Oil (repeat)
- 4.(chant): ⁴ asphalt, greases, bottled gas
rubber, resins, bitumen, paint
varnishes, adhesive, fertiliser, herbicide
ammonia, detergent, diesel oil, dye

(Sung): Methane
Ethane
Propane
Butane
- lotions, lipstick, lubricating oil
plastic, pesticides, paraffin wax
naphthalene, benzene, trinitro-toluene ⁵
kerosene, gasoline, L.P.G.

Pentane
Hexane
Heptane
Octane
- saccharin, solvents, salve and fly-spray
cold cream, carbon paper, candles, coke
phenol, disinfectant, acid, linoleum
jet fuel, anti-freeze, esters, gas

Nonane
Decane

Crack
5. (chorus): Rock Oil, Rock Oil/ch ch ch ch ch ch ch ⁶ (x2)
Rock Oil, Rock Oil/ ch ch ch ch ch ch ch (x2)
- 6.Tag: Rock Oil/ch ch ch ch ch ch ch,
ch ch ch ch ch ch ch
ch ch ch (tacit)

EPISODE #2

EXEMPLUM EX POST FACTO

a pilgrimage to the past

This episode consists of illustrative stories and songs. They refer affectionately to the past and reflect the quirky nostalgic Australian experience.

*Slide projection: **episode #2** then **eXemplum eX post facto***

MC *speaks:*

A pilgrimage to the past. If you wish to know the road ahead, enquire of those who have travelled it.¹ I - I took the one less travelled by, and that has made all the difference.²

During the following set pieces (each spoken by individual actors in turn), slide projections will be of old petrol pumps and service stations (including the actual sites owned by the story-tellers).

Slide projection: Dougall McDugald's convict-built servo (Tas).

Wanderlust

He
drove a blue and white EH 3
and wore a collar and tie no matter what.

He could have purchased the 'Special'
with bucket seats and a console between for bits and pieces
but didn't get enough for the Wolseley trade-in

NOW, there'd be no cranking *this* car.

Slide projection changes to D.McD's door sign

This car
took me and him over every road in the country
and I knew all the signposts
and I memorised all the distances
and I counted all the hairpin bends
and I studied all the maps
and I watched all the power poles
and I sang all the songs I knew
and I wiped the locusts off the windscreen
and I slept in the back seat
and I loved the vertical curves
and I imagined I was an adventurer

and when we stopped to inspect the road sites
I rummaged in the dirt for fossils
and walked along the girders
and played among the graders
and took tea with the working men in their tiny tin huts
and tried not to be in the way of my Dad
who took me everywhere in the world (even though it was only Tasmania).

Slide projection changes to D. Mc D's window sign

The Aussie Car

All the old Dodges from the days free of seatbelts
 sat worn out before the jump⁴ (this one in gallons)
 it was ever the U S of A
 never home-grown
 even when they tried to talk us into it
 this kind of national pride in the Holden

Why, also the furry dice were from away

Slide projection: Auto Service sign

One night we got drunk in Gary's Chevvy
 well it was big enough to lay down the double mattress in
 and learn about loving at the Drive-In
 but whisky, vodka and port put a stop to that good and proper
 not able to improper
 and how we drove home I don't recall,
 but then again, I don't recall Summer Holiday⁵, or was it Help⁶

Slide projection : Pit Stop sign

Pity the Holden had no room for Gary's mattress for then we could be fair
 dinkum⁷ and true blue⁸ and blood oath⁹, mate

except for the scotch whisky and commie vodka and spanish port

Slide projection: Last Stop sign

Boomerang

The following set piece, based on Jeff Lewry from Bowna, NSW, is illustrated with slide projections of various parts of Jeff's service station and boomerang factory site (shared).

A solo Gum Leaf should be played as part of the accompaniment.

Solo actor moves DS and speaks:

It's surprising how things have changed. It's a pity to be hanging about here, only getting a few customers a day.....I can see the end of the road! Sometime soon I'm going to close the whole thing down. Tired. Something like that. It'll be good.

music underscore starts

The petrol industry - the word stinks the whole way through. Basically, if I hadn't've had the boomerang factory alongside it, we'd a gone broke a long time ago. Been makin' boomerangs for half me life! And I'm about *sick* a makin' boomerangs!

Slide projection: boomerang weathervane

Song: Boomerang¹⁰

Jeff: Well - when I was at school
there was always kids turned up with boomerangs
and we used to take 'em out and throw 'em
but we never could get 'em to return
and now I know why:
they just weren't made that way

Slide projection: Jeff's servo

Oh, what'd it be
thirty something years ago

Jack Byam

Chor: boomerang-maker from down at Cobram

Jeff: had returning boomerangs

I got his address and I think I sent him
twenty-five shillings as a matter-of-fact
and he sent me a boomerang

But I didn't know and he didn't ask

and he sent me a right-handed one

It was no good, 'cause I'm left-handed

I set to to make a left-handed boomerang
with the right-handed one as a pattern
difficult

so anyhow, then I got it worked out

Slide projection: bowser

Chor: He set to to make a left-handed boomerang
with the right-handed one as a pattern

Jeff: difficult

Chor: so anyhow, then he got it worked out

Slide projection: Yarakila's Boomerang Factory

All: We got a boomerang association
run regular competitions
they printed a list in the newsletter
over the previous ten or fifteen years or something
if your name wasn't Lewry it didn't really appear on it

Jeff: yeah we cleaned 'em up

All: So

I(he) must've learnt something
changing a right-handed boomerang
to a left-handed one

Jeff: Yeah, we cleaned 'em up

All: Yeah, we cleaned 'em up (*repeat, gradual fade till in next position*)

Slide projection: old yellow bowser, green watering can.

Music continues under following text (there is no stop and start). The following set piece should be read energetically and in rhythm with the underscore, quasi 'beat' poetry.

The slide projections change more rapidly, in keeping with the music, and are of old bowzers, occurring randomly (not to set cue lines, but at the operator's discretion) and in a deteriorating sequence :

1. Ampol distillate c. mid 60's
2. Mobil super
3. Plain white (no brand) super
4. White with hoses
5. White mobil
6. Old bowser with 'out of order' painted on it
7. Rusted bowser
8. Bowser 'skeleton' (inner remains, no outside shell)

Life: Not just a word, it's more like a sentence (Kevin Rugg)¹¹

solo actor speaks:

I glide into the service station and stand before the pump to fill up and I have forgotten to unlock the petrol cap so I go around and get the keys from the ignition and then the nozzle won't go in and I remember I'm driving my wife's car

with lead-free petrol and I put the nozzle back and it falls out so I try again this time with feeling and then I think to check my wallet and there's only \$10 and I need to get milk so I can only get \$8 worth and I go to pre-set it and I realise you can't pre-set \$8 on this pump so I try to squeeze it out by hand and I stand there cricking my neck and staring intently at the pump and the young woman on the other side thinks I'm staring at her so I make do with the occasional furtive glance and whoops it's gone over \$8 and I try to remember if there's any long-life milk in the fridge and I think there is so I move towards the counter and the bloke says have a nice day even though it's midnight and I trip over the sacks of dog biscuits by the door on the way out and I get back in the car at last and I realise I've left the keys in the petrol cap so I try to leap out the car and the seat-belt slams me back in my seat so I unlock it and seize the keys and get back in the car and get the hell out of there a little jealous of my grandfather who never drove a car.

chorus reprises 'Boomerang' song:

All: We got a boomerang association
 run regular competitions
 they printed a list in the newsletter
 over the previous ten or fifteen years or something
 if your name wasn't Lewry it didn't really appear on it
Jeff : yeah we cleaned 'em up
All: So, I(he) must've learnt something
 changing a right-handed boomerang to a left-handed one
 Yeah, we cleaned 'em up
(repeat last line till ready while moving to next position)

Music underscore changes to 'Tokyo Motors'

Last slide should remain (skeleton bowser)

Solo actor moves DS and speaks:

Tokyo Motors¹²

My Grandfather built the business by hand, all by himself, with my Nana, they built it all by hand, and there was a restaurant up the other end, which was 24 hours when it first started, and sometimes they'd sleep in the workshop with the spare parts if it was busy.

My Nana would do the cooking, there was a kitchen like a big cafe-restaurant. But that got burnt down in 1984. Well the police believe it was deliberately lit, but nothing was ever, nobody was ever found to have done it. That was during the 'Petrol Wars'.

We had a dog, Rocky. He would check your tyres, he wouldn't actually check your tyres, but he'd take the guage across to the tyres so you could pump the tyres up. If you'd tell him to bring the water can, he'd bring the water can for the radiator and he'd collect the money, he'd go up to the window, collect the money, bring it in to the till.

My father Mac grew up in the house at the back and I'm still living there. Mac was the first Datsun car dealer. 'Tokyo Motors'. "Test drive the new Datsun 240Z or any Datsun vehicle. Priced from 15 hundred dollars tax paid".¹³

Those days are gone!

Slide projection: old blue bowser overgrown with vines (rear warren and Brown)

(dead segue) **Song: Tokyo Motors**

(solo): Tokyo Motors, those days are gone

"Test drive the new Datsun

Priced from fifteen hundred dollars, tax paid"

Those days are gone

(chor): Tokyo Motors -----

Tokyo -----

(solo): Those days are gone -----

Slide projection: Bowser converted into a RMB

(solo): Tokyo Motors, those days are gone

Service, there is none anymore

Check your tyres

(chor): You've got to do it yourself

(solo): Clean your windscreen

(chor): You have to do it yourself

(all): But not here

not here

not here

Slide projection: Ampol bowser

(chor): Have a look at all the spare parts

(solo): I've got some spare parts

(chor): And if someone breaks down with a tyre

(all): A punctured tyre

We can do it

We can do it

We can do it

Slide projection: Garage (Glen Eira) 'Village Garage'

(all): Tokyo Motors, those days are gone

Mac's Gas, Mac's Gas

Tokyo Motors, those days are gone

Mac's Gas, Mac's Gas

But not here

But not here

Not here

*Slide projection: **episode #3, then eXpatiate***

EPISODE #3

EXPATiate

a ramble around

MC speaks:

A ramble around. Walk not on the main travelled roads¹; don't take the straight road - take the winding road². Often it is best to take the indirect way rather than the direct³.

Slide projection: Power pole with clouds (POV looking up out of a moving car)

Actors move to position for the following five stories. The text is now in the present, on the move. The slide projections (many and varied images) are in a sequence reflecting a car trip - first looking out of the window, up at the clouds; second to the near edges of the road strewn with exploded tyre tread; and third, further off the verge - littered with the remains of (often multinational) takeaways.

The Open Road

I got into my battered Hillman Hunter Safari
and drove onto the freeway
heading for freedom

I thought of all the alternatives;
which way today?
East? West? Where to?

The details I'm prepared for
topped up oil, brake fluid and water,
coathanger and Aussie all-rounders⁴
hugging the corners non-slip.

Slide projection: tyre tread

But the big picture?
That's the question. A meandering matter of choice.
Cup of tea with Jeff⁵? Blowout at Bowna⁶? Accelerator cable spring broken at
Bairnsdale⁷? Collision with a roo at Toora⁸?

Stop a while at Woodside⁹
Watch the waves at Port Welshpool¹⁰
Play the slot cars at Kilcoy¹¹
Chew the fat at Chewton¹²

Slide projection: rubbish

and
Dally with Dougall McDugald¹³

The life on the open road.

Slide projection: power pole

The Volvo Driver¹⁴

He drove in, slowly, for petrol
took off his (imaginery) hat
and moved with deliberation to the nozzle.

The attendant was a fat woman,
silent
and as she grinned, you could just see the gap
where her front tooth was missing.
What did I do? What did I do?
the driver mused, his paranoia paramount,
and paid with his gold card
credit account, please.

Slide projection: tyre tread

“Goodonya luv” the attendant replied, **“saves me havinta aksk ya, gitta bit sicka day in day out always havinta aksk is that credit or savin’s why carn they tell me when they gimme the card have a nice day....”**

He resumed his driver’s seat, glanced back (she was still grinning)
and drove on out of there like he was dragging Lygon Street,
although he knew from experience the speed camera was lying in wait.

Slide projection: rubbish

\$140 and 3 points later he lifted his left foot with deliberation and slammed it into
his rear side panel, never mind the re-sale.

He resumed his driver’s seat, switched onto 3BO,
cursed the static
and punched the steering wheel.

NEXT TIME, I’LL GET A MAGNA!

Slide projection: power pole

Break the Drive and Stay Alive¹⁵

Picked up the RV (bigger than I thought, hadn't I asked for the smallest size?) and drove out, feeling like Petrocelli, high cab and low wheel. Look down on all those small cars bumper-to-bumper at 5ks. Hardly moving. (What is it? Long weekend?). The whole city's heading out of town. Then *onto* the freeway and *zoom* I'm outta here (don't speed, look right, look left, look bike).

Slide projection: tyre tread

5.30 am watch the sun come up, purple, brown, but somehow the solenoid's stuffed and I'm stuck here. But hey! This is a truck stop- all night you've been coming and going, how about a helping hand at the hot wire? But NO WAY (it's the insurance you know) so I wait for roadside assist, just me, myself and the snakes, disappointed.

Mechanic Bob turns up, starts me up and OFF I go, onwards to Quartzite, a tidy town of tent stalls, shanty houses, and hunters, dumped in the desert, could-be depression, sitting, waiting, for what? This time a local is a REAL MAN and dares to jump-start me, coiling the cable in and around, under, behind and through every which way to success.

Slide projection: rubbish

Anyway next morning I watch the sunrise on the hills and it's unbelievable how the colours change blue to purple to green to red and the sun lights orange over the peaks and the shadows form skirts below on the rocks. The land is coming to life (even if it is below zero).

Slide projection: power pole

A Courteous Driver¹⁶

When the cop pulled me over I quickly turned the radio off. (X-rated hip-hop would not be his thing, and don't I think I'm a little too old for this devil-music?).

I STARED at his light. Never seen one of these before. Maybe whoever has the contract for freeway information has the add-on for THE FORCE. It was a beautiful blue flasher, no.... tracer, no..... *chaser*. The same kind that tells you (always too late) that the South-Eastern Car Park¹⁷ is experiencing delays of up to 20 minutes, please find an alternate route. (Ha. There is no way off).

Slide projection: tyre tread

So I reached for my licence, reminded myself that I am a teetotaller, so don't panic, that time when the breathalyser got a reading of .01 was because of a pizza.

Yes sir. Thankyou sir. No sir, I was not aware that I still had my high beam on just now, why I was only trying to be a courteous driver, you see sir, the car in front of me had it's petrol cap hanging off so I was flashing him, sir, to indicate to him the matter of this fact, sir. (And anyway Mussolini this is a highway in the middle of nowhere, and can't I use my high beam if I want? - but I didn't say that).

Slide projection: rubbish

He went back to his beautiful blue- flashing- police light car and ran a check on me. You know I'm required to write this up as an incident? he said. (Was he only the lonely on a Saturday night in nowhere? Or is it the more reports the merrier).

Yes sir. I'll be more careful sir.

He had his little victory.

Slide projection: power pole

NNINIBITA SWITCH¹⁸

So anyway so I bought this car, and it wasn't a new car it was a second-hand car, off a very good friend of mine, and for me to get the registration changed over to my name I had to get a roadworthy on it.

So I was driving it along, driving along to this ah, ah, service station. I actually had it for a couple of days and I realised one of the problems in it *was* that, ah if you knocked the - it was an automatic car and it had the, ah, is it the T ?, T gears down there sort of on the floor- floor shift man. Well if you knocked it, it could go from drive to reverse, you know, so you didn't want that happening.

Slide projection: tyre tread

So anyway, so I took it to this garage and it was a Torana, and the body was really stuffed on it too you see, and I knew that if I was going to get a *proper*, a proper, um, roadworthy on it I'd have to spend a fortune, you know. So he said to me, I said to the guy, look I've got a problem with the car and he said, oh yeah I can see the body and..he said it's gunna cost.....look I said, I'm not interested, I'm not going to spend a whole heap of money on the body, I'm not interested in that. But what I *do* need to get fixed is the gears here because when it's in drive, if you knock it, you know, you can go, you can go into reverse.

And he said "aah, yes, you have got a problem there mate. What you need is, an nunibita switch!". And I said "mm. What?" and he said "You need an nunibita switch". I said, "a what?". He said, and he looked at me like, you know, you fuckin' idiot, what do you think you need- an nunibita switch! So I said "an nunibita switch". He said "*Yeah*". I thought, right I need an nunibita switch. I said OK, where do I get an nunibita switch from? And he said, oh, you know, down Holden, Spare Parts, down Elizabeth Street.

Slide projection: rubbish

So I thought, right, I need an nunibita switch. And I really didn't want to forget what I needed, 'cos I'd never heard such a thing in my life, so I was sitting in the

car, and as I was driving away from the guy I was saying, an nunibita switch, an nunibita switch, I need an nunibita switch, an nunibita switch, an nunibita switch.

And I drove off and I went round the corner and I stopped. And I went into the glove box and I had a piece of paper and a pen there, and I tried to write down 'an nunibita'. So I kind of went ...nn.. nn...(spelling out loud) N-N nn.. I-N..nn..nn.. I-B.. un-in-ib, I-T-A. Nninibita switch. I need nninibita switch.

Slide projection: power pole

So then right, I'm just gunna simply gunna walk into the place, I'm gunna walk into the guy and the Holden people, and I'm just gunna say "ah, g'day mate. I need nninibita switch" and he'll understand what I mean, because this is like, um, this is sort of like, you know, *engineering* talk man, you know. Geez, it's amazing, you know.

And I was driving along, I was still in the city, thinking, right, OK, I need nninibita switch and if in actual fact he says to me "what do you need nninibita switch for?" and I'll say "well, because, ah, if you knock the gears, you know, when it's in drive, it can go into reverse. So therefore mate, I need nniniibita switch!". I need nniniibita switch and it'll stop the car from going from drive into reverse. I need nninibita switch and it'll stop it from going from drive into reverse, I need nninibita switch, nninibita switch, (*slowly realising*)- an- in-hibitor switch, I need *an inhibitor switch* and it will *inhibit* the gears from going from drive to reverse!

End of story!

Slide sequence now changes. A slide of a kangaroo carcass appears.

Solo actor walks to position for the next set piece.

Slide projections through the following sequence are of tyre tread in various abstract shapes.

Poem: BALLAD OF ROAD ASSIST¹⁹

A kangaroo, red kangaroo
 Took a leap, took a hop too few
 With a thump in the glare
 Of the headlight, too bright
 Suddenly he hit and then he'sout of sight

I stopped in the dark
 And I checked out the radiator
 Soon I realised what's the matter
 There's a hole in the coil
 So there's nothing on the boil
 It's escaping, cas-a-cading on the bitumen, hot mix
 What'll I do? Now I'm in afix

Slide change

Well I walked along alone
 I was trying to find the phone
 It was always two kilometres further
 But as soon as I located it
 I realised my fate, it
 Had a crossed line all the time

I hadn't gotten through
 To the road-assist crew
 Who could help me
 They could send a truck to tow it
 But instead I found myself
 talking crash repairs with Ralph
 Who was sitting home in Seymour watching telly

Ralph's a nice bloke
 Though at first he thought it was a joke
 After all his telephone
 Was only for his own home
 Not communications in emergency situations
 Standing by for action.....stations!

But to help me in my plight
 He attended in the night
 With a tray-truck and a winch
 "No worries, it's a cinch"
 He intoned on the phone
 "Just wait there, don't despair
 I run 'Ralph'sCrash Repairs'!"

Slide change

Well I won't forget that night
 It's imprinted in my mind
 Like a nightmare, like a curse, or worse
 You see Ralph had a liking
 For number games and talking
 As we drove along he wove
 Stories tall and problems small
 His tongue was going nineteen to the dozen

He asked me for my birthdate
 Add on thirty then you calculate
 Your mother's second wedding annivers'ry
 Divide by four, add on some more and then
 Subtract the number that you first thought of

Then you multiply, sort of
 All the rest that you've got left
 By fifty-seven times your uncle's hat-size

If you're not confused by now
 After all of this pow-wow
 You'll find that Ralph'll have the answer
 Why is it so? I don't know, I don't know
 But he got it right, a single-minded.... super-counter

Now I think that Ralph was lonely
 And enjoyed a bit of company
 So I slipped him fifty bucks
 To drive me right home

(Even though I didn't know
 If I could put up with him
 Specially when he started singing
 All the Neil Diamond numbers
 In between the countingpuzzles)

Slide change

I was tired, he was firing
 It was late, nearly midnight
 When we came across a car, broken down
 Ralph looked at me and said
 "Should we pull in just ahead
 And give 'em a hand?"
 I nodded....I understand

So we stopped and hopped out
 There was Kosta and his mates
 They were drunk as a skunk
 They were swearing, they were shouting
 They were very nearly stoushing
 I was worried that they might try something.... nasty

But Ralph calmed 'em down
 And offered a lift into town
 (They were panicking about their Holden
 Could be borrowed, could be stolen
 Looked like....they had rolled it)

So Kosta and his crew
 Squeezed into the cab and started to
 Shout and swear and stoush
 (I copped one in the mouth)
 Till Ralph like a saviour
 Took out his calculator
 And proceeded to entrance them
 With number games - he estimated
 All the birthdays of their.....relations

Slide change

They were stunned, they admired
 Ralph's powers of the mind
 They sat there, bewitched
 And played along, transfixed
 They even sang his songs
 Though they got the words wrong
 And soon we dropped 'em off
 Saying goodbye to the 'Prof'
 And we headed down the highway back home

It was four AM that night
 That I said goodbye to Ralph
 After sitting round at my place
 Drinking coffee

There was no end to his talents
 And he showed me how to balance
 Three coins on your knuckles
 To keep you on your mettle
 While you dropped a ruler just to check
 How quick you caught it....in reflex

I didn't think I'd miss
 His never-ending quiz
 But when he'd gone I felt a little sad
 For we'd spent some time together
 And we'd put up with each other
 For seven hours and countless kilometres

Slide change

It seemed surreal, I didn't feel
 The night had really happened
 Professor Ralph had left the house
 Now as quiet as a mouse
 He hit the road to who knows where
 It's not as though I didn't care;
 I never had a night compared to
 This one: calculating, estimating
 reckoning, approximating
 All of Ralph's number games
 In a blur, in a haze
 A super-real set of computations

And since that night
 Try as I might
 I cannot find hide nor hair of Ralph
 I've driven up and down
 The highway near the town

of Seymour, looking for a phone
That gets me with a crossed line
Through to Ralph..... home alone

But there isn't one around
And there's no-one in the town
Who recalls such a bloke
With a winch and a truck
And a never-ending quiz
And songs that he sings

It's as if he never was
And I feel a kind of loss
'Ralph's Crash Repairs'
Vanished.....into thin air

Slide change

The mood now changes. The following set piece (Burn) serves as a bridge into the next episode, which explores the destructive power of the road.

The slide projections through this set piece are of rubbish.

BURN₂₀

I was hitch-hiking, Marten guitar in one hand, pack on my back. I got a lift with a young female driver, who was bitterly complaining about her husband because he hadn't serviced the brakes and the car was not in great condition.

We were pulling into a township, fibro houses on each side of the main drag, and there was one car heading towards us and another car stopped, waiting to turn right. I said "Hey - car!", upon which she jammed on the brakes. It was drizzling, the road was wet, we skidded, we aquaplaned into the car ahead that was stopped. As soon as we hit that car, that car burst into flame. It was almost instantaneous. That car cannoned into the car that was approaching on the other side of the road, and as that car hit the oncoming car, *it* explo... not exploded, but burst into flame.

Slide projection: rubbish (cigarette packet)

I was fine, the woman who was driving got out of the car, the two people in the two burning cars climbed out of their cars.

It was then that I became aware of the nature of the crowd that was gathering. It was like a settlement town and all the people who lived in the fibro huts were Kooris, were Aboriginals. So there was this growing ring of Aboriginal faces, looking at this burning wreckage.

The cars were well and truly on fire, there was no putting them out. I got my guitar, put my pack on my back and started walking up the hill.

Slide projection: rubbish (MacDonald's superman pack)

Turned over my shoulder and had a look. The scene that confronted me was just one of those scenes that indelibly are etched on your mind. It was very symbolic, I thought.

It was the image of these two burning vehicles, with plumes of black smoke, going up into the- by now almost night- late, dusk sky with a light mist falling, with a ring of Koori faces lit up by the flames. And maybe it was my imagination, but I seemed to see wry smiles on their black faces as they watched white man's rubbish **burning** up. And cinders going up into the sky and it was almost **totemic**, this image. This white man's rubbish burning up, it was almost like a corroboree sort of image, it was very strong.

I kept on walking, stuck out my finger and continued to hitch another ride. I got one in ten minutes.

*Slide changes to **episode #4**, then **eXanimate***

EPISODE #4

EXANIMATE

straying amongst the strewn

Music underscore changes - strange and dissonant low synthesizer sounds, ominous and foreboding and continues under MC dialogue. It segues into song.

MC speaks:

Straying amongst the strewn. Ask not for whom the road tolls¹. There is no road so level as to have no rough places².

Slide projection: floral tribute at roadside. The slides in the following sequence are of road toll - animal carcasses and reminders of death and destruction.

Music introduction to song begins

Song: Jet Speed : Take Heed

Solo actor sings:

JET SPEED

TOO FAST

Where will it end up if my luck don't last

JET SPEED

TOO FAST

Glancing at the world flying past

JET SPEED

TOO FAST

Sure I'll wind up someday, take it on trust

JET SPEED

TOO FAST

Ashes to ashes, dust to dust

slide projection: animal carcass

music continues to underscore

actors move to positions for following sequence:

Road Toll #1⁴

My first real memory was waking up in the middle of the night and being in the middle of a huge room that wasn't a ward, I felt like I was in the middle of a train station or something, deserted train station in the middle of the night. I was the only person in there, just in this bed.... and just freaking out because there was nobody around, I just seemed to be in a room with all this stuff in it, in the middle of the night. That was in Intensive Care I think.

It's stopped me from doing everything. I mean, my life's just stopped dead. For months and months and months I didn't do anything.

Music underscore to 'Doris' begins quietly in the background.

I suppose sometimes I wish it hadn't happened. But not for very long. I don't sort of stay in there too long. You can only wish so much.

Slide change.

Actor and dancer move to position for 'Doris'. The song is sung by one performer. Both dance (throughout the song) a slow, repetitious minimalist dance of drudgery and dislocation. They are lit from below, in front, throwing up huge shadows on the back projection wall. Slides continue to change through the song (in the music bridges between verses)

Song: Doris⁵

solo actor sings:

I work the early shift
We do get very busy
Good for a cup of tea, good for a chat
Good for petrol, especially for the truckies
It's quite cheap for the truckies

Slide change

I like cooking
Most of the time it's really busy
Good for a cup of tea, good for a chat
Good for something to eat, yeah it's a nice friendly place
People always drop in to say, hello how're you doing?

It's good, I like to work
I always clean the lino
Since the bridge went in I always clean, since the bridge went in

Slide change

It's hard to raise a family on your own
But since the bridge went in
Tom's in trouble with the law
And Cheryl had the baby (boy-crazy)

Slide change

The council bought us the house
And got the kids through school
But it's hard without their Dad to keep them on the
Straight and narrow

Straight and narrow
 Road over the bridge, went down into the river
 The wood was rotten and the council never fixed it
 Never mended it, never mattered
 Never mind

Slide change

It's good to have a job
 Good for a chat
 Good for a cup of tea
 We do get very busy.
 We do get very.....
 Busy.

Slide changes to roadside wreath with white cross.

Music continues to underscore.

Actor moves into position for the next set piece.

Road Toll #2: NEW YORK⁶

I actually don't have a memory of the accident. Because I went through the windscreen, and there was a lot of mess. My face was smashed up and my neck.....if you looked at me, I imagine you would think that I was not going to make it.

I learnt a lot as a result of that accident. For a start, it really makes you aware of your own mortality, and then lessons in terms of how people treat other people over something different about how they look. They speak REALLY LOUDLY AND SLOWLY.....HELLO. HOW ARE YOU?

I started college only three weeks or so after the accident. And people shy away. Not really out of anything malicious. I think they just don't really know what to say. So that sort of period was difficult and I think I lost a lot of confidence.

It was three years later that the insurance came through. Its just funny how life turns itself around, because without having that accident, I wouldn't've had the money to go to New York.

It ended up me learning a lot about life, extending my perspective on life, it opened up a lot of doors.

Slide change.

The actor remains in position. The next two set pieces are performed in a congenial, extroverted, story-telling manner by another two actors, who then join with the first actor to become the Reid brothers and sing the song 'Jet Speed'.

Underscore changes to 'Jet Speed' (first verse introduction) and continues under following dialogue:

Road Toll #3: ACROBAT⁷

Second actor speaks:

I was on my mighty Suzuki 250. I was riding down Domain Rd., and a car just (*clap*) bang, just pulled out straight in front of me.

I went smack into the back of the car. I left the bike, literally somersaulted over the back of the car, landed on my back, on the bonnet of the car. Flipped over, landed on the road on my feet, with a stunning acrobatic presentation and completion of the somersault, unhurt, not a scratch on my body.

And there were people standing on the footpath, and as one, they, as one, man, woman and dog, they all burst into applause, and said **"YES! Can you do that again? BRILLIANT!"**

Slide change.

Third actor moves DS.

Road Toll #4: Jet Speed⁸

We've all had accidents. I had one where I was standing on the side of the car on two wheels, my brother was driving it and the steering broke. I was in a coma for three weeks. Doctors said I wouldn't come out of it. And if I did, I'd be a vegetable.

My other brother's had like broken ankles and broken bits and pieces, and my youngest brother had a really bad accident, broke his back, when he was only 18. And...paralysed from the waist down, but they managed to fix him.

My father was a guy that was just, what, not his age. Like at 85 he was still flying his own plane, there's no cops up there, no speed limits, there's no laws so its pretty good. He was still riding his 1100 Suzuki, right? Only trouble was, that's what finished him off actually - a car through a red light and he came off the motorbike.

We specialised in fast service. And we were rebels. We went cut-price and they tried to black-ban us, it really was a war. But I guess the whole family...well my father was able to fight, he was his own type of guy, state wrestling champion, when wrestling was real wrestling, you had to be tough when you go back to those sort of days. He was a person that you either liked him for the person that he was, or that was it, bad luck.

Slide changes to CU service station sign, 'Jet Speed'.

Segue song , 'Jet Speed':

Song: Jet Speed: Vern Reid⁹

verse #1:

We were rebels

There was a cut-price war

Happening here in the Garden of Eden

The companies saw the diminishing size

Of their profit margin

They picketed the site

And someone shot a bullet through the transit van

They organised a strike

And screamed out for a

BLACK BAN, BLACK BAN

It's a family type of thing

Jet Speed, Jet Speed

Slide changes to 'Jet' bowser

verse#2:

Well

Vern Reid was a fighting man

He was tough enough to take a stand

The enemies he made in the petrol wars

Couldn't shake him off his cut-price cause

Front page headlines

and TV newscasts

Told of guns

and strikes and smashed glass

But he was him and that was it

Like him or not

BAD LUCK, BAD LUCK

It's a family type of thing

Jet Speed, Jet Speed

Slide changes to CU 'Jet' signage

verse#3:

Vern grew up when times were tough	Jet-----
He learnt how to wrestle, he made it to the top	Speed-----
He flew a Tiger Moth and he rode a motorbike	Too-----
He showed us how to love life, not to live in fright	Fast-----
It's a family type of thing	Where will it
Jet Speed, Jet Speed	End up if my
	Luck don't last?

Slide changes to MS Jet servo

verse # 4:

Pat can drive a car on two wheels round a racing track	Jet-----
I can balance on a ladder on a bike, I've got the knack	Speed-----
Vern's a cycling champion although he broke his back	Too-----
And the old man'd be riding now if it wasn't for the crash	Fast-----
It's a family type of thing	Glancing at the
Jet Speed, Jet Speed	World
	Flying past

Slide changes to LS Jet servo

verse#5:

He was just like, not his age and doing what he wanted	Jet-----
When a car came through a red light and side-swiped his Suzuki	Speed-----
He made it very easy to the age of eighty-five	Too-----
But then his time was up, that trip was Vern's final drive ¹⁰	Fast-----
It's a family type of thing	Sure I'll wind up
Jet Speed, Jet speed	Someday
	Take it on trust
It's a family type of thing	Ashes to ashes
Jet Speed, Jet Speed	Dust to dust
	Ashes to ashes
	Dust
	to
	Dust-----

EPISODE #5

EXPLODE

a stumble through a dis-location

*Slide projection: **episode#5** then **eXplode***

Music underscore has distorted the last bar of 'Jet Speed' and twisted it into a strange and discomforting sustained chord.

The next episode is a montage of voices and text in counterpoint with the song 'Oil Turmoil'. It is compiled from extracts of interviews with service station operators. It expresses verbatim their concerns; pricing structures, corporate monopolies, takeovers, non-competitive practices, technological change and discourse on ways of dealing with the petrol 'crisis'.

The mode of performance should be broken up, disjointed and in continual dialogue with (or interrupted by), a musical montage consisting of verses of the song 'Oil Turmoil'. The song gradually modulates higher as the tension grows. The text should be allocated between many voices and may be repeated, echoed, chorussed etc. as developed in rehearsal.

The original workshop production used the device of overlay to heighten energy and increase tension: each new speaker began their lines over the tail end of the previous speaker's. The movement throughout was random and sporadic walks, changing direction, stopping suddenly, crossing paths, disharmonious. As it builds, the movement becomes more united, but in a militaristic, mechanical form, suggestive of power and control.

MC speaks:

A stumble through a dis-location.

In the middle of the road of life, I found myself in a dark place, having strayed from the straight path¹. Now we go along this darksome road, from whence they say no one returns². Is this the end of the road³?

*Video sequence '**Lights**' begins. The sequence shows a series of melting, fusing, distorting lights of streets, cars, traffic and service station logos and sites. It continues throughout the Montage.*

MONTAGE

Each paragraph is spoken by a different performer, except where marked 'Jeff' - these are lines spoken by the actor who previously performed the role of Jeff Lewry in the 'Boomerang' sequence.

The underscore is strict 3/4 beat of 'Oil Turmoil'. The accompaniment reflects the disjointed nature of the text and staging - synthesizers, drums and trombone in a sparse, seemingly disconnected ensemble. Drum beats are used to cue the company into each verse of the song.

Actor#1: It's changing. The whole thing's changing. I'd say it'd be like America down the track, oh another ten or fifteen years like you won't get anyone. If you go to America you can't get anyone to do repairs on your car⁴.

Actor #2: America seems to be...oh Australians always follow America anyway - leading with cheers behind them⁵.

Actor#1: The day's going to come when there won't be service stations at all - you will drive in to your supermarket and there'll be pumps there too⁶.

Actor#2: It's already happening! Woolworth's in Dubbo!

Actor #3: Two things. One - service stations. The petrol companies are planning to retail their own fuel by the year 2000, right? They're for retailin' their own fuel - put up one whatsaname, one big show *they* own. The independent is the person that causes the price change! If I knock it down a cent, they have to foller. That is the pure crux of it⁷.

Actor#1: We're totally run by major international companies. And what you don't realise is, sure they sell petrol, but they own so many other things. All major companies own 20 other companies you didn't even know about⁸!

Company sing 'Oil Turmoil' verse #1:

So what do you think now, Henry Ford⁹
 What if your mind hadn't soared
 To dreams of mass production
 Making motorisation
 Such a popular attraction
 The people's transport

Actor#4: That's the remarkable thing - that the margin on petrol, the oil companies, I suppose they organise it, ah, they manage to keep it, since 1968 when it was 48 cents a gallon, to now when its seventy something cents a litre, its always worked out that we get somewhere between 7 and 8 cents in the dollar¹⁰.

Jeff: Now that's just an absolute **GO BROKE** figure. There's no way you can make any money that sort of thing. And yet I don't know why the service station operators put up with it. I suppose that's the way of life. But when people tell me "Oh well, goodness me, you gotta sell a lot of petrol!" *Nonsense*. 7 percent's a good way to go broke. And you see these company owned sites. That's absolutely ridiculous. Someone comes into a company owned site and the rent is charged on the *gallonage, not the litreage, its still the gallonage*. Now if you get a livewire comes in and he cuts the price or offers service or something like that and he starts to sell extra fuel and increases the gallonage, you think he's doin' alright till the oil company tells him "Your rent's gone up!"

Actor#5: A fair price for oil is whatever you can get plus 10 percent!¹¹

Company sing 'Oil Turmoil' verse #2:

So what do you think now Jimmy Carter
 Your 'Moral Equivalent's'¹² a non-starter
 A pussycat¹³ answer to the crisis
 Even if you try to fix prices
 The companies'll find devices
 To barter harder

Actor #6: They are a team of villains! Jeez it was terrible when that Gulf War was on. When the price of petrol was fluctuating literally from day to day. Well you could get a tank full of petrol, does you a week or a fortnight or something like that. And suddenly the price, it'll fluctuate 4 or 5 cents so *occasionally* it was working both ways. Sometimes you'd have a tank full and the price went up. Right - that's good. So you put the price up but then the price'd come down and you *gotta* pull your price back or you just don't sell any.

Company sing 'Oil Turmoil' verse #3:

So what do you think now Saddam Hussein
 What could you hope to have gained
 Power-hungry, on the take
 Didn't you think the West'd have
 The will to retaliate
 For the 'Rape of Kuwait'¹⁵

Actor #7: Reminds me of the story of the Irish lady that had a hotel and she was complainin' to a patron one day. She said - oh business is not too good. I'm losing a halfpenny on every glass of beer I sell. 'N the bloke said, well , you're gunna go broke aren't you? She said no, she said, its only the terrific turnover keeps me going¹⁶.

Actor #4: So that's why if you look in the papers, you see these company owned sites from all the oil companies - they change hands about every 3 or 4 months. Somebody comes in and he's gonna play Hell and there's a lot of money comes through the cash register, tremendous amount of money, but there's no profit¹⁷.

Actor #8: No profit in petrol. 'Specially if you give service. There might be profit if somebody's sitting behind a console and people serve themselves¹⁸.

Actor#4: Oh petrol companies are much the same as *banks*. If you'll pardon the expression, its hard to know which was the biggest team of bastards²⁷.

Actor #9: If I had the backing of an oil company, its a big difference, but I won't kowtow to them. I won't have them telling me how to run my business. They set the prices, tell you how much you make and how much you lose¹⁹.

We're charged 3 cents a litre cartage. We're outside this so-called 'magic circle' which I can't understand. I don't understand what they call their 'magic circle', but that's what it is. You're outside of it, that's tough luck²⁰.

Company sing 'Oil Turmoil' verse #4:

So what do you think now, Shah Pahlavi
 The workers saw you as Ali Babi²¹
 Thieving and cheating and siphoning off
 Export earnings, praising false profits
 Consumption²², Savak and the CIA²³
 Couldn't keep Khomeini away

Actor#4: Basically they grizzle about the price of fuel, but its still too cheap. It's a long way too cheap, when you consider that it's a non-renewable resource and sometime soon we're gunna run out of it completely²⁴.

Actor#8: Well you can't really put a price on anything like that. Our entire lifestyle's dependent on oil. And we're gunna use the last drop. Now whatever you charge for that, its still not dear enough. As well as that, we're in trouble in recent times because they reckon we gotta reduce the greenhouse gases - according to scientific theory - its not yet proven but it sounds reasonable²⁵.

Company sing 'Oil Turmoil' verse #5:

So what do you think now, Exxon Valdez²⁶
 The greatest polluter on the high seas
 All the king's horses and all the king's men
 Can't put the wilderness together again
 Your safety concerns were just pretend
 Spilled, killed broken dreams

Jeff: It's on Christmas eve right? When I'm gettin' a delivery of petrol, gettin' me tanks filled up to do over Christmas. And we *had* been discounting the price of fuel..... Anyhow the bloody rep., I dunno how he's still alive - I shoulda jabbed him, or sooled the dog onto him, or put him in the creek or somethin' like that. He arrived just as the truck was here to fill me tanks. And he says, Oh you shouldn't be discounting. 'N I said, Why not?.....Oh well, we won't help you with the discount. 'N I said, What do you mean? He said, Oh, the price of this petrol's going up to what it ought to be. You can discount as much as you like, but there won't be any discount....

So I naturally said, I thought naturally, I said, Well you know exactly what you can do with your petrol. *I knew he couldn't do it but he mighta tried....*²⁸

Company sing 'Oil Turmoil' verse #6:

So what do you think now, Saro-Wiwa²⁹
 Now that you're hanged we believe ya
 That compradors³⁰ and fat cats
 In schemes with flare³¹ and tit for tat
 Crude deals and kickbacks
 Lay waste to Ogoni

The company continue to sing the next verses as a round under the dialogue. Verses are repeated as needed.

Actor#7: Look at this 'Smart Card'. I guess its the government keeping very good track of people's money. They know where it goes and what you do with it, the whole bit. I was reading something the other day, how 'specially in America, they can just track people whatever they do, they basically got computers where everyone uses credit card, every time you do everything, they can just put a person's name in it, it all comes up where they are, what they did, where they went to. I guess we're not far behind that. In fact, I was only rung up by the bank the other day, and said that if smart cards came in will you take them in your service station? I said if that's the way people will be buying petrol, we got no choice, of course we will, course we will. But um.....mm.....³²

Company continue to sing, verse #7 etc.:

So what do you think now Unocal³³
 Your pipeline construction's Total³⁴
 What do you think of the consequence
 Of child labour³⁵ earning you recompense
 Of billions of tainted dollars and cents
 Myanmar's³⁶ coup fatal

Jeff: Well, what I reckon should be done is, with the registration of every vehicle, issue petrol tickets. Same as we had during the War. But issue a batch of 'em with your registration. And make it for a figure, oh, I dunno, 10,000 kilometres a year, depending on the car, you get that many tickets³⁷.

So that when you got a ticket, you buy the petrol at the pump price, never mind the inflated price with all the government tax on it. When you run out of tickets, you don't get any more tickets until you renew your registration. So you can use 'em as you like. If you haven't got a ticket, then the fuel is either 20 or 25 dollars a gallon. Work that out in litres. And all public transport's free. Now you'd be saving your non-renewable resources, you'd be reducing pollution, it's a simple thing³⁸.

Now can you imagine the saving in fuel that there'd be? And the saving in a lot of other things? And nobody would be worse off or better off. They'd still have their trip to Sydney, Melbourne or wherever as the case may be, you'd have a viable public transport system. You might as well make it free. It's losin' a million dollars a day or a week or somethin' i'n' it? What's the difference if it was free? Think how many problems that would solve³⁹.

They don't seem to be able to work it out. Beats me⁴⁰.

*As the song builds to a finish, a solo actor takes position DS in a red spot.
 The video sequence stops.*

We Are to Blame⁴¹

Who is to blame? (*for the nation's worst oil spill*). I am. You see, I am your typical person living in an affluent suburb, and my lifestyle is choking our planet to death. I rely almost totally on my car to meet my every need. I commute more than 50 miles a day to work. My wife, in her own car, travels hundreds of miles every week. My children, in their own cars, seem to spend more time at a distant shopping mall than they do at home....

I am at oil's mercy.

Walks away, LX slow fade.

Slide projection: eXodus.

MC moves DS to position.

EXODUS

a cruise into the future

MC speaks:

A cruise into the future. The old road is rapidly aging¹. Either lend a hand or leave
- the times are changing².

Normally we follow roads that are already there. But that's the wrong way.
When you walk you have to send the landscape and the road out of yourself³.

When, by what road, where to?⁴

We'll find a way, or we'll make one!⁵.

Music introduction begins.

*Video sequence: **Fast Road** starts. This is a BCU of traffic flashing past on a freeway (POV road) - but is indistinguishable as vehicles, instead provides a moving abstract, fast and colourful backdrop to the scene.*

*Chorus sings: **Journey of Hope***

Song: Journey of Hope*₆

* from an essay by Raymond Williams

Here we are now on the journey of our hope
 Taking a good look at the ways of life
 No time for disappointment

Here we are now on the journey of our hope
 Clearing away our crowded thinking
 No room for recrimination

There's a job to be done, a debt to be paid, an order to keep
 Most of the time- balancing chances
 Most of the people- exchanging glances,
 With a nod and a wink,
 A song and a dance,
 They know best who say least.
 It's commonsense.

Here we are now on the journey of our hope
 Wanting to live with, renewing nature
 No need for despair

Here we are now on the journey of our hope
 Taking a good look at the ways of life
 No time for disappointment

Here we are now on the journey of our hope
 Clearing away our crowded thinking
 No room for recrimination

No longer mere raw material
 No longer mere raw material
 It's a livelihood

In a living world
For a
Long-----
Term-----
Life ----
Time-----

Blackout

*Slide changes to **eXeunt***

Actors leave the performance space

House LX up

END

NOTES

Prologue (pages10-13)

1. Late afternoon radio time slot (the time when people are driving home from work)
- 2,3,4. Language selected resonant with title ('straying')
5. Johann Wolfgang von Goethe
6. Song lyric (pop.), also ref. to plainsong introduction to 'Gloria Industria' (see Parados, p.15)
7. Dante : *Inferno*, Canto xxxiv 1.95
8. Way = also method, process
9. Pop. often ref. maps
10. Ref. ahead to Parados, p. 16 (development of motor car)
11. Book title studied in research (see Rustow, D. *Oil and Turmoil* 1982, NY: W.W. Norton &Co.)
- 12,13. Ref. 60's drug experimentation
- 14,15,16. Ref. interview with Jeff Lewry, world boomerang champion and service station operator, Bowna, NSW (see interview document, p.15).
17. Ref. interview with Rocksley Chambers, service station operator, Rosebery, Tas. (see interview document, p.5)
18. Ref. interview with John McLeod-Dryden, service station operator, Sale, Vic. (see interview document, p.9)
19. Ref. Western Ring Road, Melbourne (exit route for researcher and subject of video footage: Roads)
20. Ref. area designation for Caltex fuel delivery, NSW (see interview with Mary Fox, Clarendetown, interview document, p. 23)
21. Ref. collapsed bridge and fatality, see interview with Doris, Billabong Roadhouse, Fernbank (interview document p. 7)
22. Pop. saying ref. bridge
23. Ref. 20
24. Ref. interview with Eugene Reid, Sandy Bay, Tas. (see interview document, p.54)
- 25,26. Road safety slogans, Vic.
27. Ref. sundown, the time when cars are required to drive with lights on.
28. Ref. road education (re. crossing)
29. Ref. exit ramps from freeways (also allegorical re. journey)
30. Ref. *Towards 2000*, Raymond Williams, 1983, London: Chatto & Windus
31. Portugese proverb
32. Ref. *Resources for a Journey of Hope* in *Towards 2000* p243-269, Raymond Williams, 1983, London: Chatto and Windus
33. Song using wordplay on semiotics
34. Words selected to reflect process and experience of the research (see p.13)

Parados (pages 16-18)

1. Reflecting 'Trinity' (sacred)
2. Cicero, *Ad Familiares* Bk. 1X, epis vii, sec. 2 (46 BC)
3. Propertius, *Elegies* Bk.ii, eleg 25, 1.38 (c.26BC)
4. Vergil, *Aeneid* Bk. vi, 1.540 (19BC)
5. Ref. Roman Catholic Mass
6. Inventor of surface carburettor
7. Gottlieb Daimler, 1839-90, German engineer and motor car manufacturer ('father' of the modern automobile)
8. Karl Friedrich Benz, 1844-1929, German engineer who pioneered the development of the internal combustion engine
9. Latin = petroleum
10. Early English law requiring a man to walk ahead of a motor vehicle carrying a red warning flag
11. Early speed limit (UK)
12. Early motorists had to carry their own fuel (there were no petrol stations)
13. Description of motor car (i.e. carriage, buggy, trap etc. without horse)
14. Coll. - go for a ride or drive
- 15, 16. Ref. oil
17. Pop. song *An Old-fashioned Girl*, Marve Fisher, 1954, rec. Eartha Kitt

Episode #1 (page 21)

1. Latin = petroleum
2. Alkanes in chemical construction of petroleum
3. Process of heat and pressure used in oil refining to break down heavier molecules into lighter ones
4. Petroleum by-products
5. TNT
6. Ref. carbon compounds in petroleum

Episode #2 (pages 23-30)

1. Chinese proverb, Henry Hart, *700 Chinese Proverbs* No. 188 (1937)
2. Robert Frost: *The Road Not Taken* (1916) (see Hamilton, Ian (ed.), 1973, *Robert Frost: Selected Poems* London: Penguin)
3. Model of Holden car
4. Coll. (rhyming slang) for pump
- 5,6. Film titles (1960's): Summer Holiday - Cliff Richard, Help - The Beatles
- 7,8,9. Coll. Australian
10. Ref. interview with Jeff Lewry, service station operator, Bowna, NSW (interview document p. 15)
11. Letter to the Editor, *Sunday Age*, 9/6/96 by Kevin Rugg, Beaumaris
12. Ref. interview with John McLeod-Dryden, service station operator, Sale, Vic. (interview document p. 9)
13. Ad copy for Tokyo Motors, 1961-1979

Episode #3 (pages 33-46)

1. Pythagorus, *Maxim* (c.525BC)
2. Cambodian proverb
3. Latin proverb
4. Make of tyre (Bob Jane)
- 5-13. Occurences and exchanges during the research of the project
14. Incident while driving with ensemble participant, Gary Samolin
15. Breakdown of researcher's vehicle (see also p. 32)
16. Incident between researcher and policeman at Glenrowan at a time the Victorian police force were said to be 'cooking the books' on traffic offences
17. Ref. SE freeway, Melb.
18. Interview with Gary Samolin (see interview document p.52)
19. Final breakdown of researcher's vehicle (see also p. 32 & 34)
20. Interview with ensemble participant Michael Eckersall (see interview document p.100)

Episode #4 (pages 49-56)

1. Word play on expression 'bell' substitute 'road'
2. Cervantes: *Don Quixote* Pt. ii, ch. 13 (1615)
3. Song inspired by interview with service station operator Eugene Reid (see interview document p. 54)
4. Interview with ensemble participant Justin Connor (see interview document p. 77)
5. Song based on the death of Doris' (Billabong Roadhouse worker) husband (see interview document p. 7)
6. Interview with ensemble participant Lisa Petty (see interview document p.91)
7. Interview with ensemble participant Michael Eckersall (see interview document p.102)
8. Interview with service station operator Eugene Reid (see interview document p.77)
9. Song describing various incidents at the Jet service station, Sandy Bay, Tasmania (see interview document p.77)
10. Also last part of automatic transmission

Episode #5 (pages 58-65)

1. Dante: *Inferno* I.i (opening lines)
2. Catullus *Carmina* No. 4 (C.84-54BC)
3. Song title 1924, by Sir Harry Lauder (1870-1950), also coll. expression
4. Interview at Laidler's Service Station, Chewton, Vic (see interview document p.49)
- 5,6. Interview at the Jet Service Station, Sandy Bay, Tas. (see interview document p.77)

7. Interview at Laidler's Service Station, Chewton, Vic. (see interview document p.49)
8. Interview at the Jet Service Station, Sandy Bay, Tas. (see interview document p.77)
9. Mechanical engineer in a US power station, Henry Ford (1863-1947) was responsible for the mass production of his 'people's car'
10. Interview with Jeff Lewry, service station operator and boomerang maker, Bowna, NSW (see interview document p.9)
11. Ali Ahmed Attiga, 1974
- 12,13. President Carter declared a 'Moral Equivalent Of War' (MEOW) in 1977 to combat the energy crisis
14. Interview with Jeff Lewry, service station operator, Bowna, NSW (see interview document p.9)
15. Media reports referred to Saddam Hussein's invasion as the 'Rape of Kuwait'
- 16,17. Interview with Jeff Lewry, service station operator, Bowna, NSW (see interview p.9)
18. Interview with Dugald McDougall, service station operator, Hobart, Tas. (see interview document p.74)
- 19,20. Interview with Mary Fox, service station operator, Clarence Town, NSW (see interview document p.32)
- 21, 22, 23. Ref. 1978-79 dispute between oil workers and the Shah. The Pahlavi monarchy banned all trade unions in 1928 and the communist party and central council of trade unions in 1949. The Shah was expelled but reinstated by the CIA. The Iranian oil workers struck on 27 Oct. 1978 for 4 months, halting exports to Israel and Sth. Africa and went back only after the Shah's downfall. They demanded the dissolution of SAVAK (secret police) and declared that export profits were going into the pockets of 'Ali Baba and his 40 thieves'. Khomeini accused the West: "Consumption is your God". (see *Oil and Class Struggle*, Nore, P. & Turner, T (ed.) (1980) London: Zed Press)
- 24, 25. Interview with Jeff Lewry, service station operator, Bowna, NSW (see interview document p. 9)
26. Ref. 1989 Alyeska's *Exxon Valdez* oil spill at Prince William Sound, Alaska
- 27, 28. Interview with Jeff Lewry, service station operator, Bowna, NSW (see interview document p.39)
29. Nigeria's Ken Saro-Wiwa was executed in 1995 for his activities protesting about Shell's destruction of Ogoniland. Contemporary Nigerian politics are dominated by efforts to appropriate oil money
30. Nigerian compradors (middlemen) dominate government posts and control the state. They organise access of foreign traders to local markets and use their public offices for personal gain.
31. 98% of Nigeria's natural gas is flared (burnt off, wasted)
32. Interview with Eugene Reid, service station operator, Sandy Bay, Tas. (see interview document p. 54)
- 33-36. Ref. Unocal and Total's construction of oil pipeline in Burma. The SLORC regime has destroyed villages and communities in its path and conscripted the locals to work on the pipeline as slave labour (including old people and children). Those who collapse are left to die. In Oct. '96, a lawsuit was filed in the US District Court against Unocal and its corporate officers, Total, Myanmar Oil and Gas, and the State Law and Order Restoration Council (SLORC) seeking damages for assaults, rapes, forced labour, loss of property and executions.

37- 40. Interview with Jeff Lewry, service station operator, Bowna, NSW (see interview document p.39)

41. From "We are to Blame", Mark W. Holdren, *Homer News*, 20/4/89 referring to the *Exxon Valdez* spill (see *In the Wake of the Exxon Valdez* by Art Davidson, 1990, San Francisco: Sierra Club Books, p. 123)

Exodus (pages 67-68)

1,2. Song lyric (pop.): *The Times They Are a Changin'*, 1964, Bob Dylan

3. Frans Hoogland, member Njik'ina Group, W.A., explaining the Dreaming to David Maybury-Lewis in *Millenium, Tribal Wisdom and the Modern World*, 1992 NY: Viking

4. Cicero, *Ad Familiares* Bk. 1X, epis vii, sec 2 (46BC)

5. Hannibal (attrib.) ref. to passage of the Alps (218BC)

6. Song adapted from *Resources for a Journey of Hope* by Raymond Williams (see *Towards 2000*, 1983, London: Chatto and Windus)

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- Service Station (1983-)

Film/Video:

- American Visions* (1996) Robert Hughes, BBC/Time-Life
- Amigomio* (1993) Dir.J. Meerapfel and A. Chiesa
- Burma* (1996) John Pilger, BBC
- Easy Rider* (1969) Dir. Dennis Hopper
- Millenium*(1992) David Maybury-Lewis, PBS, USA
- Thelma and Louise* (1991) Dir. Ridley Scott
- The Secret Life of Machines: Cars* (1995) BBC
- Combustion Engine* (1995) BBC
- Woman to Woman* (1986) F. Bendrups, HSV7

Audio/Music:

Confessions to my Dogs (1986) Moya Henderson
Einstein on the Beach (1975) Phillip Glass, CBS 1979
Hydrogen Jukebox (1992) Phillip Glass and Alan Ginsberg, Elektra, 1993
In Ekstase (1985) Nina Hagen, Sony 1985
Mass (1971) Leonard Bernstein
Nixon in China (1987) John Adams, Elektra 1988
Wings of Desire (1987) var. composers, Elektra 1989
Words and Silence (1994) Silent Poets, Bellissima 1994

Photographic/Visual:

Rooney, R: *Factory Landscape: Eltham 1977-80*
Fenced Off Service Station: Hawthorn 1 : July 1977
Fenced Off Service Station: Hawthorn 2 : April 1978
Holden Park 1 & 2 1970 (Monash University Collection)
 Ruscha, E: *Royal Road Test 1967*
Twentysix Gasoline Stations 1962

Theatre:

Aeroplane Scandals (1981) Bendrups, F, Giles, N & Richards, A, prod. Last Laugh
By Beatrix Potter (1992) Bendrups, Drummond & Ginivan, prod. Alexander Theatre
Car Maintenance, Explosives and Love (1996) Jackson, D., prod. MWT
Dance/Text/Film (1996) Walton, J
Flying Heroes (1981) Bendrups, Giles & Richards, prod. Drama Project Trust
Hostages (1982) Bendrups, F & Richards, A, prod. Universal Theatre
Physical Strength (1981) Bendrups, F, prod. Nimrod
Road Movie (1996) Reeves, M., prod. Melbourne Workers Theatre
The Black Sequin Dress (1996) Kemp, J, prod. Playbox Theatre
The 8.16 Vodka Syndrome (1996) Erofeev, B & Bendrups, F, prod. La Mama

PART TWO:

PRODUCTION NOTES

1. PA / INSTRUMENTATION

1 x Yamaha Em1600 6-channel mixer
 2 x Yamaha speakers
 2 x grey speaker leads
 1 x Shure vocal mic
 1 x mic stand
 1 x mic lead
 1 x Korg M1 synthesizer
 2 x M1 sound cards
 2 x keyboard leads (jack to jack)
 2 x keyboard stands

1 x Yamaha keyboard (Nick)
 1 x drum kit (Gary)
 1 x trombone (Dan)
 1 x trombone stand
 1 x trombone mute

3 x music stands
 3 x LX for music stands
 mat, masking for drum kit

var. extension leads, double adaptors, torches

2. AUDIO / VISUAL

1 x video projector (Perf Studies)
 1 x video player (Perf Studies)
 1 x input lead (Perf Studies)
 double adaptor (Perf Studies)
 1 x video camera (Perf Studies)

blank VHS tapes (record performance)

2 x slide projectors (Ed.D)
 1 x dissolve unit (Ed.D)
 double adaptor (Ed.D)

Standby dissolve unit #2 (as above)

2 x carousels (Library AV)

1 x slide projector + carousel unit (Library AV)

3 x whiteboards (Library AV)

Video edit suite (VUT)

Record of video logs

4 x performance VHS tapes *

4 x standby performance tapes

83 x slides **

30 x standby slides in separate carousel

Var. leads, power board, torch

* dubbed down from Super-VHS master, incl. 6 x practise tapes, rough edit tapes, VHS copy of master

** mark from 1 - 83 in sequence. Load into 2 carousels, #1 - even numbers, #2 - odd numbers

3. SET, PROPS

1 x double petrol bowser, painted white

1 x single petrol bowser, bolted on double bowser, painted white

Var. decoration - white dove, witches hat, feathered flowers

milk crate (shelf for projector)

Rostra (pedestal for bowser shrine)

2 x white sheets (cover pedestal)

Video stand for video player and dissolve unit

1 x chair for projectionist

1 x music stand for projectionist script

LX for music stand

Torch

8 x road posts, painted white (Perf Studies)

2 x posies for rear posts (wreaths)

6 x rolls white electrical tape (arrow floor markings)

Projection screen (VUT)

30 x metres white 5mm sash cord (bunting)

100 x white printed banners (bunting)

1 x truck tyre with white chair inside (MC rest position)

4. COSTUMES

18 x pr. white combination overalls (ensemble + crew)

5. SCRIPT/ SCORE

15 x copies music workbook (arranged vocal parts, keyboard parts)

15 x copies script (3rd. draft)

6 x copies script (final draft)

Individual copies, solo stories

3 x complete show books (text, score in sequence, cues marked up, SFX and keyboard settings marked up)

1 x projectionist script (all cues marked)

1 x LX operator script (all cues marked)

1 x narrator prompt script (edited cue to cue)

6. FOR VUT / EXAMINERS

4 x copies Script and Score, spiral bound (132 pages)

4 x copies Transcript of Interviews, spiral bound (101 pages)

4 x copies Log Book text, spiral bound (30 pages)

4 x copies Production Notes, spiral bound (34 pages)

7. PROMOTIONS

20 x A3 posters (VUT campus)

200 x A4 fliers/invitations

50 x A4 fliers (reduction of A3 poster)

Press kit to Gary Hyland : press release
 CV Faye Bendrups
 example of text
 selection from script

Mailout x 140

Internal mailout (invitations to staff, VUT) x 32

Programme x 200

8. PERSONNEL

15 x ensemble actor/singers

1 x projectionist

1 x LX operator

4 x musicians (also ensemble performers)

1 x technical adviser (bump-in & rig LX)

9. THEATRE SET-UP

Mend broken seat in tiered seating

Re-set clock to DST

Clean seating area, incl. balconies

Move in 80 x plastic seats

Move in 4 x wooden benches (floor level)

Set up foyer - move theatre seating banks around to other side
 - move SRC seats

Set up foyer display - slide projector, 3 x whiteboards with text

Mark out diagonal X on floor - road arrow markers, white electrical tape

Install bowser shrine - Rob, packaging, despatch - fork lift, hydraulic lift

10. LX RIG

Lamps needed to be re-built - shutters etc. removed

Lamps installed in E Studio taken down for use, also leads etc.

Existing rig plan inaccurate - lighting bars not marked

Difficulties achieving LX plot - low wattage lamps/long throw etc.

SERVICE STATION : SEQUENCE / ROLE BREAKDOWN

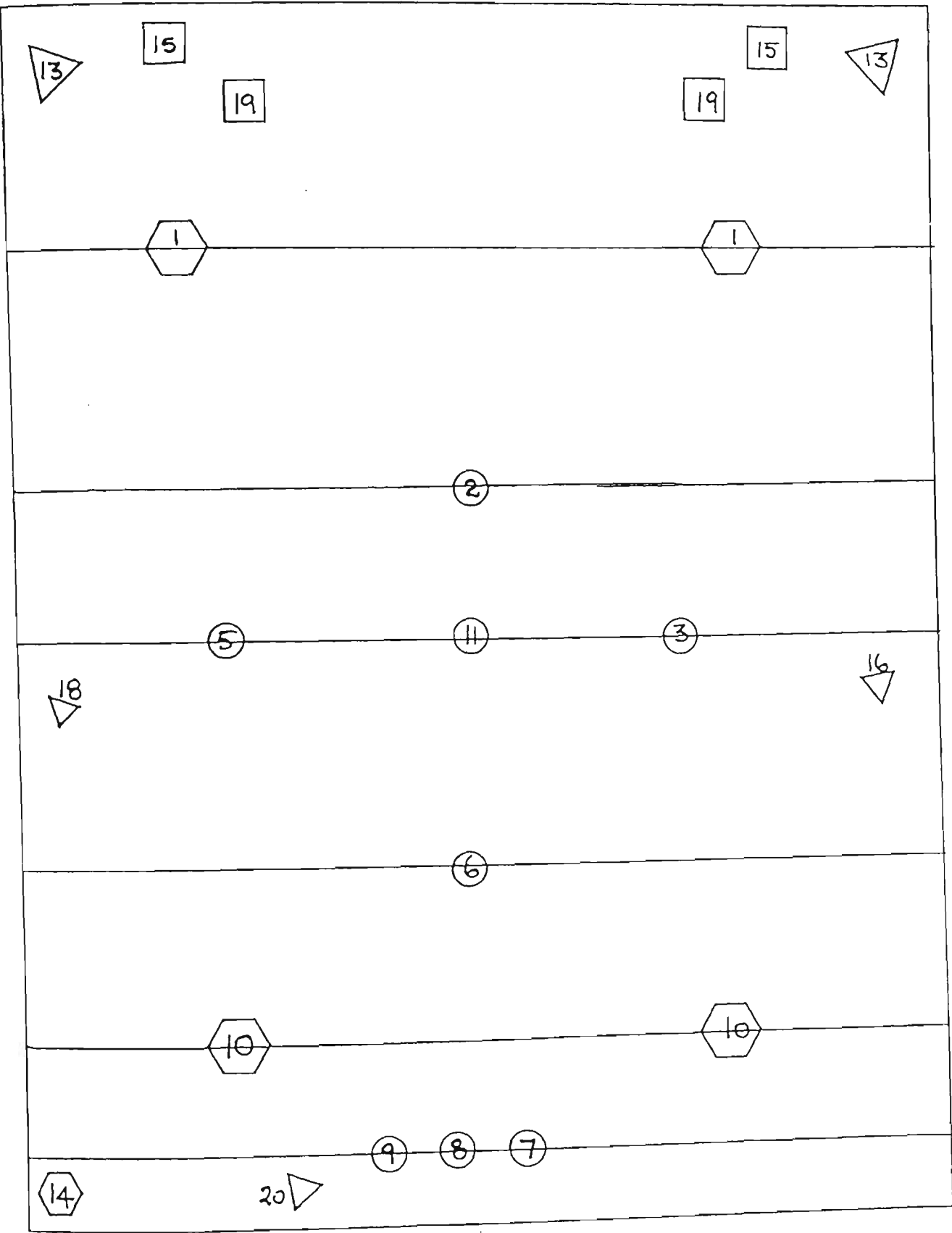
SEQUENCE:

David Ashton	V1	V1	V1	V1	V2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									</
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VS = Vox Solo
V = Vox (chorus)
V1,2,3,4 = Vox, Part 1, 2, 3, 4
K1 = Keyboard #1
K2 = Keyboard #2
T = Trombone
D = Drums
M = Monologue
GL = Gumleaf
M+ = Movement
VO = Violin

LX SET-UP

85



SEATING

LX RIG

1. P. & O.P. rear floods (blue/white)
2. Pinspot overhead bowser
3. P.S. rear side fill
4. *Faulty channel*
5. O.P. rear side fill
6. F.O.H. bowser special (white)
7. F.O.H. D.S. special O.P.
8. F.O.H. D.S. special cnr.
9. F.O.H. D.S. special P.
10. F.O.H. floods (orange)
11. Cnr. special backlight
12. Car headlights
13. Floor x lights (orange) diagonals
14. "Follow spot" at desk
15. Parrallel tracks from rear (orange), floor
16. Red spot, floor, P.S.
17. *Faulty channel*
18. Green spot, floor, O.P.
19. Rear general floods (blue), floor
20. F.O.H. bowser shadow special, floor

ORDER OF SLIDES

1. prologue
2. X
3. X road sign (black on yellow)
4. X road sign (green)
5. X words
6. X road sign (BCU green)
7. parados
8. episode 1
9. eXpressway
10. episode 2
11. eXemplum eX post facto
12. Dugald Mc Dougall's service station, MS (Tas.)
13. Dugald McDougall's double garage door
14. Dugald McDougall's window notice
15. Coldstream Auto Service signage
16. Pit Stop signage (St. Kilda)
17. Petrol Last Stop signage (Kangaroo Flat)
18. Yarakila's Boomerang Factory boomerang weathervane
19. Bowna general store and service station
20. Shell bowser (Bowna S.S.)
21. Yarakila's Boomerang Factory
22. Yellow bowser, green watering can (Reservoir)
23. Ampol distillate bowser
24. Mobil super bowser (Coldstream)
25. White super bowser (Reservoir)
26. White bowser (Corowa)
27. White Mobil bowser (Corowa)
28. Out of Order bowser (Taradale)
29. Rusty bowser (Ballarat Rd., Footscray)
30. Bowser frame (Epping)
31. Bowser frame (Latrobe Valley)
32. Blue bowser (rear, Warren and Brown)
33. Mailbox bowser (Tasman Peninsula)
34. Ampol sign on corrugated iron (St. Kilda)
35. Deserted service station (Taradale)
36. episode 3
37. eXpatiate
38. Power pole with clouds
39. Tyre tread
40. Rubbish (3 plastic drink bottles)
41. Power pole LS
42. Tyre tread
43. Rubbish (FANTA)
44. Power pole

45. Tyre tread
46. Rubbish (COKE)
47. Power pole (wispy cloud)
48. Tyre tread
49. Rubbish (VB)
50. Power pole (dusk)
51. Tyre tread
52. Rubbish (CARMELLO KOALA)
53. Power pole (BCU)
54. Dead kangaroo
55. Tyre tread (chain)
56. Tyre tread (bit of inner tube)
57. Tyre tread ('snake')
58. Tyre tread (thin)
59. Tyre tread (small chunk)
60. Tyre tread (piece of hose)
61. Rubbish (PETER JACKSON CIGARETTE PACKET)
62. Rubbish (MACDONALD'S SUPERMAN MEAL)
63. episode 4
64. eXanimate
65. Floral wreath on power pole
66. Squashed animal (indeterminate)
67. Squashed animal (small)
68. Squashed animal
69. Squashed animal
70. Squashed animal
71. Squashed animal
72. White cross and flowers, roadside
73. Squashed animal
74. Squashed animal
75. 'The Jet' service station signage, Sandy Bay, Tasmania (BCU, night)
76. 'The Jet' bowser
77. 'The Jet' signage on upper side, CU
78. 'The Jet' service station, MS, front POV
79. 'The Jet' service station, LS, front POV
80. episode 5
81. eXplode
82. eXodus
83. eXeunt

VIDEO LOG

SEQUENCE #1: GLORIA INDUSTRIA

Total running time: 4.24.12
Lead-in time: 5 secs. black
Source: Master tape #1 and #2
Location point in script: Song: Gloria Industria/ Three
Enterprising Men/ Gloria Industria

Edit	Lyric	Tape in	Content
Master tape #2:			
1	Gloria industria	17.11.00	Altona burning stack
2	Gloria industria	19.10.00	smoke through wire
3	Gratias agimus tibi	22.57.20	building with 2 tanks
4	Credo in machina et moneta Credo in unum petroleum Omnipotentem	23.30.20	smoke past 507 tank
5	Lauda, laude, laudate petroleum Laudamus te petroleum	17.18.00	burning stack
6	Gloria industria	25.17.01	pipes (flat POV)
7	Gloria industria	26.42.19	CU wheel handle
8	Aetas moderna et postmoderna Successemus nostrum laborem	28.21.00	CU pipes through wire,side
9	INSTRUMENTAL BRIDGE	31.17.12	CU blurred LX behind wire
Master tape #1:			
10	Maybach, Daimler and Benz Verse #1	51.25.05	CU blurred moving LX (orange, stop and start)
11	Maybach, Daimler and Benz Verse #2	49.06.00	CU cars (tracer,blue)
12	Maybach, Daimler and Benz Verse #3	43.55.07	CU cars (clear, blue)
13	Gloria industria ---->	53.44.15	CU cars (orange)
Master tape #2:			
14	Lauda, laude, laudate ---->	17.14.15	burning stack
Master tape #1:			
15	TAG, phrase #1(ri...A)	43.07.06	CU cars (orange)
16	TAG, phrase #2 (ri...A)	54.31.06	CU blurred moving LX
continue to end			
fade to black			

VIDEO LOG

SEQUENCE #2 : ROCK OIL

Total running time: 4.52.11
Lead-in time: 5 secs. black
Source: Master tape #1 and #2
Location point in script: vocal chant before song, music introduction and complete song, Rock Oil

Edit	Start point	Content	Script location
<u>Master tape #2:</u>			
1	38.39.19	Altona refineries	intro chant
2	36.12.09	storage tanks etc.	(glances)
3	13.47.13	buildings	
4	12.42.23	(fade up and down	"
5	38.39.13	black between)	
6	20.47.15		
7	14.45.15		
8	15.59.14	(#9 - 20.20.00 on practise tape)	
9	56.45.12	car engine CU	music intro
10	57.37.00	"	"
11	55.24.06	"	"
12	56.13.00	"	"
13	2.59.00	Bowsers, Gilbarco	1st. chorus
14	3.47.10	"	"
15	2.26.00	"	"
16	3.32.00	"	"

Master Tape #1:

17	20.37.16 - 20.52.03	Tullamarine freeway, peak hour, from overpass (VERSE #1)
18	1.07.51.06 - 1.08.17.07	Hume highway, nth of Wangarratta, from back seat (CHORUS #2)
19	1.16.29.12 - 1.17.06.02	Hume h'wy, side view, looking out (VERSE WITH CHANT)
20	1.23.34.18 - 1.24.34.20	3 Chain Rd., nr. Corowa, aerial view (CHORUS, TAG, OUTRO)
fade to black		

VIDEO LOG

SEQUENCE #3: MONTAGE

Total running time: 10.31
Lead-in time: 7 secs. black
Source: Master tape #1 and #2
Location point in script: Montage, follow-on to 'We are to Blame' (if tape hasn't run out)

Edit	Tape in	Tape out	Content, end pt. on record tape
<u>Master tape #1:</u>			
1	58.19.12	58.52.13 (end of fade)	Circular red flaring LX, hold 3 beats, pulse x 10 (use fader) - like a countdown, hold for 10, fade to black 00.48
2	57.09.20	57.54.23 (end of fade)	Red LX (start of flare) fade up and down X 3 fade to black, hold 4 secs 1.32.01
3	2.28.21	2.56.00	Red LX dancing (longways) fade up and down x 2 (slow) stop on red LX still (before Quix) 1.53.23
<u>Master tape #2:</u>			
4	44.09.12	44.26.06	Red Castrol sign, pan L to R fade to black, hold 4 secs 2.09.18
5	48.14.10	48.25.16	Shell sign (word), gain X 4 fade to black, hold 4 secs 2.19.20
<u>Master tape #1:</u>			
6	10.12.08	10.33.03	Burmah sign, pan L to R fade to black, hold 5 secs 2.39.12
<u>Master tape #2:</u>			
7	54.26.18	54.30.24	Melbourne Petroleum sign, still 2.42.18
8	49.37.12	49.42.03	Travel Break Diner sign, still 2.46.10
9	46.45.16	46.53.22	Liberty sign, still 2.53.18

10	47.25.16	47.33.14	Shell sign, still 3.00.18
11	48.52.14	49.09.13	BP sign, follow-on Travel Break Diner sign, still 3.16.18
12	45.46.20	45.59.02	Mobil sign, follow-on Liberty sign 3.17.08
<i>*NB: tape is now out of sync with earlier time codes - it seems to have gained a minute by FF and RW. From this point, times are relative to edit #12.</i>			
13	43.18.05	43.23.03	Ampol Self Serve sign 3.28.13
14	43.25.18	43.44.17	Ampol/Road Pantry sign 3.50.07? 3.37.10?
Master tape #1:			
15	1.30.56.03	1.31.05.01	Caltex sign 3.51.07? 3.59.06?
16	1.34.27.23	1.34.59.03	Oz Gas sign, follow-on to BP 4.29.12
17	1.42.49.20	1.42.57.06	Quix sign 4.36.00
18	1.42.11.16	1.42.29.14	Shell sign (new), distorted 4.53.00
19	1.42.27.24	1.42.46.24	Shell distorted, through to still of Shell 5.10.20
20	1.42.27.20	1.42.33.00	Shell prices, pan up/down, tracer 5.13.21
21	1.33.13.16	1.33.26.17	Oz Gas prices, pan up/down, tracer 5.24.02
22	1.40.14.19	1.40.31.22	Liberty prices dancing, tracer 5.23.01? 5.36.01?
23	1.41.16.08	1.41.23.08	Shell prices, pan up/down, tracer 5.41.22
24	1.40.23.24	1.40.33.18	Liberty prices dancing, tracer 5.50.17
25	1.28.47.15	1.28.57.18	Ampol sign dancing, tracer 5.59.21
26	1.29.02.11	1.29.14.10	Caltex sign dancing, tracer 6.10.22
27	1.35.10.09	1.35.26.02	BP sign dancing, tracer 6.25.17
28	10.08.21	10.24.15	Burmah sign, pan L to R
29	10.19.20	10.24.23	"
30	"	"	"
31	"	"	"

32	“	“	(i.e. repeat this edit X 4) 6.52.24?
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Master tape #2:

33	44.20.06	44.29.06	Castrol sign dancing, pan L to R 7.01.15
34	44.29.21	44.43.17	Castrol dancing, tracer 7.14.11
35	47.59.14	48.10.09	Shell sign dancing 7.24.07

Master tape #1:

36	8.23.03	8.40.09	St. Kilda Rd., cars, red, tracer, view from behind
37	7.32.07	?	Same, only 2 cars
38	8.22.03	8.37.12	Repeat Edit #36 7.53.13
39	8.21.16	8.37.07	Repeat Edit #36
40	8.21.16	8.37.06	Repeat Edit #36 8.22.23
41	51.23.12	52.06.03	Falling LX (cars, Tulla F'wy) 9.06.06
42	52.48.11	52.55.02	Falling LX 9.13.17
43	54.02.13	54.13.00	Falling LX, end diamond in cnr. 9.24.03
44	54.35.19	55.04.12	Falling LX 9.52.21
45	56.16.12	6.23.24	Falling LX, end on red glow 10.00.14
46	56.43.17	57.00.01	Red LX ? 10.00.16? 10.16.02?
47	00.41.11	00.51.04	Red traffic LX, circular motion, cnr 10.25.23
48	00.36.18	00.40.00	Orange traffic LX, similar 10.29.00
49	00.29.22	?	Green traffic LX, fade to black

VIDEO LOG

SEQUENCE #4 : JOURNEY OF HOPE

Total running time: 7.33

Lead-in time: 5 secs. black

Source: Master Tape #1

Sequence #1: 15.02.08 - 16.36.13 (1.45)

16.37.24 - 20.23.13 (5.48) total 7.33

**Content: BCU traffic on Tullamarine freeway (flashing past)
side view
POV road**

Location point in script: Song: Journey of Hope

**Bridge: 20 secs black (time for slide projection to change to
exeunt)**

Sequence #2: 19.34.20 - 20. 35.00

**Content: Still image, power pole nr. Tullamarine freeway
sunset
POV road, looking up
fades to black at end**

Location point in script: end of show (postscript)

Bunting

A series of small banners (bunting) is arranged across the diagonal of the space, hung from the lighting rig and parrallelling the X markings on the floor. It is a reminder of the coloured plastic bunting often seen around car yards and service stations.

The banners are white with black text enscribed. The text consists of advertising copy from service station magazines, road safety slogans, place names of major oil spills, quotes from OPEC conferences, famous sayings about the road or travel, proverbs, popular culture etc., etc. reflecting notions of corporate power, the aggression of the language of hard-sell, reminders of oil's destructive capability, philosophical musings on wanderings or quest, warnings, imperatives, associations.

The texts will be from the following list:

Pemex

Philosophy: a route of many roads leading from nowhere to nothing

The road up and the road down are one and the same

All that is solid melts into air

There is no road so level as to have no rough places

If you wish to know the road ahead, enquire of those who have travelled it

Walk not on the main travelled road

Follow the straight road

The familiar way has cost no mortal dear

A beaten track, a safe track

Let each man have the wit to go his own way

The end of the road

Don't take the straight road, take the winding road

Don't quit the highway for the short cut

Travel is the frivolous part of serious lives, and the serious part of frivolous ones

Travel gives a character of experience to our knowledge, and brings the figures upon the tablet of memory into strong relief

Travelling is like gambling. It is ever connected with winning and losing, and generally where least expected we receive more or less than we hoped for

Travel teaches toleration

Roads are many. Authentic finger posts are few

Black gold

Rock oil

Gulf war

Khark 5

Break your drive and stay alive

Turn off, don't run off

When one realises that his life is worthless, he either commits suicide or travels

I shall be telling this with a sigh somewhere hence: Two roads diverged in a wood, and I, I took the one less travelled by and that has made all the difference

Stop Revive Survive

Better ten steps around than one in the mire

Wake up. Drowsy drivers die

Progress through solidarity

Cash and control

Pennzoil. Performance Protection Quality

Jolly tyre changer

Trico - the raining champions

Magazines with margin

Move magazines with Brute force

Don't charge another battery without talking to the boss

Gilbarco. making things better

BP. We keep you moving

Innovative self-destruction

Go well. Go Shell

In the middle of the road of life I found myself in a dark wood, having strayed
from the straight path

Every road leads in two directions

The way is long and difficult the road

I like Chopin and Bizet, and the voice of Doris Day, Gershwin songs and old
forgotten carols, But the music that excels is the sound of oil wells, As they
slurp, slurp, slurp into the barrels

Your old road is rapidly agin', Please get out of the way if you can't lend a hand,
For the times they are a changin'

How many roads must a man walk down before you can call him a man

Speed, an accellerating problem

Don't court disaster. Belt up

Ease up, don't smash up

Heavy metal

Drink. Drive. Lose

Smoko

Pump some extra profit

Extra unleaded

Around the bowzers

Smart bowzers for hard times

Shell FORCE

Gear up for some extra profits

Everybody's doing it, doing it, doing it. Under the bonnet and screwing it,
screwing it, screwing it

Tyre magic

Bendix does it better

Holden Wise

Moove - the best experiences are mooving ones

Oil is a weapon

Torrey Canyon

Amoco Cadiz

Exxon Valdez

The misunderstood elephant, a fable for now

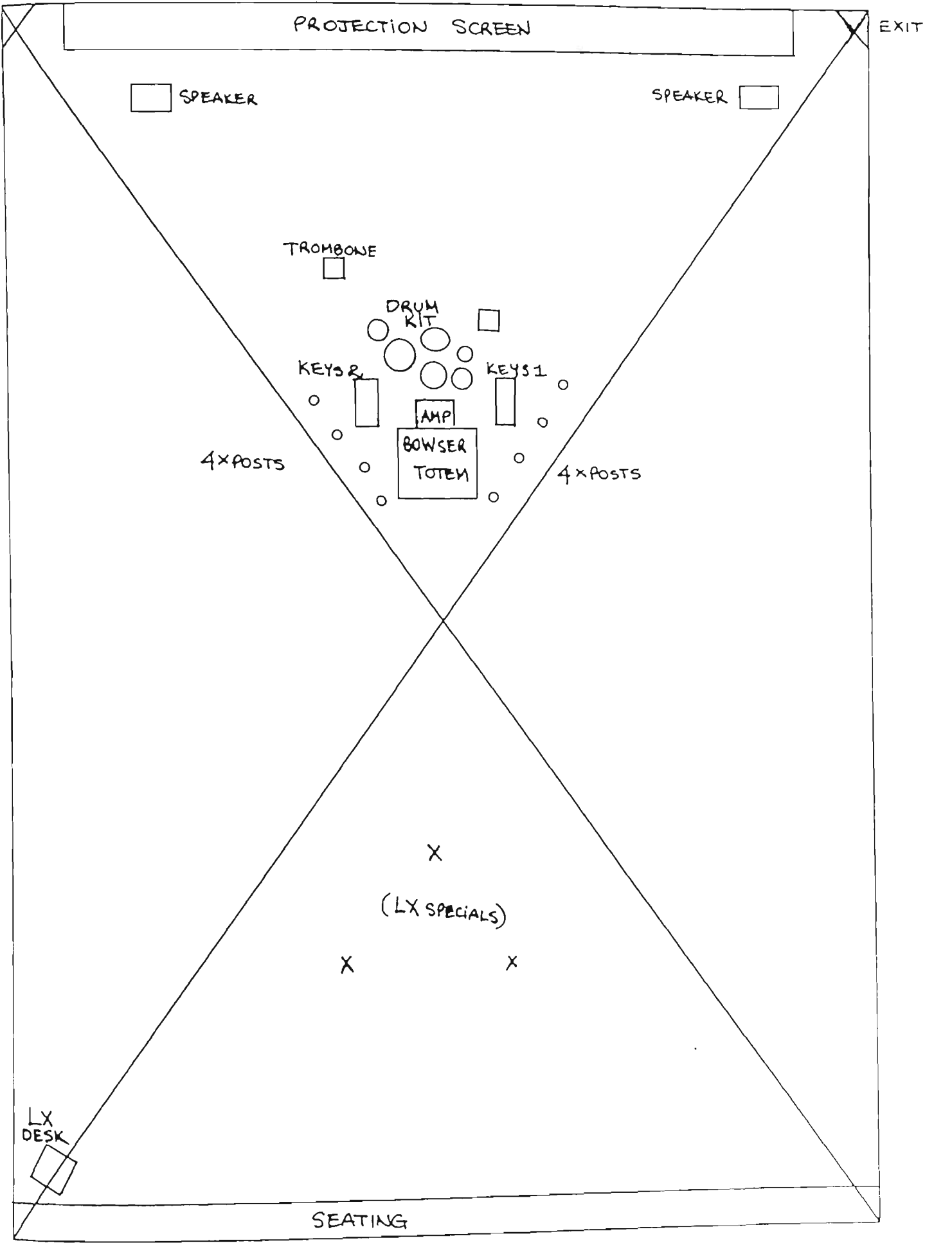
Better roads, Safer roads, Saving lives

Rest, Revive, Survive

BP, we keep you moving

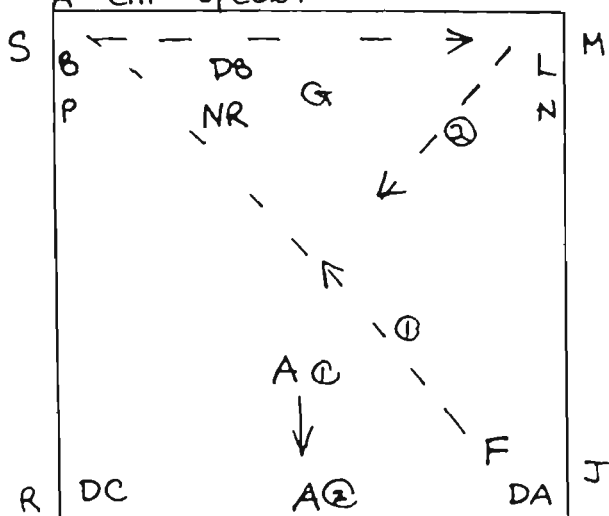
Toyota, Moving Australia

Six fables for now

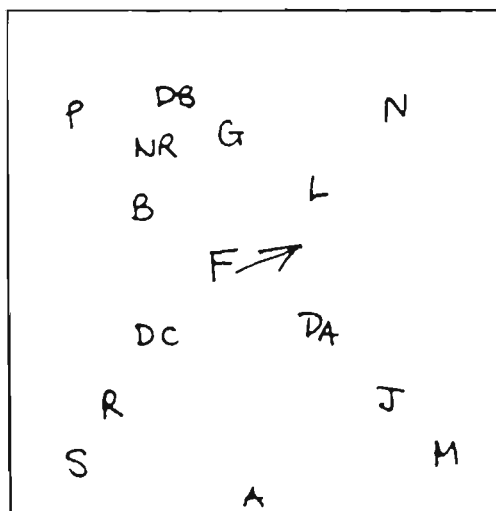


X Marks the Spot

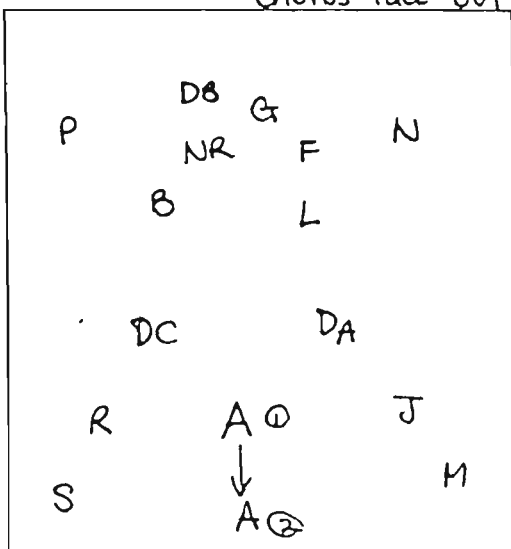
F, V1 - slow walk on diagonal us
cross at back
F, V2 - slow walk on diagonal DS
A - cnr special



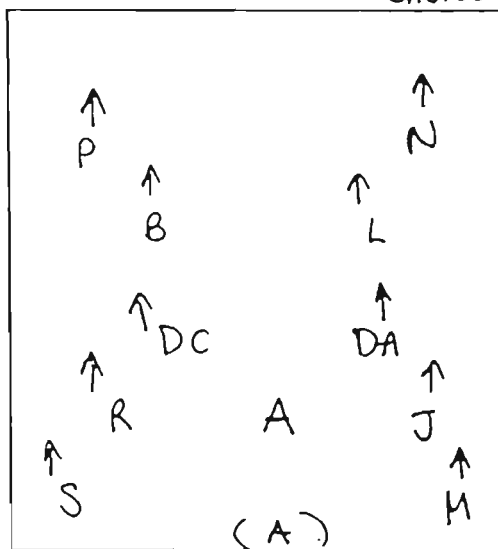
Can a Token Gesture →
ensemble walk slowly to position
Signify - Faye move to K1



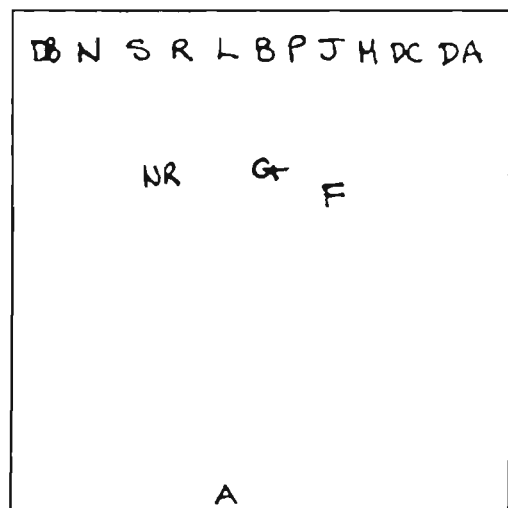
M.C. Link : Adrian cnr. special
chorus face out



Gloria Plainsong : A sings, cnr.
chorus move U.S.

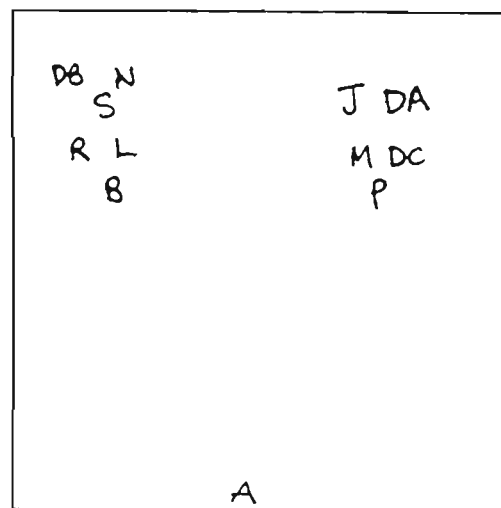


Gloria Industria :



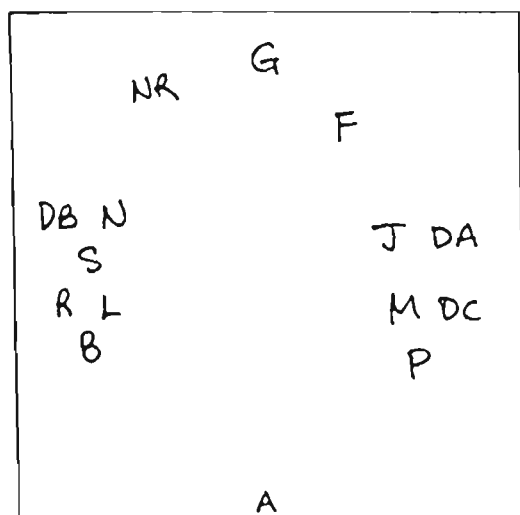
(Gratias - chor. turn in)

Credo in machina :

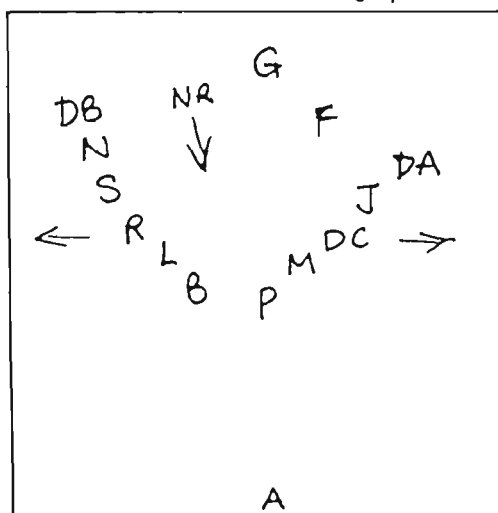


(Chor. line up)

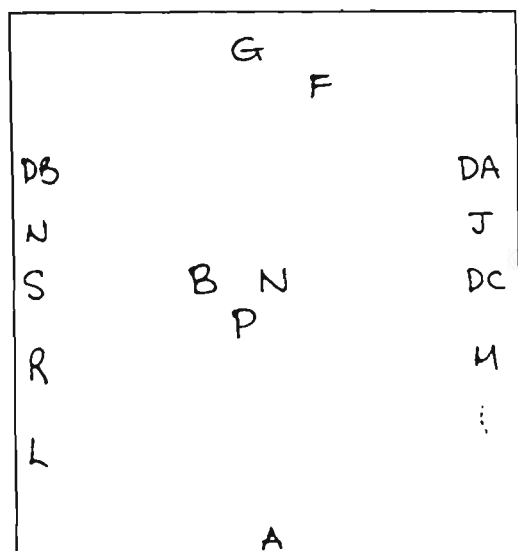
Lauda : Chor. move D.S.
Stop on Petroleum.



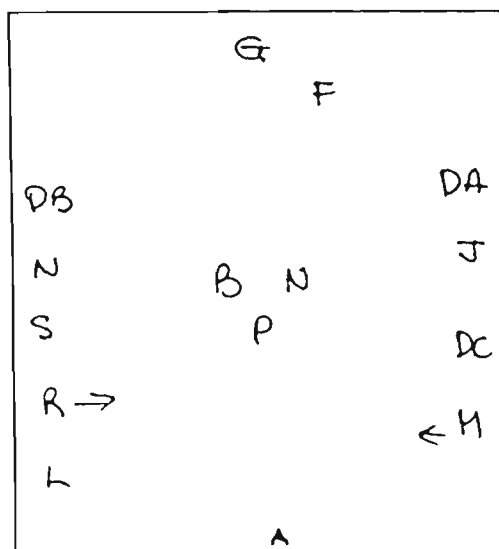
Aetas Moderna : chor. move
to U.S. V
NR move D.S. on bridge, chor. move to side



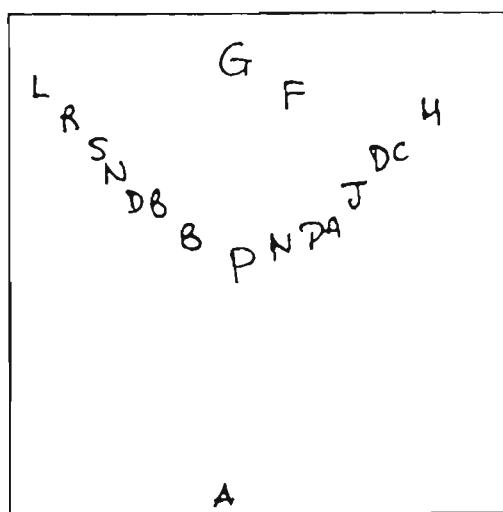
Maybach, Daimler & Benz :



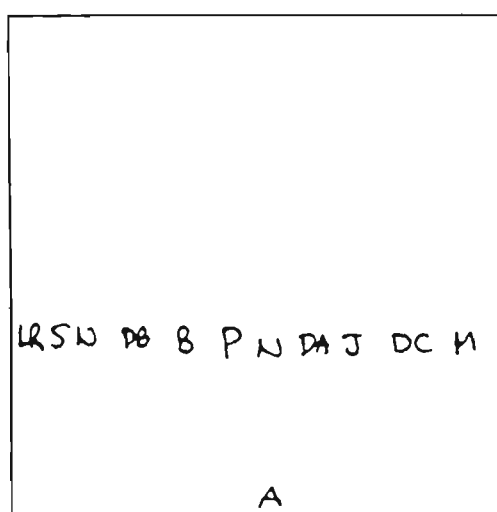
Gloria : 2nd phrase - turn in



Gratias :



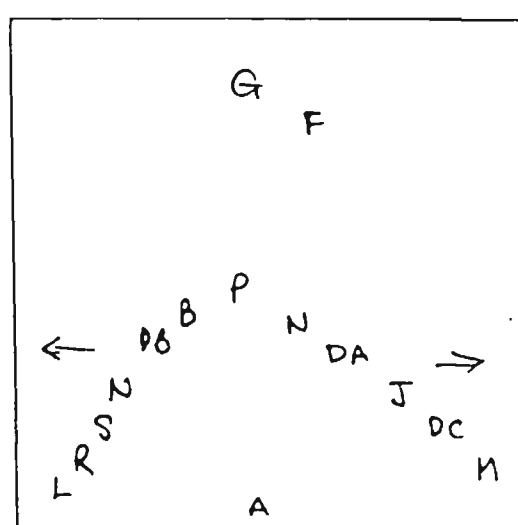
Lauda :



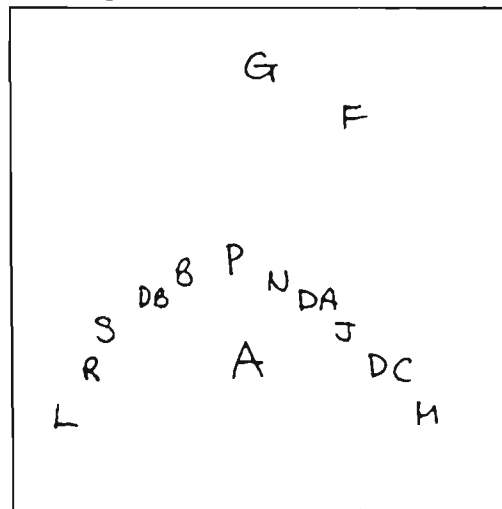
Chor. Walk U.S., then D.S. on V
M D & B move back to car.

Chor. move D.S.

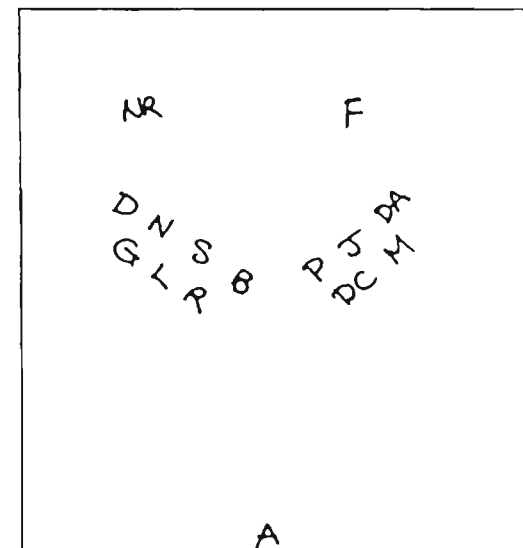
Aetas : chor. move backwards
to D.S. V. At end - face
outwards.



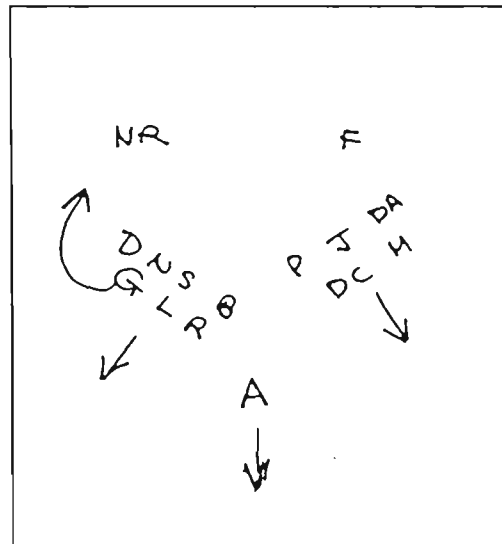
M.C. Link : A cnr. special
Chor. stay for words, move on
intro



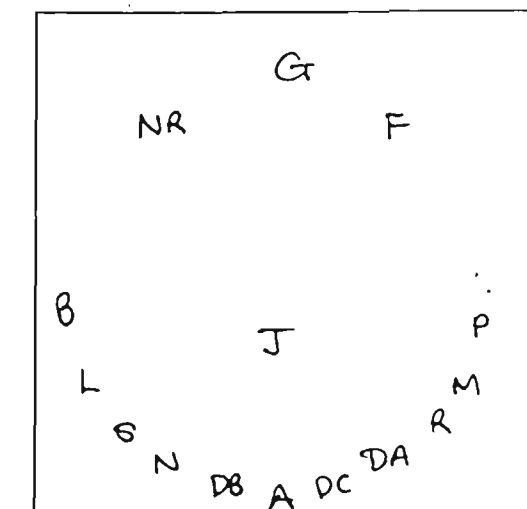
Rock Oil : Chor. move to U.S (facing out)
Chor. G move D.S. o.p.



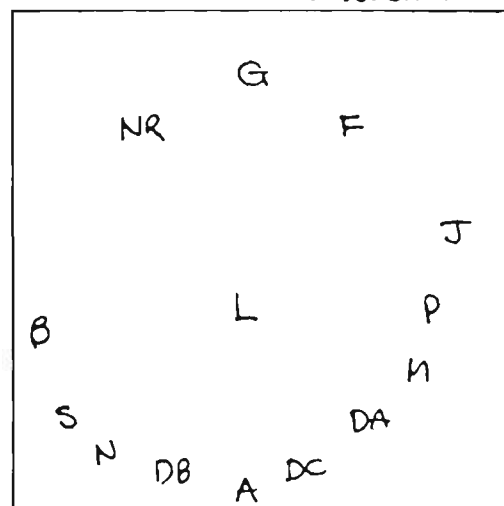
M.C. Link : A cnr. special, G to Drums
Chor. move to horseshoe sit pbs.



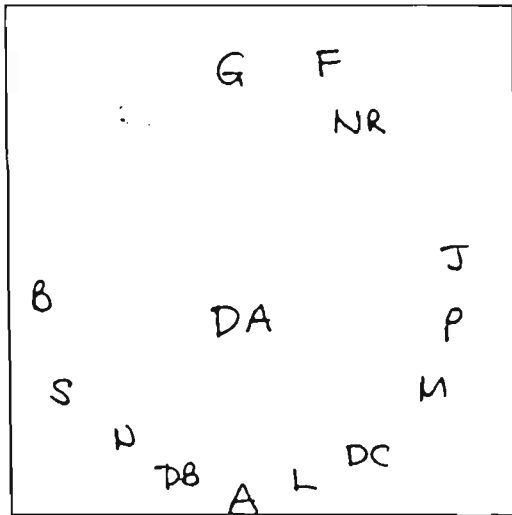
Wanderlust : Justin cnr.



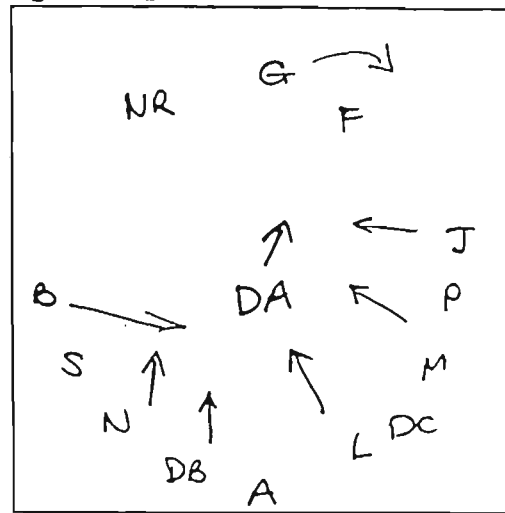
The Aussie Car : Justin move P.
Lisa cnr.



Boomerang: DA cnr., Lisa to DA
NR to K1, F to Gumleaf mic



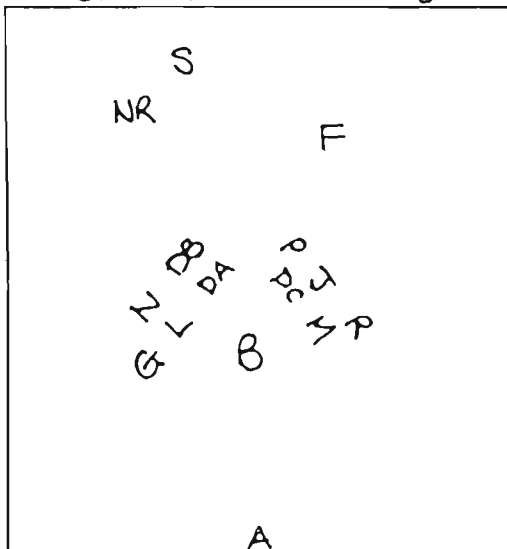
Song Boomerang: at end,
move in to U.S. choirs, facing in
NR to K2, F to K1, Bill to cnr.
Scott to violin



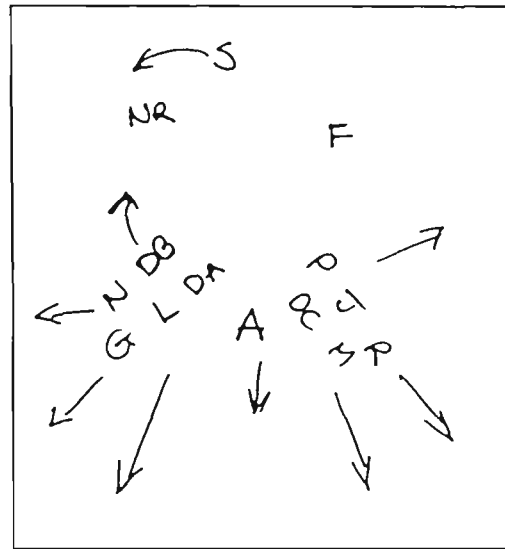
*Kevin Rugg:

G D.S. to cnr
D back up

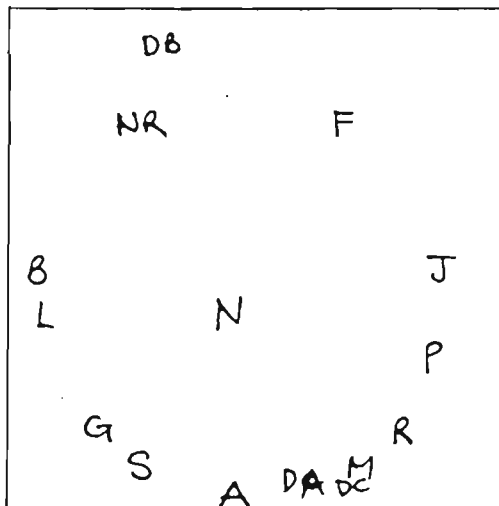
Tokyo Motors: Bill cnr.
Chor. - 2 choirs (facing in)



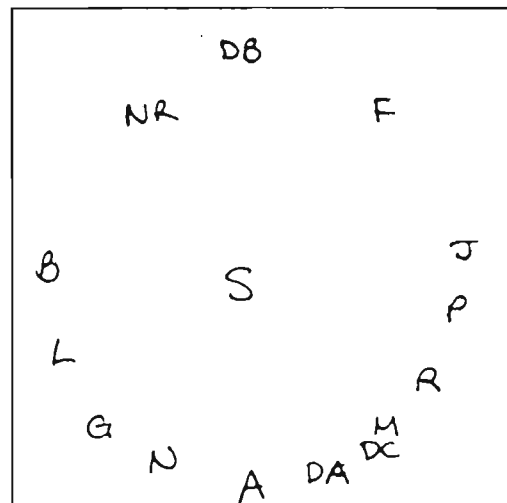
M.C. Link: A cnr. Bill back up, DB to T
Chor. fan out to horseshoe.



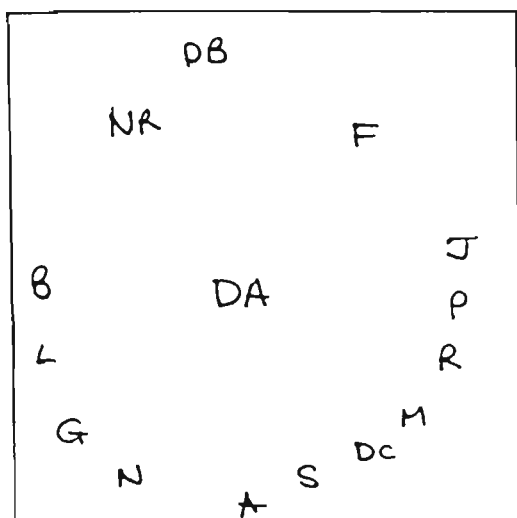
The Open Road: Nick cnr.



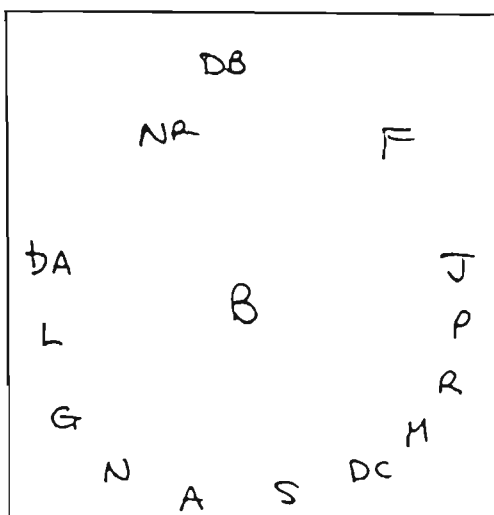
Volvo Driver: Scott cnr, Nick swap



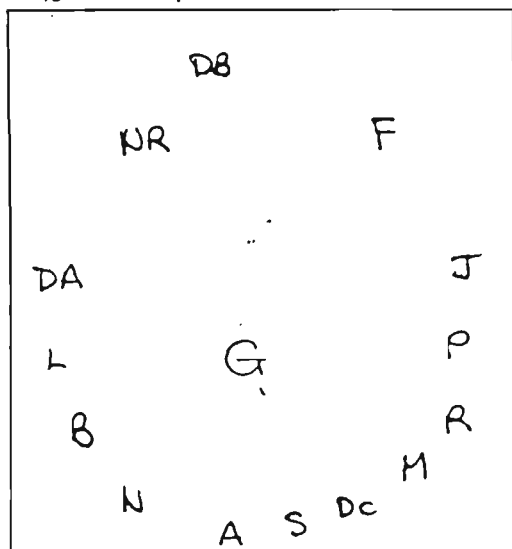
Break the Drive: DA cnr.,
Scott swap



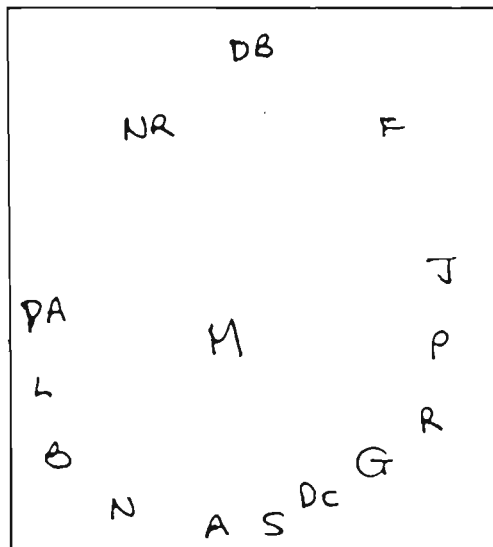
A Courteous Driver: Bill cnr.,
David swap.



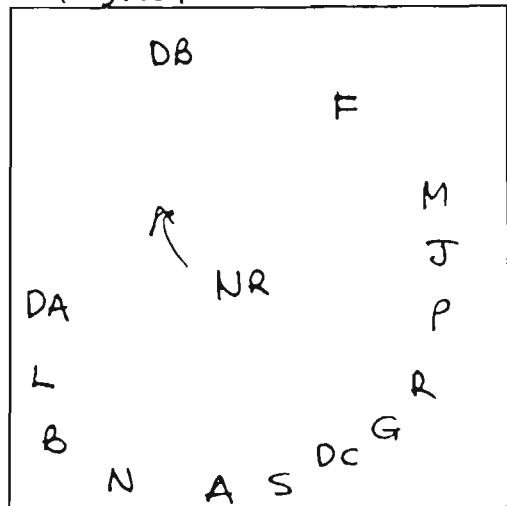
Uninibita Switch: Gary cnr.,
Bill swap



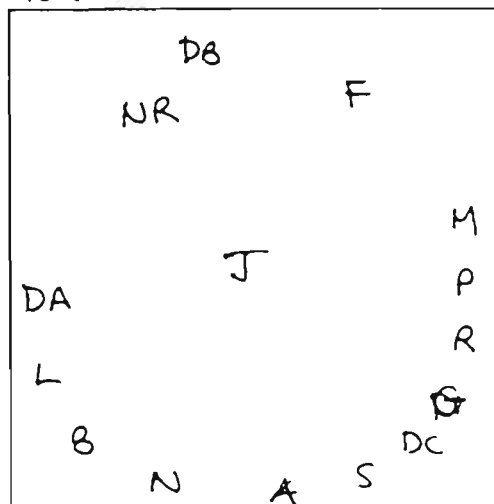
Ballad of Road Assist:
M cnr., Gary swap.



Burn: NR cnr.,
M swap.

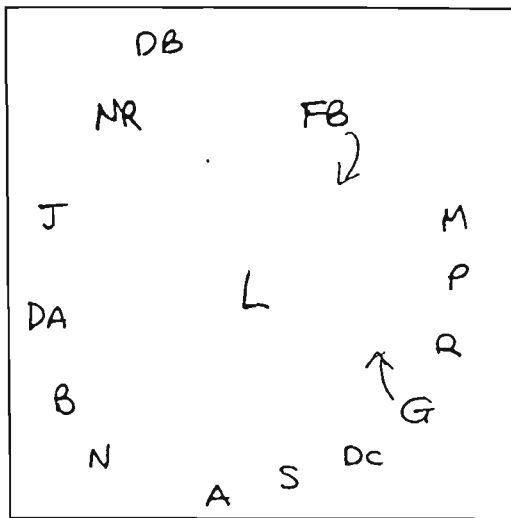


Jet Speed, Take Heed: J cnr.,
NR to K2

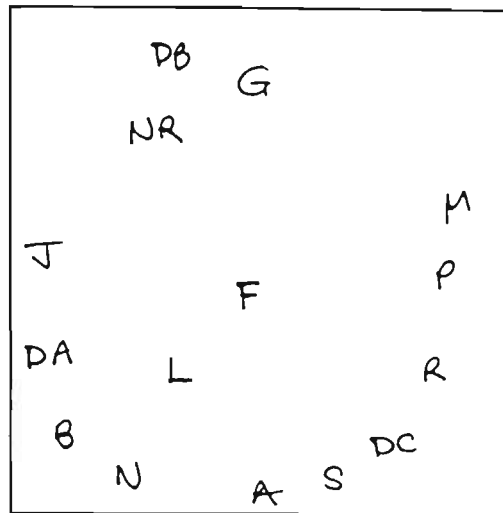


M.C. link: A to cnr.,
J back up.

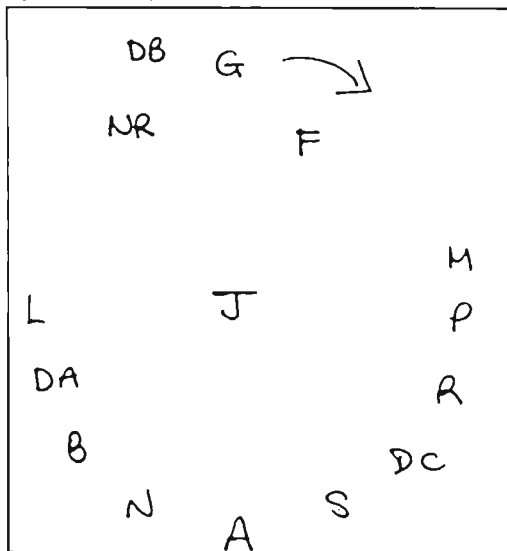
Road Toll #1 - Lisa cnr.
J to O.P. u.s.



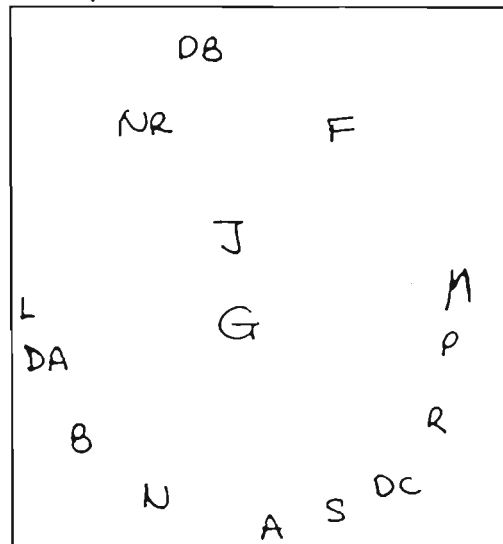
Don'ts: F to cnr., L to D.S. o.p. special,
G to drums.



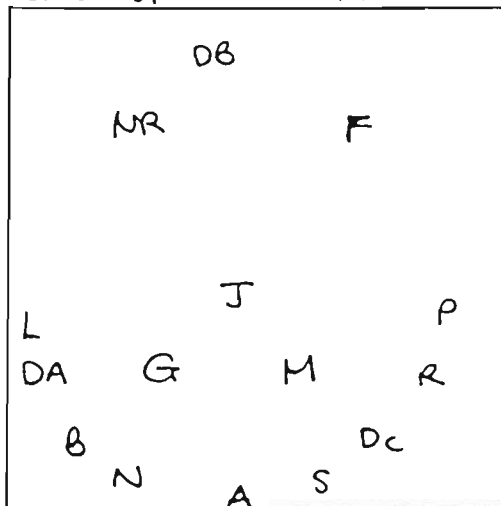
Road Toll #2 - Justin cnr.
F to K1, L to outside.



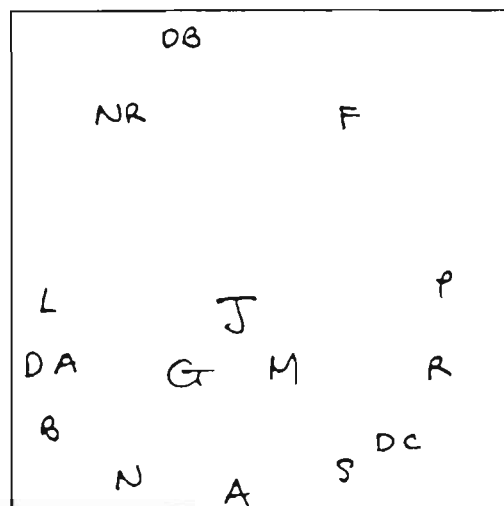
Road Toll #3 - G to cnr.
J step back



Road Toll #4: - M P.S. special
G O.P. special J cnr.



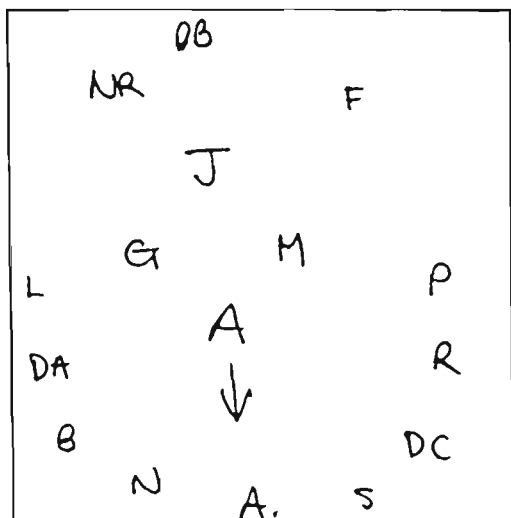
Jet Speed: (same)



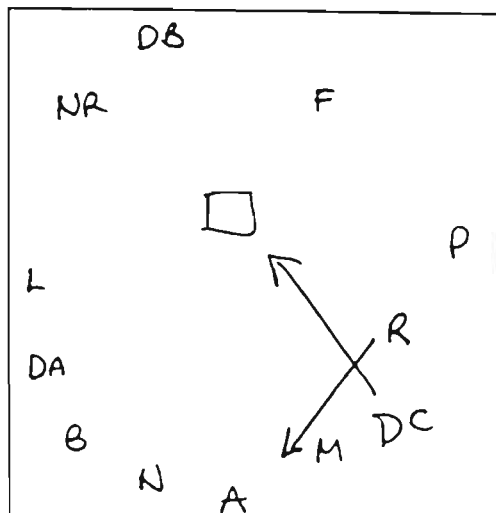
MONTAGE : All Stand at start of video.

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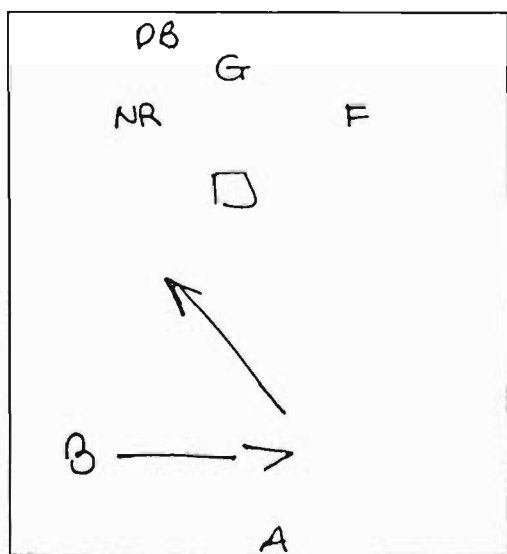
M.C. link : A to cnr., J back up.
All stand on video & G to drums.



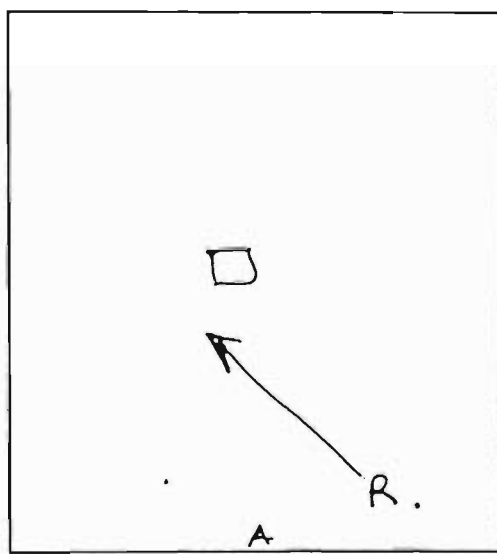
① Royston moves D.S.
D.C. U.S.



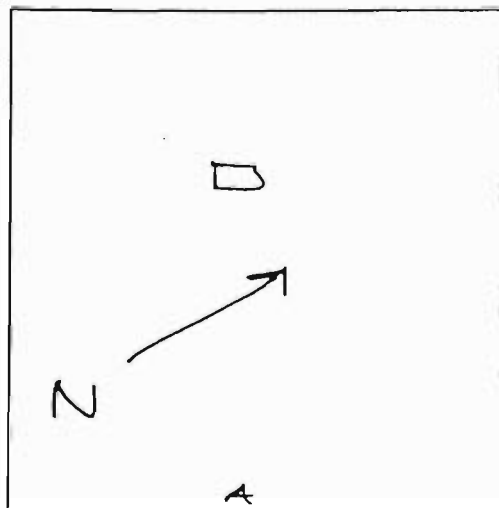
② Bill moves across, then U.S.



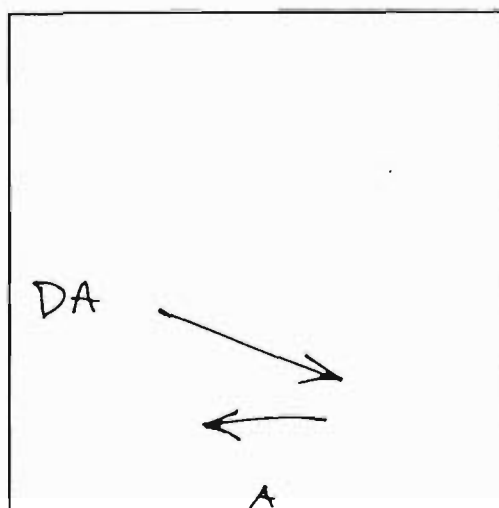
③ R moves U.S.



④ Nicholas moves U.S.



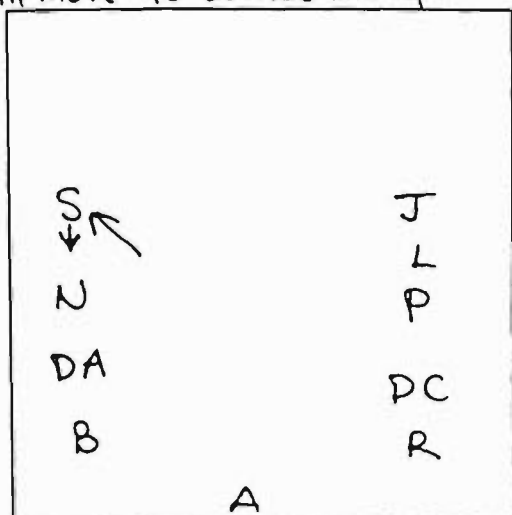
⑤ DA moves across, then back



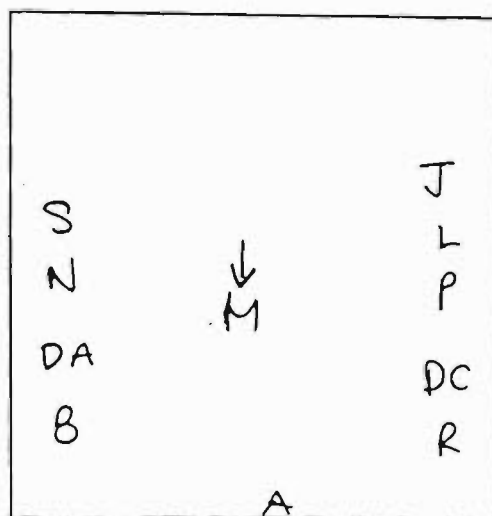
MONTAGE

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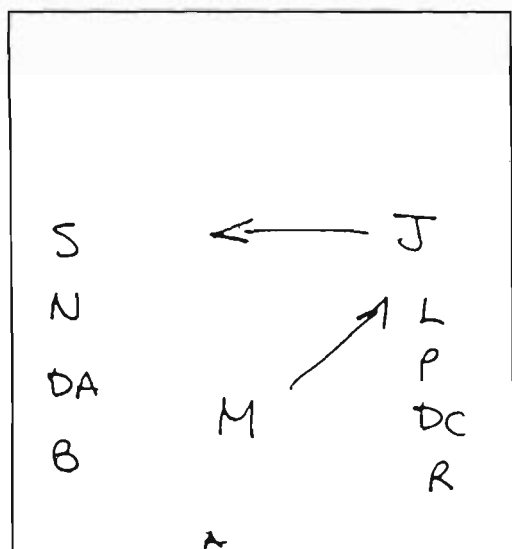
- ⑥ Ridiculous - all move.
Scott turns on his line
All move to outside line-up.



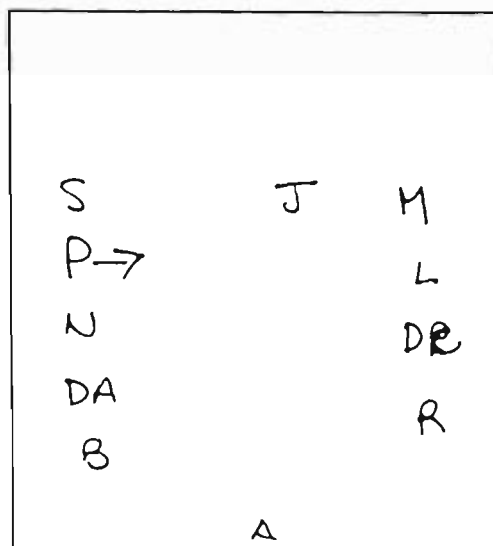
- ⑦ M turns cnr. (they are a team of villains)
Start slow $\frac{3}{4}$ march on Kuwait.



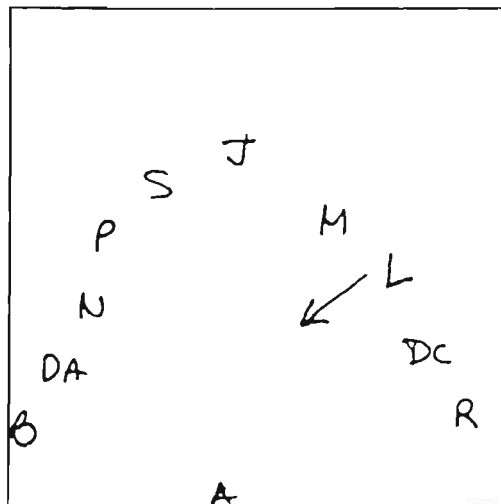
- J slow cross US.
⑧ M. head to end of line US.



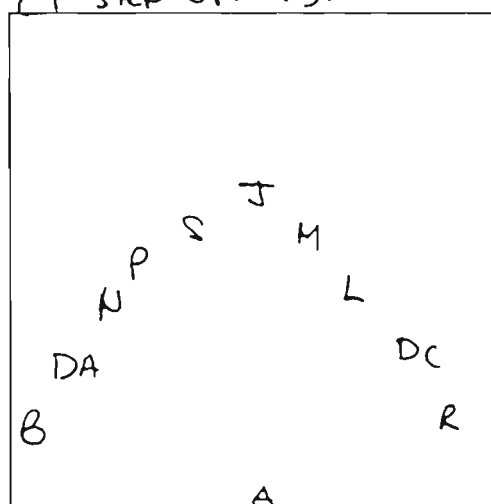
- ⑨ Patrick speak across



- ⑩ Lisa & all move in to V



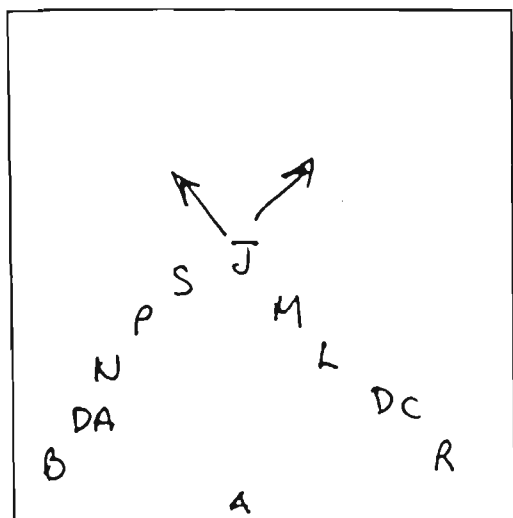
- ⑪ Stay for Shah Pahlavi
(1 step off V).



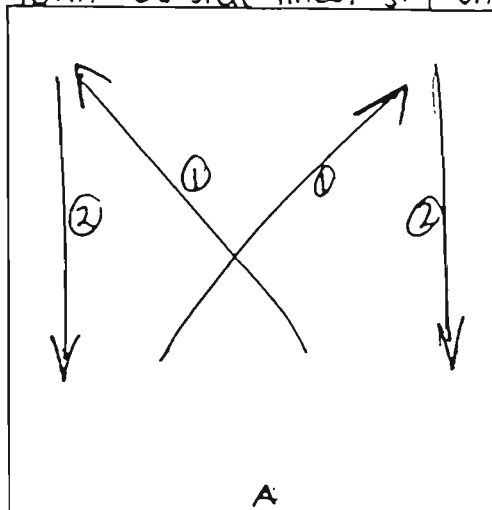
MONTAGE

108

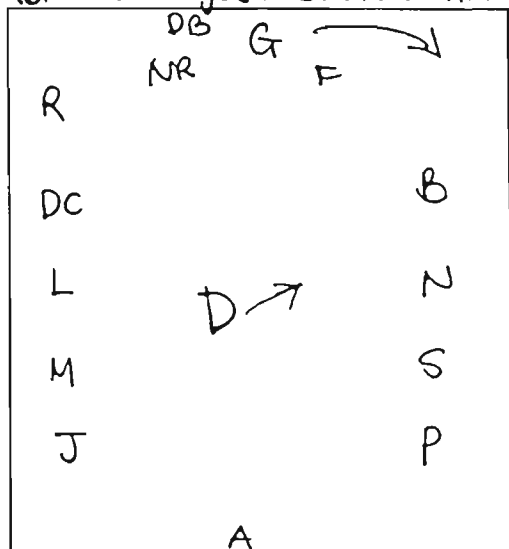
Sands reasonable - all step on
V, turn U.S. on V.



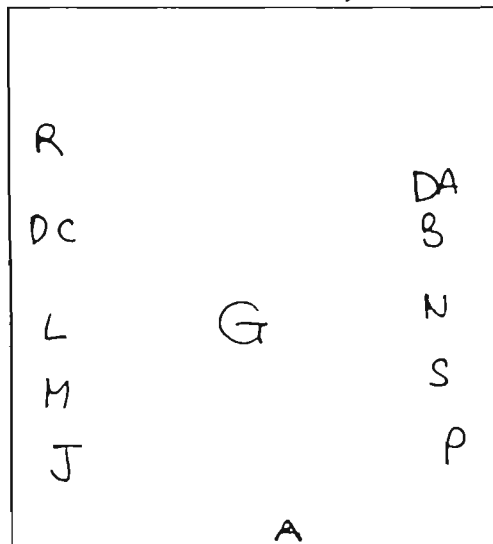
13 March, Criss-crossing cnr.
on Exxon Valdez, turn us 4
form outside lines. Stop on Tit for Tot.



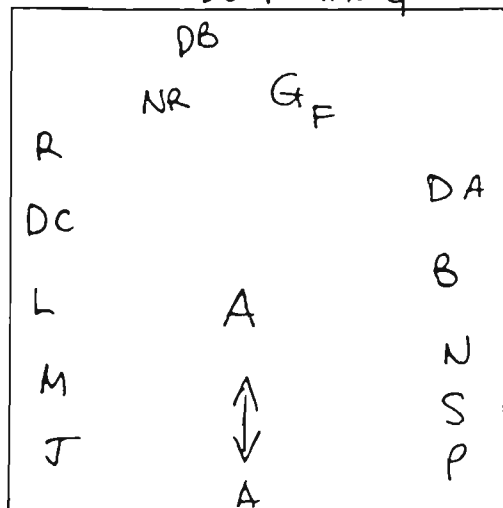
14 David move down to cnr.
for monologue. Chor. continues under



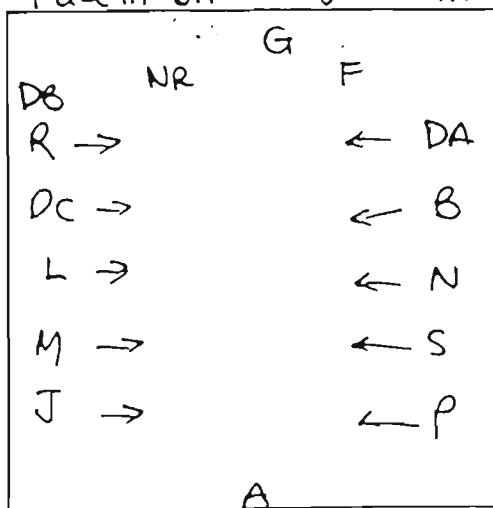
15 We are to Blame: G come to cnr.
David to line



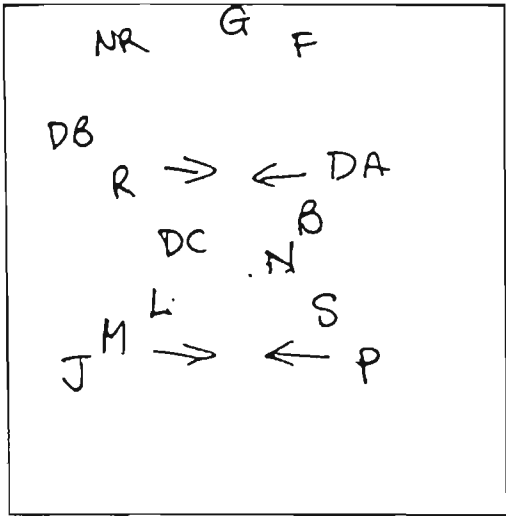
MC. link: A to cnr. G to drums.
DB to line-up



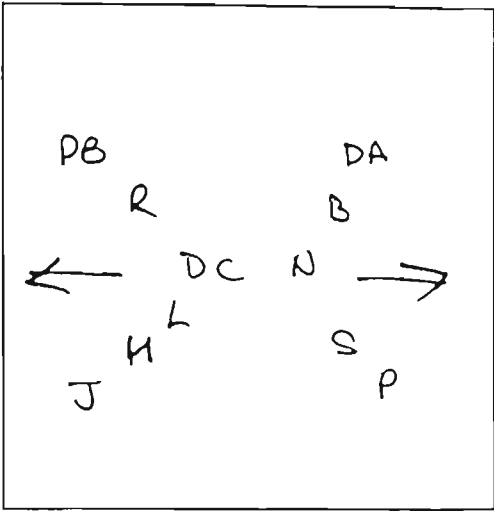
1 Journey of Hope - Stand in pos.
Face in on bridge bar (intov2)



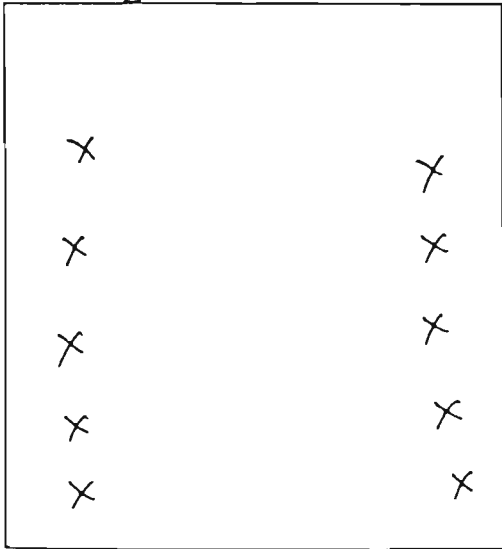
There's a job: Slow walks in to Chr. V, facing in. Double time on 100 + A WINK



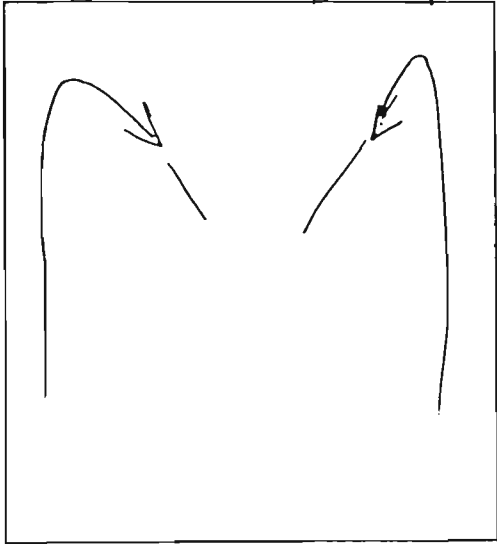
Here we are now: Face outwards.
③ D.C. & N turn on Wanting.



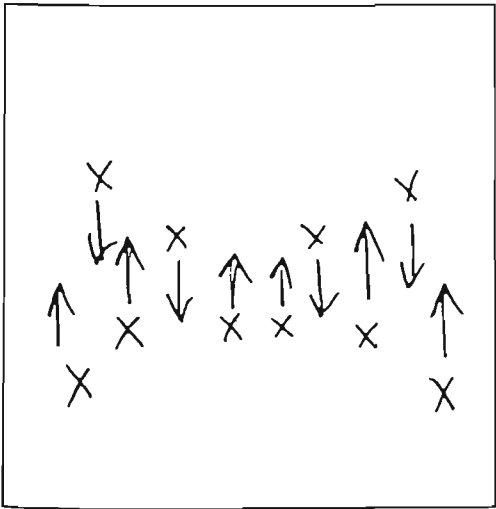
④ Renewing Nature
Sing outwards



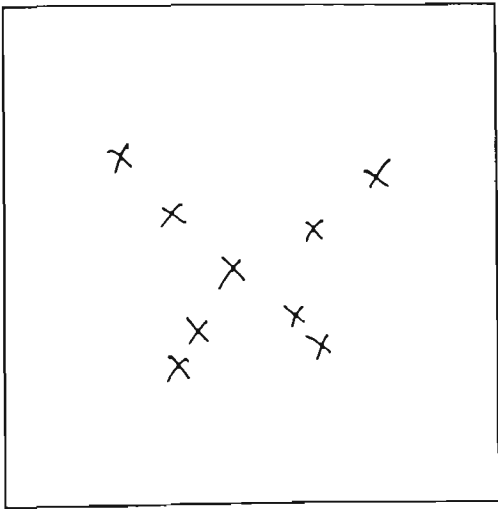
⑤ Here we are now (key change)
move around line-up & X



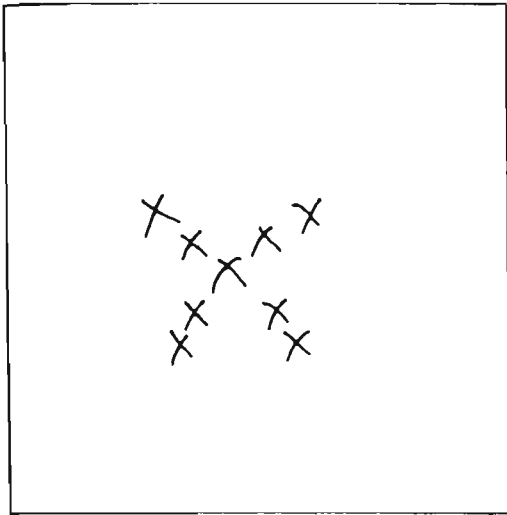
⑥ No longer—lines swap.



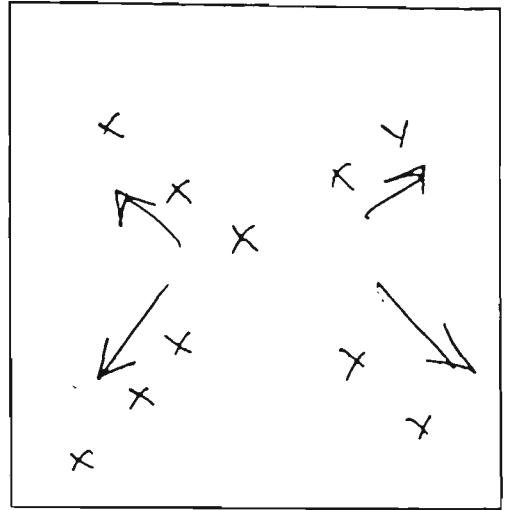
⑦ Livelihood - slow step, back up onto V



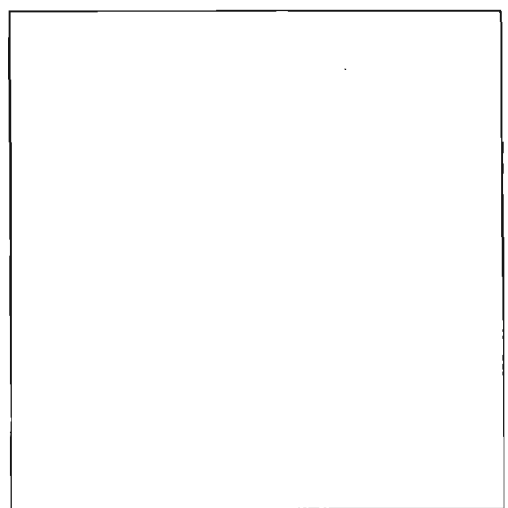
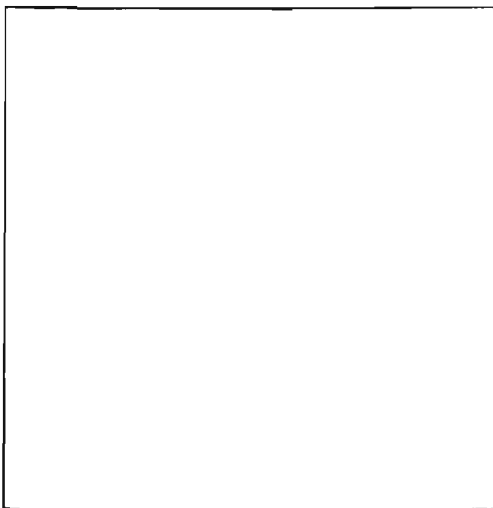
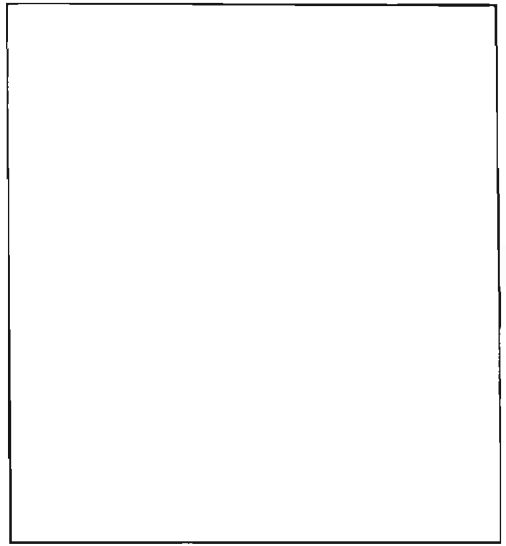
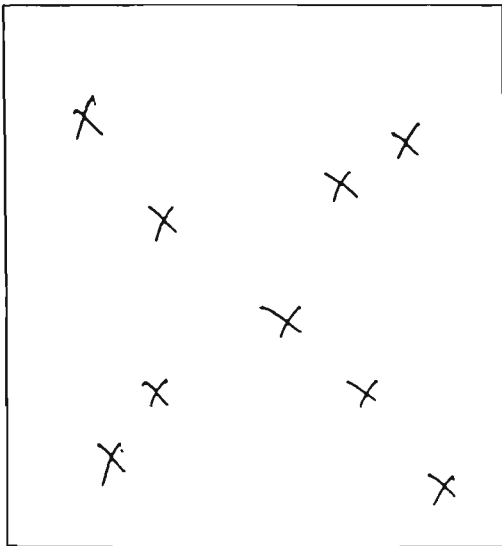
⑧ Long term - stay still



⑨ Life (8 steps) - fan out along x



⑩ Time - hold pos.



Programme

SERVICE STATION:
Straying the Australian Landscape
(a modern aussie ballad opera)

by
Faye Bendrups

**This project has been developed as part of a Master of Arts degree in
Performance Studies at VUT 1995/96**

MANY THANKS

The Ensemble
Mark Minchinton
Peter Green
Greg Carroll

THE ENSEMBLE

David Ashton has performed in musical theatre, children's theatre and in various insignificant roles on television. For eleven years he has been a tutor and director at the National Theatre Drama School. He is currently a teacher at Maribyrnong Secondary College.

Dan Bendrups spent 1995 in Argentina, playing and singing in local bands Passaporte, El Pollo Loco, Mercado Negro and the George "Muneca" Daniel Quartet. He was also a sessional trombonist for the Cordoba Symphony Orchestra, and worked as a music therapist and teacher at the Colmena Jazz School and the Colonia Asylum, Oliva. In 1996 Daniell performed in "The 8.16 Vodka Syndrome" at the Courthouse Theatre.

Bill Binks has worked in theatre for too long (and should know better). His credits aren't many and are outweighed by his debits but it's a pleasure to do this one.

David Carnie is a final year Education student at VUT and has worked extensively at Footscray Secondary College and Sunbury Secondary College on productions of "The Wiz", "Schizoferal", "The Cherry Orchard" and "The Sentimental Bloke". He also plays drums and guitar.

Justin Connor played Judas in "The Passion of Christ", Claude in "Hair" and Ritchie Valens in "The Buddy Holly Story". TV appearances include "Flying Doctors", "Round the Twist" and "Home". Justin was lead singer in "Grand Wazoo" and other bands.

Roy Christoffelz is a student at VUT (Arts/Education). In 1993, with his band, he represented Australia in the Yamaha Rock Competition World Final in Tokyo (lead singer and songwriter).

Michael Eckersall worked as a professional actor for fifteen years with a wide variety of companies before moving to a teaching career at Footscray Secondary College where he has been teaching Drama and English for eight years.

Scott Mullen is a student at VUT (Education) and has performed with the Australian Ballet for three years. He has also appeared in "Joseph and His Amazing Technicolour Dreamcoat", "Breaking the Code" and as an announcer for 3WM.

Lisa Petty has worked extensively as a dancer, choreographer and teacher in Australia and New York. Currently she works absolutely full time as a new MUM!

Adrian Rawlins is a Melbourne institution (in the flesh and in cast iron). Poet, raconteur, authority on art and literature, in the words of Marcel Marceau: "Every time I met him, the sun is shining again".

Nick Reynolds is a member of "Black Market" and has recently toured with "The Sundowners" to Korea, Laos, Vietnam and Thailand. He has written his own one-man show for children "Pete's Feet" to tour Victorian schools in 1997.

Gary Samolin has worked as an actor in many productions for the MTC, Playbox and Anthill. He is currently working with Zydeco Jump and completing a BA at Deakin University.

Nicholas Walter has just completed a degree in Recreation at VUT. He has been involved in various productions for Peridot, Mitcham and A Night Out theatre companies.

Patrick Williams performed in "Strangers in the Night" (Playbox), "Hair", "The Buddy Holly Story", "Bad Boy Johnny and the Prophets of Doom", "Coriolanus", and film /TV credits include "Mercury", "Kangaroo Palace", "Neighbours", "Feds" and "The Man from Snowy River".

Projections Operator: Steven Georgiou (education student, VUT)

Faye Bendrups

Faye Bendrups has worked extensively in Australasia as a performance-maker, actor and musician/composer. Projects have included mainstream and commercial engagements; *Evita* (Adelaide Festival Trust), Yoko Ono in *Lennon* (Australian Elizabethan Theatre Trust), Rose of Spadger's Lane in *The Sentimental Bloke* (MTC), *The Piano Lesson* (Victorian Arts Centre Trust) and as Touring Director of *Buddy: the Buddy Holly Story* (Everyday Productions).

Ms. Bendrups has been commissioned to compose music scores for the MTC (*Reservoir by Night*), QTC (*Cheapside*), Greater Glider Productions (*The Ark of Oz*) Playbox (*A Dickens Christmas*) and Drama Project Trust (*Bombora, Ace 2*).

Independent productions include *Seascrapes*, *Dear Suburbia*, *The 8.16 Vodka Syndrome* (La Mama); *Savage Love*, *Aeroplane Scandals*, (Drama Project Trust) *The Foibles* and *Condensed Dickens* (Barry Dickens) and the music ensemble *Black Market*. By arrangement with Black Sparrow Press (California) Ms. Bendrups is adapting the works of poet Charles Bukowski: *Bring Me Your Love*, *Racetrack*, *There's No Business* and *Pulp*.

Ms. Bendrups' work also involves collaborative performance research as developed in: *Hostages*, a project concerned with domestic violence (Women and Arts Festival, Nimrod, Universal Theatre, La Boite); *Physical Strength*, dealing with prostitution (Nimrod, Universal Theatre) and *Woman to Woman* (TV series exploring women's issues). This concern with performance research is evidenced in her teaching and workshop practice: as a visiting lecturer at Deakin University, Prahran TAFE and the Victoria University of Technology and continuing participation in the Art-Ed programme at The Victorian Arts Centre.

Notes on concept and script development

Originally, I thought of the 'Service Station' as a location of exchange and movement; it could function as an informal contact point for road users, from truck drivers and travelling salespersons to tourists, regular commuters, long-distance drivers. It could be a place of interchange and transience, a source of local knowledge, an integral part of a small community, a haven or rest stop.

I saw the (independent) Australian 'Service Station' as a site changing rapidly, speeding along a global highway to oblivion, corporatised out of existence. It has remained unexplored as a cultural site, a slow second to the Pub (cf *Closing Time*, Scott Taylor), the Corner Milk Bar (cf *Dear Suburbia*, Barry Dickins), the Penitentiary (cf *Every Night, Every Night*, Ray Mooney) or the Motor Vehicle (cf *Car Maintenance, Explosives and Love*, Donna Jackson) i.e. subject matter of 'ordinary' experience, regularity, commonality, of everyday involvement and access. I wished to capture this everyday experience performatively; to make a work that allowed access and involvement, that was authentic in its Australian 'voice' (whatever that turned out to be) and which explored the questions I asked myself - What has this Service Station seen and heard? What has occurred at this place? What stories could it tell me?

Stories form a great part of our cultural expression and the theatre is well practised in telling them, melding fact, fiction and fancy in any arrangement of style and method. So my original research (formal and informal interviews with independent service station operators) became a launching place for my imagination, for reflection, for addressing conflicts of power, politics and the big business of OIL, for connecting with the rhythms of constant travel, for documenting via text, song and image an unexpected subject.

The work speaks with the voice of its contributing participants: service station owners, road accident victims, drivers, travellers, members of the ensemble - words from conversations become formalised text and song lyrics, the monotony of my car vibration establishes a rhythmic pattern, a melody is suggested from a machine noise, the dissonance of car horns is repeated harmonically.

The work incorporates images of the landscape as I have seen it: strewn with corporate rubbish, scattered with tyre tread, wreathed with reminders of death, splattered with carcasses, blanketed with blue sky and randomly dotted with sites of interaction and exchange (service stations); sites not only of service and sales, but also of historical interest (Dugald McDougall's convict built servo in Hobart), of eccentricity (Jeff's Boomerang Factory/Servo at Bowna), of adventure (the Reid brothers in Tasmania - champion trick motorbike riders) and of personal tragedy (Doris's story). Also of humour, resilience and tenacity.

Video footage used (a rough edit for the purposes of these workshop performances)

conveys a sense of power and impenetrability (refinery sequences) repetition and movement (traffic sequences), the dissolution of things fixed (distorted lights and signage) and the rapidity of our journey into the future (close-up sequences of traffic flashing past).

The process of making the work was complex. I drove from central Queensland to southern Tasmania interviewing service station proprietors and gathering stories (some of theirs, some of my own) and went back and forth over Victorian roads many times. I endured mechanical breakdowns, collisions with native fauna, near-misses, other maniacal drivers, all the normal road-user experiences. I met service station owners who offered friendship and a cup of tea, others who viewed me with suspicion and disbelief, some who shared laughs and gripes, and others who told understated tales of stoic survival. Most were generous and forthcoming with their personal stories.

I next began the process of recording these stories - in song form and prose poetry, loosely structuring them in the format of a recorded travel diary, or log book, with accompanying photos. The performance piece is a conversion of this record into a staged ensemble work, reflecting along the way on the power of the motor vehicle, the celebration of autonomy, the fragility of comfort and the indeterminance of the way ahead.

I wrote text, composed music, arranged vocal and instrumental parts, took photos, shot video, compiled a script, devised a workable design and directed an ensemble of fifteen professional and student actor/singers (who have generously donated their time) in the staging of the work. It is of necessity a workshop production - there is no commercial budgetary allocation, and we work within the limits of the technological, physical and human resources available to us on campus. Other configurations for performance are easily imagined e.g. participating male-voice choir, movement ensemble, extended instrumentation, larger arena space, slide projections onto a white performance floor etc.

PART THREE:

MEMOIR

Log Book

This memoir contains excerpts of interview transcripts and selections of text. It is designed to be published as a separate pictorial/textual record. The compilation of text and image reflects the researcher's journey, exchanges with independent service station operators, experiences on the road and views of the landscape.

Size: 250 mm x 190 mm

Binding: wire spiral (white)

Cover: 350gsm grey 'leathercraft', 2 colours

Text: 115gsm gloss art paper 'sapphire' (50% recycled)

Full colour on 10 pages (slide images)

Text layout: centre of page, like a highway with double white lines (see below):

This notebook contains selections of text suitable for future publication as a diary and pictorial record of the research process. It is intended as a guide to content, not a representation of layout and design. I would wish to reproduce slide and video images in full colour and include production stills, and arrange the text

on the page in the format of a road i.e. the eye of the reader is scanning the

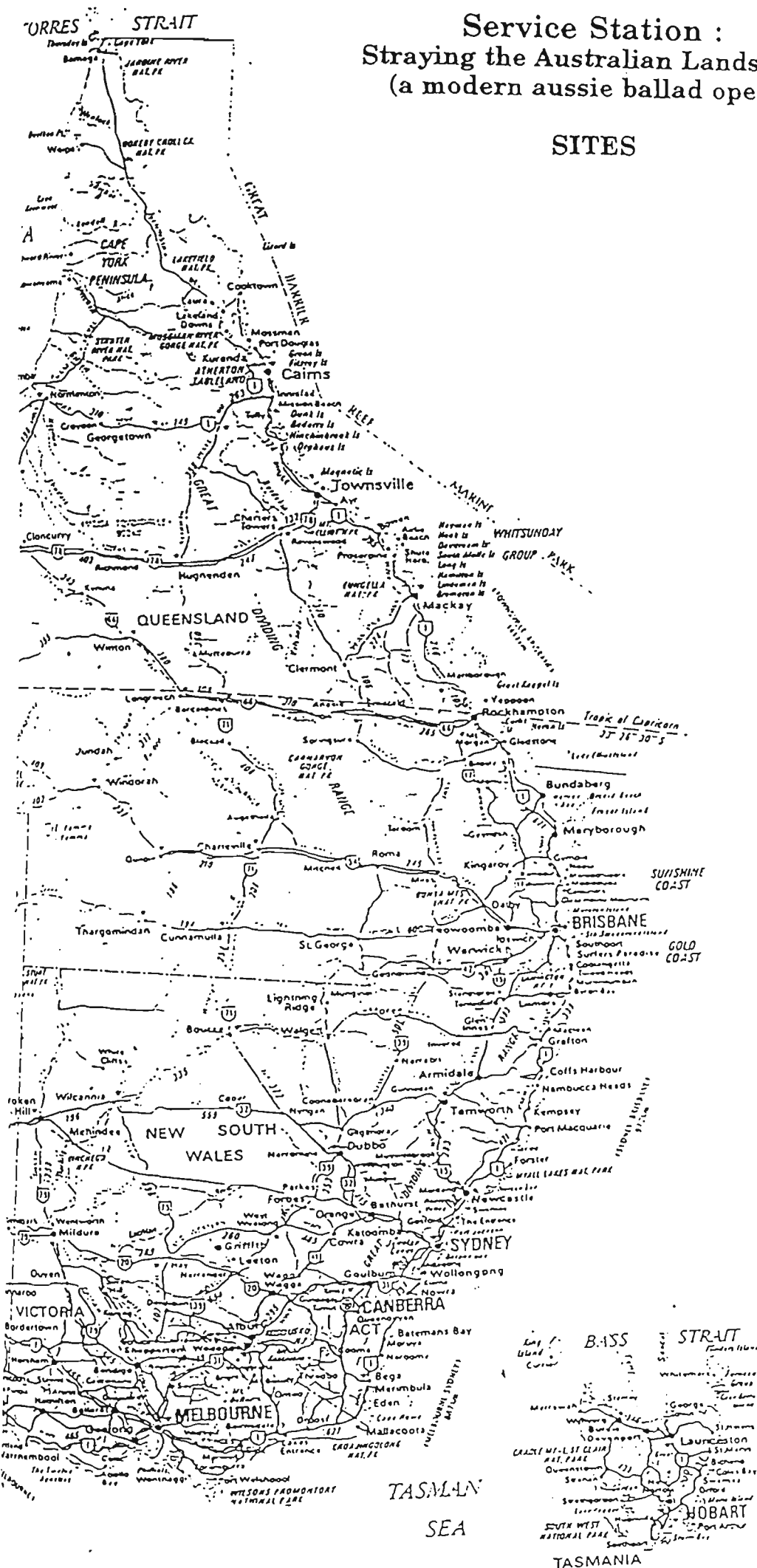
road, they are participating in the journey, as in a performance; the audience is taken on a journey. Material included reflects the story-telling nature of the work and the communal experience of the researcher and participants. It is not an analysis of process, rather it reflects the immediacy of conversations.

Faye Bendrups, 1996.

Service Station : Straying the Australian Landscape (a modern aussie ballad opera)

SITES

1. Kilcoy
2. Woodford
3. Toogoolawah
4. Fernvale
5. Clarence Town
6. Branxton
7. Maitland
8. Morpeth
9. Holbrook
10. Burrumbuttock
11. Howlong
12. Jindera
13. Corowa
14. Beechworth
15. Eaglehawk
16. Kangaroo Flat
17. Redesdale
18. Castlemaine
19. Chewton
20. Taradale
21. Malmsbury
22. Gisborne
23. Reservoir
24. Essendon
25. Croydon
26. Grovedale
27. Bairnsdale
28. Sale
29. Rosedale
30. Kilcunda
31. Woodside
32. Alberton
33. Foster
34. Toora
35. Port Welshpool
36. Port Albert
37. Fish Creek
38. Rosebery
39. Hobart
40. Sandy Bay



My Trip

My first memory was as a two-year old. I tripped on the running board of dad's shiny red Vauxhall Tourer and fell head-first into the snow. He next bought a Wolseley, which needed cranking every morning, then a beautiful two-tone blue and white Holden EH, later a Kingswood which never once had a service or tune, but never broke down.

My father was a public servant in charge of roads and bridges and when I was young I travelled with him to visit work sites all over the state. I knew every milestone on every road, and counted the 139 hairpin bends each time we drove over the Sidling.

Later when I was fifteen, Ritchie went overseas and left me his Yamaha 175. I loved feeling the speed on my face, I felt part of the air. Occasionally we would pinch Rodger's brother's car and hoon around unlicensed. One weekend, I dragged off another lair and ended up skidding three 360's. Lucky I didn't roll it.

Growing up in a small place had its limitations. 'Doing the block' was a Friday and Saturday night pastime; going into town and driving round and round the main block, getting into arguments with the local 'Bandidos', even though one was an ex-school science lab co-conspirator. The altercations usually ended with them spitting on us, trying to kick the side panels of the Austin in, or playing chicken in an attempt to destroy our nerve. (It didn't work).

We drank and drove, no seatbelts and we educated ourselves at the Drive-In. We were foolish, exuberant youth. CARS, ROADS, TRAVEL - meant liberty, entertainment, status, experience, fun, danger.

My uncle Jack had a country service station as well as the local pub. He'd sold the dairy farm and last time I saw him, he was in a small room out the back of the servo, drunk and broke.

I hitch-hiked. Some cars you can't wait to get out of. Once I fainted when I slammed my finger in the car door while getting dropped off. I hadn't eaten much for a while and was a bit weak. The gravel on the roadside felt beautiful as I woke up - soft, warm in the sun, like I had melted into the pebbles.

I drove with a girlfriend to Brisbane in a big Ford station wagon we nicknamed 'The Shark'. She was seven months pregnant and I was a single mother with a two year-old son. At Joe's servo in Kempsey he had cleaned the windscreen almost before the engine was switched off and explained the etiquette of not leaving petrol caps on the customer's cars, to save the duco.

We stopped for souvlaki at Taki's Takeaway and Servo (open 24 hours) and when we broke down further up the road a local rang the NRMA for us, shouting into his CB: "There's a couple of old sheilas broken down outsid a Bulga!"

One time I got my fan belt replaced for free in the middle of the night at Len's

servo. He'd built himself a replica Norman castle next door to live in. And ask the Leyland brothers about their servo - a miniature Eyre's Rock.

I cracked the head of the EH on the way to Phillip Island. Got a changeover from Ian, who had a workshop and two German Shepherds in the back yard of his house in Coburg. He was fat and wore a blue singlet and approached the peephole slot in the side fence like it was Fort Knox.

I watched the acid bath bubble away while his hernia swung in the breeze, and talked cars with him. Never having any money had taught me self-sufficiency, I was pretty handy with things mechanical - from re-conditioning the carburettor to tune-ups to changing the head. The neighbours thought I was crazy as I laid out every bit on a large cardboard sheet on my nature strip; outlining, numbering and labelling each one with a description of where and how and in what order it had been disconnected down to the very last screw. That EH was a good car. I bought it for \$400 and sold it for \$3,000. Not a bad profit.

Next, I bought a '71 Hillman Hunter Safari Wagon. It looked like it had just been in a prang, dented everywhere, but I put good Aussie All-rounder tyres on it and the engine went like a sports car. The speedo didn't work, the wipers only intermittently, no horn, rear door was jammed shut, the inside window winders, sun visors and various knobs fell off, and it was a bit of a juggling act with the clutch and choke, but it averaged 1,000 kilometres a week until it eventually gave up and died, worn out.

I got a tow from Ralph, an oddball obsessed with numbers and puzzles. He knew every trick of Kordemsky and Sumner-Miller. I spent four hours in his cab, following his instructions on his calculator and admiring his mathematical prowess. Well, there was no escape, so when in Rome etc.

My mechanic got me a second-hand Sigma. He'd come from Argentina, took over the lease of a servo from a crook (who got shot and ended in Pentridge), and turned the business into a gold mine through hard work and good service.

Always eventful. Getting bogged in sand at Mt. Zero. Negotiating city traffic with a dead clutch and only one gear. Watching cars burning on the freeway - three in one day. Taking wrong exits and seeing where they go, sometimes nowhere. Stopping at Gundagai for coffee. Slamming into a kangaroo at 120km. Running over a duck in Rathdowne St. Realising you're still alive after avoiding a head-on with an idiot who ignored a stop sign and leaving only traces of paint on the steel post and road sign through which you miraculously squeezed, with two sharp turns, left and right, missing death by millimetres. Getting run off the road by an out-of-control B-double. Flat batteries. Picking a door lock with my Swiss Army knife. Watching sunsets. Walking miles to find a phone (refusing to get a mobile). Knowing all the side streets to avoid congested traffic. Driving from 5am till 10pm with friends, hilariously pretending to be Mum, Dad and the kids. Getting the car stolen and getting it back.

Pretty lucky really. Still going.

Passing Through

You'd get a lot of strange people passing through. You really had to be on the ball otherwise, if they could get a bit of cheap fuel off you they would. A lot of 'em used to ask - what's the main thing round here and of course it was the mine, and then they'd ask the question about, you know, how many people works in the mine, and I used to say "About half of 'em!" They used to go away shaking their head, still thinking about it.

Maori bloke, frightened the life out of my wife. She was in the kitchen and there's a window pointin' that way and she saw this black face and gleamin' in the moonlight through the window.

"Don't be frightened Missus" he said, "don't be frightened". But he'd escaped from somewhere and he'd been on the loose for 3 days. He said "Listen, will you phone the police, tell 'em to come and get me. I'm hungry".

Another bloke one night, he'd escaped. Busted the window there, tried to get in. Woulda been good if he hadda got in because on the inside of the window, little louvre window....heard the glass break, came to investigate, he was just driving away and the police nailed him just down the road. But there was a wire netting on the inside and if he'd torn that off, there were two 8-foot pythons in their cages on the other side of it. And they nailed him just down the road.

That was an odd business. I said, well who's gunna pay for the broken window? Oh no, you can't get any money out of this bloke because he's already in jail. But I said, they pay him 8 bucks a week or something don't they? Take it out of that. And, ah no, you can't do that. I said, well gimme a lend of him! And I'll work him for a day or two! He might get away! And I said, you'd be great blokes talkin' about he might git away! I said, you seen the size of the dogs we got here? He won't get away. They wouldn't even give me a lend of him. Rules are rules.

Well, there's been some strange animals. A lot of people have probably heard of Rocky, who used to be a dog here. He would check your tyres, he wouldn't actually check your tyres, but he'd take the guage across to the tyres so you could pump the tyres up. If you'd tell him to bring the water can, he'd bring the water can for the radiator and he'd collect the money, he'd go up to the window, collect the money, bring it in to the till. He's actually been on the T.V. He went to see his girlfriend about a year ago and he didn't make it back. He was on the news and, the local news, and "Funniest Home Video"- he got second prize on that 4 years ago. So he was well known by a lot of people.

We used to get you know, all the top quality cars, Mercedes and BMs and run accounts for a lot of companies, and we're not talkin' big companies, but people that have you know, half a dozen cars in their household, you know, because some of the houses in Essendon, all they had was Mercedes you see. And so there was no problem with money, and that's probably one of the reasons why we did succeed, because we gave a bit of service to people that really appreciate you know...wipe the windscreens you know, and they had the money but they don't want to pay for...(laughs)....getting your windscreen done you know.

It started as a service station in 1928, ah, before that it was the coach-house for Macquarie House (*adjacent*) which was built in about 1825..... convict bricks in the back wall, and in the walls. Anyway it started as a service station in 1928 and they were selling petrol out of 4-gallon tins in those days. And in 1937 Dad bought the place and we've had it ever since and I came here in January '49. I'm still here. He was a qualified mechanic and he, um, he started his apprenticeship in nineteen hundred and...about 1916 or 1918,

and he was working on steam engines and that sort of thing in those days, down here in Collins St. with Mr. Foster, think it was Foster and, um, name like that anyway, and then he was foreman at Nettlefold's in their workshops for a couple of years, till nineteen twenty...nine. No, probably later than that, probably about 1935 and then he went to City Motors for about 12 months and then he bought this place. He was here till he was eighty...1982. We told him, it's about time he retired. He didn't like it. (*laughs*).

Petrol Wars

It's always amazed me in service stations. They get, in Myers or ..like jewellers' shops.....they regularly have these sales that go, prices lower and lower. They don't call it a jewelry cut-pri.. a war! It's just a sale! But in service stations, it's not called a sale, it's called a war. And there does seem to be a lot more, um, I mean, sure, it's not a physical war, but there's, service station operators, there seems to be more enemies between them than, um, like normal shops or anything else. But, where the war first came from, whether it was in Australia or another country that had it before we did, I've got no idea. But, um, down here with us, it's certainly been a suitable word.

OK, the day they came down here and organised this strike. And tried to black-ban the service station. That made front page of the paper next day. We sold *twice* as much petrol. They also came down here and you know, someone put a bullet through this window here, and we used to have a Ford Transit van parked on the road with bikes on the back of it, and they smashed the windscreen out of that. Front page of the paper again.

I mean, OK we had to buy a new windscreen. So what. The advertising value we got for that would have cost thousands! You couldn't buy it you know. Um, so that the more it happened, um, the better off we were. But as I said, there *was* real pressure all the time, from um, other stations and the companies. Because there was no laws in those days. About free trade practice and all the rest of the stuff. They could do what they liked.

But, I guess the whole family... well my father was able to fight and I guess, we've always, whether on the racetrack, or, I was only what, I think, 18 when we first started cut-price and I'd just left school, and um, that's why..... it really was a *war*. They called 'em cut-price wars.

My Grandfather built this (business), by hand, all by himself, with my Nana, they built it all by hand, and there was a restaurant up the other end, which was 24 hours when it first started, and my Nana would do the cooking, there was a kitchen like a big cafe-restaurant. But that got burnt down in 80..1984. Well, the police believe it was deliberately lit, but nothing was ever, nobody was ever found to have done it, but that was during the 'petrol wars'.

Well at the time we um, the um, the person.....we actually bought the lease,ah, from a crook. He used to, he used to cheat on the pumps, um, and to be able to cheat on the pumps you have to be very good because they are controlled by ah, you know, certain authorities. What he would do is, he would *paint* a different number on the price, that you see on the pumps, he'd paint a different number that was actually a higher number you see. So anyway, he, um, um, he was involved in some shooting and all that and eventually he ended up in jail.

Oh, petrol companies are much the same as *banks*. If you'll pardon the expression, it's hard to know which was the biggest team of bastards. And that's all they are exactly. And ah, they're just villains. I've been in the fortunate position here for a lotta years. I had a falling out with Shell a lot of years ago. I still sell Shell petrol, but, I mighta mentioned it to ya, but I don't deal with Shell, I have nothing to do with Shell. I never *would*.

Oh....well we're on it....it's on Christmas eve right? When I'm gettin' a delivery of petrol, gettin' me tanks filled up to do over Christmas. And we *had* been discounting the price of fuel. Well, we gotta be the same price as A. or we don't sell any, and it was something like, if you discounted two cents, we discounted two cents and three cents, you know - they matched whatever you discount - so your real margin's going down, but you're not going down, you're not supplying all at discount....

Anyhow the bloody rep., I dunno how he's still alive - I shoulda jabbed him, or sooled the dog onto him, or put him in the creek or somethin' like that. He arrived just as the truck was here to fill me tanks. And he says, Oh, you shouldn't be discounting the same as in A. 'N I said, why not? I'm not far from A..(?????) same price petrol. No, well....oh well, we won't help you with the discount. 'N I said, what do you mean? He said, oh the price of this petrol's goin' up to what it ought to be. You can discount as much as you like, but there won't be any discount.....

So I naturally said, I thought naturally, I said, well you know exactly what you can do with your petrol. I know he couldn't do it but he mighta tried.....

Well ah, it was at least 6 hours before I had a load of petrol in as a matter of fact and then they.....I was getting petrol air-freighted in from Ampol, see they're not supp...., they stick together like that. They, they're complete and utter villains! In the industry it's considered, well, if you're gettin' it off Shell, Ampol doesn't supply you with petrol under the lap, but the local rep. was willing to do it for cash and so on. And the companies'll try to get under each other's neck 'n so on.

Anyhow, one of 'em sighted the Ampol truck comin' out of here and got onto the Transport Worker's Union and then they said, oh no, well you'd better not supply him.

I got me temper up over this. It didn't make that much difference whether I sell petrol or not, 'cause there's no money in it. I said, well I'm not gunna be put on by a bastard like *him*, I'll sell petrol here if I gotta load the drums on me truck and go into town and buy it and decant it in just so I got petrol to sell.

Change

It's surprising how things have changed. We're selling very little petrol now by comparison with what we used to. Partly because this Hume Highway's dead. Look at it now. It's a holiday weekend! You know. There's nothing on it. And that's been on for about 18 months. And, ah, we're trying to work out what's, something's.....

My wife's very smartly worked out why we weren't, one of these factors, why we weren't selling very many drinks, in the summertime.

Air-conditioned cars!

You don't need a drink. Otherwise you'd be travelling about with the windows wound down on a hot day, your tongue'd be.....and the other one that I've worked out is that, ah, the modern cars, they're lighter, and they're a bit more efficient, they're travelling a bit further per gallon, there's a lot of little cars about and so on, but they got big tanks in 'em.

When we came here, something over 20 years ago, you couldn't put 4 dollars worth in a Volkswagon, only held 4 gallons. And the Holdens and so on, I think they only held 6 or 7 gallons and they're doin' 20 miles to the gallon, under good conditions. So you stopped a lot. You had to stop at a lot of service stations. I had a bloke pull up the other day and he said, I'd better get some petrol, I done a bit over 600 ks. Well- bloody near Sydney to Melbourne!

You almost, well you can travel Sydney to Melbourne now with one fill. Easily. So, places like this, are out. So the result is, it's more a matter, you've got to fill the passengers before you fill the cars. You can travel more than a long meal time without getting a fill of petrol. And ah, so the result is, they're pullin' in to roadhouses. Roadhouses are the places doin' the business, and ah, go to the toilet, 'n have a drink, have a feed, there's aand just as a sideline - fill the car! An ah, so that means that places like this are.....not that we particularly mind.....I'd just as soon close the whole thing down as a matter of fact.

D: Service stations have changed. In fact they're changing back to the idea of the general store cum service station. Like in the early days, where the general store had two pumps out the front. Well now the convenience store, if you like to call it a new name, it's only a new image of the same thing.

But you go to Melbourne, Sunday, Saturday afternoon, you won't get anyone to even change your tyres. They're either caught short with one bod. behind the jump, right, or else it's a convenience store, go the other way.

'Cause there's no.....you have to get the RACV to do that. But there's no-one...it's changing, the whole thing's changing.

J: Yeah, I say it'd be like America down the track, oh, another 10 or 15 years like you won't get anyone. If you go to America you can't get anyone to do repairs on your car; "Oh, take it over the guys over there".... things 12 months old, 2,000 dollars.

D: Two things. One - service stations - the petrol companies are planning to retail their own fuel by the year 2,000, right? They're for retailin' their own fuel. They put up their, close down five or six around the place, put up one whatsa-name, one big show, *they* own, the independents is the person that causes the price change. They say there's no price collusion - that is the greatest load of, s'ever around. It may not be in paperwork form, but if you've got here, two dealers or three dealers in this town and they're all company-owned sites and not one of 'em're gunna reduce the price of fuel, why does the other one buy it, doesn't have to foller.

If I knock it down a cent, they have to foller. That is the pure crux of it. That eventually, I'd reckon by the turn of the century, their idea is that the, that there will be no basically independent petrol outlets, right, they'll all be marketing it.

Then it'll go up.

Basically they grizzle about the price of fuel, but it's still too cheap. It's a long way too cheap, when you consider that it's a non-renewable resource and sometime soon we're gunna run out of it completely.

Well, you can't really put a price on anything like that. When you've got a couple of hours to spare, I'm thinking of writing a story, "When the Oil Ran Out". 'Cause when the oil runs out, we're worse off than the Australian aborigines were for 40,000 years on a world-wide basis.

Our entire lifestyle's dependent on *oil*. And we're gunna use the last drop. Now whatever you charge for that, it's still not dear enough. As well as that, we're in trouble in recent times because they reckon we gotta reduce the greenhouse gases - according to scientific thoery - it's not yet proven but it sounds reasonable.

Well what I reckon should be done is, with the registration of every vehicle, issue petrol tickets. Same as we had during the war. But issue a batch of 'em with your registration. And you only get the next lot when you renew your registration. And make it for a figure, oh I dunno, 10,000 kilometres a year, depending on the car, you get that many tickets.

So that when you got a ticket, you buy the petrol at the pump price, never mind the inflated price with all the government tax on it. When you run out of tickets, you don't get any more tickets until you renew your registration. So you can use

'em as you like. If you haven't got a ticket, then the fuel is either 20 or 25 dollars a gallon. Work that out in litres. And all public transport's free. Now you'd be saving your non-renewable resources, you'd be reducing pollution, it's a simple thing.

Then when I come to buy me petrol, if I got tickets I buy it for 20 cents a litre or something, and if I haven't got a ticket, I can have some more, but that's \$6 a litre or whatever.

Simple to administer, use 'em as you like, and now look at the herds of traffic going past here today - there's gunna be 5,000 cars travel between Sydney and Melbourne because it's Easter weekend. You're gunna kill a lot of people, maim a lot more, be a burden on the community....we'd only need half as many hospitals if it wasn't motor cars running about for a start, and there's another 5,000 cars from Melbourne gunna drive to Sydney.

And you ask these people, why didn't you go on the train - it'd be cheaper? But there's a romance about the motor vehicle. "Oh no, it wouldn't be - it'd only cost me so much for petrol". Petrol's too cheap.

That's only part of the story. You've got to have at least five people in a motor car for it to be, break even price with rail travel. Six and you're showing a profit, but that's not the story. So then when you convince people of that they say, "Oh well, I need the car when I get to Sydney".

Now if you only had a certain number of petrol coupons, you'd be phonin' up someone in Sydney and sayin' - listen, I'm comin' to Sydney for the weekend. What're you doing? Oh - I'm going to Adelaide or Melbourne. Listen - leave the keys of your car on the front tyre. I use your car when I come up there on the train, you come down here, you use my car here.

Now can you imagine the saving in fuel that there'd be? And the saving in a lot of other things? And nobody would be worse off or better off. They'd still have their trip to Sydney, Melbourne or wherever as the case may be, you'd have a viable public transport system. You might as well make it free. It's losin' a million dollars a day or a week or somethin' i'n it? What's the difference if it was free? Think how many problems that would solve.

I was reading something the other day how, 'specially in America they can just track people whatever they do, they basically got computers where everyone uses credit card, every time you do everything, they can just put a person's name in, it all comes up where they are, what they did, where they went to, um, I guess we're not far behind that.

'Specially what they're trying to do with these smart cards, which I guess, in fact I was only rung up by you know Jet's bank the other day, and said that, um, if smart card's come in will you take them in your service station? I said if that's the way people will be buying petrol, we got no choice, of course we will, course we will. But, um.....hmm.

I believe it's happening in America already, is that the day's going to come when there won't be service stations at all- you will drive in to your supermarket, and there'll be pumps there too and um, you know, you'll get...in fact you've almost got that now in a couple of the really big...I think there's one up towards Sydney, a new one, forget what brand it is, it's got 70 pumps. Um, and it does do, oh I think it's, over a million litres a month. But it's got a giant supermarket, Kentucky Fried, MacDonald's, um, it's got everything and it's a service station. Um, and that's sort of how it's going to happen more and more.

Road Toll

My first real memory was waking up in the middle of the night and being in the middle of a huge room that wasn't a ward, I felt like I was in the middle of a train station or something, deserted train station in the middle of the night. I was the only person in there, just in this bed.... and just freaking out because there was nobody around, I just seemed to be in a room with all this stuff in it, in the middle of the night. That was in Intensive Care I think.

It's stopped me from doing everything. I mean, my life's just stopped dead. For months and months and months I didn't do anything. I suppose sometimes I wish it hadn't happened. But not for very long. I don't sort of stay in there too long. You can only wish so much.

I actually don't have a memory of the accident. Because I went through the windscreen, and there was a lot of mess. My face was smashed up and my neck.....if you looked at me, I imagine you would think that I was not going to make it.

I learnt a lot as a result of that accident. For a start, it really makes you aware of your own mortality, and then lessons in terms of how people treat other people over something different about how they look. They speak REALLY LOUDLY AND SLOWLY.....HELLO. HOW ARE YOU?

I started college only three weeks or so after the accident. And people shy away. Not really out of anything malicious. I think they just don't really know what to say. So that sort of period was difficult and I think I lost a lot of confidence.

It was three years later that the insurance came through. Its just funny how life turns itself around, because without having that accident, I wouldn't've had the money to go to New York. It ended up me learning a lot about life, extending my perspective on life, it opened up a lot of doors.

We've all had accidents. I had one where I was standing on the side of the car on two wheels, my brother was driving it and the steering broke. I was in a coma for three weeks. Doctors said I wouldn't come out of it. And if I did, I'd be a vegetable.

My other brother's had like broken ankles and broken bits and pieces, and my youngest brother had a really bad accident, broke his back, when he was only 18. And...paralysed from the waist down, but they managed to fix him.

My father was a guy that was just, what, not his age. Like at 85 he was still flying his own plane, there's no cops up there, no speed limits, there's no laws so it's pretty good. He was still riding his 1100 Suzuki, right? Only trouble was, that's what finished him off actually - a car through a red light and he came off the motorbike.

I was on my mighty Suzuki 250. I was riding down Domain Rd., and a car just (*clap*) bang, just pulled out straight in front of me.

I went smack into the back of the car. I left the bike, literally somersaulted over the back of the car, landed on my back, on the bonnet of the car. Flipped over, landed on the road on my feet, with a stunning acrobatic presentation and completion of the somersault, unhurt, not a scratch on my body.

And there were people standing on the footpath, and as one, they, as one, man, woman and dog, they all burst into applause, and said **"YES! Can you do that again? BRILLIANT!"**.

PART FOUR:
MUSIC SCORE

A Marks the Spot. p.1

135

Bluesy, $\frac{12}{8}$ feel. $\bullet = 88$

Handwritten musical score for the first system of "A Marks the Spot". The score is written for piano with a grand staff (treble and bass clefs). The first four measures are shown. The chords are Dm +maj7, Dm7, Dm +maj7, and Dm7 +sus9. The melody is in the treble clef, and the bass line is in the bass clef.

Handwritten musical score for the second system of "A Marks the Spot". The score continues the melody and bass line from the first system. The lyrics are: "X marks the Spot, so they say — Its a sign guide of the times, is a due to the new — X marks the spot, so they say — Its a sign guide certi-fied, to de-td, to en-quire —". The chords are Dm (A), Dm7, Dm (A), and Dm7 sus4. The melody includes a triplet of eighth notes in the first measure of the system.

Handwritten musical score for the third system of "A Marks the Spot". The score continues the melody and bass line. The lyrics are: "Signi-fy-ing, ill-us-tra-ting, Repre-sen-ting, symbo-lising, a-lu-ding to, ev-i-denced by X marks the spot — they say —". The chords are Dm (A), Dm7, Dm (A), and Dm7 sus9. The melody includes a triplet of eighth notes in the first measure of the system.

X Marks the Spot p.2

136

1st time: VOX 1 = SOLO (NO VOX 2)

2nd time: CHORUS SINGERS VOX 1 & VOX 2, Dialogue spoken over the top.
(or add 1 x repeat instrumental)

Can a token gesture be sugges-tive to yer? Can expressing expli-cation convey meaning? Can

-fy, signi-fi — er, signi-fied signi-fy — signi-fi — er, signi-fied signi-fy

Db +6 Db/Bbass (Bbm7) Db +6 Bb7

-un-i-ca-ting sym-bols showing what? principles Noting nothing ex-ni-hi-lo to a no-ther, signi-

-fy, si-gni-fi — er, signi-fied — sig-ni-fy — , sig-ni-fi — er, signi-fied — signi-

Db Bbm7 Db Bb7

Di: bo (SIMILE) bo bo

-fy — signi-fy — sig-ni-fy — signi-fy — sig-ni-

-fy, sig-ni-fi — er, sig-ni-fied — in-vit-ing attention, being important presuning a message, making its mark, Signi-

Db/B D6/C

2nd or 3rd time :

- fy ———— sig-ni- fy D.S. come primo

- fy signi-fi — er, sig-ni- fied D.S. signi- fy D.S.

D_b/8

Dm (Gmaj7) Dm7

X marks the Spot so they say ———— It's a

Ooh ———— so they say

Dm (A) Dm7

sign of the times It's a due to the new

Ooh ———— Signi-fying, ill-us-trating, a-llu-ding to

Dm (A) Dm7 +4 Dm7

Handwritten musical score for the first system of "X Marks the Spot". The score is written on four staves. The top staff contains the melody with lyrics: "X marks the spot so they say, X marks the spot So ——— they —". The second staff contains a vocal line with lyrics: "oh ——— so they say". The third staff contains a piano accompaniment with chords: Dm, Dm7 sus 9, and a circled "colla voce". The bottom staff contains a bass line. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for the second system of "X Marks the Spot". The score is written on four staves. The top staff contains the melody with lyrics: "say, So they say, they say ——— fine". The second staff contains a vocal line with lyrics: "So they say, they say ——— fine". The third staff contains a piano accompaniment with chords: Dm, (Gmaj7), Dm, (G), and a circled "fine". The bottom staff contains a bass line. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for the third system of "X Marks the Spot". The score is written on four staves. The top staff contains the melody with lyrics: "Tacit as slide changes to PARADOS, then dead segue: (as video sequence changes, and actors move into position)". The second staff contains a vocal line with lyrics: "(repeat until ready) — then continue into 'GLORIA'". The third staff contains a piano accompaniment with chords: Dm, Dm7, and a circled "fine". The bottom staff contains a bass line. The score includes various musical notations such as notes, rests, and accidentals.

MC:

slide changes to 'PARADOS'

Hic lo-cus est par-tis u-bi se vi-a

Dm

fin-dit in am-bas- Un-us quis-que su-a no-ve-rit - Ir-e vi ——— a —

Dm

Chorus assemble behind M.C. & walk D.S.

Dm (repeat as needed)

1.

140

♩ = 126

Glo-ri-a In-dus-tri-a

Glo-ri-a In-dus-tri-a

Glo-ri-a In-dus-tri-a

Glo-ri-a In-dus-tri-a

Gra-ti-as agimus ti-bi

Credo in Machina et Honeta

Credo in unum petroleum

om-ni-po-ten-tem

Om-ni-po-ten-tem, om-ni-po-ten-tem

lauda, laude, lau-da-te, pet-ro-le-um

Lau-da-te

Gloria Industria 2.

141

(Spoken):

Maybach X X X X X Benz X

Lav-da-mus te pet-ro-le-um — pet-ro-le-um Glo-ri-a In-dus-
pet-ro-le-um pet-ro-le-um Glo-ri-a In-dus-tri-
tri-a Glo-ri-a Indus tri-a
In-dus-tri-a Glo-ri-a In-dus-tri-a
a Glo-ri-a Industri-a
a Glo-ri-a Industri-a
a Mo-der-na
Succ-ess-e-mus nostrum la-bor-rem
Succ-ess-e-mus nostrum la-bor-rem
F G C A D₇ Riten...

C G₇ G Come primo D

trio loco trio

6/4 6/4 4/4 6/4

1st time

Maybach, Daimler & Benz 3.

142

Reggae Feel

1. 2. May-bach Daimler and Benz

Three enter-pri-sing menschn

1. Int-
2. Grot the

Glori-a Glori-a laude

Glori-a Glori-a laude

G Bb C +bg D7

G Bb C D7

1. -ternal Combustion, Carburettor in-ven-tor
2. Red Oil to blow, and the eng-ine to Go

Maybach

Daimler and

(unison)

Gra-ti-as agimus ti-bi

Gloria-Gloria laude

C F D7 G Bb C+ D7

Benz

Glori-a Glori-a laude

Glori-a Glori-a laude

G Bb C + D7

G Bb C + D7

Maybach Daimler and Benz Three enter-pri-sing menschin watch

Glori-a Glori-a lau-de Glori-a Glori-a lau-de

G Bb C+ D7 G Bb C+ D7

out for the flag, its a warning red rag, four miles per hour tops, carry your own or shell stop. Its a
(unison)

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a-

C F7 G F

horseless carr-iage, stabled in a gar-age, its a gasoline car, its bound to go far, thanks to

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a-

G G C D7

Handwritten musical score for a hymn, featuring vocal parts and piano accompaniment. The score is divided into two systems, each with four measures.

First System:

- Vocal Part 1 (Soprano):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 2 (Alto):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 3 (Tenor):** Glori-a, Glori-a, lau-de. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 4 (Bass):** Glori-a, Glori-a, lau-de. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Piano Accompaniment:** G, Bb, C, +, D7.

Second System:

- Vocal Part 1 (Soprano):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 2 (Alto):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 3 (Tenor):** Glori-a, Glori-a, lau-de. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 4 (Bass):** Glori-a, Glori-a, lau-de. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Piano Accompaniment:** G, Bb, C, +, D7.

Third System:

- Vocal Part 1 (Soprano):** -ren, lo-bo, ren, Glo-ri-a. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 2 (Alto):** -ren, lo-bo, ren, Glo-ri-a. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 3 (Tenor):** Glo-ri-a. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 4 (Bass):** Glo-ri-a. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Piano Accompaniment:** C, D7, G, D7.

Fourth System:

- Vocal Part 1 (Soprano):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 2 (Alto):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 3 (Tenor):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vocal Part 4 (Bass):** Maybach, Daimler and Benz. Notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Piano Accompaniment:** C, D7, G, D7.

Handwritten Annotations:

- 3 E.M.:** (Three Extra Measures)
- 2nd time (TAG):** (Second time through the tag)
- D.C. Glorific (allegro):** (Da Capo Glorification, allegro)

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is the vocal melody, the middle staff is the guitar accompaniment, and the bottom staff is the bass line. The music is divided into four measures. The first measure has a vocal line starting with "a" and a guitar line with a G chord. The second measure has a vocal line with "er - ri - a" and a guitar line with a D7 chord. The third measure has a vocal line with "3 E.M. Maybach" and a guitar line with a G chord. The fourth measure has a vocal line with "Dairler and" and a guitar line with a G chord. The bass line is written in F major and includes a key signature change to one sharp (F#) in the third measure.

Handwritten musical score for "M. Benz". The score is written on five staves. The first staff (treble clef, one sharp) contains a half note, a quarter note, and a quarter rest. The second staff (bass clef) contains a half note, a quarter note, and a quarter rest. The third staff (treble clef) contains a half note, a quarter note, and a quarter rest. The fourth staff (bass clef) contains a half note, a quarter note, and a quarter rest. The fifth staff (bass clef) contains a half note, a quarter note, and a quarter rest. The score includes various musical notations such as notes, rests, and dynamic markings like "ff", "sfz", and "Fine". The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The score is divided into measures by vertical bar lines.

Tacit as slides change to:

Episode 1
eXpressway

then underscore Narrator's dialogue with:

then DEAD SEGUE 'ROCK OIL'

gue

Ab

Ab

Ab

Ab

gue

Gloria Austria p.1 (Vocal Parts)

146

System 1: Gloria

Key: D, Bb, D, Ab

Lyrics: Glo-ri-a In-dus-tri-a

System 2: Credo

Key: C, G, F, F

Lyrics: Gra-ti-as agimus ti-bi, Credo in Machina et Moneta, Credo in u-num petro-le-um

System 3: Credo

Key: G, G7, C, G7

Lyrics: Om-ni-po-ten-tem, Lau-da, lau-de, lau-da-te pet-ro-le-um

System 4: Credo

Lyrics: Lau-da, lau-de, lau-da-te pet-ro-le-um

System 5: Credo

Lyrics: Lau-da, lau-de, lau-da-te pet-ro-le-um

Handwritten musical score for "Gloria Industria p.2". The score is written on ten staves, organized into four systems of two staves each. The lyrics are in Latin and English, and the music is in 4/4 time.

System 1 (Staves 1-2):

- Staff 1: C, G, D. Lyrics: Lau-da-mus te Pet-ro-le-um — Glo-ri-a In dus-
- Staff 2: Lau-da-mus te Pet-ro-le-um — pe-tro-le-um Glo-ri-a —

System 2 (Staves 3-4):

- Staff 3: Lau-da-mus te Pet-ro-le-um — pe-tro-le-um Glo-ri-a —
- Staff 4: pe-tro-le-um — Glo-ri-a —

System 3 (Staves 5-6):

- Staff 5: Bb, D, Ab. Lyrics: -tri-a Glo-ri-a Indus-tri-a
- Staff 6: -a — Glo-ri-a —

System 4 (Staves 7-8):

- Staff 7: In-dus-tri-a Glo-ri-a — In-dus-tri-a
- Staff 8: -a — Glo-ri-a-Indus-tri-a

System 5 (Staves 9-10):

- Staff 9: F, G, C 1st time. Lyrics: Succ-ess-e-mus no-strum labo-rem
- Staff 10: Succ-ess-e-mus no-strum la-bo-rem

System 6 (Staves 11-12):

- Staff 11: C 2nd time. Lyrics: rem la-bo-
- Staff 12: rem la-bo-

System 7 (Staves 13-14):

- Staff 13: rem la-bo-
- Staff 14: rem la-bo-

System 8 (Staves 15-16):

- Staff 15: rem la-bo-
- Staff 16: rem la-bo-

Segue:

Three Enterprising Men.
then D.C. Gloria

Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The system is divided into four measures, with chords D7 and G indicated above the first and third measures respectively.

Vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment (Right and Left Hand) are shown. The lyrics are: -rem, Glo-ri a ——— Glo-ri a ———

Handwritten musical score for the second system, continuing the vocal parts and piano accompaniment. The system is divided into four measures, with chords D7 and G indicated above the first and third measures respectively.

Vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment (Right and Left Hand) are shown. The lyrics are: Glo-ri a ——— Glo-ri a ———

Handwritten musical score for the third system, featuring a piano accompaniment part. The system is divided into four measures, with a chord G indicated above the first measure.

The piano accompaniment is shown in the right hand. The lyrics are: Tacit as slide changes to: Episode 1 Expressway, then underscore Narrators' dialogue with:

Handwritten notes: fine, fine, fine, fine, All give →

Introduction:

Handwritten musical notation for the Introduction. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef and contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The first measure of the top staff is marked with a flat (Ab).

CHORUS: (1st + 2nd times)

Handwritten musical notation for the Chorus. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef and contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The first measure of the top staff is marked with a flat (Ab). The lyrics 'Rock oil' are written under the notes in each measure.

Handwritten musical notation for the 1st time of the Chorus. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef and contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The first measure of the top staff is marked with a flat (Fm). The lyrics 'Me-thane E-thane Pro-pene Bu-tane' are written under the notes in each measure.

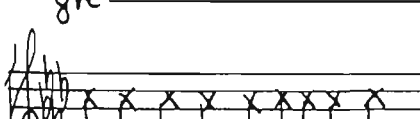
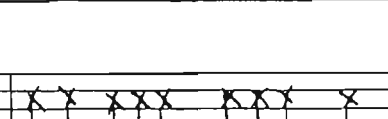
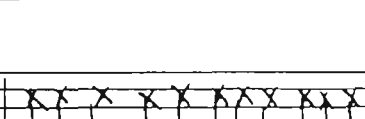
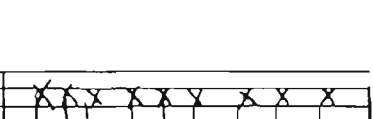
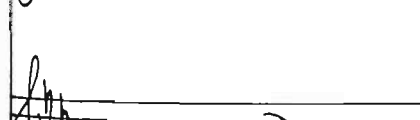


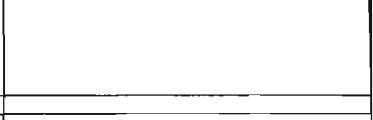


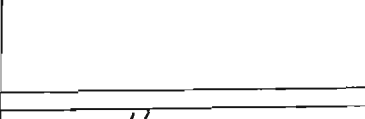
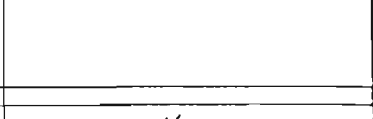



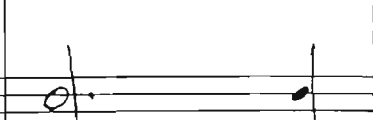
Pen — tane —	He — xane —	Hep — tane —	O — ctane —
Pen — tane —	He — xane —	Hep — tane —	O — ctane —
Pen — tane —	He — xane —	Hep — tane —	O — ctane —
Fm			
gre			

No — nane —	De — cane —		(X) crack
No — nane —	De — cane —		(X) crack
No — nane —	De — cane —		(X) crack
Fm			
gre			

D.C. CHORU

2nd time

			
Asphalt, greases, bottled gas,	Rubber, Resins, bitumen, paint	varnishes, adhesives, fertilizers, herbicides, ammonia,	detergent, diesel oil, dye
(unison) //	//	//	//
			
(unison) //	//	//	//
			
(unison) //	//	//	//
			
(unison) //	//	//	//

			
lotions, lipstick, lubricating oil,	plastics, pesticides, paraffin wax,	naphthalene, benzene, trinitro-toluene,	kerosene, gasoline, L. P. G.,
(unison) //	//	//	//
			
(unison) //	//	//	//
			
(unison) //	//	//	//
			
(unison) //	//	//	//

Saccharin, solvents, salve and fly spray, cold cream, carbon paper, candles, coke, phenol, disinfectant, acid, limonene, jet fuel, anti-freeze, esters, gas

(unison) //

(unison) //

Fm

CHORUS: (ē vocalise) (3rd & 4th times) Last time, go to TAG

Ch ch ch ch ch ch ch, Ch ch ch ch ch ch ch, ch ch ch ch ch ch ch, ch ch ch ch ch ch ch,

Rock Oil Rock Oil Rock Oil

Rock Oil Rock Oil

Ab

3rd time

Asphalt, greases, bottled gas

Rubber, resins, bitumen, paint,

Rubber, resins, bitumen, paint, varnishes, adhesive, fertiliser, herbicide, ammoniacal-tar, diesel oil, dye

Me — thane

E —thane

Pro — pane —

bu - tane

En

gve

lotions, lipstick, lubricating oil,

plastics, pesticides, paraffin wax,

plastics, pesticides, paraffin wax, naphthalene, benzene, trinitrotoluene, kerosene, gasoline, L.P.G.,

kerosene, gasoline, L. P. G.,

Pen — tane

He — xanc

Heptane

Octane

En

Over

D.C. CHORUS = Vocalise

Socharin, solvents, salve and fly spray	cold cream, carbon paper, candles, coke,	phenol, disinfectant, acid, linoleum,	jet fuel, antifreeze, esters, gas
No — name —	De — cane —		crack
Fm			

give TAG:

Ch ch ch ch ch ch ch	ch ch ch ch ch ch ch	ch ch ch ch ch ch ch	ch ch ch
Rock —	Oil —	ch ch ch ch ch ch ch	ch ch ch
Ab		ch ch ch ch ch ch ch	ch ch ch

give — fine

Boomerang p. 1

155

Cue: "End of the Road"

D (Vamp till ready)

Well — when I was at school, there was al-ways kids turned up with

D simile (vamp)

boomerangs — and we used to take 'em out and throw 'em

D

but we never could get 'em to re- turn and now I know why

D C

Handwritten musical score for the first system of "Boomerang p. 2." The system consists of four measures. The top staff is a vocal line with lyrics: "they just weren't made that way —". The notes are quarter notes in the first three measures and a half note in the fourth. The bottom staff shows chords: C, C, F#, and D. The key signature has one sharp (F#).

Handwritten musical score for the second system of "Boomerang p. 2." The system consists of four measures. The top staff is a vocal line with lyrics: "oh —". The notes are quarter notes in the first three measures and a half note in the fourth. The bottom staff shows chords: D, D, D, and F. The key signature has one sharp (F#).

Handwritten musical score for the third system of "Boomerang p. 2." The system consists of four measures. The top staff is a vocal line with lyrics: "what'd it be ? thirty something years a — go — Jade By-am". The notes are quarter notes in the first three measures and a half note in the fourth. The bottom staff shows chords: F, F, F, and F. The key signature has one sharp (F#).

Handwritten musical score for the fourth system of "Boomerang p. 2." The system consists of four measures. The top staff is a vocal line with lyrics: "CHORUS: (Boomerang-maker from down at Cobram) had re-tur-ning boomerangs —". The notes are quarter notes in the first three measures and a half note in the fourth. The bottom staff shows chords: F, F, F, and F. The key signature has one sharp (F#).

I got his address, and I think I sent him twenty-five shillings as a

F E E E

matter-of fact, and he sent me a boomerang but

E E F F

I didn't know and he didn't ask and he sent me a right-handed one it was

D D C C

no good 'cause I'm left-handed

F# F# D (Vamp come primo)

1st time: (solo).

I (He) set to to make a

2nd time: (chorus)

left-handed boomer - ang, with the right-handed one as a pattern

SOLO: (both times) + CHOR. (2nd time)

difficult so anyhow then I got it

Worked out

CHORUS:

we got a boom-e-rang a- sso ci a - tion

E_b B_b G_b G

run re-gu- lar- com - pe - ti - tions

E_b B_b G_b G

they printed a list in the news - letter

E_b B_b G_b G

over the previous ten or fifteen years or something If you

G G G G

Handwritten musical score for the first system of 'Boomerang'. It consists of four measures. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. The lyrics are: 'name wasn't Lewry it', 'did-n't really a - ppear', and 'on it'. The notes are: Eb, Bb, Gb, G. There are also some additional notes and rests in the top staff.

Handwritten musical score for the second system of 'Boomerang'. It consists of four measures. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. The lyrics are: 'SOLO: yeah, we cleaned 'em up', '+ CHORUS: So', and 'I must've learnt something (He)'. The notes are: G, G, G (?), D. There are also some additional notes and rests in the top staff.

Handwritten musical score for the third system of 'Boomerang'. It consists of four measures. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. The lyrics are: 'changing a right-handed boomerang, to a left'. The notes are: D, C, C, F#. There are also some additional notes and rests in the top staff.

Handwritten musical score for the fourth system of 'Boomerang'. It consists of four measures. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. The lyrics are: 'han - ded', '(Solo) one', and 'Yeah we cleaned 'em up'. The notes are: F#, D, D, D. There are also some additional notes and rests in the top staff.

1st time: DEAD SEGUE into Kevin Ruggs letter (continue vamp underscore)
then repeat from 8 (p.5) to the end

♩ = 96

Handwritten musical score for the first system. It consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The bottom staff is a bass clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The music is written in a simple, handwritten style.

Handwritten musical score for the second system. It consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains the lyrics "Tokyo Motors, those days are gone". The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The bottom staff is a bass clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The music is written in a simple, handwritten style.

Handwritten musical score for the third system. It consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains the lyrics "Test drive the new Datsun, priced from fifteen hundred dollars, tax paid —, those days are". The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The bottom staff is a bass clef with a key signature of one flat (Bb) and contains the lyrics "Eb". The music is written in a simple, handwritten style.

gone

To-ky-o Motors

II II II II

Eb

Those days are gone

To-ky-o

accomp. simile Eb

Tokyo Motors , those days are

Eb simile

Handwritten musical score for the first system, measures 1-4. The score is written on four staves. The top staff is a vocal line with lyrics: "gone", "Ser-vice", "there is none an-y-". The second staff is empty. The third staff contains the notes "Db simile" and "Eb". The bottom staff is a bass line with notes: Bb, Bb, Eb, Eb.

Handwritten musical score for the second system, measures 5-8. The score is written on four staves. The top staff is a vocal line with lyrics: "more", "check your ty-res", "you're got to do it yourself". The second staff is empty. The third staff contains the notes "Db" and "Eb". The bottom staff is a bass line with notes: Bb, Bb, Eb, Eb.

Handwritten musical score for the third system, measures 9-12. The score is written on four staves. The top staff is a vocal line with lyrics: "clean your wind-screen", "you have to do it yourself", "But not", "But not". The second staff is empty. The third staff contains the notes "Db" and "Eb". The bottom staff is a bass line with notes: Bb, Bb, Eb, Eb.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff has lyrics "here" and "not" repeated. The second staff has lyrics "here" and "not" repeated. The third staff is a piano accompaniment line in treble clef, featuring a D chord and a double bar line. The bottom staff is a piano accompaniment line in bass clef, featuring a D chord and a double bar line.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff has lyrics "here" and "here". The second staff has lyrics "here" and "Have a look at all the Spare—". The third staff is a piano accompaniment line in treble clef, featuring a D chord and a G chord. The bottom staff is a piano accompaniment line in bass clef, featuring a G chord and a double bar line.

Handwritten musical score for the third system. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff has lyrics "I've got some spare— parts". The second staff has lyrics "parts" and "and if someone breaks down with a". The third staff is a piano accompaniment line in treble clef, featuring a G chord and a double bar line. The bottom staff is a piano accompaniment line in bass clef, featuring a G chord and a double bar line.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "a — pun-ctured ty-re we can do it —". The second staff is a vocal line with lyrics: "ty-re, a — pun-ctured ty-re, we can do it". The third staff is a piano accompaniment line with notes. The bottom staff is a bass line with notes. The key signature is G major, and the time signature is 4/4.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "we can do it — we can do it —". The second staff is a vocal line with lyrics: "we can do it — we can do it —". The third staff is a piano accompaniment line with notes. The bottom staff is a bass line with notes. The key signature is E-flat major, and the time signature is 4/4.

(Solo + part chorus?)

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics: "Tokyo — Motors. — , those days are gone —". The second staff is a vocal line with lyrics: "Mac's — Gas — Mac's — Gas — Mac's — Gas —". The third staff is a piano accompaniment line with notes. The bottom staff is a bass line with notes. The key signature is E-flat major, and the time signature is 4/4.

Handwritten musical score for the first system of "Tokyo Motors". The system consists of four measures. The top staff is a vocal line with lyrics: "Tokyo", "Motors — those days are gone", and "Mac's Gas". The second staff is a piano accompaniment with lyrics: "Mac's Gas", "Mac's Gas", "Mac's Gas", and "Mac's Gas". The third staff shows the key signature: Db, Eb simile, Eb, and Db. The bottom staff shows the bass line with notes: Db, Eb, Eb, and Db.

Tokyo — Motors — those days are gone —

Mac's Gas — Mac's Gas — Mac's Gas — Mac's Gas —

Db Eb simile Eb Db

Handwritten musical score for the second system of "Tokyo Motors". The system consists of four measures. The top staff is a vocal line with lyrics: "But not here", "But — not — here", and "But not here". The second staff is a piano accompaniment with lyrics: "But not here", "But — not — here", and "But not here". The third staff shows the key signature: Db, D, and D. The bottom staff shows the bass line with notes: Db, D, D, and D.

But not here — But — not — here — But not here —

But not here — But — not — here — But not here —

Db D D

Handwritten musical score for the third system of "Tokyo Motors". The system consists of four measures. The top staff is a vocal line with lyrics: "not here", "not here", and "fine". The second staff is a piano accompaniment with lyrics: "not here", "not here", and "fine". The third staff shows the key signature: D, D, G, and G. The bottom staff shows the bass line with notes: D, D, G, and G.

not here — not here — fine

not here — not here — fine

D D G G

JET SPEED

Take Heed

167

♩ = 92

Tact for Slide Change

Underscore Narrator with:

8ve

F#m

(repeat as needed)

SOLO:

Jet Speed Too Fast

8ve

A

Where will it end up if my luck don't last

Bm D E F#m F#m

(x3)

Jet Speed Too fast

Glancing at the world
Sure I'll wind up some day
A - shes to A - shes

fly - ing past
take it on trust
Dust to dust

A A Bm D E F#m

♩ = 76

Dm

all 8ve below →

I work- the early shift, we do get very busy,

Dm simile

Good for a cup of tea, Good for a chat, Good for pet-rol, es-pecially for the truckies

Bb7 Am Bb7 Am

its quite cheap for the truckies

Am C C Dm come primo

(L.H. 8ve below)

I like — cooking

Most of the time its really

Dm

Good for a cup of tea, Good for a chat — Good for — something to

Dm Bb7 Am Bb7

eat, yeah its a nice friendly place, people al-ways drop in to say he- llo, have you doing?

Am Am Am C

Its good, I

C Dm Dm Dm

like to work — I always clean the lino Since the bridge went in I always

Dm Bb7

clean, since the bridge went in — It's hard to raise a

Dm Bb7 Dm (Come primo)

family on your own — But since the bridge went in — Tom's in trouble with the

Dm Dm Dm Bb7

law — and Cheryl had the baby Boy — crazy

Am Am Am C

Handwritten musical score for the first system. It consists of two staves. The top staff contains a melody with a treble clef and a key signature of one flat (Bb). The bottom staff contains a bass line with a bass clef and a key signature of one flat (Bb). The lyrics are: "The coun-cil bought us the". The first measure has a chord of C. The second measure has a chord of Dm (come primo). The third measure has a chord of Dm. The fourth measure has a chord of Dm. There are double bar lines after the second and fourth measures.

Handwritten musical score for the second system. It consists of two staves. The top staff contains a melody with a treble clef and a key signature of one flat (Bb). The bottom staff contains a bass line with a bass clef and a key signature of one flat (Bb). The lyrics are: "house — and got the kids through school But its hard with-out their". The first measure has a chord of Dm. The second measure has a chord of Dm. The third measure has a chord of Dm. The fourth measure has a chord of Bb7. There are double bar lines after the first, second, and third measures.

Handwritten musical score for the third system. It consists of two staves. The top staff contains a melody with a treble clef and a key signature of one flat (Bb). The bottom staff contains a bass line with a bass clef and a key signature of one flat (Bb). The lyrics are: "Dad to keep them on the straight and narrow straight and narrow road o-ver-the". The first measure has a chord of Bb7. The second measure has a chord of Am. The third measure has a chord of Am. The fourth measure has a chord of C. There are double bar lines after the first, second, and third measures.

Handwritten musical score for the fourth system. It consists of two staves. The top staff contains a melody with a treble clef and a key signature of one flat (Bb). The bottom staff contains a bass line with a bass clef and a key signature of one flat (Bb). The lyrics are: "bridge, went down in-to-the river the wood was rotten and the". The first measure has a chord of C. The second measure has a chord of C. The third measure has a chord of C. The fourth measure has a chord of Ab. There are double bar lines after the first and third measures.

Council never fixed it, never mended it, never mattered —, never mind —

Cm C(b6) C(7) C(maj7)

Its good to have a simile

C(maj7) Dm Dm Dm

job — Good for a chat — Good for — a

Dm Dm Dm Dm Dm Dm Dm Dm

cup of tea — we do get very busy we do get very busy fine

Dm Dm Dm Dm Dm Dm Dm Dm

JET SPEED

Vern Reid.

2. 173

$\text{♩} = 92$ (i.e. $\text{♩} = \text{♩}$)

Duo:

we were

Gm (repeat as needed)

1. rebels
2. Well

Vern — Reid

there was a
wosa

at-price war
fighting man

Happening here in the
He was tough enough to

Garden of E-den
take a stand

the companies saw the dim in-ish-ing size of their
the ene-mies he made in the peri-od wars

and someone put a bullet through

1. pro-fit mar-gin

1. They picke-ted the site and T-V news-casts

2. Couldn't stake him off his cut-price cause Front page headlines

Gm

and screamed out for

transit van, They organised a strike like it or not

2. Told of guns, and strikes and smashed glass He was him and that was it

Gm

black ban black ban Its a famil-y type of thing

Bad luck Bad luck

D7 D7 Gm

Speed — Jet Speed

give

Gm

(repeat as needed)

D.S

Handwritten musical score for "Jet Speed 4." The score is written on four systems of staves, each containing a vocal line and a piano accompaniment line. The key signature is G major (one sharp, F#).

System 1:

- Vocal line: Starts with a whole note G, followed by a half note A, and then a quarter note B. The melody continues with eighth and sixteenth notes.
- Piano line: Accompaniment with chords and single notes.
- Chord: Gm
- Text: (repeat as needed).

System 2:

- Vocal line: "1. Jet Speed" (written above the staff).
- Piano line: Accompaniment with chords and single notes.
- Chord: A

System 3:

- Vocal line: "1. Vern grew up when times were tough, he learnt how to wrestle, he made it to the top, he" (written below the staff).
- Piano line: Accompaniment with chords and single notes.
- Chord: A

System 4:

- Vocal line: "Too fast" (written above the staff).
- Piano line: Accompaniment with chords and single notes.
- Chord: A

System 5:

- Vocal line: "Aww a Tiger Moth and he rode a motor-bike, he shared us how to live life, not to live in fright, its a" (written below the staff).
- Piano line: Accompaniment with chords and single notes.
- Chord: A (9)

1. Where — will it end up if my luck don't last —

1. family type of thing, Jet Speed — Jet — Speed —

Bm D E F#m F#m

2. Jet — Speed —

2. Pat can drive a car on two wheels round a racing track I can balance on a board on a bike I've got the knack

A (as before)

Too — fast —

Ken's a cycling champion, al- though he broke his back, and the old man'd be riding now if it wasn't for the crash, it's a

A + 9 A

2. Sure I'll wind up some — day — take it on trust —

2. family type of thing, Jet Speed — Jet — Speed — He was

Bm D E F#m F#m

Jet — Speed —

3. just like, not his age, and doing what he wanted, when a car came through a red light and side-swiped his Suzuki, he

A

Too — fast —

made it very easy to the age of eighty five, but then his time was up, that trip was Vern's final drive its a

A+9 A

Handwritten musical score for the first system. It consists of four measures. The top staff is a vocal line with lyrics: "A — shes to A — shes. dust to dust". The second staff is a guitar line with lyrics: "family type of thing, Jet Speed — Jet — Speed". The bottom two staves show chords: Bm, D, E, F#m, and F#m.

Measures 1-4:

- Measure 1: Vocal: "A — shes to"; Guitar: "family type of thing, Jet"; Chords: Bm
- Measure 2: Vocal: "A — shes."; Guitar: "Speed — Jet —"; Chords: D, E
- Measure 3: Vocal: "dust to"; Guitar: "Speed —"; Chords: F#m
- Measure 4: Vocal: "dust"; Chords: F#m

Handwritten musical score for the second system, labeled "SOLO:". It consists of four measures. The top staff is a vocal line with lyrics: "A — shes to A — shes dust to". The bottom two staves show chords: Bm, D, E, F#m, and F#m.

SOLO:

Measures 5-8:

- Measure 5: Vocal: "A — shes to"; Chords: Bm
- Measure 6: Vocal: "A — shes"; Chords: D, E
- Measure 7: Vocal: "dust"; Chords: F#m
- Measure 8: Vocal: "to"; Chords: F#m

Handwritten musical score for the third system. It consists of four measures. The top staff is a vocal line with lyrics: "dust". The bottom two staves show chords: (F#m) and fine.

Measures 9-12:

- Measure 9: Vocal: "dust"; Chords: (F#m)
- Measure 10: Vocal: "dust"; Chords: (F#m)
- Measure 11: Vocal: "dust"; Chords: (F#m)
- Measure 12: Vocal: "dust"; Chords: (F#m), fine

R.H. all 8ve above.

A

Jet

Speed

Too

Fast

A (Smile)

1st time

D.C. (A)

Where — will it

end up if my

luck

don't

last

Bm

D

E

F#m

F#m

2nd time

Glan- cing at the

world

fly - ing

past

Bm

D

E

F#m

F#m

3rd time

Sure I'll wind up	some — day	Take it on	trust —
Bm	D E	F#m	F#m

4th time

A — shes to	Ash — es —	dust to	dust —
Bm	D E	F#m	F#m

LAST TIME

[Musical notation: Treble clef, F#m chord, eighth notes]			
F#m	fade out gradually		

1.

$\text{♩} = 72$

So

* 2nd round start

What do you think now, Henry

What if your mind hadn't soared — to

3rd round start.

dreams of mass produc — tion

Making moto-ri-sa-tion _____

Such a popular attraction

the people's transport So

OIL TURMOIL
(Verses 2-5 Scansion)

2.

182.

Handwritten musical score for 'Oil Turmoil' (Verses 2-5 Scansion). The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and the musical notation includes various note values, rests, and bar lines. The lyrics are as follows:

What do you think now, Jimmy Carter your 'mord equi-valents' a non-starter — a
pussy cat answer to the cri-sis — Even if you try to Ax pri-ces — the
Companies'll find de-vi-ces — to bar-ter — hard-er so
What do you think now Exxon Val-dez — the greatest polluter on the high seas —
All the King's horses and all the King's men — Can't put the wilderness together a-gain — Your
Safety concerns were just pre-tend — spilled, killed broken dreams So
What do you think now Saddam Hussein — What could you hope — to have gained?
power-hungry on the take — Didn't you think the West'd have the
will — to re-tali-ate — for the 'Kape of Ku-wait' — So
What do you think now — Suro-Wi-wa — Now that you're hanged we be lieve ya that
Compradors and fat cats — in Schemes with flare and tit for tat —
crude deals and kick-backs — lay waste to O-go-ni so

Oil Turmoil 3.
(Verses Scansion)

183

Handwritten musical score for "Oil Turmoil 3." The score is written on ten staves. The first five staves contain musical notation and lyrics. The lyrics are: "what do you think now- Shan Pah- la vi the workers saw you as Al-i Baba—", "thieving and cheating and siphoning off — Export earnings, praising false profits; — can-", "surption, Sa rak and the C. I. — A. — Couldn't keep Khomei — ni a — way — So", "what do you think now, Un-o — cal — your pipeline constructions To — tal —", and "what do you think of the conse- quence — of child labour earning you re-com-pense — of". The sixth staff contains the lyrics "billions of tainted dollars and cents — My-an- mar's Coup fa — tal". The remaining five staves are empty. The musical notation includes treble clefs, key signatures of one sharp (F#), and various note values including eighth, quarter, and half notes, as well as rests and triplets.

what do you think now- Shan Pah- la vi the workers saw you as Al-i Baba—
thieving and cheating and siphoning off — Export earnings, praising false profits; — can-
surption, Sa rak and the C. I. — A. — Couldn't keep Khomei — ni a — way — So
what do you think now, Un-o — cal — your pipeline constructions To — tal —
what do you think of the conse- quence — of child labour earning you re-com-pense — of
billions of tainted dollars and cents — My-an- mar's Coup fa — tal

Journey of Hope p. 1

184

♩ = 92

G

que

142 Here we are now on the jour — ney of our hope

142 Here we are now on the jour — ney of our hope

142 Here we are now on the jour — ney of our hope

142 Here we are now on the jour — ney of our hope

Accomp. simile G Dbmaj7 Dbmaj7

que

1st time.

1. Ta- king a good look at the ways of life	2. Clea- ring a- way our the ways of life
1. Ta- king a good look at the ways of life	2. Clea- ring a- way our the ways of life
1. Ta- king a good look at the ways of life	2. Clea- ring a- way our the ways of life
1. Ta- king a good look at the ways of life	2. Clea- ring a- way our the ways of life
G simile	G Dbmaj7 Dbmaj7

No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment
No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment
No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment
No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment	No time for dis- a- pointment
G	G	G	G

2nd time

crowd — ed think — ing No room for re — crim — in

crowd — ed think — ing No room for re — crim — in

crowd — ed think — ing No room for re — crim — in

crowd — ed think — ing No room for re — crim — in

Dbmaj7 Dbmaj7 G G

- a - tion there's a job to — be done a —

- a - tion there's a job to — be done a —

- a - tion there's a job to — be done a —

- a - tion there's a job to — be done a —

G G G G

Handwritten musical score for the first system of "Journey of Hope p. 4." The system consists of four measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "debt to - be paid an - or - der - to keep most of the". The bass line is written on a bass clef staff with a key signature of one sharp (F#). The lyrics are: "G G E E".

debt to - be paid an - or - der - to keep most of the

debt to - be paid an - or - der - to keep most of the

debt to - be paid an - or - der - to keep most of the

debt to - be paid an - or - der - to keep most of the

G G E E

Handwritten musical score for the second system of "Journey of Hope p. 4." The system consists of four measures. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "time balan - cing chances most of the people ex - chan - ging glances with a". The bass line is written on a bass clef staff with a key signature of two sharps (F# and C#). The lyrics are: "F# F# F# F#".

time balan - cing chances most of the people ex - chan - ging glances with a

time balan cing Chances most of the people ex - chan - ging Glances with a

time balan cing chances most of the people ex - chan - ging glances with a

time balancing chances most of the people ex - chan - ging glances with a

F# F# F# F#

nod and a wink, a	Song and a dance,	They know best who	Say — least — its
nod and a wink, a	Song and a dance,	They know best who	Say — least — its
nod and a wink, a	Song and a dance,	They know best who	Say — least — its
nod and a wink, a	Song and a dance,	They know best who	Say — least, its
D7	D7	D7	F#

Common sense —	Here we are	now on the
Common sense —	Here we are	now on the
Common sense —	Here we are	now on the
Common sense —	Here we are	now on the
D7	D7	G

Come primo

jour - ney of our hope wan - ting to live with

jour - ney of our hope wan - ting to live with

jour - ney of our hope wan - ting to live with

jour - ney of our hope wan - ting to live with

Dbmaj7 Dbmaj7 G G

b \flat b \flat a o

Re - new - ing na - ture No need for des -

Re - new - ing na - ture No need for des -

Re - new - ing na - ture No need for des -

Re - new - ing na - ture No need for des -

Dbmaj7 Dbmaj7 G G

b \flat b \flat a o

- pair	1 & 2.	Here we are now — on the
- pair	1 & 2.	Here we are now on the
- pair	1 & 2.	Here we are now on the
- pair	1 & 2.	Here we are now on the
G	G E	A A

jour — ney of our hope — ,	1. ta — king a good look at the
jour — ney of our hope —	2. clear — ing a way & & our
jour — ney of our hope —	1. ta — king a good look at the
jour — ney of our hope —	2. clear — ing a way & & our
jour — ney of our hope —	1. ta — king a good look at the
jour — ney of our hope —	2. clear — ing a way & & our
Ebmaj7	Ebmaj7 A A

1st time

ways — of	life —	No time for	dis — a —
ways — of	life —	no time for	dis — a —
ways — of	life —	no time for	dis — a —
ways — of	life —	no time for —	dis — a —
Ebmaj7	Ebmaj7	A	A
bo	bo	o	o
bo	bo	o	o

2nd time

- pointment		Crowd — ed	thinking —
- pointment		Crowd — ed	thinking —
- pointment		crowd — ed	thinking —
- pointment		crowd — ed	thinking —
A	A	Ebmaj7	Ebmaj7
o	o	bo	bo
o	o	bo	bo

Handwritten musical score for the phrase "no room for re-crim-in-ation". The score is written on four staves. The first three staves are vocal parts, each with the lyrics "no room for—" and "re-crim-in-ation". The fourth staff is a bass line with a single note "A" in each measure. The music is in G major (one sharp) and 4/4 time. The melody for "no room for—" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "re-crim-in-ation" is a quarter note G, quarter note A, quarter note B, and a half note G. The bass line consists of a single note "A" in each measure.

Handwritten musical score for the phrase "No longer mere raw ma-te-ri-al it's a". The score is written on four staves. The first three staves are vocal parts, each with the lyrics "No _____", "longer _____", "mere _____", "raw _____", "ma-te-ri-al _____", and "it's a". The fourth staff is a bass line with a single note "A" in each measure. The music is in G major (one sharp) and 4/4 time. The melody for "No longer mere raw ma-te-ri-al it's a" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "longer" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "mere" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "raw" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "ma-te-ri-al" is a quarter note G, quarter note A, quarter note B, and a half note G. The melody for "it's a" is a quarter note G, quarter note A, quarter note B, and a half note G. The bass line consists of a single note "A" in each measure. A "2nd time" marking is present at the end of the first staff.

Live — li — hood — in a li — ving world — for a

live — li — hood — in a li — ving world — for a

live — li — hood — in a li — ving world — for a

live — li — hood — in a li — ving world — for a

Bb Bb Bb Bb

long — term — life —

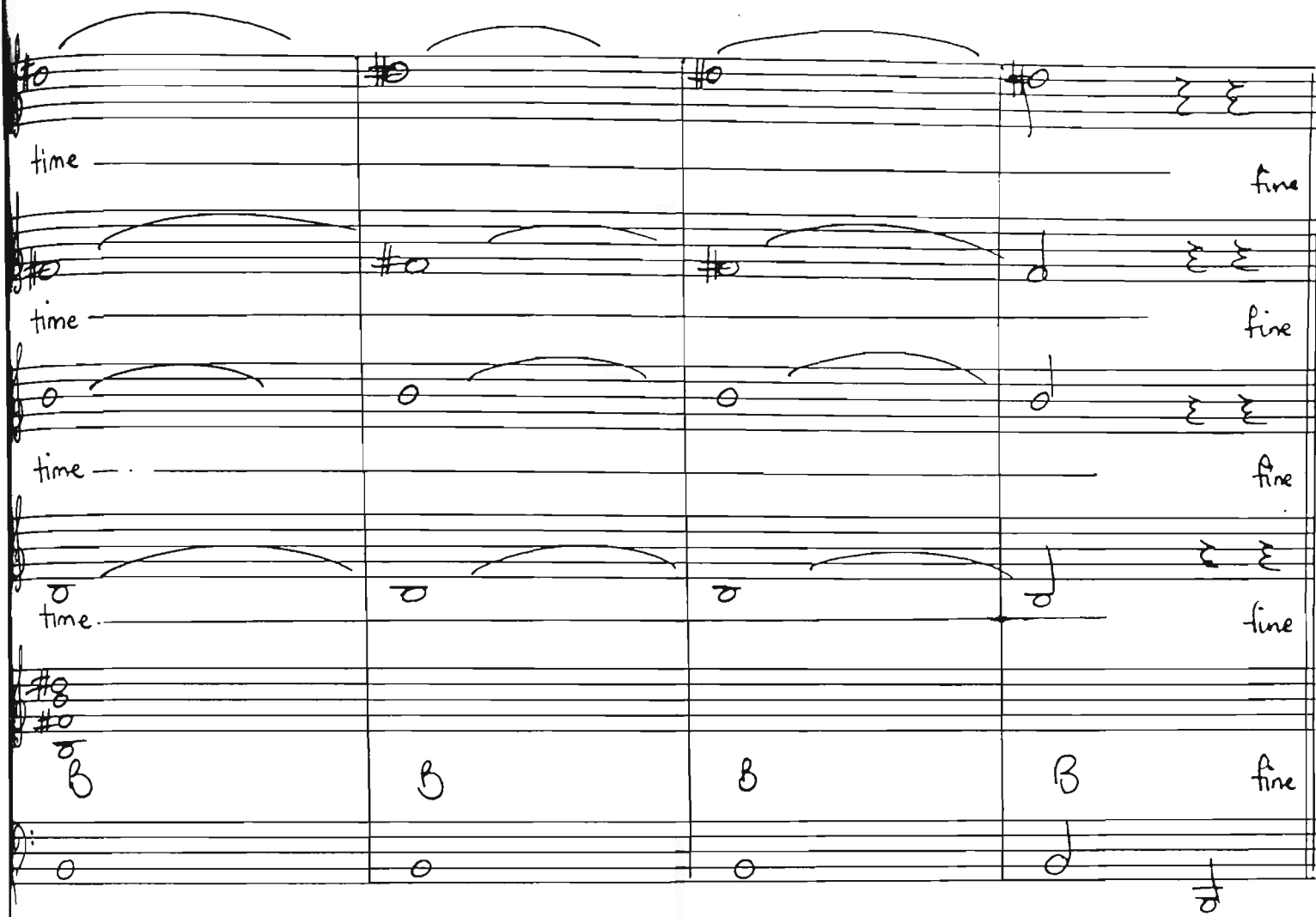
long — term — life —

long — term — life —

long — term — life —

B/F# bass B/F bass Rall... B/F bass ... TACIT

Handwritten musical notation on five staves. The notation includes notes, rests, and the word "time" written below the first four staves. The word "fine" appears at the end of each staff. The notation is written in a simple, sketchy style.



time ————— fine

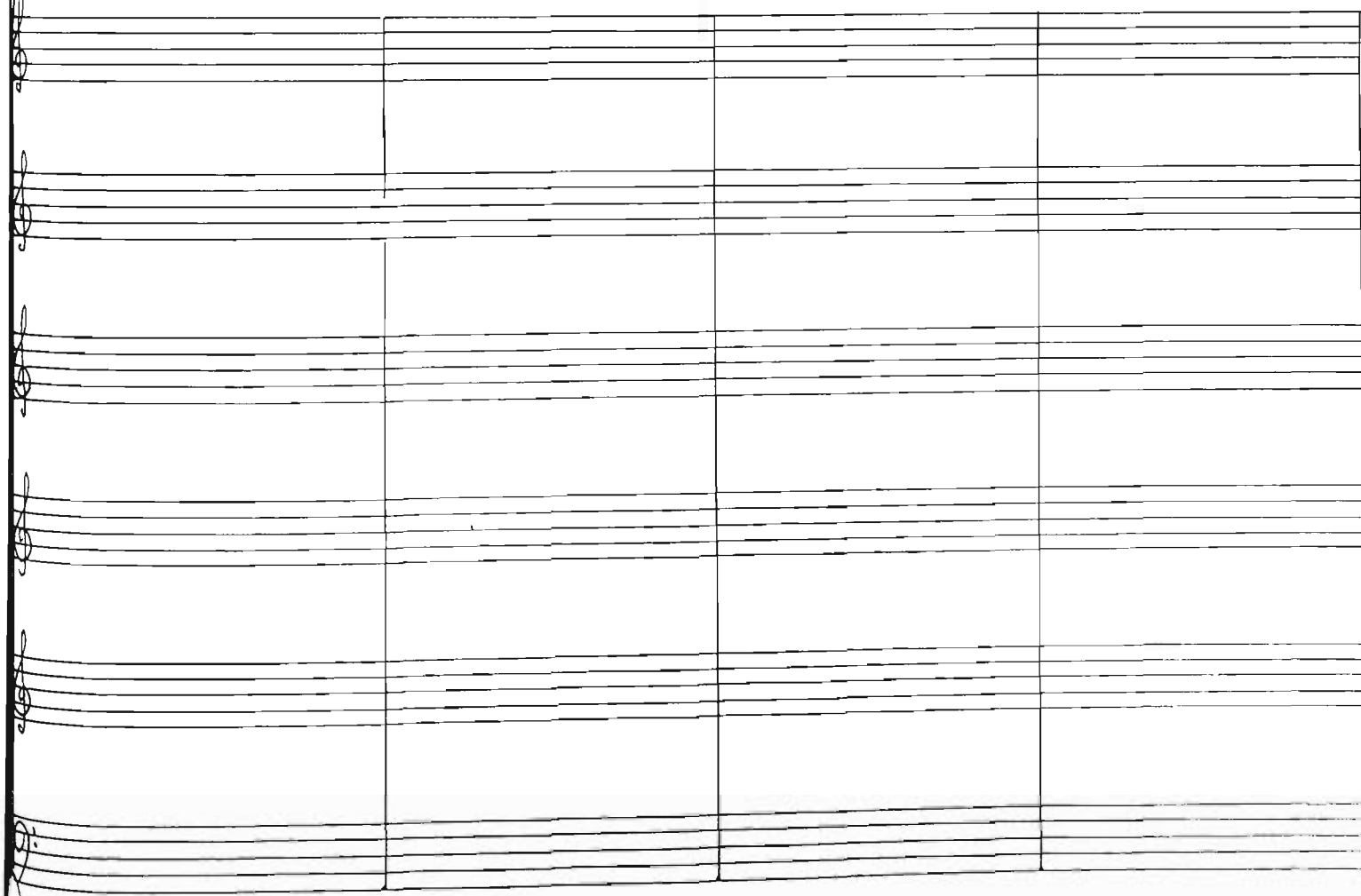
time ————— fine

time ————— fine

time ————— fine

time ————— fine

Empty musical staves for notation.



Intersections

195

Handwritten musical score for "Intersections", page 195. The score consists of five systems, each with a grand staff (treble and bass clef).

System 1: Treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music features eighth and sixteenth notes.

System 2: Treble clef has a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music features eighth and sixteenth notes.

System 3: Treble clef has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The bass clef has a 3/4 time signature. The music features eighth and sixteenth notes.

System 4: Treble clef has a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bass clef has a 6/8 time signature. The music features eighth and sixteenth notes.

System 5: Treble clef has a key signature of two sharps (F#, C#) and a 4/4 time signature. The bass clef has a 4/4 time signature. The music features eighth and sixteenth notes.

Underscore "TO FIND X"

196

This handwritten musical score is for a piece titled "TO FIND X". It is written for piano and guitar. The score is organized into systems, each consisting of a piano staff (treble and bass clef) and a guitar staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a guitar introduction marked "8ve" and a first ending bracket. The piano part features a melodic line with some accidentals, including a circled G-sharp. The guitar part has a complex, fast-moving line with many beamed sixteenth notes. The score concludes with a section marked "All 8ve" in the guitar staff, followed by a double bar line. The final system is empty.