

CANE TOAD TIMES

Poking fun in a police state

State Library of Queensland
5 November 2011 — 25 March 2012



Pharload cartoon by Matt Mawson

The Government is growing

THE BANNING of slightly progressive high school courses, SEMP and MACOS. The outlawing of peaceful assemblies and marches in the streets. The militaristic police operations against anti-minimum demonstrators. The Criminal Law Enquiry's recommendations of the removal of the right to silence when arrested. The government/police protection for scab labour contained in the Right to Work legislation forming soon. The tightening up of archaic, puritanical, barbaric laws.

ALL THESE ARE STEPS IN THE OLD GOVERNMENT'S INCREASING CONTROL OF OUR DAILY LIVES.

1. THE POLICE already have wide powers to contain people seeking alternatives to the private enterprise rat race. Under the Health Act they can search any house without a warrant. Cedar Bay proved to everyone that it is almost impossible to convict a cop. Hundreds of Civil Liberties demonstrators have learned that magistrates (who did their apprenticeship passing in the pocket of the local police sergeant) are just a farcical rubber stamp for any policeman's evidence. The removal of the right to silence will give the cops **LEGAL** ability to invade any part of your life.

If the cops question or arrest you, DON'T SAY ANYTHING! People usually incriminate themselves if the cops don't make the evidence up anyway.

2. THE DANGERS associated with uranium mining are well documented, but it also concentrates the production of energy, a vital social commodity, in the hands of a few energy companies and the government. The alternative energy systems do work, as well as being easily decentralized and controlled by ordinary people, instead of "experts". Until they can be controlled and exploited by the big money, the decision-makers of this society won't develop them.

3. THERE ARE some people in the Education Department who don't seem to know what the government wants taught in schools. The Education Department exists to put the words of the government and employers into the mouths of students. The view of reality presented to students must not question laws of **PRIVATE** property or obedience to authority. Last year teachers were forbidden to discuss the unionism or building society issues. Job even blamed unemployment on "incorrect attitudes" being taught to young people, and has set up the Education Department Enquiry to weed out those heretics who talk about humanism instead of obedience to profit.

Schools will remain prisons for the young until students and teachers control education towards common human needs, and not the interests of the fat-cats of politics and industry. **BEING TAUGHT THE HABITS OF PASSIVITY AND OBEDIENCE IN SOME STERILE CORNER OF A CLASSROOM IS NO WAY TO UNDERSTAND THE WORLD.**

4. WHERE Right to Work legislation has been introduced in American states, it has always resulted in a continuing fall in real wages. Compulsory unionism doesn't win strikes, the they are won by the collective determination of people on the job. The Right to Work laws will financially weaken workers' rights to organize bureaucratically (no compulsory union fees). But more importantly it will stop the rank and file deciding who they want to work with, and smash the solidarity needed to win strikes. Scabs and the bosses' grubs will be able to cross picket lines with police protection. Geosocial workers' organizations are always the strongest. Open strike assemblies where the microphone and decisions are controlled by everyone can ignore the company's legal bullsh*t. They can offer the financial and personal mutual aid to win a strike, which union "negotiations" and "recommendations" can't.

5. LAST YEAR over 30,000 women travelled interstate to have abortions. In the same year there were only 35,000

births in Queensland. Health Minister Lubomy Lew Edwards called the choice made by those women "animalistic". He'll never change the law. As long as families remain isolated, authoritarian units women will remain mothers and servants, used as sex objects to sell after-shave and other such rubbish.

6. WE SEE the right to march was an attempt to establish effective free speech for ordinary people who don't get a look-in on decisions that affect them. East and West, governments see rights as legislation which can be given or taken away at will. **RIGHTS DON'T FALL FROM THE SKY. THEY ONLY EXIST IF WE CREATE AND MAINTAIN THEM.**

Now effective free speech is far more restricted in the factories and schools where we grind out our daily lives. Everyday living is reduced to boredom, activity to consumerism, thought to contemplation. Everywhere one thing is demanded of us above all else: our submission. Everywhere we are conditioned to fear free expression and to obey. **ANARCHISM** is the construction of a free society in the face of this.

Effective free speech can only be obtained by complete community control of information. So long as **COMMERCIAL INTERESTS** own the media, **OUR VIEW OF REALITY IS SHAPED BY THEM.** And they are more interested in singing the praises of a roll of toilet paper than letting us in on what is really going on in the world. Effective free speech is meaningless if the only way decisions can be tried is through the farce and ritual of parliament. History shows that unless power itself is destroyed, it is merely transferred to a new group, and real revolution becomes a politician's revolution: France, Russia, China, Cuba.

Real power in the boardrooms, schools and police stations will only be threatened by a network of direct assemblies in the places where we work and the neighbourhoods where we live. Such **ORGANIZATION** is **DECENTRALIZED** and has no leaders, being based on the **EQUALITY OF A NETWORK** and not the inequalities of a pyramid.

The basis of this inevitable society is mutual aid in place of private gain; breaking down the divisions of labour, based on expert/abulworker and male/female lines; the destruction of the intimidating sexism directed towards women; and the final disappearance of all authority and government.

Welcome to

CANE TOAD TIMES

Poking fun in a police state

"My head was full of crazy ideas about social justice, but before we charged the barricades, a good dose of ridicule was required."

Deb Brown, philosophy lecturer at University of Queensland, former Cane Toad Times contributor

The exhibition, *Cane Toad Times: Poking fun in a police state*, showcases original issues of *Cane Toad Times* publications as the centrepiece of an unfolding cultural history created by a collective of individuals who sought to expose a hidden Brisbane.

During a time that saw street marching banned, the demolition of heritage buildings, corrupt police and the tightening grip of a conservative government, *Cane Toad Times* offered an alternative view of Queensland. "This view conflicted with the then 'official' view, but was nevertheless tinged with a sense of nostalgia, with genuine feelings for the place where most of the contributors either lived or grew up" (Simon Stocks).

With stories called *Death of a Prostitute*, *Queensland Politics — Trust Honest Greed*, *A Cute Psychotic State*, *Kicking the Sunbeam* and *Expo Aversion Therapy*, the *Cane Toad Times* contributors embraced satire and popular culture in their irreverent storytelling whilst exploring the issues, events and problems predominantly misrepresented by mainstream media. Indeed, the *Cane Toad Times* contributors anticipated the rise of Citizen Journalism with their street-press style magazine that responded to the eroding trust in the media and public disillusionment with politics and civic affairs.

5 November 2011 — 25 March 2012
Open daily 10am–5pm
Philip Bacon Heritage Gallery, level 4
Free



Left: item 3
Below: item 52 (detail)



BEFORE FITZGERALD... ...there was the Cane Toad Times

BY ROBERT WHYTE, CANE TOAD TIMES CONTRIBUTOR

What's the difference between a Queenslander and a cane toad?

Not much, apparently. Both are reviled and ridiculed. Both inspire fear and loathing — especially in the south. Both are tales of embarrassing bungles, all-consuming appetites and environmental destruction we'd rather weren't made public.

It could only happen in Queensland. We see Australia depicted deeply disconsolate, turning away, letting the curtain fall back to conceal the appalling brutality of police on Black Friday, 2 February 1912, when protestors were savagely attacked in a banned street march. Sound familiar?

Move forward 65 years to Queensland, 1977.

Joh Bjelke-Petersen is a decade into his despot, erratic and vainglorious reign. The rule of the peanut farmer from Kingaroy had seen the banning of the soundtrack of the musical *Hair*, a state of emergency declared to protect a team of rugby union footballers, the banning of political demonstrations and the arrests of hundreds of street-marching protestors. Joh fed the chooks, as he called the media, incomprehensible babble about revolting students, communists, despicable homosexuals and “don't you worry about that”. In a truly bizarre rise to supreme executive power over a cowed cabinet, this Lutheran conservative believed he was chosen by God to lead Queensland, claiming his 15 years living alone in a converted cow-bail, clearing 40 hectares of brigalow a day, gave him a better education than an Oxford degree.ⁱ

Was Joh some Queensland Rasputin, dabbling in the black arts, hypnotising the bewildered masses, reducing them to fawning, dribbling idiots? Hardly. His workaholic, anti-greenie, anti-intellectual strong-man-on-a-mission act — two parts racist, three parts sexist, four parts homophobic — resonated deeply

with the prejudice and backwoods suspicion of many Queenslanders, especially outside the towns, where a country vote could be worth up to five times as much as a vote in the city.

In the 1971 Queensland state election, Joh's Country Party somehow grabbed the largest number of parliamentary seats with the smallest number of primary votes. Labor won half the two-party preferred vote, but ended up with only 41 per cent of the seats to the

Coalition's 59 per cent. Hmm. Does that seem fair to you?

As time went on, protests were crushed, venues shut down, and young people were fitted up, busted and harassed. Joh's mangled rants about getting rid of communists and unions, weeding out troublemakers and atheists became inextricably interwoven with notions of Queensland pride. There was widespread nodding agreement with Joh's disgust of gays, greens,

blacks and reds. Protesters were misfits and malcontents, typified by Joh as ‘friends of the dirt’, the ‘anti-nuclear lot’ and the ‘everything for the aborigines crowd’. By 1983, Joh's Nationals were ruling in their own right with the simple slogan “Joh. Queensland.”ⁱⁱⁱ

There was something deeply disturbing about the readiness of Queenslanders to support Joh's Canberra bashing. He said Queensland would run its own affairs, have its own flag, its own seat in the United Nations, and even have its own currency, the Queensland dollar. During a Japanese trade mission he announced, “I am here to say we are not Australians — we are Queenslanders.”^{iv}

The Cane Toad

In 1977, John Jiggins and other co-founders of *Cane Toad Times* were ruminating over a variety of tropical produce when someone suggested the cane toad as their satirical Queensland champion. They all laughed. The cane toad was repulsive, but also a heroic and ultimately hilarious celebration of a super fit, with an out-of-my-way komodo-dragon-like swagger of invincibility, deadly poison sacs and morose frown. The idea was simply funny. And so *Cane Toad Times* was born.

The original *Cane Toad Times* collective was a group of young Queensland writers and friends who had met at The University of Queensland in the 1970s, including John Jiggins, David Richards, Gerard Lee, Ian Roberts, Bill Thorpe, Sue McLeod and Janice Knopke, who teamed up with a group of cartoonists from 4ZZZ-FM's *Radio Times*, including Matt Mawson, Terry Murphy, Damien Ledwich and Ross Hinckley.

The year of 1977 coincided with the onset of two crucial years

of pitched battle on the campuses and streets of Brisbane. The battle was between Joh and his cohort of white-shoe property developers, industrialists and open-cut profiteers on one side — and on the other a rag-tag alliance of civil liberties lawyers, marxists, students, academics, unionists, musicians, actors and women.

In May 1977, the first issue of *Cane Toad Times* hopped off the presses. On its cover was a world-weary, Silver Jubilee Cane Toad Queen. So began a tradition where no cow was too sacred. It was a declaration of independence, a generation claiming its own space, its own fun.^v

One of the key contributors was Matt Mawson, cartoonist and layout artist from the first issue in 1977 and a major force in the second collective (1983–1990). Matt was a link between the two groups, along with Damien Ledwich and Terry Murphy, both of whom also worked on 4ZZZ's *Radio Times*. Matt remembers the first collective produced the magazine at the Planet

Press building in Spring Hill, where games of indoor cricket occurred in breaks between sessions of magazine production. John Jiggins held editorial meetings at his home in Miskin Street, Toowong. The illustrators could get creative with the *Cane Toad Times* layout — Damien and Matt would encourage each other to push the limits.^{vi}

Over the next 12 years, there would be 22 issues of the *Cane Toad Times*, produced by two collectives. The first collective produced seven issues from 1977 to 1979. The second collective produced 15 issues between 1983 and 1990. Originally a stapled quarterfold, the magazine assumed its eventual tabloid size by the fourth

v *ibid.*

vi Stephen Stockwell, *Alternative Media in Brisbane: 1965–1985*, Queensland Review, 14(1), 2007: 75–87



issue, *The Incredible Peanut*.

The first collective was proudly counter-cultural, selling ads to alternative businesses like Rocking Horse Records and staging benefits including *The Cane Toad Hop*, *Joys for the Jaded*, *The Deranged Ball* and *The Night of the Lesser Suave*. The punk band Razar, managed by Ian Roberts and famous for their anthem *Task Force*, were frequent performers, as were The Go-Betweens and The Riptides. The magazine proclaimed *Cane Toad Times* represented “hope for oppressed minorities and depressed majorities in the sugar cane republic”.^{vii}

History was not kind. The flickering flame of hope represented by *Cane Toad Times* was soon snuffed out. By 1979, when *Cane Toad Times* Version 1.0 folded, Joh Bjelke's jackboot tactics kicked the crap out of the political and cultural left in the protest movement. Many retired to the relative safety of academia. Others left the state. *Cane Toad Times* fizzled out while an increasingly successful Joh presided over a churchy, holier-than-thou, whiter-than-white conservative establishment. This thin veil of Sunday School and pumpkin scones barely concealed a deeply corrupt police force in bed with politicians,

vii *The Cane Toad Times Warts and All Best of Collection 1977–1990 Special Edition*, 2005

Bill Thorpe's illustration to Flark March's 'The Great Banana War', *Cane Toad Times*, Giant Mutant Cane Toad issue, October 1977

Black Friday by Jim Cage which originally appeared in *The Worker* in 1912 was a commentary on the General Strike.

i James Thomas Case 1884–1921 *Black Friday*, 1912 John Oxley Library, State Library of Queensland / HPT POL 163
ii Evans, Raymond. *A History of Queensland*, Cambridge University Press, 2007, p: 220

Cane Toad Times editors of the mid 1980s, Anne Jones, Damien Ledwich, Robert Whyte and Mark Bracken. Photo: Steve Hamilton, from the *Cane Toad Times* archives.



prostitution racketeers, SP betting, drug laundering, illegal casinos and payoffs.

Chris Masters, whose *Four Corners* exposé *The Moonlight State* would help bring down the corrupt regime, explained: "Hector Hapeta's main brothel *Top of the Valley* commanded a useful corner position at a major Fortitude Valley junction. It seemed to me that in the tradition of giant pineapples and giant prawns you see at coastal tourist towns, a giant penis would have not been out of place. It would have been no less blatant."^{viii}

During this time when political protest was crushed, the cultural left rallied around the successful FM radio station 4ZZZ and the Brisbane music scene. Oddly, radio leaves no mark in history. *Cane Toad Times* was one of very few products to remain as a transcript of the times.

The legacy of *Cane Toad Times* Version 1.0 was seven issues — *Royal Cane Toad* May 1977, *The*

Cane Toad goes to Mullumbimby July 1977, *Giant Mutant Cane Toad* October 1977, *The Incredible Peanut* December 1977, *Phantoad* April 1978, *From Behind the Peanut Curtain* June 1978 and *Juvenile Delinquency* June 1979.

The road to Fitzgerald 1983–1990

By the early 1980s, Queensland was a national disgrace, a disturbingly corrupt joke. The Queenslanders who remained were the butt of this joke, happily kicked by the southern media.

In 1983, Anne Jones and Damien Ledwich took the long view — Joh Bjelke-Petersen couldn't last forever. Labor was back in power nationally and was supporting the Queensland political and cultural left with arts funding, notably funding the *Popular Theatre Troupe*, an agit-prop ensemble satirising Joh's banana republic in factories and shopping centres. Raymond Evans, in his

2007 *History of Queensland*^{ix}, places *Cane Toad Times* in the broad context of Queensland radicalism, flying the 'freak flag' with radio station 4ZZZ. However, this referred more to the first *Cane Toad Times*, for which Ray was a contributing cartoonist, than the second.

Not in the least bit freaky, Anne Jones and Damien Ledwich were both 4ZZZ and *Semper* alumni, equipped with radio and newspaper communication skills. From the start, they took a direction setting them apart from the first collective — there were no reviews. When the leading lights of the 'counter culture' either left or were headhunted by the emerging youth culture venues in the southern states, or hid out in the establishment to outlast the Joh years, there was nothing to review. Queensland was not only a literary and arts vacuum, in 1983, it was a journalism-free zone. Reporting in *The Courier-Mail* was as far from

ix Evans, Raymond. *A History of Queensland*, Cambridge University Press, 2007

genuine journalism as you could get, selling papers with puff pieces, hokey meat-pie philosophy and a-nod-and-a-wink to the blind horse gobbling up Queensland mineral wealth, environment and real estate.

Cane Toad Times 1983–1990 was a mixture of hard-hitting journalism, rants, cartoon strips, parodies, lists, short stories, quizzes and bold graphic design. It rejected anything needlessly obscure, pretentious or arty. It was not a place for self indulgence or celebrity. Its famous campaign against 'creeping poetism' was really a rallying call to seize back the mainstream in the absence of any meaningful culture in Queensland. An eight-point list of aims in Issue 1 of *The Eccentric Voice* was not kidding when it asked its writers, illustrators and readers to boldly go where no poet has been before, to seek out and vigorously oppose creeping poetism in all its earthly manifestations, to wipe poetry off the face of the earth, and to undermine the family and totally destroy western civilisation as we know it. *We're just here for the fear — Queensland Paranoia* written by 'Someone Else', set the tone. 'Someone Else' was Steve Stockwell, now Professor of Journalism at Griffith University.

Among *Cane Toad Times* editors, it was Damien Ledwich who was most insistent on the need to seize the mainstream publishing tools of mass production and wide circulation. He was not interested in one-off performance, or appealing to the arts ghetto.

The *Cane Toad Times* editorial process was a friendly one, with food, drink and plenty of laughter, but it was a tough school. Good ideas got better, bad ones got dumped. The individual voice of the 'auteur' was happily sacrificed for finely-honed material forged by the group. No one was too precious about their ideas and even lame jokes with the germ of a good gag were thrashed out around the table.

The hard work paid off. Like 4ZZZ before it, talent at *Cane Toad Times* was recognised by southern journalists, illustrators and writers who got on board for the crazy ride.

Queensland was the funniest show in town. High-quality humour and invective started pouring in when each theme for the coming issue was announced. Two telling issues were #4 *Food and Corruption* and #5 *Death and Style*.

Cane Toad Times was not opposed to those 'in power' so much as intent on bypassing and ignoring them, except to poke fun at their obvious stupidity and evil. Costs were covered by rocketing sales when distribution in newsagents went Australia-wide, plus *Cane Toad Hops*, benefits with bands awash with alcohol, and t-shirt sales. Sympathetic southern editors gave the editors paid work writing or cartooning for their papers and the obvious quality of the innovative layout of *Cane Toad Times* got the design and writing team work producing stuff for other people.

Cane Toad Times' finest moment was probably Issue 4's detailed list of everything rotten in the state of Queensland. Compiled by Stephen Stockwell, this built on Kev Hooper's landmark revelations of corruption under parliamentary privilege. There was also a less strident but equally insightful side, representing Queensland in short stories such as *Bobby Skurm* by Denis Peel, set in the late 1950s about the first kid to skateboard down Camp Hill, *Denying the faith* by Errol O'Neill about an exchange between a State School kid and two Catholic boys, and Sean Mee's *Des ne refuse rien* about going to the dump — all celebrating quintessentially Queensland experience and finding admirers further afield.^x

A can of worms — Fitzgerald lifts the lid

What a delicious irony it is to know that Rupert Murdoch caused the downfall of Joh Bjelke-Petersen and his cronies. In 1987, Murdoch bought *The Courier-Mail*. Not being a Queensland, Rupert had no particular interest in protecting those

x Stocks, Simon, *The Cane Toad Times: Queensland — warts and all*, Queensland Review, Vol 5 No 1, May 1998

in high places, mired in corruption. After all, here was a great story begging to be told — a story that would sell papers. His new editor Greg Chamberlain and chief of staff Bob Gordon wanted to find out who owned Sin Triangle in the Valley. The task was taken up by Phil Dickie, and the rest as they say is history. Phil Dickie's newspaper reports led to the broadcast on *Four Corners* of *Moonlight State*. Having watched the *Four Corners* expose, acting Premier Bill Gunn ordered an inquiry the following day, 11 May 1987. Who knows what would have happened had Joh not been overseas?

The *Fitzgerald Inquiry*, led by Tony Fitzgerald QC, ran from May 1987 and ended in July 1989. For the editors and contributors of *Cane Toad Times*, the *Fitzgerald Inquiry* was heaven on a stick. *Cane Toad Times* set up what was called the

Item 48



Tony Fitzgerald Fan Club. In reality, it was just a t-shirt. A photo of 7:30 *Report* anchor Quentin Dempster tearing open his business shirt to reveal a *Tony Fitzgerald Fan Club* t-shirt underneath made it into *The Courier-Mail*. ALP leader Wayne Goss was photographed wearing one on his daily run.

The *Tony Fitzgerald Fan Club* t-shirts sold like hot cakes, especially to the media and staff assisting the *Inquiry*.

Corruption – the board game, the game that gets you rotten, appeared in *Cane Toad Times*, Issue 11, Spring 1988. The idea came from editor Mark Bracken. It featured all of the elements being investigated by the *Fitzgerald Inquiry*: vice, crime and gambling — and one he did not investigate, drugs.

These were the halcyon days of *Cane Toad Times*. The lid was lifted off the can of corrupt worms, releasing a sickening, embarrassing

stench. On TV, there were nightly re-enactments of *Fitzgerald Inquiry* hearings. Comedians like Gerry Connolly and Max Gillies made hay.

Still in government, but reeling in the polls and staggering with the dead weight of Joh Bjelke-Petersen at the helm, the Nationals in parliament rebelled and deposed their leader, choosing Mike Ahern instead. Addled, arrogant — and let's face it — nutty as a fruitcake, Joh asked the Governor of Queensland to sack all his ministers so he could continue to rule. The Governor declined. The house of jokers and wild cards was

falling. By 2 December 1989, it was all over. Cleanskin lawyer Wayne Goss and Labor swept to power. Former civil liberties lawyer and ALP State Secretary Peter Beattie was given the job of chairman of the parliamentary committee overseeing the Criminal Justice Commission, now the Crime and Misconduct Commission. Beattie went on to be Queensland Premier.

Cane Toad Times today?

Cane Toad Times was not the most important thread in the fabric of its time, it simply is one of the very few remaining ones. Because much of the history of the era went unrecorded, the physical existence of a mass circulation national newspaper-magazine meant *Cane Toad Times* survived where other products have faded and disappeared. Even during its life, back issues were eagerly sought by new readers, and many full sets are in existence in private collections and in libraries.

If *Cane Toad Times* were to exist today, it would be made to last. It would not be a Twitter feed with a half life of a nanosecond. It would not be a Facebook page. It would not serve the cults of personality or celebrity — much of its material would be group written. It would be

funny. Twenty years after it appeared, it would still be funny.

It would get its writers and illustrators noticed. It would appeal to people appalled by the commercial media's race to the bottom and exasperated by the vacuous consumerism, kneejerk xenophobia and the useless fiddling while our biome burns.

It would do stuff, not just talk about it. It would consider postmodernism a soft target, and move on to something more substantial to ridicule.

A critical culture capable of questioning everything is not something that just happens. It takes just a bit more effort than a blog. Until you can get past your personal problems (no one's interested), your job (not even you're interested) and your hobbies (yawn) — you're not participating in the world, let alone changing it. It's not about you.

Pick a theme. Get some friends. Make something good and make it last. It's that simple. And remember, if it was any good, they wouldn't need to call it art.

The 15 issues of *Cane Toad Times*, 1983–1990 were: *Queensland* 1983, *Religious Mysteries* 1984, *Sex, Leisure and Technology, Food and Corruption* 1985, *Death and Style, Science Fiction and the Family* 1986, *Hot Summer, Cars and Romance* 1987, *Fear and Clothing, The Birthday Issue, Music and Money* 1988, *Art and Perversion, Superstition* 1989, *Sydney Exposure, Green and Bear it* 1990.

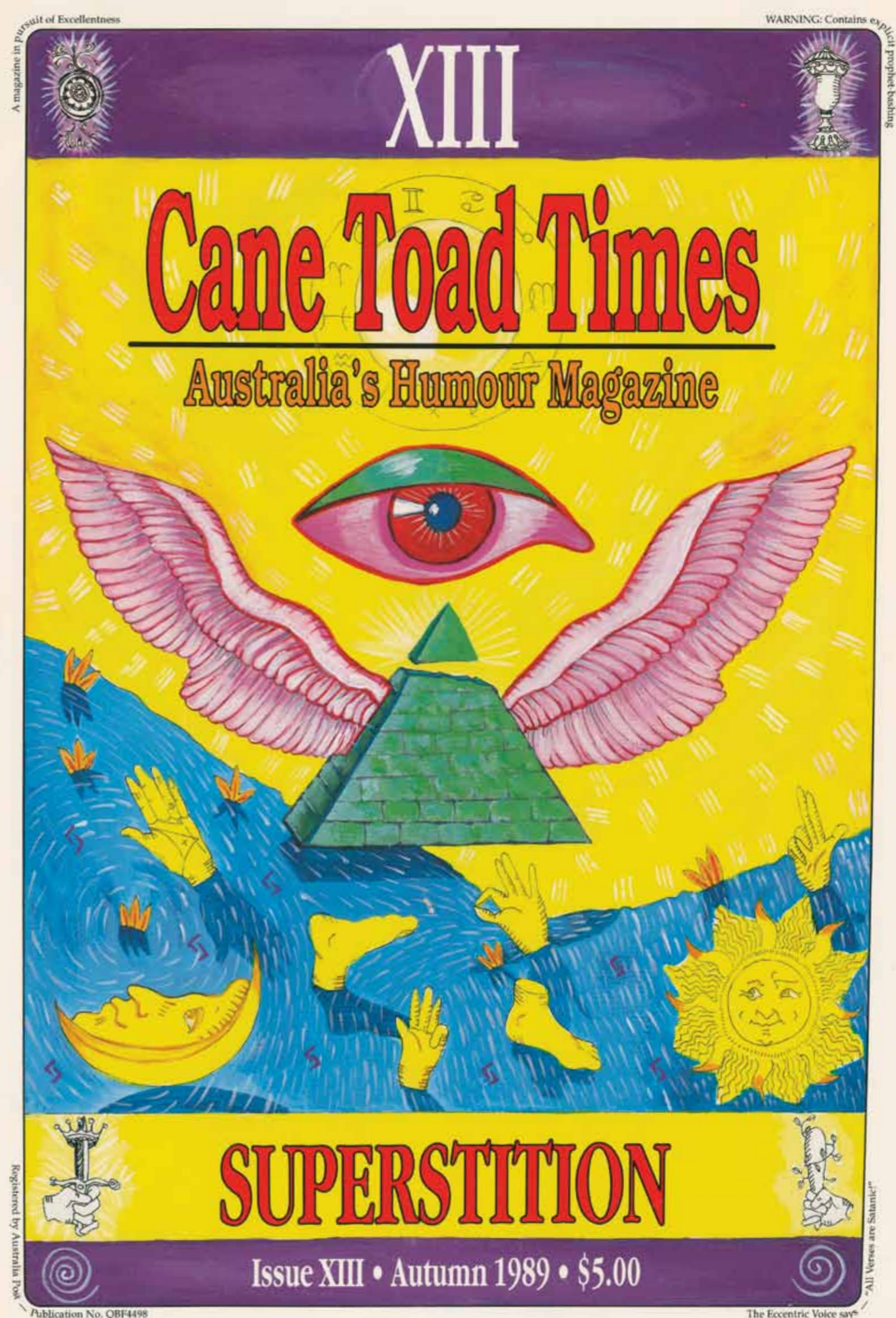
Robert Whyte is a former *Cane Toad Times* contributor and member of the Second Collective editorial team. Rob is now the senior writer and director of Brisbane-based multimedia company ToadShow, which he established in 1986. He has taught writing and new media studies at Griffith University, The University of Queensland and Queensland University of Technology.

These were the halcyon days of Cane Toad Times. The lid was lifted off the can of corrupt worms, releasing a sickening, embarrassing stench.

Below: item 35 (detail)
Right: item 16



6 Politics & persuasion at slq
Cane Toad Times: Poking fun in a police state



Registered by Australia Post

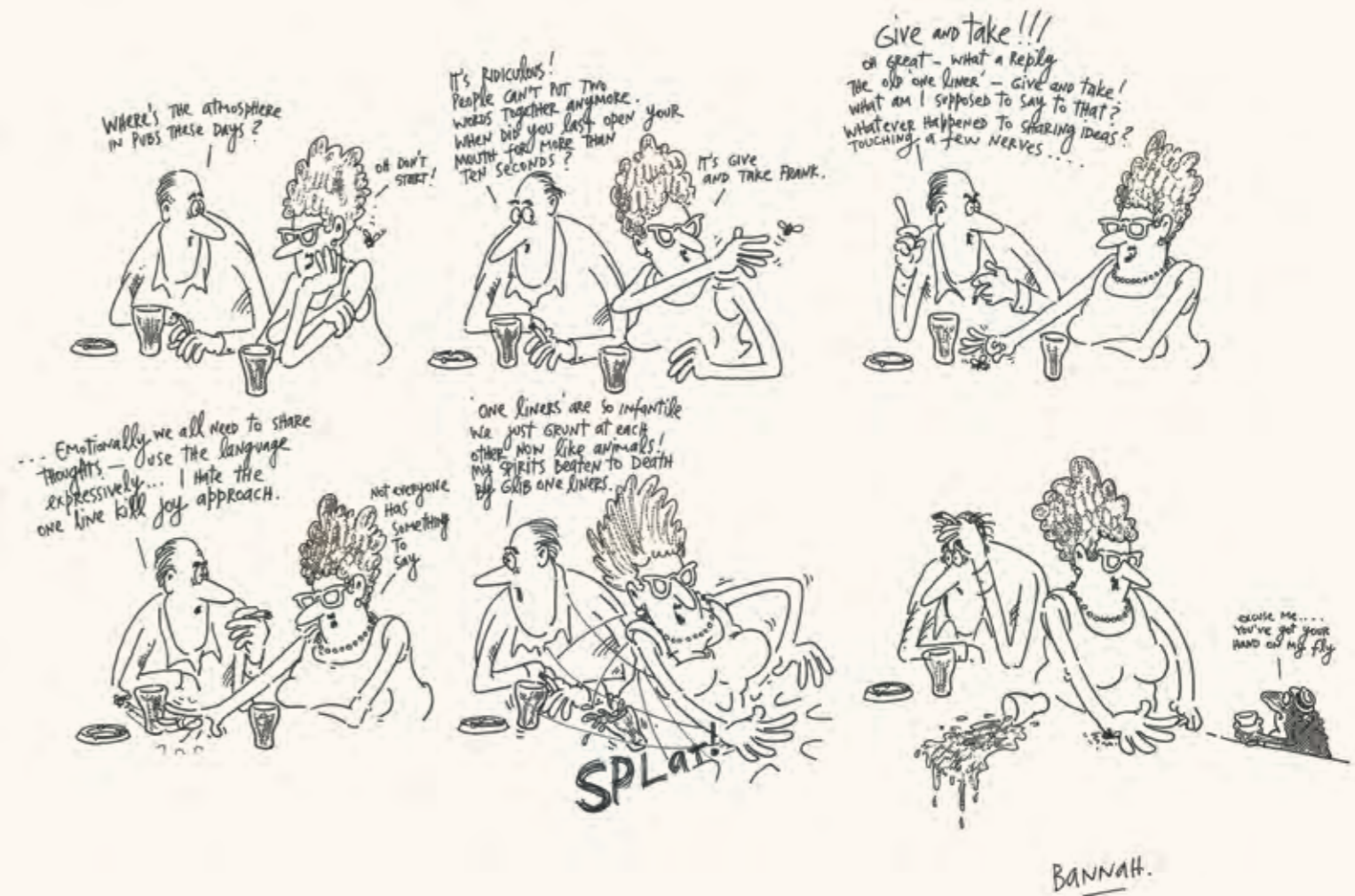
All Verses are Salami®

EXHIBITION ITEMS

“Just creating a vehicle for some very creative people to do their stuff was something worth doing.”

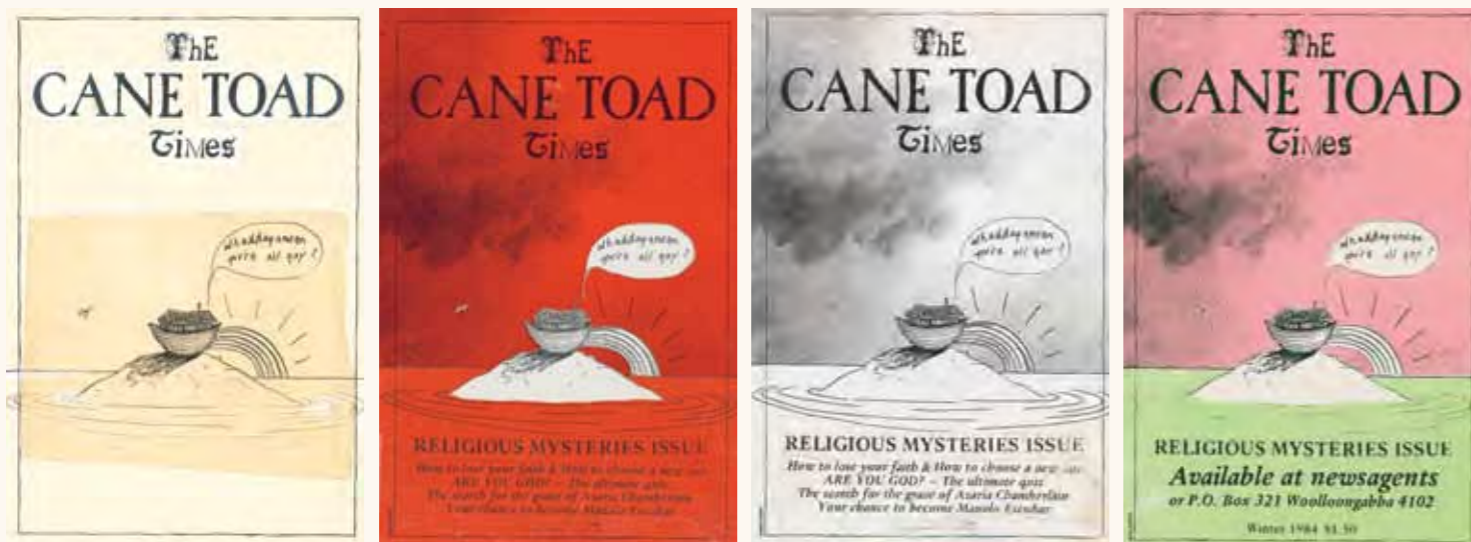
Ian Cook, political science lecturer at Murdoch University, former Cane Toad Times contributor

1. *Civil liberties rally: on your feet, not on your knees*, 1978
Brisbane, October Mobilization Committee
Colour poster, 620 x 440mm
John Oxley Library, State Library of Queensland, HPT POL 158
2. *March Dec 7, King George Square*, 1978
Brisbane, Civil Liberties Co-ordinating Committee
Colour poster, 500 x 320mm
John Oxley Library, State Library of Queensland, HPT POL 160
3. *The Government is growing*, circa 1978
Brisbane, Self-Management Organization, Socialist Action Group (Anarchist Tendency)
Colour poster, 570 x 440 mm
John Oxley Library, State Library of Queensland, HPT POL 162
4. *March on QLD*, circa 1979
Colour poster, 540 x 330 mm
John Oxley Library, State Library of Queensland, HPT POL 159
5. *Vote 1 Labor, Dec. 13*
Brisbane, Authorised by Building Trades Group 1975
Black and white poster, 455 x 325mm
John Oxley Library, State Library of Queensland, HPT POL 164
6. Photographer unknown
Cane Toad Times contributors march in Brisbane, circa 1988
Reprint of colour photograph
7. Various photographers
“Big Things” photographic montage, circa 1983
Reprints of black and white photographs
8. Steven Hamilton
Cane Toad Times contributors wearing Tony Fitzgerald Fan Club t-shirts, circa 1988
Reprint of black and white photograph
9. Steven Hamilton
Anne Jones wearing Tony Fitzgerald Fan Club t-shirt, circa 1988
Reprint of black and white photograph
10. Anne Jones
Cane Toad Times meeting notice, April 1987
Photocopy, 297 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
11. Anne Jones
Cane Toad Times meeting agenda, April 1987
Ink and pencil on paper (dot-matrix print out with handwritten notes), 297 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
12. Michael Barnett
Cane Toad Times Envelope, circa 1988
Envelope (stamps on paper), 100 x 230mm
John Oxley Library, State Library of Queensland, Acc. 28099
13. Damien Ledwich
Cane Toad Times with compliments slip, circa 1988
Photocopy, 178 x 90mm
John Oxley Library, State Library of Queensland, Acc. 28099
14. Rhana Devenport
Superstition, 1989
Original artwork (paint and ink on paper) 505 x 383mm
John Oxley Library, State Library of Queensland, Acc. 28099
15. Rhana Devenport
Superstition, 1989
Full-colour printer's proof (with fold-over interleaving tracing paper), 460 x 315mm
John Oxley Library, State Library of Queensland, Acc. 28099
16. Multiple *Cane Toad Times* contributors
Superstition (Issue 13, Autumn 1989)
Original Cane Toad Times magazine 410 x 280mm
John Oxley Library, State Library of Queensland, SQ 827 005
17. Deborah Brown
Religious Mysteries, 1984
Original artwork (ink on paper) 446 x 300mm
John Oxley Library, State Library of Queensland, Acc. 28099



18. Deborah Brown
Religious Mysteries, 1984
Camera-ready art (paste-up sheet with rubylith overlays), 420 x 305mm
John Oxley Library, State Library of Queensland, Acc. 28099
19. Deborah Brown
Religious Mysteries, 1984
Screamer (silk-screen on paper) 382 x 255mm
John Oxley Library, State Library of Queensland, Acc. 28099
20. Multiple Cane Toad Times contributors
Religious Mysteries (Winter), 1984
Original Cane Toad Times magazine / 410 x 280mm / John Oxley Library, State Library of Queensland / SQ 827 005
21. Deborah Brown
Waddyamean you're all gay?, 1984
T-shirt (silk screen on cloth), 470 x 280mm
John Oxley Library, State Library of Queensland, Acc. 28099
22. Contributors unknown
Page from *Cane Toad Times*, 1986
Camera-ready art (paste-up sheet) 445 x 304mm
John Oxley Library, State Library of Queensland, Acc. 28099
23. Contributors unknown
Page from *Cane Toad Times*, 1984
Camera-ready art (paste-up sheet) 425 x 290mm
John Oxley Library, State Library of Queensland, Acc. 28099
24. Contributors unknown
Page from *Cane Toad Times*, 1984
Camera-ready art (paste-up sheet), 420 x 280mm
John Oxley Library, State Library of Queensland, Acc. 28099
25. John Carey
Taxi driver illustration, 1988
Original artwork (ink on paper), 205 x 295mm
John Oxley Library, State Library of Queensland, Acc. 28099
26. Errol O'Neill
Rehearsing, published in *Cane Toad Times*, 1988
Original manuscript (4 typed A4 pages complete with hand-written annotations and correction fluid), 296 x 210mm each
On loan from private collection
27. Damien Ledwich
Joh Bjelke-Petersen as Hitler, 1986
Original artwork (photographic print with hand-drawn ink), 165 x 120mm
John Oxley Library, State Library of Queensland, Acc. 28099
28. Damien Ledwich
Joh Bjelke-Petersen as Hitler, 1986
Computer-generated artwork (laserprint) 296 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
29. Damien Ledwich
The New Reich Order Form, 1986
Photocopy (ink on paper), 300 x 205mm
John Oxley Library, State Library of Queensland, Acc. 28099
30. Damien Ledwich
The New Reich, 1986
T-shirt (silk screen on cloth), 470 x 280mm
On loan from private collection
31. Buffy Lavery
Hound of Music sponsorship proposal, 1986
Letter (ink-jet print), 296 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
32. Damien Ledwich
Hound of Music artwork, 1986
Original artwork (ink on card), 320 x 200mm
John Oxley Library, State Library of Queensland, Acc. 28099

Below: items 18–21
Right: item 53



33. Damien Ledwich
Hound of Music poster, 1986
Poster (offset printing), 590 x 425mm
John Oxley Library, State Library of Queensland, Acc. 28099
34. Damien Ledwich
Hound of Music theatre program, 1986
Theatre program (offset printing)
420 x 195mm (closed measurement)
John Oxley Library, State Library of Queensland, Acc. 28099
35. Damien Ledwich,
with illustration by Albert Ricardo
The Official Tony Fitzgerald Fan Club, 1987
T-shirt (silk screen on cloth), 470 x 280mm
John Oxley Library, State Library of Queensland, Acc. 28099
36. David Tyrer
Killer Greely, 1987
T-shirt (silk screen on cloth), 470 x 280mm
John Oxley Library, State Library of Queensland, Acc. 28099
37. Damien Ledwich
Lacostigan, 1983
T-shirt (silk screen on cloth), 470 x 280mm
John Oxley Library, State Library of Queensland, Acc. 28099

38. Damien Ledwich, with Arabic lettering by John the Syrian
I am not American, 1986
T-shirt (silk screen on cloth), 470 x 280mm
On loan from private collection
39. Matt Mawson
The Phantoad, 1976
T-shirt (silk screen on cloth)
470 x 280mm
On loan from private collection
40. Matt Mawson
The Phantoad, 1976
Original artwork (ink on paper)
305 x 215mm
John Oxley Library, State Library of Queensland
Acc. 28099



41. Noela Hills
Toads in Heat (cover of Hot Summer Issue), January 1987
Original artwork (gouache and ink on paper with ink on acetone overlay), 480 x 328mm
On loan from private collection
42. Michael Barnett
Three arty cane toads, 1988
Original artwork (ink on tracing paper)
105 x 120mm each
John Oxley Library, State Library of Queensland, Acc. 28099
43. John Shakespeare
Donations kindly accepted, 1985
Original artwork (ink on paper)
420 x 298mm
John Oxley Library, State Library of Queensland, Acc. 28099
44. Harry Brazier
Shit...my period's started..., 1988
Original artwork (ink on paper), 450 x 300mm
John Oxley Library, State Library of Queensland, Acc. 28099

45. Brian Peterson
Mona Lisa, 1988
Original artwork (ink on paper)
298 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
46. Gaynor Cardew
Kulcha, kids and Courtauld, 1988
Original artwork (ink on paper), 530 x 412mm
John Oxley Library, State Library of Queensland, Acc. 28099
47. Mark Cornwall
Whistle while you work, 1988
Original artwork (ink on paper), 265 x 285mm
John Oxley Library, State Library of Queensland, Acc. 28099
48. John Carey
Joh for PM, 1989
Original artwork (ink on paper), 355 x 235mm
John Oxley Library, State Library of Queensland, Acc. 28099



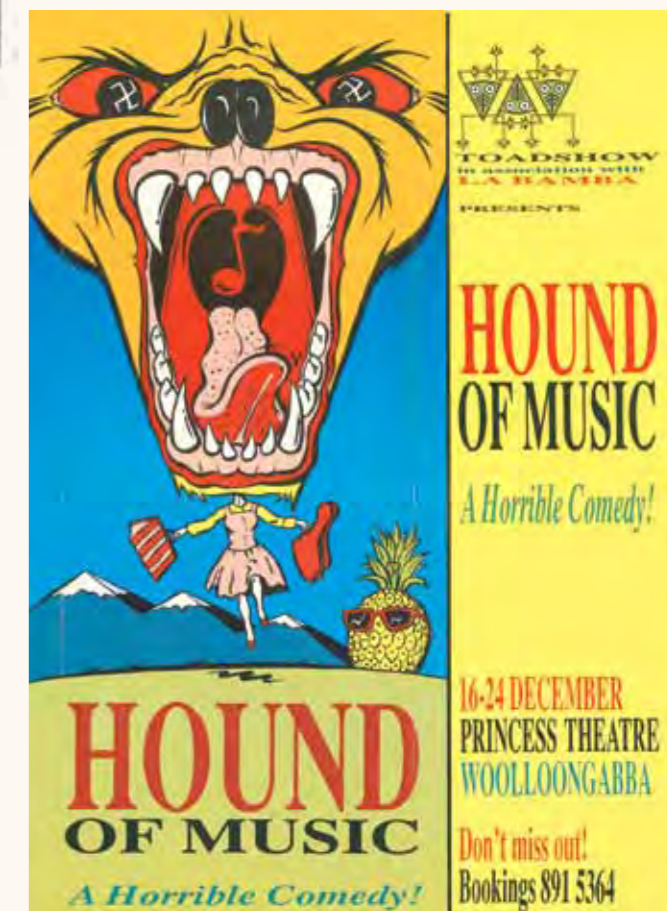
HOLD INTO YOUR HAT
MAINTAINING THE INDIVIDUAL

49. Damien Ledwich, with text by Mark Bracken
A Bicentennial diary, 1988
Original artwork (ink on paper), 442 x 305mm
John Oxley Library, State Library of Queensland, Acc. 28099
50. Damien Ledwich
Journal of the PLAQUE YEARS, 1988
Original artwork (ink and pencil on paper)
558 x 390mm
John Oxley Library, State Library of Queensland, Acc. 28099
51. Matt Mawson
Two-up in a barter economy, 1988
Original drawing (ink on paper), 160 x 210mm
John Oxley Library, State Library of Queensland, Acc. 28099
52. Sasha Middleton
The bulldozer — Vengeance, 1983
Original artwork (ink on paper), 270 x 370mm
John Oxley Library, State Library of Queensland, Acc. 28099

53. Max Bannah
One Liners, 1985
Original artwork (felt marker, Letratone, on paper), 420 x 590mm
On loan from private collection
54. Deborah Brown
The Adventures of Skippy, 1984
Black and white cartoon (ink on paper)
270 x 360mm
On loan from private collection
55. Terry Murphy
The paleontology of music, 1988
Original artwork (pencil on paper)
298 x 297mm
On loan from private collection
56. Terry Murphy
The paleontology of music, 1988
Overlay (ink and correction fluid on tracing paper)
290 x 292mm
On loan from private collection

57. Terry Murphy
The paleontology of music, 1988
Bromide photographic print
272 x 274mm
On loan from private collection
58. Judy Dunn
Hold onto Your Hat... Maintaining the Individual, 1990
Black and white drawing (felt-tip pen)
297 x 210mm
On loan from private collection
59. Judy Dunn
New Moon... New Meanings, 1990
Black and white drawing (felt-tip pen)
297 x 210mm
On loan from private collection
60. *Cane Toad Times*, 1977–1990
Woolloongabba, *Cane Toad Times*
John Oxley Library, State Library of Queensland, SQ 827 005

Right: item 58
Below: item 33



Right: item 43

WANT MORE?

Check out these other displays, events and tech stuff during *Politics & persuasion at slq* this summer. Visit www.slq.qld.gov.au/whats-on for more information on upcoming events.

“If Cane Toad Times started in 2011, it would be a very popular blog I expect and banned in 7 countries.”

David Barbagallo, CEO of Endeavour Foundation, former Cane Toad Times contributor

Queensland Votes

Explore voting ephemera from Queensland political parties dating as far back as the early 1920s. From bumper stickers to political cartoons, t-shirts, flyers and even life-size Lawrence Springborg cardboard cut-outs — discover the materials that trace Queensland's political past.

Open daily 10am–5pm
Until 18 Mar 2012
Talbot Family Treasures Wall, level 4
Free

Shaping content for the web

In this series of two workshops, Hannah Suarez will reveal some of the untapped opportunities of the online world: a potentially enormous audience, a multitude of free channels and the ability to share not only words, but images, video and sound.

18 Jan and 16 Feb, 5.30pm–7.30pm
Lab 2, The Edge
Free, bookings required,
book.it@edgeqld.org.au

Video Editing 101

Want to know how to deliver your message in video format? Ben Carr, The Edge VSO and filmmaker, will show you the basics of setting up a video project.

2 Nov, 7 Dec, 5.30pm–7.30pm
Lab 1, The Edge
Free, bookings required,
book.it@edgeqld.org.au

Curator's tours

Join *Cane Toad Times* curator and former editorial team member Anne Jones as she shares more stories about the making of this groundbreaking Queensland magazine.

Sat 5 Nov, 11am and 12noon
Tue 13 Dec, 5pm
Fri 20 Jan, 5pm
Sat 18 Feb, 11am
Sat 17 Mar, 11am

App creation

Learn the basics of coding apps that play with the sensors, media and dialling capabilities of Android phones with Daniel Flood.

5 Nov, 3 Dec, 12noon–2.30pm
Lab 1, The Edge | Free, bookings required, book.it@edgeqld.org.au
BYO Android mobile phone — phones will be loaned to those without one

Platforms for citizen journalism

Writing for the good of your community is an important civic action, but how will people hear your voice? We'll explore some of the popular platforms for citizen journalism and show you the basics of how to get your message out there.

8 Nov, 6 Dec, 10 Jan, 5.30pm–7.30pm
Lab 1, The Edge
Free, bookings required,
book.it@edgeqld.org.au

Smartphone journalism

Enabling revolutions and inspiring radical opportunities, smartphones open up instant pathways for sharing stories. In this session, we look at the smartphone as a powerful journalistic device, stepping through how to shoot an interview on a smartphone, record audio and upload geo-located content to the web.

15 Nov, 13 Dec, 24 Jan, 5.30pm–7.30pm
Lab 1, The Edge
Free, bookings required,
book.it@edgeqld.org.au
BYO mobile phone — phones will be loaned to those without one

Building a website with WordPress

Don't just sit there as a blithely-amused consumer of all of the cat videos that the Internet gods have put out there — create your own website! In this session, you'll learn the basics of using WordPress to span that all important gap and move from consumer to maker.

1 Dec, 5.30pm–7.30pm
Lab 1, The Edge
Free, bookings required,
book.it@edgeqld.org.au

Deepen the Conversation Alex Mitchell & Matthew Condon — Come the Revolution

Hear an insider's account of journalism and politics, as viewed through the eyes of someone who's seen it all. In his memoir *Come the Revolution*, journalist Alex Mitchell tells of his career beginnings in the cut-throat era of Sydney tabloids, and his graduation to Fleet Street as an investigative reporter taking part in the exposure of Soviet double agent Kim Philby. Giving up his job to become editor of Britain's

Trotskyist daily, he entered a world of class struggle politics and national liberation movements. Join Alex as he and fellow journalist, Matthew Condon (Editor, *The Courier-Mail QWeekend*), share a conversation on media and politics that is compelling, exciting and rich with insights.

Tue 13 December, 6pm
slq Auditorium 1, level 2
Free, bookings required, 136 246, qtix.com.au or The Library Shop
You can also come to a curator's tour of the Cane Toad Times exhibition at 5pm.

Brisbane Archival Cinema Heritage with Professor Debra Beattie

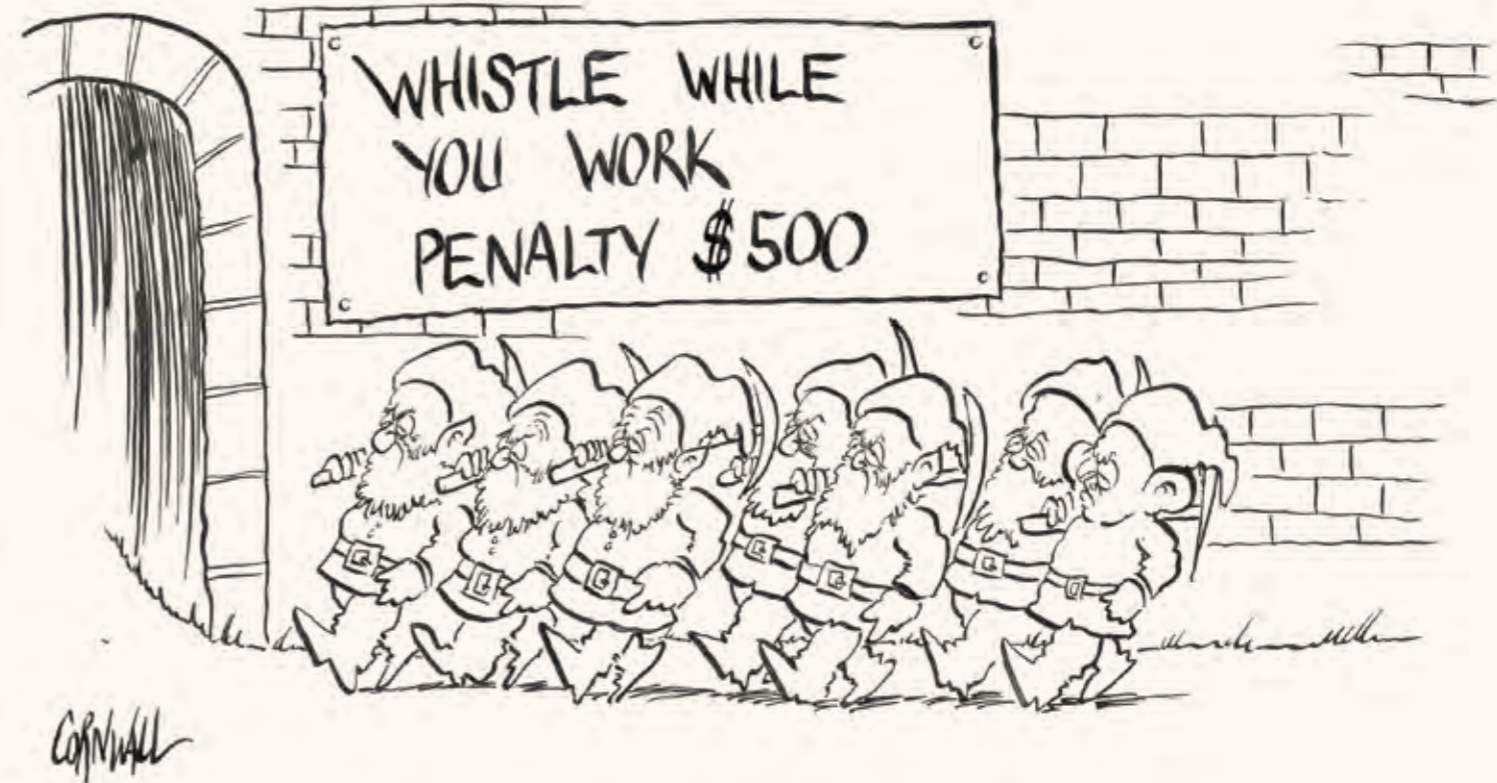
SLiQ Flicks presents a screening of rarely seen local independent film from the 1970s and '80s, with host Professor Debra Beattie providing acerbic and insightful ruminations on film, culture, politics and the ever-changing nature of our town.

A curator's tour of the *Cane Toad Times* exhibition will be at 5pm.
Fri 20 Jan, 6pm
slq Auditorium 1, level 2
Free, no bookings required

Tony Fitzgerald Lecture

The *Tony Fitzgerald Lecture Series* helps to maintain the Fitzgerald vision — to keep Parliament in its place at the centre of the democratic system but with the law, community and media entrusted with an active role to keep the system honest and open. In 2012, Hilary Charlesworth, a pioneer in feminist international law scholarship, will take the stage at the State Library. Hilary is Director of the Centre for International Governance and Justice in the Regulatory Institutions Network at the Australian National University. The lecture is presented by Griffith University's Key Centre for Ethics, Law, Justice and Governance and hosted by State Library of Queensland.

Stay tuned for more about the 2012 Tony Fitzgerald Lecture at the State Library at www.griffith.edu.au



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Acknowledgements

The exhibition *Cane Toad Times: Poking fun in a police state* is presented by State Library of Queensland in partnership with Queensland-based multimedia design company ToadShow and original *Cane Toad Times* 'storytellers', Anne Jones, Robert Whyte and Damien Ledwich.

Co-curated with Toni Simmonds, Exhibition Project Officer, State Library of Queensland, the exhibition celebrates the John Oxley Library's recent acquisition of original *Cane Toad Times* artwork and memorabilia. Thank you to Damien Ledwich, Deborah Brown, Errol O'Neil, Judy Dunn, Mark Bracken, Max Bannah and Terry Murphy who loaned material for this exhibition, augmenting the story of the *Cane Toad Times*.

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**Cane Toad Times:
Poking fun in a police state
5 November 2011 — 25 March 2012**

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“It was as close to a youth-led cultural revolution as you could ever get – right here in Queensland.”

Seamus Mee, freelance marketing guru,
former Cane Toad Times contributor
