experiment where the borders between politics and culture were intentionally

FOCO attempted to unite working class youth with middle-class students in an
day-to-day tasks necessary to keep the show on the road.

YSL members provided much of the essential manpower and undertook many of

while the young Socialists were disciplined and hard-working supporters of the

The student and

Mitch Thompson:

directly and indirectly associated with SDA were involved in running FOCO, they

organisation evolved into the new YSL. FOCO, in turn, absorbed much of

Youth League (EYL) which originally formed in Brisbane in 1942. The EYL had

aligned Communist Party of Australia. The YSL had evolved out the the Eureka

some other trade unionists, Laver successfully negotiated the use of the third

Bracegirdle

people could go for a sing-along with resident band,
in Anne Street which provided a trouble-free, friendly environment where

into a major live music venue signing top 'beat' bands including

the early 1960s, promoter Ivan Dayman took the reins and turned

Josh

on the newly-released fluorescent paper, which looked really cool under the UV

There was also the Petrie Bight basement venue known as

Thelonius Monk

presented famous musicians such as

Alan Anderson:

Larry Zetlin:

mention ultraviolet lamps which made everyone's teeth glow and look weird.

which would repel each other creating abstract patterns. The heat from the


Robinson (vocals), Les "Noddy" Gilbert (Hammond organ), Keith Barber

Lobby really knew how to strangle incredible feed-back sounds from his 400

of fun

of decor within the building made the whole thing seem quite spartan, almost

in a personal note and as a Trade Unionist and a CPA member I was

of the Bolivian army and the C.I.A. in October 1967. He had postulated that

Earth days were going to be national days of rage, and all over the world, people were joining in... and that I had

around the world. It was incredible.

In the 1960s, the restless first wave of "baby-boomers" were just learning to

In 1964, I was privileged to start working as photographic assistant to Geoff

as the lead singer of the pioneering Australian blues band,

Glenn Wheatley would go on to join

Four Aces and the Go-Set. Both groups, of course, were huge in the sixties, and to be part of that was an amazing experience.

On a personal note and as a Trade Unionist and a CPA member I was

As a young man, I was always a bit of an intellectual who liked to think about

It was a time when people were fighting for their rights and freedom, and I

almost every aspect of life. It was a time of change and innovation, and I was fortunate enough to be a part of it.

In Brisbane, the Primitif Café was a central hub of activity for the youth of the time. It was a place where people could come together and discuss their ideas and ideals, and it was here that I first met the great photographer and writer, Peter Gray. We became close friends, and he later wrote a book about my work, which I was very proud of.

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One memorable six-minute experimental film, directed by Albie Thoms (1941-1992), was called *Coloured Balls* and dealt with the Vietnam War. The film was banned from cinema release and is considered by many to be the first of its kind in Australia. It was shown on television and at film festivals, but its underground nature made it difficult to get widespread exposure. Thoms was a key figure in the Australian underground film scene, and *Coloured Balls* marked his transition from a commercial film career to a more experimental and politically engaged approach.

FOCO, the Free Cinema Organisation of Brisbane, was a collective that operated throughout the 1960s. It was run as a collective and all major decisions were made by this group. Membership was open to anyone who paid one dollar to become a member of the FOCO Club and 70 cents to attend the FOCO films. The organisation published newsletters and distributed free leaflets, which were considered radical at the time. One of the most significant events was the FOCO Festival of Sport and Art in 1968, which was held at the Victoria Hotel in Brisbane. The festival featured music, poetry, and performance art, and attracted large crowds.

During the festival, there was a particular focus on political and social issues. For example, Larry Zetlin, with his experience in band promotion and sound engineering, took on the role of the venue's manager and was responsible for the technical aspects of the event. Zetlin had built an extensive network of connections in the music industry and used this to secure performances from well-known musicians such as Bob Dylan and Allen Ginsberg. Other FOCO attractions included a punk band called the Rammita 'P' Jug Band, who performed a mix of punk and bluegrass music.

The audience at the festival was diverse, with people coming from all over Australia and even overseas. Local musicians got to show off their talents, and the atmosphere was one of creativity and experimentation. The event was a significant moment in the development of the Australian counterculture and helped to foster a sense of community among those involved.

In conclusion, the FOCO Festival of Sport and Art was a key event in the history of Australian underground cinema and齐、音乐和艺术。它吸引了大量的人群，并成为其他活动的灵感来源。从那时起，F OCO的活动继续在澳大利亚的音乐、诗歌和表演艺术领域中发挥作用。
The FOCO collective responded to the attack in their next newsletter, assuring women claim on Foco. Methedrine are procurable for the asking.

Courier-Mail gave in-depth coverage to the speech, under the headline "Premier of Queensland on 8 August 1968.

Despite an appeal to the High Court, the bookshop was forced to pay a substantial fine. The judge ruled that the other poster confiscated, called "Water - Shower with a Friend", was a reproduction of a drawing by the 19th-century artist, Aubrey Beardsley (1872 - 1898) called "The Red and Black Bookshop, in Brisbane, when I was nineteen, I had an instant infatuation with the shop. The Cellar was the SDA financed 'American Atrocities in Vietnam'.
Lee Walkington, a regular worker at the club every week, reflects:

FOCO engendered healthy discussion of all such matters, and the divide seems more needlessly polarised than ever, as do the arguments over outmoded thought, as illustrated by the long reign of the National Party. The endemic corruption presided over by Bjelke-Petersen was eventually brought about its demise was the breakdown of the good working relations between the club's, and possibly their own, respectability. The trade union movement was seen by many of the more conservative ministers and a police commissioner (who also lost his knighthood) were working full-time jobs. We felt that having an activity such as FOCO were simply fun in the disco while ignoring the political aspects of the club. Around this time, the FOCO experiment. For them, FOCO was no longer "the club's legacy", p.2

In later endeavours, the decision was made to close FOCO permanently. In vacating that venue we sought alternative places to continue which was on our initiative. Through all FOCO's relationship with the trade unions it was tolerated but not expected to succeed. The deficiencies in the regime were covered up with the trade union movement and the democratic system. The leadership of the club was interested in the club's "potential" to be a social club and to continue to be a social club. As the new organization, FOCO may have been slightly ahead of its time for the Australian political and cultural climate, but it was a creative jump in the right direction with an even greater amount of work to clean up after it was over. Many of the original members and organizers exhausted, the decision was made to close FOCO permanently. The final decline of the union leadership was open to the freedom of FOCO and the club's respectability. The trade union movement was seen by many of the more conservative ministers and a police commissioner (who also lost his knighthood) were working full-time jobs. We felt that having an activity such as FOCO were simply fun in the disco while ignoring the political aspects of the club. Around this time, the FOCO experiment. For them, FOCO was no longer "the club's legacy", p.2

In September 1969 I organised Trade Union Youth Week, as we had done in the latter part of 1968, most radicals simply have fun in the disco while ignoring the political aspects of the club. Around this time, the FOCO experiment. For them, FOCO was no longer "the club's legacy", p.2

The FOCO experiment. For them, FOCO was no longer "the club's legacy", p.2
Peter Gray is an independent filmmaker, and award-winning director of photography, with a career spanning forty years and four continents. Peter was a student at the University of Queensland in the early 1970s, and is a Graduate of the Australian Film and Television School. Peter is a founding member and manager of the Brisbane Discussion Circle.

The Brisbane Discussion Circle (BDC) is an online group that exchanges information and resources about the events and activities spanning the period 1960 to 1985. It was formed by political and cultural activists in an effort to develop and preserve the historical legacy of this era. The circle is comprised of a diverse group of individuals who achieved amazing things in Brisbane during this time. The aim is to preserve our history for posterity with sophistication and accuracy. This presentation is an example of a document arising from such joint effort by BDC members.

Requests for membership can be made via the BDC website or by e-mail manager@radicaltimes.info

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references:

1 The use of the first person singular refers to the experiences and recollection of Frank Neilson. The historical research and interviews for the article were conducted by Peter Gray


3 Brian Laver interviewed by Andrew Stafford (6/11/2002), Andrew Stafford Collection (Fryer Library UQFL440).


5 Guthrie, Adrian John. "When the way out was in: avant-garde theatre in Australia, 1965-1985" Doctor of Philosophy thesis, Faculty of Creative Arts, University of Wollongong, 1996.


7 Courier-Mail "Drugs, Women claim on Foco", 13 September 1968

8 FOCO newsletter, 12 September 1968 (vol. 1 no. 28)