

# QUIT

Simon:

June 20

Enclosed is the up-to-date cutting file on the PETER JACKSON affair. As you can see, we are now beginning to get coverage in the music/rock press, mostly favourable. The majority of journalists we have spoken to or briefed are very much on side and this will obviously be reflected in upcoming articles, programs and so on.

In addition, we had a major story on the ABC's 7:30 Report (June 13) and Channel 0/28 (same date) plus radio coverage on 2BL - a phone interview with me following Phil Francis, Morris's corporate affairs manager. Triple J, the ABC rockstation, has given the story a considerable amount of air time, including a phone-in yesterday in which most callers were against the rock circuit. One described Morris/Jackson as "evil".

Video and/or audio tapes of these are available on request.

Next stage is a Sydney Morning Herald display ad, a sequel to Hands Off! and headed Hands Up ... all those who support the rock bands' stand against tobacco sponsorship. The copy will read "We do ..." followed by a list of eminent groups and individuals, including health groups such as the Cancer Council, Heart Foundation and others like Actors Equity, Australian Consumers' Assn and sportspersons and more rock bands. The ad will include a tear-sheet reproduction of the original Hands Off! ad to put it into context.

Funding is still being finalised, but we have a major sponsor who may wish to remain anonymous.

Finally (see current National Times letters) ... no, we have not joined forces with Fred Nile's campaign. The Divinyls' manager got our name divinely wrong. But we do believe the family unit can be kept pure if they ~~abort~~ their smoking.

Many thanks for your continued support.

Kind Regards

Bill

Bill McKeown

Phil

Phil Thornton

QUIT.  
For life.

Health Media and Education Centre.

P.O. Box 450, Crows Nest 2065. 'Pallister House'. Cnr. River Road and St Vincent's Road, Greenwich NSW 2065. Telephone (02) 439 4288

# Tobacco firm sponsors rock in bid for youth market

THE NATIONAL TIMES, MAY 30 to JUNE 5, 1986

**T**OBACCO giant Philip Morris has set up a network for sponsoring Australian rock groups in a bid to extend its influence in the lucrative youth market.

The company could spend up to \$100,000 over the next three months, promoting the Peter Jackson Rock Circuit in Sydney. The special Peter Jackson rock logo will be prominently displayed in licensed venues across the city. And if this campaign works, the company will push to establish a national circuit — which could reshape the local music industry.

Peter Jackson's fast leap onto the scene has, in fact, dismayed a number of rock artists and administrators and Victoria's Anti-Cancer Council is also concerned about its ramifications.

PJ's brand manager, Paul Roberts, talks proudly about nurturing new bands and as the glossy, four-page press release emphasises, "the ultimate aim . . . (is) to provide a higher level of musical entertainment".

It says: "Peter Jackson is a brand that is a leader in its product category; it was the first cigarette to appear in a 30s pack. Our promotions, our advertising are all designed to present our product as the brand for contemporary modern lifestyles.

"This will be a significant opportunity for the Australian music industry to utilise and benefit from the allocation of promotional dollars into Australian rock music," it continues. "Peter Jackson is marketed by Philip Morris Limited, one of the world's largest advertisers . . . and believers in the potential of the medium and the benefit to both the artists involved and the sponsor".

The director of the Anti-Cancer Council of Victoria, Dr Nigel Gray, is unimpressed by this spiel. "Rock and roll isn't exactly music aimed at geriatrics — they must know this campaign will have an appeal to kids. I think I know what they're doing and I think they know what they're doing," he says.

"Historically, they've always said they don't aim to recruit youth and they've always done the opposite . . . there's very little we can do to counteract it."

PJ's move has also angered one of the rock industry's most prominent managers. Gary Morris, who handles Midnight Oil, questions the validity of "a fag company" getting involved with music. "If you're going to have a cigarette company's name on all your posters or whatever, then you're really being tainted by something else.

"The business is competitive enough without

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By HELEN THOMAS

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sharing it with every camel driver who wants to get on," Morris says. "I reckon it's a turkey idea, personally". In light of these comments, Paul Roberts' recollection of where it first hit him is ironic.

"I was in the States and Midnight Oil — the quintessential anti-establishment, anti-commercial band who won't play Countdown — were playing a Miller Beer Concert On The Pier. Which I thought was very amusing. It was obvious then that if you set up the system the right way, the bands will definitely play," he smiles. "You make it hard for them not to."

Gary Morris maintains the Oils had no choice when it came to this gig, that it had been written into the contract of the band they were touring with. "The band had no say in it", he adds — a situation that "jacks Midnight Oil off".

While the acts booked into the Peter Jackson Rock Circuit's first two weeks aren't as big as Midnight Oil — for instance, the Electric Pandas, Party Boys and The Cockroaches — the indications are that this will quickly change, especially given the company PJ's now keeping.

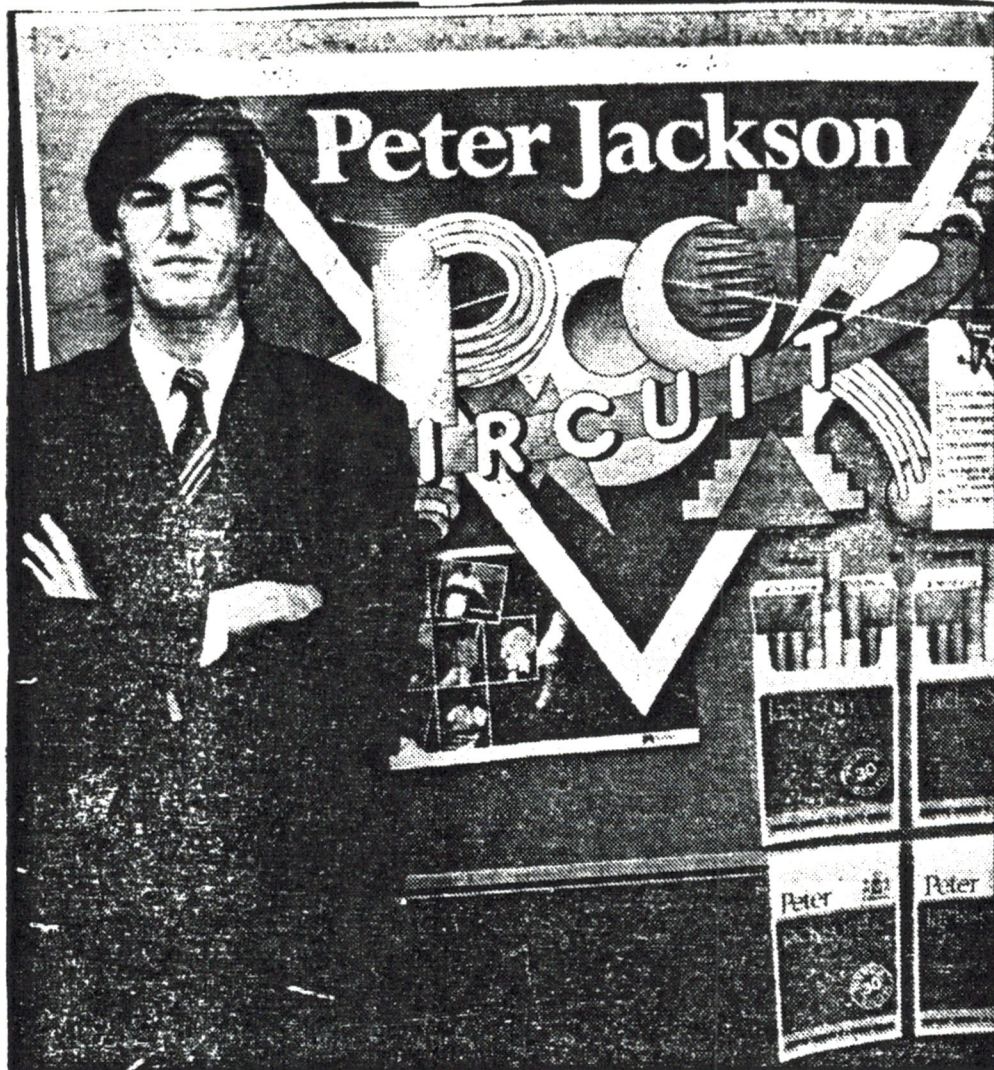
Their rock campaign is being handled by Rockbill, the country's most experienced rock sponsorship outfit. It boasts Little River Band's manager Glenn Wheatley as chairman, director Carl Gardiner (who's worked on this project for the past nine months) and publicist Megan Tudor.

The cigarette company is also working with Premier/Harbor, Australia's biggest booking agency — and industry observers are keen to see how this move affects Premier's tight grip on the pub circuit.

"They have 70 per cent of the top bands," says 27-year-old Paul Roberts. "Theoretically, we'll get 70 per cent of them on our rock circuit. They're not silly, they're from this new wave of management which is going through the industry. And it's evident from my point of view that these people are keen. They make sure that people are putting up the signs.

RUTH MADDISON

**QUOTE:** Historically, they've always said they don't aim to recruit youth and they've always done the opposite . . . there's very little we can do to counteract it.



*Peter Jackson's brand manager Paul Roberts . . . "the ultimate aim . . . (is) to provide a higher level of musical entertainment".*

"If one of the venue owners says 'Peter Jackson doesn't sell in my place very much, I just want to keep Benson & Hedges and Winfield', our contact rings them up and says 'Look, I have the best bands, I'm doing you a favour by putting the best bands in your venue; don't mess this thing up for me . . .'. And all of a sudden, y'know, it's 'Oh yes, what can we do for you?' next time our sales reps call."

No one in the rock industry converses as politely as this, of course. But after working on this deal for less than a year, Roberts has grasped the basic tenet of the industry, from which all else flows. He can also articulate the finer points, when grappling with the stickier issue of art-meets-money.

"The benefit to the bands is very tangible, very quantifiable, very instant. They get more money," he says. "A band usually has its charter of selling tickets to its live performances and to do that, it has to publicise itself — promote the concert, do radio spots, hand bills, posters. What we're saying to them is 'We'll underwrite the cost of that'.

"Sure, we'll put our logo on it. We'll say 'The

Peter Jackson Rock Circuit presents . . .' but essentially, the items of communication are the same. They don't have to put in as much money, they pocket the difference. It's an instant reward for them. Likewise the venue owners.

"Ideally, if we set this promotion up the right way, we'll be in the best venues around Australia, with our sign saying to people 'If you don't want to play the Peter Jackson Rock Circuit, you don't want to play the best venues in Australia'.

"Hopefully we won't have to use it as a threat because they'll see the benefits of it. It's not there as blackmail — it's saying we'll support you for playing under a banner."

Some measure of the impact this sponsorship scheme is having in the music arena can already be gauged. Just a week after the circuit kicked off at Sydney's Penrith Leagues Club, a new phrase has entered rock and roll's limited vernacular — "where the banner operates".

There's also been a characteristically pushy degree of scrambling to get Paul Roberts — or failing that, anyone from PJ's — on the phone to express interest in his gigs.

The Saints, Macinations, DD Smash and Boom Crash Opera are down to play weeks four and five of 'the Circuit' and it's understood that The Go Betweeners, one of Australia's best known independent bands, are also keen to slot in under the Peter Jackson logo.

The corporate wedge is in place.

# Tobacco group blows funds into the rock circuit

Cigarette companies are moving into the rock industry. Is it a clever back-door way to hook the young, or an altruistic deal to help the art? Does rock really need sponsorship? Unlike opera and ballet — combinations of several arts usually requiring assistance — rock groups are small and traditionally earn their keep at the box-office. SUSAN BREDOW reports



Carl Gardiner and Clint McDonell ... giving Aussie rock bands a boost

SINCE it began in the 1950s rock music has been considered an art form that could survive without sponsorship. While the opera wilted from lack of money to promote and fund entertainment extravaganzas, rock was regarded as a thriving oasis.

Although rock music may be many years away from government backing through funding distributors like the Australia Council, corporate sponsors are beginning to join the rock circuit.

The latest on the bandwagon are cigarette companies. Philip Morris has given about \$100,000 for a three-month trial in Sydney to promote bands in licensed venues. This arrangement, called the Peter Jackson Rock Circuit, is designed to improve the quality of live entertainment by helping out with high cost basics such as promotion and advertising.

Sceptics see the Peter Jackson deal as a way around cigarette advertising — backdoor fag promotion aimed at the young after other avenues have banned it.

Peter Jackson's manager, Paul Roberts, says the company thought carefully about potential criticism before putting up the money. "It was our primary concern knowing this sort of criticism would be levelled and that is why we chose only licensed venues."

Mr Roberts says Peter Jackson is satisfied that the money is going to the musicians and venues and benefiting the audience through stable door prices and quality entertainment.

Carl Gardiner, a 27-year-old marketing graduate and director of Rockbill, a Melbourne-based service company managing this sponsorship deal, says Philip Morris's backing is a breakthrough. "It will show corporate sponsors they can do things in the rock music industry, and our industry does warrant that sponsorship more than other arts and leisure mediums which currently get a lot more."

Gardiner says the aspirations of young Australians can be fulfilled just as well through music as they can be through sport. Many bands and solo musicians strive to bring home a gold record from the United States or Europe, or to "being the next Men At Work". Men At Work, Little River Band, Olivia Newton-John and Rick Springfield have done more to promote Australia abroad than any sports identity has for some time, says Gardiner.

Rockbill is headed by music industry entrepreneur Glenn Wheatley. Wheatley's track record was established through the '70s with the Little River Band and its breakthrough in the US. "If LRB

had had more corporate support that could have been done a lot earlier and a lot easier," Gardiner says.

Overseas breakthroughs, tours and promotion today take greater cuts out of a band's budget. With corporate money, Gardiner, who has already fitted Blues Union jeans into rock music, believes further sponsorship will encourage "entirely new entertainment concepts". As an example, he says, rock festivals like Sunbury and Narrara could be managed. Not new, but feasible after promotion costs helped put the large long-weekend "rockfests" out of business.

The introduction of corporate sponsorship is an indication of rock's growing acceptance. "The attitude to the rock industry and the promotion of it has changed a lot in recent times, he says. "Woodstock, in the 1960s, for example could never have had a corporate sponsor... we were very rebellious and, if you like, the counter-cultural bad boys of art. In recent times the rock and roll business has justifiably developed a much more respectable image. It's very big business run, to our knowledge, very efficiently."

## Sponsorship to help bands and audiences

Sponsorship will also be used to take large, expensive tours to areas other than just Australian State capitals. A recent example of this was the Dire Straits' tour here which reached more people than any other contemporary, or classical, music had. "Without belittling sponsorship in any other medium," says Gardiner, "what Rockbill consciously sets out to do, because it works for all parties involved in the sponsorship, is make sure that if a sponsor gets involved in an artist, or an event, the benefits flow through to the consumer. If they don't, I believe the music consumer is astute enough to see it as just a labelling exercise."

The audience should get reduced admission prices, but although tickets at the door of licensed venues range from about \$4 to \$10 none has actually been cut for the three-month trial period. For now, it is more a matter of keeping ticket prices steady so the audience does not have to cop increases for promotion. "We will ensure that at certain performances during the circuit the admission price is lower than the standard price, and we may even put on free performances," says Gardiner.

The cigarette-ignited rock circuit began last week with a gig by the Electric Pandas, a

group best known for its corporate involvement in Coca-Cola's television advertising campaign.

Selection of venues and bands for the circuit have been arranged through agents on an invitation basis. "It is our objective to work with the best quality of artist, although as well as working with the bigger names we are also prepared to deal with lesser lights, says Gardiner. "The additional promotional exposure that can be generated for them is very important to gain recognition." That means young unknowns will get a go.

Sponsorship money is used as an endorsement fee. "We do not consider any of these acts are endorsing Peter Jackson cigarettes or are spokespersons for the tobacco company," says Gardiner.

He says Rockbill does not have all the answers to corporate sponsorship of rock and roll, but it does have an edge. Rockbill, in Australia, is an arm of the most successful support organisation in America, Rockbill New York, which organised the Michael Jackson tour through the US floated by Pepsi-Cola.

The service company makes its money out of service fees charged to clients who get sponsorship. It also commissions artists under the heading of a rock music advertising agency. Gardiner learned the ropes in New York and now runs the Australian office with Clint McDonell.

After two weeks the Peter Jackson Rock Circuit has increased attendances at rock venues.

In the future Rockbill hopes to send Australian groups overseas. "We want some sort of Australian music industry scholarship which will allow bigger and better Australian artists to take their music to the world. But it costs enormous amounts of money."

Gardiner says sponsorship will grow as more people realise rock and roll is a clean, healthy medium through the industry's responses to projects like last year's Live Aid cause.

Gardiner believes the music industry should be given greater roles in the Federal Government's Drug Offensive and Priority One programs.

"More than any other industry in this country, it is spokespersons from the Australian music industry who can communicate in a very relevant way to young Australians to illustrate the dangers of drug abuse... rock and roll people are regarded very highly by young people and they listen to their opinions and are guided by their attitudes," he says. "If those people are prepared to talk to the young in a language they understand and illustrate to them that it is silly to indulge, a lot of young lives could be saved."

# WILL ROCK GO UP IN SMOKE?

*STUART COUPE finds  
that a cigarette company  
may be sponsoring your  
favourite band.*

**T**HE ROLLING Stones, Michael Jackson, and The Pretenders are just some of the rock'n'roll superstars who've been sponsored by large American corporations. Now sponsorship could happen on a large scale in Australia.

It isn't new here. In the past an Australian Crow Tour has been sponsored by a clothing company, The Electric Pandas performed a Coke commercial, L'Oreal sponsored Pseudo Echo, and Pepsi-Cola supported the East African Tragedy Concert and Telethon.

The latest sponsor is Philip Morris Limited whose project, The Peter Jackson Rock Circuit, has been in operation for three weeks.

The Peter Jackson Rock Circuit is being given a test-drive in New South Wales and has promoted a number of venues and bands, the latter including Electric Pandas, Cockroaches, The Party Boys, The Allnites and The Choirboys.

In forthcoming weeks The Saints, Machinations, DD Smash and Boom Crash Opera are scheduled to appear at venues under the Peter Jackson banner.

If the project is deemed a success after 12 weeks it will become a national promotion.

The prime movers behind this latest corporate sponsorship are Paul Roberts, the brand manager of Peter Jackson, and Carl Gardiner from Rockbill, one of Australia's most experienced rock sponsorship organisations.

Both Gardiner and Roberts visited Sydney last week on a promotional visit, saying how important it was for

rock'n'roll bands to have access to the funds available from large corporations, and what a great benefit to the Australian rock industry Peter Jackson's involvement will be.

It's only been over the past few years that large corporations have been involved with rock'n'roll bands.

In 1982 the Rolling Stones accepted over a million dollars from Jovan/Musk Oil for their American tour that year.

After that, numerous beer, cassette, clothing, and cigarette companies began moving in on rock'n'roll bands.

This type of sponsorship has sparked bitter debates overseas.

John Cougar Mellencamp is one star who doesn't want to know about corporate sponsorship.

"I don't need to make money that way," he told *Rolling Stone* recently.

"I didn't write these songs or play these shows so they can offer me money in return for sticking their logo above my name.

One of the reasons Mellencamp parted company with one of his managers was over a sponsorship offer.

"He couldn't understand why I wouldn't let some ketchup company use *Hurts So Good*," he said. "It was for a hot sauce. I didn't write the song for that reason."

Allen Rosenshine, chairman of Pepsi's ad agency in America, naturally sees it differently.

"It's irrelevant whether Michael Jackson drinks Pepsi or Duran Duran drinks Coke... What's relevant is what these groups stand for and what their sponsors hope to stand for by tying in with them," he said.

In Australia, Rockbill have been inundated with inquiries from bands and managers wanting to become involved with their project.

But would you buy a new packet of smokes from these men — or the bands they're promoting and publicising?

# Tobacco money splits rock industry

By HELEN THOMAS

**T**HE Australian music industry is split over a move by tobacco giant Philip Morris into rock sponsorship.

As the Peter Jackson Rock Circuit continues in Sydney, a national battle to buck the cigarette company's musical patronage — involving a cross-section of bands, performers, managers, anti-smoking lobbyists and four State health agencies — is gathering support.

In an advertisement in this week's National Times, 21 acts — including Midnight Oil, The Divinyls, Hunters and Collectors, Redgum and Hoodoo Gurus — announce: "We will not support sponsorship of the Australian music industry by cigarette companies."

The advertisement is also endorsed by the NSW Quit For Life campaign, the WA and Victorian Smoking and Health Projects and the SA Health Commission's promotions branch. The group behind it is considering promoting an alternative circuit to compete with the Peter Jackson shows.

At the same time, the matter has been taken to the Advertising Standards Council. "My impression is that Philip Morris is a rough, tough American-owned company that doesn't care what people in this country think," says Michael Daube, the West Australian Health Department's executive director of health promotion and education services.

"This is the most blatant instance of cigarette marketing to kids in a very long time. It makes the case for a cigarette ad ban overwhelming."

In a letter to the Advertising Standards Council, Daube has demanded that it "make a statement" about advertising associated with the Peter Jackson rock sponsorship "as a matter of considerable urgency".

The letter says: "It is inevitable that there will be advertising associated with the Peter Jackson sponsorship, whether in the form of advertising for and at concerts or through other means. You will also be aware that the code of practice on cigarette advertising precludes, in theory at least, advertising directed towards the young.

"I need hardly remind you that cigarette smoking is by far this country's largest avoidable cause of death and disease, or that young people are a particularly important and tempting target for the tobacco industry. I retain some vestigial hope that the council might wish to demonstrate that it's not totally ineffective and can take at least one useful decision in this area."

Tim Finn, one of Australia's most popular solo artists, pulled out of the Jackson circuit last week after extensive negotiations with organisers, including Rockbill, the sponsorship company handling the Peter Jackson move into music, and Premier/Harbor, Australia's largest booking agency.

He would not comment on his decision.

Megan Tudor, Rockbill's publicist, claims the faction that is forming around this issue is "in no way representative of the industry."

"Unfortunately in this business, everyone is suspicious of everyone else's motives," she said. "We were employed as an objective marketing company and the circuit program which is purely a test, was done in the most responsible way.

"It is just a gauge to assess whether the Australian music industry is prepared to accept tobacco sponsorship, as they have done in most other arts and leisure areas — not just in Australia, but worldwide.

"It's been Philip Morris's intention from the outset to encourage feedback from the industry, so all this will obviously be taken into account. We certainly respect everyone's right to have different opinions and feelings about this issue."

But one of the main organisers of the proposed alternative circuit, Chris Molloy, believes many Australian acts "just don't want to know about being sponsored by a cigarette company . . . and everybody objects to Peter Jackson thinking they can walk in and take over the industry.

"Nobody's against individual corporate sponsorship," he says. "But not when it happens like this."

But Owen Orford, a senior agent with Premier/Harbor and co-ordinator of bands for Rockbill, claims a rock takeover has never been Philip Morris's aim.

"The overall intention is as a sponsorship; they're not asking the bands to endorse the product," he says.

"I'd be stupid to try and force an act to do something like this if they didn't want to — just as I'd be stupid not to suggest it to bands I feel could use this sort of support."

Orford denies that only acts on Premier's books can play the Peter Jackson circuit. "It's open to any band and a reasonable amount of venues . . . I believe in the long-term that sponsorship is a big boost for this industry.

"There's no way, with falling attendances being what they are at live gigs, that bands can make the money they used to a few years ago . . . So this has to be considered seriously."





# Tobacco industry's 'deadly' move into rock

SIR, The NSW branch of the Australian Council for Health, Physical Education and Recreation (ACHPER) is seriously concerned by the new rock-music sponsorship strategy of Peter Jackson cigarettes which is obviously directed at young people (NT, May 30-Jun 5).

ACHPER, which believes the established link between smoking and sport is a pernicious way of persuading young people to take up smoking, deplors this tactic to sell a deadly product to the impressionable teenage boys and girls who constitute the vast majority of rock fans.

By far the most disconcerting aspect of this venture into corporate sponsorship is the tone adopted by the company's brand manager, Paul Roberts. Roberts says groups who opt out of this invidious sponsorship arrangement "don't want to play the best venues in Australia".

"Hopefully," he adds, "we won't have to use it as a threat ... it's not there as blackmail." Threat? Blackmail? Is this some sort of subtle warning to those who refuse to play in the Peter Jackson Circus (sic)?

The trend towards recruiting young smokers is also manifested by the direct marketing of Alpine 15s to teenage girls. Advertisements, with the heading "They fit in anywhere", encourage buyers to feel smoking this brand makes them socially acceptable and strongly suggest they enhance a girl's sexuality.

With the increasing decline in adult smoking, particularly among the over-40s, tobacco companies are aware that new smokers must come from the youth market, a market now being cynically targeted. Past and persistent assurances from the industry that it only promotes brand preference have finally been exposed as false.

If, as your writer suggests, the corporate wedge is in place — a wedge prominently displaying the Peter Jackson brand name and facile "You're laughing" slogan — then this is outrageous exploitation which will eventually exact a heavy toll among the nation's youth. No laughing matter, this.

(Dr) GARRY EGGER,  
NSW Branch, ACHPER.

## LETTERS

# The National Times

Australia's national weekly of business and affairs

No 802

95 cents\*

JUNE 13 to 19, 1986

## Rock stars against tobacco sponsorships

**TWENTY-three** successful rock performers have banded together to oppose tobacco company sponsorship of Australian popular music.

The bands - including Midnight Oil, Hunters and Collectors, Hoodoo Gurus and Red Gum - object to multi-national tobacco company Philip Morris sponsoring groups.

The bands are fronting an anti-sponsorship advertising campaign by health and anti-smoking groups from a number of States.

The bands and health groups claim rock performers who accept sponsorship will be unwittingly singing the praises of smoking.

Philip Morris is believed to be spending hundreds of thousands of dollars promoting the Peter Jackson Rock Circuit in Sydney.

Dr Simon Chapman, a director in the South Australian Health Commission, which is supporting the advertising campaign, claims: "The Peter Jackson promotion is an un-disguised attempt to link the strong

appeal of rock culture with an addictive product that will kill prematurely one in four of its users."

A spokesman for NSW Quit for Life said the tobacco company displayed banners promoting cigarette brand names at rock venues.

The 23 bands have lent their name to newspaper advertisements calling on Philip Morris to keep out of the rock music industry.

Philip Morris could not be contacted for comment last night.

## The big battle for your airline dollar

Rock stars say no to cigarette sponsor

# Rock stars say no to tobacco firm's backing

A group of prominent Australian rock musicians, including Midnight Oil and the Divinyls, have placed an advertisement in a newspaper opposing a tobacco company's sponsorship of the industry.

Last month Phillip Morris Ltd began a sponsorship of rock music bands and venues in Sydney called the Peter Jackson rock circuit.

The musicians' advertisement, placed in this week's issue of 'The National Times' reads: "Hands off! We will not support sponsorship of the Australian music industry by cigarette companies." Other musicians include Neil Finn, Red Gum, Joe Camilleri, the Bushwackers, and the Hoodoo Gurus.

The advertisement is endorsed by the Quit for Life campaign and health programs in Victoria, New South Wales, South Australia and Western Australia.

A spokesman for Phillip Morris, Mr Phil Francis, said yesterday: "We have no problem with the advertisement. That's their right. I wonder, however, how many of the bands have rung and found out exactly how the Peter Jackson rock circuit will work."

Mr Carl Gardiner, a spokesman for Rockbill Australia Pty Ltd which is marketing the tobacco promotion, said yesterday that the rock circuit was being tried for three months. "We welcome constructive feedback. If the majority of bands indicate they don't want tobacco sponsorship then it may not continue," he said.

"The Peter Jackson rock circuit is a great opportunity for advertisers and other worthy causes to communicate with the market of young Australians."

He said Rockbill was, "all about developing sponsorship in the Australian music industry", and that no band was being manipulated or pressured to play on the circuit.

The director of the Anti-Cancer Council of Victoria, Dr Nigel Gray, said the sponsorship was improper and objectionable.

"It is a way of getting to young people. This sponsorship forms part of the cultural background that reinforces for young people the idea that smoking is acceptable and attractive and glamorous," he said.

Ms Kate McAllister, the executive officer of the Victorian Smoking and Health Project, said that one in eight 12-year-olds smoked at least once a week and 80,000 schoolchildren were regular smokers.

12 THE AGE, Saturday 14 June 1986

## LETTERS

**Access Age**

**671601**

### Smoke-free rock music

A group of prominent Australian rock musicians have placed a newspaper advertisement opposing tobacco company sponsorship of rock music in Sydney. Two readers applaud their action.

#### Joyful sound

I am tired of listening to the discordant noises of cigarette companies claiming that they are not encouraging the young to smoke. Give me the loud joyful sound of those rock musicians who have called the industry's bluff (13/6). Their protest against tobacco sponsorship of the rock circuit is music to my ears.

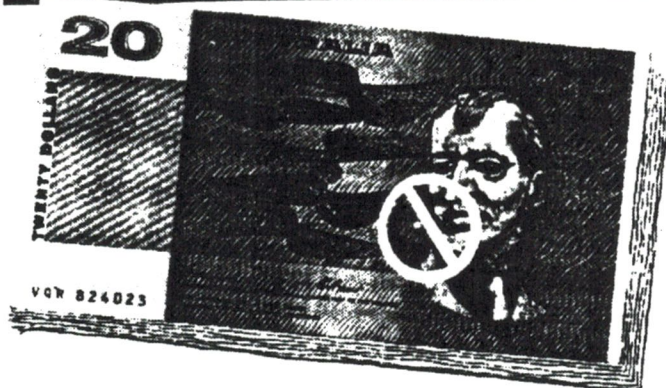
MARJORIE WHITE,  
North Balwyn.

#### Tobacco puffery

The musicians who have spoken out against cigarette sponsorship of rock concerts (13/6) should be congratulated. As the spokesman for Rockville acknowledges, the circuit is a great opportunity for advertisers to communicate with the market of young Australians. Has tobacco company puffery about not influencing our children finally gone up in smoke?

STEVEN GOURLAY,  
North Fitzroy.

# SMOKESCREEN TACTICS



But the biggest and most admirable scam of all (so far this month, anyway) has got to be the 'Peter Jackson Rock Circuit'. It's nothing new for the lads who sell addictive carcinogens to come up with the boldest marketing plays, but this one takes the cake in my book. They've set up a circuit for "the cream of Australia's live music", using such creamy venues as Penrith Leagues and Fairfield RSL. Now I'm not about to hop on the band wagon and give the guys at Peter Jackson a hard time for using music as a cheap and nasty way to sell cigarettes to kids. I like cigarettes. They make me feel sick, they stink, they suit my image. As for the using music to sell kidsdud ideas — well, what the hell? Big companies have used rock to sell *rock* to kids for years, and if rock doesn't give you cancer I don't know what does. These kids are beyond help anyway, so what's wrong with flogging 'em a few fags before they kill themselves on elephant tranquiliser?

There's going to be a big stink about this, don't you worry. Every would-be do-gooder citizens' group in the country will be up in arms about it. So what? If I were a Peter Jackson operative, I'd have sent them all free tickets and a carton of smokes first up, just to get 'em good and mad. You can't buy that sort of publicity. You have to incite it, get 'em fighting, get 'em to drag you onto the talk shows, side with the kids, act groovy...

RAY MARTIN: *You deny that your company is using rock in a cynical attempt to get young people addicted to tobacco?*

PETER JACKSON: *As Peter Jackson's brand manager, I can safely say that we just want to get some virile, happening rock back into the scene. We want kids to have a good time, ignore their homework and tell their parents to get fucked. They should smoke as many cigarettes as they like and have sex with anything that moves!*

I love this business. I really do.

**J. WALLACE GRUBBLESNUTCH**



# TOP BANDS SAY: HANDS OFF!

*The rock scene is split over a controversial cigarette sponsorship plan. STUART COUPE reports.*

**T**WENTY TWO top Australian bands have spoken out against the Peter Jackson Rock Circuit — a plan by cigarette manufacturer Philip Morris to sponsor Australian rock'n'roll.

Midnight Oil, Divinyls, Hunters and Collectors, The Johnnies, DD Smash, Redgum, Gondwanaland, and Spy vs Spy are just some of the bands which have come out against all forms of sponsorship by cigarette companies.

Peter Jackson's sponsorship, reported in *Rock Highlights* in *The Sun-Herald* last week, involved ever-changing combinations of bands and venues being promoted as the Peter Jackson Rock Circuit.

Over the past month some top bands including the Electric Pandas, the Cockroaches and The Party Boys have performed at Sydney venues with the Peter Jackson spon-

ationally if a twelve week trial period is a success.

But where there is smoke there is fire, and opposition to the Peter Jackson Rock Circuit is growing. A full page ad, paid for by the Health Departments of four states, appeared in last week's *National Times*, and smaller versions appeared in other Sydney daily papers.

The advertisement read "Hands Off! We will not support sponsorship of the Australian Music Industry by cigarette companies", and named 22 top bands which are opposed to cigarette sponsorship.

According to Roger King, manager of DD Smash and a prime mover in this campaign, the opposition to Philip Morris has been initiated by the bands themselves.

"Over the past few weeks many of the bands have begun to realise the possible implications of this rock circuit idea," Roger King said.

"A number of bands, like DD Smash, have for a number of reasons had their names associated with the Peter Jackson Rock Circuit when in fact they're totally opposed to it."

Roger King said that the opposition to this promotion is two-fold. "Philip Morris is

these bands have to promote the sale of cigarettes to young people," he said.

"Secondly, they are using this thing as a banner to move in on venues and make it a condition of playing these venues that a band performs under their banner."

DD Smash's opposition to cigarette sponsorship is echoed by Michael Roberts, manager of Hunters and Collectors. He claimed last week that a venture like the Peter Jackson Rock Circuit undermines a lot of what his band stands for.

**"THE HUNTERS** want to have as much control of their career as possible, and by playing at venues where they're automatically associated with a sponsor is not having control of your career," he said.

"The band are not anti-sponsorship but it's the bands individual decision as to what sponsorship is accepted.

"And anyway sponsorship by a fag company is totally despicable."

No band or manager was contacted during the week was opposed to sponsorship of rock'n'roll. Most recognised

necessary thing, but the decision, they said, should be with the bands.

"If people want cigarette company money that's fine," Michael Roberts said. "But it shouldn't be a blanket situation where, for instance, if you want to play [top] cricket you're automatically in the Benson and Hedges team."

The rumour currently circulating in rock'n'roll circles is that the Quit For Life campaign is preparing to match Philip Morris dollar for dollar for sponsorship, but only for individual bands and specific venues.

Meanwhile bands such as Painters and Dockers, Screaming Tribesmen and Sweet are scheduled to play venues on the Peter Jackson Rock Circuit this week.

According to Owen Orford, booker at The Harbour Agency who books the bands on the Peter Jackson Circuit, those opposed to the circuit have "totally missed the point."

"The whole situation is extremely flexible and we're not telling the bands they have to be involved — it's totally the bands decision."

The debate goes on. Watch *Rock Highlights* for further



CAST: Pearls Before Swine

## SWINE IS A 'PEARL' OF A MUSICAL

THE year is 1969, the place Vietnam and it's an unlikely setting for a musical. Pearls Before Swine can be described as a cross between South Pacific and Apocalypse Now.

Playing at the Seymour Centre, it's written by Dennis Watkins and Chris Harriott, best known for Beach Blanket Tempest.

The musical is a story about show people: it opens in Saigon and finishes in a casino at Lake Tahoe, USA.

Characters include "the world's worst entertainer" Lamont Cranston, Viet Cong terrorist Anna Ky, Australian mercenary Ram Bovine, Colonel Troutmouth, head of US Intelligence, and Doc Mal Pay, president of South Vietnam Actors Equity.

Pearls Before Swine runs until July 5 and tickets are \$20, with concessions \$10.

★ **WACKY**, irreverent and wickedly funny - tomorrow's doctors, lawyers and architects are at it again.

This year's madcap round of Sydney University Revues at the Footbridge Theatre will kick off with A Room With A Revue courtesy of the faculty of architecture.

The students aren't revealing their plans for the show (June 18-21), but expect anything from a dancing monorail dragon to a dance club run by war criminals.

The medics promise to have audiences in stitches with their production Back To The Suture (June 24-28).

**THEatre** Christopher Hampton's **TREATS** subtle and understated comedy of despair - Sunday Telegraph (London) Wed to Sat 8pm Sat 4pm Sun 4:30pm (except 1st) Wed 11am **BOOKINGS (047) 21-5735** Concessions, pensioners, students Bankcard/Mastercard welcome Bathurst St, Perth

### By PENNY TROON

Next month, budding solicitors will *Sit Your Writs* from July 1-5.

The University Union also gets in on the act this year presenting The Late Late Capitalism Shop from July 10-12, and July 15-19, with 4pm matinees on July 12 and 19.

★ **DURING** July and August, the Q Theatre at Penrith is presenting William Shakespeare's Hamlet.

This will be of special interest to students as Hamlet is included in this year's HSC syllabus.

The production, directed by Kevin Jackson, head of acting at NIDA, opens on July 7 and runs until August 1. Student tickets are \$8 with special discounts for school parties.

Some performances of Hamlet are already sold out and for information about bookings contact (047) 21 5735.

★ **THE** sound of angelic young voices will fill the Sydney Opera House on Sunday afternoon at a special youth concert.

The 44-member Canberra Youth Orchestra and 150-voice Children's Choir will join the Sydney Philharmonia Choirs to celebrate the British choral tradition.

The orchestra and choir will be joined by organist Michael Dudman.

The main work will be Benjamin Britten's St Nicholas with soloists, tenor John Main and treble Anthony Phipps, soloist in Andrew Lloyd Webber's premiere of Requiem.

Tickets for the Concert Hall performance

are \$19, \$15, and \$12 with concessions priced at \$12, \$10 and \$8.

★ **AFTER** an absence of six months, the Nimrod Theatre returns with a season of four plays at the Seymour Centre.

From next month until December, a rotating cast of 17 will perform classic works by three playwrights.

The first is Wild Honey by Anton Chekhov.

Michael Frayn, fluent in Russian and best known for his comedy Noises Off, translated Wild Honey into English.

Nimrod's former artistic director John Bell plays the role of Platonov.

Wild Honey opens on July 14, followed by She Stoops To Conquer by Oliver Goldsmith beginning on July 15.

The third play is William Shakespeare's classic The Merchant Of Venice which opens on September 9.

The final play is one of Shakespeare's lesser known works, All's Well That Ends Well, commencing on November 4. For further information on performance dates, contact 692 0555.



ROLE: John Bell

### A host of shows to suit all tastes

**Guys and Dolls**

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-Kevin Sadler, ZGB.  
**"I RECOMMEND IT STRONGLY!"**  
-N. C. Sappex, S.M.N.

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# Hands Off!

We will not support sponsorship of the Australian Music Industry by cigarette companies.

- |                        |                  |
|------------------------|------------------|
| Bushwackers            | Jenny Morris     |
| Joe Camilleri          | The Johnnies     |
| Chain                  | Midnight Oil     |
| DD Smash               | Neil Finn        |
| Der Straza             | Party Girls      |
| Divinyls               | Pink Slips       |
| Gondwanaland           | Red Gum          |
| The Herd               | Spy vs. Spy      |
| Hoodoo Gurus           | Strange Tenants  |
| Hunters and Collectors | Temper Temper    |
| Itchy Feet             | The Young Hearts |

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## Hands off! mounts a counter-campaign to smoke out Peter Jackson....

"We will not support sponsorship of the Australian Music Industry by cigarettes" claimed 22 Australian artists in a full-page ad in last week's *National Times*.

Under the bold directive "HANDS OFF!" were the names of the likes of the Divinyls, the Hoodoo Gurus, Hunters and Collectors, Midnight Oil, Strange Tenants, and Spy Vs Spy, who have all come out against the move by tobacco giant Philip Morris to establish the Peter Jackson Rock Circuit.

The main point of their objection is that by agreeing to play in venues on the circuit, they will inevitably be seen to be giving support to a campaign which is quite blatantly aimed at the youth market.

Owen Orford, of the Premier-Harbor agency, which is co-ordinating the bands for Rockbill (the sponsorship company handling the Jackson move) claims that they are not asked to actually endorse the product, but of course, this is not the point.

Chris Molloy of BAAS Promotions is currently organising a counter-circuit, possibly under the banner of **Quit For Life**, and as he points out, if any band were to play in a venue on the Jackson circuit, they would by implication be giving their tacit approval of cigarette advertising aimed at the young. This alternative circuit would be organised in much the same way as Rockbill's, and the venues would be "available to whoever wants it".

Given that a band such as Electric Pandalas has already done extensive advertising for the Coca Cola corporation quite happily and with few qualms, though, is there much difference between this and cigarette sponsorship? Why not boycott Coca Cola?

Chris Molloy thinks there is a world of difference between the two:

"The big difference is that Peter Jackson is cigarettes and Coca-Cola is

a soft drink".

Could you not argue that this product is also injurious to the health and employs an ad campaign aimed at the young, linking the consumption of the product with a certain "desireable" lifestyle?

"Not really. If you're going to go that far, then logically you could argue that driving cars is bad for your health".

Molloy says, "The thing about Peter Jackson is, they can dress it all up and say as many nice things about it as they can, but it still doesn't change the fact that they are trying to sell cigarettes to the young. They are spending \$100,000 on advertising which is aiming cigarettes at the young market."

One of the "nice things" Peter Jackson is trying to say, of course, is that they are fostering the Australian music industry, but the rock and roll audience demographic maps pretty neatly over the graph of young smokers, which would seem to be more than a case of coincidence. And its no use trying to argue that only those over 18 can go to venues and that they are old enough to be able to make up their own minds about smoking, since as Molloy points out, "advertising is *not* restricted to the hotels on the circuit, and therefore only the over 18's".

2SM, 2MMM are both advertising, as is the press. Some bands who initially played on the circuit have now withdrawn. The Cockroaches were unable to put their name to the "Hands Off!" ad for that reason, but they have since come out against corporate sponsorship, since they "went away and had a think".

Demonstrations of solidarity are not common in such a viciously competitive business as rock and roll, but it seems the looming shadow of corporate takeover in an area where artistic freedom is highly valued, is well worth organising against.

SHARON O'CONNELL

- ON THE STREET, Wednesday 18th June 1980

### THE PETER JACKSON ROCK CIRCUIT — No Smoke Without Fire

Raging controversy has erupted in Sydney around the so-called Peter Jackson Rock Circuit, a corporate-sponsored promotional plan unveiled late last month. Under terms of the plan, devised by tobacco giant Philip Morris (manufacturers of the Peter Jackson brand) in conjunction with marketing firm Rockbill Australia and the Premier-Harbour booking agency, bands receive financial assistance for advertising and promotion if selected to play certain venues under a specially designed Peter Jackson Rock Circuit banner. It's the method of selection that's attracted the most dissent — particularly from agencies in competition with Premier-Harbour, who sense a monopoly situation developing. Moves are already afoot to mount a petition against the PJRC, though its representatives insist that the Circuit is open to all artists regardless of particular agency affiliations. Then there's the rock industry's own anti-smoking lobby to contend with. . . Messy, very messy. We'll open the whole tin o' worms with a special feature next issue.



**RAM**

ROCK AUSTRALIA MAGAZINE

## LETTERS

### Ugly insights

SIR, Thank you, Peter Jackson brand manager Paul Roberts (NT, May 30-Jun 5), for your honest but ugly insights into the marketing of cigarettes.

**PHILIP THORNTON,**  
Promotions Manager,  
Quit for Life.

### Sponsorship's role in rock

SIR, It should be clearly pointed out that Divinyls do not support, in any way whatsoever, the Right To Life Organisation, nor any lobby movement to remove the Peter Jackson Company from any form of sponsorship of the rock industry.

However, the band and its management strongly oppose any form of attempted corporate monopolistic sponsorship which dictates who will perform where.

We believe this is the case with the current Peter Jackson/rock industry fiasco.

It should also be pointed out, however, that we believe sponsorship is part and parcel of rock in the 80s, and should be encouraged.

**VINCE LOVEGROVE,**  
Chairman,  
Across Pacific Management,  
Redfern, NSW.