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In the summer of 1996 a group of 18 environmental activists, musicians, artists & street theatre specialists, toured across Europe. This booklet tells the story of the tour from the first ideas through the months of preparation to the tour itself & beyond. We deal with the history, the basic ideas & goals of the tour. There is an outline of what happened at each stop along with a closer look at some of the elements that made up SET - music, workshops, theatre, art, an exhibition and actions. We give you examples, success stories and lessons learnt, with quotations from local groups, people we met in the street & the SET team themselves. We pay tribute to those who helped make it all happen. Finally we come to some conclusions and an evaluation and consider possible future directions and plans for SET ‘97, ‘98...’99.
ACTIONS

Actions were an integral part of SET’s activities. Actions bring people closer together, and show that they can make a difference. We as SET tried to focus on showing support for local groups and helping them draw media and public attention to their issues. There were big actions and not-so-big actions. Some where more press came than participants, and some where a thousand people showed up. Some actions were organised by the local group for months in advance, and all SET had to do was show up. Others were organised with the local group the night before. SET always tried to make actions not only effective, but also as much fun as possible! The following are a few examples:

mad cars: Glasgow - UK
with the message “share your car”, in really bad weather this highly creative and original action, with people dressed as old ladies, accident victims, green men and „Mad Cars“ (a reference to the topical „mad cow disease“). A lot of fun despite the weather, though it didn’t get the press attention it deserved.

school crossing: Lancaster UK
SET musicians had to get up early after a concert the night before to help school kids cross the road and draw attention to their campaign for a pedestrian crossing on a busy road outside the school. A media-friendly action on a local issue with some important follow up work with workshops in the school.

reclaim the streets: Bristol UK
The solar Music system blasted out the techno in the sun and was the centre piece to a 3 hour party, blocking a normally busy road in the city-centre. Part of a series of such actions across the UK. We showed our video of the action right across Europe (even on Lithuanian TV!)

zebra marathon: Groningen NL
a slight specific action - find a space with lots of Zebra crossings that happen to form a circle, get enough people to cross them continuously, and you’ve got yourself a completely legal (almost) roadblock. Nice idea, it worked.
reclaim the bridge: Nürnberg D
A lovely sunny day to have a party - music and dancing and a lot of flowers and plants on a beautiful bridge. An attempt to show a more creative use of the space and to draw attention to the plans to open the bridge to all traffic. Another example of how involvement in a SET action, brought different environmental groups together, where previously there had been little contact.

spontaneous meat and pepsi- free zone: POL
When the SET crew found themselves in a bicycle competition with dubious sponsors the theatre crew set to work with garbage monsters and Francois proudly parading a sausage in a cage.

flags on faces: Copenhagen DK
Making use of the international nature of the delegates at the „City as an Organism“ conference, plus the international SET team, working together with anti-Öresund Bridge campaigners from Denmark and Sweden (who had not previously had much contact with each other). With an international flag-faced delegation from 26 different countries we offered the EC our views on their destructive and money consuming plans for expanding roads, airports and HSTs. We made a colourful demonstration outside the EU building, and a SET „detective“ (Zoe) sealed off the building as the scene of an environmental crime. 200 people then walked through the shopping street audience to the huge townhall square, where they danced in an enormous circle to the music of the SET band.

Do It Yourself - cycle path: Klaipeda LIT
A highly creative action, the outcome of a combined theatre / NVDA workshop. This com-post-modern invention was presented to the Klaipedan municipality in order to draw their attention on the fact that there’s is no pedestrian area nor cyclepaths in the center of Klaipeda. A lot of fun and a lot of respect - we had the main road closed for an hour for us and a lot of positive press coverage... creativity pays!

Slovak energy blockade: SLO
This was an action to draw the media and the publics attention to the fact that the increase in energy prices was mainly due to the Slovakian Energy Co. investing in Mochove NPP. This action was a classic combination of excellent local organising, topicality and SET creativity, making this a very successful media action. With photographs appearing in every single newspaper in Slovakia and re-affirming our belief that a small group of people can have a positive effect.
The History of SET

At the Greenhouse Gathering in Berlin 1995 an alternative conference to the UN conference on climate change, the idea was born of a small travelling version of the Gathering, which would visit towns and cities across Europe spreading the word about sustainability. A few dedicated individuals set up an office in Freiburg, Germany and began the ambitious process of realising their vision, the "Sustainable Europe Tour". Soon volunteers from other countries joined in, helping to prepare the first SET seminar in Nov. 95.

At this point, a lot was still unclear about what the SET should be. The seminar was spent brainstorming and deciding what questions needed to be answered: SET had been publishing articles in the network newsletters, Climax and the Verge for some time, asking people to apply both for a place on the tour and for SET to come to their town. AT JUKI Dec. 95/Jan. 96, the second SET seminar took place, answering most questions, while leaving the details to be ironed out by the office crew.

The tour was to consist of 18 people, travelling by private bus, (a 9 seater minibus is the biggest that can be driven without a special licence) possibly with a trailer to carry equipment and instruments. The participants should be international, from eastern and western Europe, and if possible one representative from each country to be visited. The whole thing would last two months and end at Ecotopia 1996 in the Czech Republic. We chose to focus on lending support to the local environmental groups who had invited us by giving concerts, joining in actions, giving workshops on new ways to be active and by attracting media attention to their causes.

Over a hundred applications were sent in from possible tour participants. This was then narrowed down to 30 individuals, with 18 being on tour at any one time. 13 people would be "full-timers"(those who would be on tour the whole time) and the rest would come and go according to availability. Everyone had to be involved with everything, because there were so few spaces, and the ideal SET participant was an actor, artist, musician, workshop-giver, bus driver, acrobat, organiser, roadie, electrician, photographer, activist/tree dweller, carpenter, speaker of at least 6 languages, vegetarian-sandwich-maker, mechanic, and financial wizard. Of course no one was all these things, but we tried.

SET received around 60 invitations from places as far away as Ireland, Spain, Turkey, Greece, etc...Unfortunately, it wasn't possible to go to all of them in the short time we had available. Eventually the list was narrowed down to 15 stops, representing diverse political, geographical, social and cultural aspects of the environmental movement.

The three networks (YEE, A SEED and EYFA) supported SET by prefinancing the tour. Additional funding came in the form of grants from German national and European international institutions.

The SET office team was to organise the tour from stop to stop, and the local groups were responsible for the stop in their town.

They were asked to: arrange for food and accommodation; organise actions which SET could help with; book the venue for the concert and obtain permits for the day in the street.

Two people from the SET office went on a "pre-tour" to get aquainted with the local groups and the stops themselves, and to help answer questions from both sides. This in retrospect was an extremely valuable part of the preparation.

After months of feverish office-action, the tour participants were brought together for a month of preparation within the framework of the "New Ways to Reach Out" seminar, May 96. The exhibition was finished, work was done on the alternative energy trailer. The music and theatre programmes were created, and many workshops took place on themes as diverse as cultural activism, ecological tax reform and waste prevention.

SET had its dress rehearsal in Freiburg, May 24&25 with "STOP ZERO". We spent a day in the street with the exhibition and played music on the solar-powered P.A., performing street theatre in between. The next day was spent giving workshops, and a chance to try out the new music program at our first big concert.

the idea

SET tried to show people across Europe a realistic and sustainable future and that this future could actually be a lot of fun! We tackled world-wide problems, local solutions and possible ways for personal and political change.

SET in practise was a group of 30 young people, with 18 being on tour at any one time - environmental activists, musicians and artists from over ten different countries, visiting and supporting environmental groups throughout Europe. The SET-tour wished to present promising examples of alternative lifestyles and new political ideas from all over the continent. Together with an overview of the most pressing environmental and social problems we combined our vision for an achievable sustainable Europe with cultural activism: music, art, theatre and actions. We also aimed to increase the amount of creativity and culture within environmental groups. We are fed up with the no-future mentality prevalent in today's society. For us, a less materialistic life is more fun than a consumerist one. We wanted to show everyone that this way of life can work. For a future that's worth living in.
THESE are the local groups that SET visited and supported during the tour. From about 60 applications to SET we eventually, after a difficult decision making process, managed to select 15 local environmental groups to make up the tour. We tried to find a tour that was not only physically possible in the time available, but also to create a tour that would be both interesting and varied, in terms of the political issues addressed, the geographical locations & the cultural background.

TALAMH: Birkhill House, Coalburn, Lanarkshire, Scotland
LANCASTER GREEN ACTION GROUP: 10 Sulzan Street, Lancaster, England
FRIENDS OF THE EARTH; BRISTOL: 10-12 Picton Street, Montpellier, Bristol, England
FRIENDS OF THE EARTH; CYMRU: Llanfallteg, Whitland, Dyfed, Wales
MILIEUDEFENSIE; GRONINGEN: Postbus712, Groningen, Netherlands
FEDERACJA ZIELONYCH: Kolomba 86/89, 20035 Szczecin, Poland
NA JU; NÜRNBERG: Lohbachstr. 52, 91161 Hilpolstein, Germany
GREENHOUSE: Malmö, Sweden
OVE: Blegdamsvej 4, 2200 Copenhagen, Denmark
VAK: Audeju str. 7/9, Riga, LV1050, Latvia
ENVIRONMENTAL EDUCATION SCHOOL: Dzirnavu 9/11, Petera 5, Kuldiga, Latvia
ZVEJONE ECOLOGICAL CLUB: Postbus 578, Maluninink 4-147, Kleipedia, Lithuania
ROVNO ECOCLUB: Rovno, Ukraine
ZA MATKU ZEM: Mochovice Action Camp, Slovakia
ECOTOPIA: Libkovic, Czech Republic
May 24/25  GERMANY  Freiburg
June 1/3  SCOTLAND  Glasgow
June 2  SCOTLAND  Talamh
June 5/6  ENGLAND  Lancaster
June 8/9  ENGLAND  Bristol
June 11-13  WALES  Narberth
June 17/18  NETHERLANDS  Groningen
June 21-23  POLAND  Szczecin
June 25/26  GERMANY  Nürnberg
June 28-30  SWEDEN  Malmö
July 2-4  DENMARK  Kobenhavn
July 13-15  LATVIA  Riga
July 17-19  LATVIA  Kuldiga
July 21-23  LITHUANIA  Klaipeda
July 27-29  UKRAINE  Rivne
Aug. 2/3  SLOVAKIA  Mochovce Action Camp
Aug. 5  CZECH REP.  ECOTOPIA Libkovic
WORKSHOPPING (by frank)

The main aim of the SET was (and still is) to get a message across to a large group of people, to the ‘big audience’. This message being a positive one: a sustainable future is not that far away, and there are a lot of people working on it. Solutions are just around the corner. One of the ways we tried to do this was by giving workshops on our issues: transport, (renewable) energy, ecotax reform, Non-Violent Direct Action, waste, LETS, media and sustainability. Sometimes this led to an exciting and interesting cross-fertilisation of the local experiences of people attending the workshop and the more global perspective of the workshopgivers. And sometimes nobody showed up, and we went for a coffee.

How did this look like? Well, imagine yourself sitting in a holidaised classroom with a group of ten Europeans. There is a pile of information on an energy-project in Spain, a LETScheme in Scotland or a self-supporting community in Poland lying on the table. Your fellow-workshoppers are a student in social economics, a do-it-yourself-plumber, an anti-roads-activist, a translator, a Settie, an interested woman, a 12-year old schoolkid, a local organiser and the head of the Economics Division of the Latvian Ministry of Environment. What happens is not a one-way story. Every participant is really participating (translation is an important thing!), and the subject gets a European, even global input. Whether you’re talking about renewable energy in Rivne, about TransEuropean Networks in Groningen, about Non-Violent Direct Action in Malmö or about ecological tax-reform in Riga/Jurmala, there is a non-stop exchange of information, addresses and ideas on how to get to this thing called sustainability. The level of excitement is directly related to the length of the workshop. A few hours is not unusual, and then you feel the buzz of change and activity in the air. And maybe sometimes, when the subject is really calling for it (transport for example), everybody becomes fed up with just talking, and an action is done!
the pre-tour (by emily)

In March of 1996 Karen and I visited 11 countries in 22 days. This whirlwind tour of the places and groups SET was going to visit in the summer may sound like a crazy thing to do, but it certainly gave Karen, me and the local groups we visited, some idea of what the tour in the summer would be like. Karen and I had spoke to all the groups by phone, had written many letters and outlines about the tour but most of the local groups said they had not been able to picture what SET would look like, what topics we would be focusing on, and who we were until our visit.

Karen and I spent between 12 hours and three days in each place - just enough time to have a meeting or two, see some of the sights and start to get to know some people. We saw some of the concert venues, the streets SET would be on and, most importantly, we had long discussions about the issues, campaigns, and the political and social situations that were relevant in each area. The pre-tour was one of the most useful tools in designing the actual program and focus of SET and the discussions with the local groups had a great influence on SET's exhibition, performances and workshops. Ideas and concerns and opinions came up in those face to face meetings that had not come up before and may not have ever come up in letters, e-mail and phone calls. Standing on the oil-soaked cliffs in Wales and having tea with the people that this disaster directly affected, helped me to understand why alternative energy was the subject that the organisers wanted focus on. Before, we had assumed they would want us to talk about the international aspects of the oil spill. The need for the people to be offered a positive solution was much clearer when we were given the time to spend with them.

We were dead tired when we got back to Freiburg in April, but also incredibly inspired, and I think our enthusiasm was shared by the local groups and the SET team who later heard all about it and used our observations and notes in the preparation month in May.
the TEAM (multi-talented environmentalists)

ANA Sanzhorovskaya UKR - workshops: chernobyl and other energy issues affecting the east; spontaneous Ukrainian folk dancing.

ANN Vikkelso DK - workshops: alternative energy expert, EYFA representative; also known for juggling in motorway service stations.

ANN-KATRIN Schinzler D - documentation/music: plus theatre-occasionally seen pushing a pram with a TV inside.

BÄRBEL Ehler D - music: plays viola and violin with passion-solos that would scare your granny, a hit with local musicians everywhere.

BART Van Schalm NL - music: this bart drums like a madman especially when it's ska, usually takes his shirt off for full effect.

BART Oostindie NL - music: this bart plays bass and guitar the wrong way round, sings, writes songs and signs autographs.

BILLY Boyd SCO - music: singer, song-writer shaman and the man behind YME environmental musicians network.

Brett USA - music/construction singer, song-writer, musician, and the man who made the bed in the back of the bus!

EMILY Juckes CAN - music/organisation: plus street theatre and occasional sound mixing, lead singer of the infamous funk band.

ERIK Woltmeijer NL - music: funky bass player, funky song- could reverse "the big trailer" in impossible situations.

FRANK Van Schaik NL - workshops/music: archetypal multi-talented environmentalist best remembered for "sus..tainability".

FRANCOIS Schneider FRA - workshops/music: his workshop was a load of rubbish! folk music & dancing & dondaine.

FRIEDHELM Lutzer D - music: cool accordion player and folk-star, went down brilliantly in the baltic states.

GUY Bradshaw SCO - music: the funk- co-ordinator, dangerous guitar solos and very interesting hair-cuts.

HANS Hafner D - music/techniks: drums and twiddles knobs and drums some more...our very own rock star.

HELOISE Pilkington GB - music: jazzy singer/songwriter and the lolly pop lady in the video.

INA Celidane LAT - music/organiser: knows 1000's of folk songs, was upstaged by her two wonderful kids.

JONNY McEwen IRL - art/music: exhibition painter, strange anti-climatic art happening and crap guitar solos.

JÖRG Isermeyer D - theatre/music: when not locked in a cage, breaks loose with energetic ska and funky hose-pipe.

KAREN Kielland NOR - theatre/organisation: the witch from the rope act, and "the girl with terrible hair"...drrumm drummm.

LARCH (Ian) Maxey GB - workshops / theatre: used to live up a tree, juggler and cool action organiser.

LUCIANO Ibarra LUX - music: singer and song-writer and non-stop music machine. plus press conferences exhibition tours etc..

MARTIN Rocholl D - organisation/workshops: visionary, inventor of exhibition tour and player of cool cello tunes.

PAVEL Khazan UKR - music added a new dimension to the programme with classical guitar and Ukrainian folk songs.

STEFAN Rostock D - techniks/organisation alternative energy expert, acrobatics and absolutely everything else.

TRIX Weber D - circus/music can play a whistle while standing on a chair which is balanced on a rope...cool.

VERONICA Reiff D - music co-ordinator, breath-taking saxophone and flute solos for any occasion.

ZOE Elford GB - workshops/theatre plus media contacts, dancing with domestic appliances and uncontrollable laughter.

ZUZANNA Iskierka POL - organisation/workshops the woman with all the information (and Tshirts and Cds!)
A conversation in the SET office one Wednesday afternoon, three and a half months after the tour was over. SETties gather to eat pizza and see what they can remember from the tour. If you read between the lines there is a lot of information about how it actually was and how it developed. There is a lot of genuine evaluation here, (after the glow of success, we all felt at the end of the tour there was a chance to subside a little). The conversation is undoubtedly biased, as Martin says "from the music and food point of view". Those present: Ann-Katrin, Dan, Luciano, Hans, Martin and Jonny. Martin arrived late and Dan left early. The following is an edited transcript of the conversation...

L: Oh la la...Pizza!
H: Yeah!
J: Give me a slice of mushroom
L: Yeah, me too, mushroom...
AK: Are we recording?
J: Yes we're going to talk while we eat, see what we can remember from each stop, starting from the end of the preparation seminar- leaving the office
AK: We really want to do this chronologically?
H: So Luciano, how was leaving the office?
L: (confused) I was not there.
D: I was there, I just remember building a bed in the back of the bus - working all night. I kept going upstairs to look for tools, 'cos Jörg had them all 'cos he was building the garbage monsters
AK: At 3am!
AK: More pizza anyone?
H: When did we leave?
J: 4? 5?...5!
H: The pubs close at 12 but when you want to start at 8 there's no one there
J: We had our first concert in this tiny pub, we're on our way"... "Red bus to green bus, we're on our way"
D: When did we arrive at Talamh?
AK: We really wanted to do this chronologically?
H: The first wobble with the big trailer
J: Oh...that was mine.
AK: And we all got stuck in traffic jams and nearly missed the ferry.
J: Yes I remember being on the CB..."Red bus to green bus, we're on our way"
H: We'll move on quickly or else this will end up as a novel...any memories from the journey to Glasgow?
J: And we all got stuck in traffic jams and nearly missed the ferry.
H: "Do ya wanna see the king"? (bad attempt at Guy's accent)
J: Yeah so the bus I was in had to go via Hamburg to the ferry.
AK: We really wanted to do this chronologically?
H: More pizza anyone?
J: When did we leave?
AK: More pizza anyone?
H: When did we leave?
J: 4? 5?...5!
AK: 8!
L: All I know is that you forgot Martin's cello and had to go back
H: "Do ya wanna see the king"?
J: We had our first concert in this tiny pub
AK: Night...about midnight
H: And we all stayed in this one room because the tents we were supposed to stay in had blown down...3 to a bunk bed!
J: We had our first concert in this tiny pub
H: with these "Schnews" guys (Funny alternative news show), and the street day.
D: that was the first time I actually saw the windmill turn round!
H: in those days we tried to play music in the street, pack up the PA go straight to the concert, set up again, play a concert and pack down...all without a break...
D: no wonder we were all so tired!
J: Lancaster!
AK: I was sick there
L: For the first time!
J: Lancaster was wet again, and we didn't know if we were going to get arrested as SET and Max the local organiser were both being sued by the previous organiser of the stop!
H: and Max proposed that we all wore T-shirts with his name on it!
J: I remember Guy at the Schools workshop where we had done an action on traffic the day before...Hi Martin! (enter Martin)
All: Martin!! (one tiny slice of pizza left!)
J: ...and the kids were talking about traffic problems and shouting out all the right answers, which we wrote on the blackboard, and Guy was like... "You've just written the lyrics to a funk song!" which he then performed with the kids all going "Beep! Beep!" in the chorus. So cool...the teachers loved it
L: Wow!
J: (to Martin) memories of Lancaster?
M: Amazing lunch in this woman's house...
AK: Spaghetti!
H: Yeah! (there then followed a detailed account of all the wonderful food etc.)
J: Bristol!
AK: Party!
D: Amazing "Reclaim the Streets" action
H: And we were in this park the next day to protest about a quarry extension
M: We were trying to be a bit more relaxed and not so stressed, so we arrived a little late to find the English TV there! and we hadn't set up the exhibition or anything
AK: After that we decided we really should have a couple of political songs ready for any time the press show up, that any combination of 3-4 musicians could play.
M: And the concert with the 2 other Bristol bands. Our first set was so bad, and then the funk band came on and really grooved it. That was the time I was really happy we had a funk band.
H: The pubs close at 12 but when you want to start at 8 there's no one there
J: We split into 3 groups and each group went to a different school each day...there was a lot of creative stuff
L: I just remember from the pictures, Billy sitting up a tree singing "Stop the Road" to a group of 6 year olds
M: and Guy gave a really good funk concert
J: (in Emily's dress!)
H: "Do ya wanna see the king"? (bad attempt at Guy's accent)
J: then we had a day off
D: No...well, a day, but not a night
M: Lancaster was really good with the schools... that pedestrian crossing action
J: Yeah, but we're trying to do this chronologically Martin.
L: And the cows!!
J: Yeah we mentioned the cows.
H: Then we started driving at 10 in the night from this day off - to drive to the harbour
J: (telephone rings... for Jonny)
H: "Do ya wanna see the king"? (bad attempt at Guy's accent)
J: we didn't arrive in Gronnigen.
AK: We really wanted to do this chronologically?
L: ...eventually we arrived in Gronnigen.
M: So!...eventually we arrived in Gronnigen.
H: a really packed stop
AK: Gronnigen was the first time we made this theatre procession into town to hand out leaflets
J: and the concert was really good, I remember seeing all the A SEED and EYFA crew jumping up and down
H: and they had a party on the last night, and we were all so tired and had to leave at 5 the next morning, and you (AK) hurt your knee!
AK: Yeah so the bus I was in had to go via Hamburg to the hospital...and I had just healed from the rope burns I got in Gronnigen.
L: I have the feeling that it had really started to roll by this stage
AK: It became a bit clearer who was doing what, especially during the "set-up", who did the windmill...the solar panels...the exhibition - everyone had found their place and we were beginning to get better at meetings and schedules and making sure we had some time when we were free.

M: I think in Wales it started really rolling, once we got to do the whole programme then it felt like it was complete.

L: then...Szczecin!

AK: We were staying in a youth hostel

M: We arrived late, it was difficult to get together with the local group...to explain our needs

L: Did you have a translator?

AK: Yeah - Zuzanna

M: No it wasn't a language problem it was a difference of working methods

H: Well we had a nice street day there, no music but the exhibition was very effective...and the art thing

AK: and the great concert in the evening

M: we had some difficulty getting 240V electricity, and when we did, the whole thing kept cutting out. At that time we were cool enough to not be shocked by the whole system breaking down, so the singer just kept on singing.

J: (back from the phone) Where have we got to?

ALL: Poland

M: We gave workshops to the city council

L: How was the feeling in the group then? with respect to the end of the tour

J: I think there was a feeling of momentum. It was still really exciting - still new

M: We were getting slowly more relaxed.

J: Nürnberg!

AK: We arrived at 2.30 am because we were stuck in a traffic jam

M: (more talk about food...esp. breakfast)

J: This conversation keeps coming back to food!

L: Typical SETties

J: We set up the Exhibition and the solar PA in this big town square... and thought, "brilliant place!"

H: and no one was there!

M: Yeah but at that point when we had no crowd- feedback, we weren't strong enough to say, "if there isn't an event - we create one" - so it was pretty bad that day.

J: I also think we learnt a lot about how to use public spaces to attract people, the reclaim the bridge action was great - involved a lot of different groups...

M: Beautiful concert, acoustic,

H: with Jörg doing his theatre stuff, tying a plastic bag round his head in order to cut down his CO2

J: After Nürnberg we picked up Trix and headed for the ferry, (phone rings again)

H: to Malmö(goes to answer phone)

J: Who remembers anything about Malmö?

L: The Brazilian girl in the carnival costume- I was not there but I've seen the photos!

J: We were in a circus tent and did a few little concerts, the people were very quiet.

M: yeah, there was a lot of stuff organised, but it didn't seem to pick up to be a real event (there then followed a lengthy discussion about our most bizarre concert experience)

M: then we had this workshops with the young people from the bridge camp (anti-Öresund) - Ian and Frank and some more people arranged this action, we were visiting this group in Sweden and another group in Denmark, both working on the same issue but not having that much contact, so SET was able to bring them together - that was powerful

..... end of part one...
WHAT HAPPENED? (part 2)

J: Then in Copenhagen we were taking part in this "City as an Organism" conference.
L: That's where I joined in!
J: That was the big change over
L: When I arrived it was like a strong working group, where you really had to catch up
J: I think everyone found it difficult to join in
M: Because the Göteborg stop was cancelled we were able to stay longer in Copenhagen
L: We did a really nice acoustic session one evening
H: Yeah, that was a nice one.
J: I really wanted for us to do a full concert - to show people what we could do, I really enjoyed the fact that we were continually exceeding peoples expectations.
M: I think it was really good we had Guy in the November seminar push this "funk" idea on us so much, which we were talking about all the time - not really knowing what funk is, but knowing it had to be! So we ended up with these two different musical directions developing separately.
AK: In Copenhagen we did "the Rope Act" for the first time -
L: When Trix lost her trousers!... There was a lot going on
M: A mixing man's nightmare!
H: and the action, The big EU action, with everyone with flags painted on their faces...and the street-closing theatre!
J: Yeah the street day was great
L: Especially when compared to Nuremberg...It was the same sort of space but we had learned how to create an event.
J: and we were also making more of an effort to talk to people , to communicate - passing 'round petition and explaining the exhibition much more confidently.
H: and we had the first ever "goodbye song" when Erik and Bart left, and then Billy left the next day.
M: Then Emma's house in Sweden!
J: And Larch introduced himself as one of the organisers of the stop!
(a long chat about the 2 days off and the crazy ferry ride to the Baltic states - high in memories but low in political content)
M: ...then, Rigal! we arrived wrecked after such a long journey.
L: but we started rehearsing and Trix put up her rope
J: That felt like "The East" we weren't sure whether "the message of SET " would make much sense,
L: But there was a lot of people coming to see us and a big interest in the exhibition
J: and when we were playing music on the street people used to run up with flowers
H: There were workshops?
L: Martin. How were the workshops? the political content?
M: I don't know, I wasn't there!
L: but there were very good workshops
J: ...probably!..allegedly!
M: This talk is a bit biased - it all comes from the music and food point of view, the main speakers are three hungry musicians!!
J: So... apart from those excellent workshops..
L: No, seriously, a representative of the Minister of Environment came to one of the workshops.
H: so that's Rigal!...then, Kuldiga
L: For me it had the spirit of a village
J: by the second day every other person on the street was wearing a SET T shirt.
AK: Yeah, we were on TV a lot
J: and talking to the mayor about local production and consumption, and the mayor was like, "Mmm good idea!"
AK: he scheduled twenty minutes for us and ended up talking for some hours
M: It was really good to be talking to the people who were actually making decisions on a local level. I remember having a really big crowd at my workshop that day, and this fashion show - "Eco Fashion" that was completely hilarious. They took an environmental theme for their town festival.
J: and arranged the dates of the festival around our visit.

AK: we spent the whole day in the TV studio, which resulted in a 15 min broadcast about SET. Showing the preparation seminar, Bristol-reclaim-the-streets, right up to Kuldiga.
H: The campfire!
M: To see the spiritual strength of this local group was quite amazing.
AK: The concert was so good
M: At the same time they had organised this midnight quiz- race, going around the environmental hot-spots, and they were expecting about 30 people and instead had 200. Igo said he had never heard so many people talking about environmental things.
L: I remember Martin falling down the stairs
J: so it was like, a little bit of sympathy and then, "OK Martin it looks like you're watching the busses!"
L: That for me was the toughest day of the whole tour - we woke at 8, the street day and then immediately to the set-up for the evening concert (without Hans) and then the concert and into the night till 4 am to build everything down.
J: That was the first time we tried to do a street-day and a concert the same day since Glasgow
L: and some people had to get up at 6 to put the exhibition up in the market the next day! Incredibly tough, but it was a very good stop. Then came Klaipeda for me it was my favourite.
AK: Street day in the square where Lenin used to be, and the press conference
L: We created a really nice space with the trailer and the exhibition - a sort of amphitheatre
J: Yeah we had really learned about using space.
M: But we had quite an amazing clash the night before - about the music program - complete misunderstandings. New-comers to the tour were feeling like they didn't have their space - it was a tight situation at that moment. The team that had been on tour for so long was very tired, and we felt like, "just rolling now - let's not change anything 'cos otherwise we just don't make it anymore". I think we handled it well, gently
AK: and it brought in more diversity with the Irish tunes..
J: Jörg and Larch did this combined theatre/NVDA workshop
M: I think it was the perfect set-up, how we imagined SET should be, - so you do your workshops with a bit of content, a bit about finding new ways to reach out and then with the same crowd you have a party in the evening, during which you prepare the action for the next day. It really worked! and the TV reaction...
AK: This long press conference
L: Yeah that was good, it was mostly people that had not been so much involved in the content side. I remember us answering tough questions in our really personal ways
H: Very challenging too, they were asking us tricky questions
J: Then in the concert we did the Techno Intro. with the cages for the first time... Jörg at his best!
M: That was a very magical concert
J: So...then off to the Ukraine
H: On the way the trailer wheel broke at 3 in the morning in the middle of nowhere.
M: And we drove through the night to the next town with only three wheels. And ZuZuanna did this amazing deal to get it fixed by 12, and we headed for the Ukrainian border.
H: We were really lucky at the border
M: pretending to be an important EU delegation and driving straight through...it was really good to get the next day off... to adjust to what the Ukraine would be like
J: The people in the Ukraine were amazing!
L: There was a bit of a cultural shock, but the very positive thing we gave to the group in the Ukraine was the message that a small group of people can come together and change a political situation.
M: That was the thing that came out of this mad concert (we announced an open stage in the park with our solar PA and when we got there were 13 bands waiting to play with us!)
People were saying, "We could never have done this by ourselves" and we were saying, "of course you could, you just go ahead!"

J: They have a PA and lights and even a venue - hopefully next year it happens without us. That was one of the places where we saw a really tangible result of this mixing culture and politics - the bands that played with us had no contact with the Eco Club, but now they are talking about playing future concerts for the Eco Club and doing joint projects.

M: It carried over to the Street-day, we had this one very young translator who did an exhibition tour by himself at the end...and I was amazed at how much interest there was in these subjects that we had brought from the west.

J: Yeah, people really wanted to discuss things, remember this big discussion we started in the market about return bottles versus plastic ones?

M: I think it was really the point where we started to think politically instead of just presenting ideas and performing.

AK: I think what was amazing from our group was that with only 3 more stops to go we were still prepared to change things where necessary - being flexible.

J: I found Rivne the hardest place to leave...

(Dan is about to leave the office)

J: Any comments about Ecotopia before you leave?

D: I just remember coming to Ecotopia, there was a completely different atmosphere, you were like a team - and the first concert there just blew me away!

M: That was a good comment! (Exit Dan)

H: Remember the open stage at the end of the concert in Rivne and somebody sang "Anarchy in the Ukraine"

AK: That was really cool.

(Edited bit about how wonderful our brief stop with Zuzanna's Mum was - more talk about food!)

L: Then...Za Matku Zem! ...action camp!

J: I remember there was a reticence from them when we were doing the action planning, and we were talking about people on stilts and music...and they were saying "but this is serious!", we were saying "trust us! trust us!

M: The visit to the Nuclear power plant was interesting

J: We played in a nearby town as part of their town festival, and we had the exhibition up, and we got people from the action camp up on stage to talk about their anti nuclear campaign to the whole crowd...and they were thinking, "this is easy!"

M: And the stilts workshop after this really successful action and everyone seeing themselves in every single newspaper in the country - and by the next day at the concert people from Za Matku Zem were going round on stilts handing out leaflets.

And we did the first all-woman exhibition tour - total success!

J: and the exhibition comment book was signed by these soldiers, with their names and regiment saying, "Save the Earth, Stop Nuclear power. We are with you!"

L: and Frank on stage in a "Stop Mochovce" T-shirt, singing "Atomic Power!"

J: Then it started to feel like the end, on our way to Ecotopia which we sort of regarded as "home".

AK: I have a "travelling in the bus memory", I was so completely tired, because I couldn't get any sleep 'cos we had been travelling through the whole night before - and the whole day sitting in the bus and I was so tired and my back was sore and I was so pissed off with everybody! Jonny was driving and Trix co-driving, listening to techno blasting out - and behind me Bärbel and Francois were singing Irish tunes to eachother, and in front of me Bart and Luciano were practising "Don-Daine" - and all 3 at the same time! I was so pissed off!

H: Yeah I think we all had times like that.

J: Arriving in Ecotopia was really good.

H: Erik was there

L: I remember driving through this industrial wasteland thinking "Ecotopia can't be here!"

AK: It was a strange experience, coming home and being at the end at the same time

M: and the final concert was the best

J: we put so much into that concert, not just because it was our last, but I also think we had a lot to prove

M: We had a really good impact on Ecotopia

J: Yeah, we did loads of stuff

AK: It's hard to imagine what Ecotopia without SET would have looked like

J: OK folks , that's it, I'll edit this and see how it looks. How do you press STOP?
SET aimed in all areas to raise standards within the environmental movement. This was especially the case with the exhibition. Most environmental displays are quickly thrown together display boards usually including at least one badly painted rainbow. Rather than attract attention to the cause this can be little subject

The original plan was to do a poster series in different languages, but this developed rapidly into a big-scale, hand-painted exhibition. The exhibition itself could be put up with the help of four people in about ten minutes. Unfortunately until we started pinning it to the ground it was also prone to falling down in a much shorter time.

Each board was painted in a different style, and using a variety of techniques. As well as the painting we also used photocopies on fabric, cartoons and large Quotations that could be read at a distance. The text was on either A4 or A3 and each time we moved to a new country the new translation was pasted over the old one. This gave the exhibition a sense of development, of telling the story of the places we had already visited, we also added photos of the tour as we went along. Other developments included the addition of children's drawings which were made during art- workshops and a little piece of sculpture.

The subjects that we dealt with are listed under "Main themes".
SET and Street Theatre \((b y \ z o e)\)

WANTED: ECO ACTIVISTS \(\) (to be of Oscar nomination standard at least!)

What does the lady mayoress plus entourage, Lord and Lady Hargreaves, an unhinged Victorian bride, a 2nd hand car salesman, a teenage goth and a high flying business woman, a slack rope artist plus act, 2 monsters and their giant masters and a lady Sherlock Holmes have in common? They were SET's street theatre. A fine show!

These days the successful radical activist has to be an expert at everything, one minute reeling off to the Mayor the best definition of sustainability ever to be uttered, the next minute making the sandwiches on the road side, the next running an eco tax reform workshop, the minute after that dancing down Glasgow's high street in a satin wedding dress with a Hoover in her arms.....Its not easy this world saving business.

Beneath the chameleon lies the clear aim; Set's street theatre was a vehicle - to get ideas out of our heads and into those of the populace of Europe. We walked the thin ice of politics mixed with culture. SET did the daring, we were attracting attention, capturing imaginations and destroying stereotypes. We mashed together environmental information, political comment and cultural expression. Sharper than a razors edge, that was us.

The summer of '96 - we were at the forefront re-defining political involvement, Lord and Lady Hargreaves inviting people to the street party, Lady Mayoress closing the road, a detective declaring the EU commission building in Copenhagen a scene of an environmental crime then proceeding with a full scale investigative operation, a group of slightly bizarre people having perfect relationships with their household objects. Just what were we saying? - its up to you, we gave people the opportunity to think and to think on....

There is an English saying that goes "if you want something done, do it yourself!" I'd add to that, "while pretending to be someone else!". Theatre is wonderful because it gives you a licence to do all sorts of things, suddenly you've got the nerve. When you're dressed up you can be anyone, do anything, you can really make things happen. By making believe you can make others believe.

There's probably some theory about public space, cultural forms, why art ....blah blah... I don't know all of that but to the question why do it? I'd answer because it works, you can break down barriers, feel cherry red embarrassment, hope to god your best friend isn't holidaying in the same obscure little village in the middle of Wales where you are currently dressed as a middle aged Mum talking to a TV in a baby's buggy. In a non threatening often fun, playful, humorous way theatre reaches out. If people don't come to you then you can go to them. Who knows where they may travel to from there.

The challenge was to make theatre which made sense in the West as much as the East something that could travel but remain relevant. No words, only communication. It didn't always go smoothly - the man in Rovno got his wires crossed, he offered to buy the parts from the techno monster. His interpretation was infinitely valuable. Perhaps the meaning was located in the context, we were at the market after all.

If I had my time all over again I would do more theatre, combining it with art and music like the 'anti-climax' piece of Szczecin. Nothing like seeing 300 entirely perplexed and bemused on-lookers! Also I would like to think of ways to get the 'audience' interacting, to draw people in and make people feel involved because they would be involved. I think everyone should have the chance to go for an Oscar. I gave the Rovno man a standing ovation.

By the way, how come we never did the Climate Change idea? - we were going to strip off and redress in another one and do it again and again, it was going to be the complete explanation to Climate Change - symbolised by a spectrum of vestments from sun hats to eskimo furs. I was looking forward to Jonny in nothing but his bikini.
And good luck making happy acting actions real!
The role of art in the SET tour is perhaps harder to identify than the other areas. There is of course the highly visible exhibition (which occasionally has the appearance of "art"). There was the role art played in the school workshops (angry self-portraits and smelly cars), there was face painting. There was involvement with local artists (fire sculpture/performance in Poland). There was performance art (see "anti-climax", below). The experimental drawing workshop in the church at Ecotopia and the areas in which art spilled over into the realms of theatre and music (caged techno intro./Klaipeda, see below)

"Anti climax" as the piece later came to be known was a two-hour performance involving 2 musicians, "the artist" and 3 "assistants". It was deliberately obscure. It was basically the construction of a large drawing, and started with the artist walking around a large piece of paper through crushed charcoal until a large circle was drawn by his footprints. The assistants brought pieces of rubbish from the surrounding area, which the artist did experimental drawings of. The less that happened the more people seemed to want to watch. Eventually, nothing happened.

The techno intro. (with cages), which first happened in Klaipeda, and was the brain-child of Jörg. It was a response to the environment we found ourselves in, there had been a fashion show the night before in the concert venue. We also had a difficult act to follow, coming after "Rebelheart" Lithuania’s biggest rock band. So... when the lights went out in the darkness from the back of the hall came a loud crashing sound, and then again a few seconds later. The noise turned out to be Jörg in a cage being brutally rolled over. Each time with a loud bang, with him came torch-bearing people dressed in black. Meanwhile the acoustic techno started with Hans on the bass drum being joined by people on the balcony banging on more cages with tools etc. Frank gave the signal for breaks in the drumming while Bärbel played techno violin. On the last break, Jonny sent up a big flame as a finale.
We used two 9 seater minibuses to carry us from place to place and to pull a small trailer with equipment and musical instruments, as well as the showcased big solar-powered P.A. and exhibition trailer. Each bus carried nine SETties and was fuelled with rapeseed bio-diesel whenever possible (unfortunately, the stuff is very hard to find in most countries). Travelling in this way, we used about the same energy per person as we would have travelling by train.

On top of the big trailer we mounted six solar panels, and hooked them up to four batteries totalling 500Ah, plus a 400W inverter and a 20Ah regulation box, all of which enabled us to produce 350W of amplified "music-with-a-message" at concerts and street performances. Most days in the street (even in Glasgow) we were able to run the P.A. directly from the solar panels without using the extra energy stored in the batteries!

We also brought along a solar water heater to show people, and a 12v, 60W windmill which was, after we shortened the pole, much safer to put up and take down regularly (something you would not normally need to do), but not nearly as effective. We used it mostly as an example of yet another eco-friendly energy alternative.
MEDIA (by zoe)

I have a theory that all planet saving press officers should be recruited from Mr. Big and Nasty Multi-Nationals Public Relations company. We need that hard sell approach. SET was a story! it was a feature! it was a first! it was sexy! and it was brand new It was in a word, “news”. We were making news for a whole summer.

About a week and a half after we finished, I began to fully realise the dimensions of our success. Unfortunately the media relies on ‘an amazing thing will happen’ or ‘an amazing thing has just happened’ not something amazing has been happening all summer. Too late. My big regret from SET is that we didn’t get the bumper crop of press attention we deserved. A lesson learnt here is to, next time, prioritise media coverage - it is vital to reach out as far as possible and the press is a vehicle through which this can happen.

BUT SET did get press at each and every stop, from Scotland to the Ukraine, there we were on the TV, in the local paper, in the national daily papers, in specialist magazines and of-course in the green movements own journals. We must have been good because a diverse range of publications covered SET. There we were informing, entertaining, teaching, learning, singing, protesting..... in papers that barely cover anything even remotely green to publications that never talk about anything else!
So SET’s message moved way beyond the market square or the concert venue. SET inspired the ever growing population of activists and got much envied coverage in and by media who don’t normally give you the time of day.

But best of all people didn’t need to switch on the TV or open the newspaper to see SET. We were real life in their high street and in their pub. Why settle for black and white or celluloid when SET was in your school, at the end of your Sunday walk, flying past you on the motorway, or sleeping on your floor!

Everyone without exception dealt with the press. SET aimed to gear everyone up to be perfect at everything however my musical skills remained firmly non-existent, but the musicians press skills came along marvellously with snappy stories and tip top soundbites.

I’ve heard that the Mr Big and Nasty Multi-National is head-hunting them.........
Main Themes - Exhibition

On the exhibition we dealt with the broad subject of "sustainability" and tried to explain the topic under various subject areas. We always tried to give positive practical examples and solutions, rather than just pointing out the problems.

Board No.

1. "Sustainable Europe Tour" an introduction to the themes of the exhibition, the tour route including photos from places we had already visited.
2. Climate Change an explanation of the greenhouse effect, and the relationship between climate change and CO2.
3. Sustainability a brief explanation and definition of the complicated but very important idea, what's it all about?
4. Sustainability II Practical example of what it means for individuals...the transport example, how far can we travel with 1 litre of petrol per day.
5. Sustainability III painted graphs showing global imbalance and how far we are from a sustainable level of CO2 production.
6. Local Group this board was used by the inviting environmental group to highlight their own local campaigns.
7. Energy I Questions and examples about renewable energy, examples of new technologies.
8. Energy II examples of energy efficiency, the energy lightbulb, and why nuclear power is not the solution.
9. Jobs the relation between jobs and the environment, the case for an ecological tax reform...putting kilowatts out of work instead of people.
10. Waste I the problem, just how much waste we produce and where it all goes, possible solutions...recycling packaging etc.
11. Waste II a good example being destroyed, bad news of "developmente" in Eastern Europe.
12. Alter Eco examples of alternative economic projects from around Europe, LET's schemes, housing Co-ops etc.
13. Transport I Graphic information on different types of travel, how to compare different means of transport..
14. Transport II Stop bulldozing Europe! the EU's plans for Trans European Networks.
15. Sustainable Cities I examples of super efficient and low energy housing with examples of some simple techniques being used today.
16. Sustainable Cities II how to close the cycle...the common water toilet example and its more sustainable alternatives.
17. Sustainable Cities III car-free cities...reclaim the streets! examples of successful measures in use
18. Environmental Networks a collage of publications and information from the environmental youth networks... EYFA, YEE and ASEED

Also included in the exhibition was technical information about various pieces of alternative technology.
SETs music was very special - not only was it hugely entertaining in itself but SET used music as a tool - to gather a crowd on the streets and to get out a green political message to a new audience. The music was solar powered so SET was able to directly marry sustainability with culture. Concerts were massively enjoyable and were a platform to get info out to people who normally wouldn’t have contact with environmental activists. The musicians or local activists would speak in between songs on local issues and video footage of environmental activism was used to bring the message of the music to life wherever we were. As we travelled it became increasingly clear that music transcended cultural and communication boundaries.

When the musicians first came together in the May preparation seminar, we started off with questions like “Hey, what’s your name?” - “Oh, interesting, where are you from?“ So the first bit was about getting to know each other. Then we suddenly realised that we had three weeks to put together a full music program. We had never played together before and musically had very different interests and backgrounds. It was obvious that we had a lot of talent between us, of the 29 people who took part in the tour 22 played a part in the music program (and if we include those who joined “the choir” the number is even higher), and 11 of these were song-writers as well! So the first problem was having too much choice. We also listened to everyone’s opinions about the music program and the direction it should take. This involvement of everyone meant that we all came to feel that the music program belonged to everyone, not just the musicians. It was great when a non-musician said after a concert “we played brilliantly tonight”.

By the end of the preparation seminar we had a five hours concert with about five different bands playing (the same musicians put together in different combinations). The first concert in Freiburg went down really well, and with this great memory we started the tour of short concerts in small pubs in Scotland, England and Wales (not knowing that the pubs close down at 11 pm). We chanced being thrown out because it took us so long taking down our system.
The songs we played were mostly originals written by members of the tour and everyone got to develop his or her specialities. So we always kind of talked about the different music blocks (Jonny McEwens Folk Explosion Block, THE Funk Block, Jörg's thing, Billy's songs). We also decided to play some cover versions like "Life" (Sly and the Family Stone) after which we had a hard time curing the hand of the bass-player. Or "Shelter" (James Taylor Quartet) where we couldn’t decide what chord the guitar is supposed to play (so we got used to listening to Jonnys’ try-outs which where sometimes not completely in tune). Or the Ska-version of a German children-song that killed the drummer (well at least me, Bart was playing really cool on that one). One of the blocks consisted of Billy Boyd’s songs, who could always play no matter what the situation around him was. And by the end we had nice arrangement of almost all his songs, even though sometimes he just came up and said: „Today I’m going to use the electric guitar on this one” which meant that you would play a completely different song. But it was a lot of fun.

In the middle of the tour a few key musicians changed. Billy, Erik and Bart left as planned and we got Luciano and Bart instead and it turned out that the same songs sounded completely different. We had a hard time rehearsing new songs because there was never time for that. So the rehearsals were taking place while sound-checking or watching the SET buses.

Because every place was different and we had different time to fill up (from 1 hour to 4 hours !!) every concert was different. And towards the end of the tour we started to create events with intros and the rope act in between. The intro were quite wild at some points (Jörg even got hurt during one of them) or ironic (like the hippie-show with flower greetings on the door at the Ecotopia gig).

The one thing that sticks in my head is: It was stress, but we made it fun!
Sponsors

SET was partially made possible through the support of several companies who we fondly refer to as: the "Sponsors". These companies provided SET with the backbone of the solar-trailer part of the exhibition (in the form of solar panels, batteries, solar waterheaters, vacuum tubes, etc...) and with the two-way radios that kept the two buses from losing each other when separating was un-avoidable.

With this equipment, we were able to show practical, working examples of alternative energy sources.

The connection between environmental organisations and new "green" industries is one that we feel should be expanded upon, because it is of mutual benefit to those involved. The companies developing and producing the technological means of harnessing natural energy provide positive examples to be used by the environmental groups, who in turn bring them to the attention of the general public.

In addition to providing alternative energy sources, these industries can provide an alternative job source and economical basis for countries, removing the necessity of subsidising un-economical and environmentaly destructive industries.

ATEC, Schondorf/Ammersee
Klöckner, Stuttgart
Kury-Batterien, Freiburg
Solar-Energy-Systeme, Freiburg
Slare System Technik, Freiburg
Sonnenschein, Büdingen
Team Funksysteme
Technica Industriepartner, Hechingen
UFOP, Bonn
EVALUATION (by Luciano)

Evaluation draft of the most exciting project in the history of sustainability.

Libkotopia... a first attempt

Right next to me, there’s a pile of big sheets where people wrote down their thoughts, concerns and feelings about the Tour as we had our two days evaluation meeting at Ecotopia. People wrote so much down, that we could publish a whole booklet only about the evaluation. This would cover everything from tour practicalities to philosophical discussions about the message of SET and from media attention to the food in the different countries. This attempt at Ecotopia was very valuable but still probably incomplete, as much feedback was still to come in the following months and as we were writing reports in the office many new aspects of the Tour came up.

For me the Ecotopia stop was a an evaluation in itself. The concert we played in the old church was the first time, the musicians came around to perform ALL the songs they wished to perform... we ended up with a 6 hours concert and a jazz session at the end for the non-stop music players. Playing in front of a crowd of Ecotopians, I felt like we were playing in front of a „family” and we were celebrating with them the culmination of the SET96 tour. SET had gathered so much momentum by the end of the Tour that it was needless for us to prove ourselves to those that had been sceptical about the SET project. SET provided an important input to Libkotopia with concerts, exhibition, workshops, artistic input in the actions and all the activists that came around SET to the camp.

The „red exhibition feedback book” and the „green diary”

a very interesting way of getting feedback. Just let people express themselves and you’ll hear things like:

“...exhibition is small but interesting. It is very fine that music is playing. The purposes of exhibition are very useful. We love the world.” Lina and Rima - Klaipeda

“...wonderful, we believe in you, you are the power. Never give up! Good luck.,”

“Kurt Cobain was the best musician and poet in the universe, and you are the dirty Americans and European ass....”

“Wish you were here ten years ago, may be had not such tragedy like Chernobyl. I don’t understand the culture you proposed but the work you do is very useful”

“Message for all people: Save the world and our mother earth. Stop the nuclear power. We are with you” - four soldiers of slovak Army.

On tour

There was an on-going evaluation process during the tour. At each stop we were providing a similar structured programme (streetday, workshops, action, concert). This made it possible to discuss about how things had gone during a certain day and improve it gradually from stop to stop. By the end of the Tour we were a very well functioning unit. I’m not going to mention all the „we should have had more acoustic music” and „the trailer should have been smaller”. A lot of these points have become obvious by now and we are definitely working on improving the idea of SET.

Set built up a nice network of local groups and participants and we regularly get some news from them: In Malmö/Copenhagen, both groups have been working closer together against the Öresund bridge and had an action where they
occupied an island on the worksite of the bridge. A family of the local organisers in Latvia, after seeing our Solar-trailer is planning to install solar panels on their farm. The group in Groningen had also interesting actions in the SET spirit, using stilts and theatre to draw the attention of the environmental minister. In Kuldiga the local group is organising a mini-SET tour around their schools. But also some sad news, like Pollock Free State in Scotland has been dismantled and the M77 has been opened.

Media success?

It seems to me that, in the end of this century, the century of communications, environmental groups have taken advantage of the new possibilities offered by the Internet and e-mail. In the last years they have created powerful networks to exchange information and support each other. Today the publication of a newsletter with articles from all around the world and co-ordinated from one single computer is no extraordinary thing. On another hand, the globalization of the world market of communication implied such an enormous increase in the flux of information, that environmental groups had to face the problem of how to bring their message across to the general public. A few pictures of an action easily disappear among the news on TV, where one catastrophe pushes the other aside and same for articles in newspapers.

Conclusion

In each town and especially in the eastern countries, the media attention was very positive and surely a lot of people heard about the local groups, the actions and sustainability in some way. But the success of SET was not media-staged. Nobody from the participants expected to change the world and the mentalities in that short period. The real success was much more modest. What SET reached was to create a bridge between the local groups and their communities, inspire them with an artistic input, create new contacts among groups and link the local issues to the European networks.

But for me the most relevant evaluation point is the simple fact that we fulfilled an idea that nobody had done so far. We showed that it is possible to use art and music to motivate people and to link it to a complicated message like „sustainability“. We shouldn't forget that SET was an experiment, a try-out and the experience made by the Tour 96 will be a very good basis for future SET projects.
We thought we would take the opportunity of this booklet to give you the lyrics to some of the songs of SET 96 which appear in the video, so feel free to sing along!

**HUMAN PRIDE**

When I think about the human pride
In this man-made world
Everybody’s so unsatisfied
And burned out and unwilling to learn

Why do we have to teach our children
To praise money more than a word
Who on earth do we think we are
To use and abuse Mother Earth

You tell me it’s the way it is
And that man is never going to change
Your little acts might be well meant
But they’re meaningless and in vain

But I wanna live a different way
I’m gonna try as hard as I can
Again and again and again

People keep spoiling their lives
In the name of economical wealth
And keep swallowing the tv lies
And hurting their spiritual health

Why do we have politicians
When money rules more than the law
How far do you think we can go
When we always keep asking for more

---

**DON DAINE**

Par un lundi matin me balladant à pieds (repeat)
J’ai vu un groupe de gens qui étaient enfermés

Chorus (2x):
DON DAINE LA RIDAINE
MA TA PATTE ALIMATOU
MA TANTE ALOU MALI MATOU
MA TA PATTE ALIMATOU
MA TANTE ALOU LARIDÉ

Tout au fond de leur bagnole ielles ne pouvaient bouger (repeat)
On a ouvert une vitre et j’ai pu demander

Pourquoi restez-vous donc là-dedans attachés ? (repeat)
Non seulement vous puez mais vous nous asphytiez

Et là où vous restez, on pourrait se promener (repeat)
On pourrait même peut-être y planter des navets

Et on m’a répondu sur un ton exécuté (repeat)
Pour payer cette auto, il faut gagner du blé

Et pour gagner du blé, faut aller travailler (repeat)
pour aller travailler, il me faut cette auto (repeat)

---

**THINK**

Turn on your television, tell me what you see
what’s that man trying to push on you, and is it really for free
pretty newsperson selling you the fact you need
how much didn’t make the cut, because it didn’t make good TV

Think, think for yourself
Don’t let the chumps in marketing toy with your mind
Think, think for yourself
Make your own decisions, you don’t need one of every kind

If you let them own you, you’re to blame
because you’re just another moth flying into the flame

Mr. Slick made it all the way to Governor
he isn’t guiding his state, he’s shoving her
any which way Mama Lobby say ‘cause when it comes to campaign money he’s loving her

And Mr. Slick studied rhetoric
he’ll be running for President quicker than quick
all he’s got to say is “American way” and they’ll be crawling all over him 3 feet thick

Think, think for yourself
Don’t elect a man with nothing real to say
Think, think for yourself
He just might take the things you love and throw them away

If you let him control you, you’re to blame
Because any child can see through that game

So many atrocities occurring all through time
because nobody in the crowd dared to step out of line
too many times no one dared to care
but they’re playing with lives and we won’t let it happen one more time

Think, think for yourself
Think, think for yourself

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**FRANCOIS SCHNEIDER**

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**DAN BRETT**
VIDEO Diaries (by ann-katrin)

At the beginning of ´96 the ideas of SET had already developed that far, that SET was expected to be worth being documented. Besides a diary written on endless bus-rides, and an exhibition-booklet in which anybody from the local groups and from the street could write their comments, criticism and praises, over a 1000 pictures and 24 hours of video-footage have been taken within the three months of the tour and its preparation.

As an up to date media the video was intended to show the tour as lively as it was, which a slide-show couldn’t have fulfilled. The video as a souvenir for everybody who took somehow part in the tour, but more for everybody around Europe wanting to get an impression of what SET’96 was like and the „new ways to reach out“ we tried out. It should empower local groups all over Europe to get active themselves, and use their creativity to combine culture and politics.

A perfect quality wasn’t the most important thing, and TV-standard quality anyway would have meant to have 2-3 full-time professionals which we neither had nor wanted. So we chose the cosy atmosphere variant instead and elected one of the multi-talented SETties to video as main job - here I go!

The only experiences I had with videoing so far was besides filming my patient cat jumping over a 2m gap to the garages , a 5 min. film about sunny Freiburg for a Freiburgian city-bank competition and the media seminar in spring ’94.

So we quickly arranged for me to stay in Amsterdam with „Smallworld NL" where in 10 days I learned most of what you should know about perspectives, compositions, interviews, story-telling and so on. I made myself familiar with the equipment and simply tried out a lot of things. Another real good thing was that I had access to the semi-professional editing suite, so I got to know which filming-mistakes I’m gonna hate later and how difficult it is to edit out of shaky pictures with bad sound etc.

Back in Freiburg there was hardly any time for practising but at least I managed to write down where I intended to film, what. Often on tour to film what was planned, turned out to be absolutely unattractive. The planning was chaotic and flexible enough to spontaneously be changed, and some of the best shots were taken when I was really sure I was not going to film. It was good doing this mainly alone, because otherwise it would be impossible to keep the overview. It was always hard but necessary to restrict myself in filming and to sometimes accept that some things simply wouldn’t be filmed, so 24 hours out of 3 months are not too bad.

The content part of the film was mainly covered by the interviews that were planned to be done three times - during the preparation, in the middle of the tour and at the end. Because of an accident the interviews in the middle never happened but thanks to other multitalented SETties good shots of every stop were still taken so that the idea of the road movie worked in the end.

Once the tour was over it took me a lot more time than expected to watch all the footage and make it into detailed scripts. I doubt it would have been any easier to do with more people. You could never have the complete overview, and possibly would have different images of how the film should look like in the end . By then I was in the complete video-world and it happened that I tried to fastforward my dreams... thanks to the other lovely and also busy SETties settling down in Freiburg I also survived this. Next came the exciting weeks of editing and it was amazing to see the film growing.

After three months it was done ! Yeah ! The 45 min. Seductive Eco Transmission’96 was finished (the camcorder is up for sale) and the tape will be copied by the time you read this.

Have fun watching !