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GLASTONBURY C.N.D. FESTIVAL  
22ND: 23RD & 24TH OF JUNE 1984  
WORTHY FARM: PILTON: SHEPTON MALLET  
SOMERSET: ENGLAND  
OFFICIAL PROGRAMME

37-39 Jamaica Street, Stokes Croft, Bristol BS2 8JP Tel. Bristol (0272) 428494

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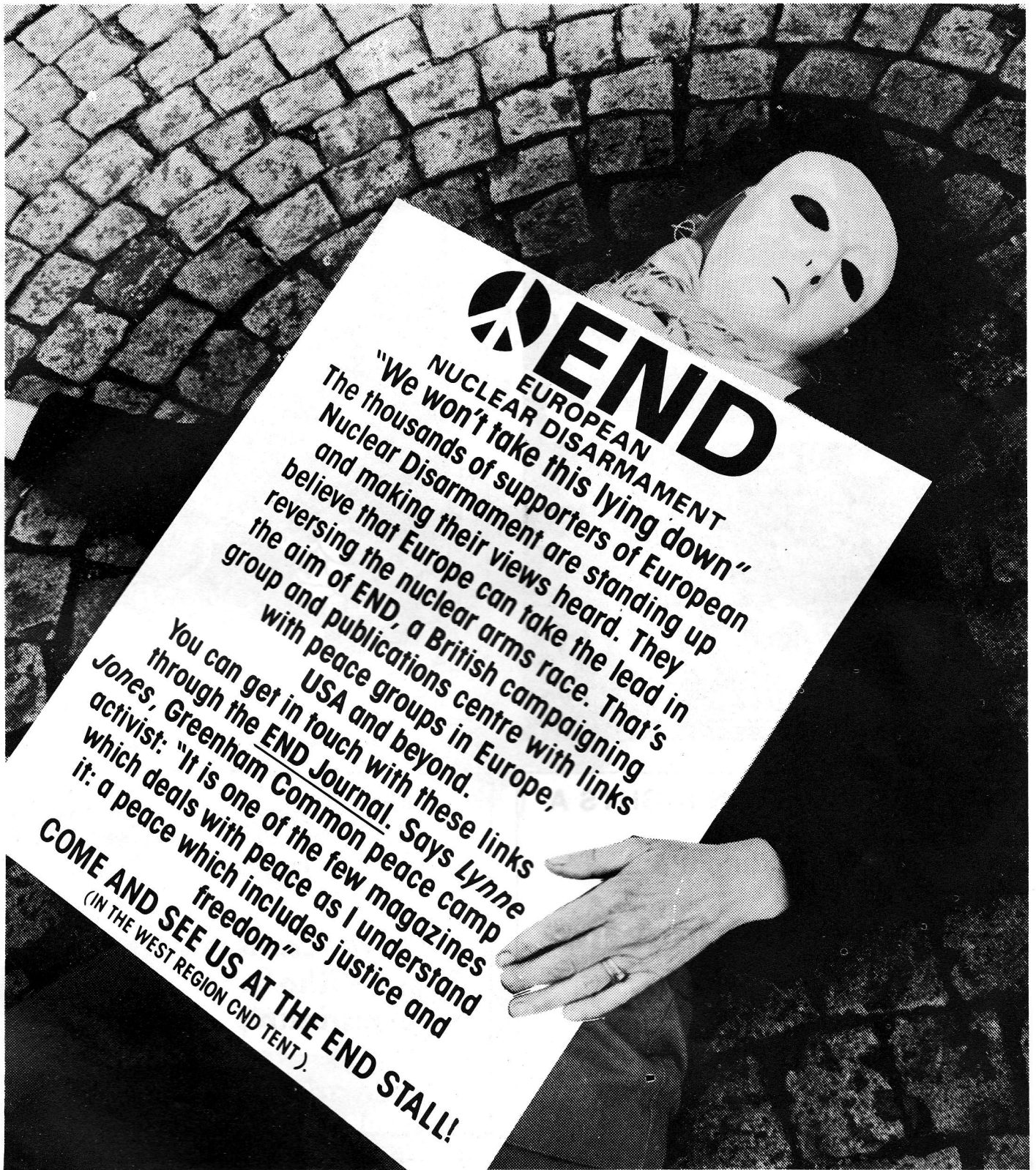
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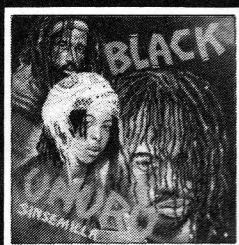
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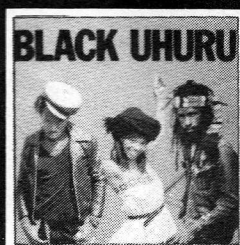


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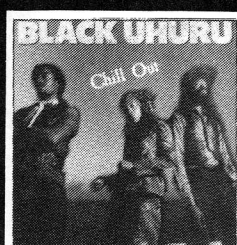
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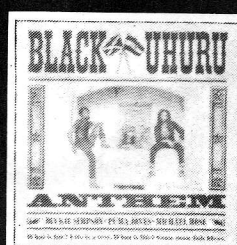
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**EMERGENCY EXIT**

**MICHAELS MEAD**

**HAWKWELL**

**MAIN GATE**

**TOP WEDDS ASH**

**HOMEGROUND**

**BIG GROUND**

**BOTTOM WEDDS ASH**

**ROW MEAD**

**ARENA**

**C**

**T**

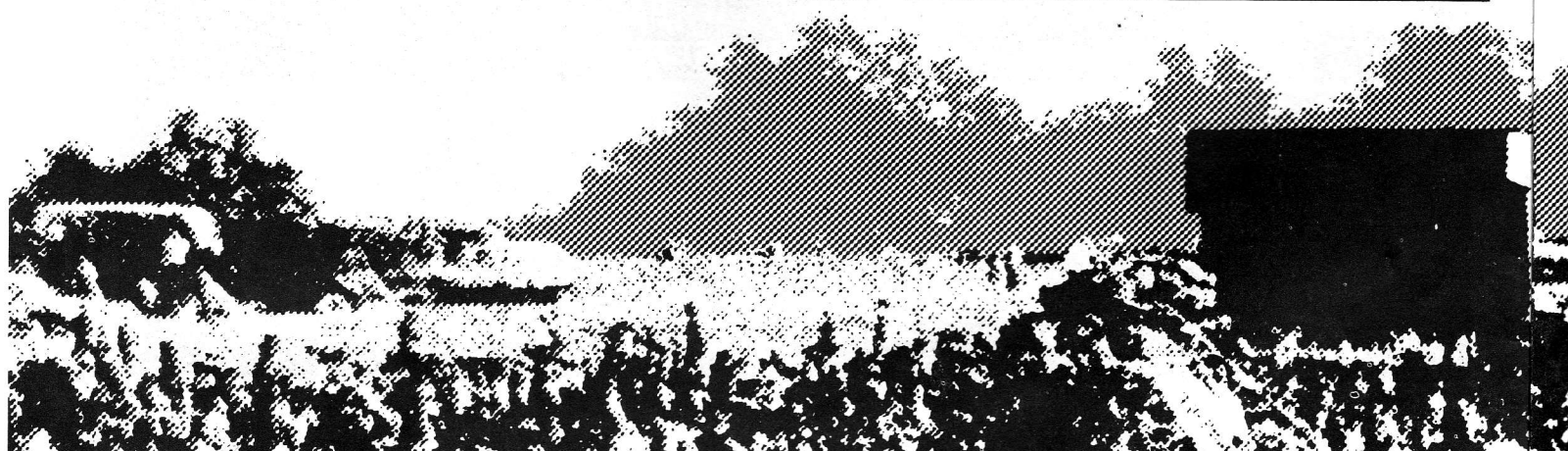
**JERSEY GROUND**

**G**

**MAIN EXIT**

**GLEDE LAND**

- W** Welfare
- i** Information
- Car-Parking
- Camping & Car-Parking
- Camping Only
- T** Theatre Area
- C** Children's World
- G** Green Field
- Stage Compound
- 1** Main Stage
- 2** Marquee Stage
- 3** Acoustic Stage
- 4** Theatre Tent
- 5** Cinema
- 6** Cabaret
- 7** Women's Peace Alliance
- 8** Theatre Stage
- 9** Beer Tent
- Telephones
- Water and Fire Points
- Toilets, Water and Fire Points
- Toilets Only
- Flush Toilets
- Pylons
- Hard Roads Keep Clear for Emergency Access



# INTRO

**W**elcome to the Glastonbury C.N.D. Festival 1984! this is the eighth midsummer festival to be held at Worthy Farm and once again we are donating the proceeds to the Campaign for Nuclear Disarmament. Over the past three years, the festival has become the largest single contributor to the C.N.D.s funds and with the presence of cruise missiles now casting a shadow over Europe, Glastonbury's importance as a celebration of peace and co-operation has never been more obvious.

Although we are expecting greater numbers this year, this beautiful 160 acre farm should be big enough for all of us. Everything required for a really enjoyable weekend can be found on the site. Our boundaries are clearly marked, so please, don't wander into adjoining fields, or do anything to upset our friends in the neighbouring villages. Fires can be especially hazardous, so please make sure that there is at least 10 metres space between fires and any tents or vehicles. The lighting of fireworks or flying of balloons and kites is strictly forbidden. We would like to thank all of you who came last year and followed these few simple rules as it is entirely due to your efforts that we are able to hold this year's festival.

Finally, we would like to thank Mendip Council for their co-operation in providing our entertainment licence and the local Police and Fire authorities for their help in staging this event. **HAVE A BEAUTIFUL TIME**

**Information Tent:** (Site Plan Ref: I)

Our friendly information staff are here to help you really enjoy the festival. Here you will find up-to-the-minute info on **Travel, Festival Events and Local Amenities** (Banks, Petrol, Chemist's Rotas, Wellington Boot Vendors etc). The ever-popular **Message Drums** are at your disposal to help you locate lost friends and if they're still at home, why not use our postal service to let them know what they're missing! (Mail is posted from Shepton Mallet each evening). **Open Fri. Sat. Sun. 8pm-11am** (also Thursday and Monday as necessary).

**Welfare:** (Site Plan Ref: W)

Almost a hundred fully trained **Doctors, Nurses and Welfare Workers** are on hand 24 hours a day to take care of you. We are easily located in the **Wagon Shed** next to the **Farm House**, so, if it hurts . . . come to Welfare.

**Lost Children:**

Worthy Farm can be a big place when you are very young, so it can be quite easy to lose your way! All tearful tots will be cared for in our special **Lost Children's Tent** at Children's World (Site Plan Ref: C). **After 8pm each evening they will be taken to the Welfare Office** (see above).

**Radio Avalon:**

Tune in to the festival's own radio station! (**189m 1584kHz**) News, info and entertainment. Public access is via the Information Tent (written messages only).

**Lost Property:**

All lost property will be stored in the Welfare Office.

**Car-Parking:**

The police have found it necessary to remove **all** cars that are abandoned or parked on the access roads to the festival. **In the event of removal, the usual fees will have to be paid!** If your vehicle breaks down on an access road please contact our gate staff who will try to help you.

**Travel:**

Special coach services from the festival site to **Bath, Bristol, Wells and Castle Cary Railway Station** are available. Full details are obtainable from the Information Tent.

**Rubbish:**

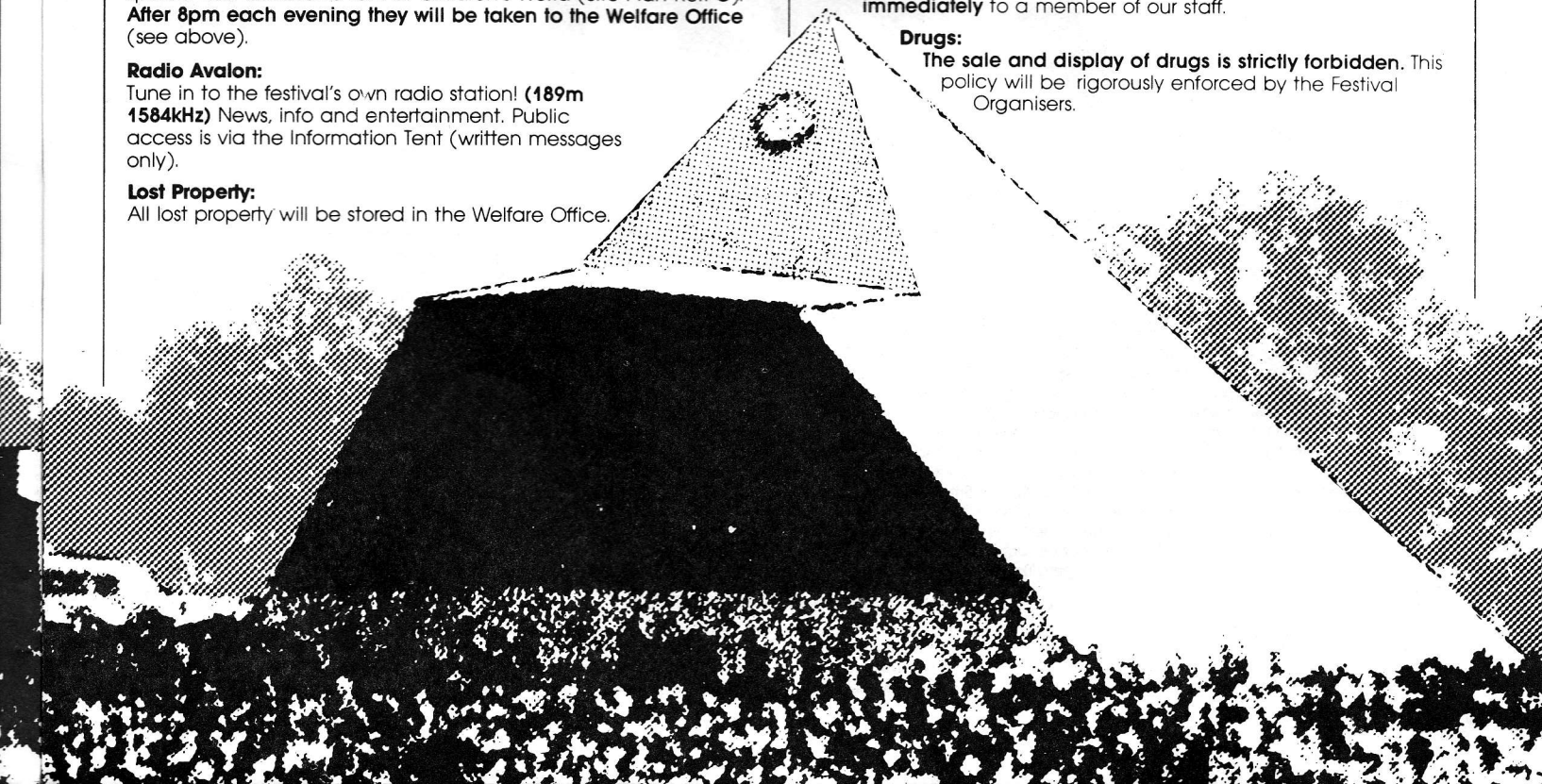
Rubbish bags are available from the Information Tent and other points around the site. Remember, this is your festival, so please try and keep it tidy. Please leave your rubbish on the side of the Hard Roads where there are regular collections.

**Theft:**

If you are robbed, or see anyone stealing please report it **immediately** to a member of our staff.

**Drugs:**

**The sale and display of drugs is strictly forbidden.** This policy will be rigorously enforced by the Festival Organisers.



# ROCK



## Black Uhuru

The word 'uhuru' is taken from the Swahili language of East Africa. It means freedom. In the context of reggae, Black Uhuru means one of the finest contemporary vocal groups out of Jamaica. Michael Rose, Puma Jones and Ducky Simpson really are that good. The embryonic Black Uhuru was formed in the mid-Seventies by Ducky, together with Garth Dennis (now with the Wailing Souls) and Don Carlos. The group played hotel and small club gigs throughout Jamaica, without making any great impression in the burgeoning reggae market. They cut one single - *Folk Song* for Dynamic Sounds' Top Cat Label.

Garth Dennis and Don Carlos quit the group soon after this. Ducky's next move was to team up with Michael Rose, a long-time friend, and a singer called Errol from the Jays. The new line-up recorded an album called *Love Crisis* for Prince Jammy. The album was released on Count Shelley's label in Britain. It brought little financial reward and Errol left the band while Ducky and Michael concentrated on songwriting. They decided that Black Uhuru needed a female singer to complement the male harmonies. By coincidence Ducky was walking past an apartment window one day and heard a girl singing Bob Marley's *Natural Mystic*. It was the right voice for Black Uhuru.

Puma Jones, an American from South Carolina, joined the group in late 1978. Her previous musical experience had included some back-up vocals for Ras Michael and the Sons of Negus. Michael, Ducky and Puma - which remains the permanent Black Uhuru line-up - checked out Sly Dunbar to see whether he would produce the group. Sly liked what he heard and, in partnership with Robbie

Shakespeare, produced the group's *Sun is Shining* single. The Sly and Robbie/Black Uhuru relationship was cemented by a stream of singles - including *General Penitentiary*, *Abortion*, *Rent Man* - and the *Showcase* album.

In the Spring of 1979 the group was performing in St. Ann's Bay, in Jamaica, a show that impressed Denise Mills of Island Records. A record deal was quickly arranged and their debut album *Sinsemilla* was released to extraordinary acclaim in the Summer of 1980, produced naturally enough by Sly Dunbar and Robbie Shakespeare. The N.M.E. put *Sinsemilla* at number four in their critics' list of Albums of the Year while *Melody Maker* named it the reggae album of the year.

In the Summer of 1981 Black Uhuru came to Britain for the first time, playing a series of sell-out concerts that confirmed their rising reputation. Sly and Robbie joined the band on stage - on drums and bass respectively - adding a dynamic rhythm section to the impeccable vocals up front. At the same time, Black Uhuru's second Island album, *Red*, hit the streets. Amidst unanimous critical praise, it reached the Top 30, still a rare feat for a reggae album. It features some of the band's finest moments - *Youth of Eglinton*, *Sponji Reggae*, *Journey* and *Carbine*. A European tour in the Autumn of '81 continued Black Uhuru's seemingly irresistible rise to the top. Highlights from the tour emerged on a live album - *Tear It Up* - released in February 1982. A further studio album ('Chill Out') followed in the Summer as well as two epic support slots - with The Police and The Rolling Stones in London. A brilliant Glastonbury performance in 1982 nearly ended in tragedy when a spotlight dropped onto the stage during their set. Undaunted they return this year with yet another album under their belt ('Anthem') and new single *Solidarity* due out soon.

In the crowded and competitive world of modern reggae Black Uhuru's timeless music remains as powerful and popular as ever.



## The Smiths

1984 will be the year when Morrissey, Johnny Marr and the rest of The Smiths establish themselves as one of the most popular and important British bands to emerge for many years. Having been in existence barely 18 months, The Smiths have over-run first the independent and now the pop charts, as well as being voted Best New Act of 1983 by readers of the *New Musical Express*. Steven Morrissey (who prefers to be called simply by his surname) is being accorded the attention and status of a star. The Smiths are here to stay.

Conceived by guitarist Johnny Marr, the band evolved when Marr

unearthed an unemployed Mancunian called Morrissey and insisted upon a collaboration. The idea was to produce songs which were always instantaneous and listenable whilst also provoking deep thought — meshing Morrissey's words with Marr's music in a sound which, above all, would stand apart without being inaccessible or esoteric. A simple formula then — uncluttered, guitar-based, melodic songs — but one which worked with a vengeance. The Smiths were completed by Andy Rourke on bass and Mike Joyce on drums. Of the four members of the band, only Mike Joyce could claim any real pedigree or experience with other bands.

They played their first gigs in

September 1982 but these were sporadic — the group was determined that all their moves be surefooted and worthwhile. At their seventh gig ever, at the University of London Union, a clutch of Rough Trade Records staff and John Peel Show producer John Walters were convinced that this unpretentiously charming band were something very special. Rough Trade — amidst six-figure competition from four major labels — signed The Smiths as its first serious long term commitment to any band. Walters booked them for what would be the first of four Radio One sessions — two for John Peel, two for Dave Jensen. Since last July these sessions have been transmitted more than a dozen times.

The first Smiths single, recorded and produced by the band themselves, was *Hand in Glove* b/w *Handsome Devil*, released by Rough Trade in May 1983. Extensive recording ensued for a follow-up single and an album, with ex-Teardrop Explodes and Fashion member Troy Tate producing, but halfway through the sessions The Smiths met producer John Porter when the two parties were thrown together for a Radio One David Jensen spot. The Smiths were so impressed with Porter's grasp of their songs that the Tate sessions were shelved, and the entire repertoire was re-recorded with John Porter producing.

From this collaboration came the second single *This Charming Man*. Extensive gigging, massive Radio One exposure, a big Rough Trade push and the intrinsic magic of the Morrissey/Marr composition made *This Charming Man* one of the big surprise hits of 1983. With their national reputation established, and their first Top of the Pops under their belt, the single peaked at number 25.

The first half of 1984 has seen the band extend their enviable reputation. A six week tour of the UK was a complete sell-out, marred only by Morrissey's much publicised dose of bronchitis. Their debut album *The Smiths* entered the charts at number 2 amidst a blaze of media attention and has now sold over 100,000 copies. Regular TV appearances followed as well as two further charting singles — *What Difference Does it Make?* and *Heaven Knows I'm Miserable Now*. Morrissey's idol Sandie Shaw joined forces with the band to produce the memorable and popular *Hand In Glove*. The writing and recording of the band's second album — due for release in September — is already well in hand. Short forays into Europe and the U.S.A., and now this appearance at Glastonbury suggest that while The Smiths have risen to fame with almost indecent haste they are unlikely to disappear for a long time.

## Ian Dury and the Music Students

At the age of seven, Ian Dury got polio, which left him physically handicapped and in an institution for the disabled until he passed his 11+ and went to a grammar school as a boarder. At 17 he left to go to Walthamstow Art College, whence, despite failing his exams, he went to the R.C.A. for a post graduate course. While teaching at Luton and then Canterbury, he started getting a band together. This band became Kilburn and The High Roads. Despite a huge cult following in London, they never achieved widespread record success.

After the band finally fell apart, Ian Dury spent about 18 months writing lyrics, the nucleus of which emerged on *New Boots and Panties*. Released on Stiff Records in October 1977 this classic album sold (largely through word of mouth) almost 400,000 sales in the U.K. alone and stayed in the charts for well over a year. The album was preceded by the legendary *Sex and Drugs and Rock and Roll* single which became one of the great Anthems of Rock.

An unforgettable Stiff Tour with Elvis Costello, Nick Lowe and Wreckless Eric, then a tour of the States supporting Lou Reed helped establish Ian and the Blockheads' reputation as one of the best live bands in the world.

Following on *New Boots and Panties*, *Sweet Gene Vincent* and *What A Waste* were released, the latter becoming their first top ten hit in the U.K. This was followed by *Hit Me With Your Rhythm Stick* which in January 1979 went to No. 1.

Subsequently, the Blockheads went on a huge European tour to promote their second L.P. *Do It Yourself*, finishing with seven sell out nights at the Hammersmith Odeon. During this tour, *Reasons To Be Cheerful* was released and was another huge hit.

Soon after Chaz Jankel left the band, replaced later in 1980 by Wilko Johnson.

Their third (and least commercially successful) album *Laughter*, included some session work from jazz giant Don Cherry. It was followed by a hits compilation on Stiff entitled *Juke Box Jury*.

During 1981 Ian signed to Polydor and, again collaborating with Chas Jankel, flew to Nassau to record tracks with Sly Dunbar and Robbie Shakespeare. From those sessions came Ian's single, *Spasticus Autisticus*, which achieved a notoriety that tended to obscure its real point. To radio, it was instantly dangerous ground — both producers and deejays feared it might offend their listening public. Ian still believes that *Spasticus Autisticus* says valid, positive things about the condition of disability.

In September 1981 Ian released his first Polydor album, *Lord Upminster*.

During 1982 Ian worked hard



promoting "The Year of the Disabled". In that period he fell ill and, consequently, the individual members of The Blockheads started to work on their own projects.

By the time Ian had recovered sufficiently to begin writing again, his former partner Chas Jankel had begun his own solo career. In 1983 Ian teamed up with a young ex-patriate American, Michael McEvoy and started collecting material for the next album. With the formation of his new band, The Music Students, Ian completed recording of

the *4000 Weeks'* holiday L.P. by the end of Summer 1983.

A single, *Really Glad You Came*, taken from the L.P. was issued in October and received good radio reaction.

Following the release of the album, Ian undertook his first U.K. tour for over two years during March 1984. A double-sided single, *Very Personal/Ban The Bomb* was soon to follow. Ian's active support for the C.N.D. movement makes his appearance at Glastonbury particularly welcome.



## Fairport Convention

Fairport Convention have been at the centre of the British folk-lore scene since they formed in Muswell Hill, London, in 1967. Drawing upon traditional sources, but throwing in plenty of contemporary references, the band has retained a loyal following during a long and turbulent career. They have had so many personnel changes that the Fairports themselves list at least seven separate bands under the name.

When Sandy Denny replaced singer Judy Dyble in 1968, the rest of the group that built the name were Ashley Hutchings (bass), Richard Thompson (guitar), Simon Nicol (guitar/vocals), Ian Matthews (vocals) and Martin Lamble (drums). Martin died in the group's motorway accident in 1969. The group reformed with singer/violinist Dave Swarbrick coming in as the focal point of all succeeding Fairports, writing much of the material and making his demonic, jiggy fiddle an essential part of the sound. Splits during

the 70s included the departure of Denny to form Fotheringay, Hutchings to form Steeleye Span, the arrival of Dave Pegg and the return and second departure of Denny. Sandy Denny was later to die tragically while pursuing a promising solo career.

Despite the upheavals, Fairport Convention reached the status of a veritable Institution on the rock scene. A 'farewell' concert at Cropredy in 1979 failed to kill them off. By 1981 they were playing a series of reunion gigs, or their appearance at this year's Glastonbury festival, the band's line-up has settled to a four piece. On guitar and lead vocals is founder member Simon Nicol who, between Fairports, has performed in the Richard Thompson Band, the Albion Band and as a duo with Dave Swarbrick. The rhythm section is served up by the bass of Jethro Tull's Dave Pegg and the driving drums and percussion of Bruce Rowland, who has also worked with Ronnie Lane and Bill Wyman. Completing the line-up is Dave Swarbrick (who else?). Swarb's hearing problems have kept the band doing very few live shows in recent years; thanks to medical advances, he and Fairport Convention are back.

## Joan Baez

Joan Baez took the folk world by storm with a brief but electrifying performance at the 1959 Newport Folk Festival. After that performance, The New York Times declared: "A star was born at the Festival in the person of Joan Baez, a young soprano with a thrilling, lush vibrato and a fervid, well-controlled projection." Twenty-five years on, those remarkable vocal qualities show no sign of diminishing.

Of Mexican and Scottish/Irish parentage, Joan Baez was born in New York State in 1941. She emerged into the music scene from a Quaker/academic background. In 1960 she signed to small, classically-biased Vanguard label and released her first album, 'Joan Baez'. It remains one of the biggest selling folk albums ever.

In the sixties, Baez's interpretation of folk song as art song proved enormously influential. In concert and on record, she promoted the work of writers like Phil Ochs, Richard Farina and, especially, Bob Dylan. Only in the late sixties did her songwriting talents emerge and it was not until 1976 that she recorded a completely self-penned album *Gulf Winds* (on A&M). Her songwriting continues to develop in new and exciting directions.

But for Joan Baez, music alone was never enough. Having established herself as a singer with radiant social vision, Baez became a symbol of opposition to all that was unjust in America and the world. Her support for peace and human rights was always non-violent. She refused to pay taxes in protest against US military policy. She founded and funded the Institute for the Study of Nonviolence and spent time in prison for her work against the draft. In the 1970s she was instrumental in establishing Amnesty International in America. She visited Hanoi during the American bombardment in 1972 and later travelled to Northern Ireland to support the Peace People. Her opposition to the less savoury aspects of the Socialist Republic of Vietnam led to the founding of Humanitas/International Human Rights Committee in 1979.

Humanitas became a powerful voice in the anti-nuclear lobby, and early advocate of Freeze: "Disarmament we look upon as an issue absolutely included in human rights, because the right to remain alive is the basic human right," declared Baez, the president of Humanitas.



Recognising the fears of many Europeans, Baez visited this continent early in '84, meeting, amongst others, the leaders of the German Green Party. In England she had talks with E.P. Thompson and Bruce Kent - talks which led directly to Glastonbury this weekend. She also spent time at Greenham Common where she met "the most spirited, cheerful and delightful group of women I've run into in a long time... (They) have accepted the challenge to affirm their lives as women, and to reject the militarism which is currently being imposed on their country and their lives."

Joan Baez carries the passionate social consciousness of the 1960s on through into the 1980s. For action, she believes, is the antidote to despair.



## Weather Report

Regarded by many as the world's finest exponents of jazz-rock, Weather Report have been together in various forms since 1970. Their two founder members - and constants throughout their career - are Wayne Shorter and Josef Zawinul. Both Wayne and Josef were previously with Miles Davis during his experimental jazz-rock period in the late sixties, Zawinul having written the title track of the pivotal Davis album *In A Silent Way* (1969).

A native of Vienna, Jo Zawinul arrived in the U.S. in 1959 on a scholarship to the Berkley School of Music in Boston. Legend has it that he first encountered Wayne Shorter in a chance meeting outside a New York jazz club. Apart from his collaboration with Miles Davis, Zawinul's antecedents include spells with Maynard Ferguson, Yusef Lateef and Cannonball Adderley. During nine years with Adderley, Zawinul wrote most of the group's music, including the 1967 Grammy

Award-winner 'Mercy Mercy Mercy'. A prolific and brilliantly talented keyboardist, Zawinul's equipment includes two Arp synthesizers, Fender Rhodes with phase shifter, Echoplex and wah wah pedal, concert grand, mellotron and a variety of other instruments. He is an undisputed world leader in his chosen craft.

Soprano and tenor sax player Wayne Shorter, a black from Newark, New Jersey, first gained attention during a five year stint as composer/tenorist for Art Blakey's Jazz Messengers (a pure jazz outfit) before being recruited by Miles Davis for some six years' stay. His rich and electric playing, blending many styles, has been one of the most important and influential aspects of the bands performances. He and Zawinul have both recorded several solo albums.

Weather Report was originally formed as a vehicle for the talents of Zawinul and Shorter plus Czech bassist Miroslav Vitous, the latter leaving the after the band's fourth album **Mysterious Traveller**. A stream of albums were released before and after Vitous' departure (mostly on Columbia/C.B.S.) establishing and expanding the band's impeccable reputation. These include **Weather Report, I Sing The Body Electric, Sweetnighter, Tale Spinnin, Black Market, Heavy Weather, Night Passage** and the minor hit single **Birdland**. In Weather Report the role of the soloist has always played second fiddle to

instrumental texture and an overall group sound with special emphasis on themes strong enough to support fragmented interpretations.

Bassist Vitous was replaced by Jaco Pastorius, self-styled king of fretless electric bass players, who learnt his trade with Wayne Cochran and Ira Sullivan. His solo album **Jaco Pastorius (1976)** received two Grammy nominations. Drummer Peter Erskine was first featured on the band's **Mr Gone** album (1978). He was previously with the big bands of Stan Kenton and Maynard Ferguson.

In a world where jazz-rock can all too often mean sterile and derivative re-hashes, Weather Report retain the excitement and spontaneity to win over the most cynical rock audience. As the jazz critic for the Los Angeles Times once wrote: "This is the one group now active in modern music that can put all the elements together: from space-age neo-bebop to Afro-Cuban rhythms, from Birdland funk to high levels of atonal abstraction. Weather Report, in short, offers a trip like none other on today's horizon."

Weather Report in 1984 have a new line-up and a new sound. The arrival of the sensational black American drummer Omar Hakim has given them a more stated rhythmic basis, as revealed on their new C.B.S. album **Domino Theory**. Completing the line-up with Zawinul, Shorter and Hakim will be Jose Rossy on percussion and Victor Bailey on bass.



## General Public

One of the saddest musical moments of 1983 was the demise of Birmingham outfit, The Beat. Emerging at the forefront of the ska/Two Tone revival in 1980, The Beat combined a formidable mixture of rock, ska, bluebeat and reggae which gave them hits like **Mirror in the Bathroom - Too Nice To Talk To, Tears of a Clown** and the anti-Thatcher anthem **Stand Down Margaret**. At the end of last summer The Beat's two vocalists Dave Wakelin and Ranking Roger left the band with their heads full of ideas and their hearts full of hopes. The pair returned to Birmingham to formulate their plans. After a few weeks of concentrated rehearsal, they were ready to invite keyboard player Micky Billingham around for tea. A renowned arranger, he told them the names of the chords they were playing, and even more, which ones were wrong! Demos proved him correct, and so there were three. The next adventure was choosing a drummer. A chap by the name of Stoker instantly impressed with his stylish power and enthusiasm. The line up was completed by guest guitarist Mick Jones (ex-Clash) and bassist Horace Panter.

The band moved into the Air Studios high above Oxford Street in December to record **General Public** - their first single. Angry, passionate but with a wry smile, **General Public** was released in February with Roger taking the lead vocal spot. It wasn't a big hit but it confirmed that General Public were a force to be reckoned with. The band's next single, **Tenderness** will be released in July. An album with the working title **It's All The Rage** is also in the pipeline. Meanwhile, live shows have been mostly on a one off basis, with Kevin White replacing Mick Jones on guitar. The band's ir-resistible up-tempo dance music will soon have them bouncing back up the charts but, sensibly enough, they don't intend to rush things.



## Amazulu

Although they've yet to have any commercial vinyl success, Amazulu have established themselves as one of the most popular and inspiring young reggae bands on the British circuit over the last two years. Their heartwarming, spontaneous live show never fails to uplift their (often unsuspecting) audiences. The band combine blends of rhythm and colour within a framework of social comment. Their lyrics are devoted to peace and radical harmony but the message is brought across with joy and optimism rather than cynicism or anger. Formed in February 1982, Amazulu are a sixpiece consisting of five women and a male drummer. In 1983 alone, the band played in front of over 250,000 people in over a dozen countries. The band have travelled an estimated 200,000 miles taking in Israel, Holland, Ireland, most of Europe and three U.K tours. The band have supported David Bowie, Elvis Costello, Van Morrison, The Clash, Bauhaus and many other groups. They have also featured heavily in various G.L.C. campaigns

and benefits. Despite the heavy touring schedule, the band show no signs of burning out. On the contrary, they seem to thrive on it. Devoted to breaking down musical barriers, Amazulu draw on a wide ranging background of cultures. Lesley Beach (saxophone) was born in Liverpool of Irish parentage; Sharon Bailey (percussion) was born in Belize; Margo Sagov (guitar) hails from Azania in South Africa; Ann Marie Ruddock (lead vocals) and Nardo Bailey (drums) are both Londoners with West Indian parents; and Clare Kenny (bass) comes from Brazil.

Most of the group were inexperienced when they joined Amazulu and the band have certainly had their set-backs. But as their experience grows, they should go from strength to strength. Amazulu are proof of what can be achieved through sheer guts and belief (as well as talent, of course). They have to be seen as some kind of feminist movement: "We're just individuals expressing ourselves", says guitarist Margo. Amazulu have the power to survive and thrive.



## Brass Construction

Ever since the nine-piece Brooklyn outfit Brass Construction achieved prominence with their platinum debut album in 1976, the group have created one of the most distinctive sounds in contemporary music. A blend of friction and finesse, Brass Construction' music mixes an array of hard-hitting funk rhythms with strings, horns and striking keyboard passages.

Their recent album on Capitol, **Conversations**, shows that the band have continued to diversify and modernise their sound, but retain what put them on the map in the beginning: raw power and street-level passion. After all these years, the line-up of Brass Construction remains unchanged - truly a rarity for a band in the volatile pop world.

Spurred by the success of their first album, Brass Construction became one of the first funk bands to break in England, where the album reached the top ten. Advancing their international success with a string of albums, the band toured the U.S., England, Germany, France, Belgium and Holland. To date, the band's U.S. catalogue consists of one platinum and two gold albums.

Away from Brass Construction, their multi-talented leader Randy Muller is making his presence strongly felt with the Brooklyn group Sky, having written and produced the hit single **Call Me** and produced the album **Skyjammer**.

On the revived Brass Construction, Randy Muller has this to say: "We're covering a broader base than ever before, from jazz, to the band's original sound, to slower funk songs. The boys from Brooklyn," he adds with a laugh, "have definitely grown up."



## Dr John

Born Malcolm John ('Mac') Rebennack in New Orleans in 1941, Dr John learnt the guitar and piano in school bands and as a teenager hung around the New Orleans recording studios befriending and learning from the likes of Professor Longhair.

In the 15 years or so since the release of his first album *Gris-Gris*, various styles have had their moments but the roots of his music have always predominated: a heady brew of R'n'B, Gospel and Funk. It was through his *Psychedelica* and *Night Tripper* period that he first became known to British audience on record and then later on film when he appeared in *The Last Waltz*, Scorsese's celebrated account of The Band's farewell concert. Dr John - a cult rather than commercial giant - has successfully fused all aspects of New Orleans music. The syncopated rhythms, voodoo trappings and snatches of Mardis Gras French that spice his albums show the residue of a rich cultural tradition, from early street jazz right through to contemporary blues and rock.

## Steve Jolliffe

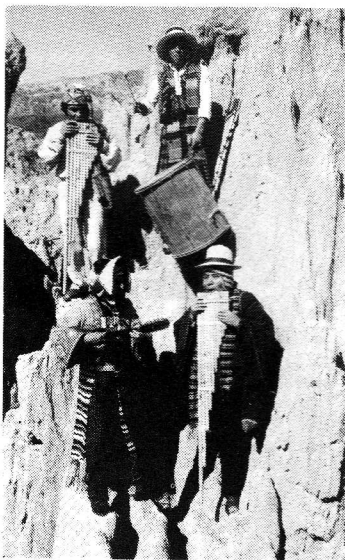
An occasional, and indeed founder, member of Tangerine Dream, Steve Jolliffe was always the group's musical heavyweight. A graduate of Berlin Conservatoire, Steve is a multi-instrumentalist of great talent. It was in the late sixties in Berlin that he met Edgar Froese and formed Tangerine Dream. In 1970 he left that pioneering synthesizer band to join British jazz-rock outfit Steamhammer who played at the first Worthy Farm festival. In the mid-seventies he rejoined Tangerine Dream. Their *Cyclone* album stands out as the most unusual in their long career and it has Steve's uncompromising classical/jazz influence all over it. During periods of apparent inactivity, Steve wrote film and TV music and worked on musical ideas from his cottage in Somerset. In 1983 he formed the commercial synth duo Micro with younger brother John and gigged regularly around the country. He shelved Micro towards the end of the year in order to work on solo projects and released the delightful instrumental album *Journeys Out Of The Body*.



## Christy Moore

This influential Irish folk singer learnt his musical trade in the pubs and clubs of England in the mid-sixties. Returning to Ireland in 1970, Christy's first solo album *Prosperous* was hailed as a crucial contribution to the revival of folk music in Eire. Since then he has continued to explore new ground and seek new directions. In addition to his solo work, he founded Planxty and, more recently, Moving Hearts who appeared at Glastonbury last year. In total he has recorded fifteen albums.

Outspoken statements on issues such as Northern Ireland and the nuclear arms race have tended to frame him in more of a political guise than a musical one. The sensitivity and emotional content of his lyrics reveal a man who dares to speak his mind. Christy Moore is a passionate, forthright man who has welded a huge following during his eighteen year career. Leaving Moving Hearts has given him a new lease of life. "I'm a folk singer again," he is happy to say.



## Rumillajta

The name Rumillajta (pronounced 'Roomi-Yakhite'), meaning City of Stone, is from the Inca language known as Quechua. It refers the stone cities built by the Incas which remain the lasting memorials of this once-great South American culture. As the Spanish invaders drove the Indians

## The Band

The Band started out playing together in Canada in 1959, backing rock'n'roller Ronnie Hawkins and making some records themselves as Levon and the Hawks, named after Levon Helm, their drummer. The other members of this seminal rock outfit were Rick Danko (bass, vocals), Garth Hudson (organ, vocals), Richard Manuel (piano, vocals) and Robbie Robertson (guitar, vocals).

In 1965 they were playing in New Jersey when a phone call came out of the blue from Bob Dylan who needed a backing group to aid his controversial move into rock. They toured with Dylan on his 1966 U.K. tour. In 1967, after Dylan's motorcycle accident, they recorded the legendary Basement Tapes with him at Big Pink - their communal home in Woodstock - while he was recuperating.

In the following year their debut album, *Music From Big Pink*, caused a minor sensation in music circles, and the single *The Weight* taken from the album was a major hit. The brilliant sequel, *The Band*, proved to be every bit as good as advance opinions had suggested; it achieved classic status immediately.

The Band established a unique style, chiefly based on Robbie Robertson's songwriting (he took his inspiration from the rich vein of U.S. small town and rural traditions) and the economical and effortless playing of the group as a whole. Succeeding albums *Stage Fright* and *Cahoots* developed the same themes with great success. *Cahoots* was their last album of original material for over four years. They played with Dylan at the Isle of Wight in 1969; toured Europe themselves in 1971 and then - amidst a mixed critical reaction - released a live album of old material, *Rock of Ages*.

Eventually they released *Moondog Matinee* in 1973, a precisely arranged labour of love, a memorial to their rock'n'roll roots in the early '50s. In 1974 they resumed live work with Dylan in the U.S., with a spectacularly popular tour that was later immortalised on the *Before the Flood* album. They were co-

credited on this, as they were on *The Basement Tapes* when that was finally issued by C.B.S. in 1975. They also provided all the back-up work on Dylan's *Planet Waves*.

In late '75, The Band's own long-awaited album of new material appeared. *Northern Lights - Southern Cross* lacked the instant appeal of some of their earlier work but it showed they had not lost their instrumental tightness, or Robertson his ear for melody.

During a U.S. tour in the Autumn of 1976, The Band suddenly announced that they had decided to abandon live performances, and accordingly arranged their farewell concert at the San Francisco Winterland, the venue where they had debuted in 1969. The concert - dubbed *The Last Waltz* - was a triumph with a galaxy of close friends showing up for the occasion - Bob Dylan, Paul Butterfield, Ronnie Hawkins, Neil Young, Joni Mitchell, Bobby Charles, Van Morrison, Eric Clapton, Muddy Waters, Neil Diamond, Dr John et al. It was an extraordinary emotional occasion, captured for posterity by the telling cameras of ace New York director Martin Scorsese.

Early in 1977 The Band issued the last album owed under their Capitol contract, *Islands*, which contained some serene compositions. It marked the end of the road for original material. The Band's members were ready to embark on solo projects - Robertson was already producing Neil Diamond albums, Helm was working with Muddy Waters and Danko had signed a solo contract with Arista. Exhaustion and the by-products of too many years on the road has finally paid their toll. The Band, it seemed, had indeed played their last waltz.

It is with great pleasure and not a little surprise, then, that Glastonbury welcomes The Band for their first date in England for a decade. They will be without the old maestro Robertson (who now makes a small fortune writing film music) but no doubt Manuel, Danko, Helm and Hudson will be playing all his material. It only remains to be seen whether their long lay-off has added or detracted from their creativity.



from the fertile valleys to the high Andes, so the Inca music developed - floating, echoing, always reflecting the beautiful, spiritual environment. The music of Rumillajta embraces this haunting atmosphere. The group was formed in 1981 by five experienced Indian musicians, dedicated to retaining their unique traditions and spreading them to a wider audience. Their instruments include the guitar-like

charango and samponos - pieces of carved bamboo flutes made with a skill that has been used since pre-Inca times. The group have been brought over to England thanks to Tumi of Bath. One album has been released on the Tumi label and a second - *Oja de Coca* - is out in August. The group can be seen at instrument-making workshops each day between 2-4pm at the Tumi marquee.

## Waterboys

Praised by Melody Maker for their "invigorating instability", The Waterboys are the latest chapter in Mike Scott's long fascination with rock. Scott formed Another Pretty Face in his hometown of Edinburgh in 1979. After releasing one shamefully ignored single on their own Chicken Jazz label, the band were briefly signed by Virgin. Preferring the independent path, they released a further four singles before changing their name to Funhouse. Another abortive recording deal, a break in New York and Scott was back, in 1982, with The Waterboys. Their first single *A Girl Called Johnny* (on the revived Chicken Jazz label) received critical praise and a minor chart placing. Their debut, self-titled album and a second single *December*, garnered more interest and in the Spring of 1984 The Waterboys, at last, became a working band with a short series of British dates. A support slot on the Prefenders European tour and a new album - '*A Pagan Place*' - brings the story up to date. The future looks good.

PIC: SHEILA ROCK



Highlife, currently enjoying a revival, is a light, uplifting music based on the spontaneous traditional music of Ghana. It was originally known by the indigenous name *Osibi* (hence *Osibisa*) and became extremely popular in the '50s in Nigeria. By 196 it was in decline and younger Africans like Fela became actively receptive to the revelations of post-trad American jazz.

Fela's most obvious personal turning point came in the late '60s when Koola Lobitos toured America. Fela's relatively wealthy upbringing had sheltered him from the questions of colonialism and the Black Power movement. American blacks like the Last Poets and Angela Davis and particularly the book *The Autobiography of Malcolm X* made Fela wake up to his own history.

Returning to Lagos, Fela coined the term 'Afro-beat' and opened The Shrine, the club which to this day serves him as an open political platform.

Musically, Fela had heard things in America which to him were more African than African music itself. Both James Brown and Miles Davis were producing music which, to Fela's ears, hailed from centuries of African tradition. These influences welded together on early Fela Kuti albums like *Roforoto Fight*, *Gentleman* and *Afrodisiac*, the last being one half of E.M.I.'s recent double release.

Politically, however, the '70s were a period of ceaseless state harassment for Fela. On nominal charges (usually of possessing grass) the authorities repeatedly tried to frame him and coerce him into political silence, to absolutely no effect whatever. Twice, his Kalakuti Compound was stormed by Nigerian soldiers, the second attack leading to an orgy of rape and torture and the murder of Fela's 77-year-old mother, hurled out through a first floor window.

Not surprisingly, Fela has maintained an uncompromising, accusatory stance against politicians whom he regards as terminally corrupt and overlaid with hypocrisy. Recent songs like '*V.I.P. Vagabonds in Power*', *I.T.T. International Thief* and *Authority Stealing* make it plain that the last thing Fela intends to do is quieten down. The vibrant power, and overt anger of his music is based on a very harsh reality as well as a more thought out political over-view.

Of course, Fela is riddled with contradictions. A husband of many wives and roundly condemned for his sexism, he has nevertheless caught the imagination of young, left-wing Europeans, black and white. No other African artist can make such a claim. His gig at the Brixton Academy late last year - whatever its musical merits - was drenched in fist-clenching, defiant emotion.

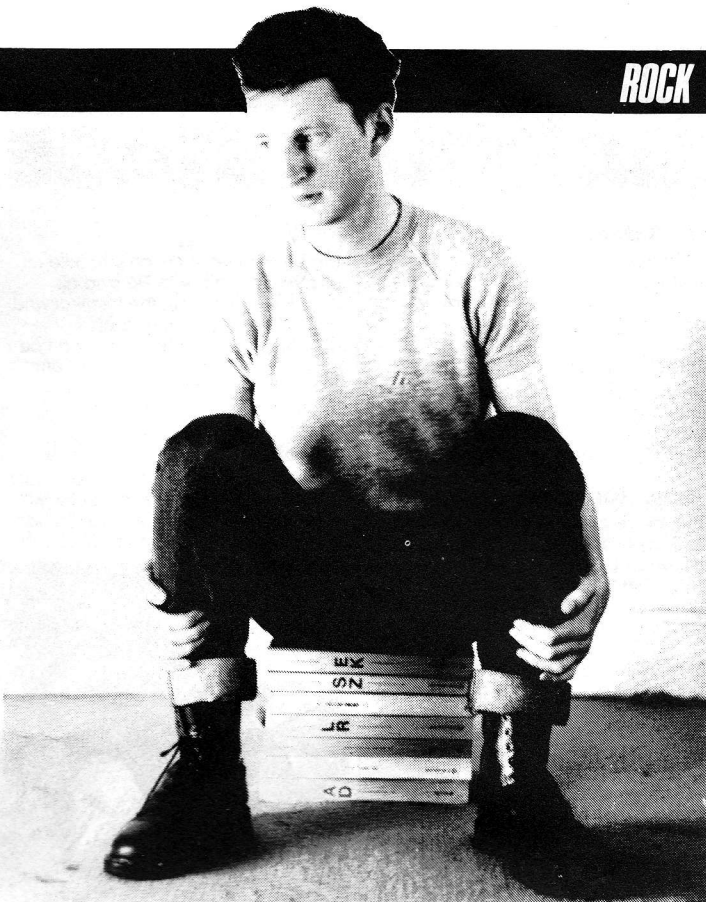
Like Sunny Ade last year, Fela Kuti could prove the most enticing and eye-opening booking of the weekend.



## Fela Kuti

Back for his second British appearance ever, Fela Anikulapo-Kuti is arguably the most popular and certainly the most controversial African musician currently active. A natural cultural and political leader, Fela has a massive following in his native Nigeria and a growing cult following in Europe. He has also been the victim of consistent and brutal state harassment, culminating in the murder of his mother in 1977 by a rampaging and rapacious group of Nigerian soldiers. But you can't keep a good rebel down and Fela is the ultimate rebel, politically outspoken and unwavering. He's also a brilliant songwriter, singer and saxophonist, leader of a huge Afro-jazz unit whose devastating rhythms have backed such classic Fela tracks as *I.T.T. International Thief*. Fela Kuti - black president of the Movement of the People, general overlord of Nigerian agitation and creator of one of the great albums of the '80s, the appropriately titled *Black President*.

Fela's connections with England go back to 1959. It was then that he came over to London, a student for three years at Trinity College. There he would hang out with his friend J.K. Braimah (who's still with him today), playing highlife for fellow Nigerians in an outfit called Koola Lobitos.



## Billy Bragg

Twenty-two year old Billy Bragg is a singer-songwriter with a difference. Armed with nothing more than a scratchy electric guitar, his bitter-sweet lyrics and uncompromising delivery have made him one of the most sought after support acts in the country and now a star in his own right. Born in East London, Billy left school at 16 and held down a number of jobs (including that of a tank driver in the Royal

Armoured Corps) before embarking on his solo career. Inspired by the raw power of early blues and '77 punk, he concentrated on writing short, sharp songs. "I just exploded - all spit, speed and rage," he says. His own brand of minimalism, the so-called Minimal Mod Music, brought his lyrics to the force whilst keeping the music simple. His unique style was well captured on the acclaimed album *Life's A Riot with Spy Vs. Spy* recorded in a mere three days and causing him to be described in the press as a "busking Paul Weller".



## Paul Brady

Paul Brady emerged on the Irish folk scene, playing with Planxty and The Johnstons before going solo in the mid-'70s. A singer, songwriter, guitar and pipe player, his *Welcome Here Kind Stranger* was voted Folk Album of the Year by Melody Maker in 1976. In the late '70s he began moving away from traditional folk towards electric-based rock. His first electric album *Hard Stations* appeared in 1980, co-produced by Gerry Rafferty's producer Hugh Murphy. After his next album, *True For You*, he was invited to join Eric Clapton on parts of his 1983 European tour. This was followed by support slots

with Dire Straits and the Everly Brothers at their Albert Hall reunion. Paul has now formed a band of outstanding pedigree: drummer Terry Williams (ex-Rockpile, currently with Dire Straits); bassist Ian Maidman and Phil Palmer (both ex-Joan Armatrading and Murray Head); and Kenny Craddock on keyboards (ex-Lindisfarne and Gerry Rafferty and currently with Van Morrison). Paul Brady's outstanding vocal talents have made him very much a musicians' musician. His songs have been covered by Tina Turner, Dave Edmunds and Santana to name but three. He recently finished working with Dire Straits' Mark Knopfler on the soundtrack for David Puttnam's latest film 'Cal'.

# MARQUEE STAGE

## The Sidneys

A three-piece vocal group who have evolved a distinctive close harmony style, present a special festival set featuring guest musicians.

## Spartacus R

Ex-bass player with Osibisa, now as a one-man band, delivers his own, often strongly political songs with an engrossing power and strength.

## Radio Kalimba

An 8-piece band based in Brighton, have developed an original blend of African pop, soca, jazz-funk, reggae and salsa, based on a strongly African backbeat, producing some powerful dance music.

## Arts Freedom Theatre

Incorporating the Zion Band and the Imperial Force body-poppers, present 'Freedom City' - a musical, containing some pounding reggae and roof-raising gospel, which explores the religious and ideological conflicts between generations within the West Indian community.

## Rent-A-Party

Are a Southend based 40's, jump and jive, swing band, cast in the mould of Louis Jordan's Tympany Five, with an infectious enthusiasm and drive that keeps the toes tapping. These swinging exponents of modern jumpin' jive bop with a great sense of fun and style.

## Antonio Forcione and Eduardo Niebla

Are two excellent professional acoustic guitarists who stem from Italy and Spain respectively, who play a blend of flamenco, jazz and classical that brims over with a love and passion that will astound you. Some stunning telepathic guitar interplay.

## Brilliant Corners

This blasting brand of psycho-billy takes hold of the roots of the American Deep South, with a feverish and greasy impatience. Short, sweet, and full of humour and surprises.



## Restriction

Bristol reggae outfit who give their music plenty of space; able to play it slow and gentle or hit home hard. Current single 'Action' typifies their upful approach. (See display ad).

## Son Of Kolo

Are an orchestral dance band who play a strongly rhythmic blend of infectious summery music - a 12-piece band featuring plenty of horns and percussion.

## Blurt

The blessed poet Milton's vehicle for all forms of catharsis. He and his cohort's attack both the intellect and groin via a unique blend of dislocated white noise funk and true gaga music, for horns, guitar, drums and blurlings. Not for the faint-hearted but always enjoyable.

## Sphere

A very exciting contemporary jazz quartet from the West Country who have gained a great reputation from their performances throughout Europe



## The Losenges Soul Review

Bring back all the hits you loved to make you bop away to your hearts content. Inevitable crowd-pleasers once the booze is flowing.

## Michael Law

A one-man industry of synthesizer music. Michael's numerous tapes and performances at Glastonbury are by now legendary.

## Dave Cohen

When it comes to being deliberately bad, Dave has few rivals.

## Rita Bix and the Tauntones

Banwell's favourite bass playing charouse fronts an imaginative rock-orientated line-up.

## Parole Bros.

Jellyroll experts of the Western World who can be relied upon to deliver where others merely promise.

## Opposite Man

A quartet whose central inspiration emanates from Celtic Cultures, which they mould into some melodic, danceable and stirring songs. Big Country and U2 are not the comparisons to be made.

## High Five

Refreshingly uplifting young agit pop from Liverpool. Brash, proud and gutsy. Strong political statements with a positive outlook and a feeling of hope.

## The Steve Ashley Band

Steve writes compelling and hard-hitting songs on anti-bomb themes, which shine with their harmony.

## Kobra

A blend of jazz-funk-rock.

## Canoe

Is a 14/15 piece band, formed by pianist Keith Tippett, playing in the area of free jazz and improvised music. They will be performing a continuous piece written by Keith.

## Started Insects

A pre-holocaust hybrid: the illicit union between a super-8 camera and a dansette: celluloid insect vision meets the fevered planet soundtrack. A multi-media and multi-talented collective who explore visions for your eyes and ears.

## The Bristol Percussion Circle and the Ben Baddoo Highlife Group

Both of these multi-cultural groups led by Ghanaian percussionist and dancer Ben Baddoo, the former featuring the traditional rhythms of Ghana and the latter, more contemporary West African highlife music.

## Jackie Whitren & John Cartwright

With their new 9-piece band, 'Court of Miracles'. Playing rhythmic music based around Jaki's uplifting, soulful voice, the band urge for greater awareness and global consciousness.

## Freur

Began existence as a weird hieroglyphic squiggle from Cardiff. Their intelligent and highly catchy songs pulsate with passion. An eccentric H.M. punk-folk psychedelic band whose album 'Doot Doot', 'drips tunes clothed in resonating electronics, with soaring vocals and dancing drums that won't let you sit'.

## Kevin Brown

Plays a solo set singing songs off his debut album 'Picking good tunes' in his own bluesy way.

## Response

A 6-piece pop/reggae band from London whose sound is based around a strong keyboard/synth presence and brass section.

## Kim & The Karpettes

Local favourites from Glastonbury and the surrounding villages, playing their original material. Exciting dance music.

## The Steve Tilston Band

A successful solo performer of the seventies Steve's vocal and guitar now leads his own tight, melodic rock band. He has recently released a new album, 'In For A Penny, In For A Pound'.

## Aguichi

Expressive beat jazz music.

## Brent Black Music Co-op

Showcases various artists in an exciting display of vocal, musical, dancing and drumming skills - roots style with a dash of lovers, rockers and dubwise toasters inna cultural reggae/soca/blues dance poetry.

# ACOUSTIC STAGE

This year a new event arrives on the fields of Glastonbury. The Acoustic Stage. A colourful Marquee housing a variety of acoustic performances. Starting in the morning at 10.00am (maybe earlier, depending on the eyelids of the entertainers) is the **Kids Breakfast Show**. A simple and cheap breakfast with entertainment and tomfoolery. Talent scouts will be combing the ranks of children in the build up to a grand show on the last evening. Breakfast over, its time for lunch. Enjoy the savoury delights of lunch to the gentle sound of a silver band, or string quartet. Such luxury was never dreamed of before at Worthy Farm. The lunch plates swept away, its time for afternoon music. Such notables as **John Coppin, Kevin Brown, Steve Tilston, Pete Berryman, 5 Guys Named Mo** or was it **The Four Frenchmen, Blakes Three, Siwsann George, Harald, Keith Christmas and Planet Waves**.

Everything from Ragtime to Hawaii Swing. Come the evening, its time for Dancing. Ceilidhs with **Extra Hot Mango Chutney Band**, and **Arran Pilot** who will host the kids (and adults too) Talent Show on the last night. On Sat night is the new and vibrant **Adinkra** giving us an exciting night of dance and music.

And now, in the cool of the night is the **Night Club**. A genial host will engineer us through a maze of conjuring, comedy and music spots gleaned from the stages of the festival to send you spinning finally to bed, eager for the next Breakfast Show!

# EVENTS



The following six pages are dedicated to event listings to help you get the most from the wealth of entertainment on offer at this year's festival. Indoor events (Rock 1 2 3, Theatre 1, Cabaret and Cinema) should run according to schedule but the outdoor performance listings must be regarded as a very rough guide to what's happening on any given day. However, there are notice-boards around the site which provide a continually up-dated programme. For early arrivals, a number of events have been organised for Thursday. (See below).

## Marquee Stage:

- 12.00 M.A.N.A.
- 2.00 To Be Announced
- 3.30 Rita Bix and the Tauntones
- 5.00 Aguichi
- 6.30 Rent A Party
- 8.00 Opposite Man
- 9.30 Kim and the Karpettes
- 11.00 Parole Bros.

## Cinema:

- 10.00 Glastonbury Fayre
- 11.50 Save The Planet
- 1.10 Pink Floyd - The Wall
- 2.45 Airplane II

## Main Stage:

Laser Show!

# EVENTS: FRIDAY

| TIME   | <b>ROCK1</b><br>Main Stage: Site Plan Ref. 1 | <b>ROCK2</b><br>Marquee Stage: Site Plan Ref. 2 | <b>ROCK3</b><br>Acoustic Stage: Site Plan Ref. 3 | <b>THEATRE1</b><br>Theatre Tent: Site Plan Ref. 4 |
|--------|--|---|--|---|
| 9AM ▶  |  |   |  |   |
| 10AM ▶ |  |   | Kids Breakfast Show                              | Manalive  |
| 11AM ▶ |  |   |  | Sparks  |
| 12AM ▶ | Rumillajta                                   | Kevin Brown                                     |  | Attic Theatre                                     |
| 1PM ▶  | Billy Bragg                                  | Spartacus R                                     | Lunch with Music                                 | Skint Video                                       |
| 2PM ▶  | Hank Wangford                                | Whitren and Cartwright                          |  | Keen But Nervous Theatre                          |
| 3PM ▶  |  |   | Harald   | Fascinating Aida                                  |
| 4PM ▶  | Joan Baez                                    | High Five                                       | Planet Waves                                     | Joolz   |
| 5PM ▶  |  | Blurt   | Five Guys Named Mo                               | European Theatre of War                           |
| 6PM ▶  | Black Uhuru                                  |   | Steve Tilston                                    | Jamie Burns McGruther                             |
| 7PM ▶  |  | Stockholm Monsters                              |  | Tressle Theatre                                   |
| 8PM ▶  | Ian Dury                                     | Freur   | John Coppin                                      | Greatest Show on Legs                             |
| 9PM ▶  |  |   | Ceillidh   | Joolz   |
| 10PM ▶ | Dr. John                                     | Sandii and the Sunsets                          |  | Tony Allen and Roy Hutchins                       |
| 11PM ▶ |  | Michael Law                                     |  | The Barneys                                       |
| 12PM ▶ |  |   | Night Club                                       | Peter Campbell                                    |
| 1AM ▶  |  |   |  | Manic Misfits                                     |
| 2AM ▶  |  |   |  | Chris De Pyss                                     |
| 3AM ▶  |  |   |  |   |

Plus: Compere

Plus: Compere

Compere: Edgar Allen Poet

(S) Indicates Speaker

All information in these listings is correct at the time of going to press but may be subject to slight variation. Out-door events especially, are entirely dependent on the weather, so please check with the relevant notice board.

| TIME   | <b>THEATRE 2</b><br>Theatre Stage: Site Plan Ref: 8 | <b>THEATRE 3</b><br>Theatre Area: Site Plan Ref: T | <b>CABARET</b><br>Cabaret Tent: Site Plan Ref: 6 | <b>KIDS</b><br>Children's World: Site Plan Ref: C |
|--------|---|--|--|---|
| 9AM ▶  |   |  |  |   |
| 10AM ▶ | Scratch   | Original Mixture                                   |  |   |
| 11AM ▶ | Sonya<br>John Perkins                               | Nathaniel of Wessex<br>Helen Rowson                |  | Original Mixture                                  |
| 12AM ▶ |   | Flippin Wimmen                                     |  | New Games Workshop                                |
|        | Bob and Bob Jobbins                                 | Desperate Men                                      | Amazing Mendezies                                | Circles Travelling Show                           |
| 1PM ▶  | Peter Campbell<br>Sensible Footwear                 | Gog Theatre<br>Changes                             |  | Scratch the Clown<br>Skuldugary                   |
| 2PM ▶  | Tony Crerar<br>Lemon Annie                          | Jamie Burns McGruther<br>Theatre of Pneumatic Art  | Ronnie and Johnny                                | Circus Minimus<br>Offal the Clown                 |
| 3PM ▶  | Zippo and Co.<br>Sparks                             | Scratch<br>Red Dragon                              | Knee High Theatre                                | Dance/Drama Workshop<br>Under the Sourcer's Spell |
| 4PM ▶  | Flippin Wimmen<br>Jamie Burns McGruther             | Tony Green<br>Sidney Bucket                        | The Joeys  | Unicorn Theatre<br>Alternative Technology         |
| 5PM ▶  | Skuldugary<br>Tommy Haircut                         | Live Art Works<br>Lemon Annie                      | Spartacus R                                      | Professor Panic<br>Drumming Workshop              |
| 6PM ▶  | Subculture  | Bob and Bob Jobbins<br>Zippo and Co.               |  |   |
| 7PM ▶  | Sidney Bucket<br>Desperate Men                      | Ozzie's Crew<br>Head in the Clouds                 | Amazing Mendezies                                |   |
| 8PM ▶  |   | Subculture<br>Smallest Theatre                     | Tickled Pink                                     |   |
| 9PM ▶  | New Moon Theatre                                    | Skuldugary<br>Sonya                                | Ian Smith  |   |
| 10PM ▶ |   | Brides Against The Bomb<br>Mysterious Henry Host   |  | Raiders of the Lost Ark                           |
| 11PM ▶ |   | Bogdan Clubs                                       | Apples and Snakes                                |   |
| 12PM ▶ |   |  |  | Peace Women<br>Dead Men Don't Wear Plaid          |
| 1AM ▶  |   |  |  |   |
| 2AM ▶  |   |  |  | Gandhi  |
| 3AM ▶  | Compere: Pete Zero                                  |  | Plus: Video between each show                    |   |

Times Indicated are Approximate

# CINEMA

Cinema Tent: Site Plan Ref: 5

Times Indicated are Approximate

Times Indicated are Approximate

# EVENTS: SATURDAY

| TIME   | ROCK1                        | ROCK2                           | ROCK3                            | THEATRE1                               |
|--------|------------------------------|---------------------------------|----------------------------------|--|
|        | Main Stage: Site Plan Ref. 1 | Marquee Stage: Site Plan Ref. 2 | Acoustic Stage: Site Plan Ref. 3 | Theatre Tent: Site Plan Ref. 4         |
| 9AM ▶  |                              |                                 |                                  |  |
| 10AM ▶ |                              |                                 | Kids Breakfast Show              | Manalive                               |
| 11AM ▶ |                              |                                 |                                  | Flippin Wimmen<br>Skuldugary           |
| 12AM ▶ | Amazulu                      |                                 |                                  | Tressle Theatre                        |
| 1PM ▶  | The Waterboys                | To be announced                 | Mendip Stage Band                | Chris De Pyss                          |
| 2PM ▶  | Paul Brady                   | Steve Tilston                   |                                  |  |
| 3PM ▶  | Paddy Ashdown (S)            |                                 | Cann Bros                        | Keith Christmas<br>Incubus             |
| 4PM ▶  | Brass Construction           | Kobra                           | Mabsant                          |  |
| 5PM ▶  |                              | Arts Freedom Theatre            | Keith Christmas                  | Paul Davies<br>Attic Theatre           |
| 6PM ▶  | The Smiths                   |                                 | Blakes Three                     | Fascinating Aida                       |
| 7PM ▶  | E.P. Thompson (S)            | Son of Kolo                     | Pete Berryman and Nebula         | Tony Allen Roy Hutchins                |
| 8PM ▶  | General Public               | Brent Black Music Co-op         |                                  |  |
| 9PM ▶  |                              |                                 | Dance with Adinkra               | Joolz                                  |
| 10PM ▶ | Special Guest                | The Sidneys                     |                                  | Zippo and Co.<br>Greatest Show on Legs |
| 11PM ▶ |                              | Startled Insects                |                                  |  |
| 12PM ▶ |                              | Bristol Percussion Circle       |                                  | Sensible Footwear                      |
| 1AM ▶  |                              |                                 | Night Club                       | Julian Hough<br>The Barneys            |
| 2AM ▶  |                              |                                 |                                  |  |
| 3AM ▶  |                              | Plus: Compere                   | Plus: Compere                    | Compere: Edgar Allen Poet              |

(S) Indicates Speaker

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| TIME   | <b>THEATRE 2</b><br>Theatre Stage: Site Plan Ref. 8 | <b>THEATRE 3</b><br>Theatre Area: Site Plan Ref. 1 | <b>CABARET</b><br>Cabaret Tent: Site Plan Ref. 6 | <b>KIDS</b><br>Children's World: Site Plan Ref. C      |
|--------|---|--|--|--|
| 9AM ▶  |   |  |  |  |
| 10AM ▶ | John Perkins  | Helen Rowson                                       |  | Original Mixture                                       |
| 11AM ▶ | Bob and Bob Jobbins                                 | Nathaniel of Wessex<br>Mysterious Henry Host       | Ronnie and Johnny                                | Dance/Drama Workshop<br>Rosy the Clown                 |
| 12AM ▶ | Scratch<br>Peter Campbell                           | Bogdan Clubs<br>Subculture                         | Amazing Mendezies                                | Unicorn Theatre  |
| 1PM ▶  | Subculture<br>Keen But Nervous                      | Smallest Theatre<br>Gog Theatre                    | Apples and Snakes                                | Under the Sourcer's Spell<br>Travelling Light          |
| 2PM ▶  | Lemon Annie   | Changes<br>Theatre of Pneumatic Art                |  | Offal the Clown Tony Crerar<br>Circles Travelling Show |
| 3PM ▶  | Sparks<br>Flippin Wimmen                            | Bob and Bob Jobbins<br>Jamie Burns McGruther       |  | New Games Skuldugary<br>Unicorn Theatre                |
| 4PM ▶  | European Theatre of War<br>Jamie Burns McGruther    | Scratch<br>Red Dragon                              | The Joeys  | Circus Minimus<br>Rosy the Clown                       |
| 5PM ▶  | Desperate Men                                       | Zippo and Co.<br>Continuum                         | Ian Smith  | Drumming Workshop<br>Professor Panic                   |
| 6PM ▶  | Tommy Haircut<br>Ozzie's Crew                       | Incubus<br>Yorrick Theatre Company                 |  | Times Indicated are Approximate                        |
| 7PM ▶  | Sidney Bucket<br>Dancing With the Dog               | Skuldugary<br>Original Mixture                     | No Cause For Alarm                               | <b>CINEMA</b>  |
| 8PM ▶  | New Moon Theatre                                    | Professor Panic<br>Desperate Men                   |  |  |
| 9PM ▶  |   | Flippin Wimmen<br>Centre Ocean Stream              | Amazing Mendezies                                | Cinema Tent: Site Plan Ref. 5                          |
| 10PM ▶ |   | Sidney Bucket<br>Tony Green                        | Neil Innes                                       | Time Bandits   |
| 11PM ▶ |   |  |  |  |
| 12PM ▶ |   |  | Ronnie and Johnny<br>Burt Hollocks               | Boom<br>Meaning of Life                                |
| 1AM ▶  |   |  |  |  |
| 2AM ▶  |   |  |  | Educating Rita   |
| 3AM ▶  | Compere: Pete Zero                                  |  | Plus: Video between each show                    |  |

Times Indicated are Approximate

Times Indicated are Approximate

# EVENTS: SUNDAY

| TIME   | ROCK 1<br>Main Stage: Site Plan Ref: 1 | ROCK 2<br>Marquee Stage: Site Plan Ref: 2 | ROCK 3<br>Acoustic Stage: Site Plan Ref: 3  | THEATRE 1<br>Theatre Tent: Site Plan Ref: 4        |
|--------|--|---|---|--|
| 9AM ▶  |  |   |   |  |
| 10AM ▶ |  |   | Kids Breakfast Show                         | Manalive   |
| 11AM ▶ |  |   |   | Peter Campbell<br>John Perkins                     |
| 12AM ▶ | Steve Jolliffe                         | Response                                  |   | Dancing With The Dog                               |
| 1PM ▶  |  | The Steve Ashley Band                     | String Quartet                              | Keen But Nervous Theatre                           |
| 2PM ▶  | Christy Moore                          |   | Sphere                                      | Skint Video  |
| 3PM ▶  | Bruce Kent (S)                         |   | Steel Band                                  |  |
| 4PM ▶  | Fairport Convention                    | Canoe                                     |   | Zippo and Co<br>Flippin Wimmen<br>Desperate Men    |
| 5PM ▶  |  | Antonio and Eduardo                       | Planet Waves                                |  |
| 6PM ▶  | To be announced                        |   | Blakes Three                                | Keith Christmas                                    |
| 7PM ▶  |  | Radio Kalimba                             | Steve Tilston                               | Sensible Footwear<br>Paul Davies<br>Marcel Steiner |
| 8PM ▶  | Weather Report                         | Brilliant Corners                         |   |  |
| 9PM ▶  |  |   | Aran Pilot, Ceilidh and<br>Kids Talent Show | Professor Panic                                    |
| 10PM ▶ | Fela Kuti                              | Restriction                               |   | Greatest Show on Legs                              |
| 11PM ▶ |  | The Losenges Soul Review                  |   | Joolz  |
| 12PM ▶ |  |   | Night Club                                  | The Deep Sea Jivers                                |
| 1AM ▶  |  |   |   | European Theatre of War                            |
| 2AM ▶  |  |   |   | Chryss De Pyss with<br>'A History of Horror'       |
| 3AM ▶  |  | Plus: Compere                             | Plus: Compere                               | Compere: Edgar Allen Poet                          |

(S) Indicates Speaker

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| TIME | <b>THEATRE 2</b><br>Theatre Stage: Site Plan Ref: 8 | <b>THEATRE 3</b><br>Theatre Area: Site Plan Ref: T | <b>CABARET</b><br>Cabaret Tent: Site Plan Ref: 6 | <b>KIDS</b><br>Children's World: Site Plan Ref: C |
|------|---|--|--|---|
| 9AM  |   |  |  |   |
| 10AM | Sparks  | Wack and Zane                                      |  | Original Mixture                                  |
| 11AM | Continuum   | Continuum  |  | Scratch the Clown                                 |
| 12AM | Flippin Wimmen                                      | Mysterious Henry Host                              | Amazing Mendezies                                | Rosy the Clown Skuldugary                         |
|      | Jamie Burns McGruther                               | Zippo and Co.                                      |  | Dance/Drama Workshop                              |
| 1PM  | Subculture  | Professor Panic                                    |  | Travelling Light                                  |
|      | Tony Crerar   | Nathaniel of Wessex                                | Knee High Theatre                                | Under the Sourcer's Spell                         |
| 2PM  |   | Helen Rowson                                       |  | Bert Hollocks New Games                           |
|      | Wack and Zane                                       | Desperate Men                                      |  | Mime Workshop                                     |
| 3PM  | Ozzie's Crew  | Red Dragon   |  | Circles Travelling Show                           |
|      | Sonya   | Head in the Clouds                                 | No Cause For Alarm                               | Alternative Technology                            |
| 4PM  |   | Flippin Wimmen                                     |  | Travelling Light                                  |
|      | Sidney Bucket                                       | Bob and Bob Jobbins                                |  | Circus Minimus                                    |
| 5PM  |   | Smallest Theatre                                   |  | Rosy the Clown                                    |
|      | Lemon Annie   | Jamie Burns McGruther                              | Amazing Mendezies                                | Drumming Workshop                                 |
| 6PM  | Scratch   | Changes  |  | Professor Panic                                   |
|      | Tony Green  | Theatre of Pneumatic Art                           | Tickled Pink                                     |   |
| 7PM  | Bob and Bob Jobbins                                 | Lemon Annie  |  |   |
|      | Peter Campbell                                      | Scratch  | Knee High Theatre                                |   |
| 8PM  |   | Live Art Works                                     |  |   |
|      | Tommy Haircut                                       | Yorrick Theatre Company                            |  |   |
| 9PM  | New Moon Theatre                                    | Skuldugary   |  |   |
|      |   | Original Mixture                                   | The Joeys  |   |
| 10PM |   | Subculture   |  |   |
|      |   | Centre Ocean Stream                                | Apples and Snakes                                |   |
|      |   | Bogdan Clubs                                       |  | Diva  |
| 11PM |   |  |  |   |
| 12PM |   |  |  | Picadon   |
|      |   |  | Burt Hollocks                                    | Doctor Strangelove                                |
| 1AM  |   |  |  |   |
| 2AM  |   |  |  | Apocalypse Now                                    |
| 3AM  | Compere: Pete Zero                                  |  |  |   |

Times Indicated are Approximate

# CINEMA

Cinema Tent: Site Plan Ref: 5

Plus: Video between each show

Times Indicated are Approximate

Times Indicated are Approximate

# THEATRE

There will be non-stop performances in the theatre marquee from 9.30 a.m. until the early hours of each morning. We don't usually stop until at least 3 a.m. so come and see us when the music from the main stage has finished. The marquee has a large stage, ace sound and lighting and fits well over a thousand people. The outside stage will have non-stop shows from 10.00 a.m. until nightfall. Participatory workshops will take place in the theatre field and countless theatre companies will be performing both on the ground in the theatre field and all over the Festival site.

Look out particularly for **Pneumatic Theatre of Art** who are not actually in the theatre field but on the edge of the market area near Brimley Lane. A visit through their giant inflatable is not to be missed - a visual and auditory trip that you will never forget. In the field between Brimley Lane and the theatre field you will find the **Centre Ocean Stream** marquee. During the afternoons and evenings you can listen to music and watch them preparing their beautiful costumes and extraordinary 3-dimensional make-up and then at sunset watch their stunningly visual movement show. (Saturday and Sunday only). If you search down the hedge and stream separating the Centre Ocean Stream field from the theatre field you will find an extraordinary environment created by **Helen Rowson** and her friends. Explore it and experience it - you will be amazed.

Many of the theatre performers are firm Festival favourites and we welcome them back. We also welcome many fine new performers who have not attended the Festival before and



**The theatre area is located one field to the right of Brimley Lane if you are looking up the hill. It is clearly marked on your Festival Site Plan and you will find lots of blackboards around the site pointing the way.**

**Be sure to come and find us as we have an enormous amount of entertainment on offer - even more than last year. At the time of this programme going to press we have 56 different groups booked for the theatre area. (By the time of the Festival there will probably be considerably more and we apologise to those groups who were too late for insertion in the programme.)**

**The range of entertainments offered by the visiting companies is vast - ranging from serious theatre, through cabaret and accapella to mime, masks, dance, movement, poetry, music, clowning, story-telling, juggling, fire-eating, stilt-walking and street theatre. There will also be participatory workshops in drama, mime, circus skills and Commedia dell'Arte.**

who we believe will make this year's theatre area even more exciting and entertaining than last year's. We are pleased to have so many anti-nuclear companies and so many female performers with us this year.

It is virtually impossible to single out specific performers. All the shows will be entertaining and enjoyable, but we particularly recommend **Sensible Footwear, Joolz, The Greatest Show on Legs, Incubus, Tony Allen and Roy Hutchins, Chris de Piss, Desperate Men, Attic Theatre and Dancing with the Dog.**

Because of the large numbers of performers the schedule always tends to run rather late. We apologise for this - up-dates will be posted regularly on the blackboards by the theatre marquee and the outside stage. Please bear with us on this - staging so many shows over three days causes many problems as well as being great fun.

We would like to thank all those groups who have generously come to perform here for no fee at all or for a very reduced fee owing to the nature of the event. We really are very grateful to them.

We believe that one of the special things about the Glastonbury CND Festival is the amount of care and love that is put into it, and the fact that the audience is offered such a very wide range of entertainments apart from the main music stage. We feel the theatre area has a great deal to offer and we hope you enjoy it. Have a lovely time!

**Times and locations of performances can be found in the listings pages.**

## ELEPHANT CABARET

A new addition to the festival direct from Cornwall's Elephant Fayre. Wine, dine and be entertained in style with a non-stop show of Comedy, Video, Music and Theatre. Full details of performers are given in the separate programme available from the Cabaret Marquee. For times, please turn to the listings pages.

## Ian Smith

Strange facts and modern fables with the eccentric Mr. Smith.

## Tickled Pink

Good-time music with hot licks and cool wits.

## Neil Innes

Needs no introduction, he just gets better all the time.

## Spartacus R

Reggae, poetry and the politics of the street.

## Ronnie and Johnny

Haunting jazz from this remarkable sax and guitar duo.

## The Amazing Mendezies

Candidates for the title "Most original jugglers in the land."

## Knee High Theatre

Laugh yourself silly with one of the most talented theatre companies around.

## The Joeys

The funniest thing on eight legs, satire and synthesizers.

## Bert Hollocks

Is it magic? Is it comedy? Is it legal!!



### Tony Allen

(God's Own Heckler), a brilliant comedian with his version of the Billy Graham Tour 'The Meaning of Life Crusade'.

### Roy Hutchins

Whose rhythmic stream of paranoid babble produces a highly effective act that gives comedy on social mores a whole new meaning.

### Daniel and the Barneyes

A fascinating blend of mime and music by these international performers described by the Guardian as being "delightful and informal fun".

### Skuldugary

A very successful clown troupe who have led workshops in circus skills for many years will this year be performing cabaret shows in the theatre marquee and on the outside stage as well as commedia dell'arte workshops and environmental work on the ground.

### Helen Rowson and Friends

Will be building another extraordinary environment down the hedge and stream. Pay it a visit - you will be surprised.

### Red Dragon

Specialists in 15' political puppets.

### Desperate Men

A highly visual, often weird, hilarious duo.

### Tressle Theatre

Very dramatic and entertaining mask and mime shows.

### Sparks

With his comic juggling act.

### Head In The Clouds

With their still-walking and fantastic masks will be mingling with the crowds.

### Chris De Piss

Returns yet again with 'A Tale of Horror'. Hot from his success at the New Orleans Jazz Festival, Chris's zany show should not be missed.

### Attic Theatre

We are delighted to welcome Attic again with their sensitively performed mime show with saxophone accompaniment.

### Pete Thomas and the Deep Sea Jivers

Pete used to play with Bill Haley and the Comets and we hear that the band plays excellent good old-fashioned Rock 'n Roll.

### Fascinating Aida

An indescribable women's group.

### Skint Video

Britain's answer to world economic depression we are told - a pair of highly satirical songsters.

### Dancing With The Dog

Up and coming accapella group recently featured on Channel 4.

### Paul Davies

Who has made CND Festival audiences rock with laughter over the years makes a welcome return with his new show.

### Keith Christmas

Coaxed out of retirement for two special performances in the theatre marquee.

### Flippin Women

A very versatile women's group.

### Peter Campbell

Highly recommended anarchistic comic poet.

### Wack and Zane

This dynamic duo received rave reviews at last year's Edinburgh Festival.

### Bob and Bob Jobbins

Lots of zany humour and featuring their new Human Gramophone.

### Lemon Annie

An outside performer not to be missed.

### Changes

A roving minstrel band who will be touring the site.

### Original Mixture

Learn acrobatic, juggling and still-walking skills from these energetic experts.

### Mana Live

Excellent music from these Musicians Against Nuclear Arms will open the theatre marquee performances each day at 9.30a.m.

### John Perkins

With his delightful sitar music.

### European Theatre of War

An outstanding anti-nuclear company who are rejoining us this year with two new shows.

### Tommy Haircut

Poetry.

### The Greatest Show on Legs

Have been firm favourites at the Festival and are rejoining us for their third year with lots of new material by popular demand. Their new show is a series of hysterically funny quickfire sketches.



THE GREATEST SHOW ON LEGS

### Incubus

One of Britain's most respected theatre groups performing their newest bizarre show.

### Tony Crerar

An outstanding mime artist in the classical tradition.

### Professor Panic

Who rose to fame by performing in the Festival loos during the deluges of 1982 is with us again with new puppets and very funny new shows.

### Edgar Allen Poet

A zany poet/humorist who will be compering the shows in the theatre marquee.

### Sensible Footwear

A women's theatre group. "Good lively cabaret with a conscience" - Time Out.

### Zippo & Co.

The clown show with a difference. Fast-moving and very funny.

### Joolz

A unique female experience. Highly amusing poet/talker from Bradford.

### Centre Ocean Stream

Their colourful marquee is to be found in the field between theatre and Brimley Lane. Their sunset performances on Saturday and Sunday of movement and dance with fantastically coloured silk costumes and 3-D make-up are not to be missed.

### The Smallest Theatre in the World

Always good for a laugh with cabaret and their new show "A Tale of Two Cities".

### Sonya

Autoharpist and poet.

### Jamie Burns McGruther and Friends

With fast-moving manic poetry and lunacy.

### Scratch

Clown show.

### Pete Zero

Poet and humorist who will comper the outside theatre stage.

### Gog Theatre

A highly talented local theatre group.

### Manic Misfits

With their hilarious show about a hard-bitten editor and a Mills and Boon lady novelist.

### The Keen But Nervous Theatre Co.

Manic, muscular and acrobatic, Keen but Nervous stand out from the mob - a truly unusual show.

### Sidney Bucket

Topical comedy.

### Live Art Works

Moving theatre around the field.

### Tony Green and Friends

Will delight you with unique performances.

### Subculture

Anti-nuclear theatre.

### Continuum

A green-orientated local theatre company.

### Ossie's Crew

Fantastic break-dancers.

### Brides Against The Bomb

Will be touring the site with their thought-provoking shows.

### Nathaniel of Wessex

A very colourful character, will be giving mule rides and telling stories.

### Pneumatic Theatre of Art

Incredible huge walk-through inflatables with wonderful sound and colours.

### New Moon Theatre

With movement-based drama.

# CINEMA



BRANDO GIVES A LOT OF THOUGHT TO THE FILM LINE-UP

A lot of thought has gone into this year's film line-up, with special attention given to films for the younger Festival goers. The films cover a range from comedy, through historical to musical and adventure.

All the film shows start at 10p.m. and run through till 3.00a.m.-3.30a.m. Film shows are brought forward to earlier in the evening when lighting conditions permit. Information on showing times are displayed on a board outside the Film Tent.

Due to the increased size of the tent this year, we have a much larger P.A. system so that the quality and quantity of sound is superior to previous years.

In the event of any emergency or fire, please go to the Projection Tower in the Film Tent, where there is a telephone and we can contact the organisers.

Lost children are taken direct to the Children's Area.

## Glastonbury Fayre

A film of the first Glastonbury Festival in 1971.

## Pink Floyd, The Wall

Bob Geldof, Christine Hargreaves, James Laurenson, Eleanor David, Kevin McKeon, Bob Hoskins.

Pink, a burnt out rock and roll performer, sits in a locked hotel room reviewing his life. During his unsatisfactory childhood he started to build his defensive 'wall' to protect his feelings. Although he married his childhood sweetheart and joined a rock and roll band, his only relief from his nagging feeling of isolation was the applause of the audiences. But this was not enough, and when his wife leaves him, his isolation is complete. Somehow the 'Wall' must be torn down . . .

## Airplane II - The Sequel

Robert Hays, Julie Hagerty, Lloyd Bridges, Chad Everett, William Shatner.

The first lunar shuttle is preparing for take-off. Once airborne, it goes off course and heads directly for the sun. Pandemonium breaks loose aboard. Will they be able to avoid disaster . . . ?



BOB GELDOF WAITS TO USE THE GLASTONBURY TOILETS

## Picadon

This Japanese animated film is about the bombing of Hiroshima in August 1945. The word Picadon in Japanese refers to the effect of the atomic explosion — first the flash of bright light, then the sound. The film shows ordinary people going about their business, eating breakfast, children going to school, men to work. Then the sound of the bombers, the sirens sounding, the explosion and the devastating aftermath. The final scenes, which are very shocking, make the film unsuitable for younger children.

## Boom

This animated film was jointly produced by the United Nations and the Prague Documentary Films Studio. It takes a humorous look at a grim subject: the arms race which dominates the budget of so many nations around the world. Like the film "Attention" it shows the development of weapons through the ages but then it concentrates on the present situation where an uneasy balance exists which could all too easily be triggered . . . First prize: short subject, Cannes 1979.

**Time Bandits**

John Cleese, Sean Connery, Ian Holm, Shelley Duvall, Ralph Richardson, David Warner.

All that is known of the Time Bandits is that they helped God create the world, first in the Trees and Small Shrubs Department and then in the Repairs Department (putting back fins on dolphins etc.) They vanish, taking with them the map of the time holes. They reappear millions of years later in an English schoolboy's bedroom chased by the Supreme Being in and out of 10 centuries. Directed by Terry Gilliam.

**Peace Women**

Shows the courage and determination of Betty Williams, Catholic housewife and mother, who decided after long years of violence in embattled Northern Ireland to stand up and do something about it. She, with Mairead Corrigan, shared the leadership of 'Peace People', which was devoted to non violence. Their efforts have been praised by many (they won the Nobel Peace Prize), yet there are those who condemn their efforts for a peaceful solution to the complicated civil/religious war. Produced by CBS News, 1977.

**Meaning of Life**

Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin.

A Monty Python film, apparently aimed primarily at an audience of fish, nevertheless spans the whole range of human experience. For humans there is a running commentary by six wellknown fish, an episode of 'Find the Fish', that popular audience participation game and a scene which demonstrates the dangers of eating canned fish, and many other delights, including how to cope with Death at a dinner party and much, much more . . .

**Educating Rita**

Michael Caine, Julie Walters, Michael Williams, Maureen Lipman. Director: Lewis Gilbert.

Rita, a bright cheerful married woman of 26 works as a hairdresser. She has a burning desire to discover herself, and enrolls for a literature course with University professor, Dr. Frank Bryant, a disillusioned, middle-aged don with a drink problem. The relationship which develops between these two disparate characters has a profound influence on both their lives.

**Doctor Strangelove**

Stanley Kubrick's classic "comedy" about nuclear madness. Peter Sellers plays the Nazi scientist who now works for the Americans; George C. Scott is the general. The film tells of the events set in motion when a psychotic Air Force general unleashes a wing of B-52 bombers armed with hydrogen bombs against Russia. The President of the United States is forced to cooperate in a bizarre attempt to save the world. Although made in 1963 this film is still relevant today; the weapons have become more sophisticated but human frailty and folly still threaten to lead humanity into the abyss.

**Save the Planet**

A fast-paced montage film history of the atomic age. From U.S. archive footage of 1950 bomb tests to shots of recent massive anti-nuclear power demonstrations, the film traces the development of growing opposition to the nuclear programme in the U.S. Includes cameo appearances from Dwight Eisenhower, Jimmy Carter and a Freudian slip from Richard Nixon. U.S.A. 1979.



HARRISON FORD WITH FRIEND

**Diva**

Frederic Andrei, Wilhelmenia Wiggins Fernandez. Director: Jean-Jacques Beineix.

Dazzling debut thriller by former assistant to Bunuel, mingling punk with Feuilleade with Hitchcock with grand opera to provide a fast-moving 'underworld' story of vice, robbery, and sudden death. Spectacular both to watch and to listen to, thanks to the spell-binding voice of Fernandez, with scenes of electric, breath-catching originality and beauty.

**Apocalypse Now**

Martin Sheen, Robert Duvall, Marlon Brando. Directed by Francis Ford Coppola

One of the most stunningly photographed movies ever. It is a film about the Vietnam War, but the air is not heavy with death but with absurdity - now you believe what these officers and men are doing now you don't. It is bitter irony that constitutes the authentic sensejarring stench of war. It is also a maze of warring truths and platitudes - ideas and emotions.

**Raiders of the Lost Ark**

Harrison Ford, Karen Allen, Ronald Lacey, John Rhys-Davies, Denholm Elliott

In 1936, archeologist, Indiana Jones, a tough and cunning adventurer, is engaged in a desperate race with Hitler's agents to locate the lost, ancient Ark of the Covenant. In Cairo, his beautiful companion, Marion is captured by the Nazis. Jones infiltrates the German operation, and eventually discovers Marion alive and a prisoner in the Egyptian desert. They escape, and recover the Ark. The Nazis once again capture Marion and the Ark . . . Can Indiana Jones save her and the Artifact? Director: Steven Spielberg.

**Dead Men Don't Wear Plaid**

An All-Star Cast in the Crime Thriller Raymond Chandler never wrote. Directed by Carl Reiner.

**Gandhi**

Director Richard Attenborough's film of Mahatma Gandhi (1869-1948), the Hindu religious and political leader, and social reformer.



CARL REINER WITHOUT FRIEND

# KIDS

Tucked away behind the trees close to the main stage is a world created purely for the enjoyment of the thousands of children expected at this year's festival. Parents, you'll never find it so easy to get them to bed, they'll be exhausted. There is an adventure playground crammed with wonderful structures, swings, climbing frames, sandpits, a mini fortress and ship, and for the more adventurous an ariel runway. New this year is the fabulous Water Play Structure.

Throughout the three days there are performances and workshops from a multitude of theatre groups including puppet shows, juggling, tight rope walking, clowning and music.

For those with an excess of energy, bounce it away on the many inflatables provided by Airspace Touring, and as if this all wasn't enough, there are free rides all day on a miniature steam railway.

## Lost Children:

Lost children will be cared for in the **Lost Childrens Tent**, but only until **8pm** each evening when they will be taken to the **Welfare office**, (Site Plan Ref: W). Parents are asked to come and find their strayed offspring before this time.

**The childrens world takes a lot of supervising and ANY OFFERS OF HELP WILL BE GRATEFULLY RECEIVED, even if it's only a couple of hours each day.**

## Circles Travelling Show

A Gentle Clown Fantasy with Pete and Plum through a spectacle of magic, music, mime and illusion.

## Professor Panic with Panic Puppets

And the 'Magic Box' walkabout with Mrs Pennypockets. Also childrens Puppet Performance Workshops.

## Original Mixture Theatre

Performing 'A Dragon's Tail' an anti-nuclear fairy tale with juggling, clowning, monocycling, featuring a stilt-walking Dragon.

## Circus Minimus

Introduce children to circus skills such as juggling, acrobatics, unicycling, clowning and then perform their own show.

## Unicorn Theatre

Well-loved childrens theatre troupe returning again this year with their new play 'The Tree Trick' formerly called 'The Paper Caper'.

## Travelling Light

From Bristol will be performing 'Down at the Dump' a fantasy with the Boglets around life at the local rubbish dump.

## Offal the Clown

Stilt-walking, fire-eating, juggling, roaming around site.

## Bert Hollocks Elastic Monocircus

Europes most compact clown show

## Rosy Gibbs

Rosy the Clown stars in 'The Dozy Rose Show' how Rosy becomes a magic clown with magic, fun, mime, juggling, acrobatics.

## Scratch

Clown from Exeter.

## Tony Crerar

Mime and drumming workshops.

## Skuldugary

Circus skills workshops plus the amazing six-foot girafee unicycle.

## Groundwell Farm

Dance and drama workshops with Jackie.

## Build A Windmill

Woodworking with the National Centre for Alternative Technology.

## Airspace Touring

Colourful inflatables including an Octagonal 'Space Station', The Funster, The Spider, Balls and a special Cat-Mat for toddlers.

## Stepping Stones

Montessori school with crafts, puzzles, and play for the under-sixes.

## Children's World Playbus

Fun and games for all ages.





# CAMPAIGN

## WHY CAMPAIGN FOR NUCLEAR DISARMAMENT?

Glastonbury Festival is a celebration of life and all those things which Nuclear Weapons would destroy in the first minutes of war. We cannot defend the children, the creativeness, the joy and the colour of Glastonbury by threatening to destroy innocent life in other countries - whatever their leaders and generals may do in some dark psychotic moment.

Consenting to the possession of nuclear weapons means consenting to their use, after all it is the willingness to use nuclear weapons that lies at the heart of the 'deterrent' slogan, but which is always fudged by the generals as they soothingly argue that, "we only have them so we won't have to use them." We know that sooner or later they will be used unless they are abolished first. Governments cannot control history. This Government could not predict the Argentine invasion, or the invasion of Grenada and the US for all its power could not prevent the fall of the Shah. Sooner or later there will come the first crisis where tension explodes into war perhaps sparked off by some drunken or

drug addicted missile soldier or perhaps by the computer control systems designed to launch missiles in minutes.

One Thousand Five Hundred Years ago King Arthur was buried at Glastonbury, and the generals would have us believe that we can live with nuclear weapons for another 1,500. If we are not to be the last generation and if our children are not to be roasted we will have to use all our wit, wisdom and wealth to rid the world of nuclear weapons.

## THE SHAPE OF THINGS TO COME?

**Senator DeConcini.** "Our national policy is no longer mutually assured destruction, do I gather that?"

**General Davis.** "Yes sir."

**Senator DeConcini.** "When did that change?"

**General Davis.** "I would say at least 2 years ago, and with the advent of PD-59 and the (deleted)."

**Senator DeConcini.** "And what is it referred to as now? What is our strategic policy called now, in place of mutually assured destruction?"

**General Davis.** "Counterforce."

**Senator DeConcini.** "Counterforce. That is not classified, is it?"

**General Davis.** "No sir, or "war fighting" - the two are synonymous."

**Senator Warner.** "Do you want to work "flexible" in there, to polish up the answer?"

Not an excerpt from Dr Strangelove. That conversation was for real. It happened in 1982 when General Bennie Davis, Commander in Chief, Strategic Air Command, United States Air Force, gave testimony before the Senate Armed Services Committee.

Both superpowers are now racing to introduce whole new generations of accurate nuclear weapons capable of 'fighting' a nuclear war. We have never lived at a more dangerous time. And CND, the Campaign for Nuclear Disarmament, has never been more necessary.

### Stepping back from the brink

Around 1980, people all over the world began to wake up to what the military were planning. Governments found themselves confronted by anti-nuclear movements of millions of people who had never dreamt of taking such actions before.

In Britain CND was revitalised. The steps it wants to see taken are the removal of cruise missiles and other American nuclear hardware from Britain and the ending of the British nuclear arsenal as a way of pushing for a European Nuclear Free Zone and a reversal of the nuclear arms race between the superpowers.

CND believes that far from being a 'deterrent' nuclear weapons are worse than useless. You can't use them to protect yourself, and if you did you would plunge the world into a 'Nuclear Winter' from which little life would emerge.

**Together we can stop the Bomb but it all depends on individuals - like yourself. Without the support of thousands of people CND is nothing. So, why not join today? The future of our world is depending on you.**

### CND - the Second Phase

The CND of the '80's is significantly different than the CND of the '60's.

- It has many more local members and groups.
- It has a much stronger national organisation with some 100,000 members.
- It is preparing itself for 'the long haul'. The issue is urgent, but it is also going to take enormous strength and pressure to win.
- It is not split between those who want to take 'direct action' and those who want to employ more 'traditional' tactics.
- It has much greater support - in the Nuclear Free Councils, the Labour, Liberal and Nationalist Parties, the Church and Trade Unions.
- It is more international - with close connections to the American Freeze and European Freeze Movements.

# CND SPEAKERS

## FRIDAY

**E.P. Thompson** the Historian and pamphleteer who has done so much to inspire the Peace Movement. A chance to hear ideas for European Nuclear Disarmament.

## SATURDAY

**Paddy Ashdown**, Liberal M.P. for nearby Yeovil. Always working to expose the nonsense of a Nuclear Defence Policy, Paddy is one of Parliament's most vocal supporters of nuclear disarmament.

**A woman from Greenham** will be speaking about ways forward for women in the Peace Movement.

## SUNDAY

**Bruce Kent General Secretary of CND and Catholic Priest** will speak about the prospects for CND in the months ahead and the role we each can play.

**Madeline Haig.** Madeline wrote to her local paper about nuclear weapons... and got a visit from the Special Branch. For two years she has been relentlessly exposing the activities of the local 'Thought Police'. Hear her story and learn how we can all learn to combat those who would subvert democracy!

### CND AROUND THE SITE

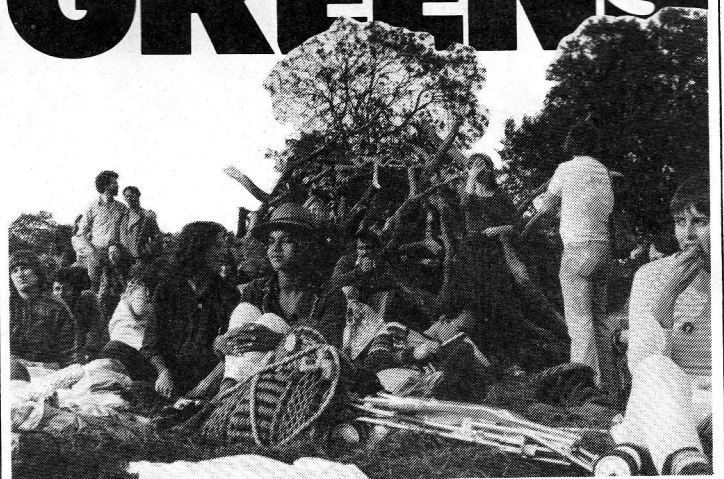
**Come and visit the main CND stalls in the lower part of the Market Area.**

**Take part in the many activities in the Green Field.**

**Buy a raffle ticket for a ride in the Balloon run by CND Airborne.**

**Look out for the 'Nuclear Maze', and people with CND 'I joined at Glastonbury' memberships.**

# GREENS



PICT: OZ TORRAN

The Green Field is intended to be a relatively quiet space on the perimeter of the C.N.D. Festival with it's own distinctive character. The Green Field is being co-ordinated by the Green Collective (who have organised Green Gatherings near Glastonbury for several years) and is presenting many aspects of the Green movement and relating them to the issues of peace and non-violence.

There are a number of workshops where various aspects of the peace and Green movements will be discussed; workshops on alternative healing and personal development, and displays of alternative technology. HOT BATHS will be available, and there is a creche and other activities for children. Another feature of the planned events is the provision of Despair Workshops by the Interhelp organisation, aimed towards those who share a great fear of nuclear escalation (see introduction below). Details of each days events are available from the information point inside the Green Field.

We all of us have a personal response to the nuclear threat, to the destruction of our life support system and to the scale of human misery and oppression on our world in this planet time. We may feel scared or powerless, we may go between being very angry or despairing, we may feel deep empathy or sadness, we may sometimes feel much pain. These are all very natural responses.

Such is the scale of these crises that for the first time the survival and evolution of our species is in question. Sometimes it seems we don't have the language or images to express how we feel about all that is happening - it might be too much even to acknowledge to ourselves. To share it with people close to us may sometimes be a risk - we may say "I don't want to worry them", "They'll think I'm weak or crazy" or "If I don't say it, it may all go away, I may not feel it anymore" and so on. We may just keep ourselves busy with our day to day lives. Yet, by not sharing it we can actually numb our ability to process information about what is happening, we can drain ourselves of the energy we need for action, creativity and vision. People working for peace, in whatever way, can do so whilst feeling empty inside, exhausted or just that they can't ever do enough.

In the last few years in the United States and now increasingly in Great Britain and Western Europe 'Interhelp' has developed a workshop style which allows people to begin talking about and sharing how they are affected by the world crises, particularly by the nuclear threat. The workshops are structured so that people begin to experience that, by acknowledging our feelings of pain, anger, despair, powerlessness, or whatever, it is possible to turn them around into a flourishing sense of increasing power and energy.

By spending this time people can find tremendous support from others in facing and working to change the current course of our world. It is a real solidarity to acknowledge together: yes, I feel these things like you and now, let us take heart and acknowledge that we are connected, can support each other and can work in whatever way we choose to change what is happening in our locality and in our world.

**INTERHELP are providing workshops during the Glastonbury festival. Please look out for posters/announcements in the Green Field.**

# WOMEN

Come and visit the Women's Peace Movement in our two marquees devoted to Women and Peace. The marquees are organised by the Women's Peace Alliance (WPA) and offer a full three day's entertainment, discussion and exhibitions.

The WPA was formed in December 1981 and is an umbrella organisation for all women's peace groups and individual women. The WPA exists to promote peace in all its aspects, enabling women to support each other's initiatives for disarmament and the prevention of war. A growing number of women realise the need to act in their own way to prevent the threat of nuclear war. They are joining long-established groups and forming new ones. They have different political perspectives and different ways of working, so there is a demand for communication between them, in order to avoid duplication and gain strength from a genuine exchange of ideas and a common pool of resources.

All the women and women's peace groups within the WPA have a variety of strategies for achieving these objectives and the Alliance is a network through which they can communicate with each other. We also seek to encourage other women to become active on this issue, by providing information and resources.

### Exhibitions

The Sister 7 exhibition of posters (conceptual work/graphics/poetry/fiction) is on show. **Plus:** The Herstory of the Women's Peace Movement exhibition.

### Literature

Enough reading matter to fill a missile silo. Books, posters, magazines and leaflets on the Women's Peace Movement.

### Merchandise

The Women's Peace Movement needs your support! Come and choose something from a wide range of postcards, T-shirts, badges and crafts on offer.

### Films

A selection of films about women's action for peace are being shown in the Cinema Tent, including 'Taking on the Bomb' and 'The Scandinavian Women's Peace March '82: Stockholm to Minsk'.

### Fay Weldon

Fay Weldon's literary career took off

in the late 1960s with the publication of 'The Fat Woman's Joke'. Acclaim and further novels followed, including 'Female Friends', 'Remember Me', 'Praxis', shortlisted for the 1979 Booker Prize, 'Puffball' and 'The President's Child'. Her first collection of short stories, 'Watching Me Watching You' was published in 1981. Fay Weldon is giving readings from her works in the small marquee.

### The Virgin Mary Society

Shirley Cameron and Evelyn Silver, members of the Sister 7 group, are giving daily performances outside the women's tent.

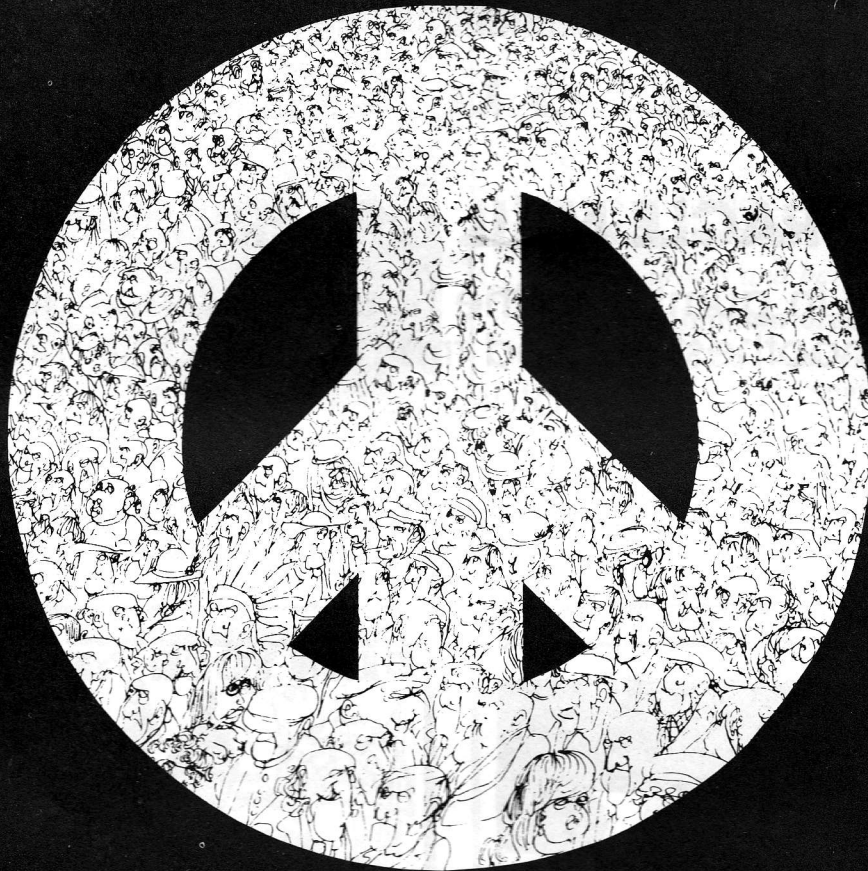
### Interhelp

Interhelp despair and empowerment workshops are taking place in the small (women-only) marquee.

**For details of other workshops please consult the notice board outside the Women's Tent.**

**Women's Peace Alliance  
Box 240  
Peace News  
8 Elm Avenue  
Nottingham 3**

# RAIN OR SHINE IT'S A PERFECT DAY TO JOIN CND



If you are opposed to  
the UK's build-up of nuclear arms  
put your money where your opinion is,  
join CND before you leave Glastonbury  
you can make a difference

#### MEMBERSHIP

Adult £6 , Household £9 , Student £3 , Unwaged & Pensioner £2 , Youth CND (21 and under) £1  (tick one).

● I would also like to subscribe to Sanity, CND's monthly magazine, at the special rate £5  (please tick).

SANITY ONLY 12 months £6  (please tick).

Please find enclosed £ 1 membership/Sanity and £ \_\_\_\_\_ donation.

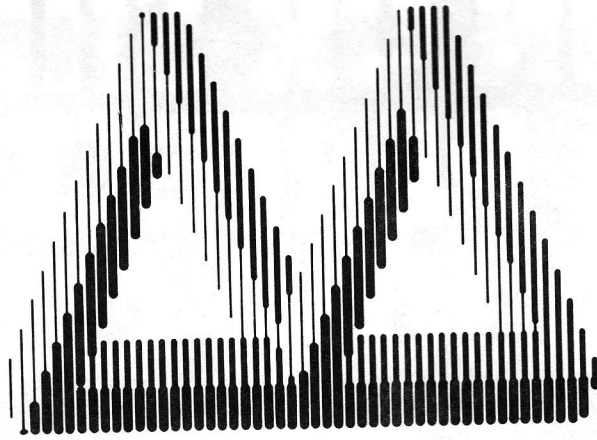
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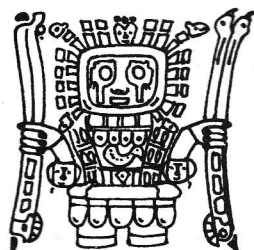


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The Dickie Dirts formulae was extremely popular and Dickie Dirts very quickly became a household name throughout Britain.

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# The nuclear race is no game



**It's a deadly gamble – and no one could win it in the end.**

It doesn't make sense to say we want to live, in peace, then go on building more nuclear weapons. The new generation of weapons threaten our chances of peace, because they increase the risk of nuclear war.

We need to start building our defences on solid foundations of understanding and good sense.

And we need to start by putting an end to the nuclear race.

Every cruise missile, every Trident submarine, makes Britain and the rest of Europe a lot less secure. It's no defence to say those weapons are meant to protect us. Cruise, Trident and the US nuclear bases just make us sitting ducks in the cold-war confrontation between the superpowers.

**We can't defend ourselves with nuclear weapons. What we need are real defences – and we have to start by getting rid of cruise, and stopping Trident.**

**One Trident submarine could wipe out over 100 cities. One Trident submarine costs £2,500 million. The government is planning to buy four of them, with money that we could use to build effective defences designed to meet our real needs.**

Most people in Britain believe that. It's the same in every country in Europe where the Americans are installing their dangerous new missiles.

In Italy, Holland, Belgium and West Germany most people don't want the new US missiles and the extra danger they bring to our countries.

That's good sense. The Labour Party is determined to make the government see sense – and send back cruise.

**Every cruise missile is 15 times deadlier than the Hiroshima bomb. Every cruise missile is under direct American control. Mrs Thatcher has welcomed 160 of them to Britain.**

**With our friends in Europe, Labour is campaigning to defuse the nuclear race. Labour is campaigning for peace, understanding – and a safe world for our children.**

To The Labour Party,  
150 Walworth Road, London SE17 1JT.

I'd like to join the Labour Party.  
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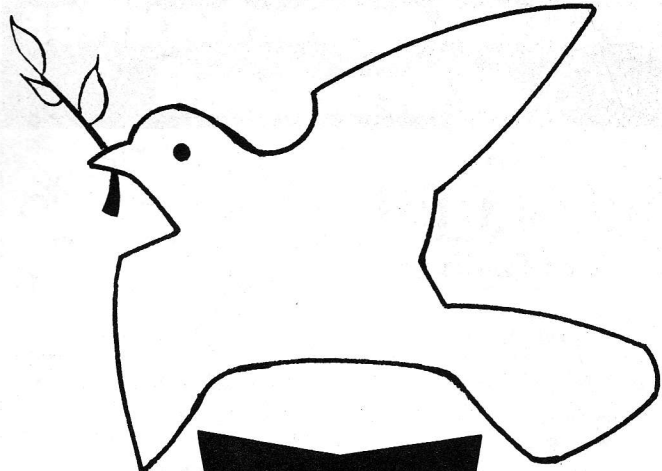
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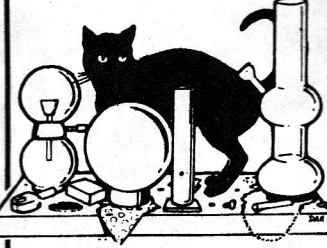


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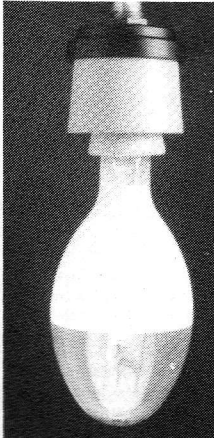
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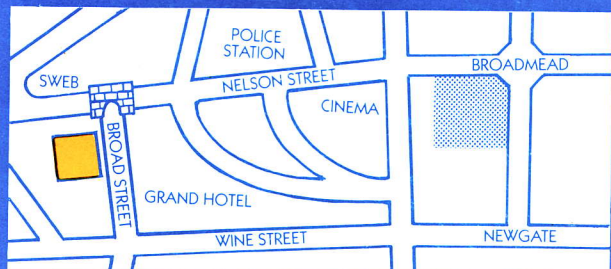
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