

**Jude Munden**

Thank you very much for coming out to the...

**Pleasure.**

..to sit with the seagulls and talk to us about this. And so, could you tell us, perhaps start by just telling us how you ended up going to Greenham? What's your story of getting there?

**Well, my involvement with Greenham was through the Fallout Marching Band, which was my runaway and join the circus when I was a bad teenager. And that was a an anti-nuclear street protest band based in London. And there was a whole sort of community of people, to whom I was very drawn, as a disenfranchised 15 year old. So I moved to the other side of London and became part of that, and all that that meant, and Greenham was part of that. So for me, it wasn't - Greenham wasn't the main focus, really. It wasn't a radical experience that took me from a very different sort of life. It was very much part of being with Fallout Marching Band.**

Can you tell us more about the band? They sound really interesting.

**Yeah, no, they're fantastic. And one of the most thrilling things about Fallout Marching Band is that we still meet and we still play.**

Really?

**With subsequent generations now. So my kids have played for them. And we meet at WOMAD once a year and do all of the, excuse me, the, all the Brexit, anti-Trump, climate change type marches. And so it still exists as one of the one of the street bands.**

How did you find out about them at the time?

It was one of those just weird coincidence things, really. I was a school girl, I was 15. And I was on the tube in London, doing some journey that didn't mean anything. And I saw a busker. Um. Who, somehow kind of, I don't know, I fell in love with a busker. It was a woman called Maddie. And she was um, she was very colourful, and I hadn't seen any, anything like that. She was, she was young, and she was playing the flute. And there was just something about her that I couldn't let go of, from my dull, suburban, teenage, not very happy at home existence. And I couldn't, I couldn't get on the tube. I really wanted to talk to her. But I was cripplingly shy. And I didn't know what to talk to her about, because she was just a busker. She didn't have anything to do with me. Anyway, I ended up talking to her in some way. And she was very lovely and said that she was playing in a band that I should come along and meet at Covent Garden and say hello. And so of-course I did. And then just kind of gradually, I was the, the, the mascot kid hang along.

Oh, that's really nice.

**So it was very, it was a very, very random happening, really. Yeah.**

And how did that then involve you going to Greenham? Did they all go and you went with?

**Yeah, we went to Faslane. We went to Greenham, and the Fallout Band is not a female band, it's a mixed band. So we went - I can't remember if we went as the Fallout Band on an occasion that wasn't women only. Or if it was the women from the Fallout Band being part of a Greenham band. I can't honestly remember, which is. But that was, it was through the - it was through the older women that I knew who were part of that movement. And I didn't - I never lived there. I went there, I sometimes stayed the night. Lots of memories, terrified of hitching, hitching, because you still hitched everywhere then, and hitching to Greenham.**

How old would you have been when you were doing that then?

That's quite young, isn't it?

**I guess yeah. Now, now as the mother of a 16 year old, it seems terribly young. But my kids seem totally different, as well.**

And why was hitching the...?

**Because you would - because there were lots of people who were very antagonistic. Who enjoyed picking people up in order to give them a really hard time. Or were just, you know...**

Because you were going to Greenham?

**Yeah. And because it was obvious from what you looked like that you were going Greenham. Or that you just ended up having, you know, it's like when you're when you're sat with someone and you suddenly realise that you're going to have to have a really hideous Brexit conversation, and you know that it's not going to be one of those easy in your bubble ones, that it's going to be one of those take you out your bubble ones. And being 16, and not really having a clue about the sort of bigger politics, I knew that anyone would be able to take me down. And I would sound stupid. Because I think really, you know, it's very kind of gut feeling stuff. So that was that was always intimidating.**

Would you be with another woman who would help with the argument, or would you be on your own?

**Yeah. Well, I think I probably would be on my own.**

Gosh, that does sound intimidating. What was it like turning up to Greenham on your own?

**Well I think I probably mostly didn't go on my own, I would have gone because there was an action that we were supporting. And so that would have been in a group. But there were times when, you know, I**

**then needed to do things like go back to school. (Laughs). Not that that lasted very long - school. But, but there was a time.**

How did it change you to be doing all this, and then going back into that school life, and that suburban life that you're talking about, was that..?

**It made it feel ridiculous, and pointless and untenable, and I didn't stay in that world very long. I'd moved out when I was 16. It was part of that process.**

Yeah. So what are your sort of immediate memories of - if you say Greenham, what are the things that happen, what are the first things that come into your head?

**I remember finding quite a lot of the women quite intimidating, because they were very bright. They were older than me, they all knew what they were talking about. And I did feel like an idiot child. So there was always that sort of - but then I think I spent most of my teens feeling like I was playing with the grown ups and having to pretend to be one and not really feeling like one. So it was definitely extension of that. But you're also very drawn to those situations, because they're all very, um, you know, very appealing and attractive and charismatic. And that's who you're drawn to - they're your significant adults. So that's, and you feel all those things particularly strongly when you're that sort of age, I guess. It was very exciting. And it was very, you know, sort of actions in the woods, crawling through the trees with a pair of bolt cutters is about as exciting as you get. And, and I was very conscious at the time. How kind of cops and robbers fun that was. And obviously it was about seismically important issues. But a lot of the experience for me at that age was was kind of quite high octane fear and fun, really.**

Yeah. A lot of people listening to this won't have done that - can you talk us through...

**I'm glad your mum didn't give you bolt cutters when you were a child.**

I do know about a woman who did give their children bolt cutters and the children got arrested. Another story! But um, did yeah, my mum just took me to the nice safe daytime actions. Did you um, could you talk us through the process of when you say, like the cops and robbers scenario, how would that be from sort of roughly beginning to end? What would that have entailed?

**Well, it felt to me, I mean, there was a, there was a constant aim was to get inside the base, was to broach the base. That was, that felt incredibly important, and was the point of quite a lot of, um, a lot of actions. And I was definitely up for, for the, daring dos. Of-course there was a lot of, you know, inside in the base and holding hands and non violence and sitting in front of trucks, and all of that, as well. But there was there, there did feel a sense of urgency of broaching the base and sort of showing that...**

Being a bit more direct.

**Yeah, that it didn't have to be a permanent wall. And, you know, the symbolism of what that meant. And we did get inside once, and climb up on something, and get very arrested by lots of American soldiers and all that.**

How was that? How were they with you?

**Very similar to all the circumstances of being on demonstrations in London and being arrested, you know, it didn't feel, it didn't feel hugely different. Um. Lots of men trying to be very disengaged and not really make eye contact with the people at the...**

Yeah, manhandling.

**Yeah. But at the time as well, I think there was much more of, it felt a lot more - um, in the '80s, it felt to me like there was a, there was a very cut and dried, the police were bad. You know, they were, you know, everyone was using language like the pigs, and coming from a culture of**

squatting, and being also very involved in the South African embassy demonstrations. And, of course, they've been the miners' march and all of that. And it was, it was a very anti-authoritarian time. And so it was easier in a way, I think, to simplify that. And one's responses, you know, just as they probably did the same of kind of a load of woolly headed muddy dykes in their eyes. So yeah, I think probably when you read about women who are older, and obviously, there were lots and lots of older women at Greenham. And their, I think they probably had a less simplistic relationship with those, with those people, and those, I know there were people who had brothers who were in the armed forces, or yeah, just more life experience to know that, you know, all sorts of er, all sorts of journeys take you to different places, and it doesn't necessarily make anyone good, bad or - but I think I had a much more simplistic, it was all much clearer to me when I was 16, it was terribly obvious.

Things are when you're 16, aren't they! (Laughs). You talked about the women being intimidating, as well as being in an alluring situation to be with them. Were any of them, does that, was that purely through your feeling of being 16 of being inferior to things? Or was it more - did any of them make the effort to be friendly? Or do you think they were busy being..

I don't mean it in a critical way at all. I mean, you were there - a lot of the women were living there, and were living really, through extreme times, and extreme relationships. And, you know, we'd, we'd come up as sort of day trippers, really. I was - I didn't, I would mostly have been interacting with the women that I went with, and, and just kind of watching everyone else. They weren't - I didn't particularly interact. I didn't make new contacts or friends being there, I had sort of enough on my plate just being there.

That makes sense. Did you go to particular gates, do you remember?

I was trying to remember that. I can, I remember the feel of how very different they were.

Oh really?

**But I can't remember which was which.**

That's okay. What were the feelings like?

**Well they were sort of feelings of, I think I was there early enough that there was a time when there was only one gate that was women-only.**

Oh, really?

**And then it was all women-only. So that had a very different - there was a lot of politics of Greenham politics being talked about all the time, that I really didn't understand, but I was very conscious of.**

What were the sort of buzzwords around that that you might have - that you associate with that?

**I don't think I've got any really, it was just, I was just aware that it was...**

That there were rules?

**No, not so much there were rules, but just lots of lots of business, and lots of lots of getting on with, and lots of you know, people would get fractious, obviously. And there would be dramas, and there would be people having their benders ripped down, and there would be people getting ill, and there'd be people, you know, stuff happened all the time. There was stuff happening always. So it's just very - quite full on.**

Yeah, sounds full on. Sounds very full on. And did, you did you take the band play there? Did you take music to them? Because a lot of women talk about music being, or song particularly being a really big part of...

**Yeah, yeah.**

And how was that received?

**Well, I remember that there were Greenham songs. And we would also sing and play those. I don't think there was particularly a, there wasn't a sense of bringing music to Greenham, there was more a sense of joining in with music at Greenham.**

Oh, nice.

**There was lots of music happening.**

Were people quite pleased to see you if you had an instrument? Because there wasn't many instruments from what I understand, it was mostly voice.

**Yeah, it was mostly voice. I mean, the band things would have been on on action day, big action days where lots and lots of people would have been there. It was not so much a sitting around the campfire thing, musically, that's not...**

What happened around the campfires then?

**Planning, and talking, and cooking, and all the things that happen round campfires. But I guess always with a, looking over your shoulder, it's not camping, in the normal sense of the word.**

Was there a sense that there might be danger?

**Oh, all the time. Yeah.**

Really?

**Yeah, absolutely. Because it wasn't just um, it wasn't just from, from the base, you know, the police were constantly trying to clear the camps. It wasn't just responding to specific actions, and there was also antagonism from, from the town, and from people that, you know, felt aggressively offended by the whole notion of it. And I think, quite a lot**

of that was um, how pejorative the you know, the notion of lesbians was, and that, you know, it was a very new thing. And it was very radical, you know, if you were a lesbian, and you talked about it, then you were, it was radicalising in a way that...no, because it had mostly been used as a, as an insult. Really, you know, I think it's always been harder to be a gay woman than a gay man. It's always been seen as unattractive, and dysfunctional and sort of ugly, hasn't it? With the whole, the amount of pressure there is on women and appearance and, you know, historically forever and ever and ever, and that that's somehow that the sort of the threatening notion of lesbianism is so tied in with that.

So it was a radical act to just even say it as a neutral fact about yourself?

Yeah, so a lot of the reporting, and, and the talk about it and the anger about it used that as a sort of fundamental tool, I suppose, in some way that I didn't really understand at the time, but I was very conscious of. So I very much remember that.

And people, people were actually, would come to the camp to be angry with you about, it sort of thing?

Yeah, I got the impression that that happened quite, quite a lot, really. And certainly, you know, as soon as you went off the camp, and it was, you know, it's like when you've been at a festival for a long time, and, and then you leave and on the way home you go to a service station, and the world looks so weird. And the whole world looked like that all the time if you were at Greenham.

And the service station looks at you and goes 'They've come from that bloody festival!'

Yeah. Yeah. You feel like you stick out a mile. You're so easy to spot. And you've just come from somewhere where you just feel completely ordinary. So yes.

And how long did you sort of carry on visiting for?

Not that long, really. It was just, it was just that time in my life, it was between sort of 16 and 18. And then politics stayed more in London, I think after that, and then by the time I was 22, I moved out of London.

Do you feel like any of the experiences or anything about Greenham has had an influence on your life?

Um, definitely what Greenham represents, but it, it was - there were many, um, it was that time in my life made, made me, of-course, was absolutely formative. And it was an essential part of that - I can't, I can't pull out something that was unique to the Greenham experience. It was, it was part of who I was, and who I wanted to be with and, and the politics of the time. And that was very fundamental. Um...

How did your family feel about you being there, did you have..

Well, weirdly, oh do you mean, my my parents?

Yeah, I suppose so.

I think my father just thought it was silly. Um. He's a man of um, of facts and information and science and was infuriating to, to try and have an argument with if you were someone who operated in - you know, as an emotional 16 year old who didn't actually have a lot of facts, but could sort of see - knew what you felt, and what you wanted to be with, and was sort of gradually, gradually acquiring them. So I tended to avoid having those, those conversations because I didn't feel strong enough, I suppose, in that environment. When you're, when it's just suddenly you back home in the parental home, you don't, you haven't, you haven't got the strength of your, of your, your gang with you. You're not surrounded by this, this world that, that you've just decided to be part of, and you feel a little bit kind of naked. Yeah.

And how did your mum relate those conversations? Did she - did you talk about it with her at all? Because they must have had strong views about you not living at home anymore?

**Yes. And I think that was the thing, you know, there was so much else going on between me and my parents, that Greenham was absolutely the least of it.**

The least of their worries! (Laughs).

**Absolutely.**

Yeah. Did you, did you have friends - did you have friends from that old life, who were a bit like, wow, everything you're doing is really cool. Or were they like...

**No, I sort of did that thing of completely stopping one life and starting another. And it took a long time before, I mean, I do now still have a couple of friends from school who are very dear to me, but I completely fell away from them at the time, because they were, they were living very different lives. And I, I was probably quite a bad friend, you know, I just sort of saw this other world and went for it. And they didn't really fit with it. And it took a while before you know, we sort of we found each other.**

What was it about - this is probably quite a difficult question because so much of what we're saying is about how something felt rather than something you worked out in the vocabulary at the time. But looking back now, what do you think it was about that other world, and what it represented - that so - Maddie - and you know, that moment when you saw her and all that stuff, what was that world - what were the things about that world that drew you, that had such meaning for you that you knew it was the right place for you.

**It is mostly about feelings. And, and it is difficult to - and I'm not sure that I've ever really kind of thought about that question. Um. But oddly,**

I was thinking about it when I was cycling over - of what the difference between those worlds are, and I think that, I think that the world of my, of my, my family and friends family - they were very self absorbed. And they were very to do with you know, friendships but, but, but fundamentally about your nuclear family - funny choice of a word - experience and and those you know, everything was about your family. And it wasn't very outward looking, and I think it wasn't very community, I didn't have a strong - looking back, there wasn't a strong sense of, of community. Um, I didn't go to school particularly near where we lived. I didn't, um, I think we had one or two friends on the street, but there wasn't a big community sense. And I think possibly that was one of the most attractive things was, was the, the whole world of that - similar I suppose to, when you leave home, you know, the common experience of going to uni, and suddenly finding that you've got this whole society that you've got access to, and that you may or may not have things in common with, and that you can explore. And that's incredibly exciting. But it was more than just that, it was about, it was about what people could achieve when being together, and, and just how important that felt. And how interesting that felt more interesting, that was more interesting than just seeing your life in isolation, really. And I think that's remained something that's incredibly important to me. So that - but I don't know if that gave me that, or if that's what I was looking for. And so I would have found it, anyway. I don't know, really.

The way you described it sounded like it was in you, and you recognised how to unlock it when you saw the key, in a sense.

Yeah.

You knew what you needed, and it was there.

Yes.

Which is pretty cool.

I suppose. Yeah.

And I just wondering about, I think I didn't spend as long as I meant to talking to you about the difference in the parts of Greenham, but you mentioned that some of them were women-only. And then obviously it all was, but that was a different feeling. And what was different about the women-only aspect of it, do you think, what did that do for the for - either for you, or for the situation?

**I couldn't talk for the situation. I just I wasn't there enough, I was too much of a spectator. It would feel like, I haven't really got a right to have an opinion about that.**

Sure. But the in terms of how you picked it up as a feeling - perhaps you could describe why was it different, do you think? How did it feel different?

**I guess it just felt like a very interesting idea. And it was, it was just it was very, it was very around in politics at the time, it felt like the more um - I mean, for instance, where I was - I was living on a road called Villa Road, which was in Brixton, and it was a street of squats in the early '80s. And that politics was very, very much around in the, in the early '80s. I mean, probably had been way before then. But obviously, I was only just sort of emerging into the, into the world. And so I was taking it on - they felt like new ideas in as much as how, how unacceptable they were, and how much they were challenged. So that made them feel new, but they probably had been unaccepted and challenged for 50 year before that.**

Time immemorial.

**Yeah, but I know within the house there was the women-only house and there were...**

In the squats?

**Yeah. And there would be you know, sometimes you go to gigs, and it would be women-only and I just remember it being just a massive issue because obviously it was, it was it tended to draw the women who were more radicalised and therefore a little bit more intimidating.**

Yeah, sure.

**And I was very, I had a very unformed sexuality at that point. So I didn't really know where I fitted in all of that, and was busy kind of spectating it all. And intimidating, charismatic women are also very attractive, but very intimidating. So it was all of that - it was all of that, so I guess the gates was all part of that kind of awareness and that feeling that they were um, that, that the not women-only gates were much more likely to have, have the the strong grandmother characters and you know, there were a lot of um, very proud older women to whom I really wasn't (inaudible), because that wasn't what you look for when you've just left home and you're 16, you're looking at young people on the whole. So I saw it all through that slightly dysfunctional filter.**

(Laughs). So was there a woman only space feel younger to you?

**I'd be making stuff up at this point. I really don't have a memory of that. And I don't want to make stuff.**

That's absolutely fine.

**I don't really remember much more detail.**

It's really interesting. It's lovely. I'm interested in the squatted road, as well, actually. Just fascinated that, because it sounds like there's so many parts, because we often see Greenham as being so unique. And (inaudible)...unique in their life - they hadn't been part of doing anything like it.

**Right.**

And for you what's really interesting about your interview, and really different...

**It was just an extension.**

Is that yeah, you were in all of - it's one of the many prongs of that, isn't it? So I suppose, and do you feel like all of that is - it sounds like it's changed how you live in general as part of how you conducted yourself and grown yourself as an adult. Or do you feel like it sort of dropped away now and like if you were going to go to Greenham now, which gate might you be drawn to do you think?

**Oh, that's an interesting question. Um. I would really enjoy the fact that I had access to both, I think.**

Yeah. Strong stuff and not being as intimidated by the radical stuff?  
(Laughs).

**Yeah.**

Is there anything that you'd like to ask Christine?

(Christine) Because you're a very creative person, I just wondered how that came out of (inaudible) - did you get involved in the art there?

**Um. No, not particularly. I was, I think all of, all of that side of it was - wasn't particularly active at that time. I'd been very into all of that at school. But I was so busy just finding my feet and existing in this world. And, and, and I've always, I've always been very drawn to music and musicians, but I'm no musician. Um. So I was always - it was definitely part of feeling a bit inadequate. You know, I was definitely a kind of a, a hanger on - I didn't never played anything quite well enough. And um..**

(Christine) What did you play?

**I played, well, in the early days, I had a flute and I played the flute in the band, because I needed something that you could walk along with. And I played the cello a bit at school, it really is impractical! (Laughs).**

...you can't walk along with..

**It's not, no!**

When did you rediscover your artistic self, then, in the process of all this?

**Um, well I went to...**

Or reclaim it?

**It wasn't until I did a found... I mean, it wasn't that long - it felt like a long time then, I did a foundation course, I decided to go to art school. And I guess I was 22. So now that feels like no time at all. That was, what, 6 years. But in comparison to you know, 6 years feels like a long time when you're a teenager going into early adulthood. And I know I certainly amongst um, all of the other people on the foundation who were mostly 18 and coming straight from school, I felt completely different. And the same coming down to Falmouth, to art school at 23. And lots of people were, again 18 because not everyone even does a foundation - sometimes you just go straight...**

Did you feel that whole period of time with all those radicalising prongs, all those different aspects of your life that you've been through, did that sort of separate you from people when you re-entered things like art school and more traditional settings?

**I mean, less so in London, because London was London. And so nothing, you know, everything sort of ran parallel to that and there was a sort of London energy. I was very, very conscious of it when I came down to Falmouth - that it was just missing like where's - nobody is like, it was like the course had been sort of self selecting by people who**

wanted to get away from everything - like people were drawn to Falmouth because they wanted a quiet life and (inaudible) the beaches and paint landscapes. And I really didn't feel like that then. I didn't think I'd stay for a second longer than my degree, because I felt like such a Londoner. I wanted to get out of London. That's why I went to Falmouth, because it had a good reputation. And, and I didn't - I wanted to explore living somewhere else. And that was really exciting. Um. But it never crossed my mind I wouldn't be back. I didn't even know if I'd managed 3 years.

And yet you're here still!

I know, here I am. And now I go back to London, and I, and I really don't feel like I belong there.

Really? That's so interesting. What changed your mind when you were here? Did you find other elements? Or did they become less important to you? Or...

Um... well you do inevitably get busy with your, with your - life comes upon you, doesn't it? And, and there is a, you know, a big chunk when you're - because I met Alan, my husband, when I was art school, and we've been together for 30 years now. And we had three kids. And that is quite distracting. (Laughs).

Yes, that is! And did he want to settle down here, or did it feel like a better place...

He'd already been living here. He moved when he was 17 from London, he'd come to the boat boarding school, and then he was a bit older than me. So he'd been here for quite a long time.

How did your radical, your radical nature fit with going into a - basis is -a heteronormative or heterosexual marriage, after everything you'd been experiencing? A more traditional setup is I suppose what I mean.

**Well, it wasn't a more traditional setup for a long time. I mean, we were just, you know, going out, we were going out for 7 years and sort of before we had kids, you know, it wasn't like I suddenly down, you know, got married and moved into a two bed semi. So it was a, it was a gradual process.**

Did he - was he sort of on the same page as you politically?

**Yes, yes. Yeah, he was active in Friends of the Earth and doing that sort of stuff down here. But then, you know, then you do get very, the sort of lives that we living in sort of boats, and caravans are very time consuming. And you do become more self absorbed, you know, and I hear my, my youthful critical voice of the self absorbed-ness of my family and think - yeah, and then I did exactly that. It's, it is what you tend to do in that sort of middle chunk of your, of your life. It's err, and there's - yeah, there's quite a big bit of me that feels that that was culpable, really now where we're at, I feel like a lot of people took their eye off the ball.**

It's difficult if you've got to keep an eye on your children - you'd be culpable if anything happened to them.

**Yeah.**

And the ball's still in the air, I think.

**I think we could safely say!**

We can all look at it again! (Laughs). Do you think it's important that - I'm going to say Greenham, but Greenham as a representation of all of this radicalised politics, or more community based politics - do you think is important that Greenham is part of that - is handed on to subsequent generations? Does it matter if it's forgotten?

**Yeah, no, of-course it matters. It's terrifically important. It's very hard to feel - and I think it just gets harder and harder to feel as as an individual**

**that you can have an impact. And I think those politics are more important than ever.**

Did Greenham show that you could have an impact? Is that one thing that's important about it?

**Yeah, yeah. No, it definitely has an impact. Definitely. Um. Yes, I imagine it was, it was for a lot of women, it was the equivalent of me meeting Maddy in the tube. It was a hugely radicalising fundamental experience that, that changed their lives. Yeah. It was an extraordinary, it was an extraordinary time and it's, I mean, I actually haven't particularly come across people - it just shows the sheltered world I live in that who go 'What's Greenham?' That's, that's kind shocking to hear - shows we continue living in our bubbles.**

It's good though, your bubble sounds really nice! If everyone knows about Greenham in your bubble, that sounds great! (Laughs).

**But it also I mean, I'm not, I'm not, I don't talk about the past very much. It's not something that I talk about, you know, my kids may well go 'Oh, were you at Greenham, Mum? It's not like tales of Greenham abound at the breakfast table. Um. I tend to sort of live in the moment, and in the now, and with the things that we're doing and I don't - I'm not a big anecdote-y, person. So in that regard, not that I've got any, you know, particularly cutting edge anecdotes, but just the fact of it, it would be - it doesn't want to just wash into the soil.**

Is there anything that you thought I might ask you? Or that you were expecting me to ask that I haven't? Anything you'd like to talk about that that you haven't had chance to?

**Err!**

Anything you want people, the people of the future (laughs) to know?

**God the weight of responsibility!**

No, anything you'd like to add?

**No, sorry.**

It's alright - it's not a bad or a good, it's great. It's been really nice to talk to you Jude.

**It's nice to talk to you.**

(Laughs). Thank you very much.

(Edit in tape).

What photos have you got?

**Very few. But that was, um, that was being on one of the actions in - outside Greenham.**

Oh god, look at all the colours. Rainbow headdresses! Is that you?

**That's me, little me!**

Little you, who are the other women?

**That's Ruth. That's Mary. And that's Sally.**

And is this the band? Is all you playing your instrument?

**Yeah.**

Had you made all your costumes as well?

**So you know, I can only see women there. So I think it was the women of the fallout band.**

I think you're right. Going to do...

**Either that or it's a massive coincidence. And that looks pretty women-only, that's one of the gates.**

Pretty again, like rainbow balloons and these pastel colours. It looks cold though, in this one you're in coats and hats. And this one you're wearing rain gear over your instruments.

**Yeah. I mean, rain and mud was a constant.**

Was it?

**Yeah.**

So, a bit like Glastonbury. But, without all of the beer! (Laughs). Had you, had you made your own costumes for this? They're really beautiful like rainbow head dressings.

**So that was fun.**

So cool, and you've all come on the bus that's behind - is that...

**Or someone did. Yeah, I don't know. No, I mean, that was probably a coach load of people from somewhere else. I don't think we ever came on a coach from anywhere.**

You always kind of hitched, pretty much?

**Yeah, or someone had a car, and we'd all be in a car.**

They're lovely. Thank you. Can we photograph them?

**Oh, sure. 'Course.**

Is that alright? If that's okay? Lovely. What was the last one? Didn't see that one. A kite?

**No, no, it's a big banner. It's a big banner.**

So what does it say underneath?

**That's what I was just trying to...**

The weird thing about this - there's lots of banners in this picture of all different heights, which is what it's like looking at over a Glastonbury crowd when you're watching it.

**Yeah. It's like WOMAD - walk for life.**

Yeah. Of-course to the sanitised version to do to the festival, isn't it?

**I wonder if that was a - I think there were marches that ended up at Greenham, or started a Greenham. And I remember the walk for life just as a phrase, and I can - 'cause obviously read it through, and that says Greenham. But I can't remember.**

It started with walking - with mixed green, walking from Wales.

**Yeah.**

And then there were star marches, I. think and stuff. That (inaudible) told me about it. I think, I think are a geographic...

**And we did, with the band in the, in the summer that I was 15 - to, we went from Frankfurt to Sicily on bicycles with the band. It really was hard to go back to school after that.**

Oh my god. Yeah.

**And we and there was a, there was a big peace rally in um, in Vienna that we went on, and that was - so it was absolutely what I was doing at the time, completely. So Greenham was just another part of it.**

Going all over the world to do that is amazing. What was that, where did you stay?

**All sorts of different places - I remember staying in, in - we were in Venice, and we were put up by some member of the Communist Party on an island - it was bonkers, in some sort of commune. And we did lots of camping and that sort of thing.**

It sounds great. Did you ever have like, were there like, did you have like love affairs or fallouts? How did the band kind of get on?

**Definitely fallouts.**

Definitely fallouts?

**Oh, yeah, all of that. And meetings, my god the meetings.**

What were the meetings like - what does that mean?

**Oh, just everything required a meeting. Everything required a meeting and there were some very strong personalities, and they went on for bloody ever!**

Would not be to collect - to garner...

**Because everything was was non-hierarchical and anarchistic, and nobody could actually just make a decision. And there were no leaders. So everything required a meeting.**

Oh, god, it sounds wonderful and terrible at the same time! Women have talked about that Greenham as-well, that's how they organised there, isn't it?

**Yeah, no meetings were a - no, because meeting sounds now, like bureaucracy, and local government, and doing things properly. But my memory of meetings in the '80s was absolutely different.**

What were they like?

**They were just - they lasted for a very long time, and everyone had very strong feelings. And usually at some point, somebody would walk out. (Laughs). And I was definitely not someone who'd ever talk at a meeting, which did kind of make them seem even longer! (Laughs).**

You weren't encouraged - it wasn't, you know, we haven't heard from you comrade, you must tell us..

**Oh no, I mean I'd have dived under the nearest anything! No, but I mean, it was, it was just the way that everything was done. Everything, everything that we did that was - you know, there was no other way of making decisions and choices. So they'd all be, you know, be different according to whether it was a house meeting, because the four of you in the house, or if it was a Fallout band meeting, in which case, it'd be thirty five people, or if it was a Greenham meeting of it. So yeah, can't generalise, but they were definitely, um, there were quite a lot of meetings.**

(Laughs). And did you, did you vote to get a final decision? Or was it literally just talk and talk and talk until..?

**I don't remember voting particularly. No.**

I think it's almost seen as a shortcut isn't a little bit?

**Yeah.**

And the process of really discussing it.

**I mean, I still don't - I mean, how else do you organise things? You have to get together and talk about it, don't you? But obviously, there are lots of shortcuts, and you have to, you have to learn to structure things in a way that means that you're more efficient, you actually get things done. And that's really important, because otherwise you don't get things done - you just have meetings, and that's pointless.**

Yeah. That's a time and energy suck on people. When did you stop being with the band? When was that period of your life?

**Well, when I moved out of London, yeah.**

Although, as you say, you still see them.

**Yeah. But there was a huge sort of 15/20 year gap between that and everyone going and having that big, big middle section of their lives, and then having the urge to kind of re, reform and that was WOMAD.**

Oh was it?

**Yeah. Playing on the procession at WOMAD, and that happens every year now. So there's a kind of a reunion every year. You know, and it's, and the band's changed and, you know, some people we've lost because they've died and other people, you know, now people's kids, come.**

Do your kids go?

**Yeah.**

That's really nice. I can imagine them loving that! (Laughs!).