

# TAKE THE TOYS FROM THE BOYS

## Songs and Music of the Fallout Marching Band

Hits you  
can play  
with the

**FALLOUT  
MARCHING  
BAND**

page two

**about  
the FOMB**

page five

**Percussion page**

page six

**Take the Toys  
from the Boys**

page eight

**Split the Atom**

page ten

**El Salvador**

page twelve

**Trident  
Tango**

page fourteen

**electricity**

page fifteen

**Collapso  
Calypso**

This songbook is a collection of pieces from the repertoire of the FOMB. We are a political street band; on the one hand, an anti-nuclear group who use music as our medium instead of megaphones and leaflets; and on the other, a performing group who want to play songs with political messages instead of shrink-wrapped love and trendy trivia. We play music and sing together in streets, parks, and shopping precincts, along roads and beaches, and occasionally indoors too. Being mobile, we try to bring live music to places where it doesn't normally happen.

In the front part of the book you will find firstly a few pages about the history of the group, and then the songs. **Thirteen** songs, some without words, set out in different ways: some are scored for piano, while others give tune and guitar chords only, and others defy description. You could play and sing them alone, or with one or two people (for example, voice, flute and guitar).

Finding the right music is often a stumbling block for larger groups who want to start a street band, so we have included in this book an **Appendix**. Here you will find most of the songs plus two other pieces arranged and transposed for a band, in two to five part harmony. The vocal melodies from the front all fit into places in their respective arrangements — in this sense, the appendix gives more elaborate settings of the songs, based on the way we perform them. We hope they inspire more bands to get out into the street and sing for peace.

We would like to thank the **Greater London Council**, whose financial support has helped to realise this book; everyone who has had a hand in producing it; and our audiences everywhere, for listening to what we have to say.

also  
featuring:



page sixteen

**CARNIVAL  
TUNE**

page eighteen

**Lies**

page twenty

**Chant down  
Greenham**

page twenty-two

**Windscale**

page twenty-four

**AA SOCA**

page twenty six

**Comiso**

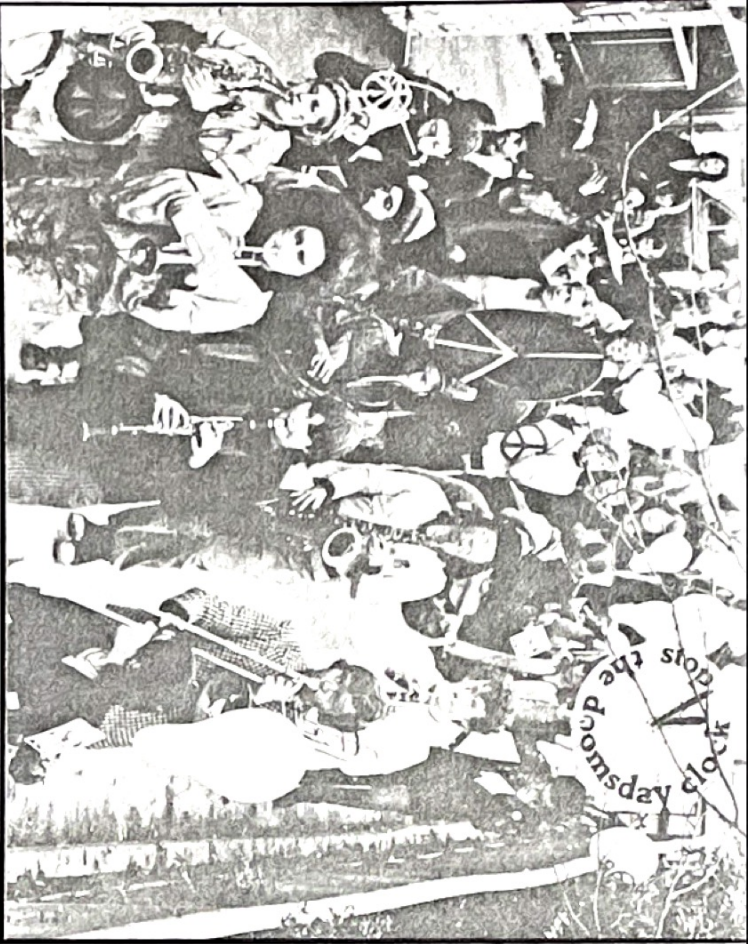
page twenty-eight

**St George's  
Ballad**

pages 29-44

**Appendix  
with scores  
and parts**





Paris peace demonstration Autumn 1981.

## The Fallout Marching Band

We are an assemblage of people who came together in March 1981 to play music for Peace demonstrations as our contribution to the anti-nuclear struggle. The band was drawn together from a mixture of musicians, people in street theatre, and people involved in anti-nuclear politics. We have always had a policy of being open to non-musicians, to encourage people to learn to play, and several previous non-players have left the band as fine musicians. However we must keep the balance by having fluent musicians, or we don't have enough instrumental skill to sound good.

At the time of writing our line up is an accordion, three percussionist/drummers, two trombones, two baritone saxophones, an Eb euphonium, two tenor saxophones, a tenor horn, three alto saxophones, three clarinets, a flute, a soprano saxophone, two trumpets, a cornet and a piccolo. Individuals in the band write most of our material but we often make or change the arrangements collectively at rehearsal. A few songs come from our connections with other groups, for example, some from the repertoire of the German political street bands (see inside back cover for address list).

Within the band tasks are shared out, for example each guy will have a separate 'Gig Organiser', who can if necessary delegate responsibilities to a 'Gig Treasurer', a 'Tune Caller' and a 'Day Person', who facilitates the group in making decisions and then following them through.

Central to the band is our commitment to consensus decision making. This means we do not vote to reach decisions, we feel this is inappropriate to a small group as it lets a majority dictate to all. Instead we discuss, with plenty of ideas and compromises, till we get a solution that everyone agrees with. This is also a positive way of looking at our internal politics and keeping a safe space in the group for people to express their feelings. This is one of the main ways in which we are a political group.





Paris peace demonstration, Autumn 1981

## The Fallout Marching Band

We are an assemblage of people who came together in March 1981 to play music for Peace demonstrations as our contribution to the anti-nuclear struggle. The band was drawn together from a mixture of musicians, people in street theatre, and people involved in anti-nuclear politics. We have always had a policy of being open to non-musicians, to encourage people to learn to play, and several previous non-players have left the band as fine musicians. However we must keep the balance by having fluent musicians, or we don't have enough instrumental skill to sound good.

At the time of writing our line up is an accordion, three percussionist/drummers, two trombones, two baritone saxophones, an Eb euphonium, two tenor saxophones, a tenor horn, three alto saxophones, three clarinets, a flute, a soprano saxophone, two trumpets, a cornet and a piccolo. Individuals in the band write most of our material but we often make or change the arrangements collectively at rehearsal. A few songs come from our connections with other groups, for example, some from the repertoire of the German political street bands (see inside back cover for address list).

Within the band tasks are shared out, for example each gig will have a separate 'Gig Organiser', who can if necessary delegate responsibilities to a 'Gig Treasurer', a 'Tune Caller' and a 'Day Person', who facilitates the group in making decisions and then following them through.

Central to the band is our commitment to consensus decision making. This means we do not vote to reach decisions; we feel this is inappropriate to a small group as it lets a majority dictate to all. Instead we discuss, with plenty of ideas and compromises, till we get a solution that everyone agrees with. This is also a positive way of looking at our internal politics and keeping a safe space in the group for people to express their feelings. This is one of the main ways in which we are a political group.



# Potted History

- 1981
- March 18 and 19 Picket of the Nuclear Protection Advisory Group Conference
- March 28 Performance at the London Musicians Collective
- April 18 London CND Easter March from Hainpstead Heath to Mill Hill
- April 25 Hackney Peace Fair
- May 4 Blackheath Peasants Revolt Fair
- May 5 Picket at Rio Tinto Zinc office, St James Square
- May 5

- May 22
- May 23
- May 27
- May 28
- June 1

- Busking Covent Garden
- March against the Falklands War London
- Cardiff to Braw
- CAST New
- Demonstration
- Greenham
- Common Peace
- CND National
- Demonstration
- London
- Bonn Demo
- Peace March
- manoe
- ring of P
- onbury
- ng Co
- th aga
- w Ch
- jects

## ANTI-NUCLEAR BAND

A BAND with a difference will entertain shoppers in Sutton High Street, on Saturday.

Called the Fallout Marching Band, they are coming to publicise a meeting arranged by Sutton CND at Carshalton Public Hall on March 9 at 8 pm which will take the form of a debate on nuclear

disarmament.

Carshalton MP, Nigel Ferman and national CND leader Bruce Kent will debate the issues.

Since their inception a year ago, the band — with Sutton CND member Phillip Durrant as bass trombonist — have built up an international reputation for their lively, rousing music and colourful dress.

They have a varied repertoire of anti-nuclear songs. Song sheets will be handed out and everyone invited to join in the singing.

They plan to play from 11 am outside Alders for about half an hour and then move to Tesco's at the other end of the High Street. Further sessions are planned in the afternoon at Wallington Square and Carshalton centre.



Marla della pace a Bonn.  
22 - L'ESPRESSO - 1 NOVEMBRE 1981

- July 11 Westminster CND March Picnic
- August 6-9 Paris Peace March and Festival
- August 10 Wainwright Festival Bath

Sept. Jenny -

Sept. I feel quite proud to say I was one of the two founding members of the Fallout Band. Will and I were very much the central organizers over the first 6 months. I used to get terribly bossy and bitchy, using my loud American mouth to scream everyone into line. I think I really felt everything would fall apart without me — the whole group always felt on the verge of chaos anyway, musically and otherwise.

Decem. That all changed when Will and I went away to go on the Copenhagen to Paris Peace March. When we met up with the band in Paris we felt almost like outsiders. They had kept themselves together in our absence and were determined not to let us take over again on our return. That was a big change, and from then on things worked much more collectively.

- 1982
- January 30 Cheltenham CND March
- February 6 Fleet Community Centre Peace Week
- February 13 Cranbrook CND March



The Fallout Marching Band celebrate the opening of Centre Peace in Ipswich. Centre Peace bookshop and information centre will be run co-operatively by Ipswich CND, Ipswich Women for World Disarmament and Ipswich FoE.

- March 6 Lambeth CND Week of Action Bicycle Rally
- March 13 Lambeth CND Cabaret, West Norwood
- March 21 Greenham Common Peace Festival

Will - I'd always felt politically motivated, but unable to fit in with the usual 'party' and meeting based groups, depressed by marching with people mindlessly shouting negative slogans. Some friends floated the idea of forming an anti-nuclear band. Virtually everyone I asked said yes, they wanted to join. Jenny and I wrote two simple tunes and called a rehearsal. Fifteen people showed up.

Gigs on European Tour Summer 1982

- July 31 Frankfurt Busking with local acrobats
- August 1 Frankfurt manic busk
- August 3-4 Vienna busking at St Stephensplatz
- August 5 Playing as Greek and German Peace Marches conv
- August 5 Vienna
- August 5 Playing for Direct
- August 6 Official Rally of
- August 8 Planned rehears
- August 9 centre Vienna
- August 11 Vienna more bi
- August 12 Venice, quiet in
- August 13 Venice, concert
- August 14 Oriago PCI
- August 15 Padua busk
- August 16 Padua Firewor
- August 17 Padua busk
- August 18 Ferrara busk
- August 19 Bologna busk
- August 20 Bologna play
- August 21 Bologna busk
- August 21 Monza busk
- August 22 Monza busk
- August 23 Madonna de
- August 26 St. Peter de
- August 27 Florence p
- August 31 Comiso Si
- September 1 Comiso Si
- September 2 Avola Sic

- September 26 Redhill CND
- September 30 busking Covent Garden
- October 2 Taunton C
- October 12 Falklands
- October 23 Forest of
- October 24 Babies aga
- October 30 Video bus
- November 5 Guy Fawke
- November 12 busking C
- November 14 Benefit for
- November 20 Bristol CN
- December 12 Greenham
- December 18 opening of

Bomb ban tune  
BAN the bombers are bringing in a band to thump home their message. The fallout marching band will play for shoppers in Sutton High Street on February 27 on behalf of Sutton Campaign for Nuclear Disarmament.





Some best moments in the band -  
Travelling back home in the van after a good  
and rewarding gig, drinking beer and telling  
stories  
An old man watching our tuba player as we  
were marching and saying 'Ee, look at that little  
lad playing that greet big tuba' And we said -  
'It ain't a little lad, it's a lass!'  
Taking Ben on the Anti Rate-Capping Demo  
when he was three months old and managing  
to be a mother and play too

September 14: Solidarity visit for Coventry  
September 17: Coventry Garden

October 1: London  
October 2: Amsterdam  
October 3: Bremen  
October 4: Oldenburg  
October 5: Berlin  
October 6: Berlin  
October 7: Berlin  
October 8: Berlin  
October 9: Berlin  
October 10: Berlin  
October 11: Berlin  
October 12: Berlin  
October 13: Berlin  
October 14: Berlin  
October 15: Berlin  
October 16: Berlin  
October 17: Berlin  
October 18: Berlin  
October 19: Berlin  
October 20: Berlin  
October 21: Berlin  
October 22: Berlin  
October 23: Berlin  
October 24: Berlin  
October 25: Berlin  
October 26: Berlin  
October 27: Berlin  
October 28: Berlin  
October 29: Berlin  
October 30: Berlin  
October 31: Berlin

CND demo March and 2 sets  
Froggitt Square CND demo  
Manchester House and Bamboo  
Wind-up demo Jubilee Gardens  
Yusufali co-op culture week  
whooping square and music doing  
a bomb going on North London Park  
not stop until they reached  
Hyde Park.

The Fallout Marching  
Band, bristling with penny  
whistles, trumpets, trom-  
bones, saxophones and drums  
burst into Down By The  
Riverside. A man on stilts  
carried by. He said he was  
an early warning system.

When the front of the  
march hit Hyde Park at  
11.15 the march was  
Fairford March  
Bella demonstration  
Reagan demonstration  
Breton Festival  
Covent Garden Busk  
Women's band played outside de Ruy  
Covent Garden busk  
Banners for Peace busk and demo  
A procession with Welfare State International November 5 1982



Straßenmusikgruppe Fallout Marching Band, Schlachthof

9 Arbeitslosenzentrum net	20.00 Nordwind-Zeltungstreff Alhambra OL	15.00-18.00 Legasthenie-V. Beratung und Informz Tel. 51.02.48
10 Frauen diskutieren Jsthemen Brodepott	20.00 Teestube des Verbandes alleinerziehender Väter und Mütter Bgm-Deichmann 28	15.00-18.00 Töpferstreff M. str. 26
11 Ausstellung im Lager- s Ökologische Gestaltungsm.	20.00 Initiative Krieg dem Krieg Kalle Tschopp 11	15.30 Alim Rone 7 m C.

Vicky - December 12th 1983

It was the first time the women in the band had played together and  
it quickly became apparent what a thin sound we made. Not much  
of a bass line and too much melody but we had good singing voices  
and lots of energy. We rehearsed regularly for about a month before  
the day and also worked hard on our visual image. I got very involved  
in making the rainbow headdresses - a papier-mache base with  
a wire framework woven with strips of material the colours of the  
rainbow. We needed something waterproof to wear and designed  
a polythene cape which we then individually decorated in our own  
rainbow colour. We looked stunning - this group of eleven women  
walking around the perimeter of the base playing music, from time  
to time ducking to avoid the woollen webs, woven across the path  
between the fence and the trees



Photo: Welfare State International



# A Page about Percussion

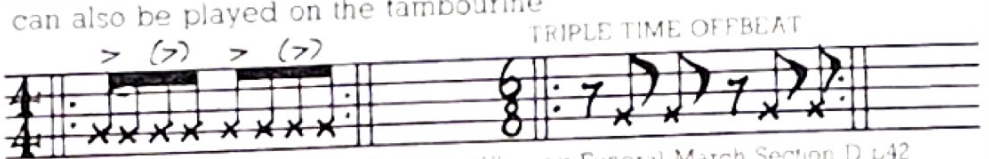
We like a varied percussion sound to come through our music, and on this page are some ideas to help you achieve that. Many percussion instruments can be made or found. Don't forget about whistles and handclaps which both make good percussive sounds.

We like each band member to carry a piece of percussion, we arrange to have percussion breaks in some songs when everyone can join the principal percussionists. For this reason, we hold percussion only rehearsals so people can learn and practise specific rhythms which fit together. Percussion is what makes the band dance.

## SHAKER



The shaker adds body to almost all dance rhythms. It can either accent the on or the off beat. The accent is created by a stronger pull down away from the body. Shakers can be made from tins with lids filled with beans or rice, or from beer cans filled and taped over. These rhythms can also be played on the tambourine.

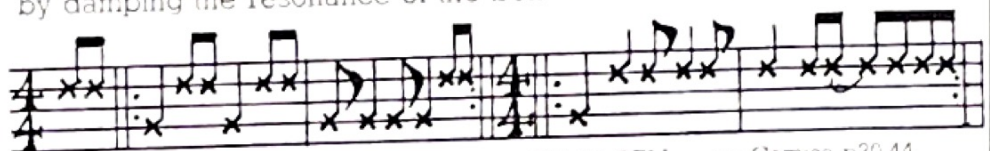


BASIC SHAKER — eg Collapse Calypso p15 — eg Funeral March Section D p42

## BELLS



In Latin music the rhythm played on the bells is central, and their strong tonal quality cuts straight through. Many different sounds can be achieved by damping the resonance of the bell with the holding hand.



AGOGO RHYTHM — eg El Salvador p10 33 — SALSA BELL — eg Comiso p20 44

## CLAVES



Claves and woodblocks are usually made from hardwoods such as rosewood, but you can use bamboo offcuts to make a cheaper version. The salsa rhythm shown is known as the 3 2 clave beat, the bars can be reversed for a variation, the 2 3 beat. In the pattern shown for Greenham, the claves imitate the chip of the reggae rhythm guitar.



SALSA CLAVE BEAT — eg El Salvador Comiso — REGGAE CHIP — eg Greenham

## TOM TOMS

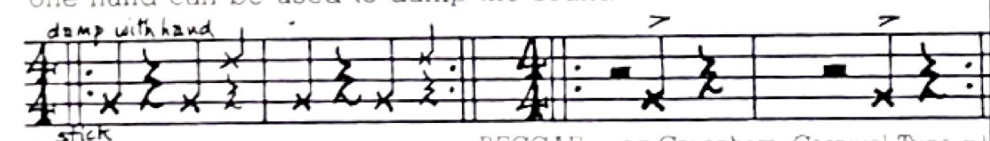


Mid-range drums give the pulse of the music. We have found the snare drum is often too powerful, and prefer timbale-type drums. To make this kind of drum you need a skin, a body and a way of tensioning the skin. Plastic skins can be bought in 2 inch sizes from 6 inches upwards. A plastic cylinder makes a strong lightweight body — offcuts from plastic sewer pipes or industrial size detergent drums can be sawn to size. To tension the skin you need to make a wooden ring that fits over the top of the body catching the metal rim of the skin, which can then be tightened down against the body by bolts.

## BASS DRUM



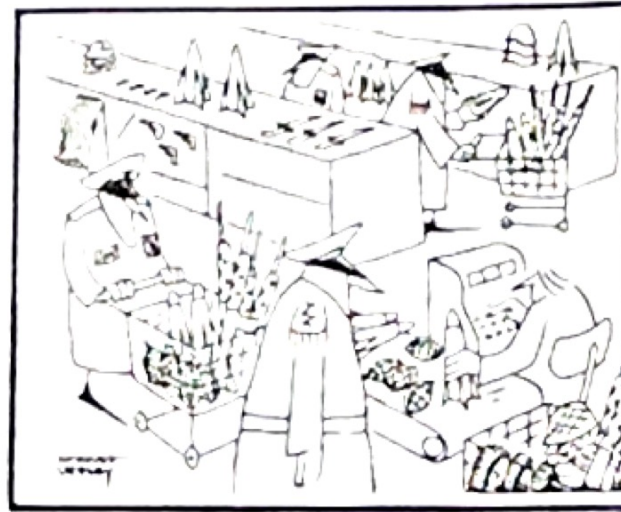
The bass drum is the foundation of the rhythm, and essential for playing or marching out of doors, because its sound carries and keeps the band together. We use it as shown because it's less tiring on the back, and one hand can be used to damp the sound.



REGGAE — eg Greenham, Carnival Tune p1  
MARCHING BAND STYLE — eg Lies p19 37



# TAKE THE TOYS FROM THE BOYS



*fast*

Fm Fm Bbm Fm

Hey you gen'rals in the mil-i-ta-ry What'd you need more at-om bombs for You've got 'em  
Hey you gen'rals in the mil-i-ta-ry We don't want a nu-cle-ar war All those

Fm Fm Bbm Fm

rough bombs to kill us all ten times Yet still you keep on as-king for more Take those  
Pounds & Pence you spend on de-fence Could feed and clo the all the world's poor Take those

Bbm Fm

Toy ——— s a-way from those boy ——— s Take those

Bbm C<sup>7+9</sup>

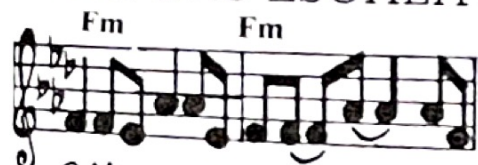
Toy ——— s a-way from those boy ——— s With those



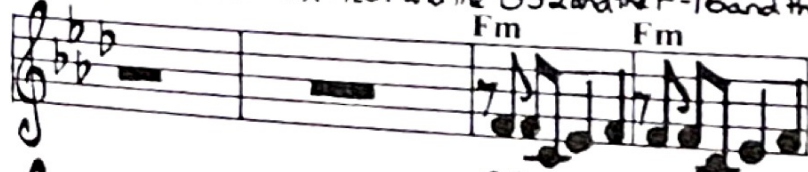
GO TO ESCALATION



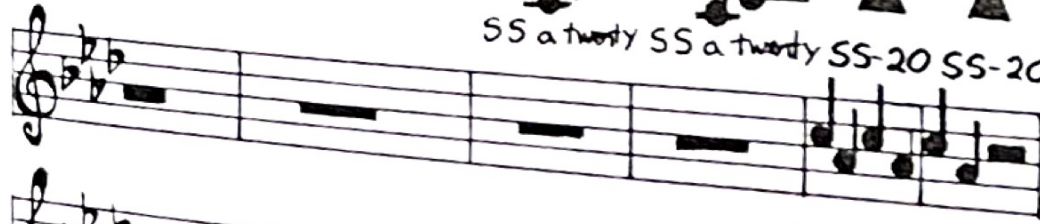
# WEAPONS ESCALATION — CHORUS



B fifty two and the F six-teen and the B52 and the F-16 and the etc.



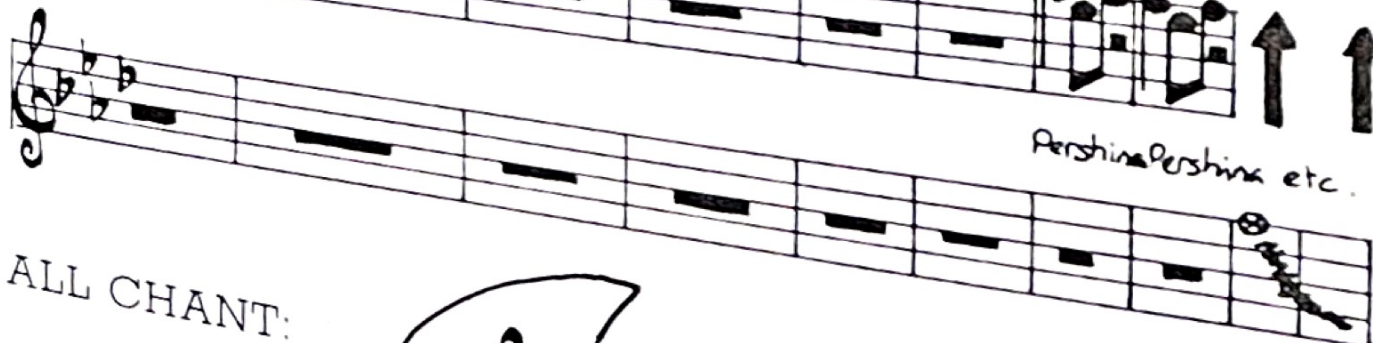
SS a twenty SS a twenty SS-20 SS-20 etc.



Trident Trident Trident Trident Trident Trident etc



Pershing Pershing etc.



CRUISE etc.

ALL CHANT:



Oh No!

link line

'EXTREMELY RESISTANT'

Fierce resistance by the American Navy and Air Force to the idea of dismantling some of their nuclear weapons compelling the Administration to violate

Go back to beginning



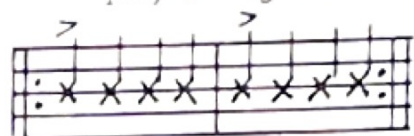
# SPLIT

drums hypnotic

"Split the Atom, Split the Earth" is a dramatic chant we've often used to introduce an outdoor set. Not really a marching number and definitely needing at least two or three people for percussion, bass and treble sections. After ritual hypnotic drumming there comes the bass introduction. Next the basses play four nine bar phrases while the trebles play a twelve bar phrase three times. Sometimes we all finish at the same time!



play throughout



## bass INTRODUCTION

[A]



CHANT

Go to [A]



THE EARTH



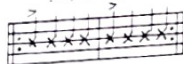
# SPLIT

"Split the Atom, Split the Earth" is a dramatic chant we've often used to introduce an outdoor set. Not really a marching number and definitely needing at least two or three people for percussion, bass and treble sections. After ritual hypnotic drumming there comes the bass introduction. Next the basses play four nine bar phrases while the trebles play a twelve bar phrase three times. Sometimes we all finish at the same time!

drums hypnotic



play throughout



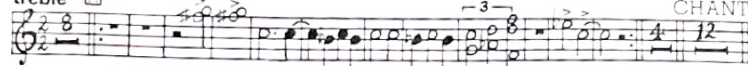
bass INTRODUCTION



CHANT



THE EARTH



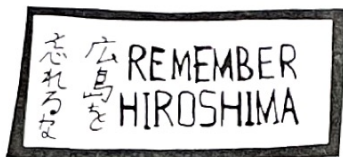
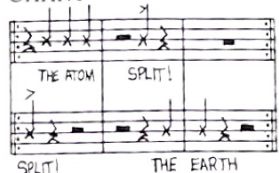
CHANT

# THE ATOM

Then the chant (though you could make up another), and back to the music. We emphasise the confrontation by having the bass and treble sections facing each other.

I find 'Split the Atom' gives a real high when played well, but we've all too often come to grief with the timing. Then it's really messy. Ugh!

CHANT



"Two things only are infinite, the universe and man's stupidity and I'm not sure about the universe." Albert Einstein

SPLIT





# EL SALVADOR



**A** rest first to fourth times, then play fifth and sixth

play  
six  
times  
(24  
bars)

rest first and second times, join in the third time

Am E Am E

**B** Am G F Fm Dm C Am

all together

slow down... back in time

Am E

repeat these two bars 'til ready

Percussion see page five for Latin percussion rhythm which go with this song — agogo, clava

VERSE 1

Am E Am E

They don't sal-va in El Sal-sa-dor there seems to be some kind of con-fu-sion but

Am E Am E

stop! ask the death squads where are the des-pa-ra-ci-dos?

Am G F Fm Dm C Am A

Mo-thers dy-ing, ba-bies cry-ing when will it sto-p? Go back last time end here

VERSE 2

Am E Am E

They grow the cof-fee and the su-gar that keeps the rich coun-tries free our

Am E Am E

lux-u-ry is their pri-son and cof-fee is the key

Am G F Fm Dm C Am A

mul-ti nat' nals, fas-cist gen' rals, friends of the C. I. A! Go back and take verse 1 to end the song



# Writing a Song for El Salvador

Many problems come to mind writing a song for El Salvador, both musical and political. The political ones are perhaps more obvious, so firstly I want to talk about what were, for Alan (co-writer) and me, the musical problems.

First of all, in which style to write this song? It seemed to me there were two choices: to write in a style which immediately associates itself with Central America, if not specifically El Salvador — salsa, calypso, rumba etc — or to use some other style. We could have chosen to write in one of our own native forms — English folk, rock 'n' roll — or in a way that couldn't be pigeon-holed. But we chose to write in a Central American style, because we felt this would be the most immediate and effective way of evoking an image of the subject we wished to cover. This is a common musical device, and its value, I think, lies in the fact that it is accessible. This is an important point for me, as hopefully we are trying to reach as many people as possible through the music. These things are worth considering when writing a song, as they directly affect the kind of response you are hoping to achieve.

Secondly, should this be a sad song, a happy song, an angry song? There was I suspect a rather unconscious decision on our part to write a positive direct song, these ideas being reflected in strong lyrics and lively up-tempo music. The lyrics then are rather general statements — and something I felt while writing them was the danger of trivialising the subject through trying to be simple and direct. I do think this creeps into the song, especially verse one, and it's something I would now criticise. I feel glad now that we didn't write a sad song, as I think this would have been for us rather than for them — a way to indulge our feelings of guilt for living in a relatively safe environment (perhaps?). I'll leave the sad songs for the people more closely involved.

Writing a song in this style depends on a rhythm from which all else emerges. *El Salvador* is a kind of Cuban salsa rhythm, which we copied to build our music around. Essentially then this is a rhythmic piece, and the lines should be seen as riffs rather than melodies, played in sections as tightly as possible. It is collective music, the idea of which is not to be heard as an individual player, but to be heard as part of a whole.

At the time of writing this song, the peace movement in the broadest sense was somewhat less than preoccupied with Third World Liberation struggles. I suppose there are many reasons for this (social, cultural, historical and other long words). However I felt that as much as I feared the hypothetical apocalypse I feared for those already experiencing something beyond our imagination — the murder, torture, exploitation and disease that takes place in many countries. The systematic oppression of a people, so that North Americans could have their daily cup of coffee. Even though it's not entirely correct, the comparison I would like to make is this: for rural people, the community is their life, and when that community is destroyed and many of its members tortured and killed, for the survivor, what is there? — they might as well have blown up the whole world.

There was too the thorny question of non-violence — how could an essentially non-violent peace movement support an armed struggle? Historically the liberation struggle in El Salvador has not always been armed; at many different times in the past, not forgetting that this problem has existed since this part of the world was colonised, protest movements have been non-violent, organising peaceful marches, rent strikes, and land occupations (sound familiar?). However when even the slightest sign of discontent is met with a violence such as most of us have never witnessed, how should these people proceed in trying to claim the rights many of us take for granted? Besides the fact that I think it's impossible to export our values of what is (morally?) right or wrong to another culture, it is because I cannot honestly say that I would not react differently from them, that I give their movement the benefit of the doubt.

We often introduced this song with a quotation from the Chilean poet Pablo Neruda:

"Songs and poems are the tree  
In which the future builds its nest."

Kevin Grant



# Trident Tango

This formal sounding piece is played a lot in The Fallout Band's repertoire. It is very melodic and flowing, the treble sets the theme in the first half, with the bass answering and carrying the melody in the second half. There is a lot of room for powerful swells in volume and well controlled, atmospheric, quiet passages. When played well, there is an emotional strength in this piece which can influence the surrounding people on a demonstration or picket, and help express the moods of mourning, loss, deep concern and also of hope. It is full of warmth and not as chilling as The Funeral March (see page 27) — another slow piece

*slow and stately* Dm A A Dm

*mf* *p* *Gm* *Dm* *A* *Gm* *Dm* *A'* *Dm*

*ff* *mp*

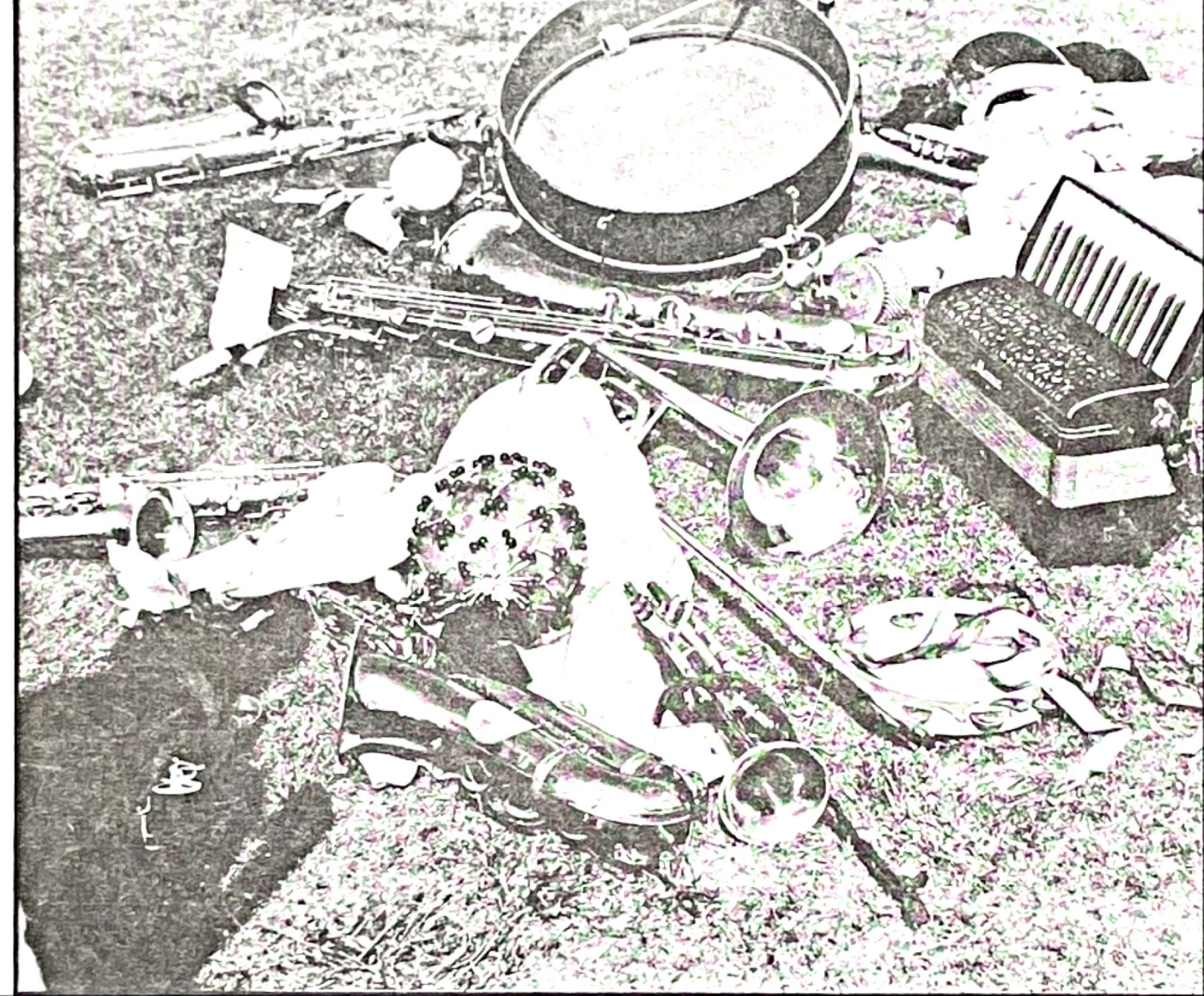
*bass takes melody* Dm Gm A' Dm

*p* *mf* *f* *mp* *mf*

*Dm* *Gm* *Dm* *A'* *Dm* *A'* *Dm*

*mp* *ff* *mp* *mf*

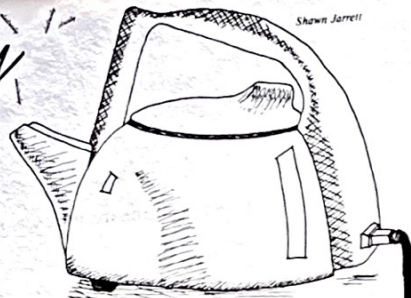






# electricity

Shawn Jarrett



How many of us realise, when we switch on the kettle to make a cup of tea, that 11% of the power that boils our water is a by-product of plutonium production?

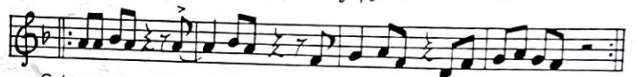
## Voices



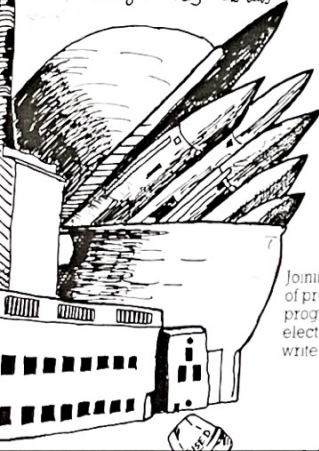
Sun, Wind and water are plen-ti-ful and they're free! why do we need to use I-nu-clear en-ergy?  
They promise cheaper heat and light, but just hy-po crit-i-cal, the power that reactors gen-er-ate is pol-it-i-cal



Do you water sus-pect when you think electric, power that's sup-plied for fuels nuclear war — ?



Switch the lights Pay the bills but don't forget el-ec-tric-ity kills



We perform this piece using voices and improvised percussion only. Keep the syllables short and cutting — it's a sparse piece.

Joining the CONSUMER CAMPAIGN is a way of protesting against the CEB's nuclear power programme. Participants withhold 11% of their electricity bill (the nuclear portion). For details, write to:

CONSUMER CAMPAIGN,  
c/o P.O. Box 216,  
Sheffield S1 1BD

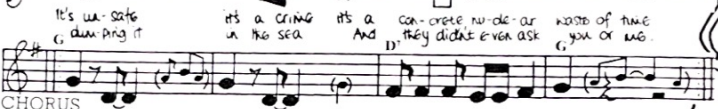


with a swing

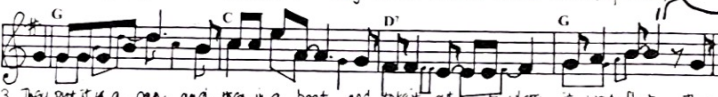
percussion plenty of shakers



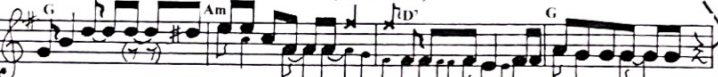
Size well it's a nu-clear pow-er plant And there's a thing that we don't want  
The Govern-ment's dum-ping ra-dio ac-tive waste But why haust-ing stuff in the first place? The  
It's un-sure it's a crime it's a can-crete nu-de-ar waste of time  
G, dum-ping it in the sea And D, they didn't even ask "you or me."



CHORUS  
Don't dump (we're saying) Don't dump Say no to the nu-de-ar waste (of time)  
Don't dump Say no to the nu-de-ar state (of mind)



3 They put it in a can and men in a boat and take it out to where it won't float They  
4 The can it col-lapse and the shudge fall out (boom boom) Nice for the fi-shes swim-min' about



drop it down to the floor of the o-cean What hap-pens then is a mat-ter of e-ro-  
Fish eat shudge we eat them and we get our radio ac-tiv-ity back a- gain

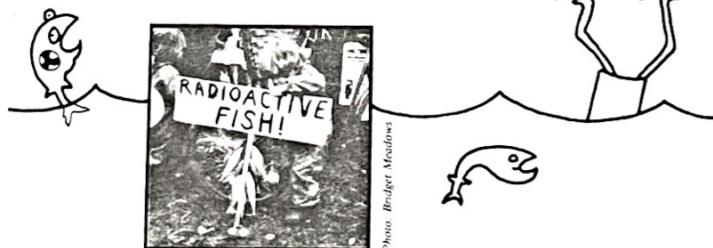


Photo: Bridget Meadows



# CARNIVAL TUNE

UP TEMPO

**CALL**

**A** D *-3- -3-* C D

saxes

saxes

D G Bm A'

**B** D

saxes

trumpets

D

**RESPONSE**

trumpets

A G D

trumpets

G A D

saxes

A' *-3-* D

G *-3-* D

**CHIGGY**

**C** all together

D *-3-* Em/A D *-3-*

D *-3-* Em/A D *-3-*

**A** bass line from the top

*-3-*

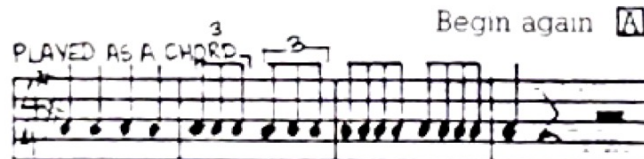
*-3-* etc.





This tune was written by Alan Kennedy, easy notes, but some tricky rhythms. If you're listening, it's good for dancing to and if you're playing, it's good for improvising and livening up the atmosphere. Carnival is positive energy. Have a good time in the city streets, and take over the street for a party not just serious dull political statements. We play this as a reaction against typical demonstration atmosphere — chanting slogans like sheep being shepherded by the stewards then the police, shuffling along from place to place. This is what we go against.

We take it right down during the chiggy section and people take eight or sixteen bar solos over the top. To bring the tune back in, we all section by section coming in each bar, play a different note, note, building progressively a rich chord of A<sup>7</sup>, then:





Star Wars plan the key  
to peace, says Reagan

The Defence Secretary who sported a flak jacket to visit the site around which Royal Engineers erected a 6ft high 7 1/2 mile long barbed wire fence said that the operation was an

**LIES**



A 17-YEAR-OLD youth was shot dead and four other teenagers injured, one seriously, when soldiers opened fire on a stolen car carrying five joyriders in West Belfast early today.

Marxist cocktail



proved its salvation. Hesitance permitting, MoD contracts would consolidate Shorts' success

**EXCLUSIVE BELGRANO BREAKTHROUGH**

Nuclear is a safe kind of energy  
Split the atom and get your hot water free  
Who cares if there's all kinds of casualties  
You never hear about — cause of the quality of

Lies, lies: a thin disguise. It's just  
Lies, lies: a thin disguise

Why resort to building reactors  
When they prove to be such disasters?  
Nuclear is just not the answer  
Cause it leads to all kinds of cancer

Why? Why? Should all these men and women die?  
Tell me  
Why? Why? Should all these men and women die?

Cruise base police  
had guns ready



**LIES**



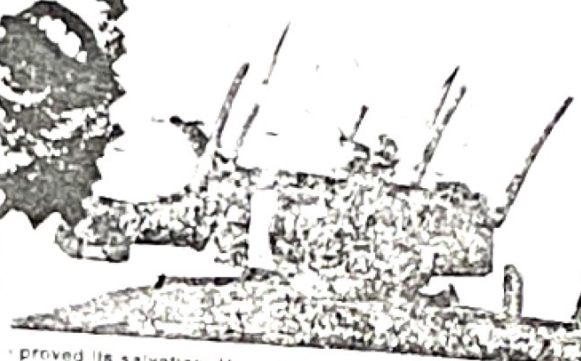
Star Wars plan the key  
to peace, says Reagan

The defence Secretary who sported a flak jacket to visit the site around which Royal Engineers erected a 6ft high 7 1/2 mile long barbed wire fence said that the operation was an

LIES

A 17-YEAR-OLD youth was shot dead and four other teenagers injured, one seriously, when soldiers opened fire on a stolen car carrying five joggers in West Belfast early today

Marxist cocktail



proved its salvation. Heseiline permitting, MoD contracts would consolidate Shorts' success

**EXCLUSIVES BELGRANO BREAKTHROUGH**

Nuclear is a safe kind of energy  
Split the atom and get your hot water free  
Who cares if there's all kinds of casualties  
You never hear about — cause of the quality of

Lies, lies: a thin disguise. It's just  
Lies, lies: a thin disguise

Why resort to building reactors  
When they prove to be such disasters?  
Nuclear is just not the answer  
Cause it leads to all kinds of cancer

Why? Why? Should all these men and women die?  
Tell me  
Why? Why? Should all these men and women die?

Cruise base police  
had guns ready



LIES



medium bounce

Alan Kennedy

# INTRODUCTION *fill in ad lib*

Bb Bb Eb F7

## VERSE Bb

Nuclear is a safe kind of energy Split the a-tom & get your hot water free  
Why resort to building react-ors When they prove to be such disas - ters

Who cares if there's all kinds of casualties you never hear about 'cos of the quality of  
Nuclear is just not the answer 'cos it leads to all kinds of can - cer

## CHORUS

Lies! Lies! A thin dis - guise [it's just]  
Why! Why! Should all these men and wo-men die? [tell me]

*last time play chorus twice and play first bar of chorus again to finish*

"I like this song because it's great to go out in the street and shout 'Lies!'"









CH NT DOWN GREENHAM

It was one of those real Greenham days. Damp December mist hanging low over the trees. We were muffled up in wellies and scarves, with soggy head-dresses of foliage and tinsel. Our instruments kept going out of tune. My fingers were too cold to find the sax. "An action!" We started to play to distract the police. "Chant Down Greenham." An old woman waves her stick in time to the music and joins in the chorus. We play on and on, while the police stamp their feet in the cold and don't see what's going on behind them. We play the longest version ever. A woop of war cries - and the wine is cut! Billie

Will we be done for Aiding and Abetting?

your laws make war

we don't want your cause - we have life to lose - it's

chant down Greenham

hear what they say -

chant down Greenham

20





## Ruth March

## INTRODUCTION

arranged for plan

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp, F#). The key signature is indicated by a sharp sign on the F line of the Treble staff and a sharp sign on the C line of the Bass staff. The time signature is 4/4, indicated by a 'C' with a vertical line through it. The melody is written in the Treble staff, and the bass line is in the Bass staff. The melody consists of a series of eighth and quarter notes, with some triplets and a 7-measure rest. The bass line consists of a series of quarter and eighth notes, with some triplets and a 7-measure rest. The lyrics "The Rose Tree" are written below the Treble staff, and "The Rose Tree" is written below the Bass staff. The score is handwritten in black ink on white paper.



It's co-ming a-shore,  
back on the wind, co-ming  
co-ming a-shore, it's  
in with the sea, it's  
co-ming a-shore,  
co-ming a-shore blow-ing  
co-ming a-shore.

**E** imitate waves eg

Go back to **A** for verse 2

**F** drumbeats

In Cum-bri-a Eng-land — Do you know the place?

(b)

**G** faster

Shut down shut down Sel-la-fi-eld

repeat ad lib and fade gradually  
leaving voice unaccompanied

Shut down shut down Wuld-scals!



Photo: Mark Leatt



# SOCA

push the beat

end here last

## INTRO

Chords: Fb Ab Bb Fb Ab Fb Bb Bb

## VERSE

Chords: Fb Ab Bb Ab Fb Ab

1 Don't play sport with South Af-rica Don't support Apartheid for a game

2 Don't buy fruit from South Af-rica Don't support the pious profiteers

3 Don't let Barclays take your savings To invest in prison mines where profits go

4 Don't for-get about South Af-rica Out of all your links with that regime

Chords: Bb Fb Ab Bb Ab

It's a sonous situ-a-tion slavery by a-nother

'Cause every golden a-pple i-s watered by black

And every cruel diamond sheds a stream of shining

Take action with black people whose freedom is their

Chords: Cm B Bb Ab Fb start here again Ab

more tears blood dream

slavery by a-nother name

i-s watered by black tears.

sheds a stream of shining blood.

Ye-s freedom is ther dream.







# COMISO

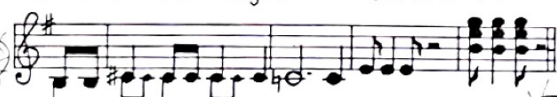


prickly pear tempo



In Comi-so it is very hot, in Comiso it is dry  
In Decem-ber in Sicily, des pite local dis con tent a  
In Comi-so it is very hot but hotter still it could be A-

Gangster guns are blazing and half of Europe could die  
hundreds & twelve cruise 'missili' ar-rived without their con-sent  
mencan bases are targets in Britain or Ital-y



and the fear and the tension show in Comiso!  
as the mafia takes con-trol in Comiso!  
and we're all just ex-posed as Comiso!

## A Visit to Comiso

Tim Peter  
Near the town of Comiso in southern Sicily lies the Mafioso airport, now the base for a flight of US cruise missiles. Let me tell you about when we visited Comiso during the summer of 1983 - the summer before cruise.

It was in the course of our European busking tour. Over a weary night the train took us down and across the straits of Messina in the belly of a ferry. The next day we arrived in Comiso - a fascinating, frustrating place. Impressions flooded in downhill: cream cakes in cafes, impossibly enticed local produce, the haven of the metropolitan people camp in a peach orchard lent by a well-wisher. Everything blushed by sunlight. Though hot and dry Sicily is very fertile and the arid landscape is transformed by water into a garden of oranges, shaded by fig and almond trees. The airport itself has been mostly built with wheel since 1945 war II.

Centuries of invaders have left their mark on the face of Sicily. I began to see how the NATO troops are only the latest in a succession of invaders from ancient Greeks to Chicago mafiosi, who have brought with them their attitudes, the styles and their cooking. The Sicilians are used to life under occupation.

The drought was severe that year and it hadn't rained a drop for months. There was an atmosphere of desperate conversation. (Since then, it has certainly rained hard at the Comiso peace campers.) It was high before the gates of the base and overcrowded, but there was no opposition. The sun dazzled in a clear sky.

In the town the locals were hospitable as only Italians know how. They gave us lifts, and smiles, and agreed with our anti-cruise protest - if only we could do something to stop it, but it was not possible. It was the general attitude. But some also shared instructions at us as we went by, and the Sicilian men addressed with their eyes the white bond for foreign women. They could not understand the lack of male propriety behaviour over the women at our group, even less the women's anger at being harassed when they ventured out unescorted.

Traditional society has its good sides too, it felt like we could actually talk to the town. One evening we went to the square, and prepared to play. The drinkers smiled politely, waiting. We played a sad piece and someone read out a statement in support of Solidarnosc, then we simply sat down and waited. Soon an intense debate was raging around us. On another occasion Elena and Lucia wrote an open letter to the men of Comiso, in protest against the sexist treatment shown them and pointed it to a wall. They recognised that in Comiso, where as women they could not be alone, they would be taken seriously in this form of challenge.

During our visit, we discovered that it was often difficult to match our political sympathies with personal respect and affection for those we support. It is easy to pretend that we understand people when we happen to stand under the same banner. On the other hand, when our main point of conflict is not an exclusively Italian problem, it is well and a value at home in London.

Since we visited Comiso, much has changed. There have been more peace camps and more arrests. The mafia grows more powerful, cruise have been deployed. The moment that inspired Adams going has passed. But it's still true as our visit brought home to me, that if we want to work for peace, we must learn to bridge the traditions that divide us. It's a process that takes time, perhaps more than we thought.

### THE FUNERAL MARCH

see pages 42-43

While Will was in Sicily he saw a funeral which inspired him to write a piece for us. The piece uses the emotion of a funeral procession to express the sense of impending tragedy which Sicily faces under the shadow of cruise.







# COMISO

Alun Kennedy

play top line for line 16  
play bottom line for line 16

In Comi-so it is very hot, in Comiso it is dry  
In Decem-ber in Sici-ly, des pite local dis content  
In Comi-so it is very hot, but hotter still it could be

Gangster guns are blazing and half of Europe could die  
hundreds twelve cruise ar-rived without their con-sen  
-merican bases are targets in Britain or Ital-y

and the fear and the tension show in Comiso!  
as the mafia takes con-trol in Comiso!  
and we're all just as-posed as Comiso!

26

## A Visit to Comiso

Tim Potter

Near the town of Comiso in southeastern Sicily lies the Magliocco airport, now the base for a flight of US cruise missiles. Let me tell you about when we visited Comiso during the summer of 1983, the summer before cruise

It was in the course of our European busking tour. Over a steamy night the train took us down and across the straits of Messina, in the belly of a dairy ferry. The next day we arrived in Comiso, a fascinating, frustrating place. Impressions flooded in: delicious ice cream eaten in cafes, impossibly extended local politics, the haven of the cosmopolitan peace camp in a dusty orchard lent by a well wisher. Everything bleached by sunlight. Though hot and dry Sicily is very fertile, and the arid landscape is transformed by water into a garden of tomatoes, shaded by fig and almond trees. The airport itself has been mostly planted with wheat since world war II.

Centuries of invaders have left their mark on the face of Sicily. I began to see how the NATO troops are only the latest in a succession of masters, from ancient Greeks to Chicago mafiosi, who have brought with them their armies, their styles and their cooking. The Sicilians are used to life under occupation.

The drought was severe that year, and it hadn't rained a drop for months. There was an atmosphere of suspense. The rumoured severity of the Italian police failed to materialise, but hung in the air and in our conversations. (Since then it has certainly hit hard at the Comiso peace campers.) It was high summer, holiday time, and nothing serious would happen before the autumn. We sat in the white dust before the gates of the base and blockaded, but there was no opposition. The sun dazzled in a clear sky.

In the town the locals were hospitable as only Italians know how. They gave us lifts, and smiles, and agreed with our anti-cruise protest — if only we could do something to stop it, but it's just not possible was the general attitude. But some also stared mistrustfully at us as we went by, and the Sicilian men understood with their eyes the white blond foreign women. They could not understand the lack of male proprietary behaviour over the women in our group, even less the women's anger at being harassed when they ventured out unescorted.

Traditional society has its good sides too: it felt like we could actually talk to the town. One evening we went to the square, and prepared to play. The drinkers smiled politely, waiting. We played a sad piece, and someone read out a statement in support of Solidarnosc, then we simply sat down and waited. Soon an intense debate was raging around us. On another occasion Fionna and Luisa wrote an open letter to the men of Comiso, in protest against the sexist treatment shown them, and passed it to a wall. They recognised that in Comiso, where as women they could not be at ease, they would be taken seriously in this form of challenge.

During our visit, we discovered that it is often difficult to match our political sympathies with personal respect and affection for those we support. It is easy to support them when we understand people when we happen to stand under the same banner. On the other hand sexism, our main point of conflict, is not an exclusively Italian problem, it's just as divisive at home in London.

Since we visited Comiso, much has changed. There have been more peace camps and more arrests. The mafia grow more powerful, cruise have been deployed. The moment that inspired Alan's song has passed. But it's still true, as our visit brought home to me, that if we want to work for peace we must learn to bridge the traditions that divide us. It's a process that takes time, perhaps more than we have got.

### THE FUNERAL MARCH

see pages 42-43

While Will was in Sicily he saw a funeral which inspired him to write a piece for us. The piece uses the emotion of a funeral procession to express the sense of impending tragedy which Sicily faces under the shadow of cruise

27





# ST GEORGE'S BALLAD

Dave Johnson

The med-ia cover up hid the truth: we're caught in a nuclear tra-gedy.

The fif-ties tests, now here's the proof: thirty long years of death and diseases

Camp Desert Rock tests, in A-mer-ica's west, the wind blew down on St George's town

The fall-out fifth poison'd school milk, radi-a-tion spread to take the dead

What price death or a deformed birth? What are tears of a family worth? Money may salve the

government's guilt, but we must stop bombs being built! "Don't forget: duck and cover."

*repeat ad lib and fa*



This song is about what happened to the people of St George's, a small town near the Camp Desert Rock testing range for nuclear weapons. Due to miscalculation or ignorance, fallout from a nuclear explosion was blown onto the town. The people were told that so long as they stayed indoors it couldn't hurt them. The refrain, 'Don't forget, duck and cover' is a slogan from a contemporary film made to 'prepare' civilians for a nuclear war, and was taught in schools all over the USA.

Unlike most of our songs, it's a ballad, and was written for voice and guitar.





ST GEORGE'S BALLAD

**ST GEORGE**

The med-i-in cover up hid the truth we're caught in nuclear tragedy.  
 The fif-ty tests, now here's the proof: thirty long years of death and disease.  
 Camp Secret backstabs in - men's waist, the sand blooded on St George's town.  
 The fall-out from present action real - is - in - spread to take the dead.  
 What price death on a deformed birth? What are tears of a family worth? They pay for all the  
 government's guilt, but we must stop bombs being built? Don't forget duck and cover...  
 repeat and kb and fade



This song is about what happened to the people of St George's, a small town near the Camp Desert Rock testing range for nuclear weapons. Due to miscalculation or ignorance, fallout from the town. The explosion was blown onto the town. The people were told that so long as they stayed indoors it couldn't hurt them. The refrain 'Don't forget, duck and cover' is a slogan from a contemporary film made to 'prepare' civilians for a nuclear war, and was taught in schools all over the USA.

USA  
Unlike most of our songs, it's a ballad,  
and was written for voice and guitar.



## APPENDIX

## **APPENDIX**

The following pieces are arranged and transposed for groups. We hope you will be able to use them to add variety to your street band's repertoire. Or to give you something to get started on if you have collected players and enthusiasm but are not sure what to begin with or how on if you have collected players and enthusiasm but are not sure what to begin with or how on if you have collected players and enthusiasm but are not sure what to begin with or how on.

The arrangements given are guides to performance, based on what the FOMB has evolved after going through many different versions. There is no one definitive version of these pieces; they change, and make changes, as you like.

In this appendix there are eleven arrangements consisting of scores and parts (two do not appear in the front). They are graded for difficulty from ★ to ★★★

### Scores and parts

## Scores and parts

Four transposed parts are usually given. They are for the following instruments:


Four transposed parts usually given. They are:

Bb treble – soprano saxophone, clarinet, trumpet, cornet  
Eb treble – alto saxophone, Eb horn, Eb Clarinet  
Bb bass – tenor saxophone, baritone horn, euphonium, Bb tuba  
Eb bass – baritone saxophone, Eb tuba

C instruments – flute, violin, trombone use the scores or refer to the front of the book

\_\_\_\_\_ how many voices there are. Some voices split into two parts. Some voices transposed

Before trying a piece look at the score to see how many voices there are. Some voices split into two or more lines. You need at least one player per voice, most voices are transposed for both Bb and Eb instruments, which duplicate each other.

Repeats - if a section is marked 'play 4 times' then play what's between the repeat signs 4 times in total  
Cuts - D S (dal segno) means — go back to the sign  Where you see to coda, go to Coda

## Singing

We encourage all band members to sing – these tunes are not meant for solo singers. Even if you don't know the lyrics, it's a good idea to sing along with the band. The difference between the sound of the full band and the sound of a solo singer is a big one. It's a good idea to sing along with the band.

We encourage  
so there is of

We encourage all band members to sing — the sound of the human voice is so important in music, so there is often a wide dynamic difference between the sound of the full band and the sound of voices, which can feel weak by comparison, especially outdoors. It's a good idea to sing with your backs to a wall, so that the voices feel stronger and give confidence to the singers. We have found it difficult to get a workable balance if voices are competing against brass, but a quiet chord instrument played during the singing helps to keep the pitch, and light up the melody.

We tend to alternate sung sections with played sections, and these arrangements reflect this. Even with us all singing, a street audience often has problems catching the words, so we print and distribute songsheets.

## Percussion

### Percussion

## Percussion

We have not had the space to include proper percussion parts. Some sketches for rhythms are given in the scores – also see page five, specifically about percussion – but really you have to work out what fits the instruments that you have. Simple beats are often the best.

Please feel free to copy these parts to use. For playing in the street it's handy to get a lyre (a clip to hold the music which fixes to the instrument, such as marching bands use). But we feel it's best to play by heart and by ear, and to use the music as a reminder.

29

29



## TAKE THE TOYS

[illegible]

## TAKE THE TOYS

**TAKE THE TOYS**

Bb bass

TWO

drummers

conic

tano

See these part for [diagram] and CODA

See these part for [diagram] and CODA

In this song the instrumental melody is nearly the same as the vocal melody.



CLAVES

Handwritten musical score for "GHOST" by COCA. The score is written on two staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a "CHAMT" section marked with a square icon, featuring a melody with lyrics "we dare not Guse" and "On no!". This is followed by a "Solo lead out of chamt each to 8th note during last chamt" section. The second staff starts with a "COCA" section marked with a diamond icon, featuring a descending chromatic arpeggiated bass line with lyrics "On we play any note" and "nt". The score ends with a "fine" marking and a "PS" in the top right corner.

In this song the instrumental melody is nearly the same as the vocal melody. [7] and [8] are an instrumental verse which is followed by [9] the sung version. (See page 46.) After [10] there is a vocal *Awapaata* exclamation, where the *awee* comes in two and three's, changing the names of nuclear weapons culminating in the chant: "We don't want *ooce*." A lead line played by a loud brass instrument takes everybody back to [11]. Counting this circle as many times as you like. We end by playing the exclamation instead of singing it, the piano gets louder and louder, ending with the *Coda* which is a free-for-all of descending chromatic scales ending off on one by four rhythmic beats.

Percussion should be as strong and driving as possible throughout this piece. Six strong beats form the introduction, and this rhythm can be maintained or doubled up for the whole piece. Obviously it is important to drop in volume (but not intensity) during vocal passages – this is easy. At **E** play with the chaunted rhythm and use a more listless tone of voice.



## Eb t


ing voice, chords **D** ESCALATION

16

see page 60

in fifth 28 five 30 seven 32 nine 34

not  
time  
to  
Gods



CLAVES

Handwritten musical score for the song "We don't want no Cruise". The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff, and there are handwritten annotations above and below the staff.

The score begins with a key signature change from C major to F# major, indicated by a sharp sign and the word "CHORD". The first line of music is marked "Ch no!" and "repeated ad lib". The lyrics "We don't want no Cruise" are written below the staff. The second line of music is also marked "Ch no!" and "repeated ad lib". The lyrics "We don't want no Cruise" are written below the staff. The third line of music is marked "Solo lead out of chant back to play during last chant". The lyrics "We don't want no Cruise" are written below the staff. The fourth line of music is marked "On cue play any note". The lyrics "We don't want no Cruise" are written below the staff. The score ends with a key signature change from F# major to C major, indicated by a sharp sign and the word "CHORD". The lyrics "We don't want no Cruise" are written below the staff.

Handwritten annotations include:

- Ch no!
- repeated ad lib
- Ch no!
- repeated ad lib
- Solo lead out of chant back to play during last chant
- On cue play any note
- descending chromatic ad lib
- fine
- nt

Handwritten musical score for "TAKE THE TOYS" by Eb 1. The score is written on ten staves, with the first five staves on the left and the last five on the right. The title "TAKE THE TOYS" is written at the top right. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout, including "drumbeat", "excitation", "sing verse", "see page 6", "cannot", "renew", "soon read right", and "on Cb play any note". The score is divided into sections by bar lines and includes a "Coda" section at the end.


## TAKE THE TOYS

See inside part for  $\text{CDE}$  and code

## TAKE THE TOYS

See mobile part for CDE and CODA

In this song the instrumental melody is nearly the same as the vocal melody. **A** and **B** are an instrumental verse which is followed by **C**, the sung version (see page six). After **C** there is a vocal weapons escalation, where the voices come in a twos and threes, chanting the names of nuclear weapons, culminating in the chant: "We don't want cruise." A lead line played by a loud brass instrument takes everybody back to **A**. Go round this cycle as many times as you like. We end by playing the escalation instead of singing it: the piece gets wider and wider, ending with the Coda, which is a free-for-all of descending chromatic scales rounded off on cue by four rhythmic stabs.

Percussion should be as strong and driving as possible throughout this piece. Six strong beats form the introduction, and this rhythm can be maintained or doubled up for the whole piece. Obviously it is important to drop in volume (but not intensity) during vocal passages – this isn't easy. At  play with the chanted rhythm, and again in the last 4 measures of Coda.





treble Fast

Drums play throughout

bass

Play as low as possible

1st x4 then back to ♯ 2nd

split the atom split the earth

SPLIT  
the ATOM

Bb treble

SPLIT  
the ATOM

Eb treble

SPLIT  
the ATOM

Bb bass

SPLIT  
the ATOM

Eb bass



trouble fast

Drums play throughout

bass

Play as low as possible

1st x 4 then back to 2nd

Realism split the earth

SPLIT the ATOM

SPLIT the ATOM

SPLIT the ATOM

SPLIT the ATOM

Bb treble

Eb treble

Bb bass

Eb bass

part 1

part 2

part 3

As a new section [D] has alternate reeds and brass parts but [A] upsets the pattern. Repeat the [D] once again then [C] follows a quiet bridge. It can be used as a backing for solos in which a good idea to add the bass line too. After the solos [D] is a pyramid on the chord of A7 - don't stick to the written notes - to take it up for the big finish or to start all over again.

El Salvador Bb part 1

El Salvador Eb part 2

El Salvador Bb part 2

El Salvador Bb part 3

El Salvador Eb part 3

El Salvador Bb part 1

El Salvador Eb part 2

El Salvador Bb part 2

El Salvador Bb part 3

El Salvador Eb part 3





**Women For Life On Earth**  
Star Marches  
1983  
Borrow to Greenham 16 July - 9 August 1983

(9188224)  
22nd July Grange  
(411511) Morecombe  
23rd-24th July Heysham (52465)  
25th-29th July Fleetwood (4495)  
30th-31st July Blackpool (3520)  
1st August Lytham

2nd July Silverdale (101792)  
3rd July Carrforth  
24th July Lancaster (63261) (41357)  
25th July Galilee (1751455)  
26th July Warton  
27th July Scorton  
28th July Easington (791300)  
29th July Routon-le-Fyde (Fleetwood 3549)  
30th July Stringfield  
31st August Preston (714200)  
1st-10th August Greenham Common

**GREENHAM COMMON**  
WOMEN AT THE WIRE

by Paula...

Joanna...

**ESS**  
THE VOICE OF BRITAIN  
RECOVER GIRL STARTS HER  
AMONG CRUISE WOMEN  
RIOUS PEACE PROTEST CAMP

m: The  
Inside  
Story

**CHARTER HOUSE GREENHAM**

CHARTER HOUSE GREENHAM  
The house was built in 1710 and was the home of the Greenham Common Women's Peace Camp. It was a large, comfortable house with a garden and a view of the Common. The house was used as a base for the women who lived there and it was a very important part of the camp's history.

CHARTER HOUSE GREENHAM  
The house was built in 1710 and was the home of the Greenham Common Women's Peace Camp. It was a large, comfortable house with a garden and a view of the Common. The house was used as a base for the women who lived there and it was a very important part of the camp's history.

**SPANISH'D** ★★

part 1

part 2

parts 3 and 4

Spanish D

part 1

part 2

part 3

part 4

part 5

part 6

part 7

part 8

part 9

part 10

part 11

part 12

part 13

part 14

part 15

part 16

part 17

part 18

part 19

part 20

part 21

part 22

part 23

part 24

part 25

part 26

part 27

part 28

part 29

part 30

part 31

part 32

part 33

part 34

part 35

part 36

part 37

part 38

part 39

part 40

part 41

part 42

part 43

part 44

part 45

part 46

part 47

part 48

part 49

part 50

part 51

part 52

part 53

part 54

part 55

part 56

part 57

part 58

part 59

part 60

part 61

part 62

part 63

part 64

part 65

part 66

part 67

part 68

part 69

part 70

part 71

part 72

part 73

part 74

part 75

part 76

part 77

part 78

part 79

part 80

part 81

part 82

part 83

part 84

part 85

part 86

part 87

part 88

part 89

part 90

part 91

part 92

part 93

part 94

part 95

part 96

part 97

part 98

part 99

part 100

**TRIDENT TANGO** ★

part 1

part 2

part 3

part 4

part 5

part 6

part 7

part 8

part 9

part 10

part 11

part 12

part 13

part 14

part 15

part 16

part 17

part 18

part 19

part 20

part 21

part 22

part 23

part 24

part 25

part 26

part 27

part 28

part 29

part 30

part 31

part 32

part 33

part 34

part 35

part 36

part 37

part 38

part 39

part 40

part 41

part 42

part 43

part 44

part 45

part 46

part 47

part 48

part 49

part 50

part 51

part 52

part 53

part 54

part 55

part 56

part 57

part 58

part 59

part 60

part 61

part 62

part 63

part 64

part 65

part 66

part 67

part 68

part 69

part 70

part 71

part 72

part 73

part 74

part 75

part 76

part 77

part 78

part 79

part 80

part 81

part 82

part 83

part 84

part 85

part 86

part 87

part 88

part 89

part 90

part 91

part 92

part 93

part 94

part 95

part 96

part 97

part 98

part 99

part 100







# CARNIVAL TUNE

Handwritten musical score for "CARNIVAL TUNE". The score is written on multiple staves, including treble and bass clefs. It features various musical notations such as notes, rests, and dynamic markings like "NEEDS", "DRESS", "mp", and "ff". There are also handwritten annotations like "Repeat ad lib" and "fine". The score is divided into sections, with some parts marked with numbers like "1" and "2".

shown below. [A] has three stereos and brass phrases, but [B] upsets the pattern. Repeat the [A] section and then [B] to make a quiet 2nd time. It can be used as a 'Carnival' for solo, in which case it's good ideas to add the 2nd and 3rd. After the solo, [B] is a pattern on the chords of A1 and 2, which closely the written notes — to take it up for the big finish, or to start all over again.

Handwritten musical score for "CARNIVAL TUNE" in Bb treble and Eb treble. The score includes various musical notations and dynamic markings. It is divided into sections, with some parts marked with numbers like "1" and "2". There are also handwritten annotations like "Repeat ad lib" and "fine".

Handwritten musical score for "CARNIVAL TUNE" in Bb treble and Eb treble. The score includes various musical notations and dynamic markings. It is divided into sections, with some parts marked with numbers like "1" and "2". There are also handwritten annotations like "Repeat ad lib" and "fine".

Handwritten musical score for "CARNIVAL TUNE" in Bb treble and Eb treble. The score includes various musical notations and dynamic markings. It is divided into sections, with some parts marked with numbers like "1" and "2". There are also handwritten annotations like "Repeat ad lib" and "fine".

Handwritten musical score for "CARNIVAL TUNE" in Bb bass and Eb bass. The score includes various musical notations and dynamic markings. It is divided into sections, with some parts marked with numbers like "1" and "2". There are also handwritten annotations like "Repeat ad lib" and "fine".







# Chant Down Greenham

Handwritten musical score for 'Chant Down Greenham' on page 1. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

## Greenham Playing suggestions

There are five voices in this arrangement, and they were originally intended for the following instruments

1. quiet instruments (flute, clarinet, etc)
2. alto saxophone
- 3 and 4. trumpets
5. loud instruments (tenor and baritone, sax, trombone, etc)

But any combination will probably work. Note that in the score at letter B part 2 is written above part 1.

At C and what we call the Dub Section, the idea is to create a dreamy echoing sound, with various parts playing in and out, as if mixed on a mixing desk. This is quite difficult, and we found it best to keep the parts more or less constant, and have the other instruments improvising, floating above.

The Dub Section can also be used to take the music into other rhythmic areas (ie doubling the time for a ska feel).

The figure in the last bar of C is the cue to lead out into section D, a short fanfare introducing the singing (see page 20). After the singing go back to A, and play it all again, before singing verse 2. We finish on the chorus, with unaccompanied voices slowly fading out.

Percussion, after the intro which is out of time, a drum lead in sets the beat and fixes the rhythm for it doesn't matter what this roll is, so long as the rest of the band is familiar with it. During B and C the percussion should be fairly constant. A heavy bass drum on the third crotchet with high percussion following the off beat triad provides a good basic rhythm.

Handwritten musical score for 'Chant Down Greenham' on page 2. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

Handwritten musical score for 'Chant Down Greenham' on page 3. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

## Chant Down Greenham

Handwritten musical score for 'Chant Down Greenham' on page 4. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

## Chant Down Greenham

Handwritten musical score for 'Chant Down Greenham' on page 5. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

## Chant Down Greenham

Handwritten musical score for 'Chant Down Greenham' on page 6. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.

## Chant Down Greenham

Handwritten musical score for 'Chant Down Greenham' on page 7. The score is written for a vocal line, a bass line, and a drum line. The vocal line has lyrics 'nba ba' and 'echo p'. The bass line has chords 'Cm7' and 'F#m7'. The drum line has patterns '1 2 3 4' and '1 2 3 4'. The score includes various musical notations like notes, rests, and bar lines.



### Greenham Playing suggestions

There are five voices in this arrangement, and they were originally intended for the following instruments:

1. quail instruments (flute, clarinet, etc.)
2. alto saxophone.
- 3 and 4. trumpets.
5. bass instruments (tenor and baritone sax, trombone, etc.)

But any combination will probably work. Note that in the score at letter **R**, part 2 is written above part 1.

**R** is what we call the Dub Section: the idea is to create a dreamy echoing sound, with various parts popping in and out, as if mixed on a mixing desk. This is quite difficult, and we found it best to keep the bass line more or less constant, and have the other instruments improvising, floating above.

The Dub Section can also be used to take the music into other rhythmic areas (ie doubling the time for a ska feel).

The figure in the last part of **C** is the cue to lead out into section **D**, a short (andante) introduction to the singing (see page 26). After the singing go back to **B**, and play it all again, before singing verse 2. We finish on the chorus, with unaccompanied voices slowly fading out.

Percussion: after the intro which is out of time, a drum lead, in solo, the beat and a few the rhythm for it. It doesn't matter what the roll is, so long as the rest of the band is familiar with it. During **A**, the percussion should be fairly constant. A heavy bass drum on the third crotchet with high percussion following the off beat, provides a good basic rhythm.











## Funeral March ★ ★ ★

Suggested orchestration -

- part 1: clarinet, flute
- part 2: trumpet
- part 3: alto sax
- part 4: tenor sax
- part 5: trombone bar sax

### Concert Score

[illegible]

## Funeral March

[illegible]



## Funeral March ★ ★ ★

### Concert Score

part 1

part 5

Suggested orchestration -

part 1	clarinet, flute
part 2	trumpets
part 3	alto sax
part 4	tenor sax
part 5	trumpet bar sax

Handwritten musical score for "The Rose Tree" in 2/4 time. The score is written on ten systems of staves, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into sections labeled A, B, and C. The score concludes with a CODA section marked "diminuendo" and a final instruction "2nd time take Coda".

**part 1**  
**part 5**  
**part 3 and 4**  
**parts 1 and 2**  
**part 3**  
**part 4**  
**part 5**  
**part 6**  
**part 7**  
**part 8**  
**part 9**  
**part 10**  
**part 11**  
**part 12**  
**part 13**  
**part 14**  
**part 15**  
**part 16**  
**part 17**  
**part 18**  
**part 19**  
**part 20**  
**part 21**  
**part 22**  
**part 23**  
**part 24**  
**part 25**  
**part 26**  
**part 27**  
**part 28**  
**part 29**  
**part 30**  
**part 31**  
**part 32**  
**part 33**  
**part 34**  
**part 35**  
**part 36**  
**part 37**  
**part 38**  
**part 39**  
**part 40**  
**part 41**  
**part 42**  
**part 43**  
**part 44**  
**part 45**  
**part 46**  
**part 47**  
**part 48**  
**part 49**  
**part 50**  
**part 51**  
**part 52**  
**part 53**  
**part 54**  
**part 55**  
**part 56**  
**part 57**  
**part 58**  
**part 59**  
**part 60**  
**part 61**  
**part 62**  
**part 63**  
**part 64**  
**part 65**  
**part 66**  
**part 67**  
**part 68**  
**part 69**  
**part 70**  
**part 71**  
**part 72**  
**part 73**  
**part 74**  
**part 75**  
**part 76**  
**part 77**  
**part 78**  
**part 79**  
**part 80**  
**part 81**  
**part 82**  
**part 83**  
**part 84**  
**part 85**  
**part 86**  
**part 87**  
**part 88**  
**part 89**  
**part 90**  
**part 91**  
**part 92**  
**part 93**  
**part 94**  
**part 95**  
**part 96**  
**part 97**  
**part 98**  
**part 99**  
**part 100**  
**part 101**  
**part 102**  
**part 103**  
**part 104**  
**part 105**  
**part 106**  
**part 107**  
**part 108**  
**part 109**  
**part 110**  
**part 111**  
**part 112**  
**part 113**  
**part 114**  
**part 115**  
**part 116**  
**part 117**  
**part 118**  
**part 119**  
**part 120**  
**part 121**  
**part 122**  
**part 123**  
**part 124**  
**part 125**  
**part 126**  
**part 127**  
**part 128**  
**part 129**  
**part 130**  
**part 131**  
**part 132**  
**part 133**  
**part 134**  
**part 135**  
**part 136**  
**part 137**  
**part 138**  
**part 139**  
**part 140**  
**part 141**  
**part 142**  
**part 143**  
**part 144**  
**part 145**  
**part 146**  
**part 147**  
**part 148**  
**part 149**  
**part 150**  
**part 151**  
**part 152**  
**part 153**  
**part 154**  
**part 155**  
**part 156**  
**part 157**  
**part 158**  
**part 159**  
**part 160**  
**part 161**  
**part 162**  
**part 163**  
**part 164**  
**part 165**  
**part 166**  
**part 167**  
**part 168**  
**part 169**  
**part 170**  
**part 171**  
**part 172**  
**part 173**  
**part 174**  
**part 175**  
**part 176**  
**part 177**  
**part 178**  
**part 179**  
**part 180**  
**part 181**  
**part 182**  
**part 183**  
**part 184**  
**part 185**  
**part 186**  
**part 187**  
**part 188**  
**part 189**  
**part 190**  
**part 191**  
**part 192**  
**part 193**  
**part 194**  
**part 195**  
**part 196**  
**part 197**  
**part 198**  
**part 199**  
**part 200**  
**part 201**  
**part 202**  
**part 203**  
**part 204**  
**part 205**  
**part 206**  
**part 207**  
**part 208**  
**part 209**  
**part 210**  
**part 211**  
**part 212**  
**part 213**  
**part 214**  
**part 215**  
**part 216**  
**part 217**  
**part 218**  
**part 219**  
**part 220**  
**part 221**  
**part 222**  
**part 223**  
**part 224**  
**part 225**  
**part 226**  
**part 227**  
**part 228**  
**part 229**  
**part 230**  
**part 231**  
**part 232**  
**part 233**  
**part 234**  
**part 235**  
**part 236**  
**part 237**  
**part 238**  
**part 239**  
**part 240**  
**part 241**  
**part 242**  
**part 243**  
**part 244**  
**part 245**  
**part 246**  
**part 247**  
**part 248**  
**part 249**  
**part 250**  
**part 251**  
**part 252**  
**part 253**  
**part 254**  
**part 255**  
**part 256**  
**part 257**  
**part 258**  
**part 259**  
**part 260**  
**part 261**  
**part 262**  
**part 263**  
**part 264**  
**part 265**  
**part 266**  
**part 267**  
**part 268**  
**part 269**  
**part 270**  
**part 271**  
**part 272**  
**part 273**  
**part 274**  
**part 275**  
**part 276**  
**part 277**  
**part 278**  
**part 279**  
**part 280**  
**part 281**  
**part 282**  
**part 283**  
**part 284**  
**part 285**  
**part 286**  
**part 287**  
**part 288**  
**part 289**  
**part 290**  
**part 291**  
**part 292**  
**part 293**  
**part 294**  
**part 295**  
**part 296**  
**part 297**  
**part 298**  
**part 299**  
**part 300**  
**part 301**  
**part 302**  
**part 303**  
**part 304**  
**part 305**  
**part 306**  
**part 307**  
**part 308**  
**part 309**  
**part 310**  
**part 311**  
**part 31**

## Funeral March

Bb parts 1 and

12

**Funeral March**

Op. 18, No. 2

12



The Sound of Silence

Simon & Garfunkel

moderate

soft

clear top 2

A

1st and 3rd

2nd and 4th

B

C

D

12

12

DS

cohen

fine

Handwritten musical score for the piece "Carnegie". The score is written on a single system with four staves. The top staff is for the Clarinet in A (Cl. soprano), the second staff is for the Clarinet in B-flat (Cl. alto), the third staff is for the Bassoon (Bsn.), and the fourth staff is for the Double Bass (DB). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in the margins, including "Carnegie" at the top left, "A" and "Bb treble" at the top right, and "C" and "D" at the bottom left. The score ends with a "fine" marking.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on two staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one flat (Bb). It includes lyrics and musical notation with various annotations like "1st 3rd" and "2nd 4th". The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It includes a "CHORDS" section with a "SING VERSE" section. The score ends with a "CODA" section and a "fne" (fine) marking.

Handwritten musical score for the song "Carnegie". The score is written on two staves. The top staff is for the "Carnegie" instrument (likely a clarinet or saxophone) and the bottom staff is for the "Bb bass". The key signature is one flat (Bb). The time signature is 4/4. The score includes a main melody, a "SING VERSE" section, and a "CODA" section. The "CODA" section is marked with a diamond symbol and the word "CODA". The score ends with a "fine" marking. The handwritten notes and symbols are in black ink on white paper.

Handwritten musical score for guitar and bass. The score is written on two staves. The top staff is for guitar, and the bottom staff is for bass. The key signature is one flat (Bb). The score includes various musical notations such as chords, scales, and dynamics. Handwritten annotations include "Eb bass" and "CODA". The score is divided into sections labeled A, B, C, D, and E. The guitar part features a complex arrangement of chords and scales, while the bass part provides a steady accompaniment. The score concludes with a double bar line and a final chord.

## CONTACT ADDRESSES

Street Bands in the United Kingdom

- London**
- ♂ Street Band** 193 City Lane, W. Washington Road London SE1 1AQ 2000
- Minicruiser**  
Pompey's Band  
Musicians M4 4 2000 42  
People's Choir  
M4 438 2000 20 0000
- Paramour Islanders**  
25 Victoria Court  
Lancaster LA1 1JG 2001
- The People's Attitude**  
Mary Street 17, Portsmouth, Gosport  
Hants GU14 6JG 2000 4 1000  
100 1000 1000
- Seafield Street Band**  
78 Seafield Road, Southend  
SS1 1AB 2001
- Shambling Band**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Tynes of People's Choir**  
York ♀ Band
- London ♀ Street Band** 193 City Lane, W. Washington Road London SE1 1AQ 2000
- Minicruiser**  
Pompey's Band  
Musicians M4 4 2000 42  
People's Choir  
M4 438 2000 20 0000
- Paramour Islanders**  
25 Victoria Court  
Lancaster LA1 1JG 2001
- The People's Attitude**  
Mary Street 17, Portsmouth, Gosport  
Hants GU14 6JG 2000 4 1000  
100 1000 1000
- Seafield Street Band**  
78 Seafield Road, Southend  
SS1 1AB 2001
- Shambling Band**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Tynes of People's Choir**  
York ♀ Band
- the Musical Maypole Band**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Ambling Band**  
14 Grosvenor Road, London N4  
BN 110 2000 200
- Big Red Band and Chorale**  
25 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Cambridge CND Band**  
14 Grosvenor Road, London N4  
BN 110 2000 200
- Fabulous Dixie Sisters**  
25 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Five Minute Warning**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- the Happy End**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- the Nervous Circus**  
100 Victoria Road, New Lodge  
Birmingham B4 4 2000 3000  
Gordon, M4 11 2000 400
- Street Bands in Europe**

## Street Bands in Europe

- |              |  |  |
|--------------|--|--|
| Auenwald (9) | <p>Gr. Roter Farnweg (Südost)</p> <p>Rachenberg 1</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p> | <p>Leinpfaffen</p> <p>Teufel und Schachtel</p> <p>H. 1000 Höhenm. • GfR 1024 (200/0)</p> |
| Alf. Alf.    | <p>Gr. Alf. Mauer, T. 1000 Höhenm. • GfR 1024 (200/0)</p>                                    | <p>Oh. Schreyer, Elan Nend</p> <p>M. 1000 Höhenm. • GfR 1024 (200/0)</p>                 |
| Bienbachchen | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                          | <p>Gründung Syndikat</p> <p>2000 Höhenm. • GfR 1024 (200/0)</p>                          |
| Dick. Luft   | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                          | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                      |
| Hesse. Luft  | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                          | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                      |
| IG. Busch    | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                          | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                      |
| Laubebösch   | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                          | <p>Gr. Dufner, Elan Nend</p> <p>1600 Höhenm. • GfR 1024 (200/0)</p>                      |


### Political Campaigning Groups

- |                             |  |          |   |
|-----------------------------|--|----------|---|
| Turn the Toys from the Boys | CND 223 International to London 1982   | Land     | Journalists Against Nuclear<br>Extermination<br>4.10.82 10.10.82 10.10.82 10.10.82    |
| Spill the Atom              | Campaign Against Arms Trade<br>2.10.82 10.10.82 10.10.82 10.10.82                |          | Campaign for Peace & Broadcasting<br>Freedom<br>4.10.82 10.10.82 10.10.82 10.10.82    |
| El Salvador                 | Friends of the Earth, 271 City Road<br>London, N1C 6ET 1982                      |          | Media Women for Peace<br>10.10.82 10.10.82 10.10.82 10.10.82                          |
|                             | El Salvador Committee for Human<br>Rights<br>10.10.82 10.10.82 10.10.82 10.10.82 | Workshop | West Gambia Peace Campaign 1982<br>10.10.82 10.10.82 10.10.82 10.10.82                |
|                             | Latin American Bureau 10.10.82 10.10.82  | Art Sale | Namibian Support Committee<br>10.10.82 10.10.82 10.10.82 10.10.82                     |
| Protest                     | Anti Trident Campaign<br>10.10.82 10.10.82 10.10.82 10.10.82                     |          | Campaign against Namibian Uranium<br>Contracts<br>10.10.82 10.10.82 10.10.82 10.10.82 |
| Electricity                 | Anti Nuclear Consumer Campaign<br>10.10.82 10.10.82 10.10.82 10.10.82            | Comics   | International Peace Camp<br>10.10.82 10.10.82 10.10.82 10.10.82                       |
| Colapso Cayo                | World Information Service on Energy<br>10.10.82 10.10.82 10.10.82 10.10.82       |          | La Ragnette 10.10.82 10.10.82 10.10.82 10.10.82                                       |
| Chant down Greenham         | Greenpeace London 10.10.82 10.10.82  |          | Campaign for Comprehensive Nuclear<br>Test Ban CTTNB 1982                             |
|                             | Greenham Women's Peace Camp<br>10.10.82 10.10.82 10.10.82 10.10.82               |          |   |









This book of  
politically-inspired  
songs and music provides  
an inspiring and valuable  
resource for street bands and  
solo singers alike.  
The material comes from the  
experience of the  
**Fallout Marching Band**  
in playing at over  
three hundred events  
in the past  
four years