



A Julien Temple Film

GLASTONBURY

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SYNOPSIS

In 1970, a young farmer named Michael Eavis opened his 150-acre farm to 1,500 people who paid one pound each to watch a handful of pop and folk stars perform all weekend long, and the Glastonbury Festival was born. The following year, several rich hippies, including Winston Churchill's granddaughter, provided funds to enlarge the event, and 12,500 people turned up to see David Bowie and Joan Baez. For most of the past 30 years, the Worthy Farm in Glastonbury has provided a delirious outdoor concert for thousands of people over the summer-solstice weekend at the end of June. Julien Temple, (director of the Sex Pistols documentary *The Filth and the Fury*), has spent the past few years collecting footage from every single Glastonbury Festival, ranging from professional outtakes from the film Nicolas Roeg made about the 1971 event to amateur home videos collected from the attendees themselves, often retrieved from forgotten corners of closets and attics. Interweaving images of impromptu art happenings, skeptical locals, and stirring performances by music legends, not to mention the unbridled energy of each successive generation of youthful music fans, *Glastonbury* skillfully chronicles the evolution of the longest-running music festival in the world.

Musical artists featured - Velvet Underground 'All Tomorrow's Parties' (1993) Tinariwen 'Qualahila ar Tesninam' (2004), Quintessence Jam session only, hence no title (1970), Nick Cave and the Bad Seeds 'Red Right Hand' (1997), Terry Riley 'Dean' (1970), The Bravery 'Fearless' (2005), Morrissey 'First of the Gang To Die' (2004), Faithless 'We Come One' (2002), Melanie 'Please Buy One' (1971), Prodigy, 'Firestarter' (1997), Toots an the Maytals 'Pressure Drop' (2004), Primal Scream, 'Swastika Eyes' (2003), Richie Havens, 'Freedom' (1982), Alabama 3 'Mao Tse Tung Says' (2002 and 1998), Billy Bragg, 'Waiting for the Great leap Forward' (2002), Ernest Ranglin 'D'Accord Dakar' (1999), Black Uhuru 'Sponjie Reggae' (1982), Cypress Hill 'Rock Superstar' (2000), The Skatalites 'Phoenix City' (2003), The Scissor Sisters 'Laura' (2004), Radiohead 'Fake Plastic Trees', Babyshambles 'Kilimangiro' (2005), The Levellers 'The Riverflow' (1992), David Gray 'Babylon' (2000), Bjork 'Human Behaviour' (1994), Stereo MCs 'Connected' (1993), Coldplay 'Politik' (2005), Chemical Brothers 'Hey Boy Hey Girl' (2000 and 2002), Dr.John 'Right Place Wrong Time' (1998), Blur 'Day Upon Day' (1992), Joe Strummer & the Mescaleros 'Straight To Hell' (1999), English National Opera 'Die Valkyrie' (part of) 2004, Ray Davies 'Waterloo Sunset' (1998), Pulp 'Common People' (1995), David Bowie 'Heroes'.

BACKGROUND TO THE FESTIVAL

Glastonbury Festival is the largest Greenfield, music and performing arts festival in the world.

Experiencing the festival is like going to another country. It involves travel, and probably a queue to get in. On arrival one enters a huge tented city, a mini-state under canvas. The Law still applies, but the rules of society are a bit different. Everyone is there to have a wild time in their own way. The site has distinct socio-geographic regions. The more commercial aspects are around the 'Pyramid', 'Other' and 'Dance' stages - imagine if the West End of London on a Saturday night has been removed to a field and one is on every guest list, including the night time cinemas. There are more relaxed areas like the 'Jazzworld' and 'Acoustic' areas, and the family oriented areas such as the 'Kidz Field', the 'Theatre' and 'Circus' fields, and an increasingly alternative aspect - the 'Field of Avalon', the 'Tipi Field', and the 'Green Fields' at the end of which is the hedonistic madness that is 'Lost Vagueness'. At the top of the site is the Sacred Space - its stone circle being a modern construction, and yet perhaps it has already seen as much celebration and ceremony as some of its foregoers.

The site is in a beautiful location - 900 acres in the Vale of Avalon, an area steeped in symbolism, mythology and religious traditions dating back many hundreds of years. It's where King Arthur is rumoured to be buried, where Joseph of Arimathea walked, where ley lines converge. The site is ENORMOUS - more than a mile and a half across, with a perimeter of about eight and a half miles.

There is only one common characteristic of a Glastonbury-goer - they understand that Glastonbury offers more opportunity than any other event to have the best weekend of the year or even of a life-time, and they are determined to have it! All kinds of people, of all ages, backgrounds, nationalities, lifestyles, faiths, concepts of fashion (or lack of it), musical taste attend.

Film Overview by Julien Temple

Imagine if Woodstock, the defining cultural event of the Sixties, had continued to exist over the last three decades. How would it have changed, evolved and adapted to a world, which was being completely rewritten around it? How much of the idealism and communality of the original event would have survived?

How much would the inexorable pressures of consumerism and corporate sponsorship have transformed the founding ethos of the event. And what a powerful mirror it would hold up to the extraordinary changes which have taken place in the way we live our lives in the last 30 years.

Of course Woodstock and most of the other music festivals of the era did not survive -- -- in fact only one did and its name is Glastonbury.

The mirror exists. The contrast between the unchanging spirit which remains at the heart of the Glastonbury Festival and the overwhelming difference in the way we now live our lives, forms the central dynamic of our film.

Of course the festival itself and the individuals behind it have had to adapt and respond to the commercial, political and cultural changes which have taken place around them, but the founding vision of the festival has never been devalued. This sense of the festival as an evolving organism, changing in response to pressure from the people who actually attend and define the event, as well as to developments which have taken place in the world outside, is also central to the story.

Fuelled by the staggering range of music, which has appeared at Glastonbury over the years, the movie will access all areas, inviting the audience to submerge themselves in the spirit, characters and overwhelming sensory experiences of the Festival as it travels through the extraordinary changes of the last three decades.

Responding to the evolving flow of music and images the film incorporates the voices of the extraordinary cross-section of festival-goers, Their voices weaving through the film, structure and illuminate the story.

Featuring music and attitude from David Bowie, T REX, Radiohead, REM, Coldplay, Oasis, Pulp, Blur, Chemical Brothers, Joe Strummer, Primal Scream, Fat Boy Slim, Rolf Harris, Ray Davies, Alabama 3, Nick Cave, Massive Attack, Tinariwen, Faithless, Bjork, Dr. John, Orbital, Prodigy, Melanie, Richie Havens, New Order, David Gray, Babyshambles, Skatalites, Stereo MC's, Velvet Underground, Scissor Sisters, Alice Coltrane etc and music from all over the

world, the film will not simply be the ultimate music movie, but will take everyone who has lived through the last part of the 20th century back on "the long strange trip" we've all been part of, laughing at ourselves along the way, as well as raising serious questions about the future we are in the process of creating.

Glastonbury is now the best-known, longest running and most pre-eminent music festival in the world. From its small and humble beginnings in 1970, the event has grown both in numbers and prestige to become one of the key cultural events of British life, on a par with Wimbledon and the FA cup final. This year 100,000 tickets sold out in a record number of hours on the day they went on sale. 150,000 people actually attended the event, but five times that number would have bought a ticket if they could. The weekend long coverage on the BBC is watched by more than 5 million people and over the years many more than that have attended Glastonbury at some point in their lives. The festival now is very much a global event, with musicians and performers from all over the world appearing on its many stages. The Glastonbury "brand" is known throughout the world, directly inspiring such events as the Mount Fuji Festival in Japan, Burning Man in Nevada and Benicassem in Spain. Throughout its existence, the festival itself has generated millions of pounds for charity. Headline acts such as Radiohead, David Bowie or REM are willing to play for a fraction of the fee they would command at a regular rock festival in order to support the generosity of spirit and celebration of humanity which Glastonbury has come to represent.

On a spiritual level, Glastonbury itself, lies deep within the English psyche. With its Druid and Arthurian connections, the legend of Joseph Aramitheas visit to Britain and its situation on the main St Michael's ley line, the site is resonant with legend and myth. It is no coincidence that for a few days during the festival, the vision of Blake's Jerusalem begins to seem something that could quite possibly be achieved.

Each year a temporary city twice the size of Oxford or Bath, miraculously emerges on at Somerset farm, requiring an equivalent social infrastructure, as well as its own secret ingredient - - - this legendary Glastonbury spirit -- to survive.

It is this attitude, which makes Glastonbury unique and draws people and performers from all over the world. The philosophy of living in the moment, sharing experiences together, and opting out, if only for a few days, of the stress fuelled routines and hierarchies of modern life, brings together all the strange and disparate tribes of modern life, creating a unique microcosm of our society. A mongrel breed of lawyers, farmers, street kids, old age pensioners, music execs, as well as families, travellers, soldiers and students -- all actively coexist alongside each other at Glastonbury. The familiar and restrictive boundaries disappear. People enjoy each other simply as people, energized by a freethinking, tolerant, generosity of spirit, which they themselves have created.

In the three decades since the Festival began these core values have remained remarkably constant within a world, which has changed out of all recognition around it.

Background to the Making of the film

When Michael Eavis conceived the idea of the Glastonbury movie, he was worried it could turn out to be the festival's Last Waltz, a memorial. "it was 2002 and we had just spent a million pounds on putting the fence up," he says. "But the licensing committee had turned us down a

couple of times. I thought it might be our last chance to record 30 years of slog and excitement, fear and fun all mixed together.”

Even though the perimeter fence had been built to stop the influx of gatecrashers Michael was concerned that there still could be problems, and wanted a record of the festival’s 35-year history in case there wasn’t going to be another one. With less than a month before the 2002 festival Michael asked festival worker Robert Richards, who is also an independent film maker, whether there was a possibility of making a feature film at such short notice.

Taking on the role of producer Robert had no hesitation in asking Julien Temple – Somerset-based director of Absolute Beginners and Sex Pistols documentary The Filth and the Fury – to work with him as director of Glastonbury. Michael trusted Julien enough to give him an entirely free hand to film whatever and wherever he wanted and work began almost immediately – even before Robert had secured all the funding for the film. Under Julien’s direction no less than 12 camera crews were mobilised to shoot the festival in 2002, and an appeal was sent out to anybody who had footage of the festival that might be relevant to come forward.

900-hours of film was supplied, which provided the problem of editing down to 120 minutes. Festival staffer John Shearlaw helped to gather material which tracked time through changing styles in hats, rucksacks and cars. The quality of much of the film ranged from curiosity value to very emotional.

Super 8 shot by former Pink Fairy Peter Pracownik – now a successful fantasy artist – surfaced when he spotted a business card dropped by a long-lost friend who was working on Temple’s central heating. The BFI came up with reels from Glastonbury in the ‘20s, discovered in a skip. Doyen of the Tepee Field Chris Waite discovered film he’d taken of Steve Hillage and Peter Gabriel rehearsing in 1979.

“Back then, just using a camera was iffy because we were always trying to keep one step ahead of the authorities,” he recalls. “We were very cautious about names and registration numbers.”

“We don’t want to sanitise the story. In the late ‘80s there’s a darkness from the drug-pushing element which came to a head with the 1990 riot. Later came the fence. The festival probably wouldn’t be there without it, but its existence also questions the nature of the festival.

“The film won’t be chronological, that would become predictable. Over the years, cultural space has been commercialized and branded. Glastonbury has battled against that, but it has to adapt aswell. Even the mud is about people relying on each other to get over a difficult situation together.

“I’m trying to find moments when you can leave the present and, in the moment of leaping from one time to another, ask questions about what’s evolving. Behind it all, Michael Eavis does believe in an event that allows people to push themselves as human beings.”

A BRIEF HISTORY OF THE GLASTONBURY FESTIVAL

19th September 1970

The first Festival was held on the day after Jimi Hendrix died, over a two day period and before long “word had got around”. It was the Blues festival at the Bath & West Showground that had inspired Michael Eavis to begin a festival of his own although on a smaller scale.

Acts included: Marc Bolan, Keith Christmas, Stackridge, Al Stewart. Attendance: 1,500. Price: £1 (including free milk from the farm!).

20th - 24th June 1971

The Festival moved to the time of the Summer Solstice and was known as the “Glastonbury Fayre”. It was planned by Andrew Kerr and Arabella Churchill who felt all other festivals at the time were over commercialised. It was paid for by the few who supported the ideal so the entrance was free and took a medieval tradition of music, dance, poetry, theatre, lights and spontaneous entertainment. The first “pyramid” stage was constructed out of scaffolding and expanded metal covered with plastic sheeting, built on a site above the Glastonbury-Stonehenge ley line. The Festival was also captured “a la Woodstock ” by a film crew that included Nick Roeg and David Puttnam. This film was called “Glastonbury Fayre”.

Acts included: Hawkwind, Traffic, Melanie, David Bowie, Joan Baez and Fairport Convention. Attendance: estimated at 12,000. Price: free.

28th - 8th July 1978

This became known as the “impromptu” Festival. This happened with the arrival of travellers washed out from Stonehenge who were led to believe that a festival was taking place. After persuasive discussion, a free mini Festival did take place. There was little organisation and few facilities laid on - the stage was powered by an electric meter in a caravan with the cable running to the stage. Attendance: 500.

21st - 23rd June 1979

Now a three day event and still referred to as the Glastonbury Fayre. Bill Harkin and Arabella Churchill were the instigators and turned to Michael Eavis for financial backing. He secured a bank loan against the deeds of the farm. Special provision and entertainment was provided for children and it was at this event that the concept of the Children’s World charity was born which still exists today and works in special schools throughout Somerset and Avon. Despite the numbers attending, the organisers suffered a huge financial loss and no one wanted to risk another festival in 1980.

Acts included: Peter Gabriel, Steve Hillage, Alex Harvey Band, Sky and the Footsbarn Theatre. Attendance: 12,000. Tickets: £5.

19th - 21st June 1981

The name was changed to Glastonbury Festival and Michael Eavis took the helm running the event. This was the first “Campaign for Nuclear Disarmament” festival. Michael helped positively towards the peace movement by holding the Festival at Worthy farm to benefit the Mid Somerset CND campaign. Michael had to convince National CND and said that with proper management the Festival could be turned into a profitable venture. Agreement was reached with National CND sending out information in their mailings, handling advance ticket sales and allowing the use of the CND logo. Michael provided the money, arranged entertainment and organised the event.

Acts included: New Order, Hawkwind, Taj Mahal, Aswad, Judy Tzuke. Attendance: 18,000. Tickets: £8.

18th - 20th June 1982

The highest rainfall for a single day in 45 years was recorded on the Friday

Acts included: Van Morrison, Aswad, Jackson Browne, Roy Harper, Richie Havens. Attendance: 25,000. Tickets: £8.

17th -19th June 1983

A licence had to be obtained for the event since the introduction of the local Government Act became law, giving local authorities the power to regulate such events by stipulating the conditions. Mendip District Council issued a Public Entertainment Licence which set a crowd limit of 30,000 and went into considerable detail about access roads, water supply, hygiene and so on. It was also the first year that the Festival had its own radio station, Radio Avalon. £45,000 was eventually raised for CND and local charities.

Acts included: Marillion, The Beat, UB40, Curtis Mayfield, King Sunny Ade. Attendance: 30,000. Tickets: £12. Programme price: 80 pence.

20th -22nd June 1984

In January 1984 Michael Eavis successfully defended 5 prosecutions brought against him by Mendip District Council alleging contravention of the previous years licence conditions. All five charges were dismissed after a day long hearing at Shepton Mallet Magistrates Court. The local council then announced that the licence for 1984 would cost £2,000.

The licence numbers were set at 35,000 and for the first time specific car parking areas were designated with stewards employed to direct the traffic. Messages were broadcast on the radio to advise people not to turn up unless they had purchased a ticket in advance. 1984 also saw the start of the Green Fields as a separate area within the Festival. £60,000 was raised for CND and other charities.

Acts included: The Waterboys, The Smiths, Elvis Costello, Joan Baez and Ian Drury. Guest speakers included Bruce Kent, the chairman of CND and Paddy Ashdown, Attendance: 35,000. Tickets: £13 Programme price: 80p.

21st - 23rd June 1985

By 1985 Worthy farm was considered too small to accommodate the Festival so the neighbouring Cockmill farm land was purchased to enlarge the site by a further 100 acres. The sheer size of the newly enlarged site meant that communications were stretched to the limit - the ultimate test for any organisation. With tractors the only possible means of towing people off the site in seriously bad weather. Michael Eavis was pleased that, "we have had the mud bath and proved we can still cope with the conditions". £100,000 was raised for CND and local charities.

Acts included: Echo & The Bunnymen, Aswad, Joe Cocker, Style Council and The Boomtown Rats. Attendance: 40,000. Tickets: £16. Programme: 90p.

20th - 22nd June 1986

Again, this was a bigger Festival than the preceding year's event. Due to the growth there were additions to the farm office, communications, welfare and medical teams. The Theatre and

Childrens Areas moved to new homes, the first Classical music tent was introduced and the market areas relocated from the top of the site.

Acts included: The Cure, Madness, Simply Red, The Housemartins, The Waterboys, Pogues and Level 42. Attendance: 60,000. Tickets: £17. Programme: £1.

19th - 21st June 1987

The council's decision to refuse the licence was overturned in court only in May. 1987 saw the introduction of the Womad stage to the Festival.

Acts included: Elvis Costello, Robert Cray, New Order, Paul Brady, Michelle Shocked and Van Morrison. Attendance: 60,000. Tickets: £21.

June 1988

The Festival did not take place as a decision was taken to have a fallow year to regroup and review the problems associated with the increase in size.

16th - 18th June 1989

Again there were once again complications with the local council over the granting of the Festival licence. The Police were bought into the organisation and planning of the Festival for the first time.

Acts included: The Wonder Stuff, Elvis Costello, Van Morrison, Pixies and Suzanne Vega who appeared despite a prior death threat. Attendance: 65,000. Tickets: £28. Programme price: £2.

22nd - 24th June 1990

The festival took the name of the Glastonbury Festival for Contemporary Performing Arts for the first time, to reflect the diversity of attractions within the Festival. It was the twentieth anniversary of the first Festival but unfortunately ended with a confrontation between the security teams and travellers who were looting the emptying festival site. This resulted in 235 arrests and £50,000 worth of damage to property and hired plant.

Acts included: The Cure, Happy Mondays, Sinead O'Connor and World Party. Attendance: 70,000. Tickets: £38. Programmes: £3.

1991

There was no Festival due to the disturbances in the previous year.

26th - 28th June 1992

This was the first year that the donations from the profits of the Festival were made to Greenpeace and Oxfam. Michael Eavis felt that with the ending of the Cold War that people's concerns had shifted away from the possibility of nuclear war to the concerns of the environment. The Festival was also linked with National Music Day and the surprise guest was Tom Jones. £250,000 was donated to Greenpeace, Oxfam and other local charities.

Acts included: Carter USM, Shakespear's Sister, Primal Scream, P J Harvey, Sawdoctors and The Levellers. Attendance: 70,000. Tickets:£49

25th - 27th June 1993

The Festival continued to go from strength to strength as it began to get into its stride as a successful and increasingly popular event. The advance only tickets were sold out by mid June. This year's big performer and golden oldie was Rolf Harris. More than £250,000 was raised for Greenpeace, Oxfam and many local charities.

Acts included: The Orb, Lenny Kravitz, Velvet Underground, Galliano and Stereo Mcs. Attendance: 80,000. Tickets: £58. Programme: £4.

24th - 26th June 1994

On 13 June 1994 the famous Pyramid stage burnt down in the early hours of the morning but a replacement was provided by the local company who also provided the stages for the NME and Jazz stages. It was also the first appearance of the wind turbine beside the main stage providing 150kw of power for the main stage area. Channel 4 televised the event live over the weekend and it increased the appeal of the Festival to a wider audience.

On the Saturday night there was a shooting incident involving five people, no one was badly hurt, but there was the first death in the Festivals history when a young man was found dead from a drugs overdose. £150,000 was donated to Greenpeace, £50,000 to Oxfam and some £100,000 to local charities and good causes.

Acts included: Bjork, Manic St Preachers, Orbital, Van Morrison, Lemonheads, Elvis Costello, Galliano and The Levellers. Attendance: 80,000. Tickets: £59. Programme price: £5.

23rd - 25th June 1995

The 25th anniversary of the first Festival was celebrated and saw the return of the two performers from the first event - Keith Christmas and Al Stewart. Demand for the tickets had never been so intense and the event was completely sold out within four weeks of the ticket release date.

1995 also saw the introduction of a Dance Tent which was a major success and featured Massive Attack, System 7 and Eat Static. The Stone Roses were forced to pull out the week before the event to be replaced by Pulp but did appear at the Pilton Show in September instead. Channel 4 televised the event again, which was marred by the perimeter fence being taken down at the top of the site aggravating the problems of trespass for other land owners adjoining the site. The Greenpeace donation was raised to £200,000, Oxfam to £100,000 with local charities benefiting by another £100,000.

Acts included: The Cure, Oasis, Orbital, P J Harvey, Simple Minds and Portishead. Attendance: 80,000. Tickets: £65. Programme price: £5.

1996

There was no festival. After the phenomenal success of the previous event to give the farm a rest, However, 1996 also saw the introduction of the Classical Extravaganza which took place at Glastonbury Abbey in August.

27th - 29th June 1997

Torrential rain just before the weekend resulted in this being the “Year of the Mud”. Undeterred, festival-goers boogied in their boots to more live performances than ever before. This year’s

highlights included a “dubhenge” made from upended VW beetles and campervans and the first ever Greenpeace field with a reconstructed Rainbow Warrior and solar heated showers. The site expanded to 800 acres, a daily newspaper was published by Select and BBC2 broadcast live. Greenpeace, Oxfam, Water Aid and Mid-Somerset CND were the main beneficiaries.

Acts included: The Prodigy, Radiohead, Massive Attack, Ray Davies and Sting. Attendance: 90,000. Tickets: £75 including official programme.

26th – 28th June 1998

Rain again turned parts of the site into a brown quagmire, but resilient campers still enjoyed the evergreen mix of entertainment and all night fun. Over 1,000 different performances on 17 stages included a new marquee for up and coming bands. The enlarged Dance Tent was as packed as ever. Theatre highlights included the punk opera “Kiss my Axe”. Mud surfing proved popular. There were better loos and a proper on-site bank. American singer Tony Bennett rose above the mud in immaculate white suit and tie. Over £500,000 from the Festival’s income went to Greenpeace, Oxfam, water Aid and many local organisations.

Acts included Blur, Primal Scream, Robbie Williams, Tori Amos, Pulp, Bob Dylan, Roni Size and the Chemical Brothers. Attendance 100,500. Tickets: £80 including programme.

25th – 27th June 1999

The sun finally shone on Glastonbury again, bringing a broad smile to the faces and performers alike. £150,000 was still spent on downpour precautions. The widest range of entertainment ever was on offer, with over 300 bands, a kaleidoscope of theatre, comedy and cultural adventures, and more than 250 food stalls – all publicised on a buzzing Glasto web site and broadcast on BBC2. Greenpeace, Water Aid and Oxfam again benefitted. This year’s event was sadly overshadowed by the death of organiser Michael Eavis’s wife Jean. A winged wicker sculpture was ceremonially burned in her honour, whilst fireworks erupted into a moonlit sky.

Acts included REM, Manic Street Preachers, Fatboy Slim, Hole, Blondie, Al Green, Skunk Anansie, Lonnie Donegan, Marianne Faithful and Courtney Pine. Attendance: 100,500. Tickets £83 including programme.

23rd - 25th June 2000

This year saw the return of the pyramid stage (the third pyramid stage) – 100 feet high and clad in dazzling silver. There was more camping space with the introduction of a special family campsite. A new outdoor dance venue among trees, christened the glade, was introduced and proved a great success. Once again Greenpeace, Oxfam and Water Aid were the major beneficiaries. This year saw a huge influx of gatecrashers – but even so the infrastructure stood up and people were treated to a weekend of diverse entertainment and fun.

Acts included Chemical Brothers, Moby, Travis, Morcheeba, Basement Jaxx and David Bowie. Licensed attendance 100,000. Tickets £87 including programme.

2001

It was decided to take a year off to address the concerns over safety due to the large number of gatecrashers at the 2000 event. In March of this year the Festival was prosecuted for breach of the licenced attendance in 2000 and fined £5,000 as well as a further £1000 fine for a noise offence in one of the Festival car parks after the event. The year was spent carrying out a large amount of work to put measures in place to try and overcome the growing culture of illegal entry to the Festival as well as ensuring a secure and safe environment for the legitimate festival goers.

28th – 30th June 2002

The most long-awaited and carefully prepared Glastonbury Festival took place in wonderful weather. The ring of steel fence repelled all non ticket holders and 140,000 legitimate festival goers revelled in the space and security created by the widely praised new operational management structure. Tickets were put on sale in February and sold out in weeks. For many the place to be was Lost Vagueness in the Green Fields which bizarrely provided a silver service restaurant and ballroom dancing.

Acts included, Stereophonics, Coldplay, Manu Chao, Rolf Harris, Kosheen, Mis-teeq, Fat Boy Slim, Roger Walters and Rod Stewart, White Stripes, Orbital and Isaac Hayes. Tickets £97, including programme.

27th - 29th June 2003

Tickets sold out in under 24 hours making this year the fastest selling Glastonbury Festival. It was widely acclaimed as 'the best yet' - the weather was perfect, atmosphere chilled, Pilton was crime free and the line up brilliant. Over a million pounds was paid to local groups and charities. Greenpeace, Oxfam and WaterAid were the main beneficiaries and on site FairTrade led a high profile campaign.

Acts included: Love with Arthur Lee, Damien Rice, De la Soul, Flaming Lips, Jimmy Cliff, Moby, Radiohead, REM, The Damned, The Darkness, The Thrills; Tokyo Ska Paradise Orchestra and Nightmares on Wax in Lost Vagueness; Bill Bailey, Ross Noble. Attendance 150,000. Tickets £105, including programme

25th-27th June 2004

A massive over demand for tickets frustrated all concerned. However, the improved drainage and organisation triumphed to contribute to the safest ever Festival. 'Working together for a greener Glastonbury' paid off – with 32% of all waste recycle including 110 tons of organic waste composted. Streams and hedges remained unpolluted, she-pees were installed. Coffee and chocolate were FairTrade. On top of the £1 million paid to Greenpeace, Water Aid, Oxfam and local good causes, an additional £100, 000 was donated to the Sudan appeal. This was the year of The Tower – a massive 70 ft tall moving structure erected adjacent to Leftfield to celebrate working together. The Pyramid Stage had its normal eclectic range of performances, including The English National Opera playing to an audience of 15,000 and a larger crowd watching England play (estimate 65, 000) than actually attended the World Cup Stadium in person.

Acts included: Paul McCartney, Muse, Oasis, James Brown, Joss Stone, Toots and the Maytals, Franz Ferdinand, Scissor Sisters, Black Eyed Peas, Sister Sledge, Television, Michael Franti and Spearhead. Over 1200 acts in The Cabaret, Theatre and Circus. Attendance 150,000. Tickets £112.00 including programme.

24th-26th June 2005

Lightning strikes! Two months worth of rain in several hours. A once in a hundred year occurrence! For those unfortunate enough to get swamped, Welfare were there to give a helping hand. All in all, everyone pulled through – dinghy's n'all – and thoroughly enjoyed themselves whatever the weather. Sure enough the sun came out to greet us by Sunday turning it into the happiest festival yet.

The huge success of the Make Poverty History campaign was echoed at the Festival, with Michael Eavis making a very rare appearance on the Pyramid Stage with Bob Geldof. Greenpeace, Oxfam and WaterAid worked together declaring "...this year, let's make poverty history and clean energy our future..." A remarkable £1,350,000 was paid to charities and good causes.

Tickets sold out in under 3 hours and 50% of all waste was recycled!

The new, vibrant, colourful Dance Village replaced the Dance Tent with eight different venues, all playing different types of dance music – including the Silent Disco, The Midnight Cabaret and The Ghost Train in the Circus Field were new additions along with sculptures around the site.

The New Tent was re-launched as The John Peel Stage, in memory of the work the late, great supporter of the Festival did to promote emerging talent. The Unsigned Competition had over 35 entrants performing in various venues, including the Late 'n Live marquee in the markets.

Acts included: Basement Jaxx, White Stripes, Magic Numbers, Coldplay, Razorlight, New Order, Brian Wilson, James Blunt, Beautiful South, Babushambles, The Killers, Steve Harley and Cockney Rebel, K.T Tunstall, Kaiser Chiefs, The Subways, Chas n Dave, , Elvis Costello & Royksopp.

Attendance 153,000. Tickets £125 including programme.

GLASTONBURY PERSONNEL

Julien Temple - Director

Filmography

While attending the National Film School in London, British film director Julien Temple became fascinated with the emerging punk culture, particularly the notorious Sex Pistols, and made a sensational feature debut with "The Great Rock 'n' Roll Swindle" (1979), a gripping, anarchic account of that quintessential punk rock band. Variety (March 3, 1980) called "Swindle" the "Citizen Kane" of rock 'n' roll movies and gushed that it "represents the most imaginative use of a rock group since The Beatles debuted in "A Hard Day's Night." Following its success, Temple became established as one of the pioneers of music videos, directing such diverse talents as the Rolling Stones, David Bowie, Neil Young and Janet Jackson, as well as helming feature-length projects like the concert-comedy fest "The Secret Policeman's Other Ball" (1981) and "Running Out of Luck" (1985), essentially a long-playing vidclip of Mick Jagger's first solo album, "She's the Boss". He also directed the original period musical "Absolute Beginners" (1986), set in 1958 London and featuring the likes of Bowie, Patsy Kensit and Sade, not to mention the "Rigoletto" segment of the disappointing "Aria" (1987).

Temple helmed the infectiously daffy "Earth Girls Are Easy" (1989), a musical comedy about aliens landing in the San Fernando Valley and getting their introduction to Southern California from a ditsy manicurist (Geena Davis). The pic also starred Jeff Goldblum and Jim Carrey and featured flamboyant art direction reminiscent of "Little Shop of Horrors" (1986) and the movies of John Waters. His first non-musical offering, "Bullet" (1996, starring Mickey Rourke and Tupac Shakur), was a bit of a mess, suffering from its gangsta rap video look, and went straight-to-video in the USA, despite a compelling performance by Shakur. He fared somewhat better with

"Vigo - Passion for Life" (1998), a love story based on the relationship of French director Jean Vigo (James Frain) and his wife Lydu Lozinska (Romane Bohringer), but it was "The Filth and the Fury" (2000), his second Sex Pistols documentary, that finally earned him accolades comparable to his debut. Whereas "Swindle" had represented manager Malcolm McLaren as the Fagin-like Svengali who invented the Pistols, "Filth" set the record straight by emphasizing the point-of-view of John Lydon, a.k.a. band leader Johnny Rotten, who had no part in "Swindle". Temple followed with "Pandaemonium" (lensed 1999), another period drama focusing on the lives of Romantic poets William Wordsworth and Samuel Taylor Coleridge.

Milestones

- 1979 First documented the Sex Pistols in his feature directorial debut, "The Great Rock 'n' Roll Swindle"; wrote screenplay and co-wrote title song
- 1981 Helmed "The Secret Policeman's Other Ball", a compilation of two concerts (both fundraisers for Amnesty International); also featured the Monty Python gang
- 1985 Produced, directed and scripted "Running Out of Luck", essentially a long-playing videoclip of Mick Jagger's album "She's the Boss"
- 1986 Directed "Absolute Beginners", an energetic, original musical set in 1958 London; received writing credit for three of the songs
- 1987 Wrote and directed the "Rigoletto" segment of "Aria"
- 1989 Helmed the sci-fi musical comedy "Earth Girls Are Easy", starring Geena Davis, Jeff Goldblum and Jim Carrey
- 1991 Served as location director and creative consultant on "The Rolling Stones 'At the Max'", first feature-length IMAX concert film
- 1995 First non-musical film, the crime drama "Bullet", starring Mickey Rourke and Tupac Shakur
- 1998 Directed "Vigo - Passion for Life", a love story based on the relationship between French director Jean Vigo and his wife Lydu Lozinska
- 2000 Helmed "Pandaemonium", a feature film starring Robert Carlyle, based on the relationship between the 18th-century British poets Samuel Taylor Coleridge and William Wordsworth
- 2000 Returned to the Sex Pistols as subject of "The Filth and the Fury"; screened at the Sundance Film Festival

Robert Richards - Producer

As producer and editor, Robert Richards has made over 40 short films, and was one of the founders of Somerset Film & Video, now a nationally recognized media resource. Director of Sponsorship for Glastonbury Festival since the 1990s, he has worked closely with both Michael Eavis and Julien Temple for the last five years to bring 'Glastonbury' to the big screen.

Niven Howie Editor

Following an early taste of success as a college rock musician, Niven Howie trained in London's Wardour Street and directed his first music video in 1988. This led to work in New York, Los Angeles and all over Europe. He edited Sting's Grammy award winning 'Ten Summoner's Tales' (1993), earned a BAFTA nomination for his work on 'Lock, Stock and Two Smoking Barrels' (1998) and an EMMY nomination for Paul McCartney's 'Back In The US' (2002). After editing 'Dawn of the Dead' (2003) in Los Angeles he became a member of The Motion Picture Editors Guild. He has previously worked with Julien Temple on 'Bullet' (with Mickey Rourke and Tupac Shakur), 'The Filth and the Fury' (1998) and 'Pandaemonium', starring Linus Roache, John Hannah and Samantha Morton (2002).

'Glastonbury' highlight: falling twice on to the director's tent in the middle of the night, after a hard day's filming at Glastonbury 2005. Unusually, Julien was asleep at the time

Tobias Zaldua - Editor

Both editor and musician, Tobias Zaldua has been responsible for over 200 music videos since 1993. Britain's first 'jungle' video, 'Original Nuttah' by Shy FX and UK Apache, in 1994 brought him to underground prominence, while the video for Natalie Imbruglia's 'Torn' in 1998 earned him international recognition. As Terry Nation, he has released three albums, including the bestselling 'Amber'. Other credits include 'The Ancient Forests' (directed Julien Temple) in 2001. 'Glastonbury' is his first full length feature film, for which he has also contributed two music tracks. .

'Glastonbury' highlight: discovering by chance, on the one solitary tape submitted for Glastonbury 1989, some footage of his wife-to-be...filmed before he'd even met her

John Shearlaw – Researcher

As a young music journalist in London in the 1970s, John Shearlaw witnessed both the birth of punk and the premature demise of the Eagles. Researcher on Julien Temple's acclaimed 1998 biopic 'The Filth and the Fury', he went on to work on 'The Wind' (1999), 'The Ancient Forests' and, also as Researcher, on Julien Temple's 'Pandaemonium' (2001). Other research credits include 'The Dreamers' (directed Bernardo Bertolucci) in 2003. For the last ten years he has been directly involved with Glastonbury Festival as press officer, and is the co-author, with Crispin Aubrey, of 'Glastonbury Festival Tales' (Ebury 2004).

'Glastonbury' highlight: all the nuggets unearthed while spooling through the contributors' footage: particularly some rare Super8 rescued from a traditional tipi where it had been gently decaying for nearly twenty-five years

BBC Films

**in association with Hanway Films Limited and
Emap Performance**

A Newhouse Nitrate Production

Credits / Thanks

Newhouse Nitrate would like to thank all the film makers who contributed footage without which this film could not have been made.

Chris Waite • Joe Rush • Kim Brooke (Perceptive Films/tv2k Ltd)
Tom Eaveson • Hugo Levien • Koichi Hanafusa
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Alex Chetwynd • Nira Park (Big Talk Productions Ltd)/Karen (Big Talk)
Dorian Williams (with Ben Leete/PVP Multimedia)

Jeremy Ainsley
Fred Aylward and the Les Live Crew, filmed by Cash Ashpeck
Tom Bainton (Cool Hill Films)
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Matthew Davies • Michael Dennison • Emily Eavis and Nick Dewey
Philip Eavis • David Francis • Dan Gale • Adam Gallagher
The Greenhill Massive • Max Heywood • Fred Johnson
Dion Joy • Jamie Lowe • Cathy Malcolm • Mark Morreaux
Mike 'Miggy' O'Neill • Suzanne Porter • Peter Pracownik
Jeffrey Rees • Ian Sadler (El Fred's Mexican Cantina)
Beryl Smith • Carl Stickley • John Stuart
Stephen Teers (Diva Pictures) • Gareth Wilde

Glastonbury Festival 2002-2005

Camera Operators
Lucy Bristow James Callow
Darren Cornwell Hamish Doyne Ditmus
Heidi Easton Evan English
Terry Flaxton Adnan Hemani
Matthew Judd Chris Kemp
Tim Knock Anne-Marie Lean-Vercoe

Focus Puller Luke Scott

Sound Mixers

Chris Adams Brad Bower
Christian Bourne Tim Howarth
Dan Gale Peter Lee
Crispin Larrett Paul Ritz
Roger Long Tom Stubbs
Gary Stadden

Production Manager 2002 Ally Mee
Production Co-ordinator 2002 Jackie Adler
Production Assistants Miranda Bowen, Jesse Lawrence, Alex Smith
Technical Assistant Will Bix
Film Transfers Simon Veiler
Transcriptions Mary Coles
Research Assistant Jason Holmes

Research PA Lucy Brooking Clark
Runner Will MacKay
Music Clearance Sharif Ahmed
Production Accountant Peta Inglesent, Tarn Harper
Video Camera Suppliers H Preston Media
Technical Facilities The Engine Room
Associate Producer for
The Engine Room Phil Shepherd
Video Post Production
Pink House Post Production
Online Editor James Cawte
Online Assistants Franz Ketterer, Jim Reynolds
Video Post Production Manager Bridget Blythe
Additional Editing Nats Post Production
Editor Adrian Brindle
Post Production Manager Andy Snowley
Digital Grading and Digital Intermediate, VTR Ltd (London)
Colourist Tom Russell
Titles Conforming Alan Maiden
Film Recordist Reubin Goodyear
Production Co-ordinator Erika Bruning
Producer Rod Shelton
Re-recorded at, Videosonics Cinema Sound, London
Supervising Dialogue Editor Matt Skelding
Effects Editor Simon Gershon
Effects Editor Ben Meechan
Foley Recordist Barnaby Smyth
Foley Artists Melissa Lake, Jack Stew
Re-recording Mixer Andrew Stirk
2nd Mixer Gareth Llewellyn
Technical Co-ordinator Dave Turner
Project Assistant Jonathan Whittaker
Project Manager Richard Conway for BBC Films
Head of Rights and Commercial Affairs Jane Wright
Legal and Business Affairs Manager Livy Sandler
Production and Finance Co-ordinator Matthew Vizard
for RPC and Hanway
Business Affairs Florence Larsonneur, Richard Mansell
Assistant to Jeremy Thomas Karin Padgham
Assistant to Stephan Mallmann Mel Reynard

Worldwide Sales and Distribution:

Hanway Films
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Thorsten Schumacher, Jonathan Lynch-Staunton
James Royall

for Emap Performance
Business Development Manager Stuart Quinlivan
for Glastonbury Festivals Ltd
Business & Legal Affairs Peter McInerney & Kate Davies
Festival Office Sheelagh Allen

Developed in association with BBC Films
Auditor Steve Joberns for AGN Shipleys
Legal Services Osborne & Clarke
Insurance Services Media Insurance Brokers
Post Production Script FATTS
End Roller Capital FX
Laboratory Deluxe Laboratories Limited

Archive Film
'Glastonbury Past & Present' (1920)
Courtesy of British Film Institute
'Glastonbury Fayre' (1973)
Courtesy of Euro London Films Ltd
'Glastonbury: The Movie' (1996)
Courtesy of Robin Mahoney and GTM Ltd
Glastonbury Festivals Ltd
Nitrate Film
BBC Motion Gallery
BFI
Film Images
Tim Driscoll
MTV Networks Europe
ITN Archive/Channel Four
ITV West
South West Film and Television Archive

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Alan Yentob for his support in making this film

“Holy Thursday”
Written by John Wardle, Mark Ferda & K Li
Published by 30 Hertz Ltd (Admin by Bug Music Ltd)
Warner/Chappell Music Ltd
By kind permission of Warner/Chappell Music Ltd
Performed by Jah Wobble and the Invaders
Courtesy of 30 Hertz Recordings
(Admin by Bug Music Ltd)

“If Sequences”
Written by Tom Rowlands & Ed Simons
Published by Universal/MCA Music Ltd
Performed by The Chemical Brothers
Courtesy of Virgin Records Ltd

“All Tomorrow's Parties”
Written by Lou Reed
Published by EMI Music Publishing Ltd
Performed by The Velvet Underground
Courtesy of
The Velvet Underground Partnership

“Oualahila Ar Tesninam”
Written by Ibrahim AG Alhabib
Published by Emma Productions/
World Circuit Music
Performed by Tinariwen
Courtesy of IRL/Emma Productions/Tapsit

“Dean”
Written by Terry Reid
Published by House of Dreams Music
Performed by Terry Reid
Courtesy of
House of Dreams Music/Atlantic Recording Corp
By arrangement with
Warner Music Group Film & TV Licensing

“Soul Shakedown”
Written by Bob Marley
Published by Fifty-Six Hope Road/
Odnil Music Ltd/Blue Mountain Music Ltd
Administered by Fairwood Music Ltd
Performed by Bob Marley
Courtesy of Sanctuary Records Group Ltd

“Stop That Train”
Written by Tex Dixon, Keith Rowe,
Winston Jones & Derrick Harriott
Published by Rykomusic Ltd Musical Chariot/
The Royalty Network/Notting Hill Music
Performed by Clint Eastwood & General Saint
Courtesy of Greensleeves Records Ltd

“Real Great Britain”
Written by Aniruddha Das, John Ashok Pandit,
Saidullah Zaman, Sanjay Tailor,
Steven Chandra Savale
Published by Universal/MCA Music Ltd
Performed by Asian Dub Foundation
Courtesy of Rhino UK/
2000 Rinse It Out Ltd
Album Community Music

“Ride A White Swan”
Written by Marc Bolan
Published by Westminster Music Ltd
Performed by T-Rex
Courtesy of Straight Ahead Productions Ltd

“Red Right Hand”
Written by Nick Cave,
Mick Harvey & Thomas Wydler

Published By Mute Song Ltd
Performed by Nick Cave & The Bad Seeds
Courtesy of Mute Records Ltd

“Fearless”

Written by Samuel Endicott
Published by Amalfi Coast Music/Bert's Songs/
Universal Music Publishing Ltd
Performed by The Bravery
Courtesy of The Bravery LLC/Polydor Records/
The Island Def Jam Music Group

"Small Hours"

Written by John Martyn
Published by Blue Mountain Music Ltd
Administered by Fairwood Music Ltd
Performed by John Martyn
Courtesy of Universal-Island Records Ltd
Under licence from Universal Music Enterprises

"Revolution Soldier"

Written by Matthew Pountney
Published by Copyright Control
Performed by Giddee Limit
Courtesy of Barry's Bootlegs

"Doctor ?"

Written by Ron Grainer
Published by Chappell Music Ltd
By kind permission of Warner/Chappell Music Ltd
Performed by Orbital
Courtesy of Rhino UK

“Got Me Under Pressure”

Written by Dusty Hill,
Frank Beard & Billy Gibbons
Published by Stage Three Songs/
BMG Music Publishing Ltd
Performed by ZZ Top
Courtesy of Rhino UK

“Wheels Cha Cha”

Written by James Young, Norman Petty,
Mabel Wayne, Reivis & Manos Hadjoaliesc
Published by Campbell Connelly & Co

"Pressure Drop"

Written by Frederick Hibbert
Published by Maxwood Music Ltd/
Universal Music Publishing Ltd
Performed by Toots & The Maytals
Courtesy of D & F Music

"Bike"

Written by Syd Barrett
Published by Westminster Music Ltd
Performed by Pink Floyd
Courtesy of EMI Records Ltd

"The First Of The Gang To Die"

Written by Morrissey & Alain Whyte
Published by Universal Music Publishing Ltd/
Chrysalis Music Ltd
Performed by Morrissey
Courtesy of Sanctuary Records Group Ltd

"Skanking"

Written by Paul Cressi
Published by Rinky Dink
Performed by Rinky Dink Band
Courtesy of Newhouse Nitrate Production Ltd

"We Come 1"

Written by Rollo Armstrong,
Maxi Jazz & Ayalah Bentovim
Published by BMG Music Publishing Ltd/
Published by Warner/Chappell Music Ltd/
Champion Management & Music
Performed by Faithless
Courtesy of Sony BMG Commercial Markets UK

"Peace Will Come (According To Plan)"

Written by Melanie Safka
Published by Bienstock Publishing Company/
Quartet Music, Inc.
All Rights Reserved - Carlin Music Corp
Performed by Melanie
Courtesy of Peter Schekeryk Management

"Firestarter"

Written by Liam Howlett, Keith Flint,
Trevor Horn, Anne Dudley, Jon Jeczalik,
Paul Morley, Gary Langan & Kim Deal
Published by EMI Music Publishing Ltd/
Period Music/Zomba Music Publishers Ltd/
Perfect Songs Ltd/Unforgettable Songs Ltd/
Universal/MCA Music Ltd
Performed by The Prodigy
Courtesy of Maverick Recording Company,
Under license from
Mute Corp & XL Recordings Ltd
By arrangement with Warner Music Group Film & TV Licensing

"Cafe Del Mar '98

(Original Three 'N' One Radio Edit)"

Written by Paul Schmitz-Moormann &
Cosmic Baby
Published by
Freibank Musikverlagsund-
vermarktungs GmbH/
Cosmic Enterprises
Performed by Energy 52
Courtesy of Grand Casino Recordings

“Come Together”
Written by Bobby Gillespie,
Andrew Innes & Robert Young
Published by EMI Music Publishing Ltd/
Complete Music Ltd
Performed by Primal Scream
Courtesy of Sony BMG Commercial Markets UK

“The Masterplan”
Written by Noel Gallagher
Published by Sony/ATV Music Publishing.
Performed by Oasis
Courtesy of Big Brother Recordings Ltd/
Sony BMG Commercial Markets

“Say Anything”
Written by Tobias Zaldua
Published by Ape Slinky Records
Performed by terry nation
Courtesy of Tobias Zaldua

“Mao Tse Tung Said”
Written by Jake Black, Simon Edwards,
Piers Marsh, Robert Spragg & Jon Delafons
Published by Chrysalis Music Ltd
Performed by Alabama 3
Courtesy of Elemental Records

“D'Accord Dakar”
Written by Ira Coleman
Published by Rykomusic Ltd
Performed by Ernest Ranglin
Courtesy of Palm Pictures Ltd

“Phoenix City”
Written by Roland Alphonso
Published by Sparta Florida Music Group Ltd
Performed by The Skatalites
Courtesy of The Skatalites

“Swastika Eyes”
Written by Bobby Gillespie & Andrew Innes
Published by EMI Music Publishing Ltd/

Complete Music Ltd
Performed by Primal Scream
Courtesy of GR Management

"Shut Up Fucker"
Written by Laszlo Beckett & Matthew Pountney
Published by Copyright Control
Performed by The Project Brothers
Courtesy of Barry's Bootlegs

"Pablo Satta (aka Satta-Amasa-Gana)"
Written by Donald Manning,
Linford Manning & Carl Dawkins
Published by Universal Music Publishing Ltd
Performed by Augustus Pablo
Courtesy of Pablo Records Ltd/
Rockers International

"George Bush is an Islamic Fundamentalist"
Written by Robert Ward
Published by Copyright Control
Performed by The Rub
Courtesy of Barry's Bootlegs/Revolutionation

"Blue Monday"
Written by Stephen Morris, Peter Hook,
Bernard Sumner & Gillian Gilbert
Published by Be Music by kind permission of
Warner/Chappell Music Ltd
Performed by New Order
Courtesy of Rhino UK

"Waiting For The Great Leap Forwards"
Written by Billy Bragg
Published by BMG Music Publishing Ltd
Performed by Billy Bragg
Courtesy of Sincere Management

"Sponji Reggae"
Written by Michael Rose
Published by Rydim Music Ltd
Administered by Fairwood Music Ltd
Performed by Black Uhuru Feat. Michael Rose
Courtesy of Derrick Duckie Simpson

"Rock Superstar"
Written by Louis Freeze,
Senen Reyes & Larry Muggerud
Published by Hits From Da Bong Music/
Phreakas Ada Phunk Music/
BMG Music Publishing Ltd/
Soul Assassin/The Royalty Network/

Notting Hill Music
Performed by Cypress Hill
Sony BMG Music Entertainment Inc

"Whine And Grine"/"Stand Down Margaret" (Medley)

Written by Roger Charlery, Andy Cox,
Everett Morton, David Steele & Dave Wakeling

Published by
Beat Brothers Music Ltd/London Music
Performed by The Beat
Courtesy of Rhino UK

"Killamangiro"

Written by Peter Doherty
Published by EMI Music Publishing Ltd
Performed by Babyshambles
2004 Rough Trade Records Ltd
Courtesy of Sanctuary Records Group Ltd

"The Riverflow"

Written by Simon Friend,
Charles Heather, Mark Chadwick,
Jonathan Sevink & Jeremy Cunningham
Published by Universal/Empire Music Ltd
Performed by The Levellers
Courtesy of Rhino UK

"Human Behaviour"

Written by Bjork Gudmundsdottir,
Antonio Carlos Jobim & Nellee Hooper
Published by Universal Music Publishing Ltd/
Ensign Music Corp/
Famous Music Publishing Ltd/WB Music Corp
By kind permission of
Warner/Chappell Music Ltd
Performed by Bjork
Courtesy of One Little Indian Records

"Billy The Kid"

Written by Jairo Zaldua & Edgard Zaldua
Published by Ape Slinky records
Performed by Jairo Zaldua & Edgard Zaldua
Courtesy of Jairo Zaldua & Edgard Zaldua

"Kpanlogo"

Written by John Wardle,
David Maltby & Neville Murray
Published by 30 Hertz Ltd
(Admin by Bug Music Ltd)
Performed by Jah Wobble and the Invaders
Courtesy of 30 Hertz Recordings
(Admin by Bug Music Ltd)

“Laura”

Written by Scott Hoffman & Jason Sellards

Published by EMI Music Publishing Ltd

Performed by Scissor Sisters

Courtesy of Polydor Ltd (UK)

Under licence from Universal Music Enterprises

“Star Of The Hackney Downs
(Masonic Handshake)”

Written by Paddy Roxburgh

Published by Tofu Love Frogs

Performed by Tofu Love Frogs

Courtesy of Newhouse Nitrate Production Ltd

“Babylon”

Written by David Gray

Published by Chrysalis Music Ltd

Performed by David Gray

Courtesy of IHT Records Ltd,

ATO Records, RCA Records,

Sony BMG Music Entertainment

& Warner Strategic Marketing UK

“Connected”

Written by Harry Casey, Richard Finch,
Robert Birch & Nicholas Hallam

Published by EMI Music Publishing Ltd

Performed by Stereo MCs

Courtesy of Anglo Management

“Politik”

Written by Guy Berryman, Jonathan Buckland,
Will Champion & Chris Martin

Published by BMG Music Publishing Ltd

Performed by Coldplay

Courtesy of EMI Records Ltd

"Freedom"

Written by Richie Havens

Published by Stormy Forest Productions Inc/

Admin by Bug Music

Performed by Richie Havens

Courtesy of Stormy Forest Productions

“La Primavera”

Written by Manu Chao

Published by Radio Bemba

Sub-published by Strictly Confidential UK

Performed by Manu Chao

Courtesy of Virgin Records Ltd

“Set The Controls For

The Heart Of The Sun”
Written by Roger Waters
Published by Westminster Music Ltd
Performed by Pink Floyd
Courtesy of EMI Records Ltd

“Right Place Wrong Time”
Written by Malcolm Rebennack
Published by Walden Music/
Oyster Music/Cauldron Music
By kind permission of Warner/Chappell Music Ltd
Performed by Dr. John
Courtesy of Zydeco Inc. &
Impact Artist Management

“Out Demons Out”
Written by Robert Broughton,
Steven Broughton & Arthur Grant
Published by Westminster Music Ltd
Performed by Videasonics
Courtesy of Newhouse Nitrate Production Ltd

“Heliosphere - Circles”
Written by Juliet Russell & Tim Petter
Performed by Juliet Russell/The Dream Engine

"Dance Routine"
Written by Jeremy Westwood
Published by Copyright Control
Performed by Jeremy Westwood
Courtesy of Newhouse Nitrate Production Ltd

“Hey Boy Hey Girl”
Written by Tom Rowlands,
Ed Simons, Gregory Wigfall,
Richard Fowler, Charles Pettiford,
Celite Evans & Jerry Bloodrock
Published by Stacey & Brothers Publishing/
Universal/MCA Music Ltd
Nada Music Bv/International Music Network Ltd
Publishing Three's Music/Leshem Music LLC
Courtesy of Finchley Music Publishing
Performed by The Chemical Brothers
Courtesy of Virgin Records Ltd

“Journey in Satchidananda”
Written by Alice Coltrane
Published by Universal/Island Music Ltd
On behalf of Jowcol Music Inc
Performed by Alice Coltrane
Courtesy of GRP Records
Under licence from Universal Music

“Day Upon Day”

Written by Damon Albarn, Alex James,
Graham Coxon & David Rowntree
Published by Universal/MCA Music Ltd
Performed by Blur
Courtesy of EMI Records Ltd

"Impact (The Earth Is Burning)"

Written by Phil Hartnoll & Paul Hartnoll
Published by Sony/ATV Music Publishing Ltd
Performed by Orbital
Courtesy of Rhino UK

“Straight To Hell”

Written by Joe Strummer, Mick Jones,
Paul Simonon & Topper Headon
Published by Universal Music Publishing Ltd
On behalf of Nineden Ltd
Performed by Joe Strummer & The Mescaleros
Courtesy of Lucinda Strummer

“The Valkyrie”

‘The Ring of the Nibelung’
Composed by Richard Wagner
English Translation by Jeremy Sams
Performed by ENO Orchestra
Conducted by Paul Daniel
Courtesy of English National Opera

“Fake Plastic Trees”

Written by Thom Yorke,
Edward O'Brien, Colin Greenwood,
Jonathan Greenwood & Philip Selway
Published by Warner/Chappell Music Ltd
By kind permission of Warner/Chappell Music Ltd
Performed by Radiohead
Courtesy of EMI Records Ltd

“Common People”

Written by
Nick Banks, Jarvis Cocker, Candida Doyle,
Stephen Mackey & Russell Senior
Published by Universal/Island Music Ltd
Performed by Pulp
Courtesy of
Island Records & Rough Trade Management

“It's Grim Up North”

Written by James Cauty & William Drummond
Published by BMG Music Publishing Ltd
Performed by The JAMMS

Courtesy of KLF Communication
“Legalize It”
Written by Peter Tosh
Published by Rondor Music London Ltd
Performed by Peter Tosh
Courtesy of Sony BMG Commercial Markets UK

“Jerusalem”
Composed by C. Hubert H. Parry
Performed by The Choir of York Minster
Courtesy of Priory Records Ltd
“Every Moment Every Day”
Written by Tobias Zaldua
Published by Ape Slinky records
Performed by terry nation
Courtesy of Tobias Zaldua

"Make Me Smile (Come Up And See Me)"
Written by Steve Harley
Published by Trigram Music Management/
RAK Publishing Ltd
Performed by Steve Harley & Cockney Rebel
Courtesy of EMI Records Ltd

“Waterloo Sunset”
Written by Ray Davies
Published by Davray Music Ltd &
Carlin Music Corp
Performed by Ray Davies
Courtesy of
Ray Davies Entertainments Ltd

“Karmacoma”
Written by Robert Del Naja,
Grantley Marshall, Andrew Vowles,
Adrian Thaws, Tim Norfolk & Robert Locke
Performed by Massive Attack
Courtesy of Virgin Records Ltd

“Heroes”
Written by David Bowie & Brian Eno
Published by EMI Music Publishing Ltd/
BMG Music Publishing Ltd/
Tintoretto Music/RZO Music Ltd
Performed by David Bowie
Courtesy of RZO Music

Extracts from the
“Laughing Policeman”
Written by Billie Grey
Courtesy of Minder Music Ltd