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POWER TO THE PEOPLE

With Glastonbury Festival 2017 under way, Michael and Emily Eavis talk to **CHRIS SALMON** about blowing minds, unexpected technological breakthroughs, and sending Festival-goers away with hope for the future

"It's hot, isn't it?" says Michael Eavis, echoing the words of pretty much everyone else at Worthy Farm yesterday morning as the gates opened. "But I'm definitely not complaining!"

Sitting on the farm office sofa alongside Emily, his youngest daughter and Festival co-organiser, Glastonbury's creator radiates enthusiasm. Largely ignoring the Free Press's microphone, he chats away to Emily about the Festival's new drive-in movie area Cineramageddon ("Oh, I think that's going to be a tremendous success," says Michael); about the slogan posters around the site ("Aren't they amazing?" says Emily); and about the new location for the fabled Underground Piano Bar ("It's wonderful," says Michael. "And even harder to find!"). They are, it's clear, as excited as the Festival-goers who've been arriving in the car parks since Tuesday night.

"We really have got out-of-this-world things happening everywhere this year," says Michael. "But do you know what the most significant improvement on the whole site is? It's the silent closers on the long drop toilet doors! One of the true wonders of this year's Festival!"

Don't think for a second that he's joking. It's this constant quest to improve every and any aspect of his beloved Festival that keeps Michael's fire burning so brightly. So, in March, when he discovered a small company in Australia that had invented something to finally stop the constant long drop door "CLANG!" that's kept Worthy Farm campers awake

for decades, he had them working flat out to manufacture as many as possible. "These door closers are a true technological breakthrough!" he beams. "We'll need even more for the next Festival."

Talk turns to Saturday's much-anticipated visit of the Labour leader Jeremy Corbyn, who's coming to Glastonbury to speak on the Pyramid Stage, before Run The Jewels, and in the Left Field tent.

"We were so thrilled with the



Illustration by Oli Pendrey

result that he had in the election," says Michael. "Millions of young people – Glastonbury people – voted for him. I think he has a fundamental sense of justice, of real political change, of being anti-war and anti-nuclear. That's what we've spent our lives campaigning for, too. Since Emily was two, we've been going to London to march for all those things that Jeremy represents."

"I think there are a lot of similarities between you and Jeremy,"

says Emily. "You're both men of the people, who've both been sticking to the same messages for a long time."

Michael nods. "And do you remember he sent me that marvellous video greeting for my 80th?"

That landmark birthday was in 2015. Not too many octogenarians still have a youthful desire to make the world a better place, let alone the energy to put it in action. This one clearly does.

"I think the fact that I love life so much is why I want to preserve it," he says. "And that means avoiding any risk to life, as a nuclear war would obviously be. Stephen Hawking said recently that we've only got 100 years left on earth. That is really scary. That should be a lesson to people. Are we really going to wipe out all of human existence in a hundred years? It's getting quite dangerous, so we ought to be doing something about it."

Do the the Festival's organisers, then, want people to come away from Glastonbury 2017 with more than just memories of great performances?

"Oh, absolutely," says Emily. "I think this is a place where people are open to new ideas and ways of doing things. Just look at what's happening in the stone circle on Thursday. We're going to have thousands of people forming a giant peace sign. I think that's pretty powerful."

"We have to move heaven and earth now to save this planet," says Michael. "That's the message I'd like people to take away. But, of course, the main purpose for being here is to have the best time of their lives!"

PARTNERS IN GRIME

Silver Hayes' reputation for cutting-edge music is in safe hands, finds **EMILY MACKAY**

The big music story of the past 12 months has been grime stepping up for its second big moment in the limelight. And a big part of the narrative, along with Skepta's Mercury win and Stormzy's chart-topping debut album, was the grime takeover on the Sonic Stage in 2016.

The young minds behind that day of performances from Stormzy, Kano and Boy Better Know were Chloe and Maya-Blue Gamble, daughters of Silver Hayes organiser Malcolm Haynes. Now 21 and 19 respectively, they've been feeding him tips for years. "Dad used to come home from meetings with agents with everyone's rosters and I'd grab a pen and put little signs next to all the artists that I liked," laughs Maya.

Last year, the girls came on board officially and set about making their mark. "For a while, people just ignored grime," says Chloe. "But you can't ignore it when it's so big. And the recognition at Glastonbury last year gave it a bit more of a push." Their grime day went down a storm. "And the line-ups this year! There's grime on all the bigger stages," says Maya. "We do feel a certain sense of achievement."

This year, they've been even bolder in their bookings. "We can't let all the old white men of the world run it," says Chloe. "We've gotta have more women and younger people!" There'll be a rare set from Nines, as well as Nadia Rose, AJ Tracey, Dave, Big Zuu, Fekky, YGG, A2 and more across Silver Hayes. "I can't wait," says Maya. "Just get me in the field!"

Keeping up family tradition, they now source recommendations from younger brother Che. "He'll come home listening to something and we'll all be like, 'What is that!'" says Chloe. "I'm 21, I don't know what 16 year olds are listening to! It just makes sense." With a direct line to the young heart of the genre, grime's present and future are in safe hands at Silver Hayes. "I just want to keep trying to find new artists, new stuff," says Maya. "The next genre, even!"

ALONG CAME A SPIDER

KATIE GLASS speaks to Pip Rush and Bert Cole, the inspirational geniuses behind Arcadia

Arcadia was born in 2008 when two lads with an old jet engine and a dream scrawled on a bit of paper approached Michael Eavis with an ambitious plan. "He was totally up for it," Pip Rush and Bert Cole, the heroes behind one of Glastonbury's most mental stages, Arcadia, explain.

Built from repurposed military and industrial equipment gathered from sources all over the world, the fire-breathing Arcadia spider stands 55ft tall and 60ft wide, with legs made from old HM Customs and Excise scanning machines, top "muscles" originating from Gazelle helicopter tails and a DJ booth created from the turbine rotors of a Tristar. A 360-degree immersive dance

experience, it has attracted the world's biggest electronic artists to play and 50,000-plus people to party beneath it.

What's been your favourite Glastonbury experience?

When we first fired up the Afterburner in 2008 we had no idea what to expect. In hindsight it seems ridiculous that it was meant to be a chill-out area, but as soon as we turned everything on, people just flooded in, a nearby sound system was plugged in, Eat Static took to the decks and, before we knew it, thousands of people were dancing all over it. The reaction of the Glastonbury community that day is what shaped the direction Arcadia would take.

What did it mean to become part of Glastonbury?

We've both got long histories here. It was profoundly special to create something for a community that had always been part of our lives. Glastonbury has always been about community, openness, creativity and

bonkers ideas and the fact that it has remained a working farm through all the changes in the festival industry is at the core of the Glastonbury spirit, anchoring the Festival in more than just music or spectacle.

Tell us a bit about your crew.

Our core crew is about 60 people but we have a bigger team working with us at the Festival. We have farmers, scrap merchants, laser technicians, pyrotechnic experts, aerialists, sculptors. The most unusual job has to be the Lords Of Lightning, who fire lightning bolts from their bodies. But the real magic happens when all these people from different walks of life hit the same groove and create something far greater than the sum of its parts.



Illustration by Oli Pendrey

Where do you find the equipment that makes up the stage?

It comes from all kinds of scrap yards and we've sourced stuff as far afield as India and Thailand. There's a massive symbolism in repurposing machines that were used for war or exploitation into unifying, celebratory environments.

What are your favourite bits?

The '60s Rolls Royce jet engines that are the Spider's eyes. They are a classic piece of vintage engineering, but their quality made them tricky to work with because they are made from a rare titanium alloy that's really difficult to weld anything to.

Tell us about the music.

Arcadia's about an experience, not a genre, and we look for dynamics that we can jam effects to. When the music radiates energy, that's when all the visual elements come into their own. It's so beautiful staring out at a sea of smiling faces and then getting stuck in on the dancefloor with them.

CINERAMAGEDDON: THE BUILD

For the past few months, **EMILY MACKAY** has been checking in with the creators of Glastonbury's latest mind-bending addition – a dystopian drive-in cinema

6 APRIL

Julien Temple had been petitioning Michael Eavis about an alternative cinema concept. I said, "You know how you get this done? Ask Joe Rush to be involved". We're calling it a sculptural cinema field. Maybe it should be called The Field Of Broken Dreams – Joe's been buying cars that people have had as a project, taken to bits, and then can't put back together again. It's going to be a really great, eclectic bunch of sculpture pieces that'll lend themselves to really great imagery. Julien's going to have psychedelic, thought-provoking, out-there films for the dawn slot. Have we got the programme sorted yet? Oh no! We're far too rock 'n' roll for that. **Stephen Malit, Cineramageddon producer**

Oldsmobiles – and a crew putting tractor wheels on them and tank tracks and aircraft engines and generally making them all as mad as you like. Some of them will be converted into fish. They'll have wireless sound systems in the car and for people outside the cars, headphones. And we've bought a light aircraft, a 1960s Hawker 125 from Biggin Hill. That's going to be the projection booth. And there'll be big old teddy boys making sure nobody's bashing the cars up, and girls selling hamburgers and cleaning the windows. Back in the day they used roller-skates, but I can't really see that at Glastonbury, can you? **Joe Rush, Cineramageddon designer**

2 MAY

What stage is the programme at? [Laughs] It's in flux. But we've got a whole set of building blocks in place that are getting more difficult to blow down. We've got Mad Max: Fury Road in black and chrome. We're

showing American Graffiti, which is set in a drive-in. And I'm really happy about getting Stalker, the Tarkovsky film about these guys who enter this strange zone, in a slightly post-Chernobyl area. It'll really capture the haunting dawn vibe. We've got two aspects to Cineramageddon: the big drive-in night-time screenings that fit the post-apocalyptic mood, and then a daytime tent that will have a number of different genres. I want people to remember it. And whether it's a beautiful midsummer night or an apocalyptic mud bath, I think they will. **Julien Temple, Cineramageddon director**

15 MAY

There's loads left to do, but for what plan there is, we're still pretty much on course. We're all chopping and painting and welding. We've got 60 vehicles and an aeroplane. We've got two finished cars now – an old Mercedes covered in grass and a 2CV with tractor wheels on it. Both of those are now going down to the site.

And we've got the screen up already. We've just sent over a 1950s helicopter – a chopper with the middle cut out and joined back together, and wheels on it so it's a strange little cruising machine driven by two robots. That's getting stared at as we speak. The aeroplane also caused a stir on the way through Glastonbury village. "What's Michael up to now?!" **Joe Rush**

5 JUNE

It's a learning curve. You think you've got there and then one of the studios doesn't have a film in digital format, and well, you can imagine, unspooling rolls of 15mm film cans in the mud... Also, the films can't be too long. Three films have to fit in between dusk and dawn. I quite like the idea that the last one will be thinning like a vampire with the dawn. We should have shown Dracula! Some films had to be yanked because they didn't fit into the timescale. We're going to open it with Michael on the Wednesday with a screening of Glastonbury –

a new version with performances from the last 10 years. We've also got a special opening guest, but that's under wraps for now. **Julien Temple**

13 JUNE

We've got 30 cars down there now, out of 50 that we can fit in the field. We just fitted Maybelline – that's the Cadillac Coupe De Ville that's our tribute to Chuck Berry. Each car has a very distinct character and a name. I'll have to test-watch one film in each car – and the aeroplane. For American Graffiti, I think I'll sit in the Coupe De Ville. We're expecting a queue of ladies to come tearing in for the special guest, Johnny Depp. We've got barricades up. Everyone I tell, all the girls, no matter what their age is, are like, "Oh, yeah, I'll be down there!" **Joe Rush**

19 JUNE

We've got to put the delicate screen on the front of the canvas backing screen on Tuesday, when we're doing a test

screening of the Glastonbury film for all the staff. We're beyond nerves at this stage. The entertainment side of things is now in the lap of the gods. As well as Johnny Depp, who's introducing the films on Thursday night, Andrew Garfield is going to introduce American Graffiti. Michael's got over-excited and put Cineramageddon on all the crew T-shirts. We're very much looking forward to having everybody down here. **Stephen Malit**

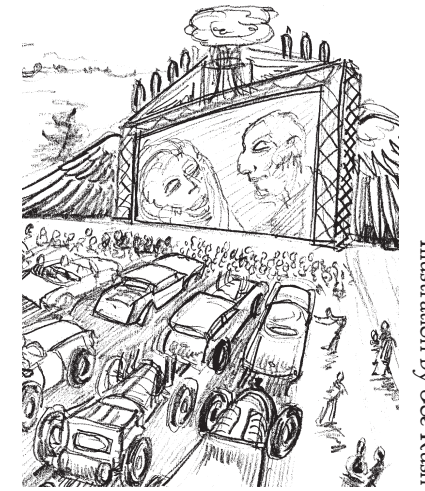


Illustration by Joe Rush

HERE COMES THE SUN

Green Fields veteran and earth wisdom expert **GLENNIE KINDRED** explains the Festival's deep connection with the summer solstice

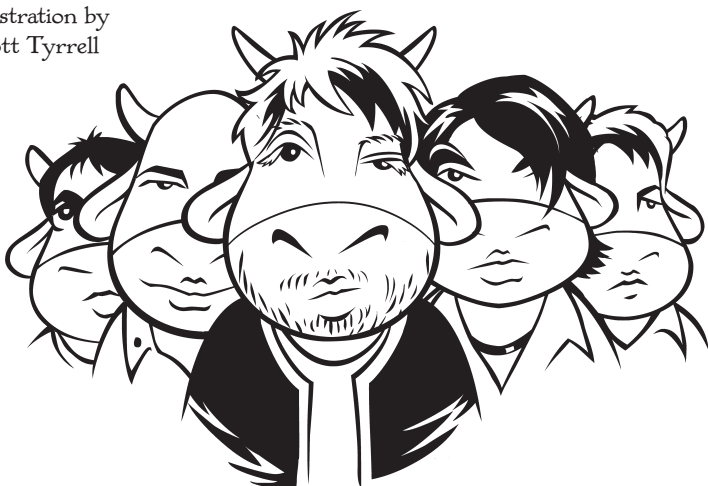
People have gathered to celebrate the summer solstice – the longest day and shortest night of the year in the northern hemisphere – since Celtic times. It's a tribal thing; a deep need to be with your clan at this high point of the year. Stone circles mark the solstice sunrise throughout the Celtic lands and at Glastonbury we have a circle that does the same: the swan stone circle in King's Meadow, at the top of the Green Fields. Commissioned by Michael Eavis and built by Ivan McBeth in 1992, it represents the stars that make up the constellation of Cygnus and the solstice sun rises over the stone that represents the swan's head.

up, take a walk to the stone circle and watch the sun lift from the horizon. Anywhere on the slopes of King's Meadow, Tipi Field or The Park, facing north-east, will offer a good view.

Watching the sunrise isn't crucial, though. Just take a break from the busy Festival and have a quiet solstice moment. Sit in one of the gardens in the Healing Field, King's Meadow, or sit with one of the many ancient oak trees on the site. The solstice marks a transition point in the year's cycle when we can stop, reflect and choose to do something different in our lives to create positive change for the future. We can take the love and harmony we create at Glastonbury out into our everyday lives and live in greater peace with each other and with our beautiful planet. Change begins with you and me and each of us can influence what happens next.

This year's solstice fell on Wednesday, 21 June. If you missed it, the good news is that the sun will continue to rise over the stone circle's headstone for a few more days. Sunrise is at 4.55am, so if you're still

Illustration by Scott Tyrrell



RADIOHERD

MEET THE HIGHWAYMAN

JOHN LEWIS lists five things you might not know about country star **Kris Kristofferson**

1 He was a Rhodes scholar at Oxford University in the late 1950s. "I got heavily into William Blake and Shakespeare; I boxed for Merton College as a 154lb light middleweight/welterweight; I played rugby in various muddy cow pastures and then downed pints of ale in nearby pubs. While at Oxford I also answered an advert in the paper for a singer: I recorded four tracks under the name 'Kris Carson' with British producer and songwriter Tony Hatch. They were never released, and I hope they haven't survived, because they were absolutely terrible."

2 He's twice been awarded American Veteran Of The Year. "That surprised me, because I've been very critical of American foreign policy for many years. I'm an army brat. My dad was an air force general, my brother was a jet pilot in the navy. I support our troops. But I sure as hell don't identify with the bastards who sometimes send them around the world."

3 His songs have been covered by dozens of singers, including Elvis. "My favourite has to be Janis Joplin's Me And Bobby

McGee. A great performance, from someone I cared about a hell of a lot. I first heard the recording a few weeks after she died and I cried my eyes out. I'm so lucky that my songs have been covered by heroes who've become friends: Johnny Cash, Willie Nelson, Muhammad Ali, Roger Miller, Hank Williams Jr, even Elvis."

4 He dated Janis Joplin, Joan Baez, Carly Simon, Barbra Streisand and Cherry Vanilla. "That's what they tell me. My memory is terrible these days, and I can't remember some of these relationships, if I'm honest!"

5 He consoled Sinead O'Connor after she was booed off stage. "This was a concert I was compering that celebrated Bob Dylan's 30th anniversary in the music industry. Regardless of whether you agreed with her stance on the Pope or not, surely, if there's any place where you can have freedom of speech, it'd be a Bob Dylan tribute! I love Sinead, she's a special person, and I wrote a song about her called Sister Sinead. She was absolutely damn right to highlight child abuse in the church."

Kris Kristofferson plays the Pyramid Stage on Friday, 4.15pm.

ON THE RISE

DAISY HEARN checks in with 2015 ETC winner **Declan McKenna**

Declan McKenna is playing the Festival for a third straight year after winning the 2015 Emerging Talent Competition. With two sets lined up this year, all eyes are on the 18-year-old ahead of the July release of his debut album. He's well-placed, then, to explain how 2017's soul-pop winner Josh Barry might benefit from his time at the Festival, which includes an opening set on the Other Stage on Saturday.



"It was a smooth introduction to the industry without being too publicly overbearing," says McKenna. "That was the best thing I could've asked for, considering that I had a lot of ideas but nothing fully developed. It meant people were

keeping an eye on me without there being masses of hype."

As well as Barry's four performances this weekend, there will also be sets by his fellow 2017 finalists Young Yizzy, Flohio, Lucas And King, Lilith Ai, Silences, Tyni and WOWH.

McKenna's own performance at Left Field on Sunday is one to look out for, too. With his indie anthems tackling FIFA corruption, the misrepresentation of transgender teens and conflict around the world, McKenna shares Left Field's message. "I love the idea of a festival getting behind a progressive movement – and to be part of that is just so exciting. I can't wait to give it some on stage."

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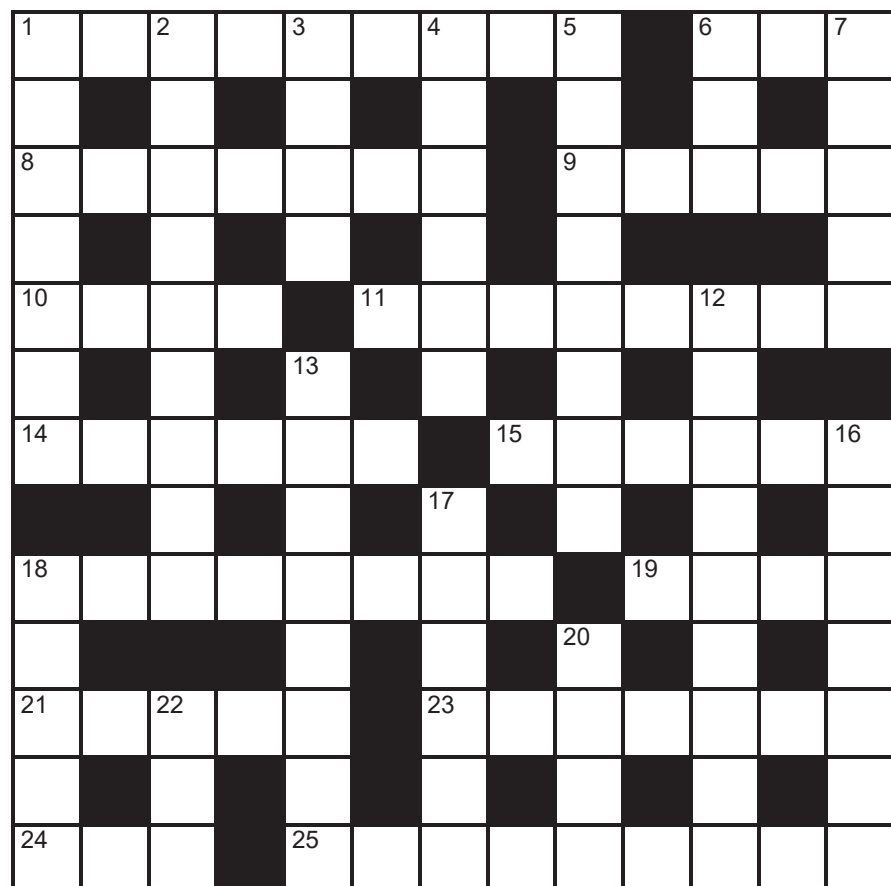
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THE GLASTONBURY CROSSWORD #2



ACROSS

- 1 Former Bee Gee (5,4)
- 6 Diagrammatic representation of a geographical area (3)
- 8 Come On _ , debut album by 1989 and 2014 performers the Pixies (7)
- 9 _ Ground, field between Croissant Neuf and the Unfairground (5)
- 10 Nine _ Nails, industrial rock band (4)
- 11 Public transport vehicle selling fermented apple juice (5,3)
- 14 King's _ , home to the Sacred Space (6)
- 15 Wild _ , performing on the Other Stage (6)
- 18 Incidentally; a hit for 1993 absentees Red Hot Chili Peppers (2,3,3)
- 19 Colour of the entrance gate nearest the Acoustic Stage (4)
- 21 Our Father, who art in Pilton, _ be thy name (5)
- 23 Don't bowl one of these in front of the Pyramid Stage; dog in Neighbours (7)
- 24 A loud noise (3)
- 25 Historic Pilton building (5,4)

DOWN

- 1 An immersive experience (7)
- 2 You might feel like this before visiting the long drops (9)
- 3 Circular tent (4)
- 4 Type of pentameter employed by Shit-Faced Shakespeare last year (6)
- 5 Star of Enter The Dragon, screening at Pilton Palais, Wednesday, 10.30pm (5,3)
- 6 Thick brown substance known to accumulate at the Festival (3)
- 7 Glastonbury Free _ (5)
- 12 Declaration made by the crowd in Craig David's Re-Rewind (9)
- 13 English county famed for Cheddar, cider and tractors (8)
- 16 Ed _ , headliner whose four guitars are named Lloyd, Felix, Cyril and Nigel (7)
- 17 The _ Hole, venue that is home to Funkingham Palace (6)
- 18 _ & Roses, festival bar and venue (5)
- 20 Pyramid headliners in 2016 (4)
- 22 _ Morrison, singer who played the main stage in 1987 (3)

THE POLITICS OF HOPE

The Left Field will help you recharge your activism, says **JOHN HARRIS**

Has there ever been a political summer like this one? When Theresa May called a snap election back in April it was widely assumed that it would prove to be a walkover; until Jeremy Corbyn's Labour Party found its voice and upended expectations. Now, the aftershocks of horrific events that barely need mentioning and the start of Brexit negotiations have both underlined what a unique political moment this is – full of both sadness and anxiety, but also a palpable sense of guarded optimism.

Glastonbury has a long tradition of channeling the political mood and this year's events at the Left Field are another example of the Festival's radical, questioning spirit. If you want your political passions to be roused, Corbyn

himself will be speaking at 4.30pm on Saturday and plenty of other sessions will find people discussing and debating where Britain and the wider world is heading.

There's an event about the realities of Brexit on Friday at 12noon; a very topical session about solidarity and campaigning featuring Clive Lewis MP at the same time on Saturday; and an appearance from "People's Chancellor" John McDonnell in the midday slot on Sunday. It all ends with a must-see conversation with the Turkish writer and author Elif Shafak on Sunday at 1.30pm, which will cover her awe-inspiring record of resistance to the politics of right-wing populism, as well as the state of Europe, the future of Britain – and, as always at the Left Field, the politics of hope.

SISTERS OF AVALON

From Shangri-La's Sisterhood venue to the White Ribbon Alliance's placard-wielding marches, **KATIE GLASS** finds a festival championing women's rights

"What's always struck me about Glastonbury is that it's women who run the thing. Emily Eavis is the new boss, there's Liz Eliot at Green Fields and Arabella Churchill ran Theatre And Circus for years. In every production office there's a hardcore group of women," grins Kaye Dunning, the director behind Shangri-La, where, last year, Glastonbury's first women-only venue The Sisterhood appeared.

The Sisterhood met with a tidal wave of outrage, accused of reverse sexism. Kaye laughs at the idea, insisting The Sisterhood wasn't about segregation but rather an ode to the "backbone of strong women" who've always been behind the Festival. "There had never been

a women-only space and it felt really important. I had no idea how it'd kick off. It was tiny but people got angry that there was a little tent with girls doing their own thing."

A cacophony of glitter, DJs, performers, workshops, and this year featuring girl-fronted bands and a Girl Army boot camp (all in a space designed to look like a women's locker-room – in a wry nod to Trump), The Sisterhood is unlike anywhere else on site. "It has a totally different energy; it smells good for a start," Kaye laughs, recalling "a moment last year when everyone got their boobs out".

There is a political edge, too. Kaye has been hassled at enough gigs to want to offer women a safe space. Last year, The Sisterhood opened in

honour of Jo Cox, the MP tragically murdered weeks before the Festival. She'd been heavily involved with the WRA (White Ribbon Alliance), who campaign for women's sexual and reproductive rights.

The WRA's blue and white tent has lived in The Park for a number of years now. In 2016, Brigid McConville, who runs WRA UK, led hundreds of women in suffragette sashes, accompanied by Billy Bragg singing We Shall Overcome, on a march to The Sisterhood in Cox's memory.

This year, WRA are hosting refugees and asylum-seekers from Zimbabwe, Bolivia, Russia and Somalia who will be speaking about seeking sanctuary in the UK after

fleeing abuse. The tent is also running "campaigning clinics" offering advice to anyone seeking ideas about ways they too can highlight important issues. "We want this to lead to action," says Brigid. "There's a radical political spirit at Glastonbury; people are open to ideas."

The women's march will gather at 10.45am on Sunday at the Park Stage, where the Avalonian Free State Choir and refugee women will sing. People are encouraged to make witty placards at the WRA tent. Among WRA's own banners will be ones reading "We are the daughters of the witches you failed to burn" and "Misters for the Sisters". After all, Brigid says, "women's rights are human rights – they are indivisible".

BLOCK9 IN NUMBERS

- 195 DJ SETS EVERY YEAR
- 3 TIMES BLOCK9 HAS MOVED
- 6 MONTHS TO CONSTRUCT GENOSYS
- 750 PEOPLE IN THE BLOCK9 TEAM
- 55 TONNES OF SCAFFOLDING, STEEL AND CONCRETE TO BUILD GENOSYS
- 60 PANSEXUAL TRANS PERFORMERS AND GO-GO BOYS EVERY YEAR
- 10 YEARS OLD
- £63,000 RAISED FOR CHARITY SINCE 2007
- 50,000 VISITORS TO BLOCK9 EVERY YEAR



THE MADNESS OF THE STONE CIRCLE BY PETE FOWLER

WE NEED TO TALK

Film-makers **SMRITI KESHARI** and **ERIC SCHLOSSER** explain why they want to kick-start a conversation with their film, *the bomb*

Right now, there are about 15,000 nuclear weapons in the world. And about 90 per cent of them are controlled by just two men: Donald Trump and Vladimir Putin.

If that's not bad enough, there's also about three million pounds of bomb-grade uranium and a million pounds of bomb-grade plutonium out there, stored at hundreds of locations with varying degrees of security. A few years ago, an 82-year-old nun and a couple of peace activists broke into one of those facilities – the biggest, most important, most tightly guarded nuclear facility in the US. The amount of uranium or plutonium that anyone would need to steal in order to assemble a powerful atomic bomb would fit inside a gym bag.

We made *the bomb* to remind people that the nuclear threat still exists. It didn't go away when the

Cold War ended. In fact, the threat may be greater today than at any other time in the past half-century. Global warming and nuclear weapons are the two existential dangers now facing us. But global warming is occurring relatively slowly and gets a lot of media attention. The detonation of a nuclear weapon, on the other hand, would be instantaneous and irreversible. Yet nobody seems to be talking about the risk.

the bomb isn't unrelentingly grim. It isn't agit-prop. It doesn't preach at you or tell you what to think. It has fantastic music by The Acid and some memorable, mind-bending animation by The Kingdom Of Ludd. The look of it was designed by Stanley Donwood, the Festival's resident artist who's been creating Radiohead's album covers since 1994.



We set out to immerse the audience in the strange, compelling, often beautiful, but ultimately self-destructive world of nuclear weapons. People need to see these things and what they can do to understand why they're still attractive to a handful of nations.

Huge video screens, great music, big explosions – *the bomb* is a loud, memorable, wake-up call. Attending *the bomb*, however, is only a first step. Everyone from Albert Einstein to Ronald Reagan has called for the total abolition of nuclear weapons. As the great peace activist Thich Nhat Hanh said: "Once there is seeing, there must be acting. Otherwise, what is the use of seeing?"

Watch the bomb at 11pm from Thursday to Saturday at The Gas Tower in Shangri-La.

MOSH-PIT

BY POET-IN-RESIDENCE,
DOMINIC BARRY

It is five in the morning,
two people
feel neck skin prickles
under soft summer solstice sunrise,
deep
in a Glastonbury mosh-pit.
As bass-lines boom
through thousands of bouncing feet
searching for a place to stand,
two people
find love
and peace.

Keisha shares water with Kaz.
Spilling laughter.
It is Keisha's first festival,
so she carries enough smiles
to inspire a nation.
Can repeat line-up times
like children recite times tables.
Has drawn routes to stages
on backs of hands
like maps on pages
of folklore fables.

Grin soaked,
Kaz drinks this water and decides:
Forget the office.
Being with Keisha
means more to Kaz
than team building workmates
who knock down dreams.
Kaz and Keisha met five minutes ago
and now
their friendship is deeper than time.

Here.
They've found exactly where they'll stand.
From pitching tents to their first band,
from raves to campaigns of good will,
from folks who'll chill to jokes that thrill,
from protest art of paint and steel
to juggled flames and healing fields,
from Pilton Palais to The Glade:
Oxfam.
Greenpeace.
Water Aid.

Imagine
if Kaz and Keisha's feelings
could be bottled and shared.
Make our thirsty nations
drunk on love.
Cheers refuelled
at the mosh pit stop.
Hope charging
under shared sun beams.
Excited minds,
dripping with dreams.

IT'S NOT THE WINNING...

... it's how you take part, says **PETE PAPHIDES**, as he offers some handy pointers to the acts appearing on the Pyramid Stage this year

"But! But! But! But who won this year's Glastonbury?" ask your envious work chums as you parade your baked bean Worthy Farm tan on Tuesday morning. And while you patiently explain that it really is very un-Glasto-like to single out specific "winners" from an event in which all participants are, in some way, winners, your mind inevitably turns to some artists who seemed to have a "feel" for the unique spectacle that is a high-profile Pyramid Stage performance. Last year, thousands of tear ducts twitched in synchronicity as it became clear just how much thought and empathy Coldplay put into their Viola Beach tribute. You didn't have to be a Coldplay fan to be moved by that or to feel a surge of excitement as it transpired that they'd ONLY BLOODY GONE AND PROCURED BARRY GIBB to sing Stayin' Alive with them. Clearly then, there is an art to this Pyramid Stage business. As a regular Glastonbury attendee since 1992, I've noticed what "plays well" for an artist faced with this career milestone. And, of course, I've also noticed what can sometimes seem Like A Good Idea In Theory.

Perhaps the golden rule when

planning your unforgettable Pyramid Stage set is to get here in good time. Days before, if possible. It'll give you a sense of what revellers want to see, because, of course, by this point you're really just one of them. In common with Chris Martin, Guy Garvey is another pop chap who understands this. One classic Garvey trope is key to a great Pyramid Stage set: "Ver" Garv understands that when you headline here, you can put your higher/lower pleasures distinction to one side, thank you very much. It's not needed here. We want to do silly things with our bodies en masse, such as the reverse Mexican wave (you crouch down instead of standing up, because of course you're already standing) and the old classic, putting your hands in the air and waving them like you just don't care.

We Glasto regs are a pretty polite bunch. We'll root for you just like we did for Radiohead in 1997 when their monitors packed up (and look how amazing that turned out); just like we did for Jay-Z in 2009 when one or two people convinced that they knew what constitutes a "typical Glastonbury headliner" made a bit of a fuss in advance of his incredible set. We extend a warm welcome

to all sorts of artists we might not play at home, and this year will be no exception, but we punters will love you even more if you don't treat Worthy Farm like just another stop on your world tour.

That doesn't mean, however, that we'll jump for joy if you play a specially-written ditty whose lyrics correspond to some well-intentioned notion of what you think Glastonbury stands for; MENTIONING NO NAMES. It's lovely that you went to all that trouble, but it's still a New Song, and although we don't mind some New Songs, New Songs are no match for The Hits. Playing The Hits is also a good way to get people to buy your new album, because you've generated the necessary goodwill, whereas if you only play songs from your new record, the last thing people are going to want to do is go off and buy it.

So if you've had hits, PLAY THEM, even if they're hits you wrote for someone else (cheers Pharrell!). David Bowie played NOTHING BUT HITS the last time he headlined Glastonbury, back in 2000, AND HE'S DAVID BOWIE. Ok. Maybe he *did* win that year.



You can buy this poster by Stanley Donwood from the Glastonbury Free Press tent in the Theatre & Circus Field. Other posters are available.

BOOM CLAP!

CHARLI XCX IS THIS YEAR'S AGONY AUNT. SEND YOUR QUESTIONS TO ASKAUNTIECHARLI@GMAIL.COM BY FRIDAY, 10AM. SHE PLAYS THE PYRAMID ON THE SAME DAY, 12.25PM.

"GLASTONBURY IS LIKE ASTRONAUT TRAINING"

NASA astronaut Mike Massimino has flown two shuttle missions to the Hubble Telescope. **CHRIS SALMON** caught up with him ahead of his appearance at this year's Festival

How did you come to be performing at Glastonbury?

Well, my children are both in their 20s and are big music fans, as am I. For years I've been hearing, "Dad, we wanna go to Glastonbury". But from what I understand 200,000 people go, and yet no one can get tickets! I felt like I had a better chance of taking my kids to space than I did to Glastonbury.

So what happened?

I mentioned it to some of my friends in the UK. One of them is Dermot O'Leary, who told me Glastonbury is the most amazing thing you'll ever go to. I think he spoke to one of the organisers and said Mike is interested in coming and might give

a good talk about his experiences, and they thought it was a good idea. So it's

a great opportunity for me to speak and also to enjoy the Festival. I feel very happy and flattered to be a part of it.

Did you listen to music on the space shuttle?

We almost constantly had music on when we were doing tasks. And I would listen on my headphones while looking out of the window. I actually flew a Radiohead CD into space and then gave it to the band!

Would Glastonbury be visible from space?

Oh yeah, if you were flying over the Festival

with all that humanity there I think you'd be able to see an imprint. You'll see green and then - bang! - you'll see something that looks a bit different. And you'd definitely be able to see all the lights at night.

What can we expect from your performance?

I really want to share the experiences I had in space, and how beautiful and fragile our planet is. I was particularly fortunate in that I flew to the Hubble Space Telescope, which is 100

miles higher than the International Space Station. You see the planet as a gigantic ball. And my impression was that it's just like looking into heaven.

It's a paradise. And we need to take care of it.

Most people at Glastonbury sleep in confined spaces with others for several days.

Is there anything useful from your astronaut training that you can pass on?

When we trained, we'd go on little adventures to help prepare us. So going camping is something we actually do to prepare us for spaceflight. I think the most useful thing is just keeping

your stuff in the right part of the tent, so that it doesn't get in others' way. No one wants to wake up with their friend's underwear in their face.

So in a small way, five days at Glastonbury is astronaut training?

It absolutely is! A lot of space travel is just working as a team and that means getting along with people and being respectful and enjoying something that you love. When I return, I'm going to suggest to NASA that all astronauts go to Glastonbury for training.

Mike Massimino is speaking at the The Free University Of Glastonbury in The Park on Friday, 2pm.

NOTICES

HAVE A GO HERO! From jewellery making to metal forging and survival skills, the Greencrafts Village is a hands-on haven. For a free go at anything, visit them during happy hour, every day at 10am.

SNOW BUSINESS Escape from the heat of the day and Let It Go! at Pilton Palais's sing-along screening of Disney hit Frozen on Thursday, 2.30pm.

BABY RNR Head to the NCT tent at the back of the Kidzfield for all of your little ones' feeding and changing needs.

NOTHING'S GONNA STOP US NOW Exercise those rusty pipes while you stretch your hamstrings at Power Ballad Yoga in the Greenpeace Field, Thur to Sat, 10am.

FRIENDS REUNITED House heroes Layo & Bushwackal reunite for a special show at The Glade, Sunday, 12.35am.

TOTES AMAZE Buy the official Glastonbury 2017 organic cotton shopping bag for £4 from our Info points and WaterAid stands, where you can refill your water bottle at the same time.

BOOK CLUB Top independent book peddlers Mrs B's are up at The Park, recommending the favourite tomes of today's musical heroes.

REDUCE, REUSE, RECYCLE Pick up a special-edition etched Festival cup, available in most of the bars carrying stainless stock. When you leave the Festival, think about how you can move to reusable items.

ALL TOGETHER NOW Spread the message of world peace as the Festival attempts to create the biggest human peace sign ever at the stone circle, 12noon, Thursday.

"INDIGENOUS UPRISING" Listen to an interactive talk from William Hawk Birdshead and Doug Good Feather; Water Protectors from Standing Rock, North Dakota, as they recall their struggles against corporate America at The Common, Saturday, 5.30pm. They also appear in the Greencrafts Village at 10am and 2pm, Friday and Saturday.

HEADLINE THE (MINI) PYRAMID Musicians, poets and performers! Visit Joint Charities at the Meeting Place opposite William's Green and get your name on the bill to play their replica stage, from Thur to Sun, 11am.

BEAT THE SYSTEM Beatbox trio Bloxed Beats smartly conjure chart-toppers and underground classics from their talented lips and larynxes at the Summer House, Friday and Saturday, 4.30pm.

HOLIDAY IN CAMBODIA US punk legends Dead Kennedys raise a middle finger to the world on Shangri-La's Truth Stage, Saturday, 10.30pm.

GET YOUR GROOVE ON Join Glebeland on Thursday, 4pm, for this year's Theatre & Circus flashmob dance dedicated to Barry Gibb, featuring '70s Bee Gees hit, Stayin' Alive

CHEAP EATS Look out for the Food For A Fiver logo on food stalls around the site and fill-up for just £5.

DEATH-DEFYING FEATS ON A MINISCULE SCALE Visit Ms Chameleon's Incredible Flea Circus and witness teeny tiny fleas risking life and limb. Green Kids, Friday, 1pm; Saturday, 4.30pm; and Sunday, 1pm.

GET FREE Amy Liptrot, the author of last year's The Outrun, will be discussing her book, and how nature and wild swimming saved her at the Free University Of Glastonbury in The Park, Friday, 1pm.