



# GLASTONBURY

## FREE PRESS

WORTHY FARM, PILTON, SOMERSET



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# THE GREATEST SHOW ON EARTH

After Stormzy's triumphant headline set, **EMILY EAVIS** tells Chris Salmon that this is the best Glastonbury yet

It's Saturday morning and, sitting in her back garden with a mug of tea, Emily Eavis is positively fizzing with enthusiasm about the previous night's Stormzy set.

"I am speechless, that gig was incredible! What a man," says the Festival's co-organiser. "It was a huge moment for us, up there with the all-time greatest Glastonbury headline performances and one for the history books. The perfect gig. I'm so happy for him, it could not have been better. It also confirmed for me that our crowd is the best in the world. Watching that huge audience lock in and give so much back was very moving. The atmosphere was incredible. But then it has been since the gates opened."

There aren't many at Worthy Farm who'd contest that last point. It's become a running joke over the years that, come rain or shine, Michael and Emily will always describe any particular year's Festival as the finest Glastonbury yet. But this year, they'll certainly be able to offer a particularly compelling case.

"Everywhere you look, there are wonderful things happening," says Emily. Some of those, she says, are the major moments that many people here will have experienced: she mentions the fireworks on the opening night ("beautiful"), the "stunning" new Glastonbury-on-Sea, Arcadia's Pangea creation; the Extinction Procession; and England women's World Cup victory on

Thursday, "which was such a lovely moment", watched by thousands at West Holts.

Thursday also saw Emily make her first appearance on a Glastonbury stage since 1985 (when, as a five-year-old, she played Twinkle Twinkle Little Star on her violin on the Pyramid). This time around, she joined her dad, Michael, for some backing vocals at his rapturously received Avalon Café show on Thursday evening.

"I love my dad's sets," she says. "They've become the ultimate way to kick-off the weekend. But I'm much happier watching shows than performing them. I don't think I'll be going on tour any time soon!"

After watching Stormzy's set, Emily celebrated with a trip to the South East Corner with friends. "We started off at IICON in Block9, then moved to the Downlow, and then off to The Common and Shangri-La and Unfairground. We did the whole South East Corner! It was all just amazing. I couldn't be more proud of what each area has conjured up and created."

"But what I really love," she continues, "is that a lot of the best moments are the ones just a few people experience. And those have just as much impact." One of Emily's favourite things during the Festival, she says, is to bump into people and ask about their personal highlights. "And it will often be things that I didn't know anything about. Like

a mind-blowing performer on a little circus stage, or a particularly great food stall or just an impromptu moment of kindness between strangers. And I think all of that is what adds up to make this place so special. There really are 135,000 Festivals happening at once, with so many different memories being made to take away from here."

Of course, she's hoping people take their stuff home with them too. "I really feel like they will," says Emily. "We've made so many positive strides with our green campaigns this year. It's incredible to think that there will be one million fewer plastic bottles for the planet to deal with because we've stopped selling them. The most eye-opening part of the weekend for me was not seeing any plastic bottles in the bins or on the ground. I think people are really starting to understand how important it is to treat the land with respect, and to stop living a disposable lifestyle."

And what comes next for Emily once everyone has departed? "We won't be slowing down for very long," she says. "We have already started working on next year's 50th anniversary." Can she offer any clues? "Not really. But trust me when I say, we are planning a huge celebration!"

And until then, has Glastonbury 2019 been the best one yet? "Oh absolutely," she grins. "No doubt about it – the greatest show on planet Earth. This is, without question, the best Glastonbury ever."

## BEE THE BEST

**ALEXIA LOUNDRAS** speaks to Wolfgang Buttress about his buzzing new bee-themed BEAM installation in the Greenpeace Field

"So here's a serendipitous fact," says Wolfgang Buttress, dwarfed by the towering larch stakes of his new installation, BEAM, which sits in the Greenpeace Field. "There are around 200,000 Cornish Black bees on this farm – that's a bee for everyone on the Festival site."

This coincidence pleases Buttress no end. BEAM is intended to help us find affinity with our trusty pollinators. Buttress has rigged-up all five of Michael Eavis's beehives with accelerometers which read vibrations in the hive and relay real-time data about the bees' lives back to this especially fragrant, sylvan structure.

Despite its lo-fi appearance, this hexagonal clearing, made up of 13 kilometres of sustainably-sourced timber, is wired to the hilt with camouflaged multi-sensory tech that translates the bees' vibrations into light and sound, as they happen. "Standing here will be like having a conversation with the bees," explains Buttress, "a symphony between bees and humans."

This tall, lumberjack of a man, with an unruly beard and benevolent blue eyes, radiates excitement when he talks about BEAM. Before now, the artist was probably best known

for his acclaimed and similarly bee-themed Hive at Kew Gardens, but he's always found inspiration in nature. Moving from a council estate in Birmingham to a Cumbrian village at 11 was, he says, "transformative." And his work has always sought to share this appreciation to help bring us closer to the natural world.

Like picking up a scent and instantly being transported to another time and place, Buttress hopes BEAM will create emotional triggers that will stay with us, keeping us tethered to our bee brethren. "If you can smell something, hear it, as well as see it, the experience becomes richer," he says. "If you are immersed in something, it affects you deeply."

While cocooned within the walls of BEAM, the only stimulus provided by the bees. The music – based on pre-recorded bee sounds – comes courtesy of BE, a band including electronic musicians Ólafur Arnalds and Daniel Avery, and members of Spiritualized and Sigur Rós. Everything is in the key of C – the same key in which the bees hum.

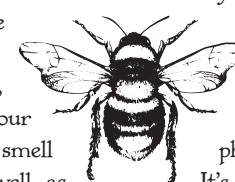
Accompanying the music are visuals which respond to the live

activity of the bees. In the daytime, hidden LEDs will pulsate alongside the bees, like a graphic equaliser. When activity in the hive reaches a crescendo, there's amazing footage of the inside of a beehive, which Buttress and his team got from detailed MRI scans of a vacated hive.

Working in total synergy with the audiovisuals are the bone conductors – copper buttons through which, if you rest your head, you'll be able to hear the installation explained by BBC 6 Music DJ Mary Anne Hobbs and BEAM collaborating physicist Dr Martin Bencsik. It's just one more lovely touch, because it's through these vibrations that bees communicate.

"BEAM is about rediscovering our humility," says Buttress. "Our relationship with nature is on a par – we are not the most important thing on the planet. We've become alienated from nature – and from those around us. People have never been lonelier and I think renewing our connection with the natural world will make us feel whole again."

He's right, of course. We need to be more like bees. We can learn a lot from them.



## VOICES OF HOPE

Glastonbury's head of music programming **NICK DEWEY** on first hearing today's Pyramid Stage opener the Langa Methodist Choir

We discovered the Langa Methodist Choir on a trip to South Africa with Oxfam last year. Glastonbury wanted to visit Oxfam's projects and see where some of the money that gets raised from the Festival goes. Oxfam works with so many incredible people, and we got to see how important this work is to some of the communities.

While we were there, one of the local drivers told us about a Methodist choir that he was involved with in a suburb called Langa who were rehearsing that night.

He took us down there and they let us sit in on the practice and it was one of those very special experiences. The voices were fantastic and they seemed to get completely lost in the music, dancing and clapping in this big old echoey chapel. It was spellbinding to witness it and we felt very honoured to be allowed in there to watch such an intimate performance. It had that power and intensity of a southern gospel choir; but obviously for my father in law Michael Eavis, it was even more poignant with them being Methodists like himself!

So when we got back from the trip we got back in touch with the choir and after a lot of work by Aoife in our office we managed to sort visas and book flights for them all to come over and open the Pyramid Stage on Sunday morning. None of the choir have been outside South Africa before so it will probably be quite an eye opener arriving at Glastonbury in full swing. They're playing immediately before Mavis Staples on the Pyramid Stage too so it feels like just the tonic to kick things off on the Sunday morning.

# Q&A: JONATHAN PIE

KATIE GLASS speaks to British actor and comedian Tom Walker, the man behind satirical news reporter Jonathan Pie

Jonathan Pie, the fictional TV news reporter created by Tom Walker, has become a cult figure perfect for this era of political Armageddon. Pie's furious, funny, foul-mouthed rants – apparently caught when he thinks he's off-camera – cheekily cut through the gloss and bullshit of so much mainstream media to get to the heart of their subject. No target is safe, as he dismantles everything from Trump to Corbyn, Korea to Kim Kardashian. He performed in the Astrolabe Theatre on Friday.

## What were you up to at Glastonbury?

Trying out some new material for my upcoming Fake News Tour. The show touches on Trump, Brexit, inequality, the environmental catastrophe we're facing. And ultimately it's about how we come to terms with the fact that we seem to be facing the end of Western liberal

democracy as we know it. There's also some knob jokes thrown in to keep it light.

## You've been chastised as a "right-wing mouthpiece" but you say you vote Labour. Where do you sit politically?

Because I take the piss out of everyone, I'm often seen as alt-right or far-left depending on who you're talking to. These days, if you take the piss out of the left, you must be a Nazi. If you take the piss out of the Tories or Trump, you're a snowflake. I happen to think that free speech is the cornerstone of democracy and that the left's obsession with identity politics over class politics is ripe for satire. This apparently makes me a far-right Nazi apologist, if most *Guardian* columnists are to be believed. A Labour-voting, Greenpeace-supporting, freedom-loving, Trump-hating far-right Nazi.

## Is political correctness killing free speech in comedy?

George Carlin always used to say that the comedian's job is to find the line where you shouldn't cross – and then gently step over it. Nowadays, most comedians generally stay a few feet away from that line. I think that WOKE comedy isn't a bad thing. But it has to be careful that it doesn't become puritanical and, as such, humourless.

## Is any subject too offensive to write about?

Offence and humour are very closely linked. Shock is a useful tool in comedy. Playing with people's sensibilities is what it should be about. Especially with political satire. Politics is a very personal thing. So, to have those views challenged sometimes can cause a visceral reaction. But, just because someone is offended doesn't mean they are right.

## In our privilege-checking-era, does being a Straight White Male limit what you can speak about?

For what my Straight White Male opinion is worth: it shouldn't. Ever! If you're pre-judging the limits of what any given individual can express, simply based upon their gender, their sexuality or their skin colour, then something's gone badly wrong somewhere.

## Does Jonathan Pie reveal your mistrust of the mainstream media?

My view of the media isn't as cynical as the character suggests. A free press is the cornerstone of a free society. If you dismiss the MSM you are doing exactly what Trump is doing. Attempting to undermine the media by making us mistrust it in its entirety. That is extremely dangerous.

## You've said Corbyn started Pie – how?

Pie was a reaction to the media deciding Corbyn wouldn't last. Well so far, he's seen off two Tory Prime Ministers and two leadership challenges. His performance in the last election, when the media, the pollsters and many of his own parliamentary party had written him off, was an amazing achievement. Whatever you might think of him or his politics – or his approach to Brexit – you can't deny the media got it wrong and that he does have a certain electability.

## Are you still a Corbyn fan?

Am I or is Pie? Pie would be: "A socialist in charge of a socialist party, what's not to love?" I'm a bit more pragmatic. Everyone in Westminster has their part to play in the Brexit omnishambles, and Brexit shouldn't be the prism through which we view everything. The last Labour

Manifesto was really interesting. If it's possible for a manifesto to be interesting – which it isn't, obvs.

## What are your views on Brexit? Is it a goldmine for satire?

The referendum shouldn't have happened. It was reckless to vote for a referendum without having a plan as to how to implement either result. It was reckless to trigger Article 50 without a plan. And reckless to sign on the dotted line with the EU before asking Parliament what it thought. This is what happens when parliamentary democracy clashes with direct democracy. But as a subject for satire? Well, Jesus. It's fucking gold. Watching an entire political system and constitution collapse under the weight of its own arrogance. If you can put aside the overwhelming feeling of sadness and despair, it's pretty fucking funny really!

# RETURN TO SENDER

The magic of sending a postcard from Glastonbury, courtesy of Festival Postcards, is as strong as ever finds CHRIS PARKIN

Hester Moore started coming to Glastonbury in 1981 as a child when his mum and dad came up with the idea of selling hand-printed postcards under the "old wonky tree" opposite the Cider Bus to pay for their visit. His dad, an artist, "had a beautiful old flatbed roller printing press that every card was made on."

Nearly 40 years on from selling their first design, which you can see opposite, and Festival Postcards remains a beloved fixture at the top of the Green Fields. And it's all thanks to Michael Eavis.

"After about five years of long queues and always selling out of postcards, Michael suggested that it was time to get a proper stall," explains Moore, who still stocks some hand-printed designs today. "It was a few years until we started selling stamps

and cycling out to Pilton to meet the postman, though."

Nowadays, Moore – or one of his team – cycles offsite twice a day to post messages addressed to locations all over the world, sent by Festival-goers and even performers. "So they can write home when they're on tour, we have cards and postboxes by the Pyramid, Other and West Holts dressing rooms," he explains. "I'm sure there are a few gems in those boxes."

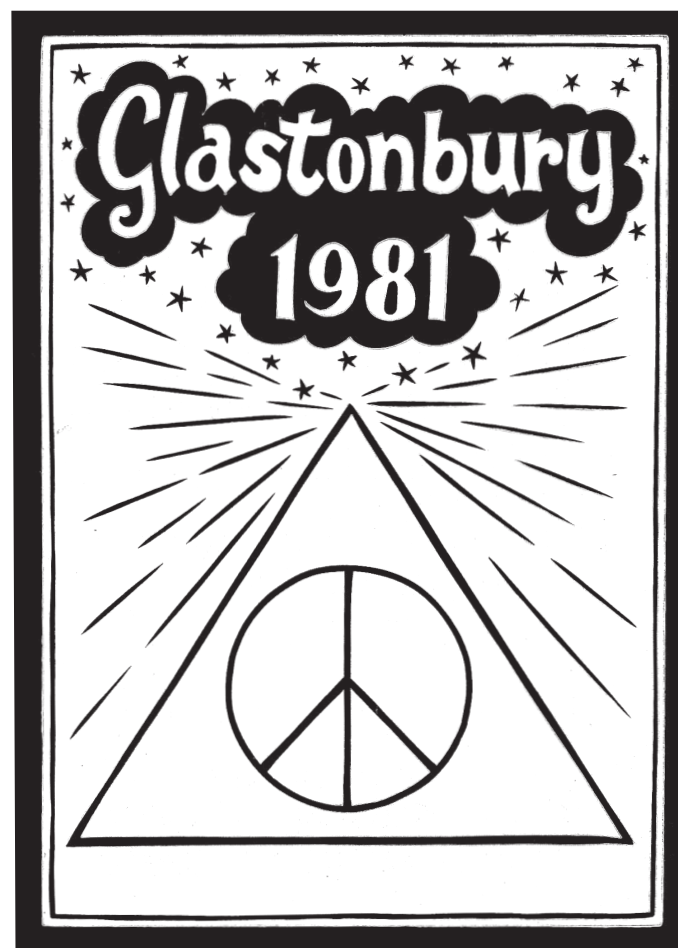
The magic of posting a card to friends and family members in the real world – or sending something home to remind yourself that you were ever here – hasn't changed for Festival-goers, even if so many other things at Glastonbury have.

Moore loves listening to his dad's old stories about traders competing

for their pitch. "Stallholders would stand at the top of the hill and a lady called Sheila would shout 'GO!' Everyone would run down and grab their spot! There's a little more paperwork these days," he says.

Moore also remembers when the original Pyramid Stage went up in smoke back in 1994 – a little more vividly than others might do, perhaps. "We had a card that featured flames on the Pyramid Stage – dad designed it the week before the fire that burnt it down!"

But for Moore, Glastonbury is still very much Glastonbury. He doesn't think he'll ever tire of being here. "I've grown up at the Festival and seen a lot of changes," he says, "but really, it's the same as it has always been. That's why it always feels like coming home."



# NAKED AMBITION

EMILY MACKAY draws back the curtain on a revealing photo project

At Glastonbury, the original spirit of festivals is never far under the skin, no matter how fancy we get on the outside. And photographer Tom Hunter, chief protagonist of the Naked Truth Photo Booth, is intent on getting it all out in the open.

Renowned for his social documentary work bringing the dignity of classical painting to subjects including squatters, travellers and taxi drivers, Hunter began his project at the 2017 Festival, inspired by his own family history. "My parents went to the Isle of Wight festival in 1970, and my mum's got some old photographs that became part of my childhood folklore, on the beach with all these naked figures dancing in circles."

Hunter has been part of the festival scene since his teens and later worked with Block9 and the Miniscule of Sound at Glastonbury. The Festival, he says, still holds some of that original hippie spirit, but, thinking back to those photos, he wanted to liberate it in a rawer form.

In 2017, Hunter went round the Shangri-La area early in the day – sober consent being key – quietly presenting his idea to people. They clicked with the concept straight away. For some, the rush of nudity was hard to let go. "Twice, people got so excited that they came out of the booth naked and security guards had to ask them to put their clothes on."

For others, it was an emotional experience. One young woman from Liverpool was so happy to be accepted as she was that she cried. And one of the most memorable images for Hunter was a couple in their 60s. "It's not the six-pack, the perfect bum or the pert breasts; it's that if people look comfortable in their own skin, they look beautiful."

If you too are ready to uncover your naked truth... well, we'll see all of you down at Shangri-La.

# THEY'VE GOT THE CURE

BEN HEWITT looks back at 40 years of broken bones and welly rub with Glastonbury's Festival Medical Services

Glastonbury is all fun and games until someone gets hurt – but if you're one of the unlucky ones who ends up needing some professional medical care, at least you'll be in safe hands. It's been 40 years since Chris Howes, formerly a GP in nearby Shepton Mallet, and his partner first organised a team of local doctors at the Festival.

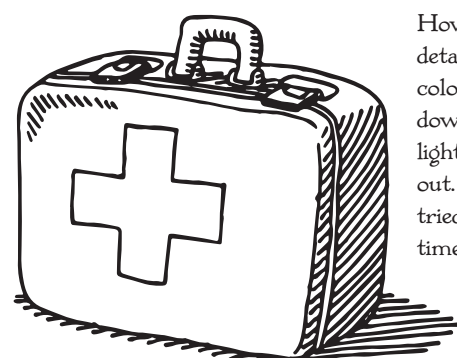
"Things were very basic," Howes tells us. "We had a big marquee but very little medical kit." Today, though, Festival Medical Services encompasses more than 800 people, ranging from doctors, nurses, physios and dentists to receptionists and IT support; and resources including a main medical centre, seven other onsite facilities, two pharmacies and an X-ray department. Planning such

a big operation is a year-round job, although preparation starts in earnest around Christmas time.

Things have changed a lot since Festival Medical Service's first Glastonbury Festival in 1979 – including the type of injuries they encounter: Banning candle flares has stopped "nasty eye injuries from hot wax", Howes tells us, while putting up the fences curbed the violence-related injuries that were more common in the '80s and '90s. "Before the superference, a lot of people climbed in and ended up with badly cut hands and fractures," he adds.

Some conditions have become increasingly prevalent, while others less so. "In the early days we used to have at least one Festival baby each year, but that doesn't happen

anymore," says Howes. "I remember one girl who was seen with indigestion and given some antacids. She returned a few hours later in advanced labour – there were some red faces among the team. It's strange to think that baby may have been coming to the Festival for years now, with its own children."



Most patients seen by Howes and his team have fairly routine injuries – sprains, strains and soft tissue injuries are common complaints – and there are those maladies typically associated with soggy weekends at Worthy Farm. "Welly rub and trench foot keep our nurses and podiatrists busy in wet years," he says.

Patient confidentiality stops Howes from divulging too many details about some of the more colourful cases he's encountered down the years, although some lighthearted war stories do stick out. Like the two young lads who tried Somerset cider for the first time and got so blitzed they slept through everything, and the poor chap who stumbled into one of the old long-drop

toilets and had to be completely hosed down before anyone could check him over.

Each story Howes recounts is a testament to the skill, compassion and care you need to be part of the Festival Medical Services team.

"Many years ago, a girl collapsed in front of the Pyramid Stage," remembers Howes. "Our team got to her quickly, resuscitated her and she was airlifted to hospital – but when the helicopter took off, everyone was showered with litter."

"The next day, her boyfriend turned up with a box of chocolates to thank the crew for saving her life. That must be 30 years ago now. I wonder if she still comes to the Festival? I should love to hear from her if she does."

# CROSSWORD ANSWERS

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## FOR GOODNESS SAKE

**DAISY HEARN** finds out what WaterAid and Greenpeace are up to at this year's Festival

WaterAid – one of Glastonbury's three worthy causes along with Greenpeace and Oxfam – is ensuring its message goes home with Festival-goers this year. Their limited-edition enamel badges, designed by the likes of Ringo Starr and The Cure, and free from refill kiosks, promote the importance of clean water as part of WaterAid's Access Denied campaign.

"The Festival brings people closer to the issues that WaterAid deal with around the world," explains Anna Hedges, special events manager at WaterAid. "Festivals can be the first time people have thought about not having instant access to water or having to queue for the toilet. With our Access Denied campaign, we're trying to raise awareness of the fact that no one should be denied access to basic water, toilets and hygiene facilities anywhere in the world."

Elsewhere, the Greenpeace Field is celebrating biodiversity by helping Festival-goers reconnect with nature and the habitats we depend on – a connection that is at the root of the charity's work.

"We want more people to be able to witness that everything is connected," says campaign director Pat Venditti, gesturing to the Extinction Museum, where framed art of extinct species decorate the walls. This year's Greenpeace Field also features a T-shirt printing service, a bee-powered art installation, as well as its mainstay skate ramp and Drop Slide, the sides of which are emblazoned with campaign slogans.

"We are facing a crisis with both the climate and biodiversity," says Venditti. "We want to inspire people to take action when they get back home."

## GREEN GLASTONBURY

**I N N U M B E R S**

**45 TONNES** OF ALUMINIUM CANS PROCESSED ON SITE

**1M+** PLASTIC DRINKS BOTTLES SOLD IN 2017 **0** PLASTIC DRINKS BOTTLES SOLD IN 2019

**1,300** RECYCLING VOLUNTEERS

**40% OF FESTIVAL-GOERS TRAVEL BY PUBLIC TRANSPORT**

**500 TONNES** OF HORTICULTURAL COMPOST FROM YOUR POO

**10,000 TREES PLANTED** LOCALLY SINCE 2000

**37** WATERAID REFILL KIOSKS

**4,500 LITRES** OF COOKING OIL TURNED INTO BIOFUEL

## JEFF GOLDBLUM: HE'S A JAZZ MAN

**JOHN LEWIS** caught up with the actor before his Mildred Snitzer Orchestra play the West Holts Stage at 2pm today

### 1 He cut his teeth playing piano in bars and hotel lobbies...

There's no such thing as a bad gig. You always learn tons, even from the worst musical experiences. When I was 15, back in Pittsburgh, I used to go around bars and hotel lounges, offering to play the piano. I absolutely loved those experiences. I mean, as a jobbing player, you play plenty of places where nobody cares what you're playing. But you try and make it fun in one way or another. It's the same with acting. It can be a voiceover or an advert or something, but I can still make sure I have a grand old time.

### 2 He once joined Aerosmith, briefly...

That was a fluke. I had hosted Saturday Night Live when

they guested, and we got a bit pally. Then, a few months later, a friend took me to one of their big outdoor concerts. I was at the side of the stage and, for the encore, they grabbed me and said, "You gotta join us!" So they told me the chords to some song and I ended up playing along with them. It was my one true brush with rock 'n' roll!

### 3 His big band is called the Mildred Snitzer Orchestra...

When I formed this jazz band a while ago, I needed a name so I named it after a pal of my mum's back in Pittsburgh, called Mildred Snitzer. I liked her and I thought it was a funny name. She was an old girl when I was young, and I wasn't even sure if she was still alive, but amazingly she showed up at a gig

we were doing in north California! She became the guest of honour. She was about 100 years old at the time – she lived for a couple more years, I think, before she passed. She turned up in this sequined gown and started bopping around, belle of the ball. So here's to you, Mildred!

### 4 He knew David Bowie...

I was filming the Robert Altman movie Nashville in 1974, and a few of us went to see David Bowie playing at the Nashville Municipal Auditorium, on his Diamond Dogs tour. The show was amazing, and David was like something from another planet. About ten years later I was filming the John Landis comedy Into The Night, where me and David both had roles, and I got to know him a little more. A lovely, lovely guy. We used

to muck about on the piano and sing songs together. He loved his jazz!

### 5 He always wanted to be a jazz pianist...

I came from Pittsburgh, as did two of my piano heroes – Errol Garner and Ahmad Jamal. I always wanted to sound like them. I grew up listening to Duke Ellington and Thelonious Monk. I remember my dad taking me to see the Thad Jones/Mel Lewis big band in Pittsburgh when I was young – that was a real thrill. Then, in 1971, age 19, I got my first Broadway role – a part in a musical version of The Two Gentlemen Of Verona, at the St James Theatre, written by Galt MacDermot, who wrote Hair. I was absolutely astonished that Thad Jones was playing trumpet in the orchestra pit. I thought – man, I've

made it! I'm in a show with the great Thad Jones!

### 6 He hasn't ditched the acting...

Oh, I have just finished a film called The Mountain. It's set in 1954. I like it a lot. It's a very artful, poetic movie, directed by the great Rick Alverson and also starring Hannah Gross and Udo Kier, about the underbelly of American identity. I play a rather controversial doctor in the Pacific Northwest who pioneered lobotomy surgery in the '40s and '50s, and who is also a cult leader. And I've also been working on a 12-part series for National Geographic, The World According To Jeff Goldblum. It's about explaining the complex science behind the most mundane things. And I'm doing a second album for Decca too, so it's all go for me.

## THE GOSPEL ACCORDING TO GLASTONBURY

BY POET IN-RESIDENCE VANESSA KISUULE

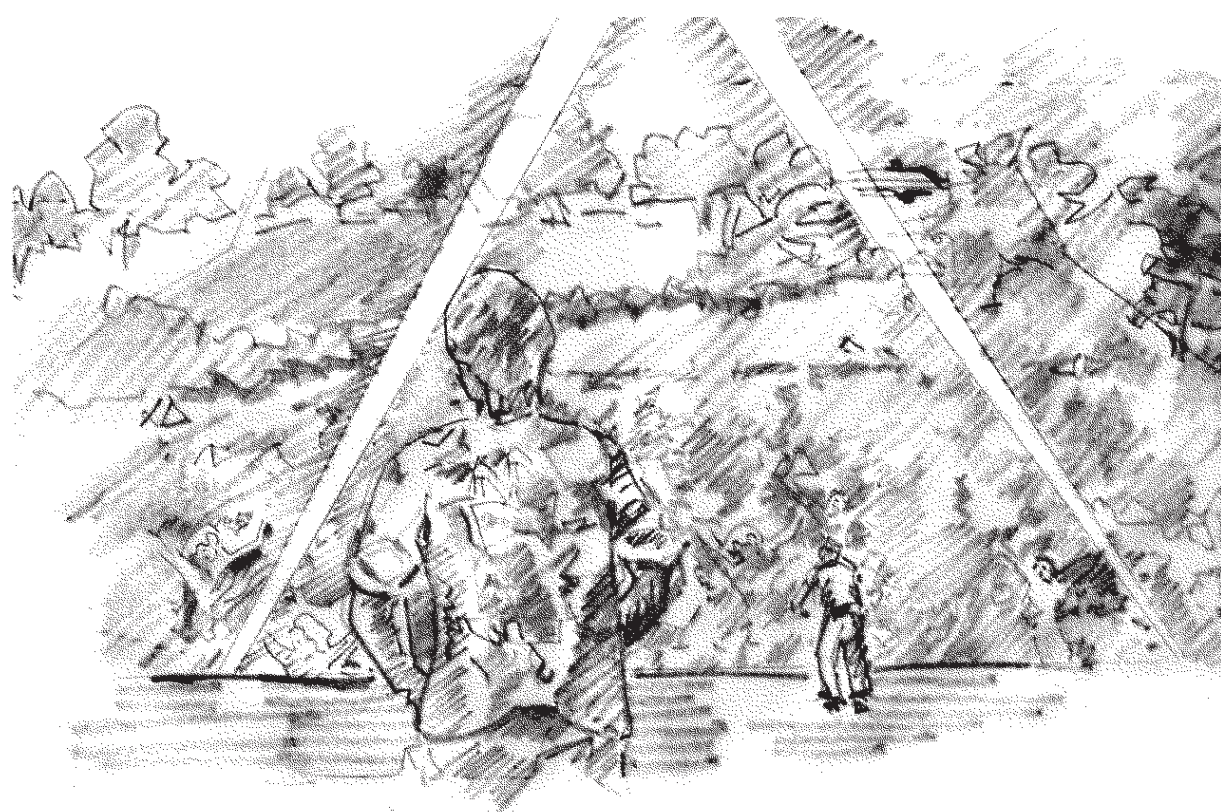
Such a muchness and just  
Two soft eyes to drink it in.  
The unbuckled truth is this:  
it has never been about music,

though the open jaw of sound  
sits wide as a whale's and the  
reverb swells like oceans and  
we sing ourselves throatless

it is more: gospel guts untangled,  
a pile of clock-hand kindling for  
the ritual bonfire of time. All of us  
a thick straggle of trapped noise

turned luminous. We ooze out  
like the spilt milk of a sunrise,  
stretched out like yawning dough  
drunk on Lazarus laughter.

READ THE FULL POEM ON  
GLASTONBURYFESTIVALS.CO.UK



Bill Harkin's 1971 drawing of his dream for the original Pyramid Stage. The drawing will appear in the Festival's 50th anniversary book, Glastonbury 50, published by Orion on 31 October.

## MAKE, DO AND MEND

**MINNIE WRIGHT** hunts for unusual things to do in the Green Fields

### MAKE A SWORD (OR WAND)

Geoffrey the Wandsmith and his team, located in the Greencrafts Village, will show you how to turn a chunk of wood into your choice of sword or wand, teaching turning and shaving techniques so that you walk away with a beautiful – and possibly magical – implement of your own making.

### CLEAN THE DRAGON

While trying my hand at woodturning, I meet Slater the Dragon-Keeper (her choice of name), who directs me to a truly soul-enriching activity: cleaning the Glastonbury Dragon, near The Stone Circle. All are welcome, although space is limited at any given time. All it costs to polish the rose

quartz crystals adorning the Dragon, Slater informs me, are "karma creds". But leave the moss. "It keeps him warm in winter," we're told.

### LOOK INTO YOUR FUTURE

My guide is Madame Maggie, and we're seated in the front of her pink tent, located on a row of palm readers in the Healing Fields. Cheerfully overheating in Wednesday's scorching sun, Maggie tells me – a sceptic – a series of uncannily accurate facts about my emotional state and general life situation, before sincerely advising me not to allow anyone to "trap" me.

### UNLEASH YOUR INNER VIKING

Go back in time with Guerrilla Archaeology in the Greencrafts Village and use traditional Norse

methods to create a bespoke ring from naturally-shed deer antlers. As you do. There's even free necklace-making sessions if you pop in during the Greencrafts happy hour, every day from 10am.

### TAKE A SAUNA

The Mad Hat is home to a warm shower, cold plunge pool and a swimsuit-seems-optional sauna. If you're brave enough to embrace close proximity with semi-naked/naked strangers, this is the place to de-stress. The Green Fields is big on chilling out, with massages, reiki, yoga and homeopathy available at every turn, and a delightful combo of music and chai at the Lizard Café. If even that's too much, the Permaculture Garden is the Festival's most tranquil spot.

# “IT’S IMPOSSIBLE NOT TO HAVE A GOOD TIME”

Dan Smith, from Pyramid Stage stars Bastille, addresses your most pressing Festival concerns **BY PETE PAPHIDES**

Anyone even passingly familiar with the work of Bastille will know that their dashing head honcho Dan Smith is just the sort of empathetic soul who would listen intently and offer wise counsel if you were to happen upon him, say, at 4am in Shangri-La in a moment of emotional disrepair. So, faced with the prospect of finding someone to follow in the footsteps of past Glastonbury Free Press agony aunts such as Charli XCX and, um, Bez, Dan was at the very top of our wish list. Hours before a triumphant Pyramid Stage set, Dan made the time to assist some of this year’s Glastonbury revellers with a range of searching questions.

## How do I pull the super-hot guy in the South East Corner? ALEX

“Ooh, um, pickpocket his line-up, then have a little flick-through and see what he’s circled. And even though he can’t hear you over the blaring music, start screaming about how much you’ve enjoyed all the gigs he happened to be at. That’ll seal the deal and he won’t be able to resist you. Or impress him with your dance moves. It’s easy to win over people here, because everyone here wants to be loved a lot.”

## How would you convince a non-Brit to come to Glastonbury? MAREN

“Well, I’d focus on the fact that its appeal extends, way, way beyond music. That’s the first thing to establish. It’s not so much a music festival as a weird, brilliant parallel universe created in a bunch of fields for the weekend. You can’t really do justice to it by comparing it to other festivals. This is my tenth Glastonbury and we’ve only played it four times. I went when I was at uni and have come every year since with my mates. The year we played the John Peel Stage, I was camping that weekend. Then the year after that, we weren’t booked to play – we had to play three different festivals in three different countries on the Friday, Saturday and Sunday. But I’d already bought a ticket, so I came and camped on the Tuesday to the Friday morning and tried to get as much of the Glastonbury experience as possible, because that’s how much I love it. And I left that Friday morning, not having slept for three days, with tears rolling down my face. I got picked up by our tour manager in the tour bus and we drove to Holland for a festival. But going back to the question from our non-British

friend, I guess there’s a statistic about Glastonbury being the size of Oxford once it’s been constructed – so that might give you an idea of the scale. You’re guaranteed to see some of the most interesting, funny people all in one place – both on and off stage. And then there’s the charitable causes that it benefits. There are certain other well-known festivals in America that Glastonbury gets compared to, and that makes me laugh, because Glastonbury wipes the floor with them. It’s borderline impossible to not have a good time.”

## I’m so obsessed with having an epiphanic moment that I keep jinxing it by overanalysing situations that I should just simply be enjoying. Any tips on how to live in the moment? EDO

“Try and distract yourself as much as possible. Do as much as you can and you won’t even notice. The good times will emotionally blindside you when you’re least expecting it. But I do sympathise, because I’m a neurotic overthinker and very regularly manage to undercut what should be amazing life moments with an intravenous drip of horrendous cynicism and self awareness.”

## How do you cope with post-Glastonbury bereavement? VICTOR

“I don’t, personally. I cope very badly with it. It’s like the Boxing Day of the summer isn’t it? The best thing you can do on the day to come back from Glastonbury is surround yourself with people who were there, so it’s a gentle letdown, possibly with an emotional hug of a film. My plan for Monday afternoon is to go and see Toy Story 4. Or maybe Inside Out – that would be a good one. The moral of that is that being sad is part of life and sometimes being sad can be good and healthy – and that’s the perfect post-Glastonbury message.”

## What’s your personal life hack for camping for four days? SOPHIE

“I’m not the sort of person you’ll find cooking a three-course meal over a little gas camping stove. I’m happy to get by on crisps and cereal bars. My greatest Glastonbury culinary moment? The last time it was this hot, I went back to my tent and went through my shopping bag of food I’d brought with me and was heartbroken to discover that my giant bag of Haribo had melted into

liquid. That left me devastated because I think Haribo is one of the most important things in life. But, hey, life goes on, so I left and when I came back later at night to get a jumper because it had gotten really cold, I find that my beloved Haribo had solidified into a ginormous Haribo steak! So that turned one of the worst scenarios into one of the best things that could have happened in my entire life. Ever since that moment, the hallowed Haribo steak has never been re-created, despite a lot of effort on my part. However, this year is prime Haribo steak cooking weather and I’ll be doing my best. And really, the thing about the Haribo steak incident is that it’s a bit like life, isn’t it? In life, you go through moments where, metaphorically speaking, your Haribos have melted – and maybe at that moment you might feel like giving up, but if you stick around, you might come back to find a colossal Haribo steak waiting for you. That was my Glastonbury fairytale, really. It was also a metaphor for the Festival itself. Because in any field at any given moment, you have all these different flavours of people blended into one. Everyone is intermingled in ways they wouldn’t otherwise be. They’re

blended together, into one happy mass. And like my Haribo steak, it’s unique, because even if you made another one, the flavours wouldn’t blend in the same way.”

## Is there anyone here you love enough to fish their mobile phone out of the toilet? LOUISA

“My best mate Sophie. I’d do it for some musicians too. Rosalia. Can I construct a rod to fish it out. No? Well, fuck it. It’s Glastonbury. There’s always some hand sanitiser somewhere nearby. I went travelling with some friends in India last year and we were on this overnight train and there wasn’t any food and we had some stuff that we found at this sort-of market stall on the road just before we got on the train. We realised when we got on this train for this 15-hour journey that there was no food and one the more dignified moments of my life was starving at 2am on this train and realising the only thing I had was this dirty muddy cucumber and washing it from top to bottom with hand sanitiser and washing and eating it whole. And it worked! It tasted weird and it probably got me a lot more pissed than a cucumber normally does.”

# RUNNING UP THAT HILL

How a Thursday-morning fun run can be the ideal start to your Festival, says **EMILY MACKAY**

Have you ever looked down from the heights of the Ribbon Tower in The Park and thought: wouldn’t this be a beautiful place to go for a run? It’s not for everyone, reaching peak cardio intensity at a festival, but Professor Dr Andy Hickson from anti-bullying theatre group Actionwork has your back if you do.

Lifelong runner Hickson is also a longtime Glastonbury-goer and for the past seven years he’s organised a Thursday-morning 5km (or 3.1-mile) Glastonbury Fun Run from the Green Futures Field to the Cider Bus, along the best route possible to avoid crashing into sculptures, bin lorries and early-bird revellers. The first year the run took place there were 12 hardy souls, but word has spread. This year’s run on Thursday saw well over a hundred runners – a new record – gathering for pre-run stretches at 9am.

The route starts with an extremely bracing jaunt up the hill behind The Park Stage to take in the view from the “Glastonbury” sign, Hickson’s favourite section, but the key word is “fun”. It’s an inclusive race, not one for personal-best setters. There’s too many bottlenecks and wrong turnings, for starters.

“For some people, having a break in their training isn’t something they want to do, and they hear about this and think it’s a perfect opportunity,” says Hickson. “And there are new people that just like to see the site from a different perspective, get to know where certain things are. Other people just do it for the reaction, for the camaraderie. And so they can tell their mates: guess what I did at Glastonbury!”



The atmosphere really is great, with stallholders, stewards and all-night Festival-goers alike cheering us on, with only a few grumbles to the effect that early-morning exercise is not really in the Festival spirit. “There is a lot of positive stuff,” says Hickson, “but even the negative stuff is more like ‘Oh, I’m just going to bed!’ and ‘how can you do that?! No! You’re doing my head in!’ rather than jibes.”

When we reach the Cider Bus, two helpful young boys crack out their water guns to douse grateful (and very hot) runners. It all ends in a big mutual round of applause, bringing to mind what Hickson said before we set off on our run – about how fitness and exercise can help boost people’s confidence so that they’re less

likely to be bullied or, indeed, to be a bully. It’s certainly different from the seethingly pass-aggressive atmosphere of some amateur races.

“Part of my philosophy when dealing with violence and bullying is to deal with negativity in positive ways,” says Hickson. “A lot of that is looking after ourselves, feeling good about ourselves, feeling courageous, confident and empowered. If we can get some of that, then we can start giving confidence to other people. I always think about when you’re on an aeroplane and they talk about when the oxygen mask comes down, to put yours own on first before you help others.”

Post-run, the analogy of the oxygen mask is perhaps a little too close to home for this writer. But whatever your fitness level, it’s an undeniably great way to start your Festival with your head held high.



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

## NOTICES

**CLEANING UP** Check out Shangri-La’s imposing Gas Tower – a 360-degree digital arts area made entirely out of plastic collected from organised beach cleans around the South West.

**ABBEY DAY** Keep the Glastonbury vibes going by visiting the town’s Abbey. Your wristband gets you in for half-price for the next week.

**CHECKING OUT** It’s The Beat Hotel’s final year, so join the farewell party tonight with Seth Troxler, DJ Tennis and Daniel Avery from 8pm until very, very late.

**KIDSSAY THE FUNNIEST THINGS** Take your budding stand-up comedians to the Green Kids’ Comedy Club at 12.30pm, with a showcase from 2pm.

**BAD VIBES** Prepare yourself for the week ahead with John Carpenter’s suitably post-apocalyptic classic, *Escape From New York*, at Cineramagaddon, 2.20am.

**FAR OUT, MAN** The wonderful, multinational Vanishing Twin bring their hauntological psych-pop, reminiscent of Broadcast, to The Rabbit Hole, 9pm.

**A SLICE OF LIFE** Head to the Tipi Field for a free children’s pizza-making workshop from 10.30am. There’s a puppet show at the Circus of Dreams, too, from 3pm.

**MAD SKILLS YUCK** Circus, in the Theatre & Circus Big Top from 3.13pm, deliver some fabulously feminist and very funny comedy acrobatics. Don’t miss it.

**WE’RE ROLLIN’** Check out The Common’s bonkers new venue, Samula: The Portal, a space inspired by the Cenotes of Mexico. Hospitality Records take over from 1am.

**CHOPPED AND SCREWED** Internet sensation Cassetteboy, famous for his satirical cut-and-paste videos, performs at The Glade with DJ Rubbish, from 3.50pm

**BOOM! BOOM!** Don’t miss your last chance to catch the roguish Basil Brush, 3pm, and amazing magician Dynamo, 5pm, in the Kidzfield Big Top.

**SISTERS OF AVALON** Gal Pals bring their queer dance party to intersectional feminist venue The Sisterhood in Shangri-La, from 10pm-4am.

**ARISE!** The legend of King Arthur is brought to life at the Pilton Palais, from 7.15pm, in Joe Cornish’s family-friendly adventure film, *The Kid Who Would Be King*.

**SUSTAINABLE TUNES** Catch some solar-powered music at Croissant Neuf in the Green Fields. Edgy post-punkers Scalping perform at 11.30pm.

**EVEN BETTER THAN THE REAL THING?** The Bootleg Beatles will get the Acoustic Stage crowd bellowing along to their reliably ace Fab Four tribute. From 5.20pm.

**LAUGH A MINUTE** Join an hour-long laughter yoga session at the Humblewell Tipi in The Park on Sunday, from 12.30pm. It’s surprisingly vigorous, apparently.

**FIND A HIGHER STATE OF CONSCIOUSNESS** US rave DJ Josh Wink turns up the heat at Block9’s dystopian high-rise construction Genosys from 11pm.

**FOOD FOR A FIVER** Running low on cash? You can still eat like a minor member of royalty thanks to the 300 food stalls signed up for the Festival’s cheap eats scheme.