



Thursday 27TH June 2019 PROUDLY PRINTED IN THE THEATRE AND CIRCUS FIELDS OF GLASTONBURY FESTIVAL FREE • LIBERA • GRATIS

“I’M MORE EXCITED THAN EVER”

Fuelled by nettle tea and the guarantee of sunshine, **MICHAEL EAVIS** is buzzing, finds Chris Salmon

“There’s more excitement here than you’d get watching The Beatles, isn’t there?” says Michael Eavis, as another giddy group of new arrivals hurries past us, arms laden, eyes wide. It’s Wednesday morning, an hour after the gates have opened for Glastonbury 2019, and the Festival’s 135,000 ticket holders are flooding on to the site, bubbling with the collective enthusiasm of kids on Christmas morning. “Look at all those lovely faces!” smiles Eavis. “They know they’re arriving at a very special place.”

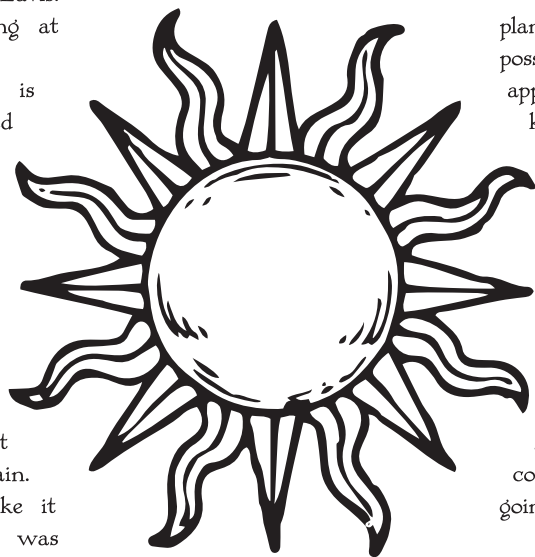
What about our host: is he excited? “Oh I’m excited every day!” says Eavis, with such gusto that you wouldn’t doubt him for a moment. “After 49 years of doing this, I’m more excited than ever. But then 49 years ago, I was scared to bits because I didn’t really have a clue what I was doing. It was just a concept in the back of my brain. I didn’t know how to make it happen. But I did know it was a runner! Right from the beginning!”

He certainly called that one correctly. Just as he did when he told his office staff several weeks ago that this year’s Glastonbury would be a dry one: “I wanted to put it on a poster, ‘Sunshine 100% guaranteed’, but everyone said it was too risky,” he says. “That was when we were having some awful rain and all the newspapers were saying we were going to have

a mudbath! But I never get scared about the weather. It just fires me up. I like a challenge!”

With no bad weather to worry about, he’s had to seek out a different challenge for this year’s Festival. On Thursday evening, at 7pm, Eavis will perform a full live show with his band at the Avalon Café.

“It’s the biggest set I’ve ever done,” he says. “I’ll be singing six songs. Pop classics, like Elvis and Sinatra.



I’m feeling quite confident. We’ve been doing one full band practice a week at least. I don’t think I’m too bad at it. The stinging nettle tea has definitely helped my vocal cords!” Not for the first or last time in our conversation, he bursts out laughing. Michael Eavis really is a very good advert for being 83 years old.

He is also definitely not a man who is ready or willing to start

slowing down yet. He laughs again when recounting the moment, last week, when his wife, Liz, suggested that he should have a couple of days away in Penzance. “To get away from it,” he says, incredulously. “But why would I want to get away from all this?” He looks out at the breathtaking wonderland that has popped up in his backyard over the last few weeks. “There’s just so much to do!”

And, make no mistake, Eavis plans to do as much of it as he possibly can. “I’ve got so many appointments,” he says, “I like to keep on my feet.” He can’t wait to check out this year’s major new attractions: the Glastonbury-on-Sea pier, the new Block9 structure and Arcadia’s Pangea. “We’ve spent a lot of money on all three of those, but they’re going to be fantastic. And I’m really excited about the Shakespeare stage in The Wood. That didn’t cost nearly as much but I think it’s going to be a huge success!”

As the merry masses continue to stream past us, it feels like the most excited Glastonbury attendee of all might just be this farmer who, in 1970, decided to start a festival here on a whim, sending his life on the most glorious and unexpected trail. “Oh I love it so much,” he beams. “I don’t know what I’d do without this show. I dread to think what my life would be like without all these amazing adventures!”

CRANE SUPREME

EMILY MACKAY finds out more about Arcadia’s Spider replacement

Arcadia’s imposing Spider has been ensnaring dance music devotees in its web for almost a decade, but now she’s off on tour to spin her magic around the world. It’s not the end of the fire and wonder, though. Arcadia’s new installation, Pangea, takes its name from a giant land mass, parent to all modern continents, that existed hundreds of millions of years ago. Just like that supercontinent, it’s a spectacular work in progress.

Its “foundation stone”, explains Arcadia’s Cyrus Bozorgmehr, is a colossal crane from Avonmouth Dock, placed at the centre of a circular dancefloor ringed by the area’s trademark flamethrowers. On it, high above the DJ booth, sits a reclaimed radome – a “golf ball”-like shelter for radar antennae – which will act as a spherical screen for wild, 360-degree visuals accompanying performances by Andy C, Four Tet, Carl Cox and more.

While it’s nerve-racking replacing their beloved Spider, Bozorgmehr says that “at some point you’ve got to make that second and third album”.

The Pangea concept stresses unity in “a world of walls” and was inspired by a collaboration with Australia’s Whadjuk people in 2016, whose traditional dance asked the Spider spirit to weave togetherness between nations. “The next century is climate change, regulating AI and gene-editing,” says Bozorgmehr. “Things that require global cooperation.”

Pangea also allows for evolution in the years to come and the team is throwing the concept open to the imaginations of Festival-goers. “With the Spider, we ended up with farmers, scrap merchants, structural engineers, physicists – people who wouldn’t normally be involved in set design, all working together.”

“We grew up at Glastonbury,” Bozorgmehr adds. “We were supported when we were two lads with an idea on the back of a fag packet. We want to carry that on.” Feeling inspired? Email your ideas to pangea@arcadiaspectacular.com.

WE CAN BE HEROES

Today’s Extinction Procession will inspire us to fight climate change together, says **ALEXIA LOUNDRAS**

“With great power there must also come great responsibility.” So wrote Marvel Comics creator Stan Lee. If he were still here, facing our climate emergency, he’d surely bellow it into our ears. Together, we do have power – at our best, we’re resourceful and bold. But we haven’t been responsible. Instead we’ve allowed our planet to be overrun by the bilious monster that is climate change. It’s the greatest supervillain we’ll ever face and, Lycra or not, we must unite and fight this one ourselves.

Perhaps it was the urgent words of Sir David Attenborough or the placards of kids striking from school that awoke us. Maybe it was the devastating droughts and melting glaciers. Either way, we’ve finally clocked our nemesis and we’re ready to make a stand.

“People are really beginning to see climate devastation all around them,” says Farhana Yamin, an environmental lawyer and founding member of Extinction Rebellion. “Life on Earth is dying. All the available evidence

points to the next five to ten years as being critical to not falling off the cliff. We owe it to future generations to be part of the ‘great turning’ that will enable us to coexist with each other and other species.”

This year at Glastonbury, we’re gearing up for battle. “While people are here, we want to inspire them to live more sustainably,” says Emily Eavis. “That’s one reason we banned the sale of single-use plastic drinks bottles. We’re all realising that we need to shift our thinking from simply recycling to actually reducing what we use, and reusing instead. If we are more aware of our lifestyles, and make better choices about how we live, we can make a huge difference.”

Galvanise yourself into action at today’s Extinction Procession.

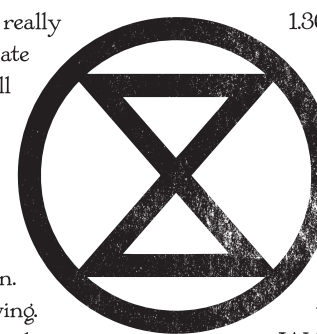
Starting at The Park at 4pm, some familiar faces and speakers from Extinction Rebellion will put green fire in your belly, before they lead a march to the Green Fields’ King’s Meadow, where, at 5.30pm, we’ll form a human sculpture of an hourglass – the adopted symbol of extinction.

This year’s Festival has plenty more to inspire a green awakening, too. Sample the homegrown fruits of the Permaculture Garden Café, before heading to Green Futures to find sustenance in one of the many discussions taking place, including a Green New Deal Panel with Caroline Lucas MP (Saturday, 4pm). Or drop in on the Left Field debate, How To Save Our Planet, with politicians and activists such as the Fracking Nanas (Saturday, 1.30pm).

Treading lightly doesn’t mean giving up all 21st-century perks. It’s about harnessing technology that works with the natural world, not against it. Become one with our pollinators at

Wolfgang Buttress’ BEAM installation in the Greenpeace Field: an immersive, sensory trip into the heart of a real Worthy Farm beehive; take inspiration from Arcadia’s commitment to sustainable engineering – every part of their new crane creation was salvaged and repurposed; and be shaken into action by Shangri-La’s razor-sharp cries to curb consumption and, basically, not be a dick.

The power to shape the future is in our hands. We can – if we want – spurn single-use trash, demand more sustainable options, and fight the greedy beast of consumption. Hopefully everyone will leave Worthy Farm – with their tents, of course – poised for battle, knowing that our life-threatening arch-enemy can be stopped. And we don’t even need to wear our pants on the outside.





KEITH FLINT 1969-2019

As Silver Hayes unveils its memorial arch, **ED SIMONS** from The Chemical Brothers remembers the Prodigy frontman

We first met Keith and the rest of the band when we started doing European festivals – it would always be us and then them in the dance tent. This would have been the mid '90s.

I think Keith could see we were a little green and he took the trouble to show us how to do festivals, how to enjoy ourselves.

He was always really kind to us and good fun.

The Prodigy show at Glastonbury '97 blew my mind. He was the focus of such intense passions. His persona gave permission for thousands of people to reach a state of mania. It was an incredible sight.

My abiding memory of Keith was at one of our first solo shows in London. He came to see us, wishing us

luck before the show, and as we got near the end he was with our stage crew looking eager; so we beckoned him on stage for our last song. He danced and the crowd loved every second of this new combination.

He accidentally kicked the power out. He was very apologetic afterwards and I remember Tom saying: "Don't worry, you're Keith from the Prodigy – you can do whatever you like."

It's very sad what has happened and I hope he knew how much he was loved by so many, and what pleasure he gave to thousands and thousands of people. Love and respect to his friends and family.

The Chemical Brothers play the Other Stage, Saturday, 10.15pm.

MEET THE 2019 ETC WINNER

RHYS BUCHANAN catches up with victorious singer-songwriter Marie White

A few months prior to this year's Festival, 23-year-old singer-songwriter Marie White was crowned the winner of the Emerging Talent Competition, winning over judges at Pilton Working Men's Club, just a stone's throw from the stages she's set to grace this weekend.

It still feels weird, admits the Hastings-based musician, who thought twice about even applying for the competition in the first place. "I remember sitting there and submitting the track, thinking I had no chance," she says. But White's fresh, soulful pop stood out and she made it all the way to April's final.

"I was so nervous," she says about that night in Pilton. "To impress people with two songs is so difficult – there's no room for error:"

So dazed was she by the experience, that the winning moment is still a blur. "I've got a video of Michael Eavis announcing my name and I rugby tackle my dad on the way to the stage, so that's probably a strong reflection of how I felt!"

White's songs are like little bundles of emotion, direct from the heart. "It's like having a diary and giving somebody the key," she says. "That's what I find fascinating, and slightly overwhelming, about singing my own songs." Now she hopes they have the same impact on listeners that writing them had on her: "I'm lucky, not everybody has an outlet to make themselves feel better through music."

White plays The Rabbit Hole, Thur, 1pm; Greenpeace Stage, Fri, 2pm; BBC Music Introducing, Sat, 1.15pm; Acoustic Stage, Sun, 12pm.

(YOU GOTTA) FIGHT FOR YOUR RIGHTS

Fifty years after the Stonewall riots, **KATIE GLASS** finds a festival dedicated to inclusivity

Glastonbury emerged in a spirit of free love as a festival synonymous with welcoming outsiders and experimentation. In that sense, it has always had rainbow credentials. But as the Festival has grown – and so has understanding about the importance of celebrating diversity – there's been more emphasis on promoting its LGBT spaces and politics.

The now-legendary Sunday afternoon spot on the Pyramid Stage has become a beacon for gay icons. Headlined in the past by Dolly Parton and Shirley Bassey, this year Kylie takes up the mic. And across the rest of the Festival, newer queer artists play a major role, including Christine And The Queens (Other Stage, Sunday, 10pm) and Years And Years (Pyramid Stage, Sunday, 1.45pm), whose singer Olly Alexander performed here in 2016 on Pride weekend, telling the crowd he saw it as a chance to "Shove a rainbow in fear's face".

For over a decade, X-rated gay dystopia The NYC Downlow, described as "the best gay club in the UK", has been raving in Block9, offering a home for "murky homo fantasies", according to its founders Gideon Berger and Stephen Gallagher.

Jonny Woo will once again be in residence with his crew. This year he'll be singing Judy Garland to dance beats on Sunday, in a set themed around '60s New York, and welcoming an invasion of Kylie Minogue impersonators. "LGBT Pride is something that happens all weekend for us," Woo tells me. One of his fondest LGBT Glastonbury moments is seeing Shirley Bassey.

With this year's Festival falling on the 50th anniversary of the

Stonewall riots, it feels especially important that a festival promoting acceptance and free expression should celebrate an event that provided an enormous catalyst for change in the queer community and beyond.

Left Field, with its focus on big-issue politics, is recognising Stonewall's anniversary by hosting a debate about Queer Liberation (Friday, 1.30pm), asking: How far have we come? LGBT+ activist and panel member Alexander Leon hopes it will provide "an important reminder that although many LGBT+ rights have been secured, we still have a long way to go". He notes that although in the last 50 years the UK has decriminalised homosexuality, ushered in same-sex marriage, repealed laws such as Section 28, and made headway to broader gender recognition, we still have more to do.

"LGBT+ people are more at risk of mental health problems and homelessness; trans people are still not given the agency to self-identify under the law; and we still have a long way to go in ensuring the reverberations of queer liberation are felt outside of our country," Leon says.

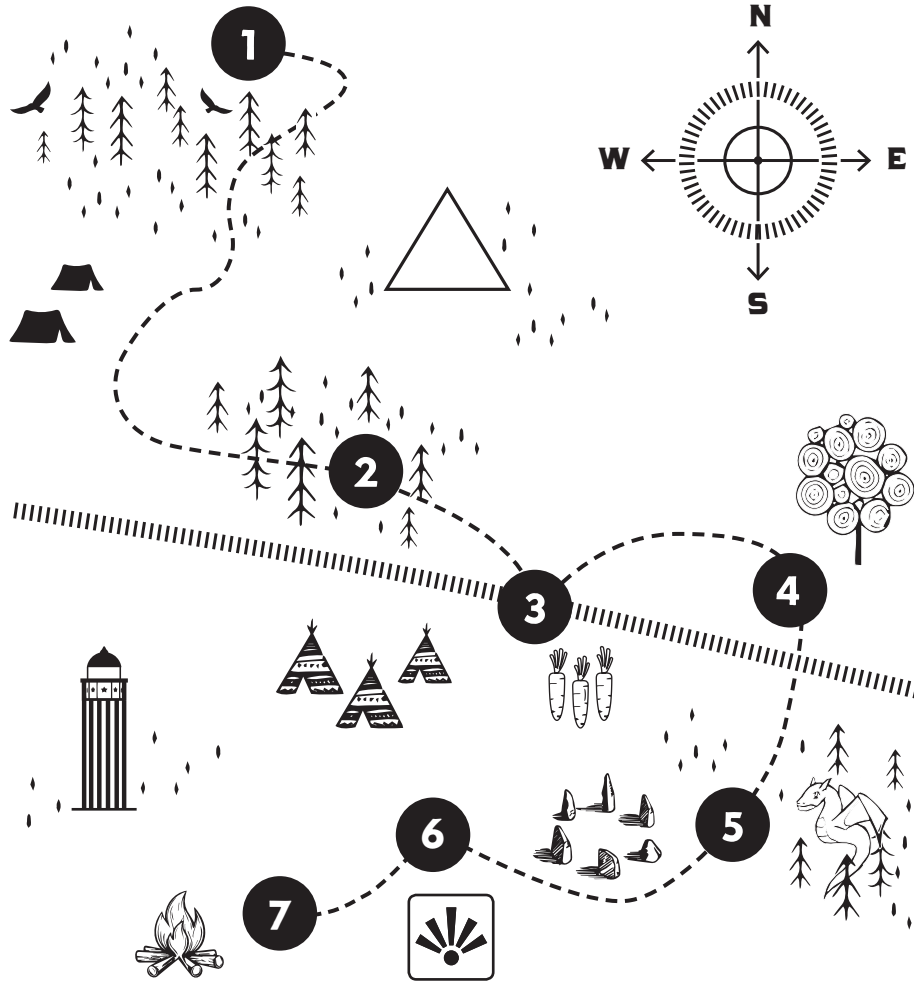
Woo agrees. "Prejudice still exists," he says. "We should be helping those whose LGBT rights are still lacking and are in danger. The fight is not over; we just have to punch so much further now."

At least Glastonbury provides a safe space. A world in which, Leon says, "there are no limits on self-expression... I'm certainly planning on draping myself in all my rainbow regalia and living my best queer life!"

A NATURE HIKE

Discover the Festival's bucolic spaces on a morning stroll from north to south

- 1 Start at The Wood, a tree-covered haven with aerial walkways, illuminations, Shakespeare and birdsong.
- 2 Head south, past the Other Stage, and turn left for the Glade's peaceful woodland clearing, The Spike.
- 3 Follow the old railway line, watching for a gap in the trees leading to the tranquil Permaculture Garden.
- 4 Hop back on the railway line to Greenpeace Kids and the Festival's oldest and most famous Oak Tree.
- 5 Stroll through Green Futures into King's Meadow and walk uphill, along the stream, to find the Dragon.
- 6 Cross King's Meadow, beyond The Stone Circle, and turn left up to Pennard Hill Gate for glorious views.
- 7 Before returning to the thick of the action, take a load off around the Strummerville campfire.



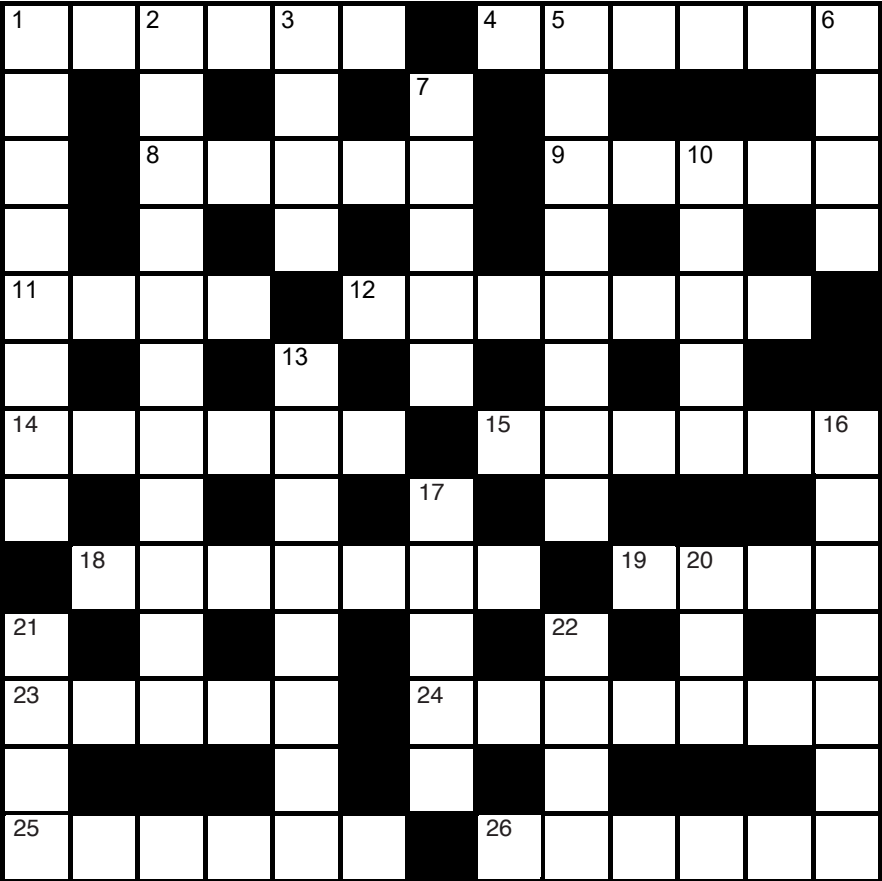
THE GLASTONBURY BUCKET LIST

How many of these must-have experiences can you tick off at this year's Festival?

- | | | |
|---|--|--------------------------|
| ☐ Try and find the Underground Piano Bar. If, of course, it actually exists. Who really knows? | Perform live on a stage, whether it's at the Stonebridge Bar's Hip-Hop Karaoke (Sat, 5.30pm) or Shangri-Starz! talent show (Thur & Sat, 8.30pm; Fri, 11.30pm). | ☐ |
| ☐ Eat at least five different dishes from around the world, from Nigerian jollof to Goan fish curry. The Festival's "food for a fiver" deal might come in handy. | Join a party outside a random bar, shop or food stall. Seriously. It'll be one of your top-ten Festival highlights. | ☐ |
| ☐ Take a picture with your head poking through the "O" of the big "GLASTONBURY" sign in The Park. | Make a wooden potato masher, a macrame rug or some other implement in the Greencrafts Village – and use it at home. | ☐ |
| ☐ Steel yourself with a heavy dose of eco activism before plunging down the Greenpeace Field's infamous Drop Slide. It's not for the faint-hearted. | Climb up the Tor View Lookout tower in Theatre & Circus. If you're really lucky, you might even catch a bagpipe player up there. | ☐ |
| ☐ Experience the South East corner at its very naughtiest – and most surreal – after the 3am witching hour. | Have you even been to Glastonbury if you haven't watched the sun rise at The Stone Circle? | ☐ |



THE GLASTONBURY CROSSWORD #3



- ACROSS
- 1

When The Cure were in love (6)
- 4

RZA's hip-hop Clan (6)
- 8

A 2008 hit for Saturday's headliners (5)
- 9

____phat will be blasting out the tunes at Sonic (5)
- 11

It takes at least this long to walk from the Cider Bus to King's Meadow carrying three pints (4)
- 12

Marie White achieved this in the Emerging Talent Competition (7)
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What you should do before leaving Worthy Farm (4,2)
- 15

Find one on the BBC Music Introducing stage (3,3)
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Madeleine _____, singer-songwriter playing the Acoustic Stage on Sunday (7)
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He'll turn Sunday into Funky Friday (4)
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____Again, Pyramid-opening tribute act to 21 Down (5)
- 24

1997's _____ Firestarter (7)
- 25

Should you take your tent home? (6)
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A Boombastic 2017 performer (6)

DOWN

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'_____ Lucky', a song you might hear on Sunday (1,6,2,2)

3

Finnish singer who plays the John Peel Stage on Sunday (4)

5

These garments are eco-friendly (8)

6

You can play this crazy game in Bella's Field (4)

7

A feeling we'll all experience next week (5)

10

BBC 1Xtra DJ and Glastonbury regular, _____Jam (5)

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To sample the delights of Piggie Smalls, yours will need to be £, not \$ (8)

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The day the Festival car parks opened (7)

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Posh canvas alternatives at Worthy View (5)

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Joe Rush and Stanley Donwood supply lots of this at the Festival (3)

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Palindromic 1970s pop stars (4)

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You really need to try the Goan _____ Curry (4)

REWEAR, REUSE, RECYCLE

Sustainable fashion doesn't have to mean haute couture potato sacks, says **KATIE GLASS**

For 27 years, Oxfam has been catering to Glastonbury's fashion emergencies. If you desperately need a sequin bolero for a midnight drag fiesta or a jumper because you can't find your tent, the Festival's Oxfam shops are the place to head. Celebs spotted hunting Oxfam bargains at Glastonbury have included Matt Smith, Ruby Wax, Edith Bowman – and Emily Eavis, natch.

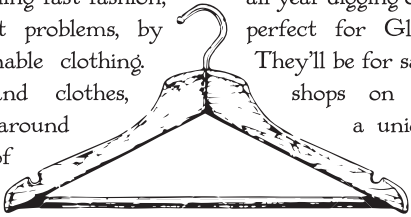
So, this year it makes sense that Oxfam is bringing its campaign to support sustainable fashion to the Festival, raising awareness of its environmental and human impacts.

Fast fashion's polluting effect on the planet is mind-blowing. In the UK, some 11 million items of clothing end up in landfill tips every week. The fashion industry is one of the world's most environmentally damaging industries, generating more greenhouse gases than the shipping and aviation industries combined.

The human impact of the fashion industry is also profound, with clothes often made cheaply by the world's poorest people slaving in appalling conditions.

Oxfam is tackling fast fashion, and its attendant problems, by promoting sustainable clothing. Selling second-hand clothes, their shops save around 47 million items of clothing from going to landfill every year. And the money raised is used to help people directly affected by climate change.

Oxfam also works to help secure labour rights for the people making our clothes, working directly with companies like Marks & Spencer to provide workers with better conditions. One recent Oxfam project with Burberry saw them build a sustainable cashmere industry in Afghanistan.



At this year's Festival, Oxfam is promoting sustainable fashion in various ways. In Batley, West Yorkshire, at Oxfam's recycling hub, a crack team of fashion gurus spent all year digging out festival threads perfect for Glastonbury tastes. They'll be for sale in four Oxfam shops on site, each with a unique fashion slant. The Park Shop is selling boutique styles; Treasure Trove (near Left Field's Tony Benn Tower) is serving up drag-glitter-realmness; and their Glade wardrobe promises "Amazon Jungle with flashes of neon" – ideal for finding a last-minute outfit for an acid-house-forest-rave.

Near The Park Shop, an enormous corrugated metal water tank has also been transformed into a spectacular second-hand fashion extravaganza – the World-changing Room – where

you can find out about fast fashion, buy funky second-hand threads and have them screenprinted with designs by artist Anthony Burrill.

"We have worked with Glastonbury for over 25 years now, and every time our campaign at the Festival focuses on something that will make real change in the world," Fee Gilfeather, Oxfam's sustainable fashion expert says. Past projects have seen the Festival and Oxfam collaborate to stop the sales of arms and fund better healthcare for mothers.

"There's a movement now which is a real backlash against the culture of throwaway clothes," she adds. "At Glastonbury, people really want to make a difference. Together this year, if we all pledge to rewear, reuse and recycle, we can help save the planet and the world's poorest people, creating a better environment for everyone."

GET IN TOUCH

The Festival can help us connect with the planet, says Earth wisdom writer and Green Fields veteran **GLENNIE KINDRED**

I've been coming to the Festival since 1982 and I'm addicted to the experience and the ritual of being here. It's not just about immersing ourselves in the biggest party of the year, soaking up all the incredible creativity, listening to inspiring speakers, and being with friends from all over the country – I also use this "time out of time" for midsummer reflection, to catch up with myself, look at where I am at in life, and where I want to go.

Being here stimulates our thinking and opens us up to changes in our collective understanding. Increasingly, we are becoming more and more aware of the

interconnectedness of all life, and seeing ourselves as part of the Earth – not separate from it. This is an important part of the Healing Field.

Every year, we hold an opening ceremony that connects the five areas of the Field, each one dedicated to one of the five elements of life: fire, water, air, earth and spirit. Each ceremony brings focus to these life-giving elements to which we're all connected and upon which we all depend on in order to survive.

While we're at Glastonbury, we feel a great sense of community and love, and hopefully we can take this away with us in our hearts to change the way we relate to other people, and the planet, in our everyday lives.

IN NUMBERS

PYRAMID

S T A G E

25 METRES TALL

354 MICROPHONES

292 AUDIO SPEAKERS

8,706,880 PIXELS ACROSS THREE SCREENS

8.5 KM OF CABLES FOR VIDEO + AUDIO

6,000 EMAILS TO PRODUCTION MANAGER

11 WEEKS TO BUILD THE ARENA

LATEST NEWS FROM THE FESTIVAL ⚡ EMERGING TALENT COMPETITION ARTISTS

WORTHY FM

ON ⚡ 87.7 FM

BROADCASTING LIVE FROM THE FARM UNTIL MONDAY 01 JULY

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“KIDS DESERVE RESPECT!”

EMILY MACKAY chats to Kidzfield's Tony Cordy about 25 years of ensuring the kids are alright

Now in its 25th year, the Kidzfield has been setting the example to follow from way back when the best that children could get at other festivals was trampled. It's not just a crèche to dump your offspring in, or indeed a sideshow of distractions – the Kidzfield is a festival within a festival, where people of all ages can share in the Glastonbury spirit.

"It really is the mother of all children's areas, just as Glastonbury is the mother of all festivals," says Kidzfield founder, Tony Cordy.

He had been running the Greenpeace area at the Festival in the early '90s, but, having "run out of patience with adults", was offered the run of the children's area when

Michael Eavis looked at an aerial map of the site in 1994 and noticed that it didn't seem to have much going on.

Cordy used his experience in the circus to revamp the area and an old wooden fort was replaced by the Kidzfield Castle – one of the few permanent structures that remains standing when the rest of the Festival has been packed away. "That's the high-tide mark," says Cordy. "Each year the Festival gets that bit better, a bit bigger, and each year the castle is slightly bigger, slightly more glowing. It's important there's a continuum."

The Castle also serves to remind people that they're in the kidz domain now. "The Festival was pretty wild back in the day – I've personally taken

down a naked axe-waving lunatic in the Kidzfield. So it was important to sort of put up a flag saying: kids are here, and kids deserve respect!"

Cordy's guiding principle has always been that "children should have stars too," he says. "We had Bodger and Badger from the off, and they were huge stars. Almost too huge – all the characters and props used to almost crowd the tent out!"

Along with that roguish fox Basil Brush, street magician Dynamo has been one of the stars of the Kidzfield in recent years – and he will be again in 2019. "He's a really cool guy," says Cordy. "It's that thing of making magic real, that anything is possible, which is what we're trying to put

out. Our message to kids is, look: you could do this. You have a talent."

This isn't just a flowery platitude. At Kidzfield music workshops, kids can learn to play instruments and record a track. "We've given away thousands of instruments to kids that show promise," says Cordy. And in 2017, a Kidzfield graduate, Blue May, played on The Park Stage with Kano.

"Half the crew working at the Festival have been through here," says Cordy. "It can mean so much to kids. They leave inspired, and hopefully their parents do, too. They may be missing things, but they all leave with a big smile. They often tell me: 'Oh my God! Stop making it so good. I can't get my kids out of it!'"

AND ALL THAT JAZZ

JOHN LEWIS talks us through the skronky sounds reverberating around this year’s Festival

Glastonbury has always hosted jazz – the likes of Weather Report, Gil Scott-Heron, Hugh Masekela and Fela Kuti have all headlined various stages in the past, while British names like Courtney Pine and Andy Sheppard have played on the Pyramid Stage. But this year’s bill is the first to really embrace the new wave of jazz that’s been buzzing in recent years.

Around the main stages you’ll find plenty of big American jazz names – from totemic saxophonist Kamasi Washington to vibes legend Roy Ayers, from pianist and Hollywood star Jeff Goldblum to singer Madeleine Peyroux. But across the West Holts and Park Stages you’ll also notice a heavy emphasis on Britain’s thriving young jazz scene, with prominent slots for spacey outfit the Ezra Collective, jazzy afrobeat octet Kokoroko, south London’s Steam Down collective,

and two separate outfits led by star saxophonist Shabaka Hutchings – jazz-rave trio The Comet Is Coming and his ramshackle, punky marching band, Sons Of Kemet.

Hutchings is pleasantly surprised by the changes he’s noticed at British jazz gigs. “When I started playing live, about ten years ago, I was mainly playing to older crowds, guys in their 30s and 40s and up,” he says. “But now you notice that there are huge numbers of much, much younger people coming to jazz gigs. Students, kids in their teens and early 20s, all getting into the vibe. And very mixed crowds – as many women as men, and people of all races. Wherever I play around the world, people are asking me about the British jazz scene. It’s on fire.”

Glastonbury has also launched a dedicated jazz space, called the Wormhole, close to The Park’s Ribbon

Tower. During the day the venue is the Humblewell Area, hosting numerous wellness workshops. But, at night, it will be transformed into an intimate, 300-capacity venue curated by Jackson Lapes.

Lapes has been promoting his Worm Disco Club nights around the Bristol area for the last five years (“everything from Senegalese roots drumming to Brazilian heavy metal,” he says), and wants the Wormhole to pursue a similarly diverse, clubby vibe. “We’ve picked some of our favourite acts we’re into right now,” he says. “Many are described as ‘jazz’ but the reality is all of this is fusion music, taking elements from a wide variety of sources, from afrobeat and reggae and soca through to grime and funk.

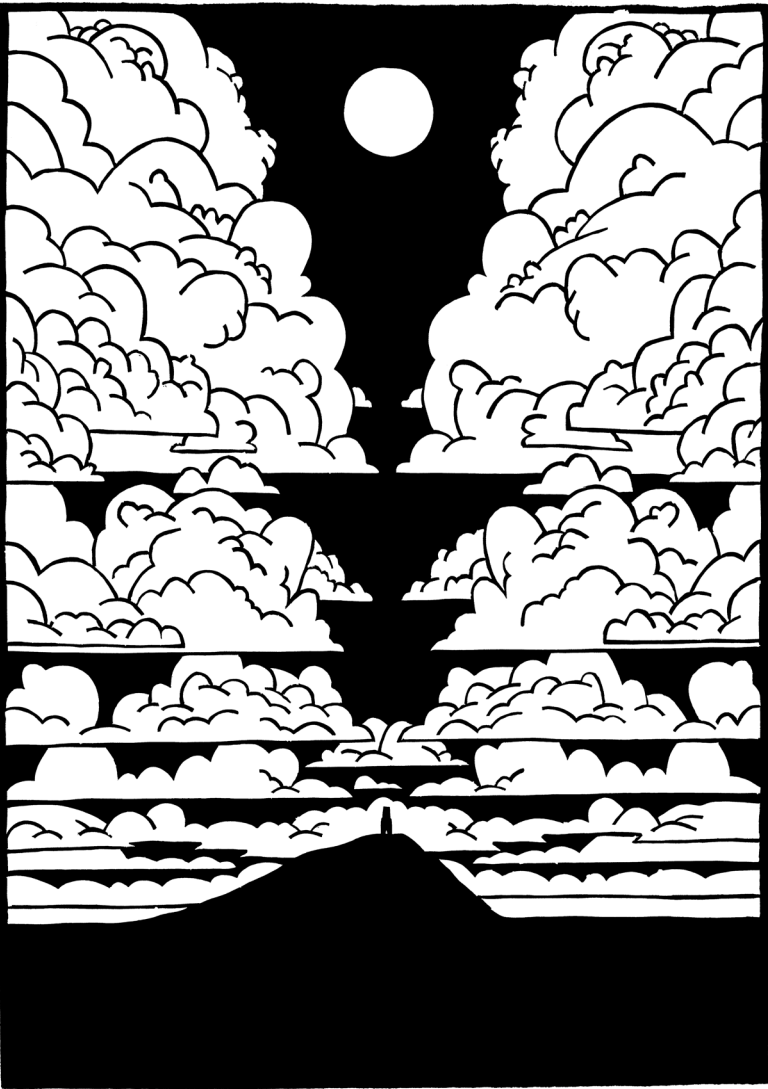
“Sunday night, for instance, will see Kokoroko and Joe Armon-Jones share the stage at the Wormhole, bringing a heap of different vibes.

Kokoroko are rooted in afrobeat and jazz, while Joe’s sound draws from a different set of influences like dub and jazz-funk. It’s the kind of collaboration which is just a moment in time and will never be replicated.”

A music like jazz often requires some kind of intimacy. “Even though we can fit over 300 people, it’s still an intimate space,” says Lapes. “We’re using lots of vintage lamps and LEDs to create a warm atmosphere. We have hanging plants, projection mapping from the audio-visual artist Panther Panther!, and bespoke psychedelic artwork from Marta Zubieta. The structure, designed by Misty Buckley, is based on cobbled-together coconut shacks from tropical beaches. I think the atmosphere and the connection between artist and audience is going to be very special.”



SILVER HAYES 2019 ILLUSTRATION BY SIMON SPILSBURY



You can buy this poster, *The Shelter Of A Dream* by Stanley Donwood, from the Glastonbury Free Press tent in the Theatre & Circus Field. Other posters are available.

Q&A: JESS PHILLIPS

KATIE GLASS spoke to the Labour MP ahead of her appearance in the The Park on Saturday

Outspoken, outrageous, and to many an out-and-out hero, Jess Phillips was a force for women’s rights long before entering politics – managing domestic abuse refuges for Women’s Aid. As MP for Birmingham Yardley, she’s consistently championed women in Parliament, memorably marking International Women’s Day by reading out a list of women killed by male violence. This year, Phillips will be speaking at the White Ribbon Alliance’s Parlay Parlour in The Park (Saturday, 1pm), a safe space focusing on making women’s voices heard.

What are you doing with the White Ribbon Alliance?

Jo Cox had a relationship with them, so, in honour of her and the changing nature of being a political woman, I’ll be speaking about some of the aggression that we now have to face as women in political life and the policies that affect women.

Why is the atmosphere in politics so abusive towards women?

Abuse has always been a tool to control women. In politics and the feral environment of social media, the tools used to control and silence women were always going to be the same. Of the ten most targeted people on social media, nine are Labour women because we’re braver and bolder talking about change.

How do we champion free speech when you’re getting rape threats?

Free speech has parameters – it doesn’t just mean you can say anything; that’s the dummies’ guide to free speech. Where I draw the line is the threats I, and other women in politics, get that are designed to stop us having a voice. Free speech has to be for everyone. People aren’t sexists just for LOLs, they do it to diminish your voice and diminish your power. So, all these free-speechers – it’s just total bullshit. They’re trying to stop my voice.

The White Ribbon Alliance campaign asks ‘What Women Want’. You said “Abortion for women in Northern Ireland”.

What I find absolutely amazing about the outrage about Trump and Alabama changing their abortion laws is that in our own county we have even more draconian laws. The UK government make a huge song and dance about putting money into helping women have reproductive rights abroad, but some of those countries have more progressive rules around abortion than exist in our own country. We are backwards.

The “personal view” of Tory leadership hopeful Jeremy Hunt is that the legal time limit for an abortion should be reduced to 12 weeks. Jacob Rees-Mogg, meanwhile, is totally anti-abortion. Are women’s reproductive rights under threat from the right?

Absolutely. Being tough on abortion has become a cool identity for Conservatives. What I loathe about abortion policy in the UK is it shouldn’t be a matter of conscience; it’s about evidence-based health policy. It’s not a matter of morality. Women die unless they have reproductive rights.

With issues as personal as abortion, is it hard to be friends with Tories?

I would fight with every bone in my body to stop Jacob Rees-Mogg having anything to do with my womb but we can still have a civil conversation.

Is Glastonbury a place for politics?

When I last came, which wasn’t this millennia, I didn’t go and listen to people talking about politics, but now people are more politically active. It’s important to see politics as part of our everyday lives. It’s in everything.

What’s your favourite Glastonbury memory?

I saw Bowie – that was cool. I also broke my ankle jumping the fence.

Now we know Gove takes coke – have you taken drugs?

Of course I have. Quite a lot when I was younger, but I’ve certainly not been hypocritical about how we need to change drugs policy – unlike Michael Gove. I’m not yet of the totally “legalise everything” view, but I do hope this will start a conversation.

NOTICES

FLASHDANCE! Take part in a mass “disco butt slap” to Kylie’s *Spinning Around* on Thursday, 4pm, at the T&C Gateway, and again on Sunday during her Pyramid Stage set.

WANT TO KNOW WHAT LOVE IS? Try performing downward-facing dogs to Bon Jovi at Power Ballad Yoga in the Greenpeace Field, Thursday to Saturday, 10am.

POIGNANT LOLS Mark Steel hosts a tribute to much-missed comedian Jeremy Hardy in the Cabaret Tent on Saturday, 12noon, featuring guests including Billy Bragg,

LORD OF THE MANOR Michael Eavis and friends perform live at the Avalon Café on Thursday, 7pm.

BIG DRIIS IS IN THE HOUSE A dangerously fixated copper in Luther, a dextrous rapper on the brilliant *Boasty* single, and a fine DJ to boot – Idris Elba is on the decks at The Glade, Saturday, 10.55pm.

WISDOM KEEPERS The Tipi Field welcomes elders and spiritual leaders from indigenous communities around the world. Kaminchu oracle Kazumi Ohishi speaks about our guardianship of Earth on Thursday, 4.30pm.

CAN YOU FEEL IT? Chicago house legend Larry Heard, aka Mr Fingers, takes over Block9’s new IICON installation on Saturday, 1am.

DAN BASTILLE IS HERE TO HELP This year’s Glastonbury Free Press **Agony Uncle** is waiting for your **Festival-related questions**. Email them to askdanbastille@gmail.com before Friday, 11.30am.

BREXIT LAUREATE Artist Coldwar Steve, famous for his collages lampooning the state of the UK, chats to Shaun Keaveney at the Free University, Saturday, 1.30pm.

JUSTICE FOR GRENFELL British rapper Lowkey joins campaigners from Grenfell United for a discussion entitled *People Before Profit* at the Speakers Forum, Thursday, 6pm.

A PARALLEL UNIVERSE What if The Beatles had never existed? What then? Danny Boyle’s new film *Yesterday* – showing at Pilton Palais on Saturday, 11am – has the answers.

SAY YOU WANT A REVOLUTION Get non-violent direct action training for all your future protesting needs at Rebel Rebel in the Green Fields, Thursday to Sunday, 11am.

ART IN ACTION Watch Shangri-La’s resident artists screenprinting limited-edition artworks in the ShangrilART studio container from 1pm and 9pm everyday.

CATCH THE GROOVY TRAIN Opening the West Holts Stage on Friday, 11.30am, are the Netherlands’ brilliant, pan-global space-disco outfit, The Mauskovic Dance Band.

COSMIC! Visit the Wheel Of Astrologers in Green Futures for planetary meditation, Astro drama performances and one-to-one chart readings. Daily until 4pm.

JUMP IN THE LINE Bristol’s 17-piece Dockside Latin Orchestra will get the party swinging with big band classics to shake your hips to. Glasto Latino, Thursday, 10pm.

CATS AND BOOTS If you’re still up at 5am on Friday morning, then head to The Rum Shack in The Common for a masterclass in beatboxing from a crew of UK champs.

VAMOS DE FIESTA It’s an all-day Colombian party at Gully Blues in Silver Hayes on Friday, culminating in DJ Guajiro’s Latin-spiced afrobeat techno from 1.30am.