

**Sunday, 28 June, 2015** 

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FREE

### AFTER A SENSATIONAL SATURDAY, WE'RE...

### Chris Salmon

t's Saturday morning and Emily Eavis is sitting at the farmhouse's kitchen table, cradling a cup of tea. "It's been a phenomenal year so far," she says, beaming. "Really magical. The atmosphere when people arrived on Wednesday was actually quite moving. I was up by the tipi field that night and it was just lovely seeing all those people so happy to be here. It really makes you feel that all the effort is worthwhile."

Even during our conversation, it's clear how much work Emily and the whole Glastonbury team – put into making this event as good as it can be. She's going straight from here to a meeting about sound levels, and as we chat she takes a call about worryingly high levels of urine in the streams – Emily asks us to pass on how important it is to only pee in the toilets.

"The Festival does take over your life," she says. "We live this. And we're constantly thinking about ways in which things could work better and making it all as good as it can possibly be.

that Emily spends her entire year it completely. She's going to be this incredible event, much of which she doesn't get to experience. "That's the one downside of the job," she says. "You have to slightly let go of the fact that you're planning all these things for other people to enjoy that you won't actually witness yourself. But then you get such a high from bumping into people in the crowd who tell you about all the special moments they've experienced."

And Emily certainly got to enjoy herself on Friday night. "How good were Florence and The Libertines?" she says. "The moment the backdrop came down with The Libertines' logo on it was just phenomenal. We were determined to keep their set a secret, and it was such a high to see the crowds' faces when they realised who it was. And they just stormed it."

She's equally fulsome in her praise of Friday's replacement headliner. "Obviously it was gutting when the Foo Fighters had to pull out," says Emily. "But for me there wasn't any question about Florence getting that slot. And she

The irony of that, of course, is was just incredible. She owned neadining festivals all over the world. What a star."

Emily has also spent time exploring the site. "I absolutely love walking through the crowd, picking up on the atmosphere overhearing people's conversations. The site looks incredible. We've brought in as much visual art as possible, to try to change the way people look at things and to just blow their minds. And I've got a long list of tweaks and changes for next year that I've noticed from walking around.'

So is she already turning her attention to Glastonbury 2016? "Yes, absolutely. Next week we'll feel completely exhausted and knocked out like everyone else. But we begin the clear-up straightaway and then we'll be on to bookings. It never stops!"

For now, though, is Emily happy to follow in her dad's footsteps and declare that this year's Glastonbury is, once again, the best one yet? "Oh, absolutely," she grins. "I've got to say that. But I really do think that it is."

# Magical mystical Tor

Florence Welch has called on the energy of Glastonbury's levlines to help heal the Foo Fighters' Dave Grohl – but what the heck are they?

### Emily Mackay

uring those seemingly visionary early mornings at the Stone Circle, you might discuss how Glastonbury has something sort of mystical about it to do with leylines and all that jazz. But if you crave to know the truth of the Festival's spiritual secrets, let Luke Piper be your guide. He's worked here for more than 16 years and is a successful painter who has travelled the leylines of England.

But what is a leyline? Simply put, they link points loaded with communal historical significance. Luke compares the energy of a leyline to the difference we feel when looking at a photograph of a relative compared to one of a

stranger – a jumble of accumulated the former's name links early feelings and associations. "Imagine that same difference with a place," he says. "And I think that feeling

can be collective." The Festival is nestled between currents of the St Michael leyline, which links significant sites including Glastonbury Tor and Avebury Stone Circle. The leyline also aligns with the sunrise at the midpoint between spring equinox and summer solstice, coinciding with the Apparition of St Michael and close to May Day, the Celtic festival of Beltane – since ancient days, a time to PARTAY. "There were always people celebrating at this time, so maybe there's a collective footprint," Luke adds.

Luke is an area organiser for Avalon and The Glade. The latter is on the Stonehenge leyline, while

Christianity with King Arthur. The story goes that Jesus's great-uncle, Joseph of Arimathea, buried the Holy Grail at Glastonbury Tor, aka the Isle of Avalon, and King Arthur was laid to rest at Glastonbury Abbey. The Pyramid Stage, meanwhile, was deliberately placed in relation to the site's leys by 1971 Glastonbury Fayre organiser Andrew Kerr.

"They dowsed the site for a blind spring, which is a spiral of energy where the line comes up out of the ground," explains Luke, who is in no doubt that the unique nature of Glastonbury is in part due to its location. "I've done a lot of research going up and down these lines, painting the landscapes, and you get a feeling for it. Glastonbury has that feel, too. The buzz.'

**Sunday, 28 June, 2015** 2 The Glastonbury Free Press

# **Q&A:** Dynamo

Chris Salmon

veryone's favourite Bradfordborn magician, Dynamo, has brought his sleight-of-hand trickery to Glastonbury again for a series of low-key performances. We caught up with the man who's performed with One Direction and Samuel L. Jackson to talk

Glastonbury experiences and find out what he's got planned for his first experience...

That doesn't sound like the best first experience... show today in the Kidz Field Big Top (see board outside for details).

### When was your first visit to Glastonbury?

It was 2007 and it threw it down. I spent most of it in my tent. I had a mini TV in there and ended up watching Glastonbury on it!



It wasn't. But it was a lot of fun when I did go out of my tent!

### So how did you start performing in the Kidz Field?

These last few years, me and my friends have really wanted to come down. So we contacted the Festival's people about going and they came back and said, "If he wants to perform in the Kidz Field then we'll hook him up with some tickets." And I thought to myself, "Why not, eh?".

### And last year you played kidsonly shows, with no grown-ups allowed.

Yeah. I think that's quite cool. There's so much stuff going on for grown-ups at Glastonbury, whereas the children don't necessarily get to see all of the top entertainment. So being able to do a show that's just for kids is, I think, quite special.

### And are grown-ups allowed to come this year?

Yeah, I'm on the main Kidz stage the Kidz Field Big Top – this time, rather than in a small tent. I think if you have a child then you can come in with them. But you can't just walk through the field and grab a kid and take them to the show!

### How different is it playing to an audience of kids?

They're the trickiest audience, but they're also probably the most fun. Children are the most honest creatures on the planet. If they don't like something, they'll just tell you straight. Or if they're losing patience, they'll get up and run away. As we get older we have social graces, whereas children don't necessarily have those! Some of the kids I've performed for over the last couple of years were, like, three years old. So they've only just learned how to speak – and they were definitely letting me know they could speak!

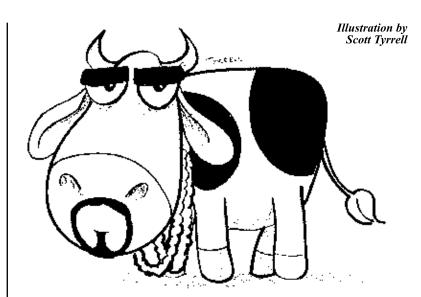
But they're a fun audience, too. Oh, definitely. They don't have any scepticism. They see everything in black and white. They haven't been tainted by the world yet. They believe that anything is possible and, with my act, I kind of prove that.

### When you're used to playing big arenas, presumably you have to change the production values for something like this?

Yeah, for Glastonbury it's more about it being like an interactive show than a big over-the-top theatrical production. I have to cater for a younger audience: it's a lot more visual and interactive in an attempt to keep their attention and keep them involved. And without being too preachy, it's almost educational.

### And do you get to have fun while you're here?

Oh yeah, that's one of the perks. We usually end up getting lost in the Rabbit Hole. That's quite mental. And we'll always head to Arcadia. But I'm so excited about seeing Kanye. I think he's going to bring a whole different dynamic to the event. And I think The Who will be wicked.



### Even the cows have fallen for Kanye

### **OVERHEARD ON SITE**

"Oh my god, oh my god – Flora, Flora, my phone's down there!" The toilets by West Holts

"What if there's a lorry full of chickens and all the chickens jump?" By William's Green

"This daiquiri is strong enough to power George Clinton's Mothership!" In The Park

"It'll be karaoke at its finest." Lionel Richie on the BBC Radio 2 Breakfast Show

> "BBC! BBC!! BBC!!! HAHAHAHAH!!!" A man spots Chris Evans walking through William's Green at 7.30am

"I just saw Jesus and Steve Irwin chasing Robin Hood with an inflatable crocodile!" In the Theatre & Circus Field

### **HEY BIG SPENDER**

GLASTONBURY'S MARKET STALLS, IN NUMBERS

STALLS 351

METRES OF MARKET **FRONTAGE** (RETAIL THERAPY)

137,126
EGGS
EATEN

CHARITIES IN THE GREEN

Six essential facts about Lionel before his 4pm Pyramid show

John Lewis

### He has always been popular with footballers

"In England, the big soccer players would see me after shows," he's said. "Same in America with guys from baseball, basketball and boxing. My theory is that these big jocks need a singer who can talk to the girls on their behalf."

He was a reluctant frontman

"I played alto sax in the Commodores," he once said. "I realised that cute girls would see you holding a sax and say, 'wow, you're a sax player!?' I was a great sax holder! Other guys in the band, like Walter 'Clyde' Orange, were much better frontmen than me. I was more comfortable hiding in the horn section. I only used to crawl out to sing the ballads that I wrote."

In China, Lionel's songs are used to teach English "When we played Chinese Idol," he's said, "I was shocked at how the audience knew all the words to Hello, Say You Say Me, All Night Long and Endless Love.

It turns out they use them in

language classes.

He wrote and produced Kenny Rogers' 1980 number one single, Lady "Growing up in Alabama, it's kinda difficult to avoid country

music," he's said. "It was only when Three Times A Lady was covered by country legend Conway Twitty that I realised how much country had influenced me. It's why, in 2012, I went to Nashville to record Tuskegee, which included duets with the likes of Kenny, Willie Nelson, Shania Twain and Jimmy Buffett."

**■** The "African" lyrics in All Night Long – "tambole de say de mo ja, yeah jumbo jumbo" – are gibberish 'I called up a friend at the United

Nations and asked for some African phrases to fit this song,' he once explained. "My friend sighed and said, 'Lionel, there are literally hundreds of African languages! Give me a week and I'll find something that fits.' The thing is, I was recording the next day, so I made it up. To this day, someone in Morocco or South Africa will inform me that I've inadvertently said something profound in their dialect. As long as I'm not cursing anyone out, that's cool!"

Lionel is massive in Russia, India, China, Iraq, southeast Asia, Latin America, throughout the Arab world and pretty much everywhere else

'Years ago, I was on a trip in the Amazon rainforests, in the middle of nowhere, and I saw some kids in a canoe," he once said. "They had a Commodores album with them! There ain't no getting away

# Richie rocks! That fish cray

Our intrepid foodie goes in search of some exotic fare

Pete Paphides

o one is crazy about queueing, but when it comes to choosing food, you tend to gravitate towards the places where people are waiting in line. "These people must surely know something I don't," you surmise, as you nervously weigh up your options. The ostensibly simple decision of what to eat at a festival is a sychological minefield. Stall as, say, Butty Boys

or Strumpets With Crumpets, then it's a fair bet that some of that wit will have found its way into the food. When you're looking to narrow

criteria suddenly come into play. Those well-appointed katsu stalls haven't quite held the same allure since I discovered that "katsu" is actually Japanese for "middle-class curry sauce"\*, so I can dismiss those. Ditto the stalls that boast "free-range" beef. What? As opposed to beef from those battery cows that we hear so much about?!

Lofty claims on blackboards conspire to make you fussy about things you didn't care about five minutes previously. These ostriches were given hourly massages and fed with organic

yak's-milk-soaked Himalayan grain? Why would I settle for anything less? So, yes, even though it's comforting to know I can be eating, say, a bright pink foot-long sausage or something from the liquorice stall within two seconds of asking for it, I find myself waiting in line for more exotic and exciting fare. I actually enjoy queuing for a sensational hoisin veggie duck/cucumber/ginger/onion/ coriander at Happy Maki Wraps, thanks to the nearby sight of two policemen being followed intently design is inevitably a factor. After all, if someone went to the trouble of thinking of a name as amusing by a reveller on an electric scooter shouting, "WOOP WOOP! IT'S THE SOUND OF DA POLICE!!!"

### "These ostriches are fed with yak's-milk-soaked Himalayan grain? Why would I settle for less?"

down your options, all sorts of Judging by the expression on the policemen's faces, this appears to have been going on for some time.

To my delight, I find that I'm still hungry. Nearby at William's Green is Crayfish Bob. As I wait for my Crayfish Gumbo and potted Crayfish, I get talking to Bob - who, as befits his name, gets very excited when he talks about crayfish. He tells me that by eating his crayfish we're helping to solve a problem - the American signal crayfish is a non-native species artificially introduced to British waters, and poses a huge threat to our native species. Over by the serving hatch, a younger colleague is trying to get

Bob to help out in the kitchen, but Bob is an oasis of calm, waving him away, because there's nothing that Bob likes to do more than talk about these underrated crustaceans.

Right on cue, my dinner appears: a synergy of crawfish and chorizo kicking off in a rich homely sauce. A zingy side order of the crayfish escabeche finishes off the job – at least it does for a few hours. But when an unsurpassably heavenly Dime Bar milkshake can't quite sate the night cravings, I'm off in search of supper. Do I plump for the beef confit from Madame Gautier – slow roasted for 14 hours with tomato, dijon mustard, garlic,

herbs and red wine or do I yield to Festival debutante Tom and his multiaward-winning Devonian pies with mash and smashed minted peas, a mere stone's throw from

the Pyramid Stage?

"How are you going to fit it all in?" asks my concerned wife. Her point is well made, but this is my 17th consecutive Glastonbury, and I've learned a few things over the years – one of them being that, if you drink enough hot spicy cider, you need two meals to soak it all up. And, it turns out, a lovely slice of courgette cake from the permaculture garden. The moral of this story, then? You can have your cake and eat it. Which is just as well, because, really, what else are you going to do with cake?

\*this may not be strictly true

### Life improvements

Green Fields site manager Toby Eliot tells us which life lessons you should be picking up

John Lewis

Learn how to laugh 'The laughter workshops in the Healing Field are just phenomenal. Two or three times a day, a group of strangers get together and a leader will get them all laughing. And they really, really laugh. It's contagious! And it really does set you up for the day!"

Free hugs! There are 30 or 40 huggers offering their hugging services. We want the entire site to be hugging each other today! There are also hugging workshops. Apparently, the optimum length of a hug is 17 minutes. That sounds ridiculous, but apparently something profound happens.

Learn a craft You can learn to carve your own wooden spoon, or create your own metal pendant. There are workshops for adults and children.'

Get away from the madness 'You soon realise you can communicate with anyone around the Green Fields. It's an ethos you can take into everyday life. Try talking to someone on a bus, or in a shop. You'll learn a bit about each other and feel a tiny bit more connected to the cosmos.

Try gong therapy "It's a guy who uses different gongs, each with different vibrations, to apply to different parts of the body. Even if you're sceptical about balancing chakras or meridians it's incredibly relaxing.'

**Check out the Green** Kids' pirate ark "The ship, Cadmus, was designed five years ago by a couple of Cornish artists, Mark Cann and Loz Harris. It's 40ft long and 40ft tall and made out of this recycled plastic wood stuff, called Plaswood. It's really quite beautiful."

Harness the energy of the sun The Croissant Neuf is a solar-powered bandstand. Among the dozens of bands, we always get at least one big act playing secretly – Ed Sheeran last year, Paolo Nutini the year before."

Avoid nitrous oxide in the **Green Fields** "It's not really part of the ethos here at Glastonbury. People call it laughing gas, but nobody's laughing on it."

**Check out The Groovy Movie Picture House** "It's a solar-powered cinema! We'll be showing ecologically-themed short movies throughout the Festival."

Visit the heart and soul of the Festival "Those original organisers at the first Glastonbury Fayre in 1971, like Andrew Kerr, had a very strong ecological ethos. My mother, Liz Eliot, first came here in 1981. By 1985, she was organising the whole ecological side of things. By 1990, she'd established the Green Fields. At 60 acres, it's the biggest part of the Festival, and it's the heart and soul of Glastonbury.'

# Night time is the right time

Minnie Wright

to behold **■** something even on a Thursday. Introverts and extroverts blend effortlessly. Young women in nipple tassles punctuate a wide-eyed crowd in all their bejewelled confidence. And the buzzing atmosphere builds as people steel themselves for a fullon weekend partying in Shangri-La, Block9 and The Common.

Our first port of call, on Thursday evening, is Shangri-La's Heaven, which develops into something like the bastard offspring of a circle pit and a conga in front of our very eyes before morphing into a mad, fully-fledged dance-off. Hats off in particular to the girl doing "the worm" in her summer mini-dress. What we're really all here for, though, is a set from breaks man Ed Solo. As the evening progresses, moods get higher and inhibitions fall away – fast. Perfectly timed with the setting of the sun, Ed Solo begins his set and my small party becomes increasingly euphoric, in tandem with everyone else in the southeast corner.

Later in the night, we find ourselves wandering through the But only if angels are guaranteed.

idyllic garden area behind the place our dance needs were met just a few hours earlier. We ight-time in Glastonbury's head towards a glowing white southeast corner is light to be greeted by an angel – such is Glastonbury. to Heaven," she says. Heaven, indeed. It's an oasis of calm and tranquility, which boggles the mind considering its close proximity to the gleeful chaos of the rest of the area. Velvet cushions and sofas, twinkling fairy lights in little clouds of tulle and – get this – a spontaneous group yoga session featuring a few angels and some blissed-out and glittered-up Festival goers.

Hazy memories of a night partying in the southeast corner and being floored by the raving craziness and imposing installations of Genosys and the rest of Block9 - are dominated by the fantastical colours and lights of Shangri-La. Oh, and the realisation that, although this night is brilliantly good fun, I'm nowhere near as hardcore as I need to be to keep up with the people out here in this nearlawless outpost.

This non-raver's mind is made up: I'll find the energy from somewhere for nights like this.

# Make, do and mend

Matthew Horton

f schlepping around the gargantuan Festival site hunting for secret sets has worn your Achilles tendons down to cheese strings, or if bug-eyed raving in front of a tiny wine bar playing the Small Faces' Itchycoo Park has left you questioning your life choices, well, there's a place you can go. The Greencrafts Village offers you a chance to do something useful. That's if you consider chiselling out a marble sculpture of your cider-ravaged face useful, of course.

There's far more to it than relief models of your craggy visage. Tucked away in the Green Fields behind Croissant Neuf, Greencrafts hosts a range of workshops manned by infinitely patient handymen and

women, artists and basket weavers, who'll be happy to bless you with their knowledge and guide you through some tricky procedures and it needn't cost you a penny.

Every day at 10am – remember then? – Greencrafts has a free Happy Hour. If you get in early, you'll be able to whittle yourself a walking stick that can double up as a makeshift punt if conditions get biblical, or carve out a spoon to bale out your tent, and all for nada. Not everything on the menu comes under the Happy Hour aegis, but there's plenty to choose from – and even at other times it needn't set you back too much.

Normally, I possess all the manual dexterity of an arthritic rhino, but I found a sympathetic leather craftsman who thought a bookmark wouldn't be too challenging. James runs Green Dragon Leather Crafts over in the southeast corner of the Green Fields and, with his beard, leather vambraces and

tunic, looks impressively like Russell Crowe on a dicey quest to Mordor. He has the mental fortitude and bravery to entrust a Stanley knife to someone whose hands haven't stopped shaking from the night before, has a wide range of stamps for you to hammer into your leather on an upturned log and talks you through the process from trembly slicing to polishing your finished goods. He offers a key fob for free during Happy Hour, but I went for a bookmark because, let's face it, I'm obsessed with bookmarks. Make some time, get yourself down there and fashion something that'll last longer than a hangover.

### How to be a Muto1d

Alexia Loundras

or 30 years, "Mutant artist"
Joe Rush's industrial
metamore<sup>1</sup>: metamorphic have helped transform these lush verdant fields into Mad Max-ish wonderlands. This year's inspired contraptions include the Zeppelin Whale floating above the charging station in Left Field and Scrap Trident's ravenous crab near the John Peel Stage. Here are Joe's top tips to do it yourself.

Everyone can be a Mutoid. A Mutoid is someone who sees things with different eyes. You have to try to think like a child – with wonderment and interest.

Start by taking things to pieces. Dismantling objects is at the heart of the Mutoid process. Take everything apart – an old washing machine, a fridge, anything.

If you do want to work with aeroplanes and tanks then just head to a place where they've recently had a war. That stuff is just lying around everywhere. There's nothing more wasteful than war.

The recycling side of things is important but the best bit about using waste objects is having lots of random things to work with. If I see a brand-new car going past, I know that one day I'm going to be taking it to pieces.

Once you've taken everything apart, you have to put on your Mutoid eyes. Look at things for their form and don't think about what they used to be. They might remind you of a fish or a face, it might even remind you of a flower. Then look for the other bits of the flower, the petals, the stem, all of it. If it's a dog, you look for the tail. It's an observation process as much The main skill of a Mutoid is making things stay together in the positions you want them. My box of tricks for this is huge. I might use cable ties, glue, string, welding – whatever works, really. Working in groups is the best way. That's why the Mutoid Waste Company was so good we all learned different skills and expertise off each other.

The aim of a Mutoid is to make people believe that they don't really ever have to grow up. Adults can do this for fun. I remember as a child seeing somebody build a model racing car that worked. I saw my dad turn an old fire engine into a giant dinosaur. These things really do stick with you. That's why I like to get the big monster machines walking around – those who see them will really remember them. They hear them coming; they can smell them.

# A SMALL ENTREATY FOR HIS HOLINESS THE 14TH

A POEM BY PATTI SMITH

May I be nothing

but the peeling of a lotus papering the distance for You underfoot one lone skin to lift and fashion as cap to cradle Your bowing head an ear to hear the great horn a slipper to mount the temple step one lone skin baring this wish May Your hands be full of nothing May Your toys scatter the sky tiny yellow bundles bursting like stars like smiles and the laughter of a bell

Patti Smith plays the Pryamid Stage on Sunday, 2.15pm

# Worthy causes

Jodie-mae Finch

\( \) lastonbury is all about fun and frolics, but there's a serious message behind the mayhem. Just by buying a ticket you've helped three important causes – WaterAid, Greenpeace and Oxfam – but why stop there? Together, they're doing their bit to make this planet a better place for all, and vou can too.

So, what have they been up to? As well as their own dedicated teams and areas around the site, they're putting you on the main stage. Okay, so it s replica in William's Green but you can dress up as your favourite artist, sing your heart out, and support the causes.

"You can pretend you're a star, but we're also talking about our work – that's why we're here," explains Sandeep Banwait, a member of the Greenpeace team. "It's really important that people come along and talk to us; we're really happy to explain anything they don't know." This year, Greenpeace are focusing on the oceans and the plight of the Great Barrier Reef.

Oxfam and WaterAid are doing incredible work, too. With your help, WaterAid are providing clean water and sanitation around the world – and they're also keeping you hydrated with water points around the Festival. Oxfam's mission continues, too, with their Big Lip Sync. Whack on some green lippy at the Oxfam tent near the Pyramid Stage and lip-sync to pop classics, all in the name of raising awareness of the causes of poverty.

FINAL-DAY BINGO CAN YOU GET A FULL HOUSE?

Grab some pals and go in search of the Festival's giant stone dragon (check out the picture clue on page 3 for some help).



Eat a tasty Welsh Oggie. Be warned, though: they are large enough to feed an entire family for a week, so should be deployed carefully.

you're not already dead on your feet, give your thighs a proper workout by trekking up the hill to Strummerville – and then put your feet up in front of the campfire on arrival.



Marvel the towering favela-styled The Blues in Silver Hayes, take a stroll down Dub Street, get lost among the reggae sound systems and treat yourself to some jerk chicken.

Get those cockles warmed tonight with a cup of hot rum punch from the Organic Wine Stall by Avalon.

Enjoy a kamikaze-style singalong at the teeny-tiny BNP (Beautiful Naked People) karaoke sessions in Shangri-La.

You've got one

more night to find

the Underground

Piano Bar – where the

poteen runs free. It's

better to have tried and

failed than never to have

tried at all.

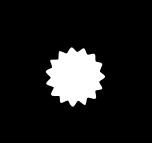


Give yourself a neon makeover in time for the journey home on Monday morning at the UV paint fight in The Temple at The Common, 12.20am.

Immerse yourself in the wonder of Babylon Uprising, near The Bandstand. Where else are you going to find a Trinidadian percussionist, alongside a grime MC and a troupe of Welsh can-can dancers?



Send a postcard home from the Postcards Stall in the Green Fields while you still can. The choice is plentiful.



Walk from one end of the railway line to the other, stopping off for a restorative cuppa in the blissful tranquility of the Permaculture Garden. You've earned it!

Pay a visit to the the Glastonbury Free Press tent to see the vintage, seven-tonne Heidelberg press this very paper is printed on in action.

 $\mathcal T$  e've been full for pretty much every show," says Michael

Chris Parkin

At the movies

Denner, the man responsible for packing them into the Pilton Palais Cinema tent. His crew have serious competition every year, but the Palais have been screening films for 32 years now and they've nailed the formula.

"If you play brand-spanking new films, people either haven't heard of them or don't want to risk it when they could do something else," says Denner. "So we pick films to suit everyone."

That's where his curatorial chops come into play. This year's line-up veers from Blade Runner and The Rocky Horror Picture Show – "A few years ago they all stood at the front and threw rice and flour and held their lighters up," says Denner – to Paddington and the spooky The Babadook. At midnight tonight, Minima rescore The Cabinet of Dr. Caligari.

There is *one* new film at the Pilton Palais, though. Every year, they screen a new kids' film in their exclusive first-look slot on Sunday. This year it's Pixar's Inside Out (at 11.15am), which won't be in cinemas until 24 July. "We've been doing it since WALL-E, which was the first showing outside of the Edinburgh Film Festival. Pixar films pull in a lot of people!"

# 

# The ten stages of strife

John Lewis

rying to race between ten of Glastonbury's major stages to see every Fridaynight headliner seemed like a stupid challenge when initially commissioned. After an hour of afternoon rain rendered most of the walkways sludgefests, it seemed positively silly and hazardous. But it has to be done.

I start at the Acoustic Stage, if only because Christy Moore's headline set starts at 9.35pm, the earliest of all the main stages. He's great, growling A Pair Of Brown Eyes, City Of Chicago and Ride On with only another acoustic guitarist in support. confidently predict that he'll be the only headlining frontman to perform his set sitting down. Unless the bloke from Rudimental has twisted his ankle in the mud.

I start to head over to West Holts, where Hot Chip are playing The Beach Boys' Til I Die as their what looks like a Guantanamo jumpsuit. One Life Stand is

terrific, but I've got to leave to catch Rudimental on the Other Stage at 10.45pm. Their slightly unhinged MC clearly hasn't twisted his ankle. He's running around every square inch of the stage, chivvying his band and hectoring the audience, like a slightly scary PE teacher. He even manages to make a tribute to his five-year-old son sound like he's collectively telling us all off.

By 11pm I'm at the Pyramid Stage, lured by those unmistakeable foghorn tones, and see Florence absolutely slaying them. People hundreds of yards from the stage are punching the air and singing along to songs they barely know. I complete a circuit of the Pyramid Stage and get to the John Peel Stage at 11.15pm, where Enter Shikari are playing an ambient orchestral interlude before returning to their characteristic bloodcurdling thrash. Just as they start getting squelchy and dubsteppy and really rather interesting, I have to make my way to Silver Hayes. It's 11.30pm gian dub merchants and Glaswe on at about 10.15pm dressed in The Blues stage, and Borgore are playing to an pumped-up crowd in the Sonic tent.

By 11.35pm, I'm walking back past the Other Stage, where everybody in a half-mile radius seems to be hollering along to Rudimental's Waiting All Night. I also pass Arcadia, where I can see a great giant spider on fire. It looks amazing, but I've got to get to Super Furry Animals in The Park before they finish. By 11.50pm I finally make it, but I enjoy myself rather too much and stay too long. As I leave to the strains of The Man Don't Give A F\*\*\*, I realise that I've left myself perilously little time to make it to the Avalon Stage for Lamb, who finish at 12.20am. I also get completely bloody lost in the Green Fields, and realise that I can't actually find Avalon. After three hours of racing through mud, I have a chai tea and go to bed.

What have I learned? I could probably have seen most of what did on the BBC red button, and in better detail. But I'd have missed the anthropological details of what makes live music such a joyous experience the audience intro music. Alexis Taylor comes Mungo's Hi Fi are ripping up interaction, the throb and noise of the crowd. I've also realised how the Festival's embarrassment of riches makes us all victims of choice.

### NOTICES



OBSESSED WITH GAME OF THRONES? Come and see Grey Worm at The Gully

at 8.45pm tonight.

VELOCIRAPTOR wishes Sophie Melrose & Gregg Herzberg the best "annibirthdays", from Melissa.

WANTED: Rabbit dog to accompany Dog Rabbit to The Rabbit Hole! **Enquiries to Blanny.** 

WILL MACHIN, have a great stag, behave yourself in your nice pink outfit! I'm watching you! Nai x

A BIG WELCOME to nine-year- : CONGRATULATIONS to Emma old Jake Lucas Alexander Johnson. Welcome to your first Glastonbury! Love Grandma Jane.

FOLLOW @GF\_Glastonbury on Twitter for all your gluten-free trader information.

MY LITTLE pocket rocket. Thank you for being my rock. Love always. Your hunk of burning love Dave x

WHY IS AN ORANGE ORANGE? Because vou can't clean a window with a spade.

YUM! Take a load off and grab a custard tart and Pimms in the Treehouse Café in The Park.

and Shan on the birth of their Glastonbury babies. Love and peace to the future generation of festival

BARRY GALLIVAN you salivating, crooked-necked maniac, I'm coming for you at Glastonbury. The shaman won't save you this time. Dolly x

CONGRATULATIONS to Chris Bull and Phoebe Baker who recently tied the knot 25m off the ground at Wookey Hole in

the UK's first high-wire wedding! Catch their display in the Theatre 🚶 and Circus Field.



Tune into Worthy FM for music and essential information as you leave the site - they're on 87.7FM or online at worthyfm.com/listen-live.

WELL DONE to Matt Seller for being the only person to bring celery to a festival.

HAPPY 21ST JACKUS - does this mean you're a grown up now? Mozo & Fav x

HAPPY FIRST GLASTO gorgeous Henry (aged 22 months) - Hannah

USE THE TOILETS PROVIDED! : PAUL & GANG make sure those And please stop others from weeing in hedges and anywhere else that isn't a loo – it's monitored and could jeopardise the Festival's future.

HAPPY 30TH birthday to a very special lady, Amy Games. Love all your girls: Sandy, Em, Tash, Stacey and Lauren x

JOSEPHINE HARPER BROOKS I love you very much. Thank you for your contribution to the medical team. Nick.

GRACIAS to all my amigos in Valencia for making it a fantastic year abroad, 2014/15. Hasta Natura Chicos! Ybles.

catering appliances are gas-safe and you're showing Vim the ropes! From Alan.

SORRY WE MISSED another birthday Mum but your birthday ALWAYS clashes with the best festival. Love vou V & A.

DONATE vour unopened.



non-perishable food waste to any of the property lock-ups. It will be transformed into nutritious meals for vulnerable people by Fareshare who will send them out to charities and community groups.