



GLASTONBURY

FREE PRESS

WORTHY FARM, PILTON, SOMERSET



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MICHAEL

THE ALL-NIGHT KNIGHT

As he gears up to host his 38th Glastonbury, *Michael Eavis* is in typically electric form as he discusses the Euros, staying up until five and creating a Festival that continues to stand for something

Words by *Chris Salmon*

"I just don't see how they can carry on without altering the rules," says Michael Eavis firmly. The Festival's creator has won many a hard-fought battle against authority and bureaucracy over the years, but this time he's adjusted his sights away from Worthy Farm. "I think they ought to drop the offside rule," he says.

By his own admission, Michael isn't much of a football fan. But our esteemed host has caught a mild case of Euros fever in the last few weeks via his grandchildren. "Emily's boys are so keen on football," he says. "But the offside rule really needs to be scrapped. Then there would be more goals. And if there are more goals, it'll be more fun! And then everyone's going to be happier!"

This outlook isn't dissimilar to that which Michael's had for Glastonbury since he founded the Festival 54 years ago. Fun! Happiness! Putting thought into what might provide as much joy to as many people as possible, even if it challenges conventional wisdom!

And now, sitting in his house on the edge of the Festival site the evening before gates open, Michael is positively fizzing with enthusiasm for what he and the team have concocted for the 140,000 Festival-goers who'll be calling his back garden home for the next few days.

"It's all going from strength to strength," he says, listing the weather forecast, Arcadia's new Dragonfly installation

("We bought a helicopter and a broken-down digger! It's incredible!"), the food traders, and Shania Twain among the many things he's excited about.

But for all that Michael wants you to have the time of your life – and make no mistake, he really does – he also wants you to have a think about a few things while you're here. "It's so important that this festival stands for something," he says. "That's the guts of the event, really. It's why we've backed the CND since 1981."

It also explains why the thing he's most excited about at Glastonbury 2024 is the new Terminal 1 venue in Williams Green. "It's dealing with the issue of immigration," he says. "They're taking the approach that we can solve it. We can be friendly to these unfortunate people in the boats. It's demonstrating – the whole Festival is, really – that you can get on with your neighbour. And they're putting all of that into a show. Isn't that amazing?"

What's also amazing, is that this 88-year-old dairy farmer perched on an armchair in a well-worn polo shirt and denim shorts has become a knight since the last Festival. "I actually always thought I'd turn it down if I was offered it," he says. Why? "Because I already liked being me."

But when the letter from the Palace arrived out of the blue, he didn't dare say no because his

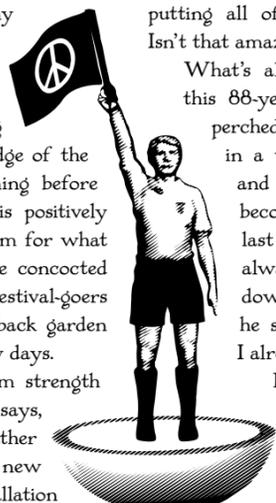
family were all so excited. That included Michael's brother Philip, who sadly passed away earlier this month. "He lived here in Pilton, too," he says of the sibling five years his junior. "We got on really well, despite being totally different. We built up the chapel's Sunday school together. He'll be very sadly missed."

It was April when Michael headed to Windsor Castle with his wife Liz and his grandsons George and Noah to be knighted. "It was very well run," he says, ever the event organiser. "Princess Anne actually did the business and she was very nice. She had a big sword, though. Long and heavy. And she definitely did her duties as though she meant it!" Not for the first time during our chat, Michael bursts out laughing.

Now, with his sword-stung shoulders long recovered, Sir Michael is ready to welcome you back onto his farm for a few days of wonder. And, however many Glastonburys you've been to, it's worth taking some tips from this veteran of all 37 of them.

"Oh you have to see everything," he says. "Get out there and explore. I recommend going around in the middle of the night. That's the best way to catch all the exciting things that are really going on. You need to stay up until five in the morning. Then you'll see all sorts of incredible stuff!"

And is Michael still able to enjoy the Festival like that himself? "Oh blimey, yes," he grins. "I can't wait!"



HAPPY LANDING

We hear from the brains behind the Festival's first-ever stage dedicated to South Asian culture *Words by Rachel Grace Almeida*

"We want to be visible and show people we've arrived," says Shirin Naveed, the designer behind Shangri-La's newest stage. "Hence the name: Arrivals." As a member of Dialled In – the multidisciplinary art collective running the space with fellow South Asian crews Daytimers and Going South – Shirin was adamant that Arrivals should reflect the message the collective have been striving to transmit since launching in 2020: South Asian diasporic art is prolific, widespread and worthy of notice.

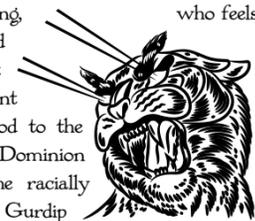
Created in response to the lack of visibility of South Asian artists at UK festivals, Arrivals taps into the diaspora's rich vanguard of dancefloor innovators, from adventurous selectors Nikki Nair, Angel D'Lite and Bobby Friction, to Bahraini duo Dar Disku and turntablist DJ Ritu. "We wanted to create a space that not only showcases the incredible talent within our community but also fosters a sense of belonging," explains Dialled In curator Dhruva Balram.

The stage will be a centre for celebration, ritual and cultural exchange. A place where ancestral practices intersect with sci-fi worldbuilding and modernism in order to cultivate a space for unrestrained diasporic expression. "We wanted to be careful not to orientalise ourselves in the design, or to try to have every South Asian culture represented, because that would be impossible," says Shirin. "We wanted to build off the theme of Shangri-La, and so our narrative is about resisting a hyper-capitalist dystopian empire."

This spirit of cultural resistance is reflected in every aspect of Arrivals, from the area's traditional sharpai seating and psychedelic lighting, to its vivid Bollywood aesthetics. But, most importantly, it's present in its architectural nod to the facade of London's Dominion Theatre – where the racially motivated attack on Gurdip

Singh Chaggar took place, starting a wave of anti-racist organising in Britain in the 1970s. "Our narrative is about these rebels taking over the radio stations to send their calls to freedom," says Shirin. "We're here to celebrate our cultures and how far we've come as a diaspora."

They're also here to throw a damn good rave. Mammoth music boxes inspired by West Bengal sound system culture will blast percussive beats from bhangra to bassline. And sets from the likes of Raji Raqs and Nabihah Iqbal will draw connections between UK bass music and desi traditions. "It's exciting to share this moment in UK festival history with not just South Asians, but everyone who feels like they struggle to find a place to belong in dance music," smiles DJ Gracie T. "The main thing I hope dancers take from this is the Brown joy that artists on the stage bring to our sets."



AMEN TO THAT

BBC News analysis editor *Ros Atkins* takes a break from the you-know-what to tell us about his love of drum 'n' bass

In recent years, there have been a few articles declaring that "drum 'n' bass is back". And fair enough. Like with any genre of music, there have been ebbs and flows in its popularity – and right now, it is on a roll. But I've never stopped listening.

In Cornwall, in 1991, we all came back to school after the summer and one friend was armed with recordings of sets from parties he'd been to. This was my introduction to breakbeat hardcore, and I fell for it straight away. Soon, we were all making copies of sets circulating from raves in Cornwall and beyond.

At some point in the 1990s, hardcore and drum 'n' bass started going their separate ways. I was keen on both, but there was something

about drum 'n' bass that was different. It didn't just sound different to anything else – when you heard it loud, it felt different, too.

After years spent amassing cassettes, I was tempted in by the record shops next to my university. I quickly developed a vinyl habit, and not long after, like any number of others, I had my first go at mixing. That was in 1995. I was patchy to say the least, but I stuck at it.

I was an enthusiastic amateur then, just as I am now. There's one difference, though. Back then I was DJing in people's rooms or at student parties. Now, in a development I still haven't got used to, I'm getting ready to DJ drum 'n' bass at Glastonbury. What started with an invitation

from 6 Music to do a set two years ago was followed by a number of other unlikely events (including a lesson from drum 'n' bass legend Ray Keith), and then led to me getting an invite to play the Festival earlier this year. I had to check that Carl from the Stonebridge Bar was serious.

I can't wait to give it a go. Equally, I can't wait to see Andy C, LTJ Bukem, Randall, Nia Archives and all the other big names playing. I might be DJing, but first and foremost, I'm a fan of all those other DJs and the music they play. My 16-year-old self wouldn't believe what I've ended up doing all of 33 years later.

Ros Atkins DJs at Stonebridge Bar, Saturday, 8:30pm.

A CHANGE HAS GOT TO COME

Greenpeace UK executive directors *Will McCallum* and *Areeba Hamid* explain why a vote for change is a vote for hope

Peaceful protest has long been a fundamental part of democracy, and without it, the world might look very different. But our right to protest has been challenged by the current government, which has created new legislation aimed at criminalising peaceful activism.

That's why Greenpeace's three key pillars of action at this year's Festival are protest, activism and voting. As we head into an uncertain political future, these have never been more important.

Thoughtful protest against harmful or unfair systems is a powerful catalyst for positive change. It wasn't long ago that the government pledged to stop using coal for electricity – a victory won through years of relentless climate action and protest. Similarly, the criticisms faced by participants in movements like Black Lives Matter

and the Youth Climate Strikes echo the resistance once encountered by the suffragettes, LGBTQ+ activists and civil rights leaders. These protests, past and present, have been instrumental in driving progress and shaping a more just world. Small acts of resistance can achieve real change. They show another future is possible and inspire others to become informed.

The general election next week is our best shot at achieving climate action. Greenpeace's Project Climate Vote campaign is asking the British public to push the next government – whoever it may be – to take climate change seriously. Visit the Greenpeace Field to pledge to vote with the climate and our planet in mind.

Will McCallum appears at Speakers Forum, Fri, 2pm; Sun, 1pm.

“WE USED TO GIVE OUT PUMPKINS TO BRING LOVE”

A whirlwind tour through the life of the Bombay-born disco diva, *Asha Puthli*

Words by *John Lewis*

She's been sampled by hip-hop royalty!

"Lots of my songs have been sampled – The Devil is Loose, Let Me in Your Life, I'm Gonna Dance – but 1976's Space Talk has developed a life of its own. It's been sampled by Notorious BIG, the Pharcyde and 50 Cent. It was even transmitted into outer space by BT. Maybe aliens are dancing to it now. I'm indebted to all the crate diggers for keeping my music alive!"

She was at Woodstock!

"I arrived in New York in July 1969 and ended up hanging around with a hippy commune who made their own tie-dye velvet clothes, called the Fur Balloon family. We used to drive around giving out pumpkins to bring love. Real flower children stuff! We did the same at Woodstock. It was chaos. The rain! The mud! I hope Glastonbury is better..."

She was good mates with Andy Warhol!

"I met him at a bookshop. He was recording interviews with this very phallic microphone. When he did it with me, I said, 'Don't shove that thing in my face, I'm not that kind of girl.' He loved innuendos! We hung out a lot. He was hilariously bitchy at celebrity parties."

She once recorded with Ornette Coleman!

"I was working as a BOAC air hostess in London in 1966, and I turned up to Ronnie Scott's, in a sari, without tickets. Ronnie himself saw me waiting on the pavement and said, 'What's a pretty girl like you sitting outside?' So they gave me a seat at the back. And Ornette was wonderful. Stoic, like a statue, but improvising like a cat with a mouse in his mouth. David Izenzon on drums, going nuts. Charnett Moffett on bass, like a swan. A few years later, in New

York, I ended up recording two songs with him! He was a genius."

She wrote a glam-rock song about the Southall riots!

"I was very moved by the plight of the Indian immigrants in Southall, who tended to do all the dirty work at Heathrow. I remember seeing a photo of Sikhs in Southall with placards saying 'Come what may, we're here to stay', around the time of the 1979 riots. I found that very inspiring. So I wrote Wild Samurai. These were warrior people, standing up for their rights."

She inspired Giorgio Moroder!

"I worked with some wonderful German producers. Dieter Zimmerman produced my disco album at Hansa in Berlin in 1976, where Bowie recorded. Poor Dieter died a year later of leukemia. But he said his friend Giorgio Moroder used to play my album to Donna Summer for inspiration!"

She trained as a ballet dancer!

"I got a scholarship to study in New York. Musicians have an innate system of percussion in our bodies, always moving to a rhythm. These days I'm less dancing diva, more wobbling warbler!"

She hasn't played live in England in 40 years!

"I was on The Russell Harty Show a few times in the 1970s. A wonderful man, we had a great rapport. That show made my name in England. Then I appeared on Rolf Harris's show. That killed my name in England! When Idi Amin expelled all the Asians from Uganda, the British Home Office started to make it very hard for Indians to get visas, so 1974 was my last gig in England. In fact, 40 years on, this is my first proper world tour. I love it, it's very addictive!"

Asha Puthli plays West Holts Stage, Friday, 12.30pm.

ALL MY FRIENDS

Member of Glastonbury's crowd safety team, *Cheryl Hi-vis*, offers tips on how to enjoy your time here *As told to Alexia Loundras*

There can be large crowds, but everyone is here to celebrate the same thing. So try not to be overwhelmed – allow yourself to enjoy the experience of being together.

Follow the advice of our stewards, LED signage and social media notifications. They will navigate you through busy areas and get you where you want to be. It might not always feel that way, but following their advice will be the best way to get there.

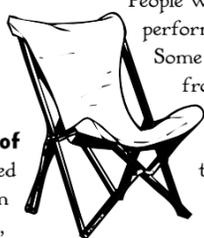
Go with the flow. Arrive early for acts you want to see and take your time leaving. Don't zoom between a million things – you'll spend so much time walking, you just won't relax and enjoy yourself. Pick a couple of things you don't want to miss, and for the rest of the day, just play it by ear.

Please be considerate of others. If you've arranged chairs or blankets from which to watch acts,

please make sure there are clear gaps where people can easily walk through. And don't leave valuables on rugs that people can trip over.

There is room for everyone.

People will want to experience the performers in their own way. Some want to be right to the front. Others like to hang at the top of the fields in a nice encampment. But there's always space in between – amble through from the sides to find it.



Head up high for gorgeous views. Make time to seek out the amazing vantage points above The Park, Strummerville or Pennard Hill. They're just such lovely, quiet spots to spend time at.

The real magic lies where you least expect it. I've seen 28 Glastonburys now, and my best memories are of finding unexpected surprises – from random performers in Theatre & Circus to surreal acts on tiny bandstands. But you need to wander off the beaten track to find them. Allow yourself to drift and you'll experience things that happen nowhere else on Earth.

Know that whatever you do will be wonderful. Immerse yourself and just be in the moment.

ABSOLUTELY FABULOUS

A glitter-covered guide to Glastonbury's latest queer space *Words by Katie Glass*

Glastonbury and queer culture have long been natural bedfellows. The Festival has promoted queer artists and allies for years, a relationship that was cemented in 2007 with the establishment of Block9 – a gay utopia centred around an NYC-styled meat market where drag queens, gay ravers, butcher boys and queer-curious Festival-goers collide. Six years ago, this space was complemented by The Sistrhood, Glastonbury's first w/men-only venue, which prides itself on also welcoming an intersectional, queer and trans crowd.

This year sees a brand-new space landing: Scissors, a queer-femme party realm like no other. For those in the know, Scissors is at the former site of The Rabbit Hole, in The Park. Out front, it might look like your queer-friendly neighbourhood barbers, where hairdressers are offering walk-in cuts all Festival-long (from 1.9pm, daily), but hidden out back is a secret club. At Kiki's, you'll find an all-night disco of mirrored walls and a cacophony of shimmer and sparkle.

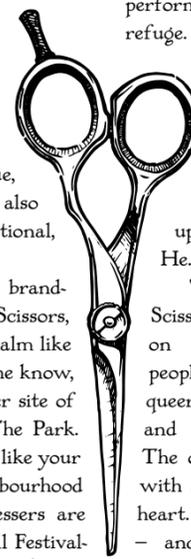
"If we've done our job right, Scissors should look like the best night of your life," laughs designer Laura Woodroffe, who imagined the space with The Park's production designer Misty Buckley

and Scissors' associate designer Richard Olivier. "Glastonbury is one of the most special places on Earth, and we hope Scissors is somewhere that people hold dear to their hearts for years to come."

A fantasy that's been in the making for years, the ladies behind Scissors tell me their stage is a dreamscape made for celebration, performance, exploration and refuge. In the day you'll find talks, workshops, panels, performances, a Q&A with Sophie Ellis-Bextor perhaps. And then, as evening falls, the all-night party kicks off with a line-up that includes Pxsy Palace, He.She.They and Aisha Mirza.

"Everyone is welcome at Scissors. The venue focuses on womxn and non-binary people, but anyone from the queer spectrum is welcomed and celebrated, including allies. The only rule is that you come with an open mind, and an open heart. Be open to the experience – and have fun!" Laura says, telling me she'll be dancing in a wedding dress. Come "as normcore or as outrageous as you want".

Some of Laura's favourite nights have been in the Festival's queer spaces – at HMS Sweet Charity, The Sistrhood, The Common and NYC Downlow. "They all have such super diverse queer line-ups, and we're so excited to join this community."



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MEET OUR ETC WINNER

How excited is *JayaHadADream* to perform at this year's Festival? Very! *Words by Rhys Buchanan*

"It feels completely surreal, but so reassuring," beams this year's Emerging Talent Competition victor, *JayaHadADream*. The Cambridge-born, Jamaican-Irish artist, who won over a panel of judges including Festival bosses Michael and Emily Eavis just a few months ago, is all smiles as she prepares for her marathon of sets around Worthy Farm over the next few days.

Watching her perform live at this year's ETC final at Pilton Working Men's Club, it wasn't hard to see why this fast-rising rapper stood out from thousands of online entries. She has only

admiration, though, for all the other emerging acts operating alongside her in today's grassroots music scene. "There are so many artists doing amazing things," she explains, "so to feel this seen and heard in such a busy climate is incredible, especially in hip-hop where women are so underrepresented."

Detailing the sentiment behind her 2022 single *Force*, *Jaya* hopes her soulful and thought-provoking hip-hop can promote positive change. "It's supposed to be empowering for those people who may not feel heard. The message is to keep going, and that one day you will feel stronger and that things can get better."

Having tried and failed to bag herself a ticket for the Festival for many years, *Jaya* is more than primed to seize her moment at this year's Glastonbury. "I'm just going to enjoy it now I don't need to worry about getting a ticket," she laughs. "I'm going to bring some surprises, some featured artists and make it a really big show with plenty of layers, and really steal that space."

JayaHadADream plays West Holts Bar, Thur, 9.20pm; Wishing Well, Thur, 11.30pm; Bread & Roses, Fri, 7pm; Greenpeace, Sat, 5.15pm; Woodsies, Sun, 11.15am.

STAY POSITIVE

Get ready to reignite your activist heart at this year's Festival

Words by Alexia Loundras

Once you're through Glastonbury's gates, your bags are down and your tent is up, an exciting, unassailable sense of possibility takes over. It's this same life-affirming idealism that first gave spark to the Green Fields and has come to define the Festival, driving it forward to be cleaner, kinder and, well, just better.

At a time when feelings of uncertainty and climate doom do their best to chip away at our resilience, Glastonbury offers so many ways to defy any creeping defeatism and imbue you with a fiery passion for tomorrow.

later, iconic conservationist and UN Messenger of Peace, Dr Jane Goodall, addresses the Greenpeace Stage (12.10pm).

The innovative mycelium-made Pavilion at Silver Hayes is screening documentaries by filmmakers, WaterBear. Using storytelling to influence change, their latest film, Blue Carbon, highlights the environmental significance of tidal ecosystems (Fri, 2.30pm). The new Tree Stage at Woodsies is another place to find inspiration from our natural world. Hear biologist Merlin Sheldrake tell fascinating truths about fungi (Thur, 12.30pm), or lose yourself in Jan van Ijken's hypnotic films (Thur, 11.30am).

After teaching us in the ways of backyard rewilding on Wednesday, Wildlife Kate is back on the Laboratory Stage to put us

in touch with our wild neighbours and set us on an everyday path to effective change (Sat, 12noon). In the Speakers Forum, take a crash course in renewable energy (Thur, 2pm), or hear about a fossil fuel-free future from clean energy pioneer and the Green Fields' old friend, Dale Vince (Fri, 3pm).

Two panel-led discussions with industry professionals, musicians and climate experts take a look at how festivals and the music industry are leading the charge for sustainable practice (The Information, Sat, 2.30pm; Croissant Neuf, Sun, 11.30am). And at Toad Hall, Sing Wild Seeds (Sun, 1pm) tells how Brian Eno's EarthPercent are driving change with other nature-loving artists.

Fire up your environmentalism at Tamsin Cave's talk explaining the

Stop Rosebank campaign (Taking on the Oil Industry and Winning, Speakers Forum, Sun, 11am), and get practical advice on joining the climate revolution at Where Now? (Speakers Forum, Fri, 4pm). On Thursday and Friday, head to Wolfgang Buttress's BEAM installation to pick up some direct action skills (Greenpeace, 1pm).

If this is not enough to refuel your optimism, help manage your eco-anxiety at a Q&A with the BBC's climate editor Justin Rowlatt and clinical psychologist Dr Trudi Edgerton (Laboratory Stage, Fri, 3pm), or vent your frustration at interactive rant, Feck, Arse, Carbon (Laboratory Stage, Fri, 12noon). Alternatively, find solidarity at the Festival's own Restore Nature Now parade, which takes place simultaneously with others across the country, at noon (Green Futures). But whatever you do, let the effervescence of possibility that flows through the Festival feed your hope that together we really can forge a better tomorrow.



This is one of seven limited-edition 2024 posters printed on our vintage Heidelberg press and available to buy in the Glastonbury Free Press tent in the Theatre & Circus Field.

WHO AM I THIS YEAR?

By poet in residence Sally Jenkinson

So who am I this time?
Block9 has got nothing
on the chaos of my house –
bursting at the seams with kids,
it's a miracle
that I'm even allowed out.

And I'm so tired, that the idea
of lying
in a tent alone, as the Glade's
bassline lullaby
rolls over me all night
feels like a spa day right now.

So hand me a beer
and let me hear Ralph McTell
Whilst. Sitting. Down.

Here's what I know –
there's no one right way
to join the greatest show on Earth.

Bring your joy, bring your hurt
bring your righteous terror at
the state of our world.
Bring your dancing shoes or your
aching bones
bring your whole gorgeous crew
or take your sweet time alone.

Tent-pitching or sofa-watching,
music is the ghost ship we sail in,
so whoever you are this time
around –

here's to the magic that can happen
when the humans sing
when the humans dance.

Please show me the magic
that can happen
when the humans sing
when the humans dance.

Read the full poem, plus more of Sally's work, at glastonburyfestivals.co.uk

INSTITUTIONALISED CHAOS

These are just a few of the people and places that have become a part of the Festival's fabric through the years Words by Chris Parkin

Daemon or Doppelgänger

There is a way to leave your mark in these fields without relinquishing a part of your brain somewhere. Since 2002, this clay-based outpost near Bella's Bridge has been inviting Glastonbury-goers to add their own creations – from impressively lifelike sculptures, to nightmare-inducing figurines – to an ever-expanding mini Festival. How they manage to rebuild this scene every year without a mass clay-figure mortality event remains a mystery. *Theatre & Circus Field, near Bella's Bridge.*

Cassetteboy & DJ Rubbish

It wouldn't be a Sunday lunchtime in the Glade without them. Cassetteboy – actually a duo – are the much-mimicked creators of

satirical viral videos that take our politicians' words out of context, before mashing them up and shoving them right back down their throats. Every year since 2014 (they first performed in 2004), they've paired up with the confusingly named emcee DJ Rubbish for a rap-rave assessment of the state of our nation. *The Glade, Sun, 12noon.*

The Tea Ladies on Tour

A fixture since the early 1980s, by now the experience of being tickled by the Walkabouts is as much a part of Glastonbury as the clang of long-drop doors springing shut. The most famous of all are Mildred, Gertrude, Flo and Ethel – otherwise known as the cig-waving, cheek-giving Tea Ladies on Tour. Just the sound of a trolley trundling in the

distance is enough to raise a smile in anticipation of being served a cuppa with attitude. *Theatre & Circus Field, every day.*

Bingo Dick

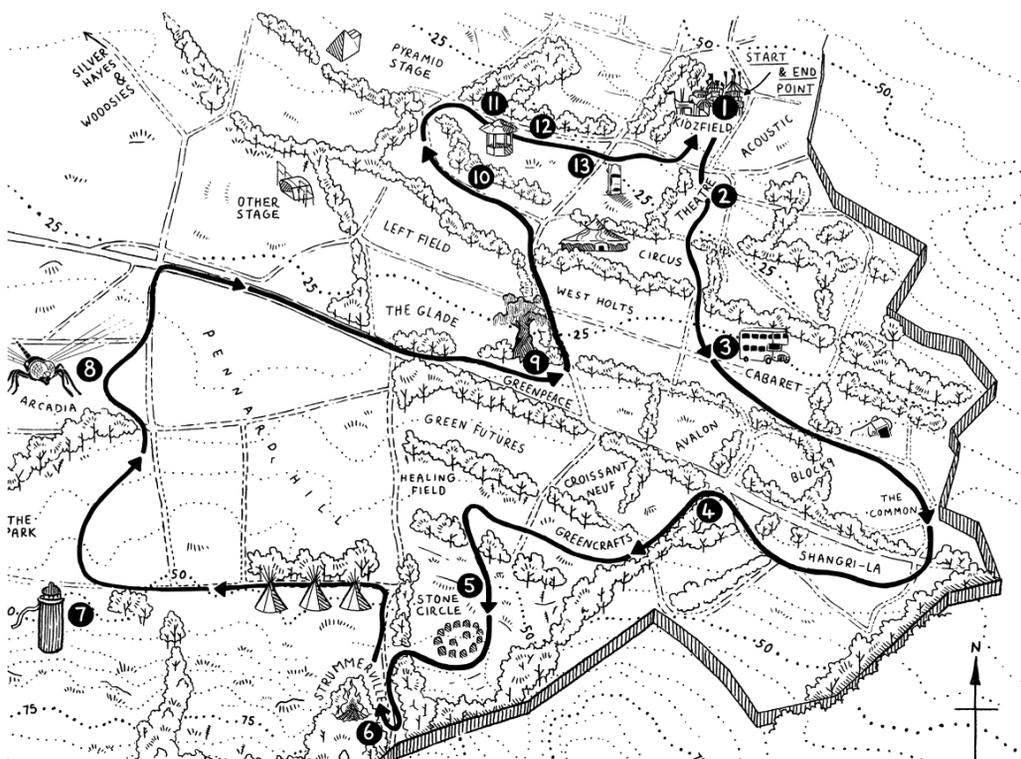
Bingo is the swariest individual at Glastonbury. He only debuted in 2019, but his unsavoury approach to bingo calling – think a Southend Beetlejuice with all the snark of an end-of-pier Mark E. Smith – has made his corner of the Festival something you'll either scarper from, or return to year after year. Does he ever think his approach to bingo might be, you know, a bit

too rude? "What a stupid f**king question!" *Glastonbury-on-Sea, every afternoon.*



The Bootleg Beatles

It's Festival number 12 for the fake Fabs, who first landed at Worthy Farm in 1994 and are currently ever-present since 2015. For all of the incredible performers in your 'my line-up' thingy on the app, the Bootleg's faithful and loving renditions of this magic music are worth catching at least once. There won't be another performance this year that prompts a singalong of this magnitude, even when they're dropping a Beatles deep cut. *Acoustic Stage, Fri, 9.30pm.*



THESE FIELDS ARE MADE FOR WALKING

Kidzfield stalwart Alex Winters takes us on one of his favourite daytime treks around the Festival Map by Aidan Meighan

I've been a part of the Kidzfield gang since 2010, but when I'm not being a daft entertainer, my family and I love to explore, visiting all our favourite places for shenanigans. It's the only way to do Glastonbury.

We start from the Kidzfield Castle (1), one of the few structures left up all year, and work our way through the Theatre & Circus Field to be harassed by the Walkabouts (2), and towards the South East Corner via the Cabaret Field's mysterious doubledecker (3). The last time we got onboard, we ended

up as wedding guests and served toilet paper hors d'oeuvres.

After our annual scaring by the mutant dolls' heads at Unfairground (4), we trek to the Stone Circle, where we'll take the time to absorb everything (5), before climbing the hill to chill by the Strummerville campfire (6).

Then the return journey begins. We amble through the Tipi Field and up to the Glastonbury sign (7) for jaw-dropping views, then stop off at Arcadia (8) for "the best show ever," according

to my kids. We can't wait to see the new structure! From there, we'll watch the skateboarding in Greenpeace (9) before landing in our favourite place to dance, Babylon Uprising (10) – an intense tent with, say my kids, "sick tunes".

After that, we swing by The Bandstand (11) to catch a few artists we've never heard of, send "love and peas" to the grandparents from Festival Postcards (12) and then cross the path to the Shakebar (13) for a deserved treat after our long, beautiful schlep.

Q&A: PAUL HEATON

The nicest man in pop chats the 'hand of God', fishmongers and dream line-ups

Words by Pete Paphides

Six years ago, when he released a career-spanning anthology, Paul Heaton decided to call it *The Last King of Pop*. Was this a funny thing to call a record? Yes it was. Why? Because the famously modest and more-publican-than-republican Heaton is the last person you would expect to call themselves the 'king' of anything. He'd probably tell you to shut up if you pointed out that he might also be the nicest man in pop, in spite of four strong pillars of evidence to support this view.

(i) Together with his Beautiful South co-vocalist Jacqui Abbott, he performed free arena gigs in Wembley and Nottingham for NHS workers to thank them for their selfless work through the Coronavirus pandemic.

(ii) When he heard that Q Magazine had closed down, he made a donation of £30,000 to be shared by staff members affected by the closure.

(iii) He makes sure that ticket prices for all of his gigs never exceed £35.

(iv) He celebrated his 60th birthday by putting £1,000 behind the bar at 60 of his favourite pubs.

Across the decades with the Housemartins, the Beautiful South, and both alongside Jacqui Abbott and solo, he's given us a ton of modern classics including *Happy Hour*, *Build*, *Song for Whoever*, *Old Red Eyes Is Back*, *DIY* and *I Gotta Praise*. His *Glastonbury 2024* set will no doubt include one or two future standards from his new album, scheduled for release this autumn. He's also a most urbane purveyor of premium chat. But hey, don't take our word for it...

Hi Paul. Let's talk Festivals. Can you remember your first one?

The Housemartins did *Glastonbury* back in 1986. Even though I'd read about it, I had no idea how massive it was until I got there. We were about to have our first hit with

Happy Hour, so the only people who knew about us were people who had heard us on John Peel and Janice Long's shows. We played around midday I think. You could see people waking up and coming down the hill towards the stage while we were on. It was dead exciting. It went from 500 to a few thousand. Quite mind-blowing.

You're a huge football fan and obviously *Glastonbury* coincides with the Euros. Are you worried about any potential clashes with your set?

I haven't got my wallchart up yet so I don't know who's likely to be playing on the day. It's funny how much more conscious of big football matches everyone is. Back in 1986 there was almost no interest in football outside of people who followed it religiously. We were at *Glastonbury* on the day England were playing Argentina in the 'hand of God' match. I was looking for somewhere to watch it

backstage, and no one even seemed to know what I was going on about. I was saying, "You know... England? England v Argentina?! Football?" It was like, "Nah, no idea." I quite like it when we're playing on the same day as a big game. Even if the result doesn't go your way, it can turn into a party atmosphere, cos people wanna be picked up. You've just got to judge it right.

How do the audiences vary from one Festival to another?

The funny thing about *Glastonbury* is that, for someone like me, who's been around a while, you walk out and think, "Crikey, this crowd looks young – will they even have a clue who we are?" And amazingly, they do. They're quite knowledgeable. I even notice it when they're singing along to other bands. So I think it's a real music fans' festival. No one's standing there with their arms folded going, "Come on, then! Impress me!" People are so happy to be there.

Is there something quite gladiatorial about playing

festivals? You're up against all these other artists who are going to be playing their hits. Do you feel you have to do the same?

When I shuffle on stage like an elderly turtle coming out of the sea beneath a full moon, "gladiatorial" isn't the word that comes to mind! But I tell you what, once you see the crowd and how big it is, you forget about the cameras. I mean, maybe that's a lot like *Gladiator*, the film, where you see tens of thousands of people in front of you, hopefully on your side. It's actually a very moving experience.

How do you forge a strong connection with your audience in that situation?

A bit of cheekiness goes far. If I started to go, "You're the best crowd I've ever played to," people would see it's not genuine. I think people like to have their leg pulled, especially by some cheeky old codger at 4pm.

Do you have any rituals or superstitions before you go on stage?

I saw Madonna [on the *Truth or Dare* documentary] doing that thing where everyone goes into a huddle and prays, which made me feel a bit queasy. We do have this equivalent thing that we do, though. We saw

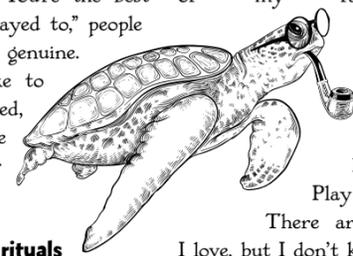
a list of things that are for sale at a fishmonger in Limerick called René Cusack, and we memorised them. So we recite the fish shop list while Pete our drummer empties out a communion quantity of red wine into paper cups and we all have a sip. It sets the tone. Our gigs are good fun these days. I'm more relaxed than I used to be.

If you could curate a Pyramid Stage line-up for one evening, who would you have on?

Well, first of all, I'd ask for a smaller stage, because I remember when we played the *Left Field* stage back in 2010, and we really loved it there. It felt like it was genuinely handpicked. So who would I have? Well, Al Green would be top of my list. Corb Lund is another one of my favourite artists, especially his lyrics. I'd have The Avett Brothers. I'm also very keen on Soft Play and Big Special.

There are some artists I love, but I don't know how good they are live, so I'd have to audition them. There's a hip-hop artist. Brother Ali. I'd need to check that he could do it. Obviously, I won't be auditioning Al Green...

Paul Heaton plays the Pyramid Stage, Friday, 4.15pm.



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A SPACE TO DREAM

If you go down to Woodsies tonight, you're sure of an ambient surprise *Words by John Lewis*

Ambient music has always been in the DNA of *Glastonbury*. It is a genre that we associate with some of the Festival's earliest performers – see the trippy psychedelia of Gong and Hawkwind – right through to ravers like the Orb and Orbital, who took over the Pyramid Stage in the 1990s, and dozens of artists who crop up every year in the Glade or Block9.

Now ambient has its own dedicated arena at *Glastonbury*: the Tree Stage – not in one of the ravier areas of the site, but next to its most rock-friendly big top, Woodsies.

The Tree Stage is curated by Lilith Piper, a visual artist who

helped to design it. She sees the relationship between Woodsies and the Tree Stage as being like the sun and the moon – the Tree Stage will only open after Woodsies' headliners finish each night, and will continue well into the early hours. With Woodsies empty on Thursday, though, the Tree Stage will be packed with events throughout the day. "It's the complete opposite of the raucous, charged energy of Woodsies," says Piper. "It's meditative, immersive, experimental, a space to dream in."

Ambient guitarist Steve Hillage and his partner Miquette Giraudy, both members of Gong and System 7, play an extended set on Thursday,

as will the Orb and producer Youth from Killing Joke. There will also be ambient DJ sets on Thursday from Plaid, Mixmaster Morris, The Egg and snooker ace turned freak-rock selector Steve Davis. It also hosts the premiere playbacks of albums by Jon Hopkins and the Porcupine Tree's maverick frontman Steven Wilson.

Lilith is also excited to be championing more underground artists. "I love Rrose from the

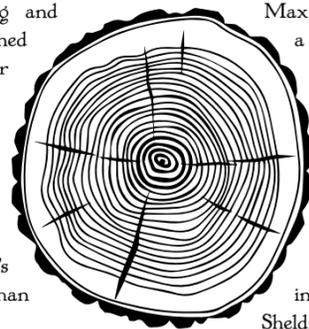
London electronic crew Bleep43, who'll be going full quadraphonic on Sunday with something tactile and unpredictable, and KMRU, a sound artist born in Uganda and based in Berlin, playing on Friday. And then there's Ana Roxanne, the Californian musician whose 2020 debut album, *Because of a Flower*, was a meditation on gender, identity and self-love."

The stage also features conceptual sound artists, like Max Cooper, who plays a two-hour audiovisual show on Friday. "He's got a PhD in computational biology, and connects music, art, science and cosmology." Even more intriguing is Merlin Sheldrake, writer of a bestselling science book on fungi called *Entangled Life*. "He's playing a Thursday night show accompanied

by sounds and field recordings provided by his brother, Cosmo, to soundtrack films of subterranean fungi growing."

The Tree Stage is built around an upturned oak tree that was destroyed by a thunderstorm in Bruton, Somerset. Uniquely for the Festival, it will host artists 'in the round', surrounded by two rows of speakers, large LED screens and a canopy suspended by galvanised steel-rigging wire.

It links neatly into this rather bucolic part of the *Glastonbury* site. "It's a naturally isolated part of the Festival," says Lilith. "You've got the Wood, a lovely place to shelter when it's too hot. You've got the Treehouse, known as the Union Castle, and the Tolpuddle Fire, which is lit after dusk. We've also got a little bar with live jazz all night. And you've got all these outdoor pieces of art in the Wood Gallery. It's an immersive area, connected with nature and with the Somerset landscape."



NOTICES

CALL FOR CALM Join the Green Fields' guided meditation for peace at Kings Meadow, from 11am today.



PUT A CUP ON IT! Pick up your *Glastonbury* beer mats, available to buy from the Free Press tent all weekend.

SO YOU WANNA SEE A RECORD BREAKER? Well, you're in luck! The Festival's resident record breakers the Space Cowboy and Jay Rawlings are looking to notch world records for, among other things, the most toilet rolls balanced on a head and the furthest distance travelled with a running lawnmower balanced on a chin. Stand well back! Theatre & Circus, throughout the Festival.

TO BURPEE, OR NOT TO BURPEE? Millennial Mr Motivator, Joe Wicks, returns to Worthy Farm for two more PE workouts – one on Thursday at The Gateway, 11am, and another on Friday, on The Park Stage, 10am.

If you've packed your 1984 York City top – or any other cult-classic jersey – get it on for a Festival Football Shirts party outside the Stonebridge Bar today, 3pm. Just in time for Baggy Mondays' anthem-slugging indie disco.

THURSDAY'S CHILD HAS FAR TO GO With the average *Glastonbury*-goer set to walk 30 miles over the course of the Festival, truer words were never spoken. Will you be full of grace by next Tuesday, though?

CHOO CHOO! Will the *Glastonbury* Monorail be up and running in time to ferry you between performances? Has it gone the way of HS2? Or is it all just a state of mind anyway?

TRANSCENDENT TUNES Pakistan's 79-year-old master of the balochi benju, Ustad Noor Bakhsh, drops in to deliver a transportive set of traditional Persian and Kurdish tunes at the Wishing Well in The Park, Saturday, 3.15pm.

SMELL THE GLOVE Nigel Tufnel will be turning it up to 11 once more as This Is Spinal Tap celebrates its 40th anniversary with a Pilton Palais screening at 11pm tonight.

PRIMAL SCREAM THERAPY Tate Modern Lates comes to The Park Stage at 12.25pm on Friday as BISHI performs Yoko Ono's Voice Piece for Vocal Soprano – three cathartic screams you're all invited to join in with.

YOU'RE A COMPLETE BASTARD, NEIL Alexei Sayle joins show writer Lise Mayer and producer Paul Jackson to discuss *The Young Ones*. Cabaret, Saturday, 12.05pm.

CELEBRATING ANNIE Rave all afternoon and into the night in celebration of broadcasting legend Annie Nightingale. Today at Glade Dome, and at BBC Introducing from 11pm.

IT'S FESTIVAL #38 A number that symbolises good luck and harmony, and means we're just four more *Glastonburys* from the meaning of life.

STATE OF THE ART Shangri-La introduces the Shangrimart – the world's first mini-mart for artwork. Open daily from 3pm.

GET OUT THE VOTE Join pre-election Left Field talk, *A Change Is Gonna Come*, with Tracy Brabin, Danny Sriskandarajah and Frances Foley. Saturday, 1.30pm.