



GLASTONBURY

FREE PRESS

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“I LOVE THIS FESTIVAL”

With one day left until Glastonbury Festival takes a break for two years, Emily Eavis wants you to have the most amazing final few hours here *Words by Chris Salmon*

“Everyone’s on such a high, aren’t they?” says Emily Eavis. It’s Saturday morning, and the organiser of Glastonbury Festival is sitting in the farmhouse kitchen with some toast and a cup of tea. “I’ve bumped into so many people around site – crew and performers, and people who’ve travelled from everywhere to come here – and I haven’t met one person who isn’t completely full of happiness. I keep saying this is the most joy-filled city in the UK for five days.”

It’s hard to argue. Wherever you walk, there is something amazing to stumble upon, a sense of wonder around every corner. “Ultimately, we’re just creating a midsummer party in a field, having fun and celebrating life and love and magic and peace, and all of those things,” says Emily.

It’s only possible, of course, thanks to the crew that help put the whole Festival together – a team she’s clearly very proud of. “They’re just phenomenal. It’s all in the little details,” says Emily. “Do you know, we have a guy who comes from Brazil every year to paint the covers of the urinals. He’s fantastic and so devoted to it. Of all the places to put your art!”

It’s certainly not just in Glastonbury’s infrastructure where art lives – it seems to be everywhere you look this year. “It really does,” says Emily. “The whole site has become a canvas. There is every single art form in all its glory – it’s like the best art gallery in the world. And that’s before you even get to all the live shows.”

Those have been quite something so far, too. Emily raves about Friday’s performances from “so many magnificent women who are rewriting the rules”, including Alanis (“wow!”), CMAT (“an incredible woman! So much charisma – she’s a total star, and what a band”) and Self Esteem (“what a set – she had a huge audience transfixed”), as well as the surprise set from Lorde (“wonderful, such energy!”). Emily also loved Lewis Capaldi’s unannounced appearance (“just beautiful to see him back on the Pyramid, a very special moment”). And she was blown away by Wednesday night’s opening circus show.

“Oh, I loved it. We’re not allowed amplified sound on the Wednesday night, so we thought we’d try something new that was more visual and bring circus back to the Pyramid. I found it really moving seeing all those phenomenal performers in the skies. And we’ve been told that it was the biggest crowd for a circus show in history! Isn’t that amazing?”

Of course, there won’t be any crowds in Emily’s back garden

for a couple of years, with 2026 being a fallow year. “I love this Festival, everything it stands for and everything it’s become,” she says. “It’s so exciting and wild and brilliant. But everyone who works on it, the local community and the land all need us to have a break and disappear for a bit.”

Not that she’ll be putting her feet up. Emily has, as always, been making notes on her phone while going around the site. “I’ve got a huge list of little things,” she says. “We’re always looking to make it better. The detail is critical. Even just a small touch – like putting a new hedge in – can make a real difference. So we’ll be doing lots of essential background work and planning. And that’s what fallow years are for: you lay the ground to rest and you come back stronger.”

But for now, Emily would just like you to have an amazing final day of Glastonbury 2025. “And I’d like to say thank you to everybody here. We never, ever take for granted the incredible support we have from the public. Without that, we’re nothing. The Festival just wouldn’t exist. So thank you for coming, and thank you for leaving your campsites clean and for thinking about the farm on your way out.”

Emily finishes her mug of tea and stands, ready to head back down into the Festival. “Oh! And thank you all for making it the best one yet,” she says.

Really? Is that official? “Oh, yes,” she smiles, “my dad had already confirmed it by Thursday evening!”



A GLASS ACT

In his own words, Stanley Donwood shares the inspiration behind this year’s Festival artwork, Or Else the Light

This year’s artwork for Glastonbury Festival – drawn and painted by me and my daughters – was inspired by both medieval and modern stained glass windows. Our most local stained glass is in the second-hand door of our local café, which had inspired the border of the artwork for the 2024 Festival. This time, we decided to go for it – to properly look at stained glass. We looked at glass from Paris to Ireland, and one thing is for sure: it’s beautiful. The subject matter of much of it, however, is another matter.

We imagined stained glass windows made for a world without patriarchal monotheism, and without the bleak promise of eternal damnation for unbelievers and transgressors. Instead, we would make stained glass for everybody – for a world of equality, freedom and inclusion. Maybe even stained glass for festivals? Oh, but you don’t really want glass at a festival... And making real stained glass windows is a highly skilled trade, involving glass cutting, molten lead and moments of mild peril.

So, we just drew and painted it. Passing sketches and half-completed drawings between ourselves, we used pencils, fine-liner pens, watercolour and acrylic paints, a variety of brushes, a scanner, a computer, a laser printer and an inkjet printer, knives, scissors, and glue. Most of this work we did during the cold months of the year, when the darkness encroached into the afternoons and we were forced to switch lamps on in order to continue past 3pm, trying (and failing) to imagine being in a sunny midsummer field of fun. And now, our scrawls and daubs have been made into a screen print, which we hope brings some of the beauty of a stained glass window – from an imagined, beautiful world – into the world in which we actually live.

The title? It’s the last four words of Margaret Atwood’s novel, *The Handmaid’s Tale*.

BAD IDEA, RIGHT?

Our intrepid writer accepts the gauntlet of a Glastonbury Festival pub crawl

Words by Pete Paphides

Some people like the life-changing sensory overload of a world-famous music and arts festival, while others are happy to spend an afternoon down the pub with their mates. But wouldn’t it be great not to have to choose? Well, at Glastonbury, you can have your cake and eat it! And then you can wash it down at one of the many boozers spread across the site, making Glastonbury the perfect place to embark on an epic pub crawl. “Why has it not occurred to me to do this before?” I said to my fellow reveller, Andy. To which he – as only an old friend can do – said, “Because you can hold custard in an onion bag about as well as you can hold your drink.” Rude.

We begin our odyssey at Trickett’s Bar overlooking The Park. I don’t have a list of pub crawl rules, but if I did, the first one would be: “Pick up interesting new companions as you go along,” and here’s Miriam – a woman wearing a T-shirt with the head of recently sacked Spurs manager Ange Postecoglou superimposed over the face of Russell Crowe

in *Gladiator*. It says, “Are you not entertained?” – which is also the name of a fanzine she’s made in honour of the ex-Spurs manager.

She accompanies us to The Spinney, which is the creation of Bristol artist Dorcas Casey. Venture beyond the cushions and sofas at the front and you’ll find a bar festooned with fabric sculptures and animal heads. It’s ace, but we don’t stay long because I get a text from my daughters Dora and Eavie (21 and 24) who have heard I’m on a pub crawl and want to – as they put it – “laugh at you getting twatted”.

They’re at the Open Arms next to the Greenpeace Field – a popular spot, and it’s easy to see why. You can cheer every time someone scales the climbing wall opposite, and even invent a “cider float” by dropping a scoop of ice cream from the nearby Shepherds wagon into your

drink. Miriam has to go and meet her friends (possibly code for “escape the weirdo who drops ice cream into his cider”), so Andy and I – flanked by Dora and Eavie – head to Bread & Roses, which is “blowing up” thanks to a sizzling live set of modern disco bangers from Henry King, a man with more moves than a fleet of Pickfords lorries.

The short walk to the Avalon Inn gives me time to convince my kids that – “no, really, I swear!” – Shakespears Sister really did headline the Pyramid Stage in 1992. It’s been one of my life’s ambitions to actually make it to the upstairs seating area of the Avalon Inn – and we’re in luck. The one-in, one-out situation is managed by gate angels Jules and Gemma. With our pints, our crisps and Dora’s Travel Scrabble, we bag a table and I reveal my secret superpower. Which is this.

When I’m drunk, I turn into the best Scrabble player of all time. An hour later, my triumphant cheer piques the interest of Gemma. “Come and see my eczema!!!” I say – perhaps not quite the irresistible invitation I imagine it to be. Gemma sees the tiles on the board and replies, “I’m afraid ‘eczema’ doesn’t have an ‘x’ in it.”

There’s life in this pub crawl yet. As dusk approaches, we head off via The Treehouse bar by The Glade, an idyllic grotto of loveliness with a viewing platform from which to dance like there’s no one watching. But it’s at the Wyvern’s Watch, at the Dragon’s Tail, that we – to quote the book that came with the Glastonbury Fayre album back in 1971 – are vaulted into “an environment that involves earth, sky and a life ritual”. And it’s all thanks to the pharmacists of reggae playing sizzling rocksteady seven-inches on the Little Big Sound System – a “heritage, hand-built, traditional valve-powered” setup – that we close in on the threshold of heaven itself, while a jug of Dark & Stormy cocktails nudges us over the line. Can we just stay here forever, please?

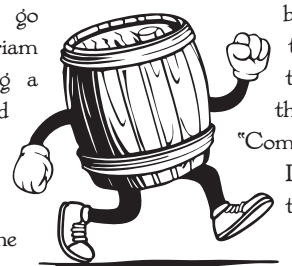




Illustration by Oliver Jeffers, created exclusively for the Free Press.

DRAW TOGETHER

Children's author and Glastonbury first-timer Oliver Jeffers on staying optimistic *Words by Alexia Loundras*

"I haven't seen Ash in a while – I must try and cross paths with them," says Oliver Jeffers, through the screen of our video call. We're ten days out from the Festival and the Northern Irish artist and children's author/illustrator is planning his first Glastonbury. Making his friends and compatriots' Avalon set on Friday is high on his list. "People joke that in Northern Ireland we all know each other, but you know," he laughs, a realisation dawning on him, "maybe it's true because I know Snow Patrol, too."

Aside from catching up with old pals and "wandering about with absolutely no set agenda", Oliver is looking forward to taking the stage himself: "showing some art, doing some drawing and just generally talking" in the Greenpeace Field.

Anyone familiar with Oliver's work will know that he and Greenpeace are natural bedfellows: "My thoughts and beliefs, hopes and values are aligned very strongly with Greenpeace," he agrees. The artist has worked with the charity before, including designing a fundraising T-shirt featuring the words "My Favourite Place" and an arrow pointing to a line-drawn Earth. And like Greenpeace, he's keenly aware of the destructive and destabilising impact that climate change, overconsumption and conflict have on our world – his Instagram posts contain heartfelt pleas for empathy and care for our planet.

But with the world seemingly teetering on an existential precipice, Oliver's approach to campaigning is beautifully nuanced and strikingly

understated – where, instead of bleak reminders of our catastrophic catalogue of errors, we're disarmed by wit and gentle absurdity.

"I find if you speak about climate or social change and use buzzwords that are easy to dismiss, immediately people's guard goes up," he says. "But if you can get around their defences, and get them to think about the thing without triggering their alarm systems, you might stand a chance of changing somebody's mind. You can't change their actions without first changing their mind. And humour is an excellent way to do that."

Oliver agrees with Kurt Vonnegut that artists are the canary in the coalmine of society – an early warning system for when humanity goes astray: "the mirror that society holds up to itself," he says. "What

I hope to do with my books and my art is to get people to see things from a slightly different perspective. And maybe change collective thinking from 'What's in it for me?' to 'How can I help?' To change from wanting to be right to wanting to be better. And acceptance, empathy and tolerance is a massive part of that."

Oliver's charming characters lead by example. They treat each other with warmth and kindness, curiosity and care. In books like *What We'll Build and Begin Again*, he offers enchanting guides to living, governed by wise loveliness and consideration for all, including the natural world.

His stories carry a quiet optimism that flows from Oliver himself: "I think I stand a good chance of helping build a solid moral framework with my books," he says, when asked what keeps him hopeful. "The world is filled with good people. I want to unite these people and remind them that they're not alone and that we are the collective writers of the story of the future. We're all in it together."

Join Oliver Jeffers: Drawing Stories at Greenpeace, 10.30am

COMFORT ZONE

Quantum Sound's Bianca Mayhew explains the idea behind the Tree Stage's ambient finale *Interview by Rachel Grace Almeida*

An ambient sound bath washing over you. A centuries-old oak tree canopying listeners, creating the illusion of a cocoon. Lights twinkling through the branches. These are just a few of the sensorial delights you can experience tonight at Quantum Sound's closing ceremony at the Tree Stage, in Woodsies, as Wata Igarashi, Max Cooper and Hannah Holland offer an alternative for ravers seeking to look inward. Quantum Sounds founder Bianca Mayhew breaks it down for us.

It's rave as healing practice

Techno is a hypnotic genre, and it's

no surprise so many artists have an ambient project. As Daniel Avery always says, "different BPM, same spirit". It's actually the rave spirit that inspired Quantum Sound – that ability to transcend, unite and alter. It takes a certain kind of artist to perform to an audience lying down with their eyes closed – it's a big responsibility. I often get a sense of who can do this by watching their techno sets. It's a certain intention and energetic approach to performing. The ancient art of sound healing is incredibly powerful, but I wanted to package it in a way the rave

community would feel welcome in. Wellness spaces have a specific aesthetic and atmosphere, which I've chosen to turn on its head.

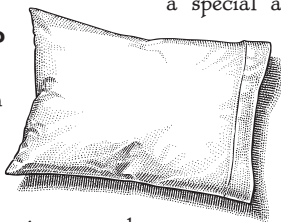
Immersive doesn't do it justice

The Tree Stage is an ambient stage with a beautifully rigged quadraphonic sound system. You have the inner and outer stages to play between, the audience seated in the round, with a 400-year-old oak tree at the centre, and plenty of screens for our art director Jonny.tv to play

with. It's fully immersive with some true masters behind the scenes. Curation, sound, lights – all pieced together with skill and love.

Listen deeply and actively

I wanted to blur the lines between sound, meditation and live electronic music. Jon Hopkins is bringing a brand-new breathwork and sound-meditation piece, never heard before... a psychedelic breathwork sequence. Max Cooper is bringing a special ambient set. He has an understanding of the ability of sound to transcend and create physiological effects at certain frequencies.



Quantum Sound stays true to the Festival's spirit

Glastonbury has always been more than a music festival. Maybe it's the ley lines it sits on or the heart and intention of the Eavis family and

the extended network behind it, but Glastonbury is a mecca of spirit in all forms. It represents freedom and unity. The addition of the Tree Stage last year makes complete sense, and its late-night nature as an alternative to the after-parties of the rave corners is a testament to the programming.

Come with an open mind

Meditation should simply be a term to describe reaching a level of consciousness described as timeless, connected, open... So much meditation comes with stifling instructions: clear your mind, repeat this mantra, back straight, set the timer... I think you can achieve sound-induced altered states of consciousness. We're exploring that in more detail with a team of scientists, but for now, we're experimenting with the human experience. So come with no expectations.

RISING UP

Meet 2025 Emerging Talent Competition runners-up, Nat Oaks and Mali Háf

Words by Rhys Buchanan

As always, this year's Emerging Talent Competition saw a dizzying number of genres and styles given fresh twists – but few entrants were as imaginative as the competition's two runners-up.

Ghanaian-born London artist Nat Oaks impressed with the forward-thinking blend of hip-hop and neo-soul of her single, *The Way You Want Me*, which unpicks stormy relationships over a sound she describes as alt-pop meets new-school hip-hop. "I'm in a similar space to Loyle Carner, Little Simz or Arlo Parks. I flicker between rap and singing, it's quite energetic."

"I've been riding this crazy wave ever since," she says, reflecting on the live finals, where she bagged her slots at this year's Festival. "I just had a feeling this was going to be my year, and that moment reaffirmed all of my hard work."

Also securing a runners-up spot – and the Festival shows that come with it – was Mali Háf, a Cardiff-based artist who sings in her native Welsh over a gauzy, electronic backdrop. Although Glastonbury marks a personal milestone, Mali is also proud to be contributing to the wider community of Welsh-language artists. "The language means so much to people, so it's amazing to have the opportunity to share it at a place as iconic as Glastonbury."

"What's exciting is that it's becoming normal," she explains. "Growing up, I didn't connect with many Welsh-singing artists, so now I live by making the music I wanted to hear as a teenager. It took me a while to realise I could do that; I really look up to artists like Gwennno."

Mali Háf plays BBC Introducing, 2.30pm. Nat Oaks performed earlier in the Festival.

HEIDI-HI!

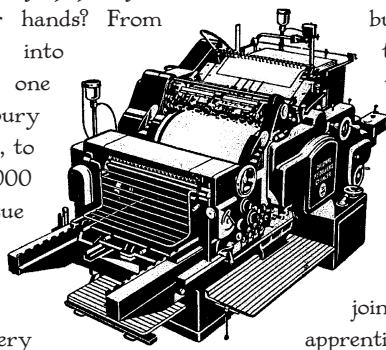
Our beloved Heidelberg press keeps on rolling *Words by Chris Parkin*

Where would we be without dear old Heidi, the gleaming, 72-year-old, five-tonne Heidelberg cylinder press that so efficiently but beautifully turns out the very paper you're holding in your hands? From almost sinking into the soil in year one of its Glastonbury life, back in 2013, to turning out 30,000 copies of each issue of the Free Press – plus thousands of posters – every Festival, our Heidelberg has taken on almost headliner-like status, drawing crowds of fans to the Free Press tent in the Theatre & Circus Fields to see her at work.

Also joining us in the tent this year are the folks from Heidelberg

UK, whose parent company – the makers of our beloved press – is this year marking 175 years in the printing game. They're here not just to witness Heidi in action, but because they've teamed up with the Glastonbury Free Press to offer a young person working at the Festival the opportunity to join Heidelberg UK's apprenticeship scheme. So, happy 175th birthday, Heidelberg – here's to another few centuries of printing!

A version of this illustration is available as a limited edition poster in the Free Press tent



TRAVELLING SONGS

Atchin Tan is giving a voice to communities vital to the Festival

Words by Rachel Grace Almeida

Glastonbury's long camaraderie with the New Traveller community stretches back to the mid 1980s, when Michael Eavis provided sanctuary for Travellers harassed by police in the wake of the Battle of the Beanfield in 1985. The Festival became a space where communities were free to express and expand their cultural roots without reprimand. And nowhere is this spirit of freedom more alive at today's Festival than Atchin Tan.

Located in the Theatre & Circus Fields, Atchin Tan, or Stopping Place, platforms art, music and stories from Traveller communities. Today, at 2.15pm, a screening of the film *Free Party: A Folk History* will go deep on how the Traveller community first came into contact with rave and the free party scene, and eventually

helped shape the UK festival landscape – including Glastonbury. It's a reminder, perhaps, that not all stories, or voices, are equal.

"Atchin Tan was set up to let the world know about these experiences, but to also represent the reality of what it means to be Romany, Irish Traveller, Roma or Traveller – the love of family, community, cohesion, inclusion and acceptance," says Emma Bray, the area's lead programmer. "It serves as a safe area for the community members that not only attend, but help build the Glastonbury we all know and love."

Atchin Tan's core vision took root in the challenges and negativity the modern world has projected onto nomadic groups. "We use storytelling, workshops and dialogue to bring change, because we recognise that growth and learning

is a two-way street, and respect goes both ways." It's part of the Traveller Awareness Campaign, launched in 2021 in response to what was then the Police, Crime, Sentencing and Courts Bill. In 2022, the Act was brought in to criminalise trespass with intent to reside, despite the alarming lack of safe and suitable stopping places for nomadic families.

"The struggle against the Act continues," says Emma, "and we'll continue pushing for space until the day that all of us, travelling or otherwise, are free to live the way we want." But, Emma insists, "it's not all doom and gloom – we're at Glastonbury after all... But we don't want to forget that, outside of this very special week, life goes on and we want people to continue this conversation in the real world – always with kindness."

LAYING DOWN THE LAW

Patrick Patterson and Steve Scipio bring their much-sampled funk outfit, Cymande, to Worthy Farm for their first-ever Glastonbury *Interview by John Lewis*

They got their name from a calypso song.

PATRICK: It was called Dove and Pigeon by Lord Nelson. A big hit in the Caribbean in 1963, the year I came to England. It's about two birds competing to eat the most chili peppers. Lord Nelson uses the regional slang term for the dove, "simande" – pronounced "si-MAN-day" – which is how we got our name.

STEVE: The dove is a symbol of peace, which is what we're about. It also means we can eat a lot of chilis.

They invented "nyah rock".

PATRICK: As teenagers, me and Steve led a jazz band called Metre, playing in weird meters – time signatures like 5/4, 7/4

and so on. Then our drummer left, so we joined a band led by Ginger Johnson, a Nigerian percussionist in London, a bit of a legend. We learned a lot about West African rhythms and afrobeat. Then, when we formed Cymande, we had Jamaican members – drummer Sam Kelly, saxophonist Derek Gibbs, Michael 'Bammi' Rose on sax and flute. Our percussionist,



Pablo Gonsales, he'd play these Rasta nyabinghi rhythms on the congas. Our music drew from all these sources.

STEVE: We also grew up with the Stones, the Beatles, John Mayall's Bluesbreakers, Jethro Tull. I saw Jimi Hendrix at the Marquee in 1967. He shook my hand before the gig – I felt like I'd been touched by God!

Record shops never knew where to file their albums.

PATRICK: It was difficult to pigeonhole us. Jazz? Soul? Pop? Caribbean music? Record labels would say things like, "I really like this, but what market are we supposed to be selling this to?"

STEVE: We were all into jazz. I loved Miles Davis stuff in the late 1960s, where he was getting experimental – Filles de Kilimanjaro, In a Silent Way. I guess you could see our music was a mix of rock, funk, jazz, Caribbean and African music. We never thought about genre. It's what people now like about it, but it also created lots of problems.

Steve and Patrick both retrained as lawyers.

STEVE: We gave up music for a long time. We had some success in America

– we had a hit single, we supported Al Green and Mandrill and Jerry Butler and Ramsey Lewis, in huge venues. We were the first English band to play the Harlem Apollo. But we came back and no one in England was interested!

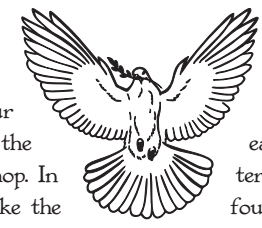
PATRICK: Me and Steve became barristers. We've both worked around various Caribbean crown dependencies. We've both been attorneys general of Anguilla at different times. I was director of public prosecutions in Dominica, solicitor general in St Kitts. Am I the Keir Starmer of the Caribbean? Ha ha! I'm rather more long in the tooth than him.

They're now one of the most sampled British bands of all time.

STEVE: In about 1989 one of my

children played me the first De La Soul album, 3 Feet High and Rising, which had a sample of our track Bra on it. Then we started hearing it all over: The Fugees, Wu-Tang Clan, Queen Latifah, Gang Starr: We found out that Grandmaster Flash had been playing our beats at block parties in the very early days of hip-hop. In the early days, it was like the Wild West, DJs didn't really understand intellectual property laws. Artists now realise that they have to pay royalties when they use samples, otherwise they get in trouble, and we've not really had problems.

PATRICK: I guess it helped that we were lawyers! It also helped that we eventually acquired all the rights to our back catalogue, before anyone really realised how much our songs were worth! But sampling has been a wonderful way of bringing our music to millions of people who might never have heard it.



Guyana in 1950, and our parents were friends. Steve's family moved to the UK in 1958, my family followed in 1963. We were about four or five doors away from each other on Byrne Road in Balham, south London. We now both live in Anguilla, just a few miles away from each other – in Caribbean terms, our houses are about four or five houses away from each other!

They dodged our question about special guests.

STEVE: Patrick jokes that we should get all the people who've sampled us to join us on stage. But I don't think there's a stage big enough to contain them all!

PATRICK: We did that once, in Paris – we played our song The Message while the French rapper MC Solaar performed his rap over the top. That was amazing! Festival crowds are the best. I'd love to explore Glastonbury, but only if it's not too muddy.

Cymande play West Holts, Sunday, 2pm

COME FIND ME

BY POET IN RESIDENCE JOHN BERKAVITCH

Come find me on the dancefloor
Stomping circles with strangers.
All lasers, spot-lit like we're famous,
Displaced and uncaged
Shameless, graceful and dangerous,

Or come find me in all the soft corners,
Face down in a puddle of people,
Befuddled and peaceful,
Cuddled so close it's like I'm smothered in treacle,
In love with the feeling that everyone's equal,

Or come find me outside on the benches,
Expounding at length about historic adventures,
Cigarette at arm's length, fireflies for attention,

Or come find me in the crowd,
Front left by the speaker,
Where the music's so loud it drowns out the bad feelings,
and we're singing along
and we're breathing as one,
and when the band stops playing,
we shout,
"One more song!"

Or find me in the woods, when it's late,
Walking wild through the treetops,
Like Ewoks in space suits and moon-boots
Or green neon tree frogs all lost
In an epoch of time,

Come find me realigned,
In the liminal spaces,
In the excitement of strangers
And the smiles on their faces,

Come find me in explosions
And fireworks and moments
In all the dark corners
And in minds when they open,

Come find me in the sunrise
The morning after a night that never ended,
Find me finding myself,
Come find me transcended.

Just
Come find me

John Berkavitch performs at Poetry & Words, 4:18pm.

BIKE TO GLASTO
THE FACTS
30 E-BIKES IN 2024
1,153 CYCLED TO THE FESTIVAL IN 2024
13 BAG DROP LOCATIONS AROUND SOMERSET AND 5
£15,000 RAISED FOR LOCAL BIKE CLUB
LAST YEAR'S BIKES, END TO END, WOULD STRETCH TO 2KM

HEART OF THE MATTER

If you want to take home the true spirit of Glastonbury, visit the Green Fields *Words by Daisy Hearn*

If you want to find the soul of Glastonbury Festival, follow the main drag beyond the bustle and basslines to where the pace slows and the spirit deepens, and you'll find the Green Fields – a haven of hope and imagination that radiates a vision of a better world. For Etty Eliot, artistic director and area coordinator, the area is more than just a space on the map. "It's the heart of the Festival," she says. "And the heart is about love – for yourself, for your neighbour, for the Earth."

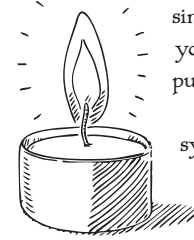
This quiet but powerful philosophy has been building here for over 40 years. Founded by Etty's mum, Liz, on ideals of

peace, sustainability, healing and community, the Green Fields have long been a home for change-makers and dreamers alike. But Etty believes something is shifting. "Each year, the message feels stronger," she reflects. "Maybe people are waking up. They want to be the change, not wait for it."

On Sunday, the Green Fields is the perfect place for a final dose of inspiration. "In Green Futures, you'll find practical steps, little things you can do to change the planet, change your life," notes Etty. Speakers Forum is buzzing with ideas, with powerful

talks from CND's Rebecca Johnson, and Deborah Meaden with environmental journalist Roger Harrabin. And just along the path, The Healing Field offers chai tea, meditation and the simple joy of "connecting to your authentic self", as Etty puts it.

One of its most moving symbols is the Flame of Hope, currently on a global pilgrimage for peace. Formed from the unification of 15 sacred flames, it stands as a glowing emblem of shared humanity. "There's one big message," says Etty. "If we unite, perhaps we might be able to create change."



It's a message that's lived, not just spoken. The Green Fields are full of moments that embody harmony. And for those in search of magic? Don't miss the Faerie Treasure Hunt on Sunday, from 4pm, in the Sacred Space – a two-hour adventure through hidden corners of the Fields where you might stumble upon riddling pixies, cheeky gnomes or an opera-singing faerie duo. It's a celebration of wonder and play. "Fun and laughter keep us human," notes Etty.

There's no better way to leave the Festival with Glastonbury's galvanising spirit than by losing yourself in the Green Fields during your final few hours here. Let your feet follow the path, and the chances are, you'll arrive exactly where you need to be. "You just walk in and it'll happen," Etty grins. "You'll fall into the right place. I hope people leave the Green Fields with hope, and that they feel the love and carry it back out into the world."

CHAMPION SOUNDS

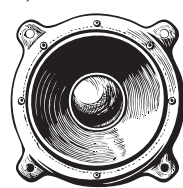
Why Notting Hill and St Pauls Carnivals are bringing more than just heat to Worthy Farm *Words by Katie Glass*

If you hear the clash of steel drums coming from a field, the jangle of calypso over a hedge or the sounds of soca stirring it up between Joe Rush's upended cars, then follow the beat and you'll find a crowd wining under Afro-Caribbean flags and carnival transported to a field in Somerset.

It's St Pauls Carnival's second year at Glastonbury, after Emily Eavis reached out, keen to forge a bond with a celebration that has a deep affinity with the Festival. 'St Pauls Festival' – as it was originally named – was first held in 1968 by Caribbean migrants in the St Pauls area of Bristol to celebrate their culture in the face of prejudice. Glastonbury Festival started in Pilton two years later.

Both events share a love of culture, food and art; combining history with community spirit, manifested as a tangible riot of joy, infused with politics.

"For both sides, it's an amazing marriage," says Bristol artist and St Pauls Carnival chair, Dr Michele Curtis. "This collaboration is a celebration of shared roots and values – community, culture, creativity and resistance. For Glastonbury, it's



a chance to honour and platform Black British culture in all its vibrancy. For St Pauls Carnival, it offers a unique platform to reach new audiences and showcase the spirit of carnival in a space that

shares our belief in joy as a form of political expression."

St Pauls Carnival joins Notting Hill Carnival at Worthy Farm, the latter having made its debut in 2022. They've been part of riotous soundclash parades, together and separately, all Festival. Yesterday, St Pauls Carnival took over Silver Hayes' Firmly Rooted stage, with Bristol Sound pioneers DJ Milo and Smith and Mighty, and today both carnivals set up shop at Terminal 1 – a space St Pauls especially resonates with. The installation inverts a hostile environment to declare it is "Powered by Immigration" – as the sign over the dancefloor reads.

Just as Glastonbury mixes music with a political backbone, so St Pauls was founded by Windrush activists whose part in the Bristol Bus Boycott influenced The Race Relations Act 1965 – the UK's first anti-discrimination legislation.

But carnival – both in Notting Hill and St Pauls – is in a perilous position due to escalating costs, exacerbated by the cost-of-living crisis. Notting Hill Carnival chair Ian Comfort recently wrote to culture secretary Lisa Nandy, requesting fundraising to safeguard the future of the iconic event. And St Pauls – whose activities kick off next weekend – faces the same threat. "Without sustained support, we risk losing far more than an event – we lose a cultural cornerstone of Bristol. St Pauls Carnival is a living legacy of the Windrush generation, born from resistance, rooted in creativity and sustained by community," says Michele. "Its absence would silence a vital voice in the city's story – a voice that has shaped the sound, soul and spirit of Bristol for over 50 years."

FOLD YOUR OWN SUNHAT

Don't just read the Free Press, wear it!
By Papersmyths

1. Start with a square piece of paper.
2. Fold the paper in half diagonally to form a triangle.
3. Fold the top corners of the triangle towards the center.
4. Fold the bottom corners of the triangle towards the center.
5. The final sunhat shape is complete.

AGONY AUNT: SELF ESTEEM

Rebecca Lucy Taylor is here to prioritise your pleasure by answering your questions

Interview by Pete Paphides

When it comes to straight-shooting words of wisdom, Rebecca Lucy Taylor has all the right ones. Of course, if you're familiar with the records she makes as Self Esteem, you'll know this – and you'll almost certainly be eagerly anticipating her forthcoming debut book, which, like her latest album, goes by the name *A Complicated Woman*. When we saw that Dolly Alderton had called her "a pin-up and an oracle for millennial women", we realised we'd found our Glastonbury Agony Aunt for 2025. Happily, Rebecca stepped up big time. We forwarded some of your raw Glastonbury dilemmas, and like a goddess, she fed them into her misery mincer and turned them into solution sausages.

I'm in a relationship that's on its last legs. The parting of ways is very much the elephant in the room. Do we end it once the Festival is over, or shall I just take action and do it now? MIA WEBER
I think that in this instance, there's no time like the present; and no present like your time at Glastonbury – which you need to fully utilise. Do it now. Breaking up with people is horrible, but you feel very alive.

I also think it would be quite an amazing experience to be dumped at Glastonbury. Whichever side you're on, you wouldn't forget it. And the music would sound more intense. I know that I never feel more alive than when someone's dumped me. Also, everyone at Glastonbury is quite fit, so there's also that.

I'm at Glastonbury on my own and I need a few icebreakers. Are there any you rely on? MOLLY CURTIS

Actually, yes there are. I always say, "Are you in show business?" Two reasons for this. The first is that most people I meet are actors or comedians. Second reason, it's just a lot better than, "What do you do?" And also, it gives people the opportunity to tell an interesting lie rather than a boring truth.

As you know – because you played her – in Cabaret, Sally Bowles' hangover cure was prairie oysters. What's your hangover cure? LOUISE BRAILEY

For me, it's eating whatever you want, which sometimes leads me to wonder, have I just got pissed so I can give myself the justification to be

able to eat the crap I know I'm not allowed to eat? Failing that, the other thing that works for me is isolation. Or watching *Love Island* – all stuff you're not supposed to watch. But even if you're at home this weekend, you don't want to be watching *Love Island* when you could be watching footage of a festival that is like an actual island of actual love, do you?

I can't get over the idea that everyone backstage is having a better time than me. Can you please disavow me of this belief? RAF ZAHIRI

With pleasure. They're definitely not. For me, backstage is like this elephants' graveyard of exes that you're trying to dodge. It's actually very anxiety-inducing, and I won't be there much.

I've run out of clean clothes. You wore a dress made out of Boots Advantage cards in 2019, but I only have one card, so that's not even going to be enough for a thong. What else can I make a dress out of? JESS TILLET

Well, if I knew the answer to that, I would've done it myself. Because I'm waiting for my next perfect idea. I don't think I've had a better idea in my life than that dress, but let me think... I guess, in the interest of sustainability, and in support of the promotion of safe sex, you could make it out of empty condom wrappers from all the condoms people are using. Also, if you do go with that idea, it'll give you the extra bonus of being able to watch the headline acts while still maintaining a ring of space all around you.



Is it ever OK to attempt a fist bump with my favourite musician if I see them – ie you – raving in the middle of NYC Downlow? ASH DRUMMOND

Do you know who is an inveterate fist-bumper? Robbie Williams. Several times in the course of a single conversation. It's quite infectious. I'm not a full convert to the fist bump, so yes, the answer is come and fist bump me. What's that? I'm much nicer than last year's agony aunt Paloma Faith who said she didn't want

anyone coming up to her? Well, she's probably more famous than me. The only time it happens to me is women over the age of 35 bursting into tears. Last time I was at Glastonbury, our van broke down and we couldn't leave the site. We were stuck for six hours. I certainly could have done with someone recognising me at that point. Someone who was really good at fixing vans.

With all your theatre chops, can you tell us what West End show – in your opinion – would make a belter of a Glastonbury headliner? COLETTE BLAESE

Oh, that's a great question. Glastonbury should have a musicals stage, right? I would have to choose *Titanique*, because not only do you get *Titanic* but, by proxy, you also get a Céline Dion show.

What do you think is more stressful – writing an album about your innermost feelings or trying to pee in a long drop while dressed in a catsuit? PEARL COOPER

Well, one of my most passionately held beliefs in life is that women should be able to pee anywhere, just like men do. I also just think you should be able to pull your catsuit down. But be that as it may, it's definitely harder to write an album about your innermost feelings.

My biggest Glastonbury terror is this: I'm watching a band I love, and the camera swoops in on me

just as I'm forgetting the words. Is there a way to style this out? Will you judge me? LILY BROWN

Do I judge? Well, yes. But I also judge myself for it. If you're singing along at a gig, you're doing it for one of two reasons: either because you know every word and you're having your moment; or you're singing along to feel part of something and prove that you know it. But, of course, lyric amnesia can strike at any time. It happened to me recently at a Scissor Sisters gig, when Jake Shears asked me to duet with him on *Take Your Mama*. I'd spent hours beforehand going over the lyrics. Jake was trying to help me by looking at me intently. But sometimes, you just have to style it out. Going back to the question, if the camera descends upon you and you've totally forgotten, you can just move your mouth up and down like a muppet. Be your own muppet. To be honest, be your own muppet is the solution to most of the other problems, too.

If you had to form a Glastonbury supergroup with people playing this year, who would you ask? RACHEL KNIGHT

Moonchild Sanelly, Lola Young and Anohni. In fact, I could ask Anohni because they're on directly after me in *The Park*. What's that? I could go up to them and sing, "You are the one Anohni," to the tune of the famous Chesney Hawkes song? Yes, I probably could. I'll let you know how that goes.

DIVINE INTERVENTION

Jonny Woo invites you to end your time at this year's Festival with a big, bold bang *Words by Emily Mackay*

We may be nearing the end of the weekend, but as always, NYC Downlow is refusing to go quietly. Always the pounding heart of queer counterculture at Glastonbury, on Sunday night, Downlow and its resident drag troupe, Maude Adams & All Those Children, will honour two true icons: the US art-trash director John Waters and his muse, Divine – a big-haired, bad-taste drag pioneer whom Waters described as "the most beautiful woman in the world... Almost."

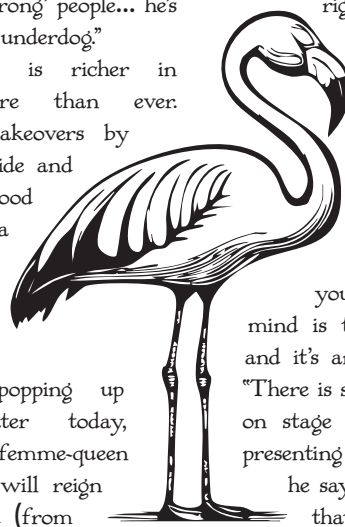
Host Jonny Woo describes Divine as "a countercultural drag icon... she committed. There was the line, she crossed it, she trampled on it, she redrew it – and crossed it again." The show will also celebrate the wider world of Waters, with characters from films such as

Pink Flamingos, *Female Trouble*, *Cry-Baby*, *Hairspray* and *Serial Mom*. "I've always loved his radical presentation of... not even queerness. It's just otherness, really," says Jonny. "It's the 'wrong' people... he's a celebrator of the underdog."

The Festival is richer in LGBTQ+ culture than ever. Yesterday saw takeovers by London Trans Pride and queer Bollywood collective *Hungama* in *Shangri-La*, while *Pussy Palace* have been celebrating 10 years by popping up everywhere. Later today, Afro-Pasifika femme-queen DJ Lady Shaka will reign hard over *Nomad* (from

midnight), and at *The Park's* femme-queer venue, *Scissors*, there's a full day and night of inclusive action.

In the outside world, though, rights are under threat. Last night, Downlow went loud and proud with a protest theme, but resistance is always part of the brief. Waters often says that "the only way you can change anybody's mind is to make them laugh", and it's an ethos Jonny shares. "There is something in just being on stage and genuinely, openly presenting your true, joyous self," he says. "There's a power in that – even if you're not



explicitly saying something – through laughing at the idiocy of prejudice... We don't take this too seriously, but we take it really seriously, both at the same time."

This is also Downlow's 18th birthday, so the closing theme had to be big. "We don't want to just tail off," says Jonny. "Divine is big looks. This is big hair. This is a big, bold makeup look. This is exaggerating your body, accompanied by all these different characters that men, women, freaks, the boys, the girls, the non-binary, the trans, can all explore and inhabit... I hope it's a complete B-movie, visual-feast queer-fest – celebrating everything Divine and John Waters."

And all are welcome. "Everyone can connect with it," says Jonny. "We all wallow in our own grossness in privacy, don't we, in our own naturalness? Come and dress up a little bit. There's all those vintage shops on site. Grab a bit of faux fur or leopard print, a *Mink Stole* kind of look. Come as rancid as you possibly can – whatever state you're in, you're going to be completely welcome with us, completely celebrated. And if you're flagging... we will lift you up."

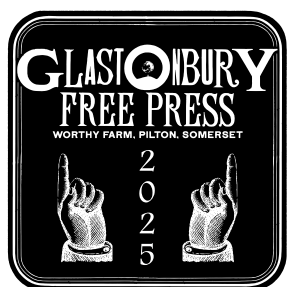


GLASTONBURY FREE PRESS 2025

One of this year's limited edition posters – printed on our vintage Heidelberg press and available to buy from the Free Press tent in the Theatre & Circus Fields.

NOTICES

CUP WINNER Place your drink down, Glastonbury-style, with this Festival beer mat, available to buy from the Free Press tent.



While you're here... Visit Somerset have kindly arranged 20% off entry to Wookey Hole, Wells Cathedral and Shepton Mallet Prison, and 10% off entry to Glastonbury Abbey, for all Festival-goers. Just show your 2025 wristband.

TOTALLY WEIRD Freya Tate and Moira Moin's Mermaid Chunky bring their bonkers costumes, strange visuals and psychedelic electro-pop – part performance art piece, part ritualistic folk-rave – to Lonely Hearts Club, 3.30pm.

ROLL UP, ROLL UP The Palestinian Circus School are here with ten performers, putting on shows rooted in their rich cultural heritage. See them at the Circus Big Top, 2.40pm

ODD BOP Jazz Emu brings his absurdist jazz sounds to the Cabaret tent one final time, at 9.15pm.

LAST CHANCE Get riled up by the state of our planet with a visit to the darkly satirical Apocalypse Museum in the Greenpeace Field.

UNLUCKY FOR SOME But hopefully not The Bootleg Beatles, who make their 13th Festival appearance. Catch them on the Acoustic Stage, 8pm.

Happy birthday to Dr Miranda Millan – or Panda-Miranda – who was born at Glastonbury Festival, on 23 June 1985, after Michael Eavis gave Miranda's New Traveller family sanctuary in Undle Ground.

PEDAL POWER Jack Cullen, who cycled here from Edinburgh, stopping off to play gigs in pubs and gardens, plays *Wishing Well*, 2.50pm.

724 DAYS Until you once again wrestle with the perennial boots versus wellies dilemma and return to these fields of dreams for Glastonbury Festival 2027.

Fold Your Own Sunhat, on page 3, created for the Glastonbury Free Press by Papersmyths.