



GLASTONBURY

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EAVIS: NOT READY FOR DOUGHNUTS

With Glastonbury Festival 2016 under way, we hear from the man who started it all **BY CHRIS SALMON**

It's lunchtime on Wednesday, and Michael Eavis is grabbing a moment in his Worthy Farm office between meetings. Outside, the gates are open and Festival-goers are arriving, but Eavis is still focusing his attention on the traffic around the site.

"There were tailbacks in the places where they used to be 10 or 15 years ago," he says. "Things have been so much better in recent years, but the weather in advance this year has been a real problem. It really has. But I've just heard that we've definitely broken the back of the queues, which is obviously fantastic news."

Eavis has been up for much of the night, working with his team on getting people onto the site. "We've got an incredible crew," he says, "but the conditions were against us. We did everything we could, but unfortunately some people did sit in their vehicles for a long time. Their

spirit is wonderful, though. I heard one person who'd been in his car overnight interviewed on the radio this morning, saying that the Festival is definitely worth waiting for. He was still in a good mood at 5am! Isn't that incredible?"

Forty-six years after Eavis first held a music festival on his farm, it's abundantly clear that he still "really" cares about the event and the people who attend it. "At my age, I should probably be sitting in a deckchair on Weymouth seafront eating doughnuts," grins Eavis, who turned 80 at the end of last year.

Instead, during our short chat, Eavis enthuses about the extra urinals on site this year, which it's hoped will convince people not to pee on the land ("so important") and positively raves about Jo Blackburn, who oversees all of the Festival's traders ("Do you know, she used to be

my bank manager!"). He's also extremely energised about this year's line-up, particularly Jeff Lynne's ELO. "I hope that he plays all of his fantastic songs," he says. "That will be a major event. It really is like we have four headliners these days."

Eavis also takes a moment to talk about the rumours that he plans to organise an event down the road at Longleat. "That's really on the backburner for now," he says. "But it's something we are looking at for the next fallow year, which is likely to be in 2019."

Could that mean saying goodbye to Worthy Farm forever? "Absolutely not. It's just important that we try another site. We could have all kinds of problems here with the livestock we have – horrible things like foot and mouth – which could close us down. Longleat is only 18 miles down the road and it looks like a good place if we ever did an alternative site."

So there won't be a traditional year off? "I'm getting old," he says, beaming. "I can't afford another year off! To waste another year at my age is unthinkable! HAHHAHA! Besides, we've got the best festival team in the world. And they don't want a year off either!"

Still chuckling, Eavis starts to head for his trusty red Land Rover and his next meeting (something to do with drainage). It's been a stressful few days, but it's wonderful to see him taking so much joy from his role. "How could I not?" he says. "This thing that I created all those years ago just became extraordinary. It really is unbelievable. I'm enjoying it more than ever. I truly am!"

RIGHT ON CUE

Onetime snooker titan Steve Davis brings his bag of weird records to Glastonbury

BY JOHN LEWIS

Around Glastonbury, you'll find literally hundreds of top DJs playing a huge variety of musics around dozens of stages. But, unless Ray Reardon is playing a surprise microhouse and neurofunk slot in the Glade, you'll not find many five-time World Snooker Champions among their number – nor will you find many playing as weird and as varied a set as Steve "Interesting" Davis.

In 1983, at the height of his fame, Davis – aged 25 – appeared on BBC Radio 4's Desert Island Discs. His choices, which included a slow jam by Narada Michael Walden, some acoustic pastoralism from Gentle Giant, a feverishly



operatic instrumental by Magma, and a muscular jazz-funk workout by George Duke, can, in retrospect, be seen as A Rather Big Clue for what was to come.

At the time, he told Roy Plomley that he had "around 300" records. His record collection now is in the tens of thousands, featuring everything from prog to punk to soul to electronica. He'll be playing some of it at 5pm on Thursday evening in the Stonebridge Bar. Don't expect Snooker Loopy – do expect downtempo electronica, obscure French fusion and Canterbury scene weirdness mixed up with unlikely incursions from Black Sabbath, Frank Zappa, and the Beatles. "The nearest thing you can compare it to is maybe Stuart Maconie's Freak Zone on 6 Music," says Davis. "But maybe a bit more out there. You will hear stuff you know and stuff you've never heard, and hopefully something you will find amazing."

CONTINUES ON PAGE 8

LIZ CLEGG: A HERO WALKS AMONG US

The long-standing Glastonbury Festival crew member is taking care of women and children in the Calais refugee camp **BY KATIE GLASS**

Liz Clegg, a former firefighter from Devon and a mother-of-two who's described as a swearsy, chain-smoking Mother Teresa, was supervising the litter-pick at last year's Glastonbury Festival when she heard about the infamous refugee camp in Calais, the Jungle. Immediately, she knew what to do. "I read about how they needed camping equipment and it wasn't rocket science," says Clegg in her typically matter-of-fact way. (She's as famous for her no-nonsense manner as she is her big heart.) So last July, she bought a truck off Michael Eavis and, after filling it with wellies, stoves and tents left behind after last year's Festival, set off for France.

Arriving in Calais, Liz half-jokes, the camp was "partly reminiscent of old school traveller and festival sites, but I was still shocked to see so many people living rough". Also, with typical good humour, she plays down the danger; the riots and the "high level" of desperation she saw.

In those first few months she distributed to everyone, but over time she became aware of particular need among women and children. So Liz began supporting them, "seven days a week, 24 hours a day". Setting up a women's tent and caring for over 400 unaccompanied children in the camp, Clegg helped them find clothes, food, shelter – but perhaps most importantly, she provided emotional support to children (mainly from Afghanistan) burdened by horrific stories of how they had made their way to the camp: children had been physically and sexually abused as they were smuggled abroad and many of their parents had been murdered.

"The stories of their journeys are sickening," says Clegg. "Being locked below deck on the boats and nearly drowning; being trapped in lorries where people have died next to them; being beaten by traffickers. It's an endless series of abuse." In the camp the same children suffered isolation, starvation and emotional

trauma. They repeatedly put themselves in danger attempting the dangerous crossing to the UK. For now, the camp is "the only place they can call home".

Despite authorities bulldozing the camp in March, Clegg stayed on to continue her work. "Emotionally we're on a high-speed rollercoaster and after nearly a year being at the front of the situation in Calais it is still horrendous," she says. "The only thing that keeps me going is the honour to have met so many amazing and resilient people from all over the world."

You can help support Liz Clegg's Women And Children's Centre, which provides a safe space for hundreds of children and women in the camp, 24 hours a day, seven days a week, by donating to mydonate.bt.com/fundraisers/junglewomenscentre



THE SECRET LIFE OF GLASTONBURY

Glastonbury staff, performers and party people (reluctantly) reveal their own top tips for the Festival

MICHAEL EAVIS

The Underground Piano Bar is a real secret treat. I think they first came to the Festival about 20 years ago. They were booked by the Greencrafts Field originally. I didn't know anything about it at all until I stumbled upon them. I went down this hole in the ground and went, "Crikey! What is this?!" It's absolute pure magic. It's run by some Irish folks from Dublin and I always go there and sing a few songs. And I don't actually drink much, but I do like an eggcup full of poitin. They offer me more, but I don't drink more than one. It's powerful stuff! But it always sets me up for my night out!

MURRAY LACHLAN YOUNG

Staying properly clean at a festival is one thing but the energy boost provided by a sauna is something special. That's why I like Sam's Magic Hat Sauna. Bottom left (facing up) in Green Futures, I think. DIY-hippy architecture of a caravan with an

army tent thrown casually over the top perfectly camouflages this genuine link to the dawn of British festival culture. It's always full of weird and wonderful (mainly naked) people chatting about anything and everything with a cheery hopefulness and a great cup of tea. Champneys it ain't – funky, free, and hot as toast it certainly is.

Sunday, Poetry & Words, 1.25pm; Cabaret Stage, 4.10pm

LARS ULRICH

For me, Glastonbury is the ultimate in losing myself and getting lost. I love trekking through the endless mazes and experiences the hallowed grounds have to offer. When I get to Glastonbury I finally feel free and my experience becomes one that represents the utmost dichotomy – which is being unencumbered and autonomous, but sharing that headspace with 200,000 other people. I love the opposing energies between the mental and psychological freedom and the physical and human

interaction. You want a tip? Walk and explore with no destination in mind and be open to where your curiosity takes you.

LUCY SMITH

I love taking a walk to The Magical Tree House, nestled in an ancient oak tree at the top of The Park away from the hustle and bustle. Wander up there and you'll find cakes baked by glittery fairies, elves, and other woodland creatures, and you can sip Pimms or herbal tea while relaxing to impromptu sets of dub, funk, or spoken word. It's only a stone's throw away from some amazing music on The Park Stage and HMS Sweet Charity, which takes you on a musical cruise around the globe.

DAN SMITH

Me and my friends have had some brilliant times at the Strummerville campfire. There's always interesting people and good stuff happening

there, and they always have surprise gigs around the fire. The first time we played at Glastonbury was by the Strummerville fire in 2012. The show was a bit of a mess but we had an awesome time and I can't wait to head back there this year to see what's going on.

Friday, The Other Stage, 8.40pm

SARAH SAUNDERSON

Rest a while in what I call the tinkly winkly fields – aka, the Healing fields. It's so peaceful and a million miles away from the chaos of Babylon Uprising. And if you've never done so, you should definitely wander through the Theatre & Circus fields – the walkabout acts are hilarious.

TODDLA T

NYC Downlow is the ultimate late-night experience. Part film set, part rave, it's a place to lose all your inhibitions and party in the most

authentic NYC gay club this side of the pond. It's totally bonkers. The Rabbit Hole is a pretty well-known secret but it really has to be seen to be believed. It's just above the Stonebridge Bar in The Park. And embrace your phone with zero battery – just wander off into the Festival and meet new friends.

Friday, Stonebridge Bar, 10pm

JOHN HEGLEY

For the scorching: a hat or a cap... a manual torch, and a nap in the late afternoon is a festival boon, although, not in the mud, by a tap.

Saturday, Poetry & Words, 6.10pm

CHRIS MARTIN

I love taking some time out to sit on the grass up above the Stone Circle, just looking out across the whole site and marvelling at it all.

Sunday, Pyramid Stage, 9.30pm

PAUL CHARLES

At the bottom of the field housing the Acoustic Stage is a row of urinals. Get in the queue for the second one from the left – you'll find it's by far the most popular (as well as the cleanest) in the row. Once inside, secure the door... as you do. You'll notice the toilet seat doesn't open. Don't worry about that. Sit on it (fully robed, of course) then rotate the toilet roll anti-clockwise while shouting, "Michael Eavis for Prime Minister!" The toilet unit will disappear into the ground. Open the door in front of you and you'll step out into a marvellous chill space modelled on the Ryanair Super Lounge at Stansted Airport. The problem is, it's so long since I used it that I'm not sure if it's the second from the left now or not, so you might need to try several doors before you find the right one. If, on the other hand, you need time just to clear your head then the cinema tent, between their brilliant movies, is just about the quietest haven on the entire Festival site.

LONG, LONG WAY FROM HOME

Meet the Festival's Pyramid Stage openers, the Orchestra of Syrian Musicians **BY JOHN LEWIS**

"It's a truly miraculous sound they create," says Damon Albarn of the Orchestra of Syrian Musicians for Arabic Music. "There's a whole choir, there's strings, there's soloists, there's amazing percussion. It's a really dynamic and joyous sound and it's stayed with me for all these years."

The opening act on the Pyramid Stage on a Friday morning needs to be something loud, powerful, rousing and unifying, which is why this orchestra are the ideal choice.

Back in 2008, Damon Albarn's Gorillaz went to Damascus to collaborate with them. "We ended up recording several tracks at the opera house," says the orchestra's director, Issam Rafea, "one of which, White Flag, ended up on the album Plastic Beach. We've since toured all over the world with them. Damon is a real human dynamo! He is a very good musician, someone with an understanding of many forms of music, and an understanding of how they fit together."

The traditional music of Syria, like most Arabic music, is transferred as an aural culture. Since studying the oud and the double bass at the musical conservatoire in Damascus, Issam formed the Orchestra of Syrian Musicians in 1994 to integrate this aural culture with the written culture of Western music.

"A lot of this music has been transcribed already," he says. "But my project has always been to rearrange these melodies for an orchestra, one that combines Western classical instruments with Arabic instruments. So we feature the same string section you'd find

in a symphony orchestra – first and second violins, violas, cellos, contrabass – and they are joined by our traditional instruments, like the qanun, the ney, and the oud, along with numerous percussion instruments. And then there is the choir. For me, music is a universal language that can touch anyone."

In March 2013, Issam was invited to the Northern Illinois University in Chicago to teach the institution's Middle Eastern ensemble for a short-term residency. The catastrophic civil war in his home country has forced him to seek asylum in the US with his wife and children. Other members of the Orchestra of Syrian Musicians are similarly exiled.

"They are living all around Europe – Germany, Denmark, Sweden, Italy, the Netherlands, Turkey. They are still working, putting on concerts, staying alive. Life goes on. It is always fantastic to be back together, making music, and we'll have a full five days together before playing Glastonbury, which will be great."

Issam also keeps Syrian music alive in two smaller acoustic projects – the jazz-tinged trio Heward and the DIO trio for oud, tabla and soprano voice. "Of course, my heart is in Damascus," says Issam, "and I want to return, and that means that the bad thing that is happening in our country must end. We are playing for Syria, for the past, the present and the future."

The Orchestra of Syrian Musicians with Damon Albarn play the Pyramid Stage at 11am, Friday.

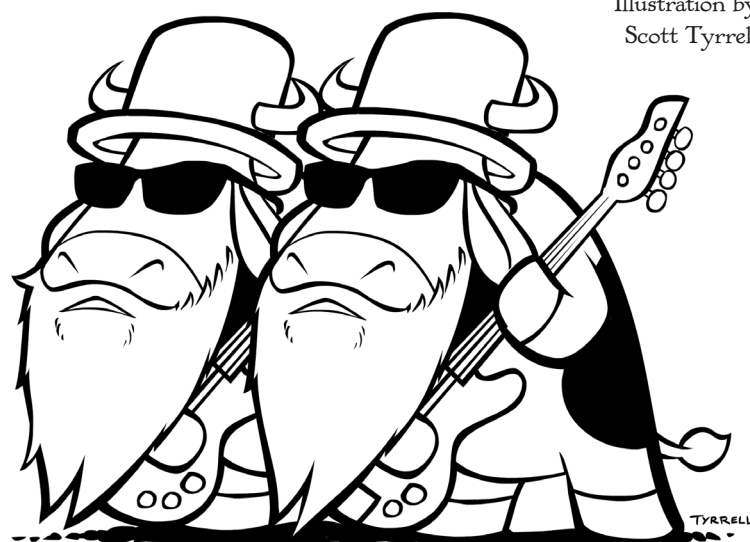


Illustration by Scott Tyrrell

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U GOT THE (NATURAL) LOOK

Keep your eyes peeled – you might not be the only visitors to Glastonbury's newest area, The Wood **BY EMILY MACKAY**

If you go down to the John Peel Stage today, you're in for a big surprise: The Wood, Glastonbury's newest secret corner. This leafy spot reveals a side of the Festival not often appreciated by those of us who only make it down for a few days or so – the site's natural look.

With winding woodland paths and a willow-lined pond, the area – formerly unused except as an emergency mud dump – has been transformed by the Glade and Avalon crew into an enchanted bower, balancing out the North West end of the site with the sort of after-hours magic associated with the South East Corner, featuring light and audio installations, willow sculptures, and a camp cafe and bar. "Every night there's going to be a fire-lighting ceremony," says Glade and Avalon area manager Luke Piper. "It'll be a really interesting place to just hang out for a bit at the end of the day."

And you might not be the only hangers-out in The Wood. You may not associate Glastonbury with any wildlife other than the party kind, but the site crew know different. "There's bees and insects and birds everywhere," enthuses Piper, "I saw some deer the other day. There's all the buzzards, hell of a lot of rabbits, masses of squirrels." And with woodland in decline across Europe, nurturing existing corners and planting new trees offers birds and small animals a refuge.

The RSPB have a stall in the Green Futures Field and compile a

wildlife list recording what Festival-goers have seen over the weekend. "It's quite amazing what people do see," says the RSPB's Lynne Burningham. Tawny and barn owls, kestrels, chiffchaffs, wood warblers, whitethroats – maybe even cranes; Lynne has been involved in the reintroduction of the latter species to the Somerset Levels after 400 years, and hopes for a flypast.

"There's also a lot of bullfinches, which I love. They're really pretty,



but they've got a rubbish song," says Lynne, who's excited about what The Wood might attract. "There's a theory I've got that birds are either really pretty with rubbish voices or they look pretty plain, like a nightingale, and they sound very beautiful."

The RSPB will be comparing Glastonbury spots with those seen at WOMAD, so keep your eyes peeled. "You don't really notice it when you're standing in front of a big stage watching a band," says Piper, "but when you wander off and you go into The Wood you realise it's a bit like Alice In Wonderland. It's those magical moments that can make Glastonbury what it is."

Q&A: STEVE "INTERESTING" DAVIS

How did you get into DJing?

I've been asked to do soul and funk sets since the '80s. But a few years ago, my local community radio station, Phoenix FM, asked me to host a show. Me and my mate Kavus Torabi started to play an eclectic mix of stuff on air – prog, electronica, jazz, the odd familiar song by Black Sabbath or the Beatles.

How different are your live sets?

We've done quite a few at our local pub in Bethnal Green. Being a club night, we concentrate on records that are not so stroky-beardy and a bit more, ahem, toe tapping. We save the punishingly avant garde stuff for the radio show.

Can you dance to it?

Well, I'm not a great dancer. And neither me nor Karvus can beat match! But yes, effectively it's music

that you can dance to, but from a lot of different sources that you wouldn't necessarily assume to be dance music, be it Frank Zappa or Herbie Hancock or lots of weird electronic stuff. I mean, I'll be playing a track by [post-punk outfit] This Heat that you can dance to, and one by [This Heat drummer] Charles Hayward's Camberwell Now. And lots of techno...

How did you get into techno?

While presenting my Phoenix FM show, we had a guest called Matt Baber from Sanguine Hum, who played me some Boards Of Canada, which I loved. Through his recommendation, I ended up getting obsessed with the stuff by Aphex Twin, Oneohtrix Point Never, Jon Hopkins, and Autechre. And then I started visiting a record shop called Phonica in London, where they'd

recommend stuff like Surgeon. My horizons have been expanded. I love it for the same reason I like weird prog and jazz – it's the sound of surprise.

What did other snooker pros make of your listening habits?

I was once sitting next to Terry Griffiths on a plane. He asked me what I was listening to on my Walkman and I let him listen to Magma. He winced and gave up after about ten seconds. I don't think many snooker players are that obsessive about music. Neal Foulds recently tweeted that he wasn't sure if he liked the new Radiohead album or not. That's about as close to the avant garde as you'll get at the Crucible.

Did you ever listen to a bit of dark prog before a big match?

I'd try not to play music I liked too much while preparing for a match. If

I'd lose, I'd end up associating it with some album I loved! Towards the end of my career, I should have put on a bit of Celine Dion or something...

Snooker is a much more global game these days, isn't it?

Oh god, yes. People often say that I reached my peak during the best years of the game, but snooker is bigger now than it's ever been. Around 27 per cent of the Chinese population – that's nearly 300 million people – are said to have watched Ding Junhui playing in the 2016 World Championship final. And I think it's only a matter of time before snooker becomes an Olympic sport. It's got every right to be there up with other control sports like archery and shooting, let alone dressage or synchronised swimming. Whatever criteria you choose, you could argue for its inclusion. Same with darts.



ILLUSTRATION BY PETE FOWLER

DIAMOND DOGS 50P TEA TENT
BANGING BEANS **THE SOUP LIBRARY**
HALF KEBABYLON NOW 'N ZEN
MAN! FAMOUS WELSH OGGIES
HALF GHANDI'S FLIP-FLOP
BURGER!
WRAPPERS DELIGHT
PIGGIE HENRY'S BEARD CAFE
SMALLS
PIMP MY FRIES CRAYFISH BOB
WHAM BAM TIKKA THE PARSNIPSHIP
BATTERSEA PIE STATION CRUST CONDUCTOR
 A SMALL SELECTION OF FOOD STALLS AT THIS YEAR'S FESTIVAL

LET'S GO CRAZY

Why Hot Chip's Alexis Taylor will be partying like it's 1999 on Friday night **BY EMILY MACKAY**

Hot Chip have always been down with Prince, so who better than them to pay tribute to the life and works of a musical hero of our times? Prince megafan Alexis Taylor will be spinning big hits, rarities, and super-super-rarities in the early hours of Saturday morning, at 12.30am, on the Genosys Stage. It's nothing new for Taylor; though. He generally drops at least one Prince track in every DJ set he plays, and Hot Chip frequently cover If I Was Your Girlfriend and Nothing Compares 2 U.

Taylor, you see, is a hardcore Prince nerd and you can expect the unexpected, including tracks from Prince-associated acts Vanity 6 and Morris Day And The Time. Primarily, though, the objective is to get you moving. "Slightly more banging sets are usually what

happen in that area as far as I know," says Taylor, "so I'm going to try and tailor it to show that side of his music a bit more. I imagine it being pretty celebratory, but I'll see how the mood takes me, and see how the crowd is. If I can get away with playing a more special moment, a quiet song, something that brings people together that isn't just a party tune, then of course I'll do that."

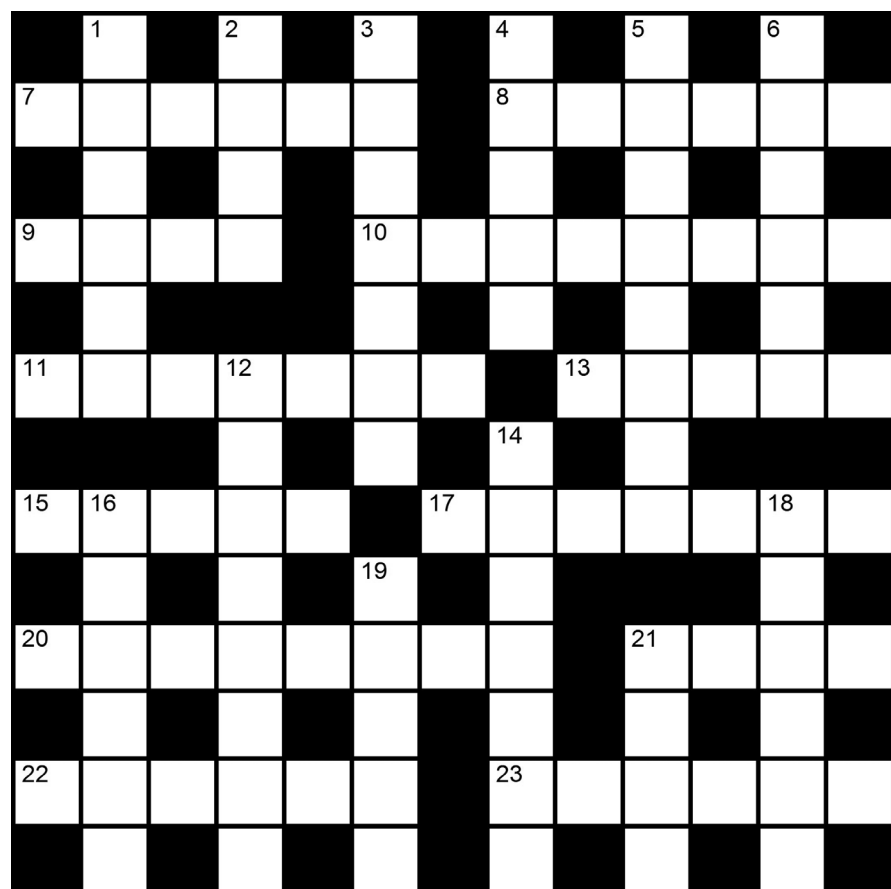
In the weeks since his idol's death, playing Prince songs has taken on a different function for Taylor: "I had a strange initial period of wanting to listen to him after hearing the news," he says, "but not really finding anything that I wanted to listen to – I just felt too sad. It didn't really make sense, to be listening to this largely upbeat funk music; it just felt like the wrong tone." He turned instead to the ballads, trying to play Under The

Cherry Moon on the piano. (In an odd coincidence, just after Taylor had finished his new solo album Piano, Prince announced his solo Piano And A Microphone tour dates.)

After a spell away from listening, Taylor threw himself back in, listening to the biggest songs, the b-sides, the obscurities. "I was very affected by all those different sides of it, thinking about him and the creativity and the life and joy and spark within it all. It was quite horrible coming back down to earth and thinking that person is no longer alive; all that's been lost with him. But at the same time there's a lifetime's worth of music to be able to listen to."

A tour of a lifetime's work in a single hour-long DJ set – it's going to be a squeeze. Says Taylor: "I could do a whole weekend, I reckon, if I was given the opportunity."

THE GLASTONBURY CROSSWORD #1



ACROSS

- 7 Sensation experienced by campers who have forgotten 12 Down, again (4,2)
- 8 Cyndi __, Acoustic Stage headliner (6)
- 9 'Better __ sex', phrase used to describe the miraculous simplicity of 16 Down by a steam or model boat enthusiast (4)
- 10 Babylon __, sound system in the market area (8)
- 11 __ on the land! Instruction to Festival-goers (4,3)
- 13 Place to get hot and steamy, such as Sam's Magic Hat in the Green Fields (5)
- 15 Aroma, such as that emanating from a long-drop (5)
- 17 (Tent) erections gone wrong (4-3)
- 20 Ticket price for the first festival in 1970 (3,5)
- 21 Shangri __, diabolical stage in the South East Corner (4)
- 22 Vessel used for carrying vast quantities of booze (6)
- 23 Cowardly Coldplay song (6)

DOWN

- 1 Electronic music genre played by snooker legend Steve Davis (6)
- 2 Wet stuff that falls from the sky, predictably (4)
- 3 Green __, area that is home to The Speakers Forum (7)
- 4 Type of box employed by Portishead in 1994 (5)
- 5 Bar in The Park, anagram of 'muck rash' (3,5)
- 6 What you can do with me, when you're not strong or you can't get your wellies on (4,2)
- 12 Crucial camping equipment (4,4)
- 14 Inevitable consequence of Sundays (7)
- 16 Item used to power steam boats at a legendary Glastonbury stall (6)
- 18 __ Palais, festival cinema (6)
- 19 Take __, what to do when there's only one toilet roll (5)
- 21 Rabbit __, underground bar with puzzling entry requirements (4)



BEZ IS HERE TO HELP

We want your questions for our new Glastonbury Agony Uncle

He's best known as Happy Mondays' maraca-shaking freaky dancer but there's more to Bez than 24-hour partying. He's also a beekeeping, beer-brewing environmentalist whose We Are The Reality Party stood in the 2015 General Election, in Salford and Eccles, on a platform of "free energy, free food, free anything". As the years creep by, so Bez's wisdom grows. Which is why we've asked him to take a break from hosting his Flying Bus stage in the Unfairground to answer your most pressing Glastonbury Festival concerns in our next issue. You've got until Friday lunchtime to email your questions to askunclebez@gmail.com



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

TAKE FIVE

The chance to win a million, a classical superstar covering Joy Division, drunk actors – you'd be a fool not to venture away from the main stages

MARCUS DU SAUTOY

Friday to Sunday, Astrolabe Theatre, 2.30pm

Professor of Mathematics at Oxford Marcus Du Sautoy explores if there's a sure-fire way to win the lottery before laying down the Million Dollar Theorem gauntlet. If you can solve the problem and find the optimal path for visiting each Festival stage, you could win big. Really big.

BE 'ONE'

Thursday, The Glade, 9.55pm

Wolfgang Buttress's BE 'One' live show began life as The Hive, a 17-metre-high installation he created around the theme "feeding the world", which features a live audio stream of 40,000 bees. He then turned this transcendental buzz-drone symphony into a mesmerising album and live show in which musicians play around the honey makers.

SHIT-FACED SHAKESPEARE

Saturday, Bread & Roses, 4pm

For most actors the thought of performing drunk is the thing of nightmares. But this rowdy ensemble celebrate the raucous spirit

in which Shakespeare's plays were first performed by letting loose a genuinely boozed-up actor to grapple with the iambic pentameter.

LOS ARTISTAS BOHEMIOS

Thursday to Sunday, The Common, 9pm (Thurs), 10.30pm (Fri-Sun)

You can walk away from Glastonbury having learnt how to whittle a walking stick and how to do the jive, but is your hand steady enough to take this (free) life-drawing class? You can, if you'd rather; be the muse and model – but it does all get pretty far-out later on.

CHARLOTTE CHURCH'S POP DUNGEON

Monday, The Rabbit Hole, 1am

Charlotte Church continues to slug it out with John Cale and Gareth Bale for the title of greatest living Welsh person. She's a passionate and articulate campaigner and her Pop Dungeon spectacle is one of the shows of the year: Church retools songs by En Vogue, OutKast, Joy Division, Super Furry Animals and more in a fierce, fun show.

ZIG ZAG WANDERER

What life teaches us about Glastonbury and what Glastonbury teaches us about life **BY PETE PAPHIDES**

Arriving for my first Glastonbury in 1992, it seemed only natural to me that, faced with so many delights, I should squeeze every last drop from this orange of opportunity. I planned meticulously. I even packed a highlighter pen, so I could go through the programme as if it were the Christmas Radio Times. If I was to really make it across from James's set on the Pyramid Stage to The Rockingbirds at the Acoustic Tent, I would have to know EXACTLY what time to leave the former to get to the latter. Yes, it's all very well schlepping up to the Green Fields to sit in the drum circle in a bid to "find [your own place in a cosmology that involves earth, heaven and man," (from the accompanying book in the Glastonbury Fayre LP, released in 1972) but NOT if it means I miss Cud on the NME stage.

So, crazily, that's what I did. I marched through my first few Glastonburys like a young, indie Margo Leadbetter, catching all sorts of attractions, but in the process, missing The Entire Point. Now I'm 46. I have children. Life has become more complicated in all sorts of ways. And yet, I'm through with the highlighter. When I get here, there are maybe three things in any given day that I'll resolve to see. Everything else is down to chance.

What happened in the interim, is what happens to all of us. You get to middle age and you realise that most of those things that make your life what it is are attributable to serendipity: your house; your friends; your partner; your kids. We are all the captains of our own coracles, trying to plot a course to our destination. But it's windy out, and we will almost certainly be blown off course, often to somewhere better. Sometimes the weather will be perfectly still and we'll get to our destination in good time, only to realise that our destination is a bit underwhelming.

Glastonbury Festival is no different really, but it took me a few years to reach that realisation. For years, I had to be in the loop and catch the headline-grabbing Pyramid Stage attractions so that I too could proffer an opinion on them – even when I wasn't enjoying them. See those people who complained that the theatrical psychodrama of Kanye West's 2015 set wasn't quite what they expected, but STILL stayed until the end? Maybe ten years previously that would have been me. Instead, I broke with the schedule and wandered off to catch George Clinton and his P-Funk All-Stars unleashing a seismic funk storm at West Holts.

With over 50 stages dotted around the site, Fortune always favours the curious. That was a realisation driven home for me by The Kooks in 2007. I'll always be grateful to those guys for their lacklustre Pyramid Stage set, because if it hadn't been for them, I wouldn't have gone off in search of something more thrilling – and in doing so, I wouldn't have happened upon Africa Express's unannounced four-hour Park Stage set, featuring Damon Albarn and members of Tinariwen, The Clash, The Specials, Rachid Taha and Baaba Maal.

I only mention all this because it's conceivable that you, dear reader, might have just arrived at your first Glastonbury and you might also be planning to adopt a highlighter pen strategy. There is no perfect way to "do" Glastonbury. You might not accidentally stumble upon any all-star jams, but if you leave the door ajar to happenstance, you will almost certainly go home raving about something you couldn't have possibly planned for. And it's far better this way. Imagine how boring novels would be if you got to decide what happened in the next chapter. Similarly, you might think you're the author of your Glastonbury story. In reality, you're just the protagonist.

BIG TIME SENSUALITY

How to throw yourself into NYC Downlow's fetish night **BY KATIE GLASS**

Imagine Hieronymus Bosch's Garden Of Earthly Delights set in New York's '80s gay clubland and you get a picture of Jonny Woo's fetish Friday night, held at NYC Downlow in Block9. This year, the venue (designed to look like a warehouse in New York's Meatpacking District, circa 1982) will be throbbing with the usual disco and deep house and the promise of being "bigger, badder, butcher" and X-rated. Expect drag queens in fetish gear dancing with pansexual boy butchers and more leather harnesses than Crufts. Not to mention erotic performances from porn star Ashley Rider, infamous for pulling things out of his ***. "He tells me he's an expert at douching in portable toilets," Woo promises. Here are Woo's tips for getting your fetish on.

1 Fetish is about getting the look. Our performers will be in a combination of classic '80s gay leather looks (latex, leather and jock straps) and drag queens in corsets and heels. But come as whatever fetish you like. Perhaps your fetish is dressing up as a builder, or a Tesco checkout girl.

2 If you haven't done fetish before don't be afraid. We'll make it our mission to get you into the vibe. Anyone who joins us usually ends up totally naked onstage.

3 Anyone can do fetish here. It's all about unsuspecting straight boys from Guildford in their anoraks, backpacks and wellies, surrounded by grinding transvestites. I'd like to see Michael Eavis come down and bring some farmer fetish.

4 Fetish cuts the crap. The ethos is allowing yourself to enjoy overtly sexual behaviour and don a hypersexual look. The injection of NYC Downlow into the Festival changed the presence of drag and gays at festivals – now they're everywhere.

5 You don't have to be gay to come. Half the fun is dragging people out of the closet and finding boys or girls who are gay just for the weekend.



NOTICES

LIGHT BULB MOMENT Head to the Greenpeace Field on Friday, 9.45pm, to see them turning on their super grid.

EXTREME CRAFTING Join in the creation of Olivier Grossetet's 21.5-metre cardboard-box replica of Glastonbury Tor's St Michael's Tower over in the Circus Field from 11am every day.

TASTE SENSATION Too much cider? Try The Beat Hotel's mad concoctions – tequila and HP Sauce followed by a cocktail sausage, anyone? Top DJs, too.

STARMAN Choreographer Fez Fa'anana leads us all in a merry Starman dance as part of the Theatre And Circus Fields' 2016 flash-mob tribute to David Bowie. Head to the Gateway in Glebeland from 4pm on Thursday.

GET THE PARPIN' STARTED The New York Brass Band soundtrack the brave souls zipping down the drop slide in the Greenpeace Field on Thursday at 12noon.

SOUTH PACIFIC Not the musical but a traditional-meets-contemporary dance company from Fiji, Vou Dance

Fiji, who make their European debut in the Astrolabe Theatre from 7.10pm, Friday to Sunday.

HIT ME WITH YOUR MESSAGE STICK Head under the Arcadia spider on Thursday at 12noon for a special Aboriginal "message sticks" ceremony led by an Australian tribal elder.

DJ DEREK SPECIAL Aidan Larkin pays tribute to the Bristol DJ legend, who died last year, with a special set played on Derek's favoured format: mini-disc. Get down to the Hell Stage at on Friday.

DO PSYCHEDELICS MATTER? Professor David Nutt joins writer Graham Hancock to discuss the use of psychedelic drugs in research and their potential for good. Head to The Temple at The Common for 2pm on Saturday.

ANY VOLUNTEERS? Get yourself over to Arcadia's terrifying mechanical spider from 11.30pm, Friday to Sunday, and be morphed into "extraordinary new beings" in a mind-boggling performance.

SILVER SCREEN Time-travel back to the 1920s at the Pilton Palais

Cinema, where they're bringing the decadent era back to life with screenings of vintage silent movies and live Wurlitzer accompaniment. Wednesday, 3pm; Thursday, 9.30pm; Sunday, 12.30am.

BOOM! BOOM! Introduce your little ones to the bushy-tailed hero of your youth, Basil Brush, when he plays the Kidz Field Big Top on Thursday, Saturday and Sunday at 5pm and Friday at 3pm.

IMPROV COMEDY From 3pm on Friday, Marcus Brigstocke, Matt Kirshen, Micky Bartlett, Josie Long

and more, dominate Mavericks in Bella's Field with a fast and furious comedy show.

PROFESSOR BRIAN COX The well-loved scientist gathers an all-star panel for a live version of their BBC Radio 4 show The Infinite Monkey Cage on Friday from 12.05pm in the Cabaret Tent.

GLASTO LATINO Feel the rhythm of the er; day and learn the smooth moves of the salsa and tango and be infused with Latin spirit. Dance lessons at Glasto Latino are held from Wednesday to Sunday, 1pm.