



# GLASTONBURY

## FREE PRESS

WORTHY FARM, PILTON, SOMERSET



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# “IT’S ALL SUCH GOOD FUN”

Michael Eavis is buzzing at the sight of so many happy faces this weekend, but it’s not the only thing he’s excited about, discovers **CHRIS SALMON**

“There is such incredible energy all around,” says Michael Eavis, as he drives along the back roads of the Festival site in his trusty red Land Rover first thing on Saturday morning. “People are really excited to be back, aren’t they?”

That would certainly seem a fair assessment of a glorious first few days of Glastonbury 2022, where so many incredible experiences have already been had and memories made. “I was a bit apprehensive before the gates opened, but hasn’t it been wonderful?” beams Michael.

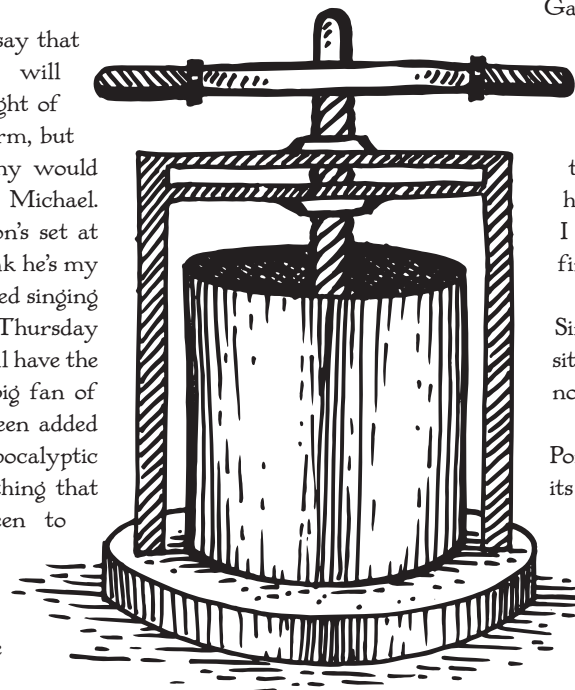
The Festival’s creator is keen to heap praise upon the teams that have put together this glorious city in a field. “All the crew came back,” he says. “And they’ve done such a fantastic job. The great thing is that there are so many people that actually live for this event and would do anything to work here. We’re so privileged to get that enthusiasm. It’s an incredible thing really.”

It’s almost a cliché to say that every Glastonbury-goer will tell you a different highlight of their time on Worthy Farm, but it’s unlikely that too many would pick the same one as Michael. Sure, he loved Paul Heaton’s set at Acoustic last night (“I think he’s my favourite artist”), he enjoyed singing in William’s Green on Thursday (“I was worried I didn’t still have the voice for it!”) and he’s a big fan of the new cars that have been added to Cineramagaddon’s apocalyptic drive-in cinema. But the thing that Michael seems most keen to rave about is... the new drystone wall by the entrance to the King’s Meadow (aka the Stone Circle field).

“Have you seen it?” he asks, looking genuinely delighted. “I’m really excited about it. We’ve never done one before and it was all built with stone from the farm’s quarry. And then there’s a wooden fence above the wall which is unbelievably wonderful! It’s the most amazing fence I’ve ever seen in my life. A couple from Hertfordshire called Jason and Claire came and built it. And they haven’t even sent me a bill yet!”

Michael bursts out laughing, as he often does. At the age of 86, his joy and enthusiasm for the Festival, the farm and just generally for life, seems entirely undiminished. “It’s all just such good fun!” he says.

He is, though, visibly nervous about one of the appointments in his diary for later on the day we speak: the unveiling of Peter Blake’s portrait of Michael, which is going into the National Portrait



Gallery’s collection on the artist’s 90th birthday.

“Do you think it’ll be good?” he asks. “I’m a bit worried about seeing the portrait for the first time. But Peter is an old friend of mine.”

In fact, Peter Blake came to Michael’s first ever Festival, in September 1970, around three years after creating his iconic cover for the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band album.

“He lived near Bath back then,” says Michael. “He and his wife were a group of painters who lived in the country and they called themselves ‘the ruralists’. He came to the farm once to make cider with me, using our apples. I’m not sure I should admit that as a Methodist – my father wouldn’t have been happy!”

And how did Peter come to paint the portrait? “He promised to paint me years ago,” says Michael. “So when the National Portrait Gallery asked me for a painting, I rang him up and asked him to do it. He came down to the farm a few years ago and got me to stand in front of the Pyramid Stage. It’s taken him a while to paint and I began to think he might not finish it. I’m so pleased that he did.”

And if he doesn’t like it? “Well, Sir Stanley Spencer said if the sitter likes the portrait, then it’s not any good,” laughs Michael.

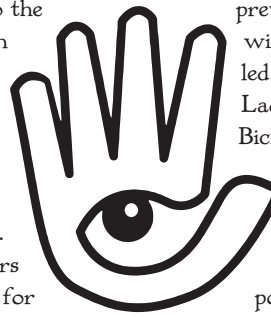
Either way, when the National Portrait Gallery opens again after its redevelopment in 2023, there will be a picture of Michael hanging on its wall. “It’s quite an achievement, isn’t it?” he says. “Not bad for a typical dairy farmer from Somerset!”

# SIGN OF THE TIMES

DeafZone’s work at the Festival is about more than interpreting big, headline performances, learns **EMILY MACKAY**

Viral clips such as the interpretation of Stormzy’s Pyramid Stage set in 2019 and the sign language performance of WAP alongside Megan Thee Stallion and Cardi B at Lollapalooza last year have drawn attention to the incredible skills of sign language interpreters in recent years. But as vital as ensuring access to performances is, there’s a lot more to the Deaf festival experience.

“Having interpreters is really important for spreading appreciation of the beauty of British Sign Language (BSL) among hearing people, who are fascinated by them,” says Paddy Ladd, founder of DeafZone, the Deaf hub at Glastonbury since 2009. “But seeing that as DeafZone’s only work reinforces traditional perceptions of ‘helping poor Deaf people.’”



DeafZone’s philosophy, Ladd explains, “is about cultural and political exchange of information... we educate people about what Deaf communities offer to the world, and about the oppression which prevents that from being widely known”. The Deaf-led team, coordinated by Ladd, Colin Singh, Caroline Bickerton, Dai O’Brien and Mike Ballinger, provide 570 hours of interpretation each year, as well as BSL poetry performances, and roaming interpreters who can be booked anywhere from the Green Fields to craft workshops, keeping the whole Festival accessible. “Jeremy Corbyn’s appearances, David Attenborough, the Dalai Lama, all those real landmark events, we were able to make sure Deaf people had access to those,” says O’Brien.

The DeafZone tent also offers a safe space for Deaf Festival-goers. “A Deaf person who had been going to Glastonbury for years stumbled upon the DeafZone tent, and burst into tears to find other Deaf people and access,” says Singh.

Hearing visitors can learn more about Deaf culture there too, though not everyone grasps that immediately. “We get so many hearing people come looking for earplugs,” says Ladd. “But we decided to turn that into something positive and have fun with them. We give them a fingerspelling card first and make them spell their names before we hand over the earplugs!”

The team also offer BSL classes. “Each Festival we teach around 250 people, so over the 10 years of DeafZone, that’s 2,500 people!” says Colin Singh. Fancy being one of them this year? You’ll find DeafZone by the Information Tent, near William’s Green.

# ALL THE YOUNG PUNKS

**DAISY HEARN** explains how, for nearly two decades now, the Kidzfield has been nurturing the music stars of tomorrow

If you’ve never attended Glastonbury with somebody aged 12 or under, the Kidzfield is unlikely to have been one of the mainstays of your Festival trip. Which means you’ve probably no idea of the magic that takes place there or about its longstanding mission to arm future generations of music-makers with the instruments they need. As well as various workshops and activities, big theatre productions and blockbuster magicians, the Kidzfield also offers free music lessons all weekend, culminating in instrument giveaways thanks to Replay Music.

“I remember going to music shops, repairing instruments, and seeing back rooms full of instruments that weren’t deemed cost-effective to fix,” shares Lisa

Branigan, founder of Replay. “I was told that they end up getting thrown away, which is how I started the project. It just felt ridiculous to let them go to waste.”

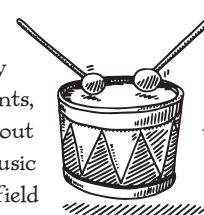
Kicked into action by these squandered instruments, Replay Music started out life hosting small music workshops in the Kidzfield Cafe, and has since expanded into two tents that, every Festival, are packed full of children flexing their musical talents, burgeoning or otherwise. And the project has given away over 1,000 instruments since it started 18 years ago, with Lisa lovingly preparing the instruments for donation every year.

“All instruments are upcycled,” Lisa tells us, “so it’s great to see

them carry on living, and for kids to have the opportunity to own one.” Guitars and ukuleles are among the instruments given away, allowing children to take their learning forward once the Festival is over.

“We see kids who came to us in the Kidzfield 15 years ago who are now in their 20s and in a band,” says Lisa. “They weren’t even into music until they found our workshops.”

“What we’ve been trying to do, as the world’s best music festival, is to train up children to get them on main stages,” adds Tony Cordy, the reliably inspiring founder of the Kidzfield. “That’s the whole purpose: to get them interested. We want to give kids the idea that they can become anything they want to be.”



## MINISTRY OF SILLY WALKS

You'll bump into a lot of people at Glastonbury, but few of them as absurd as the walkabout performers that roam the Theatre and Circus fields - **JOHN LEWIS** finds out who is responsible

The heart of Glastonbury isn't on the Pyramid Stage or any of the myriad music venues around the site - it's at the wonderfully chaotic mini-village that is the Theatre and Circus fields. As well as world-renowned circus performers (don't forget to check out the Black Eagles, the Tanzanian acrobats who pack out the Circus Big Top once a day), you'll find dozens of walkabout acts - costumed characters that roam about, haphazardly interacting with Festival-goers.

You'll get into conversations with people who have flowerpots for heads; you'll hear besuited men covered in bird poo complaining about (non-existent) pigeons; or gaudily clad cabin crew, assisting Festival-goers with their rucksacks; overgrown girl guides helping people with their tents; or waiters with comically exaggerated French

accents trying to convince burger-chompers that they're eating haute cuisine. You'll also see angels on stilts; sinister gentlemen with cone-shaped heads; officious-looking lifeguards with megaphones; and moustachioed wheeler-dealers trying to flog you tickets to, err, Glastonbury.

Glastonbury has more than 40 such walkabout acts this year. The Exeter-based agency Fool's Paradise provided many of them (including the coneheads, the flowerpots and the pigeon poo people). "Most of our work is for private parties, local authorities and special occasions," says Jo Burgess at Fool's Paradise. "A village fete might want some walkabout entertainment for a few hundred quid, while the Commonwealth Games or some Queen's Jubilee events might have much bigger budgets. And we can do all points in between."

Walkabout is a peculiar variant of street theatre that has recently started to become established as high art. One act at Glastonbury this year is the Array Collective, the Belfast-based troupe which won the 2021 Turner Prize. Array has transcended Northern Ireland's sectarian divide by harnessing a pre-Christian mythology, addressing issues like peace, LGBT equality and reproductive rights, and part of its Glastonbury performance involves parading the Celtic icon Sile na Gig around the site as a symbol of female resistance and freedom.

But most of Glastonbury's acts are slightly more surreal. "It requires a certain blend of skills," says Andy Burden from the Natural Theatre Company, a Bath-based troupe which has been sending dozens of walkabout artists to Glastonbury since the early 1980s. "You can't

have an ego - you need to be able to interact with an audience and improvise, and our performers are a mix of stand-up comics, dancers, actors, acrobats and physical performers, and a lot of our performers are disabled. What I love about Glastonbury is that it's a great place to see the best performers working in this area."

Interestingly, Glastonbury is the only UK music festival that uses walkabout acts. "A lot of our work, pre-pandemic, was around Europe, where outdoor festivals are a long-established thing," says Burgess. "The Germans might have the best clowns, and the French might have the best still walkers. But there was something peculiarly British about our performers, about their sense of humour and their absurdism, which always went down well. It's something that we, as a nation, are really good at."



DIANA ROSS ILLUSTRATION BY PETE FOWLER

## COME ON FEEL THE NOISE

Stanley Donwood talks to **EMILY MACKAY** about his Festival art, revisiting the political work he created with Thom Yorke and Radiohead, and banishing the silence of the past few years

Now you're back at the Festival after three years away, you might be experiencing a sort of option paralysis: too much to see! Too much to do! Where to turn?! Thankfully, there are plenty of pointers to be had in this year's official Glastonbury artwork by Stanley Donwood, in which a view of moonrise over Glastonbury Tor is surrounded by a circle of pointing hands - manicures, technically - gesturing outward, urging you to explore.

"It's from a little tile in the wall pointing to Hove Museum and Art Gallery, on Church Road," explains Donwood. "I took a photo of it ages ago, and I've always loved those sorts of printers' marks... and this one is brilliant, it's like they become petals, or the rays of the sun."

The image - originally started for the Festival's 50th anniversary

in 2020 - is colourful, vivid, full of magic and hope, a stark contrast to the dark mystery of much of Donwood's recent work. Last year, he illustrated the wild mythic spaces of Wessex for an edition of Thomas Hardy's selected poems introduced by Robert Macfarlane, with whom he also collaborated, in 2019, on Ness, an illustrated prose poem about the eerie shingle spit in Suffolk that was the site of secretive MOD tests during the second world war. On his Instagram, too, you can see a series of dark, glowering sketches from his walks on the South Downs.

Yet there are links between these mysterious places and the bright vista of Worthy Farm's field patterns, painted from maps found in libraries. Donwood is drawn to places suffused with myth and the Glastonbury Tor image is one of

a series that includes the White Horse of Uffington and the Cerne Abbas Giant. "I'm a right hippy to be honest," he confesses. "Inevitably, I'm going to end up painting landscapes. I'll fight it for as long as I can, but I'll be out there in a smock with an easel. Like that guy from The Fast Show: 'BLACK!'... I'm trying to do all this graphic, political stuff, but it's there. It's there waiting for me."

Donwood recently revisited some of his most graphic and political art in Test Specimens, an exhibition of sketches made by him and Thom Yorke during the period when Radiohead were working on their albums Kid A and Amnesiac, which was recently reissued with an art book further documenting their collaboration. "It was interesting to go back to those people we were 20 years ago," says Donwood. "Almost

unrecognisable... we were going, 'This stuff is mental, what the hell was wrong with us?!'"

It's almost as long since Donwood first started working on art for the Festival, beginning with a t-shirt, then a programme and posters, and then, after organisers saw the guerrilla papers he and his friend Ambrose Binfield had been putting out at other festivals, the design for the Glastonbury Free Press. He's very happy to be back. "The people are what I've missed," he says. "The sound of people. Because it really did go quiet for quite a long time. And when you go up to the Stone Circle, you see this huge, temporary settlement of humans. I really like just wandering around and seeing what I come across, letting the Festival happen to you." Too right: point the way!



This is one of five limited-edition 2022 posters available from the Glastonbury Free Press tent in the Theatre & Circus Field.

## "FOLK TO FUNK"

With its "WTF factor" approach to line-ups, the Bandstand is a Festival gem, says **CHRIS PARKIN**

This year, one of the Festival's most cherished musical outliers, the Bandstand, celebrates 25 years of "controlled chaos" designed to entertain happy shoppers browsing in the market. "But," says stage organiser Steve Henwood, "I do like to run pretty close to the edge."

Every year he likes to test his stall-owning neighbours' threshold for sonic unpredictability with a line-up that runs the stylistic gamut from "folk to funk". Says Steve: "I like to chase what I call the 'WTF factor'... If someone's heading to see one of the biggest rock bands on the planet, they're not going to stop for a rock band they haven't heard of,

no matter how good they are. But if it's a band playing circus music or something you don't hear very much of, well, they might stop."

He's right, it's difficult to ignore bands with 20-plus members or a smoke-belching piano, or with names like The Cosmic Sausages and Hodmadodderly (who've opened the stage every year for the past 20). It's all part of a plan to bring the fringes of the Festival - "that weird stuff" - into its heart.

"The small stages do a stonking job of bringing grassroots music in," says Steve. "There are some real crackers. And we're one of them, and probably the most accessible."

## BURN, BABY, BURN

**KATIE GLASS** finds out more about Joe Rush's latest mutant creation, the Burning Lotus, and why its ignition tonight will be so cathartic

When you hear the name 'Joe Rush and the Mutoid Waste Company', it's unlikely that the first thing that comes to mind is a delicate flower.

An anti-establishment art collective formed by ex-punks in the '80s, the Mutoid Waste Company are known for building mutant mechanical creatures from salvaged military and industrial equipment; for their Mad Max-style motorbikes, flame-throwing scrap metal installations and post-apocalyptic parties. At the fall of the Berlin Wall, they turned the tools of oppression into art by salvaging Soviet assault vehicles and aircraft to make a giant sculpture

named Tankhenge - a looming, sci-fi version of Stonehenge.

The lotus sculpture they've created for this year's Festival, like their peace sign over the Pyramid Stage, feels like a gentle departure for these pyrotechnic-loving mutoids - but that's the point. "To be a Mutoid, you've got to be prepared to mutate," Joe says. "There's a lot of people doing tough things right now - like killing children in wars - so maybe the person who's gentler is actually the tougher person, given current events." In a time of violence, peace feels transgressive.

The philosophy behind Rush's 40-foot-high Burning Lotus - built

from salvaged canvas and wood - is to create a space for reflection, catharsis and change. Erected at the highest point of the Festival, behind The Park Stage, Festival-goers are encouraged to climb the steps beside the giant flower and drop into its kernel the things they want to let go of: photographs, pieces of paper with people's names scribbled on, notes of memories or experiences. "Anything they want to say goodbye to, really," Joe says. "It may be people who died in lockdown who were not properly said goodbye to, failed business projects, or even failed marriages."

"It's about letting go of things you've had to carry."

Joe will be placing his own memory in the Burning Lotus, of his late father Peter Rush (also Pip from Arcadia's dad) who he originally planned to build the lotus with in 2020.

At midnight tonight, the sculpture will be ignited, for people to gather around. As you'd expect from the Mutoid Waste Company, whose scrap-metal Glastonbury-on-Sea imagines a Somerset flooded by climate change, there will be fancy mechanics, wild pyrotechnics and a message behind the display.

Beneath the main part of the Burning Lotus, a gear-driven mechanism, built from British army tank cogs, will spin the sculpture until the whole thing is destroyed. "Hopefully, people will get a bit of closure and a bit of catharsis," Joe says. "Our whole ethos is about changing - turning one thing into another purpose, changing how you live and think."

# Q&A: AFRODEUTSCHE

**JASMINE KENT-SMITH** catches up with the Manchester-based DJ, composer, producer and BBC Radio 6 Music broadcaster ahead of her appearance on the Arcadia Spider tonight

Under the alias Afrodeutsche, Henrietta Smith-Rolla has released on prestigious electronic labels such as Skam, Tresor and River Rapid, and gigged at venues around the world. She's also a prolific composer for film and theatre, and currently hosts a weekly show, The People's Party, on BBC Radio 6 Music. The West Country native, who's on the ground for the station at this year's Festival, plays a hair-raising set tonight (10.30pm) on the mighty Arcadia Spider. Ahead of that, she lets us in on her preparation process and reflects on her favourite Worthy Farm memories.

**Let's chat about your relationship with Glastonbury. Can you take us back to the beginning?**

Glastonbury is part of my heritage. I grew up in Devon and I started going to Glastonbury when I was 15. It was just a train journey away: from Exeter to Castle Cary. It was everything to me and my first experience of live music at a festival. Now, I understand that I was spoiled! When I was 18, I moved to London and started working in the music industry. I went to a lot of the shows the artists I worked with were playing, and when they played Glastonbury, I would go with them. To go from attending Glastonbury at such a young age to experiencing it in a working capacity

was amazing. It made me want to explore my own music further. I wasn't making music or singing at the time, but it opened my eyes to it. In fact, my first-ever gig was at Glastonbury...

**We obviously need to talk about that...**

So I'd moved to Manchester by this point and a friend of mine, Jon Thorne, used to play in a band called Lamb. He'd just released a solo album and he was touring it. However, his singer pulled out the day before they left for Glastonbury and he messaged me saying, "Hey!



# I CAN SEE CLEARLY NOW

By night the South East Corner is an intense, synapse-frying spectacle, but by day it's a sanctuary of creativity, writes **EMILY MACKAY**

There are few Glastonbury buzzes like the rush of heading to the South East Corner when the headline acts have finished: the mass exodus of hyped-up people, the rising anticipation of a night that's still full of potential, the elaborate strategies discussed to guarantee entry into Block9 or Shangri-La.

But what if there's a way you can experience each and every area – not to mention get to the bars and toilets – with time and space to enjoy it all, and still make a happy pilgrimage back down the old railway line at a reasonable hour?

Well there is: get there early. Like, really early. There's a lot to be said for throwing caution to the wind and following the party, but there's also a lot to be said for enjoying the artistry of the South East Corner in the early evening or

daytime – when you're still clear-headed enough to see straight.

In 2019, myself and my partner – a Glastonbury first-timer – did just that. We were rewarded with ample room to dance to Laurel Halo and Kode9 at the then-new Block9 stage IICON, a huge, visored human head standing almost 20 metres tall; totalitarian architecture from a sci-fi past that looks imposing and fantastic in the dusk light. We danced amid the alien ruins of The Temple, where we met an older gentleman dancing with a large Pikachu. We oohed and ahhed at Shangri-La and Unfairground, stopping to admire all the little details and the bewildering array of NSFW art, Tory-baiting slogans and mind-boggling installations, getting up close for bands at the Truth Stage, before stumbling across noughties

pop-drum 'n' bass heroes Kosheen at the Flying Bus stage, flanked by Sam Haggarty's sculpture of public transport taking flight.

You've still got today to take it all in, too. Sunday morning and afternoon presents the South East Corner at its least wide-eyed and nocturnal. An opportunity to savour all the unfettered creativity on display, the world-building, the humour, the politics, and the laid-back side of an area that doesn't let up between 10pm and breakfast. And you'll be out of there like a nightlife ninja before the rush.

It's the perfect option for anyone going sober, or anyone who doesn't like huge crowds. Or, indeed, for anyone who already went for the up-till-dawn method, and needs to be reminded of what they actually saw there.

You sing, right? Do you want to sing on my album? We're playing the Jazz World Stage." I said, "Sure, I'm up for it." That was probably a catalyst because, since then, that's how I've operated: always doing things I don't know if I can do.

**What do you enjoy most about the Festival?**

The fact you could be standing in a field or a tent and you don't even know how you arrived at that place. It's as if you crawled through an elaborate tunnel and suddenly you've arrived in this space and you're on a dancefloor. You turn around and there's someone you haven't seen for 10 years, and you're experiencing that moment together.

**Do you have a favourite memory?**

Orbital was a really big one. I remember walking over this hill to the Other Stage – we were late and they'd already begun. I felt really free. That style of music had been a passion of mine from being really little. Even though I was too young to be going to those raves and free parties, I was listening to the sets on cassette.

**Who are you most excited to see this year?**

So right up there, it's Kendrick Lamar. I have so much time for this guy – I think he's a really special human being. Jay-Z and Kanye and all those other artists that paved the way for people like Kendrick Lamar to play, Stormzy as well... it's just so important to me. As a Black woman, knowing that I'm playing, working and going to Glastonbury this year alongside him is unreal.

**Speaking of your set – how are you feeling about it?**

Overwhelmed in the best possible way. I was checking the specs for the stage and I reminded my tour manager that I'm a bit afraid of heights! But I'm really looking forward to it. I've been putting the set together for a few months and my point of view is, "What would I want to dance to on Sunday night at Glastonbury?" For me, Sunday night is the special night; it's the best day of the Festival. My set is about looking back at my experience here – so there might be some Orbital in there...

# 2022 ETC WINNER

**RHYS BUCHANAN**

speaks to singer-songwriter Lewis McLaughlin ahead of his big show today

Pilton Working Men's Club was roused out of its slumber back in April when Scottish singer-songwriter Lewis McLaughlin made his winning bid for this year's Emerging Talent Competition, performing his indie-folk anthem, Summer. The 20-year-old from Edinburgh believes the sentiment behind the song may have just helped him bag a slot at the Festival.

"It's about enjoying yourself in the sun with your mates and forgetting about your worries," says Lewis. "I think that struck a chord with the room. I have this image of it being sung by the crowd at a festival – a chance to escape from your daily life."

These sentiments of finally climbing out of the gloom pierce through the surface of Lewis's debut album, Feel the Ground You Walk Upon, which arrived a few months back. "A lot of the songs were written when I was a bit lost and unsure of myself as a teenager," he says. "It's about figuring out my place in the world."

Those matters of the heart are dispatched against a buoyant, soundtrack that nods to the greats, while also taking influence from the Scottish music Lewis grew up with. "I adore John Martyn, Bob Dylan and Joni Mitchell, but I'm also really inspired by traditional Scottish folk. And I love indie bands like Frightened Rabbit, Admiral Fallow and Fatherson – it's that blend of Scottish indie and folk."

Since getting a taste of life on Worthy Farm at the ETC live final a few months ago, Lewis has been itching to get back on site. "We saw the Pyramid Stage and it was so weird to see it in real life. I've seen it so many times on the TV growing up. I was pretty starstruck even being in Pilton, let alone getting the chance to play here. It's the stuff of dreams, isn't it?"

**Lewis McLaughlin plays the Acoustic Stage today at 12.45pm.**

# BASS AND GIGGLES

BY POET IN RESIDENCE DESREE

**The ground has been stomped flat.**

**A euphony of bass and giggles**

**make the air taste magic; life giving.**

**This, the smell of resilience and beer.**

**A euphony of bass and giggles**

**means the sky feels different here.**

**This, the smell of resilience,**

**shakes the dust off hope.**

**A whole world cut from dreams.**

**Guy ropes and limbs stretch open.**

**We leave newer than we arrive,**

**as our bodies metabolise 808s into joy,**

**the ground is stomped flat.**

*Desree appears in Poetry & Words today at 4pm.*

# WATER AT GLASTONBURY

OVER 1 MILLION PLASTIC BOTTLES WERE SAVED FROM BEING USED IN 2019

850 WATER REFILL POINTS ON SITE

4 WATER BARS

30 BOTTLE-FILLING STATIONS

7 TAP BOARDS

WATERAID KIOSKS

WATER COMES FROM THE LOCAL MAINS BRISTOL WATER SUPPLY

"AT HOME" WATER QUALITY

# THE RIGHT TO ROAM

**MIKE DOHERTY**, editor of the Travellers' Times, explains why we should all fight to protect the rights of Travelling people

Pursued by the police, a battered and bruised convoy of 11 New Traveller buses pulls into Worthy Farm. It's the home of Michael Eavis and the 1986 Glastonbury Festival is just about to open. An angry Michael Eavis comes storming out.

Helen Hat was driving one of the buses. "I remember it vividly," she says. "I thought 'Uh-oh, he's going to kick us out and we'll be at the mercy of the police'. But he strode right past us, goes straight to the cops, and says, 'How dare you harass my workers!' The police backed down and we were in. He gave us sanctuary, gave us work, and we were parked up for weeks."

Helen went on to found Majical Youth, which teaches young New Travellers the technical and performance skills required to get paid employment on the festival circuit. Those youngsters that Helen first taught – adults now – and other New Travellers form an indispensable part of most festival crews in the UK, including at Glastonbury. The New Traveller way of life makes sense for working the festival circuit. They take their homes with them as they move from event to event.

Fast forward 36 years to Glastonbury Festival 2022 and Helen Hat is back. This time

she's here with people from other UK Travelling communities, including Romany Gypsies and Irish Travellers, at our space in the Theatre and Circus Field: the Atchin Tan, which means 'Stopping Place' in the Romany language.

We also have the privilege of being joined by Billy Welch and his family. He's the Shera Rom, or 'Head Gypsy', of the 300-year-old Appleby Horse Fair in Cumbria and was invited by Emily Eavis. "It's an honour to be here," said Billy. "I'm really enjoying meeting up with all the New Travellers."

And the reason we've all come together at the Festival?

Because we want to show a united front. The government has just passed a new law that is a major and potentially fatal attack on the way of life of all Travelling people in England and Wales.

The law is so draconian that even many police forces are concerned about it. This is important to everyone, not just Travellers, because it's part of the same law that is dismantling everyone's right to protest. It is also the first step in the government's threatened abolishing of the UK's human rights laws.

So visit us at the Atchin Tan. Sit around our fire, see some of our amazing art, listen to our musicians, speakers and storytellers, and find out more. We need your support to survive this new anti-nomad law. The festival and the Gypsy and Traveller horse fair circuit needs your support to survive. Without us Travellers, in the future there might not be any festivals or fairs.

# AGONY AUNT: MUTYA BUENA

The Sugababes singer is here to help you live your best festival life **BY PETE PAPHIDES**

"I think Glastonbury is such an amazing festival," enthuses Mutya Buena, one third of reunited noughties hit machine Sugababes, "I was lucky enough to come a few years ago, and the experience has stayed with me – so to be able to return and sing for our fans has been such a trip! You know how there's always a song that people usually go to the toilet for? Well, you don't get any of that with us – just all the hits." True pop believers among the Glastonbury throng will no doubt be able to bear testament to Mutya's jovial flexing. Anyone who made it to Avalon on Friday bore witness to the trio's original line-up delivering one of the Festival's standout sets as they fired off a barrage of modern standards including Overload, Freak Like Me, Round Round and Push The Button. With her trademark forthright positivity, Mutya was a natural choice for the mantle of Glastonbury Free Press's Official Agony Aunt for 2022, following in the footsteps of Charli XCX and Bez.

**My female friends struggle to use a shewee at women's urinals. Any tips?** @doyleygram

"I haven't used one myself as yet, but I'm more of a squatter. Shewees are a little bit like we're trying to do it the way men do it – and it just ends up being another thing you have to bring. So, I would recommend being more of an in-the-moment sort of person, so I just say stand up for squatter's rights! Or, rather, don't stand up!"

**Mutya, from your experience, what do you think is the perfect festival evening?** @joshypatz

"It's all about listening to the music and going with the flow. For me, it's making sure I've had a couple of drinks and I'm in a proper night time vibe! I love a rum and pineapple juice, so that's what I'll be drinking. You also need to remember to eat. I'm a burger girl personally. I'm very specific about the detail. Grilled onions. Nothing too fancy. I love a shitty cheese on a burger. And then you have to smooch it all together, so that the juice of the burger is melting into the bread. That's sexy. If Sugababes were a festival food, what would we be? It'd have a bit of spice, a bit of sweetness. Spare ribs. Falling off the bone. God I'm getting so hungry doing this."

**Someone is snoring in the tent next door, what should I do?** @cjmbeavis

"What kind of a snore are we talking about? An aggressive snore? Well, normally I would say that kind of snore deserves a gentle slap. But then, I also think that, at a festival, if you're not too tired to sleep through those sorts of noises, have you been having enough fun? You should be enjoying yourself so much in the daytime, that at night, you could sleep through an earthquake."

**My girlfriend was cross with me for not coming with her to see Sugababes. Is that fair?** @thomas\_jones

"That's a bit of a self-own, Thomas. If you're not a fan of Sugababes, you don't realise how much of our music you know. If you'd joined your girlfriend, you would have found the words naturally coming out of your mouth. We've got more bangers than fireworks night. You would have been thanking your girlfriend. In fact, you should be watching everything your girlfriend's planning to watch. She's clearly got excellent taste."

**You're a self-proclaimed shy girl. Any advice on how to get myself a man as an introvert?** @hugoesbueno

"I think men these days are not hard to get. As women, we have such a way about us. With the right flirtatious ways, or the right look, you've already pulled. Once you catch someone's eye, you can give them a wink. Men are pretty simple creatures. If you give them some form of eye contact, you're away. If I give a guy a cheeky smile, he ain't gonna forget me. Also, you have to remember that men aren't having deep thoughts. They're at least three-quarters dog. You only need to watch them eat to realise that."

**At a festival are you more in favour of carrying a lot of drink around or buying a drink at a time as you go?** @mikec.jpeg

"Speaking as a small person, who isn't always visible to bar staff, then I tend to have to resort to carrying my drink around with me. It's actually ridiculous – I've even had to get tall people to buy me drinks. I'm generally in favour of lowering bars

– I don't get why they have to be so high. Although you might be forgiven for thinking otherwise if you saw our set, because we definitely raised the bar! HAHAAHAHAHA!!! No, but seriously, it's never a bad thing to keep some emergency booze on you!"

**Should I make a wooden spoon or stained glass medallion in the crafts field?** @nickmids

"I think a wooden spoon is safer and would last longer. Thank you for your weird question."

**Hi Mutya. First-timer here – can I get away with a handbag rather than a rucksack?** @chanelmaidment

"Oooh, I would go for one of them things that you put around your hips. What do you call them? A fanny pack? Is that the American word? Don't they call them fanny packs over here? A bum bag, right? Bum means 'tramp' in America and over here fanny... well, anyway, I'm saying backpack. If you've got a handbag at a festival, you've got yourself a problem. If you're dancing, you'll end up knocking someone's drink out of their hand."

**Hi Mutya, how do I avoid being a third wheel with my couple friends at Glasto?!** @wordleslut69

"You're going to Glastonbury. Just

be safe and meet new people. That's the good thing about when you go to festivals. You don't have to stick around your own people. At festivals people never say no to you. I'd totally do that. And my opening gambit would be to say 'I've lost my friends'. Of course, it's a bit easier for me. I get recognised in crowds, so often, I catch people looking at me, and I just say, 'Yeah, I am her.' The other thing about being a third wheel at Glastonbury is that you're not going to be the only one. By the law of averages, there'll be thousands of third wheels there. If I had a festival, I'd open a special bar called Mutya's Third Wheel, purely for all the third wheels to go and meet there. That's a good idea isn't it?"

**I'm camping with my ex and all her friends as we bought tickets back in 2019. Any advice?** @niall\_macsuain

"That's a very long time to find yourself back in a social situation with your ex. If you've still got a good relationship with your ex, then there's no reason for it not to be a positive, even healing process. What's that?! Have I stayed in touch with any of my exes? Um... well, I feel like an ex is an ex for a reason, and I'm the sort of person who always goes forward; I never go backwards. Just go and have fun. Wait for me to open Mutya's Third Wheel, and go there!"



## FIND THE REMEDY

With an open mind, **JOHN LEWIS** heads deep into the Festival's sprawling Green Fields...

Victoria is sitting cross-legged in front of a tipi with a pestle and mortar, quietly grinding a mixture of ginger, turmeric, lemongrass, black pepper and clove. It might make a decent curry paste, she says, until she adds the calendula and camphor, which will turn this yellow sludge into a poultice. This will be placed in a muslin cloth sack, applied to a hot stone and placed on key parts of the body to be used as part of a herbal compress therapy. This is a 5,000-year-old Thai treatment that, says Victoria, can be used to treat pulled muscles, chronic back ache, arthritis, skin conditions, migraines and anxiety.

We're in the Healing Fields, the most hardcore part of the area to the south of the Glastonbury site known as the Green Fields. The Pyramid Stage might be the focal point of the Festival, and the

Left Field might be its brain, but the Green Fields is Glastonbury's conscience – its gently political, hippy-ish, eco-conscious, therapeutic home. It is just a few hundred yards from the South East Corner but, instead of banging beats and late-night hedonism, the Green Fields are about quiet, daytime contemplation.

The Healing Fields are its most extreme manifestation of the Green Fields mentality. Here you'll find alternative health treatments – acupressure, acupuncture, reiki, craniosacral therapy, osteopathy, Indian head massage, manual lymphatic drainage, aroma therapy, crystal healing, biodynamic massage and even a Welsh treatment known as awenydd shamanic self-healing. But you'll also find creaky middle-aged Festival-goers undergoing more peer-reviewed treatments – deep-tissue massage, Alexander technique,

singing therapy, meditation, as well as all varieties of yoga (from kundalini to laughing). Sessions are competitively priced, or often by donation, but they book up quickly.

Just around the corner from the Healing Fields is a large pink tent, called the Speaker's Forum, where people – including, this year, big names like Ed Miliband, Mark Thomas and Chris Packham – debate ecology and more in an inspiring but forthright manner.

To counteract images of climate catastrophe and sci-fi dystopia, chill out in the Greencrafts Village, where you can experience woodworking, basketry, bushcraft, pottery, leather craft, metalwork and much, much more. Even more inspiring is the Green Futures field. There are stalls where you can talk to young academics from dozens of top universities – geologists,

biologists, climate scientists, agronomists, oceanologists, doctors, energy specialists – about strategies for dealing with climate change, feeding the world and keeping everything running. Alongside them you'll find dozens of charities and initiatives chosen by Glastonbury's organisers – from City Farms to MIND, Barnardo's to the Woodland Trust, the RSPB to the Women's Environmental Network. There's the Aid Box Community Market, raising money to buy everyday items for refugees; there's Winston's Wish, providing services for helping bereaved children; there's Stay Up Late, which provides "Gig Buddies" for people with learning disabilities who want to go to concerts. It's a wonderful place to hang out – and one where you almost forget that you're at the world's biggest music festival.

## NOTICES

**TAKE HOME MORE THAN MEMORIES** Join in with an art activity next to Glastonbury's 500-year-old oak tree in the Green Kids field and take home a baby sapling, courtesy of the Oak Tree Project.

**REWRITING HISTORY** Dr Janina Ramirez explores the Middle Ages and beyond through the eyes of the women written out of it at the Free University of Glastonbury, 2pm.

**STAND AS ONE** Ukrainian folk four-piece DakhaBrakha bring their infectious rhythms to the Pyramid Stage at 12.45pm.

**MORNING GLORY** Luke Howard brings NYC Downlow to a close with a reliably grubby Horse Meat Disco set from 3.30am on – eek! – Monday morning.

**ROUND ROUND** For something a little safer than chainsaw juggling, try a glow-in-the-dark hula-hooping workshop at the Outside Circus Stage from 12midnight.

**GOK'S BANGIN' MIX** Hopefully Gok Wan will be too engrossed in selecting soulful house classics at The Glade to run a critical eye over your final day fashion choices. He's on from 9.15pm.

**KICK AGAINST THE PRICKS** Jack Monroe and Zarah Sultana MP are two of the panelists in the Left Field discussing the cost of living crisis from 12noon, kicking off another afternoon of debate.

**POWERFUL WORDS** Writer and performer Travis Alabanza brings the provocative performance that won them the Edinburgh Fringe Total Theatre Award in 2019 to Poetry & Words, 11.2pm.

**THROW YOUR HANDS UP** A final show from 2020 Emerging Talent Competition winner R.A.E., who plays Lonely Hearts Club, 2pm.

**THE BIG REVEAL** Join the Climate Act Now procession from the Greenpeace fields at 11.15am, arriving in The Park for guest speakers and the grand unveiling of a giant banner at 12.15am.

**BRING THE NOISE** Bristol's intense noisenik ravers Giant Swan move from their usual home at The Glade for what's sure to be an undoubtedly bonkers DJ set at IICON at 9.15pm.

**GET FIRED UP** Start your afternoon right with a set of triumphantly righteous punk rock from Thurston Moore approved trio, Big Joanie. They kick-off at The Park, 12.45pm.

**STRANGE MAGIC** South London's delightfully experimental "concept choir" WOOM make things all woozy and weird at The Rabbit Hole at 2pm.

**IT DOES WHAT IT SAYS ON THE TIN** Circus Funtasia might be the most aptly named performers at this year's Festival – catch their wholesome and life-affirmingly ace circus skills in the Big Top at 6.07pm.

**WE'RE ON THE MARCH** The winner of Blue Peter's competition to design a plastic-free costume will lead a special Kidzfield parade from 2.30pm.

**RISE UP** Stock up on political rage courtesy of The Gas Tower's radical film programme, from 3pm.

**AND FOR OUR NEXT TRICK** Siegfried and Joy deliver mind-bending illusions in Theatre & Circus's Astrolabe at 11am.

**EXCITING OPPORTUNITY IN THE FIELD OF AUDIENCE SCIENCE** Musician Jack White is seeking 10,000 lively and loud individuals to participate in a top secret experiment of musical concnery. Qualified applicants must apply in person on 26 June, at 6pm, at The Park Stage.