



GLASTONBURY

FREE PRESS

WORTHY FARM, PILTON, SOMERSET



Thursday 23RD June 2022 PROUDLY PRINTED IN THE THEATRE AND CIRCUS FIELDS OF GLASTONBURY FESTIVAL FREE • LIBERA • GRATIS

IT IS GREAT TO BE BACK

EMILY EAVIS tells Chris Salmon just how much it means to her to welcome everyone on to the farm again

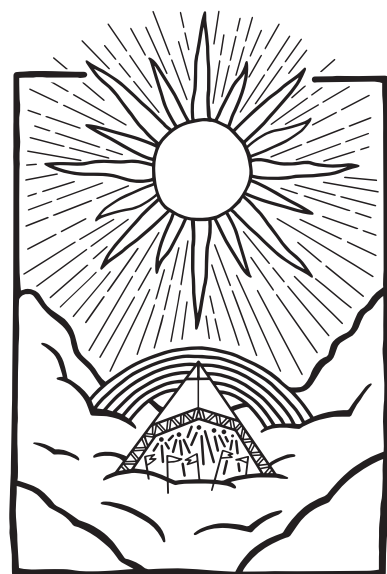
"The Wednesday morning is the moment when you realise it's all worth it," says Emily Eavis, standing up near the farmhouse while watching people laden with kit bustle past, carried along by a palpable wave of excitement and anticipation. "For me, that's above any kind of musical moment that happens. Because when you see people streaming in through the gates, there's nothing as life-affirming as that."

And, of course, it is a life-affirming moment which Emily and everyone else has had to wait an awfully long time for. There were 1,087 days between the crowds departing Glastonbury 2019 and arriving on Worthy Farm for this year's event: the longest gap between Festivals since the 1970s.

"Cancelling in 2020 and 2021 was a very sad and quite traumatic thing to have to go through," she says. "Particularly when you cancel and you don't actually know when you'll be back. But there's been no escape from the pandemic – everyone has been hit by it to some degree. And ultimately, this is just a festival; there were greater things going on in the world. But to be able to open the gates again and bring people back together for the purpose of pure joy is such a wonderful thing."

Emily has previously revealed that the costs involved with cancelling two years in a row meant the Festival lost millions. "We've definitely been through some financial struggles," she says now. "It's been very hairy. People forget that we're still an independent festival. It's a long road for us to recover from the last two years, but the important thing is that we're back. And it feels so great to be able to focus on exciting things again."

This year, Emily is particularly looking forward to Billie Eilish ("she's just at the top of her game") and Paul McCartney ("the absolute god of music"), but she speaks with just as much enthusiasm about the Festival's latest environmental initiatives: from the compostable crisp packets available from traders to the electric vehicles being used to transport artists around the site. "We really need to be a shining example of what is possible to



everybody in the outside world to tackle the crisis this planet is facing," she says.

And that includes looking after the local Worthy Farm environment. "Please remember that this is a working farm," Emily says. "Please respect the land. We have otters and fish and birds which feed out of the streams, so please don't pee anywhere but the toilets and urinals. And take some time to learn about new ideas. Glastonbury is absolutely a place for fun and hedonism, but it will always also be a place to come across inspiring ideas

and politics, whether it's discovering campaigns in the Greenpeace fields or listening to political speakers in the Left Field. There is just so much to see and discover."

Whether Emily herself will get to experience much of what's on offer this year is a moot point, as she'll be so busy. But she does definitely plan to be at Joe Rush's Burning Lotus installation in The Park on Sunday night. "Joe and I actually had a similar idea about doing something to commemorate people before Covid," she says. "But then the pandemic happened which made it even more significant."

The idea is that throughout the Festival, people can write down little messages of things that they want to let go of and place them into the lotus. "It can be good or bad or happy or sad," says Emily. "And then on Sunday night, they'll all be burned in this gear-powered inferno. I think it will be quite moving. People have been through a lot."

And, with that in mind, Emily is also keen to express her gratitude to everyone who held on to their Glastonbury tickets – most of which were originally bought at the end of 2019. "We offered refunds, but so few people took us up on it," she says. "That commitment people showed to us is absolutely not taken for granted and it meant so much. I genuinely think the best people in the world come here. Bands always say this audience is the most generous, respectful and up-for-it crowd there is. So I would like to say thank you to everyone who's supported and stuck by us over the last three years. And now I just hope you all have an absolutely amazing time."

BUSINESS AS USUAL

Festival traders are looking forward to setting up shop, finds **EMILY MACKAY**

Life has been no picnic these past couple of years for anybody who works in events. So spare a thought for the Festival's food traders, who rely on the financial boost that events like these bring them. "If I didn't have a day job as well, my business wouldn't exist," says Sam Hope, owner of the much-loved Le Rac Shack stall. "A lot of my friends who are traders have had to get other means to survive, but a lot have hung on in there."

Situated between the Pyramid Stage and The Bandstand, Le Rac Shack serves raclette, an alpine dish of melted cheese with a fervent following. "It's hard work and you need buckets of energy, but it's incredibly satisfying," says Hope. The traders and the crowd feed off each other's rush, too: "The camaraderie is immense."

Nonetheless, this is a tense time for traders; the outlay before getting to the Festival is significant. "I have sleepless nights, the losing-teeth dreams," says Hope. Plus, the global crisis in prices has had an unavoidable impact. "Food this year is 40 per cent up from 2019, particularly cooking oil. The costs of everything are climbing."

Hope points out, though, that inventive, high-quality street food is now an integral part of the Festival. "The price is a really good deal, with the quality of food. People still aren't conditioned to think 'Oh, that's good value' – but it would be in a restaurant." Le Rac Shack doesn't actually get any complaints about prices, mind you: "the weight of our portion ends up feeling quite justified... it's got the necessities in it to keep you going!"

The main "necessary" is, of course, cheese. A lot of it. "Last time we had to call a cheesemonger to deliver 25 more wheels of Oghleshield on the Sunday," he says. "If we make that call again, it will mean we've had a good Festival." So there you have it: your mission, should you choose to digest it.

EVERYBODY IN THE PLACE

JOHN LEWIS speaks to the DJs keeping the spirit of Castlemorton alive in Block9 this year

Thirty years ago, a sleepy parish in rural Worcestershire found itself at the centre of the acid house scene. The piece of common land was called Castlemorton, and – around the May Bank Holiday weekend of 1992 – it hosted the biggest free, illegal rave that the country had ever seen. More than 30,000 people descended upon the Malvern hills and raved for more than a week, with police powerless to do anything.

Three decades on, Block9 – a direct descendant of the Castlemorton era – is celebrating the event. The area's Genosys Soundsystem (and its vintage, rave-and-Traveller-themed coach) will play host to house music jocks DiY (the only non-techno team at Castlemorton) as they revisit music from and inspired by that time, as well as younger cutting-edge house and techno DJs that align with the spirit of that Malverns rave.

"It was the festival that brought the tribes together," says Anand Parijato, aka DJ Para, who takes over the Genosys Soundsystem on Sunday at 9pm. "By 1992, we'd already been partying to house and techno in clubs and warehouses for five years. Others had been travelling around the country on the free festival circuit for a similar time but clubbers and Travellers had rarely mixed socially. But at Castlemorton, you had all sorts: New Travellers, old punks, ravers from the West Country, South Wales and the Midlands, and assorted types from London."

Events at Castlemorton, however, also signalled the end of a certain chapter of rave culture. "Before Castlemorton, illegal raves were usually small-scale affairs," says Grace Sands, a DJ from DiY who plays NYC Downlow tonight. "Then there were bigger raves – the Avon Free Festival in Chipping Sodbury in May, 1991,

had about 2,000. There wasn't the infrastructure for anything bigger than that. For instance, there were no toilets. You'd borrow a shovel off a Traveller if you did your business! But, at Castlemorton,

I'd estimate there were between 20,000 and 40,000 over the weekend. And, once it gets that big, it attracts the attention of all sorts, including criminals, including police. It was a brilliant weekend, but it

was the end of the free festival scene. That's why Castlemorton is so divisive."

Public order issues at the rave resulted in the government introducing the Criminal Justice Bill, an extension to the 1986 Public Order Act, which clamped down on free festivals where people danced to music that the Bill described as "repetitive beats" – a reference to the harder-edged techno that dominated Castlemorton and the New Traveller scenes.

"Many of the sound systems headed towards mainland Europe," says Para. "In the UK, free festivals pretty much ceased to exist but many more commercial festivals began to appear."

For Grace, the reaction to Castlemorton, and the protests against the Criminal Justice Bill that followed, helped to politicise the rave movement. "You still see it today, with the reaction to Priti Patel's Police, Crime, Sentencing and Courts Act, which has been a way to criminalise Extinction Rebellion and BLM. And the free party scene is still active, but it's just much more discreet – nobody mentions it on social media."

"At its best, the rave scene has always been inclusive of everybody – sexuality, gender, ethnicity," says Grace. "It was a meeting of minds. And it started to become a vehicle for change, a transformational thing. That's something to celebrate."



Q&A: FATBOY SLIM

JOHN LEWIS chats mud-slinging hippies, the joys of sobriety, and passing on the superstar DJ baton with Glastonbury veteran (and Derry Girls co-star) Norman Cook

What was your first experience at Glastonbury?

It was playing the Pyramid Stage with the Housemartins in 1986. Much to my shame, I thought it would be filled with old, stoned, bearded hippies who'd come from Stonehenge after the solstice. And we thought they'd all be flinging mud at us. We were pleasantly surprised to find out it wasn't like that at all.

What are your memories of that 1986 set?

It was a pivotal moment for us. It was the biggest crowd we had ever played to. We were on in the early afternoon, on a Sunday, and it was even more of a shock to be playing in daylight for the first time. We were punching well above our weight by playing the Pyramid Stage. We

only released our debut album the Monday after Glastonbury. I've spent the rest of my career trying to get back on the Pyramid Stage!

You've played Glastonbury more than nearly anyone else, haven't you?

I think the dude from Hawkwind holds the record for the most Glastonbury appearances. And Billy Bragg will always have a few more years than me. But I have played every single Festival since 1996. Even when I've not been booked, I've turned up and Michael and Emily Eavis have very kindly found me an unannounced slot to play on a small stage.

You've probably played more stages than anyone else...

As well as the Pyramid with the

Housemartins, and headlining the Other Stage as Fatboy Slim in 2005, I did Jazz World – now called West Holts – with Freak Power, which was a great show. We played before Tricky. And I've played pretty much every other major stage. In 2013, I wanted to play all the stages I'd not played before, so I did what I called the World Tor of Glastonbury. I played the Beat Hotel, Block9, Stonebridge, the Unfairground, Silver Hayes, The Glade and Shangri-La. There's a thrill to cropping up, unannounced, at some small venue where no one is expecting you, and improvising a set based on the mood

of the audience. During one late-night set at The Rabbit Hole, there was a dark atmosphere, so I started playing some very dark acid house, which is not my usual MO, but I was reacting to the vibe. It turns out that Wayne Rooney was in the crowd that night!



Isn't there footage of Bradley Cooper going mental to you at the John Peel Stage in 2016?

He's one of my two celebrity superfans – him and Lars Ulrich from Metallica! In fact, they sometimes turn up together to see me play.

IS THERE A DOCTOR AT THIS RAVE?

Jonny Banger – whose bootleg NHS Nike t-shirts raised funds for healthcare workers during the pandemic – gives RACHEL GRACE ALMEIDA the lowdown on his NHS-applauding Megarave

I first printed the t-shirt in 2015 in support of the junior doctor strikes, after being handed a flyer in London that simply read: HACKNEY SUPPORTS JUNIOR DOCTORS. It was in big and bashy print, like a rave flyer. I stuffed it in my pocket and thought of all of my connections to the NHS. My mum worked as a psychiatric nurse and later received NHS care during her battle with leukaemia. And my gran was a founding member in 1948.

I didn't realise at the time how much that design would reveal to me. Sometimes I'd be at raves and rudeboys would come up to me to say that their mum works for the NHS, or a kid would say, "Yeah, I'm a junior doctor." If you're in the smoking area of any rave and ask if anyone works in healthcare, you're bound to get hands going up. The NHS is everywhere. And it's important that younger generations speak about it.

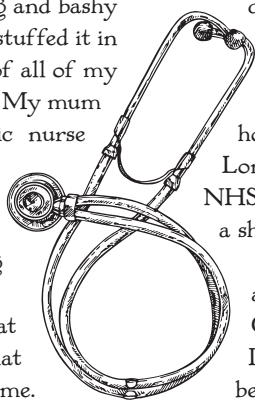
One thing that the NHS and rave have in common is the duty of care. If you're at a rave, it's common to ask your fellow raver, "Hey, are you OK?" During the pandemic, even when there weren't any raves going on, the duty of care didn't stop. When HAAi wore the bootleg NHS t-shirt on a livestream during lockdown, the public demanded we

reprinted it and took action. Sales from the t-shirt meant we could set up a team with Club Mexicana to coordinate a six-month food bank and daily fresh food deliveries to healthcare workers in hospices and community centres, as well as hospital ICUs across London. Much like the NHS, raving is generous. It's a shared experience.

When Shangri-La asked us to open The Gas Tower this year, I thought it would be great to ask some NHS workers to join us. A lot of NHS staff DJ in their bedrooms, have their own radio shows or even play out in their towns. The thing that joins us all together is the spirit of rave. We've had hundreds of mixes sent through and picked two DJs to play a set and then go back-to-back with our headliners.

Anyone at Glastonbury that shows an NHS ID will be able to get a limited version of the t-shirt with "not for sale" on the back. You can't buy these and the NHS is not a brand that can be bought or sold. This is for the people – let's rave together as a family.

The Sports Banger x Shangri-La Megarave takes place today at The Gas Tower, from 4pm.



MEET OUR 2020 ETC WINNER

RHYS BUCHANAN catches up with R.A.E as she prepares to (finally) perform at the Festival

It feels like an eternity ago now, but in 2020 south London rapper R.A.E was crowned winner of the strangest Emerging Talent Competition the Festival has probably ever hosted.

The live final was banjaxed because of the pandemic, meaning the 25-year-old had to wait anxiously at home to find out if she'd bagged a dream slot at the Festival (which didn't happen anyway) via social media. "I was with my family. I remember my mum was pretending to faint, it was a real moment."

It's easy to see why R.A.E emerged triumphant. Emily Eavis described her music as both "uplifting and vibrant" and R.A.E

says that's exactly what we're in for when she plays her two sets this weekend – performances she's been waiting two years to finally give. "It'll be like travelling back in time to the '90s with loads of energy and old school hip-hop vibes."

Inspired by musical theatre from a young age, the rapper, rarely without her bucket hat, is hoping to catch some of her own musical heroes this weekend. "I can't wait to see TLC. I love how they bring an attitude and tell stories with their music. It would be another dream to open for them one day, so I'm trying to manifest that!"

R.A.E plays the Greenpeace Stage, Friday, 2.15pm; Lonely Hearts Club, Sunday, 2pm.

PLEASE, DON'T KILL MY VIBE

Artist and Avalon organiser LUKE PIPER explains what those ley lines are that Macca loves so much

When Paul McCartney last headlined Glastonbury in 2004, he talked a lot about ley lines and "vibes". "It's great to be here," he announced from the Pyramid Stage, "finally standing at the confluence of the ley lines. We're buzzing." Which probably left quite a few people scratching their heads.

It was Alfred Watkins who first coined the term "ley lines". He was an author and travelling salesman from Hereford who, at the start of the last century, noticed alignments in the landscape that he attributed to ancient ways. He identified lines between church

spires and standing stones, and these lines often passed through places that included the syllable "ley" in their name. And that's where "ley line" came from. He eventually mapped a network of these lines across the UK that he suggested were ancient ways used for trade and ritual purposes.

It's a notion that's dismissed as woo by many, but in the '60s, Watkins' ideas were revived by people looking to connect with nature and the land. Modern antiquarians like John Michell claimed to discover that instead of being straight, like Roman roads, there were energy

What have you got planned for this year?

I've got three sets. There's a full production show at Sonic on Friday (9pm), then there's a big show at The Gas Tower late-night Saturday (1am) – they have a fantastic, 360-degree LED display, so I'll be able to do a big, psychedelic set, which should work at that time of night. Then there's a slightly silly, below-the-radar set that's a bit of a secret. I used to just play vinyl, but I use so many records that I needed three people to carry each record box! That was a nightmare, especially in mud. So it's all laptop now.

What are you looking forward to at this year's Festival?

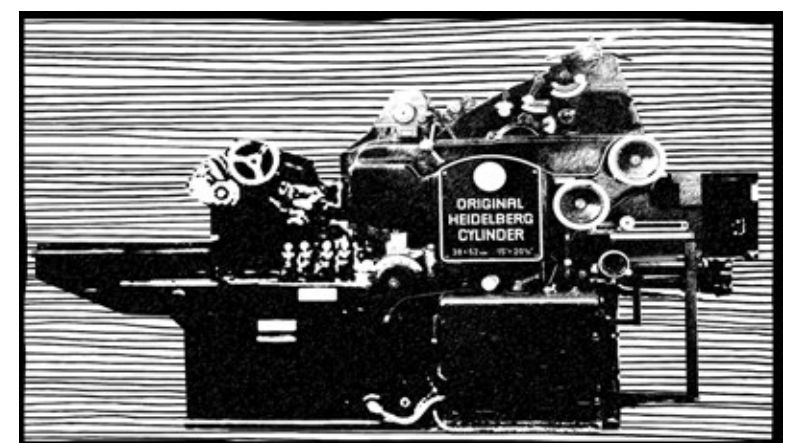
The Avalanches will be good. And Macca, obviously. My son recommended the Beatles Dub Club (Greenpeace Stage, Thursday, 5pm; Cornish Arms, Thursday, 11.30pm; Village Inn, Saturday, 11.45pm), because we're both massive fans of dub and the Beatles. And I'd loved to have seen Paul Heaton playing with Jacqui Abbot, but it turns out we're playing at the same time on Friday. Me and Paul have known each other since we were schoolboys. I'm still very close with Paul and Stan from the Housemartins.

How different is the Glastonbury experience when sober?

My first sober Glastonbury was weird. So many crazy things go on at Glastonbury that you think they're happening because you're off your nut. But I remember wandering around sober and realising, no, there is actually a door in the middle of a field, and there are people at night knocking on this door, waiting for someone to answer it. When you're sober you don't take these things for granted! There is a small club called the Miniscule of Sound, with bouncers and a tiny PA, that holds about eight people, and when I offered to DJ there, they asked me to send them a demo tape and they might consider me for the next night's show. If I'd experienced that drunk, I would genuinely have assumed it was some feverish fantasy.

Your son Woody is DJing this year. This must be a thrill...

He's super excited – has been since it was confirmed before lockdown! He came once when he was about eight years old and then again as a teenager, when he was old enough to really get into it. So he is absolutely thrilled to be playing this festival he's grown up with.



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25,000 COPIES OF EACH PAPER

3,000 PAGES PRINTED PER HOUR

26 HRS TOTAL PRINT TIME PER PAPER

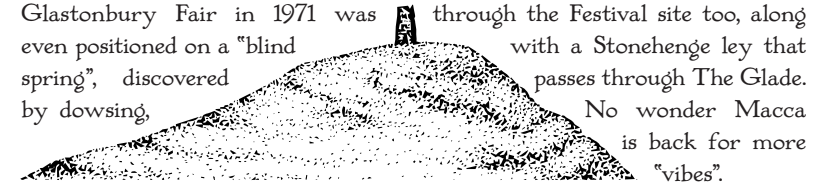
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lines emanating and meandering along them. Just like the songlines (or dreaming tracks) that connect the Indigenous peoples of Australia to their own land.

In the late '60s, Michell, along with Glastonbury Festival pioneers Andrew Kerr, Tony Andrews and Arabella Churchill, recognised the significance of Worthy Farm. The original Pyramid Stage for the first Glastonbury Fair in 1971 was even positioned on a "blind spring", discovered by dowsing,

where energy was thought to be emanating from the ground.

Ley line believers say these currents of energy connect specific sites across the UK, such as Glastonbury Tor, Avebury and Bury St. Edmunds – an alignment known as the St. Michael line, along which people have, since ancient times, celebrated the coming of summer. This line apparently runs through the Festival site too, along with a Stonehenge ley that passes through The Glade. No wonder Macca is back for more "vibes".



GLASTONBURY FESTIVAL
OF CONTEMPORARY PERFORMING ARTS
WORTHY FARM, PILTON, SOMERSET

HECKATRICE & THE GOLDEN MICE • VAPE SHOP • KEBAB HOUSE
BATTLESHIP PRETENCHKIN • PRINCE PHILIPPINES • URINE STEAM
TOAST MERKIN • WHITTLED IMP • SLOUGH CABAL • BIPOLAROID
STATUS QUOVID 19 • AUNTYCLAPPER • THE GUILTY BUTCHERS
AQUATIC HOBO • BOVINE INSPIRATION • SPHINCTER PRINT
SIMPLE SMELL IMPOSERS • THERE WON'T BE LIDS • STEAK MOP
REASONABLE MILK • FUZZY STADIUM • HALOUMINATI
INTERSTELLAR BREASTPLATE • REBORN AS FAKE MEAT
BAT WITHOUT WINGS • OPEN ART SURGERY • VOODOO CANAPÉ
WORLD WOOLWORTHS 3 • THE METAL DEATH PLATES
SHEDS OF OUR NEIGHBOURS • PERMISSIVE LAX • SHEEP OVER
DEAD ON THE DOWNS • YAWNING ONIONS • VAMPIRE BUTTERFLY
ANAL DYSONS • BEAUTIFUL KIDNEY • TESTICULAR CHANCERS
BRUMMIE NIGHTS • NEEDLE OF PISS • FURRY WALL • BAND LIZARD
OIL FILLED GAS BLADDER • PISSTAKES OF GOLD • HIP GOLD
CHILD BEARING HIPSTERS • CLIP ON HORNS • THE LEYLINE FROGS
RAT SHAMPOO • CHEESE JOURNEY • SMOKE IS HEAVY • FIZZY HAND
MISERY BACON • THE DUCK BUTTERERS • ULTIMATE WORM
CARCRASH BLOOD TEST • THE STRAIGHT SNAKES • CHUBBY FUNSTERS
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ALL BANDS REPRESENTED BY LIONEL DONK HATRED MANAGEMENT. POSTER ARTWORK BY DANIELLE CHANDEL.

BY STANLEY DONWOOD AND LIONEL HATRED

IT'S OH SO QUIET (IN PLACES)

If it all gets a bit much, escape to one of these spaces recommended by **ALEXIA LOUNDRAS**

Vast sweeping views. The enchanting trill of birdsong. A gurgling stream. Gilded moments of quiet contemplation and self-discovery. Beyond the big bands, eclectic stages, flaming spiders and suitably energised Festival-goers, there is a tranquil side to these frenetic fields. Here are a few spots to seek out some stillness.

THE WOOD

Nestled on the north side of the Festival, towards the John Peel Stage, The Wood is a nature-rich sanctuary to bask in tree-dappled sunlight. Climb up to the ship-shaped platform high up in the big ash tree (a nod to Michael Eavis's early seafaring adventures), and stroll along the bridge through the tree canopy, peering through branches at the looming Glastonbury Tor in the distance. At night, illuminations light up the foliage making it all seem that much more magical.

THE SOUTH EAST CORNER

By night, this vibrant quadrant – comprising Shangri-La, Block9, The Common and Unfairground – is known for its hedonistic abandon. But in the warm light of day, this hugely inventive part of the Festival takes on a whole new personality. Without the crowds that congregate after dusk, you can wander easily around the mind-bending installations of Unfairground and marvel at the audacious builds of Block9 and The Common. For added mental stimulation, pitch up at Totem Talks in The Common (Friday and Saturday afternoon) or take in a daytime talk at Shangri-La's new Nomad stage. And while you're there, meet Ai-Da, the world's first ultra-realistic artist robot.

THE GREEN FIELDS

Once the bands have started on Friday, the Green Fields return to their natural, quietly industrious

state. Like a peaceful medieval market, Greencrafts Village is where doers and makers tinker away; chiseling, weaving, carving and creating. Head into the blissful calm of the Permaculture Garden to see how we can live in harmony with nature, while piously enjoying a slice of organic cake. From here, head through Green Futures, dipping in on a few environmentally-themed talks, to the Healing Fields and Peace Garden, one of the Festival's most chilled out areas. At the Kings Meadow, eschew the Stone Circle, and instead hunt for the famous dragon, bathing in a cool spring.



CINERAMAGEDDON

This dystopian take on a 1950s drive-in is the brainchild of Joe Rush, Mutoid Waste Company's magpie artist extraordinaire. Claim yourself one of the upcycled bangers and succumb to a classic film.

HILLTOP VISTAS

To truly get away from it all, clamber up the hills to the top of the Festival site. You'll find Strummerville nestled in a sylvan glade above the Tipi Field. With its inviting fireside seats and singalongs, it's dedicated to the memory of Joe Strummer and served by the CasBar, so that neither your beer nor bonhomie can run dry. For ample personal space and a surreally cracking view of the Festival beneath, head beyond the Ribbon Tower and up above the Park. Sit by the iconic Glastonbury sign on the southernmost tip of the site and watch as the Festival quietly unfurls beneath you.

DESPITE REPEATED WARNINGS

KATIE GLASS talks to Greenpeace's Head of Politics, Rebecca Newsom, about the climate battle

Greenpeace and Glastonbury have long been co-collaborators but for Rebecca Newsom, Greenpeace's Head of Politics, this will be her first Festival. "I'm super excited," she tells me. "Everyone I've ever spoken to who has been to Glastonbury has found it hugely inspiring."

Speaking on the Left Field stage on a panel asking "What's next for the climate emergency?" (Saturday, 1.30pm), Newsom believes festivals have power: to bring people together and inspire collective action. "That sense of community is an important element of what festivals like Glastonbury do to help people feel inspired, and encouraged that there are other like-minded people out there who are committed to change."

Money raised at the Festival goes towards Greenpeace's campaigning, which currently has two central focuses. One is tackling fossil fuels, working with UK fuel poverty groups and pushing the government to invest more in energy efficiency

in homes. The second, is advocating for countries on the frontline of the climate crisis. This involves making the world's most polluting governments take responsibility for leading the way on emissions cuts and supporting the least developed countries, which are already dealing with the impacts of climate change.

It also means holding companies to account, having a critical eye for 'green washing' where companies, as Newsom puts it, are "pretending that it's possible to plant enough trees to cancel out emissions from fossil fuels" without addressing the real issues in their business models. "But they're going to have to change their model otherwise the entire world will basically burn," Newsom says.

If previously the green movement has been criticised as too

middle class, that's changing as more diverse communities get involved in the battle, and people recognise that part of tackling climate change involves addressing inequality. As Newsom notes: "People who are already on lower incomes are quite often people more exposed to environmental impacts."

"One of the most inspiring developments over the last five years is that the climate movement has got a deeper and growing awareness of the interconnection between climate action and justice," Newsom says. "You can't tackle the climate emergency without also tackling issues around fairness."

As individuals there are things we can do to make a difference. Eat less meat and dairy, fly less, take more public transport. But fundamentally what is needed is

political change, which Newsom points out we can support by pressuring local MPs and lobbying in the community.

If that feels exhausting in the currently challenging political environment, Newsom thinks it's important we create space "to grieve and feel those challenges, but then, from that, I think that's where our energy comes".

She draws inspiration from those activists on the frontlines of climate injustice, standing up and taking action. "We're not seeing fast enough progress from our governments. We're not seeing fast enough progress from big polluting companies. But what we are seeing is a growing public concern for climate change... I think that's where we draw inspiration as we look at the communities across the world, particularly the people most affected but least responsible for this problem, rising up, pushing back and resisting."



SHUT UP AND PLAY THE HITS

Crowded House's Neil Finn tells **PETE PAPHIDES** about his band's plans for their Pyramid set

When you're getting ready to play a festival, you tend to approach it differently to one of your own shows. A bit of humility goes a long way. You're just one detail in a bigger happening. It's not a competition; you're not trying to outdo anyone.

We're on at 8.15pm, so we're not going to try and rock Glastonbury to its foundations or anything. I think that, at that time of the day, melody, chords and harmonies are gonna play pretty well. Some artists' biggest hits aren't representative of their body of work and, over time, they come to resent having to play those hits. That's not the case with us.

We still enjoy playing the hits: Don't Dream It's Over, Weather With You, Fall At Your Feet, Distant Sun. I'm enormously proud of these songs that people have connected with. Yes, we've played them hundreds of times before, but I can still find something new to explore every time I play them; the thing is to put as much soul into them as you can, and when you hear the audience singing along to something you created, that really isn't hard to do. It's a magical exchange. We've always been a band that feeds off the situation we're in and the spontaneous demands that makes of us.

Every festival is a unique experience and that encourages you to think on your feet. In 2007, we played the Coachella Festival and we were billed to play just before Rage Against The Machine's first show since disbanding seven years earlier. That was a pretty tall order; trying to win over 30 or 40 rows of really tough looking men who are waiting for Rage Against The Machine to make their big return. I got hit by a bottle during Don't Dream It's Over, which clean knocked my mic stand over. Thankfully, it's our best known song in America, so I used the opportunity to let the audience

take over the chorus, and then when my mic was back up, I referred to the incident in the final chorus. That somehow seemed to win them over.

Glastonbury feels like a very different proposition to me. Its beginnings are much closer in spirit to my maiden festival experience, aged 14. That was the Great Ngāruawahia Festival – the first ever event of its kind in New Zealand. I was dropped off there in the morning by my mum, and within the first few minutes, I'd already seen 30 naked people and one couple making love in a tree. I was there to see my brother's band

WHERE IS MY TENT?

BY POET IN RESIDENCE DESREE

One bottle of rum. Twenty-four ciders. Three pairs of shoes. My Ghetts t-shirt. My Little Simz t-shirt. Remove First Aid Kit. Replace with booze.

Wellies. Shorts. Jumpers. Rain mac. Sunglasses. Never know what's going to happen. (Leave all Headdresses and Tams at home. Appropriation is not fashion)

A whole case of beer in my tent, yet still paying £6 for a cold pint But would give anything to mosh along to "WE GON BE ALRIGHT",

Because we need it. Endless Love and Beautiful Nights; our hearts and our feet beat for it.

Finally, we gather. Unwashed. Unearthed. Unflinching. Undone. So many missing laughs and tents. So many of us missing someone.

But we will dance for them this year. Two-step. Skank. Mosh. We will raise our hearts and our glasses, remembering everyone we lost.

Glasto will feel a bit different this year, considering everything we've been through. But please, still save a dance for me, by moonlight, next to the cleanest portalo.

Desree appears in Poetry & Words on Sunday, 4pm.

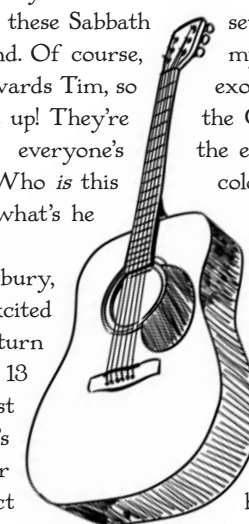
Split Enz play their second ever gig, second on the bill to Black Sabbath. It was actually a bit like my Coachella experience – with all these Sabbath fans booing Tim's band. Of course, I felt hugely loyal towards Tim, so I started going, "Shut up! They're really good!" And everyone's looking at me, like "Who is this weird little kid and what's he doing here?!"

As for Glastonbury, I can't tell you how excited we are about our return to Worthy Farm, 13 years after we last got to play here. It's an excitement further elevated by the fact that we were due to play here in 2020 before Covid swiftly made music festivals a memory of simpler, happier times. And this time,

we have every intention of making the most of every minute here.

The moment we finish our set, I'm going to head out, get myself something spicy and exotic to eat and head up to the Green Fields so I can survey the enormity of the site in all its colourful wonder. I've been told by one Festival veteran that to say you've really "done" Glastonbury, you have to stay up all night and watch the sun rise from the Stone Circle. So if you see a bewildered 64-year-old Kiwi chanting invocations to the pagan sun gods while banging on some item of makeshift percussion, go easy on him. He means you no harm.

Crowded House play the Pyramid Stage on Friday, 8.15pm.



“I TELL PEOPLE IT WAS A BAD TRIP”

KATIE GLASS chats Boris Johnson, activism and politics in pop with the Left Field's Billy Bragg

It's the 20th year of the Left Field, a cause for celebration. Who are you most excited about seeing?

I'm very excited to see all of them! This year we've lined up so many really talented young artists all with something to say. My only sadness is that my set clashes with Billie Eilish because I wanted to see her.

You famously brought Boris Johnson to Glastonbury in 2000. Do you regret it?

I tell people it was just a bad trip and I don't know how it ended up on YouTube. I thought it was just some bad magic mushrooms but actually it must have really happened. In my defence, he was relatively harmless at the time. It just goes to show you have to be careful who you elevate to positions of celebrity. Then, he was that guy off Have I Got News For You. Everybody was really pleased to see him. I can't imagine if I walked around with him now he'd have the same reaction.

Have you spoken to him since?

Strangely enough, no. I think he's someone who has lived all his life

without taking any responsibility for anything: professionally, personally or politically. Boris is someone who acts with impunity and to have someone like that running the country is downright dangerous.

When Jeremy Corbyn came to Glastonbury he got an amazing response; would Keir Starmer enjoy it as much?

I don't know if Kier is a festival kind of person. To some people it's absolutely anathema, the idea of wading around in a muddy field on a rainy June afternoon. Andy Burnham is coming this year, speaking in the State of the Nation: Politics in Crisis debate on Saturday (12noon). And Labour MP Zarah Sultana is talking about the cost of living crisis (Sunday, 12noon). I'm interested to hear Andy's ideas for giving ordinary working people back some agency over their lives.

Is pop still political?

It has its moments. Taylor Swift standing up against Donald Trump in the election year, for example. People coming through like Jess Silk

(Saturday, 3pm), a young woman who writes very powerfully about her own political perspective. Pop is no longer as absolutely central to the youth experience as it was when I started out, but I still think it is capable of bringing people together, politically recharging their activism and helping banish cynicism.

You've said you don't think music can change the world. Can Glastonbury?

Music can't change the world but it can change your perspective. Glastonbury has always tried to offer people a different perspective, too. Back in the '80s, it was the CND festival. Now it's a gathering place for everybody, where you can hear different voices, and that's the beginning of the process of change. Playing the Pyramid Stage isn't going to get rid of racism, but being in such a diverse, multicultural crowd and coming into contact with so many other ideas and cultures starts

a process that can lead you to a different world view.

What significance does Glastonbury have post-Covid?

At the gigs I've managed to do over the last year, you feel people really want to come back together again. There's something you get at gigs and festivals that you can't get online. Coming together can make you feel there's some positivity out there. There's so much negativity at the moment, with what's going on in Ukraine, the cost of living crisis, Brexit and the government. We need an uplift.

George Osborne has sung your lyrics to you. Is there anybody you'd like to ban from your set?

You can choose your friends. But you can't choose your fans.

What if Boris Johnson starts playing A New England at the Tory conference?

I think that's when I'd have to step in!



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

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COMPETITION ARTISTS • BROADCASTING LIVE

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TURN YOUR RADIO ON

With Worthy FM available on DAB for the first time this year, EMILY MACKAY speaks to station manager Joanne Schofield about the excitement of broadcasting live from the Festival

The mingling smells of noodles, woodfire, cider and long drops, and the multifarious strains of music from across the Festival's different stages aren't the only things carried in the air at Glastonbury. The Festival also transmits its very own radio station: Worthy FM.

There have been stations broadcasting from the Festival site for decades, under the principle (as Worthy FM station manager Joanne Schofield puts it) of "free love, free frequencies". Radio Avalon first went on air in 1988 as a pirate station, before going straight when it received one of the newly established restricted service licences (also adopted by legendary pirates such as Radio Caroline) in 1991. In 2007, Worthy FM took over the task of easing people into the Glastonbury spirit

(and keeping them there), with archive performances, previews and information from the Festival team (including weather forecasts from Michael Eavis).

When Festival-goers are finally in range of the station, they know they're edging ever-closer to their destination and Worthy FM's dedicated team takes its job of ramping up this excitement very seriously indeed. Led by Schofield, who's worked at the Festival since 2004, the volunteer crew – a mix of students and seasoned professionals – start planning the schedule way back in December.

Though their coverage features the odd celebrity – one past highlight was Left Field hero Billy Bragg's enthusiastic guide to the best cakes available on site – Schofield is proud that Worthy FM's main

focus is not the big acts that will be covered by international media, but on the human side of the Festival. This spans everything from giving the Emerging Talent Competition a platform and shining a light on Festival staff to scouring the site for bizarre stories, like their report from the Circus Field on a successful world record attempt for the longest time balancing a lawnmower on a person's chin.

And occasionally, they've made a big difference in people's lives. "Some people got in touch to tell us that we'd interviewed their father shortly before he died," says Schofield. "We were able to find the interview, and they played it on the anniversary of his death."

This year, eager to get going again after the Festival's hiatus, they started broadcasting earlier

than ever, on Saturday, 18 June, and have become the only RSL station to broadcast on DAB, as well as on FM and online, something Schofield is extremely proud of. And the station has considerable reach. "People get in touch to say 'I'm listening in my tent', or 'I couldn't get a ticket but you're making me feel like I'm there,'" she says. People tune in from around the world, and at any one time in the days before the Festival there could be thousands of people listening.

And when the Festival's over, you can tune into Worthy FM on the way home to make Glastonbury last that little bit longer. "One year, on the Monday, we asked people to beep their horns when they heard us play The Blue Danube," says Schofield. And we could hear all the cars beeping for miles from where we were on the site. It was amazing."

NOTICES

LEADER OF THE PACK Michael Eavis bangs out the hits as he leads his band through another iconic Glastonbury set at William's Green on Thursday, 6.45pm.

POOP, POOP! The KidzField Big Top stages The Wind In The Willows – a musical production written by Julian Fellowes with music by Stiles and Drewe. Thursday to Saturday, see boards for details.

WHAT TIME IS LOVE? Grab a seat in one of Cineramageddon's rusty old bangers and catch the brilliant Who Killed The KLF? documentary on Thursday, 10.10pm.

CALLING ALL JUNGLISTS Jungle trailblazer Randall takes over on the ones and twos at the Stonebridge Bar in The Park from 9.30pm on Thursday night.

HOMETOWN GIG Glastonbury's very own rising stars, Sad Night Dynamite, bring their spooky brand of Gorillaz-like electronic pop to the Lonely Hearts Club on Saturday, 10pm.

PLEASURE PRINCIPLE Wellbeing and self-love activists The Sensory Alchemists lead an afternoon of workshops at The Sistrhood on Thursday and Friday from 3pm.

TRAVELLER RIGHTS Drop into The Stopping Place ("Atchin Tan" in Romany) in Theatre & Circus and find out why it's so important that we fight to protect the rights of Travellers. Every day, 11am-7pm.

GROOVY THINGS Deptford jazz collective Steam Down continue their explorations in Afro-infinity on the Greenpeace Stage, Thur, 7.45pm.

CALL TO ACTION Overheated is a new documentary inspiring hope in the face of the climate crisis, featuring Billie Eilish, Emily Eavis and Vivienne Westwood. Watch it in Greenpeace's BEAM Pavilion on Friday, 12-5.30pm.

BODY MOVIN' The Umami Dancetheatre collective body pop through Bizet's Carmen at the Summer House (Thur, 2.55pm; Sat, 3.50pm) and A Little More Sensation (Fri, 5.30pm; Sat, 1pm).

CLARKY CAT Watch Brass Eye documentary Oxide Ghosts: The Brass Eye Tapes at Pilton Palais on Thursday at 9.30pm, with a live Q&A with director Michael Cumming.

HIGHER THAN THE SUN Grab a shot of mezcal in The Common's Mez Yard then head to Totem Talks for Jade Shaw's discussion on out-of-body experiences. Saturday, 2pm.

ACT NOW Make a banner to add to the climate flag being unveiled on The Park Stage on Sunday as part of our Climate Crisis Act Now campaign. Various places, including the Meeting Place and Greenpeace Field.

PUNK POLITICS Member of Parliament for Birmingham Yardley Jess Phillips chats to John Robb at the Free University of Glastonbury in The Park at 12.45pm on Saturday.

FAR OUT Japanese psych band Kikagaku Moyo play one of their final UK shows ever when they open West Holts on Saturday, 11.30am. Expect a cosmic old time to be had.

LOVE PARADE Join the Festival's first Notting Hill Carnival procession, featuring steel bands, stilt-walking moko jumbies and mobile boombox, The BUG. It sets off from Bella's Field and winds its way to Block9. Thursday and Sunday, 4-6pm.

DISCO INFERNO Join the Diana Ross Flashmob dance at the Gateway Rise in Theatre & Circus on Thursday, 2.50pm.

YA FILTHY ANIMALS Pigs Pigs Pigs Pigs Pigs will make themselves heard with their ear-pummeling stoner rock on the Truth Stage on Thursday at 8.30pm.