



GLASTONBURY

FREE PRESS

WORTHY FARM, PILTON, SOMERSET



Sunday 25th June 2023

PROUDLY PRINTED IN THE THEATRE AND CIRCUS FIELDS OF GLASTONBURY FESTIVAL

FREE • LIBERA • GRATIS

FEEL THE LOVE TONIGHT

Speaking to **CHRIS SALMON** on Saturday morning, Emily Eavis hails the unity displayed by this year's Glastonbury-goers before turning her attention to tonight's spectacular finale

"They actually started out as The Turnips," says Emily Eavis. "And then just before we announced them, it morphed into The ChurnUps. I've no idea why."

Sitting on a bright red bench in The Park on Saturday morning, The Festival's co-organiser is, of course, discussing last night's rip-roaring surprise Foo Fighters performance on the Pyramid Stage and how it came to be. "They approached us and said, 'We might be up for doing a set'. So obviously we were like, 'Well, we would very much love that!'"

And what a set it was. "Jeez," says Emily. "Just so powerful and intense. It's so lovely that we've ended up with such a close relationship with them." It stems, she thinks, from the band's visit to Worthy Farm ahead of headlining 2017's Festival. "It was still winter and the mud was really squelching under foot," says Emily. "The field looked so tiny and they just stood there, under the Pyramid frame, chatting to me and my dad. They were so lovely. And then they went to play an incredible show at our local venue, the Cheese & Grain. We've had a real rapport with them ever since."

But why keep the set a secret? "It's just more fun, isn't it?" says Emily. "Who doesn't like a surprise?! We all kept this one really close to our chest for months. And for all the guessing, I loved that nobody knew for sure it was them until they stepped on stage."

Of course, there was also some doubt as to whether Friday night's headliners would make it onto the Pyramid, with Arctic Monkeys having to cancel shows prior to

the Festival due to illness. "That was definitely touch and go," says Emily. "We only got confirmation they were playing on Thursday lunchtime. But I couldn't be more pleased that they made it. And they absolutely knocked it out of the park. I think it was their best headline set yet."

Would she – like her father so often has before her – also describe this year's Glastonbury as the best we've ever had? "Well it's definitely felt pretty special," says Emily.



"People are coming on site earlier than ever, which I think is lovely. They can spend Wednesday and Thursday having a wander before the music really starts, getting the full experience. It's just felt really harmonious and peaceful. And I think everyone has really looked after each other. This place does seem to bring out the best in people."

Why does she think that is? "It's hard to pinpoint," says Emily. "But I think there's a spirit and a feeling that permeates everyone and everything here. And when that's rolled out on this scale, to 200,000 people in this temporary city, it has an almost magical effect on everyone. There's just this incredible feeling of equality and love and fairness."

Tomorrow morning, Emily would very much like you to take all of your camping gear with you when you depart ("Please let's

show the outside world we can do that"). But she'd definitely also encourage you to take a little bit of the Glastonbury spirit home, too. "I think the world is so full of division and disagreement and shouting at the moment," she says. "We really need more harmony and less negativity in our everyday lives."

But before thoughts turn to leaving, we've still got a whole day of the Festival left to enjoy, culminating in Elton John's much-anticipated headline performance tonight. "What a send-off that's going to be," says Emily. "I cannot wait to welcome him in and show him what Glastonbury is all about."

Elton has, says Emily, really thrown himself into this, the final UK show of his last ever tour. "We have so many artists playing here and often we don't have much direct contact. But Elton has been very involved and we've worked really closely. He's so excited and engaged with what Glastonbury is." The singer has even called Emily out of the blue a few times. "Which has been quite surreal," she says. "Standing there in the farmhouse chatting to Elton while trying to get the kids ready for school, or whatever. But he's been absolutely lovely."

And it sounds like Elton will be providing a suitably epic finale to this year's Festival. "He's been carving out a set that's going to be completely unique to Glastonbury," says Emily. "I love his love for doing that. I don't want to give anything away, but it's going to be amazing."

RACE FOR THE PRIZE

An energetic **PETE PAPHIDES** signs up for a 5k run in the sun

Who even am I anymore? I can't tell you for sure what I was doing at 10.15am on this corresponding morning in Glastonbury 10 years ago, but it's likely that it involved self-medicating an epic hangover with a giant sausage and egg bun, washed down by an Oreo milkshake. This worked brilliantly for me until, one day, it didn't. And it seems like I'm not the only one, because it's 10.15am on Thursday and I'm kitted out in my running gear along with 199 other revellers gazing up at the Greenpeace Stage doing whatever Joanna from Ravers 2 Runners tells me to do in order to "warm up" for the adventure to come – an epic From Tent to 5k trot around Glastonbury billed as a "fund-raver" for Greenpeace.

Keen to stretch my hamstrings as instructed, I accidentally kick fellow runner Pog up the bum, but because this is Glastonbury, Pog doesn't exhort me to "watch where I stick that." Instead, he genially shows me the route map on his phone and we inhale sharply at the prospect of a circular run where the final stretch involves a sharp ascent through the Park Stage, past The Crows Nest, to the Glastonbury

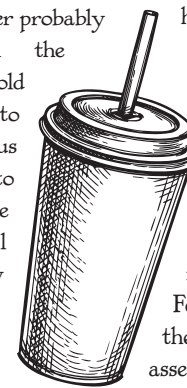
sign. "Sometimes," he says, "it's easy to run up a hill if you do it backwards."

Keeping Pog's words in mind, we commence our run, causing only mild confusion among the surrounding throng, as we politely stampede past them into an empty Shangri-La. My specially created playlist powers me through the first ascent between the Acoustic Tent and the Kidzfield. Christina Aguilera's Fighter probably wasn't written from the perspective of a 53-year-old father of two struggling to conquer an unglamorous night-time addiction to Kellogg's Krave, but the mums and dads and small children who clock my official-looking number bib and cheer me on don't need to know that.

As we advance towards the Pyramid Stage, the pulsing pagan funk of Kate Bush's Nocturn gives me a much-needed turbo-boost, briefly convincing me that the famous ley lines below work on human legs much like Scalextric tracks do on a car. Helpfully, the Park Stage has never looked more enticing than it does at this very moment. I had carefully sequenced my playlist so

that Men Without Hats' The Safety Dance comes on round about now, allowing me to believe I've passed a portal into the Village Green merriment of the video to that song. Channelling the synth-pop Pied Piper energy of "the" Hats' frontman, I skip gaily past the admittedly tempting ware of the ice-lolly cart towards that final brutal climb to the hallowed Glastonbury sign.

At this point, I remember the wise counsel of Pog and, indeed, Uncle David Bowie himself, who walked these very fields at the first Glastonbury – "Up the hill backwards/ You'll be all right" – and turn to face the Festival looking resplendent in the midsummer sunshine. We assemble briefly by this mythical sequence of 11 letters for a photo before allowing gravity to carry us past the neighbouring Stone Circle and back to the Greenpeace Field. My first ever Glastonbury From Tent to 5k, but not my last. Apparently virtue is its own reward, but just in case that's not enough of a reward, I stop on the way back for a giant sausage and egg bun and wash it down with an Oreo milkshake.



MOTOR-LITHIC

Joe Rush tells **CHRIS PARKIN** about his mutant Stonehenge

In 1985, when I first came to the Festival, we'd been trying to get to the Stonehenge Free Festival and it was the year of the Battle of the Beanfield when Thatcher attacked the Travellers' Peace Convoy. Because of that, I came to Glastonbury for the first time. So when we came back in 1987, we thought, if we can't go to Stonehenge, we'll build it for people. That was also the year that Michael let the Peace Convoy in.

That first time, we made three henges. Here we've made it complete. I'd always wanted to build the whole of the henge so I spoke to Michael about it and –

Michael being Michael – he said yes. Before, we just banged two poles into the ground and welded cars to them. This time we've built concrete foundations and bolted things down. The way we build nowadays has had to evolve but it's still important people are able to touch the cars.

I think there's an extra factor if you use found objects because if you look underneath the chassis, at the springs or the exhaust pipes, you see these shapes; accidental beauty, where form follows the function. That's why I have the bottoms of the cars visible. The cars have a history too, coming from Cineramageddon, and from their

lives as machines, so they're on their third generation of use now.

When you're among the cars, you do get this monolithic feeling, like you're at Stonehenge. I never felt the stones had a spiritual quality. I think there's a more practical reason why these things were built and we don't understand what that was so we come up with mumbo jumbo ideas. I always found they had a human quality, which is why I felt it didn't matter if they were made out of stone or cars.

I'm only getting to the end of this build by promising I'll never do one again. That usually only lasts until the end of the party, though.



YUSUF / CAT STEVENS ILLUSTRATION BY PETE FOWLER

“I WANT TO WHITTLE A SPOON”

CBeebies’ Maddie Moate is ready to explore, discovers **ALEXIA LOUNDRAS**

Amid the raucous, joyful, free and untethered mayhem of the Kidzfield, holding court by the Pink Castle, the infinite craft creations and the wonderland of walkabouts, is the Big Top. Home to effervescent performances by magicians, children’s TV legends and its madcap reigning sovereign, Basil Brush. This year it welcomes among its arsenal of CBeebies mainstays, the wide-eyed and almost equally bushy tailed Maddie Moate, the eponymous star of Maddie’s Do You Know?

We caught up with Moate ahead of the Festival where she’s playing daily shows to a tent full of pumped-up pre-teens. Armed with sunny enthusiasm, the bee-keeping, jungle-exploring, BAFTA-winning explainer of everyday miracles cannot wait to engage these young minds. “Children are

born scientists,” she beams. “Science is all about daring to be curious – daring to ask questions.”

Anyone who’s spent any time with a five-year-old will attest to their innate inquisitiveness. But while a constant stream of “but why?” may weary the average adult, Moate is inspired. Lifting real – and metaphorical – stones to peek at what lies beneath, is what she does. And she compels you to join her. In our world of climate change and technological breakthroughs, it is more important than ever that kids are taught to ask questions and challenge ideas, stay curious and, crucially, understand the science behind how the world works.

“I think sometimes there is a misconception that getting

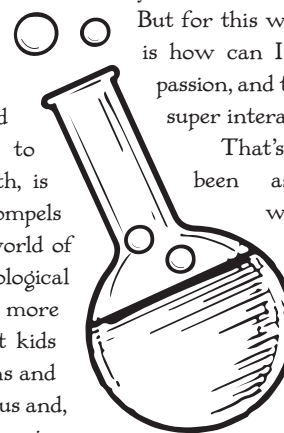
children involved in science is difficult,” she says. “But it really isn’t. Anyone can engage with it. You can have amazing science interactions just by going outside and looking up into the sky. You just have to ask the right questions. But for this weekend, my challenge is how can I bottle some of this passion, and turn it into something super interactive?”

That’s a question she’s been asking herself for weeks. So what’s she planning? “I’ll be dead honest with you,” she begins conspiratorially. “It all depends on what I’ll be able to fit in my camper van!” she laughs.

“I’m thinking giant smoke rings,” she continues, composing herself

slightly. “Very, very big smoke rings. And probably some very big balloons.”

Today is the last chance to see Moate in action and find out what, indeed, she knows. And when the show’s over, then what? “I’ve been to Glastonbury once before, and it was like visiting an entirely new country,” she says. “I knew it was going to be big, but I didn’t expect it to be the scale it was.” That time around, she says, she focused on the music. But this time, Moate is up for a proper expedition. “I want to see performance, fire shows – I want to whittle a spoon,” she laughs. “I want to go find myself in the nooks and crannies having the most random experiences.” One thing’s for sure: this weekend, Moate is putting down her usual map and compass. Once her show’s over, this girl is getting lost.



BACK TO NATURE

The Woods organiser Luke Piper lets **KATIE GLASS** in on the magic

If you’ve been down to The Woods at Glastonbury this weekend, you’ll know that they’ve dramatically grown. In the North West Corner of the site, north of the river, next to the Pyramid Stage field, the area has evolved. This year, 1,000 new trees have been planted here extending an area which now incorporates the old John Peel Stage, now re-named Woodsies Stage.

Despite being close to the booming heart of the Festival, a stone’s throw from San Remo and Silver Hayes, The Woods, part of the Woodsies area, has long been known as a magical retreat where amped up Festival-goers can find some shady peace. Now it has grown into a cool, fairy-lit woodland pocketed with

art installations, like the Illuminum, a glowing interactive instrument people can play.

In this vibrant and verdant space, explorers will find musicians playing in glades, burlesque dancers performing in clearings, or gatherings unfolding around the Tolpuddle Fire or at The Once in a Blue Moon Café, where rare groove, world music and acoustic sounds play through the day and into the night.

Among The Woods’ tree canopy, an aerial walkway links two platforms – Peter’s Pier, and the ship-like Union Castle, a platform that looks across the landscape to the Tor, and down on the Tolpuddle Fire. This ring of stones, a meeting point for nightly fireside gatherings, is

named after the Tolpuddle Martyrs, 19th-century West Dorset farm workers who were imprisoned for forming one of the first trade unions. Their actions subsequently laid the foundations for the modern-day trade union movement.

“It’s got a nice link to Woodsies, because it’s about our relationship with the land and each other,” explains Luke Piper, who organises The Woods, as well as Avalon and the Glade. “Woodsies is about the overarching importance of the Festival – about bringing people together, our relationship with each other, and our relationship with nature and the land.” As Piper points out, Woodsies is inextricably linked to its surroundings in the Somerset

countryside as the one place on site that barely changes when the Festival ends, and farming restarts.

It’s linked, too, to the Isle of Avalon, by its connection to the north-west sunset. This year, for the first time in many years, the Festival fell on the Summer Solstice, and Woodsies sits in the direct line of the summer solstice sunset. On Wednesday, Michael Eavis opened the Tolpuddle Fire as Mexican travelling troupe XICOME blessed the site by performing The Call of Quetzalcoatl, a Mexican ritual solstice ceremony.

Piper spends most of his year on the Glastonbury site, tending to The Woods, working by hand in the thick of the forest where large machinery can’t reach, building aerial platforms and listening to birds who come to sing to him. “While most of the rest of the Festival is a bit pop-up,” he says, “I get extra Festival moments because The Woods are here all year round.”

NAVIGATING GLASTONBURY

BY POET IN RESIDENCE **KATIE AILES**

The friendly steward tells me
to follow the path behind
the giant sunflowers
past the sculpture of the snake
then it’s a straight shot
to my stage.

Just head west,
he says,
You can’t miss it.

So for the first time I can remember
I navigate by the setting sun,
tracking her descent
directly ahead of me
like a landlocked sailor
in the rolling waves of this valley.

I let her lead me
deeper into the unknown
but with a clear, searing
certainty that this
is where I’m meant
to go.

IN FULL FLOW

DAISY HEARN learns about the latest campaign from charity partner WaterAid

“Our goal is to make clean water, decent toilets and good hygiene normal for everyone, everywhere, within a generation,” says WaterAid spokesperson Holly Lister. “With these basics, entire communities can break free from poverty and change their lives.” It’s a mission the Glastonbury charity partner has been highlighting here since 1994.

This year, WaterAid have 695 volunteers delivering vital water, sanitation and hygiene services on site, with their #OurClimateFight campaign at the forefront of their work. “We know the climate crisis is a water crisis, too. Most people experience its impacts through water – too much or too little,” Lister notes. “We’re calling on the government to make sure everyone has clean water that flows whatever the weather, and toilets they can depend on.”

Glastonbury-goers can scan QR codes on posters to sign the petition, or record their own message in the Joint Charities tent’s recording booth, urging leaders at December’s COP28 to invest one third of their international climate finance budget in locally led adaptation projects that will bring a year-round supply of clean water to those in need.

Glastonbury is the ideal place to draw people’s attention to resources that we may otherwise take for granted. “People will be thinking about where they can fill their bottles, go to the toilet, or wash their hands, so they feel more connected to the communities we work with in countries where they face those challenges daily. There’s nowhere quite like the world’s favourite Festival to be able to talk about ending the water and sanitation crisis.”

UNITED IN HEALTH

JOHN LEWIS speaks to nursing leader Pat Cullen ahead of her appearance at Left Field

This year, Glastonbury is celebrating 75 years of the NHS, but it’s an anniversary that comes at a disastrous time for the nation’s most loved institution. Late last year the Royal College of Nursing, the professional body and trade union which represents more than half a million nurses, midwives, healthcare assistants and nursing students, voted for a national strike for the first time in its 106-year history.

“People can no longer afford to nurse,” says the RCN’s Pat Cullen. “And it’s why there are 47,000 nursing vacancies in the NHS. Nurses are often working 14-hour days and don’t get a break. There is no work-life balance. Morale is incredibly low. The suicide rate in our profession is up. We’re often treating people in corridors and in store cupboards.”

“There are 73 million people sitting on waiting lists and they are

entitled to be angry about this. The only way we can get this government to listen is to withdraw our labour.”

Cullen will be interviewed on the Left Field stage at 12noon as part of a debate entitled Power In A Union: A Year Of Strikes. Born in Carrickmore, County Tyrone, the youngest of seven children, she took over as the RCN’s general secretary in 2021 after a four-decade-long career as a mental health nurse. “I started as a community nurse

in West Belfast – and then later as a nurse psychotherapist – at the height of the Troubles, in a profession that was subject to significant trauma and violence all the time. It’s where I learned my skills: resolving conflicts, working in very difficult situations with people

on both sides of the religious divide. You realise that it doesn’t matter which community you come from, the impact of deprivation is the same. All these issues of public health are interrelated. Your health is your wealth.”

“And increasingly, we’re seeing the convergence of many issues contributing to poor public health. Policing departments recently said that they don’t have the resources to respond to mental health problems. Social care is underfunded. There is no joined-up, cross-departmental thinking about health issues at the moment. And there will be catastrophic outcomes.”

The government has said that it cannot afford to pay nursing staff more as this would come out of general NHS funding. “I understand that line,”

says Cullen. “But you cannot separate the care and the treatment. Nursing staff aren’t greedy people, they’re just looking for an increase on a 29k salary, which is not a lot for a skilled graduate profession. And it is absolutely essential that this is addressed, otherwise we might not have an NHS. I’m not being melodramatic here. We are draining from both ends of the profession. We are not recruiting enough nurses, and more and more nursing staff are leaving. Some are moving to countries where nursing is better paid and respected, many are leaving within a few years of graduating and moving into retail, or into factory work, where they might get a few pounds more an hour and a quality of life. We cannot continue like this.”

Pat Cullen appears at Left Field at 12noon as part of Power In A Union: A Year Of Strikes, together with striking teacher Miatta.



Q&A: NISH KUMAR

The self-proclaimed comedy nerd and former Mash Report presenter talks to **JOHN LEWIS**

So this will be your fourth Glastonbury?

Yes, I played at 2013, 2019 and 2022. I love it. My partner says I become a different person at Glastonbury, one that she prefers to the one she gets most of the year! I'm a very scatty, chaotic and disorganised person, but when I get to Glastonbury, something comes over me. I really love live music, but, because I'm performing or filming most of the year, I don't get a chance to see any. Then I get to Glastonbury and there are 10 or 20 of my favourite bands in a couple of days. So I'm really regimented. This year, I'm meticulously planning my weekend on a spreadsheet.

What's Glastonbury like for comedians?

There is a really great heritage of comedy at Glastonbury, which

comes from alternative comedy and punk rock being intertwined in the early 1980s. Comedy tents at music festivals are often tricky places – you're trying to establish an atmosphere and tell a well-crafted joke, but constantly having to contend with the ambient noise from, say, the Yeah Yeah Yeahs drifting out from across the field. But Glastonbury's Theatre & Circus Field, and the Cabaret tent, are nice and enclosed. It has its own ecosystem.

The difference between punk and alternative comedy is that comedians seem to be very matey...

Not quite as fractious as rock 'n' roll. Comics of my generation came through in a period where there were a lot of panel shows, which fostered a more collegiate

environment. We weren't pitted against each other like other generations before and after us. The atmosphere for stand-ups at Glastonbury is great, a bit like the Edinburgh Festival. Especially as the Cabaret tent is open so late.

Are you a deep person who makes jokes about shallow things, or a shallow person who makes jokes about deep things?

The latter! I try to take ridiculously serious subjects and drive everything towards a punchline. Chris Rock once said he challenges himself to have no funny topics – that's always in the back of my mind. What I am is an obsessive comedy nerd. My uncle was sneaking me into comedy clubs when I was 15. My house is piled high with comedy vinyl, tapes and DVDs. I think I have every LP and tape that Richard Pryor ever made.

Are there comedians you disagree with that you find funny?

I think so. I guess your laugh response works faster than your cognitive function, so it can short-circuit your morality. But I think there are comedians who started out really interesting and transgressive but whose brains have been rotted by the internet. And increasingly they're sounding like Bernard Manning, as if trying to undo everything that alternative comedy achieved!

Were you shaped by the debating society at grammar school?

James Acaster says that once you know I was a school debater, it all makes sense. I think that's his way of calling me an argumentative prick. I wasn't very good at the legalistic, forensic side of debating. I was good at quickly writing jokes

about subjects. It was basically an outlet for a frustrated stand-up comedian. Thank God I never ended up in a proper job. I'd have been the most irritating person in any office.

What are your two upcoming Sky Max shows?

One is a live special, a version of the show I've toured for most of last year, based around an event in 2019 when someone threw a bread roll at me at a charity gig. The other is Hold the Front Page, my series with Josh Widdicombe, which follows our disastrous attempt to be local reporters. Local journalism is hard work. In the 25 minutes that Liz Truss was prime minister, she did a round of interviews with regional news journalists, thinking she'd get an easy ride. And they destroyed her. Local journalists are very across their specific brief, but are aware of how these tessellate with national issues.

Nish Kumar appears in the Cabaret tent at 5.40pm.

MORE FROM THE ETC

RHYS BUCHANAN speaks to 2023 runners-up Prima Queen and Vlure

"It's not like a normal gig, especially when Michael Eavis is in the front row," says Louise Macphail, casting her mind back to the surreal excitement of the final of this year's Emerging Talent Competition. She needn't have worried though, as Prima Queen's buoyant indie grooves quickly impressed the judging panel, bagging the transatlantic duo a set at Worthy Farm.

Having grown up in Bristol, and a regular Glastonbury-goer for years, she says it feels all the more special. "It's crazy because I've been following the competition for ages. I've applied for it so many times even before being in a band as a teenager. When I went to the Festival I used to actively try and see the winners as well, so it's a bit of a full-circle moment!"

Now she's following in the footsteps of fellow Bristolian, George Ezra, with a slot on the BBC Music Introducing stage. "His set really stands out to me. I've seen so many incredible emerging artists on the stage, so we're super excited to leave our own mark."

Also seizing this dream-like opportunity are fellow runners-up, Scotland's Vlure, who woke Pilton from its tranquil slumber a few months early with their bruising, rave-inflected post-punk. "To be offered a slot at Glastonbury is really special and something we all hold dear," says frontman Hamish Hutcheson. "It's a Festival we've all grown up desperate to go to, and it won't sink in until we're up on stage. We're there to show people what we're about."

Despite his band's provocative demeanour, Hutcheson is nothing but glowing about his fellow ETC finalists and is looking forward to catching up with them again. "It feels like a little community. I'm sure none of us will take the opportunity to play here lightly, it means so much to young artists like us to perform on the grandest stage of all."

Prima Queen play the BBC Music Introducing stage at 2pm.

INKY FINGERS

The Free Press is 10! **EMILY MACKAY** learns how we got here...

The 10-year journey to the vision of papery glory you hold in your hands hasn't been smooth. Inspired by Festival forebears such as the Firelighter, the Select Daily and the Glastonbury Gurner, in 2013, Stanley Donwood, Simon Rigby and Richard Lawrence took their inking of an onsite newspaper to Michael Eavis. Duly convinced, he went out and bought the Festival's very own Heidelberg printing press.

"There was a 20th-century US journalist called A.J. Liebling," says the Free Press tent's production manager Aidan Meighan, "who said: 'Freedom of the press is guaranteed only to those who own one.' It's nice that we can do a newspaper that isn't reliant on sponsors, doesn't have unsightly adverts, and is a true, representative voice of the Festival."

There were teething problems that first year: the Heidelberg, a five-tonne beast, threatened to sink into the soil, and the linotype machine packed up, but somehow, the Glastonbury Free Press was

born around 2am one morning. The front page read, fittingly: THE PHOENIX HAS RISEN!

These days, the Free Press's operation in the Theatre & Circus Field is a hum of efficiency: the linotype machine is now strictly educational (rubber letterpress plates are instead made in Bristol and delivered to the Festival) and Heidi the Heidelberg rests firmly on concrete. (As well as the Free Press's 10th anniversary, 2023 is also her 70th – so drop in and give her your best, and pick up a poster while you're at it.)

Head printer Adrian Manning – who started in print as an apprentice in 1978, operating the same model – now has a team of old hands and young converts making 26,000 copies of each issue. "The mornings of the paper being delivered on Thursdays and Sundays are a great time," he says. "There's a stream of people wanting to talk to you about what this big lump of cast iron rattling away is."

Over the years the Free Press has featured celebrity appearances from Jarvis, Jeff Goldblum and astronaut Mike Massimino, and behind-the-scenes interviews with Block9 and Lost Property, all conjured in a "unique aesthetic language" informed, says Meighan, by vintage newspapers, the wild west, and Heidi's own creativity stimulating limitations.

"In the early days, there was an article in one of the printing trade magazines, written in amazement that we were actually printing on a 1950s press at a festival," says Manning. "People, especially printers, think you're mad."

It's all worth it, though. "I love seeing people reading it," says Meighan, "particularly when they've got blackened thumbs, and they're poring through it. On the other side of the spectrum, you see people meticulously trying to roll it into their camping mats and take it home in as pristine condition as possible... both have their merits!"



This is one of the 2023 posters available to purchase from the Glastonbury Free Press tent in the Theatre & Circus Field.

LOST AND FOUND AT THE FESTIVAL

- TOTEM POLE CRUTCHES
- MODEL BIKES SKELETON
- BAG OF MARBLES (EVERY YEAR)
- WHEEL OF CHEESE PINEAPPLE FACTORY DRESS

LOST SOMETHING? GO TO THE FESTIVAL WEBSITE FOR INFO ON HOW TO CONTACT LOST PROPERTY

THE ART OF RESISTANCE

JOHN LEWIS takes in the spectacular artworks in Shangri-La

Shangri-La is Glastonbury's id: the late-night dystopian neighbourhood you go to when you want your third eye opened; the place to encounter performers and artworks so odd and unsettling that you sometimes think you've imagined them because, well, it's three in the morning and you're at Glastonbury...

For decades this corner of the site existed outside the main Glastonbury boundaries, an alternative shindig for New Age Travellers. But, in 2002, Michael Eavis invited the Travellers into

the Festival proper and, over the last two decades, this area has become part of Glastonbury's designated "naughty corner" – initially as Lost Vagueness and now as Shangri-La. It's one of the places that maintains Glastonbury's identity as a slightly crazed, unpredictable, subversive, experiential, site-specific happening.

"Shangri-La has always been an autonomous mini city," says Kaye Dunning's who has worked at the Festival for more than 20 years, initially at Lost Vagueness, and, since 2009, as creative director of Shangri-La. "There's stuff going on

on the Truth Stage and the Nomad Stage until six in the morning, which I think makes them the latest live music stages in Europe. There is Platform 23, a club in an old tube carriage. And there's the Sistxrhoo, the venue for women and non-binary people."

Shangri-La is also home to dozens of artworks which are well worth a daytime visit. Social media sensation Cold War Steve displays his Coronation triptych ("disgusting and hilarious in equal measure," says Dunning's). Other art installations are so big they're actually venues:

Darren Cullen's Hell Station recreates an actual walk-in petrol station, satirising the greenwashing practised by oil companies. Lucy Sparrow's pharmacy shop is an extraordinary exhibit where every single item has been painstakingly crafted from embroidered felt. The Campaign Against The Arms Trade has created the War Crimes Parlour – a fake funeral directors. There's also The Watchtower, a bamboo structure raising awareness of fossil fuel issues, created by Project Bunny Rabbit in collaboration with Just Stop Oil's Marcus Decker and Morgan Trowland, who are currently serving a three-year prison sentence for their Dartford Bridge protest.

This year the Gas Tower has been replaced by the Nomad Stage, under artist Jack Wimperi's

dazzling canopy of plastic jerry cans and milk cartons, and featuring a huge mural by London street artist Mobstr on the decline of the UK high street. "Nomad will be a place for dance music at night," says Dunning's, "but during the day it's a home for debates, discussions and workshops – including a takeover by Novara Media and a day celebrating Trans Pride."

"The events here are about celebrating marginal voices. One thing I'm really excited about is the show on the Truth Stage on Sunday night, a performance by Drag Syndrome, a troupe of drag queens and drag kings with Down's syndrome. Something like that takes a huge amount of organising but it sums up everything that's unique about Shangri-La and about Glastonbury."

AGONY AUNT: SOPHIE ELLIS-BEXTOR

PETE PAPHIDES runs the Festival questions that matter via the Kitchen Disco queen

"She is disco!" declared that bloke out of Ottawa in the French pop duo's spell-along megahit DISCO. He wasn't talking about Sophie Ellis-Bextor, who was just one at the time – but 43 years later, it's a description that fits the Kitchen Disco queen as perfectly as the killer heels in which she executes her elegant moves when she's performing classics such as Groovejet (If This Ain't Love), Murder On The Dancefloor, Get Over You, Heartbreak (Make Me A Dancer). Ahead of her lunchtime spot on the Pyramid Stage this Sunday, Sophie also agreed to address some of the knottier issues weighing upon this year's Glastonbury attendees.

The Festival is over too quickly. How do I replicate the Glasto feeling day to day? @what_lewis_saw

At the end of a long tour, Bono famously checks into a Dublin hotel for a week in order to gradually adjust to being back at home. I think there's something in that. Not that I'm recommending you stay in a hotel, but your brain will have been full of endorphins during the weekend, so you need to wean yourself off

those endorphins gently. Commence a gradual transition, perhaps go to a local fete or a fairground with some good friends, so you retain elements of the Festival experience. You want to avoid the sort of crash-landing sensation so well described by Jarvis in Sorted For E's & Wizz.

How do I tell my workmates about going to Glastonbury after work refused my leave and I called in sick? *name redacted

What I would do is just replicate all your Glastonbury anecdotes, but change the year to last year, just so you have the opportunity to talk about it. And also, while you were at the Festival, if you saw anything that was on the TV coverage, you can join in the conversation and pretend that you watched it from your sick bed.

Is it bad that I've left my one-year-old son at home to come to Glastonbury? @andy_gilbert_88

Not at all! I took my eldest boy to Glastonbury when he was three. I missed most of the bands because his little legs took so long to get from one versus the other. My overriding

memory was him calling out, "My welly!" And you'd look, and his wellies were ten metres back in the mud. It is fun with small kids, but if you're planning on watching bands, it's not always possible. I get that there's a lot of guilt about leaving them behind, and you worry that they'll have separation anxiety forever – but trust me, they grow up and they don't remember any of it. You're the one with the lasting trauma – except you're not because I'm formally telling you that it's all ok. Have the Festival you deserve!

I'm a solo Glasto-goer. What's the best thing to do or best place to go if I feel lonely? @itonlyhelen

You're not going to feel lonely for long. I think of Glastonbury as being like a sea, with its own currents. And all you need to do is just go into each of the little currents, so you get swept along, making new friends. You will find people, you just don't know who they'll be yet. But that's the thing about Glastonbury. It's a bit like life itself. You can plan it meticulously, but it's the things you didn't plan that often make your day. As with

life itself, if you leave spaces where moments of serendipity can happen, you'll be fine.

If you could make a Glastonbury headliner out of fictional characters, who would be in it? @jadeyscotty

Mary Poppins. I mean, she'd do an amazing set. Supercalifragilisticexpialidocious, Feed The Birds, A Spoonful Of Sugar, Step In Time, Stay Awake. She'd be amazing in the legends slot. And then she could finish by taking to the sky with her umbrella. I'm kind of sad that this can't actually happen.

What is your advice for making big life decisions – here, and outside of Glastonbury – if you feel like you don't have a gut feeling? @jodymarshall

My mother always said, when you have moments in life when you don't know what you're going to do, you are already heading towards the answer, even if you don't yet know it. So I think you've got to trust in the process – use Glastonbury as an opportunity to switch off from it, and just be in the moment. Also, when you're here,

you end up doing a lot of walking – and walking is a great engine for decision making. And if you don't get the answer you're looking for, you'll see things that remind you that the world keeps turning in its own amazing way. One Sunday evening, I was up near the Stone Circle and there was a guy just saying "Craig David, Craig David", over and over again to everyone. It started being funny, then it stopped being funny, and then it became funnier than ever: Was it Craig David? No, it wasn't. Perhaps the answer is to say "Craig David" over and over again.

My brother once put his back out dancing to Take Me Home. Should he avoid your set? @camdugdale

No, he should come and see me, because if anyone sustains a dance-induced injury during my set, I can put it right next time. It's like that Harry Nilsson song, Coconut – where the cause is also the cure. We've had Sophie's Kitchen Disco; now it's time for Sophie Disco Physio.

I wanna meet someone at Glastonbury but I'm very socially awkward. Any tips? @ejscanlan

If you're socially awkward, you've done really well to come to a Festival that's being attended by 200,000 people. So maybe you're a little bit more outgoing than you think. Also,

if you're in a place where no-one knows you, then they don't know you're socially awkward. So you can pretend to be someone who isn't awkward at all. Fake it to make it.

How to cope with clashes at Glasto??? @claireharct

Clashes are – by their very nature – unavoidable. Otherwise, they wouldn't be clashes. I think you have to make a decision in the moment. Because often you might have decided to see one artist, but when the time comes, the vibe and company you're in dictates that you go the other way. We miss the point of living if we're paralysed by infinite choice. Whatever you do in any given day is unique to you and you need to embrace that.

How do I avoid my ex at the Festival this year? @Yesthatleon

Easily! I'd be more like, good luck if you're trying to bump into your ex! If you really want to make sure you avoid someone though, you can go to a fancy dress stall and buy one of those animal heads. If you walk around the site with a huge fox's head on, no-one will recognise you.

Can I bring my litter picker with me to your show? I won't have time to change! @glasto_gals

Of course you can. There's no dress code for my shows. Plus, you can use your litter picker as a selfie stick.



This is one of the 2023 posters available to purchase from the Glastonbury Free Press tent in the Theatre & Circus Field.

SCREEN ON THE GREEN

To celebrate 40 years of the Pilton Palais, EMILY MACKAY warms up her voice and joins the Wham! Sing-A-Long to end all Wham! Sing-A-Longs

It was only Wednesday afternoon, but the whole tent was swaying, sweating and howling along like it was a headline Pyramid set. One couple had taken an extra day off just to be there. Another woman declared it the highlight of her weekend. Such was the power of the Pilton Palais' Wham! Sing-A-Long, which saw Glastonbury's cinema tent, 40 years old this year, full to capacity with Choose Life T-shirts, broad grins, original fans and young converts hitting that high to remastered videos for the likes of Wham Rap!, Young Guns (Go For It!) and – yes – Last Christmas, complete with karaoke captions.

The idea of singalong screenings, a Palais staple, first arose when Michael Denner, organiser since 1983, decided to screen The Rocky Horror Picture Show in the early 90s. "This crowd knew exactly what they were doing," he says. "They huddled at the

front, and all did everything in the film when the cues came along. I thought: 'Ooh, this is interesting...'"

The biggest cheer Denner ever heard, though, was from the 10,000-plus audience watching 24 Hour Party People in 2002. When it was revealed that Factory Records made no money from New Order's Blue Monday because the sleeve cost so much to produce, the crowd roared out its respect at this dedication to art over commerce.

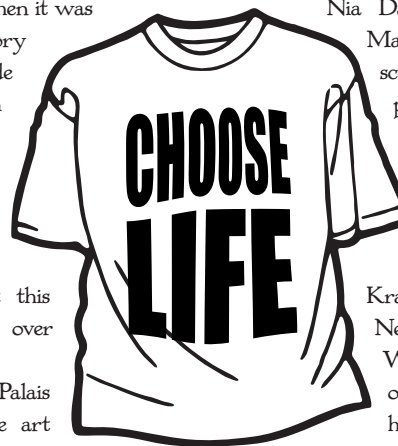
Similarly, the Palais is dedicated to the art of cinema; from its beginnings in a small tent showing 16mm films, via an outdoor screen with sound loud enough to be heard

across the site, to its current position up by the Acoustic Stage, it has always strived to be "a mini film festival within a festival", says Denner. And it gets the exclusives and the stars. As well as appearances by directors Asif Kapadia, Nia DaCosta and Nida Manzoor; this year it scored UK-exclusive previews of Wes Anderson's Asteroid City (Sun, 11am), Pixar's Ruby Gillman, Teenage Kraken and the Netflix documentary Wham! (Sun, 1pm, on what would have been George Michael's 60th birthday).

There are always classics too, from Withnail & I to The Wicker Man. The thematic thread that

connects all of this year's films are visceral reactions, and Sunday will close with Kubrick's A Clockwork Orange, a favourite of Bastille's Dan Smith, who launched this year's programme. His love affair with the Palais began by accident.

"The first time I went was to find some friends who'd gone there to recover from the night before. I went there to persuade them to leave, but ended up staying for the whole film," he says. Now, he can't get enough of the atmosphere: "A brilliant comedy that has everyone in stitches, a really jumpy horror, or something mega-emotional where a room full of strangers can have a big old cry together... It's one of the best things about being at the cinema or at a gig – these public spaces where we collect to properly enjoy something with a bunch of complete strangers."



NOTICES

GET THE RADIO ON Worthy FM conclude their broadcast by paying tribute to presenter, Daddy Teacha, who died earlier this year. Listen on 87.7FM or via the app on Mon, 11pm.

367 DAYS TO GO Until Worthy Farm opens its gates again. We already can't wait.

HAPPY SUNDAYS Shaun Ryder and Bez, plus Ride's Andy Bell and The Who's Zak Starkey, bring their supergroup Mantra of the Cosmos to The Glade, 8.20pm.

UNMISSABLE Tanzania's UK-based acrobat troupe The Black Eagles bring danger to the limbo in the Theatre & Circus Big Top from 4.26pm.

LATE LUNCH Toyah Willcox and Robert Fripp bring their Sunday Lunch performances of rock and pop classics off YouTube and all the way to the Acoustic Stage, 4.10pm.

PARTY ANIMALS Australia's high-NRG synth-pop showstoppers Confidence Man DJ at San Remo, from 5pm. Expect maximum fun.

ENTER THE DARKNESS Dare to be a part of John Robertson's Dark Room, the world's only live-action video game fusing improv comedy with retro gaming. Cabaret tent, 11pm.

HALCYON DAYS End your Festival with a late (or very early, depending on your POV) set from Orbital's Phil Hartnoll at the Flying Bus, 2.30am.

EXPRESS YOURSELF In astrology, Sunday is linked to the sun, self-expression and vitality. So today, you do you without fear.

EXPAND YOUR MIND Catch a bill of Free University talks curated by Professor Alice Roberts, featuring Roberts herself, Dr Rebecca Wragg Sykes, Dr Tamsin Edwards and Dr Janina Ramirez. From 12noon.

THE ORIGINATOR DJ Paulette – an early 90s star of The Hacienda, Heaven and Ministry of Sound – closes the Greenpeace Rave Tree, 1am.

FREE PRESS POSTERS printed onsite on our dear old Heidi will be available to purchase from the website this week.

WINDRUSH The Bristol Reggae Orchestra and Windrush Choir mark 75 years since the arrival of Empire Windrush. Pyramid Stage, 11am.

A VERY BIG NUMBER The paper you're holding right now is one of half a million sheets that have been printed by the Free Press's Heidelberg

SOCK IT TO 'EM It's not all culture here this weekend. Fans of elite sport will be sated by the final of this year's Sock Wrestling Championship in the Green Kids Field, from 3pm.

The reason we can have modern lifestyles? The fighters against the food shortages of climate change? The innovators of a lower energy input future? FARMERS! Our heroes! Here's to you.

Joe

This small ad space was won in a raffle for Oxfam