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IT'S THE FINAL DAY OF "THE BEST GLASTONBURY YET", SO FILL UP ON MEMORIES AND WE'LL...

SEE YOU IN 731 DAYS

CHRIS SALMON catches up with Emily and Michael Eavis

"It has to be the best one yet," says Emily Eavis, getting straight in there with the traditional Eavis family claim about each year's Festival outdoing its predecessors. And the thing is, it's hard to argue with her. By the time we speak on Saturday afternoon, it's clear Glastonbury 2017 has been a very special one.

"The weather's definitely helped," says Emily, "but there have been so many wonderful things." She rattles off highlights including Thursday's human peace sign; Friday's powerful minute's silence at the Pyramid; David Beckham opening Pilton village's new social housing on his way to the Festival; and Radiohead's awe-inspiring headline set.

"But as much as anything," she adds, "it's the atmosphere around the site. It's been incredible. We work so hard on this festival, but you can almost forget how good it is. It's the best thing in the whole world. I've had such a great time. Everyone has."

Sitting alongside his daughter and co-organiser, Michael Eavis clearly concurs. "It's been wonderful hasn't it?" he beams.

All of which rather begs the question: does the Festival "really" have to take its scheduled year off in 2018?

"Oh, I'm afraid so," laughs Michael. "We've got lots of reasons why we need a fallow year. The farm needs a rest. So does the village and the wildlife."

"And it gives us a chance to reflect," says Emily. "Everybody has time to recover and come back with fresh ideas."

After the 2006 fallow year, for

example, the Festival returned with two brand new areas: Block9 and The Park. A decade on, it's hard to imagine Glastonbury without either.

The Park was also the first area to officially be overseen by Emily, alongside husband Nick.

"Do you remember when you drove us up to the top of the hill one Christmas?" Emily asks her father. "You went, 'This is the field The Park could be'. And we were like, 'But it's miles away from the Festival site!' We stood there, in the middle of winter, and you just said, 'Give it a go'. It was brilliant."

"And it's been a phenomenal success," says Michael, proudly. "Beyond my wildest dreams."

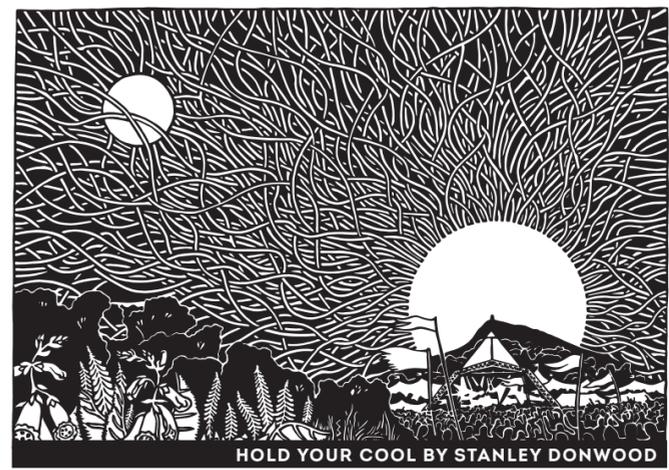
What then, of the future for Glastonbury beyond 2018?

"We'll be back here at the farm in 2019," says Emily. "And we're definitely here in 2020 for our 50th birthday." "We're already booking acts for that one," says Michael.

"Half a century. It's an incredible feat, actually. We've been through so many struggles to get here."

And now Michael is ready for another challenge: a new event away from Worthy Farm, with the working title of Variety Bazaar. "Ah yes," he smiles. "The last big gamble in my life. We have no plans to stop doing the Festival here, but we want to try something in another location away from the farm, possibly in 2021. It's still very much in the planning stages, but we've got to be brave enough to have a go."

That's very much one for the future, then. But for now, we've all got one day left to enjoy the magical fruits of the Eavis' labours, before the Festival takes its sabbatical. How are people going to cope without it? "I think everyone's enjoyed a wealth of pleasures they'll never forget," says Michael. "We've all got enough memories and treasures to live off for at least two years."



HEAVY METAL RULES

JOHN LEWIS investigates the great grindcore and anarcho-thrash invasion of Glastonbury Festival 2017

It might have invited the likes of Metallica and Motörhead to perform, but Glastonbury has traditionally had a bit of a blindspot when it comes to metal. It's something that Nottingham-based hardcore label Earache Records is attempting to redress this year as it brings some of its favourite acts to Shangri-La's Truth Stage and their own Earache Express – Glastonbury's first ever metal venue, set in a battered old London Underground tube carriage. It kicked off on Thursday night with a frankly terrifying sonic assault from the godfathers of grindcore Napalm Death and continues for the rest of the Festival with a politicised brand of thrash metal and more.

Back in the day, the punky indie kids were supposed to be the earnest political ones, and the heavy metal kids were the apolitical hedonists. Heavy metal was often dismissed as a reactionary art form – one that was populated by dunderheaded Republicans like Ted Nugent – while indie kids were the ones behind everything from Rock Against Racism to Red Wedge.

But, for the last few decades, it's

the indie kids who are the complacent apolitical ones, while metal bands like Rage Against The Machine, Sepultura and System Of A Down have been nailing their colours to the mast, with militant, defiantly internationalist anthems that explicitly support the fight against globalisation, war and corporate corruption.

And it's this insurrectionary metal spirit that Shangri-La is harnessing, with slots from icons like Crass poet Steve Ignorant,

Sex Pistol Glenn Matlock and San Francisco anarcho punks the Dead Kennedys (sans Jello Biafra). The Truth Stage has become the unlikely centrepiece of Shangri-La, the South East Corner's hidden-away late-night club culture gem. The stage is surrounded by anti-globalisation banners ("Build The World That You Want To Belong To", "They Starve, We Carry On Shopping", "Don't Be A Dick", "If You Don't Like The Music, F-Off"), and its audience is a mix of crusty ravers and hardcore metal fans.

The metal is leavened by other fare – Tourette's Heroes were a shambolic folk band whose ramblings were interrupted by the politicised shouting of a young woman in a wheelchair, while other acts this weekend have ranged from funk to gypsy punk. But the emphasis, especially aboard the hot and sweaty Earache Express, is on metal – from Extreme Noise Terror to Japanese grindcore band Wormrot. This is Glastonbury Festival emphasising its position as the home of the underground with the help of rock music's perpetually underground genre.



HOLD YOUR COOL

Artist-in-residence STANLEY DONWOOD explains the inspiration behind this year's artwork (below left)

I spend a lot of time on trains because I can't drive. And often I pass through Swindon, usually without stopping or getting off. This is not to denigrate Swindon. I know nothing about the place aside from the fact that it has a bus station, situated underneath a multi-storey car park, that smells strongly of human urine and is frequented by characters unlikely to pass muster in a swanky restaurant. The rest of Swindon is probably great.

Anyway, the reason why I think Swindon is probably great is that, until quite recently, on the side of some huge and boring

metal-clad warehouses along some railway sidings were the words HOLD YOUR COOL sprayed in letters about ten feet high. Every time I passed them I felt better. They were even spaced really well, like HOLD YOUR COOL.

It was like an instruction; whatever happens, whatever anyone says to you, however badly your work goes, however awfully your partner responds to your attempts to heal a rift, however frightening the newspaper headlines are, whatever your boss says to you, that idiot on the tube, anyone who takes you for a fool, all the people that treat you like

rubbish. The feeling of inadequacy that's the result of watching the news. The feeling of guilt. The horror. The terror: HOLD YOUR COOL.

Some halfwit thought that this public service announcement was "graffiti" so they covered it up. It's my duty to the anonymous "perpetrator" of the aforementioned "graffiti" to take these heartfelt and beautiful words and spread them as widely as I can. And so this artwork is dedicated to the anonymous artist who painted it and to all unknown artists everywhere.

Hold Your Cool art posters are available from the Free Press tent.

Q&A: BILLY BRAGG

The organiser of Glastonbury's Left Field stage talks to **JOHN LEWIS** about Brexit, Corbyn and mobilising the youth vote

Is there an appetite for politics among the young?

I think that Brexit has crept up on the under 30s in the same way that Thatcher crept up on my generation. I didn't even vote in the 1979 election. I was uninterested in politics and thought it didn't affect me. Even my early songs weren't really political, except in a personal political way. I think I only really got politicised ideologically during the miners strike of 1984/85. And I think now that there is a whole generation who are getting politicised through Brexit and the whole resistance to austerity politics.

Last year, the EU referendum result put a bit of a downer on the Left Field.

It was terrible news to wake up to on the Friday morning, and there was a definite air of gloom. People were saying, what are you going to do? You surely can't carry on after

the Brexit result? One young woman was in tears, telling me how she'd just come out to her parents, which took her a lot of courage, and was then horrified to discover that her parents had voted to leave the EU, which she felt was a real kick in the teeth.

But still, the show that Friday night in the Left Field was one of the most moving I've ever played – even more important for me than the time I played in Belfast the night that Thatcher resigned. People in the audience realised that they were not alone in feeling outraged by the result. There was a lot of emotion about, and it was cathartic for many people in the Left Field.

What is the political brief of Left Field?

Well, the politics of Glastonbury have always been international and internationalist – Oxfam, WaterAid, stuff like that. Which is incredibly good and important, but the emphasis

of the Left Field has always been on domestic, British politics. That's what the Left Field, in association with the trade unions, wanted to address. It's dealing with the bread-and-butter issues that face Britain from a left-wing perspective.

Is there a danger that the Left Field just concentrates on a specific part of the Momentum-dominated left?

I think we cover a pretty broad range of left opinion. We had Mhairi Black a couple of years ago and we've often had SNP figures speaking here – we've also got someone representing Radical Independence Scotland this year. And there are a lot of speakers here from the centre left. John Harris from the Guardian, who helps book the speakers, has helped to broaden our horizons.

When I started getting involved in this, about ten years ago, most of my contacts in the Labour movement

dated from the last century. Which is fine when you want to invite Jeremy Corbyn or whatever – I've shared a stage with Jeremy countless times since the 1980s! – but I wasn't really engaged with a lot of the younger grassroots activists. It's why we've got in Rosie Rogers, who was involved in UK Uncut and Reclaim The Power and the anti-cuts movement. She had a lot of connections, most of them with people less than half my age!

It must be difficult putting a bill together, given the uncertainty of recent events.

God, yes. There are MPs appearing, like Clive Lewis, who were in danger of losing their seats when we booked them. Even last year, Jeremy Corbyn had to cancel at the last minute because the coup against him had started. Which is why it's fantastic that he was booked to appear at the Left Field after introducing Run The Jewels on the Pyramid Stage.

Isn't it ironic that Tony Benn, the Left Field's figurehead, was an ardent Brexiteer?

He was always very anti-EU, but who knows how he would have campaigned in the EU referendum? Tony Benn was a kind of left-wing Buddha figure to me. In his older age he took a broader view that was more emotional than ideological. I think the last time I spoke to him about it he was enthused about the idea that young people could work and immigrate anywhere in Europe.

Is there still political pop music being made?

Any old farts my age who moan that pop stars today aren't engaged – tell that to Shay D, who raps about feminist issues, or Declan McKenna, a young singer-songwriter who addresses gender issues, or Shame, an agit-prop band from London. Tell that to the people behind the Grime4Corbyn movement. Grime

is something that is inherently politicised, and it has kept its edge. Young people – they're *woke*.

What do you think the most positive outcomes have been of the 2017 election?

The main one is: if you turn up, you make a difference. If enough young people vote, parties have to take notice. The surge in the youth vote has broken a lot of cast-iron assumptions about elections. About the social-media echo chamber, about the power of the tabloids, about a hard Brexit being an inevitability. It also questions the idea that you can't win votes with a left-wing manifesto.

Primarily I'm hoping, now that young people have made themselves more visible to Westminster, politicians will have to accommodate their view. Of course, it might turn out that, after all this engagement, these young people will end up with Boris Johnson as prime minister.

NOW THAT I'VE FOUND YOU

EMILY MACKAY crosses her fingers and heads up to the Lost And Found tent

Have you left an important part of your brain somewhere in a field in Somerset? Or your phone, house keys, wallet, favourite shoehorn? Well, all may not be lost. Head to the 24-hour Lost And Found office up at Worthy Farm and you may be pleasantly surprised. Adam and Sarah – experts at reuniting people with their belongings – are on duty when I arrive and there's already a steady stream of finders and er, losers. "A lot of tents came in at first," says Sarah. "And then wallets, tickets, phones, bags."

"Yesterday somebody handed in a baby hare," adds Adam. "A leveret. Someone else handed in a tyre iron."

In a back room, tools, wildlife and everything else is sorted into pigeonholes. As well as the most

common lost item, phones, there are tents, cameras and a fitness tracker taking a rest. "Our policy is that whatever gets handed in to us gets returned to the owner, with the exception of weapons," says Lost And Found director Jahn. Over the weekend, about 2,500 things will be handed in, and Jahn says they will try their best to return it all. "The honesty of people here boggles me," he says. "You find £500 in a wallet and you hand it in? That's quite amazing. I think the record was just under £900. And we once had a chap who looked like Father Christmas, bearded, white hair. Totally naked. Walked in, handed in £350 in a little plastic bag. The girl at the desk was very embarrassed."

As well as weird moments, there's



real joy in the job, bringing relief to people as they're reunited with their belongings. "We did once actually return a bag to a woman which had medication for her baby inside," says Jahn. "The medication was so rare it was only stocked in one hospital in Scotland. If we hadn't found it, they

would have had to send a helicopter down with it."

Other notable finds of past years include a DJ's laptop with his entire set on it, a glass eye, a professional upright piano and a barrister's briefcase of top-secret documents.

There's a lesson in these losses: "If you're coming to the Festival, don't bring anything you can't afford to lose," says Jahn. "And label things." But if you do mislay something, don't despair – Glastonbury camaraderie may well carry it up to the team at the Farm. "I always say that we bring more joy to the Festival than any of the acts," says Jahn. "If you've lost your bag or your wallet and you get it back – for most people that's better than watching Radiohead."



Illustration by Scott Tyrrell

MOO FIGHTERS

SIZE DOESN'T MATTER

ALEXIA LOUNDRAS returns to the tent where tonight's Pyramid headliner made his debut

"Oh, we all remember Ed!" says Sally Howell, area coordinator of the Green Fields' Croissant Neuf – and, as it happens, a sterling talent-spotter. The Ed in question is indeed unforgettable and tonight he'll serenade a sea of Festival-goers as he closes the Pyramid Stage. But back in 2011, before his three chart-topping albums, Ed Sheeran performed his Glastonbury debut in Sally's tent to a tiny crowd. "He was a quite shy and unassuming lad," says Sally, "but when he got on stage, he played with such passion. It was a special moment, like there was a mutual friendship between Ed and everyone there."

Nestled away in a quiet corner of the Green Fields, the relatively cosy Croissant Neuf stage lends itself well to such moments of hair-raising intimacy. "There's a warmth here, where you really feel a connection between artist and audience," says Howell. "You just can't get that on the larger stages."

But it's not just this seductive charm that woos even big acts

like Travis, who filled the entire Croissant Neuf field when they opened the stage at last year's Festival. It's Croissant Neuf's ethos that also appeals. Their flag is firmly pinned to the environmental mast. Green messages permeate gently and the field is entirely powered by solar. Croissant Neuf rightly prides itself on its sustainability. And this is reflected in its eclectic line-up, too.

"I really love giving new bands a chance to play at the Festival," says Sally. "I'm always on the lookout for that new sound, for the special something that stands out." So if you're roaming the Green Fields today, while a certain Croissant Neuf alumni is warming his vocal cords, check out Bristol's Insight Ensemble Orchestra (1pm) and Boston's ethereal progressive-folk duo Tall Heights (4pm) for something a bit special.

Thirty-one years in and this Glastonbury mainstay continues to get it right. So wander on down to the little stage where big Festival moments happen.

COLOUR ME GLAD

If you want a messy experience, **KATIE GLASS** recommends the Festival's annual paint fight

Forget hangovers and sunburn. Really impress Monday morning commuters by leaving Glastonbury caked in a fine acid rainbow of shimmering UV paint, courtesy of the Bearded Kitten crew. In the sixth year of their Sunday Temple takeover, and with this year's capacity increased to over 2,000, expect nothing less than the biggest paint fight Glastonbury has ever seen.

Kicking off at 10pm at The Common, with tech-house sets from Patrick Topping, Route 94, Robert James and The Bearded Kitten All Stars, at 12.45am the two halves of the Temple's dancefloor go to war. With the Bearded Kittens

distributing thousands of wraps of purple, pink, blue, yellow and green UV paint, expect to see the Temple erupt like a cross between Holi and a psychedelic rave.

"It'll be an explosion of love and colour and the biggest finale The Common has ever seen," Bearded Kitten's Hannah tells me, describing how last year two passing policemen wearing uniforms wandered in, mid paint fight, and couldn't resist getting stuck in. "It'll be amazing; the air literally changes colour and everyone becomes multi-coloured and unrecognisable." Is the paint hard to get off? "Not really – although you'll see it until Wednesday," she grins.



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

CROSSWORD ANSWERS

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WE'RE WORTHY

MINNIE WRIGHT meets the Farm's defenders

You may have seen members of the 800-strong team of Festival-goers who, generous with their time, have been wandering around the site since Wednesday, watching out for the welfare of the Farm. The Worthy Warriors are ensuring that this year's Festival is the greenest and cleanest so far.

"Our motto is: 'protecting water, air, earth and fire,'" says Rosie, who is helping to coordinate the troop. "They're the proctors of the land."

"They're such a lovely group of volunteers and they're making sure people aren't weeing anywhere they shouldn't, making sure people



recycle; and making sure people aren't having fires where they shouldn't be," she continues. "We're basically making sure the land is respected."

The role of these volunteers – raising awareness of how the site should be treated – is essential to the Festival's future. The Warriors are attempting to stay sustainable themselves, too, by sourcing their own uniforms. Volunteers have been bringing along old plain T-shirts from home and screen-printing the Worthy Warriors logo onto them at the Glastonbury Free Press tent in the Theatre And Circus Field.

THE THEATRE & CIRCUS FIELD IN NUMBERS

1 HYPNOTIST

25 LITRES OF CLOWN MAKEUP  1,500 SHOWS
250 ROVING PERFORMERS

600 METRES OF BUNTING

3KG OF GLITTER  **30**
9 WORLD PREMIERES **POETS**

193 NEW PERFORMERS  2 DIFFERENT COUNTRIES REPRESENTED

SIZZLING

BY POET-IN-RESIDENCE, DOMINIC BARRY

Last night, we were lunatics, bare skin dripping glitter. Our demonic dancing woke the stars.

Today, the sun is flirting with us 'cos the sun thinks we are fit.

Wants us to strip.

Well. Let it tease.

We're happy to please.

Celebrate our sublime, sweaty skin;

some burnt,

patterned in patchy tan,

some swimming

in oceans of lotion.

All is

sizzling.

Some stomachs are washboards.

Some bellies beachball.

All are beautiful,

dirty clean,

under this naughty sun.

Cheeky sun,

smacking our cheeks.

Doesn't peak.

Stares!

Smouldering gaze,

for we are smooth

hairy

fat

skinny

scarred

healing

stripping

sexy.

Don't think that you're the only one.

This sun is flirting with us all.

It's not that you're not special.

You are special.

We are all special

here.

We are devilishly delicious.

Taste it.

We are all

sizzling.

GOT YOUR MONEY

CHRIS PARKIN finds out how Oxfam, WaterAid and Greenpeace spend their donation

If you've ever zipped down the Greenpeace Field's death slide, topped up at a WaterAid kiosk, or found your way to Strummerville thanks to the directions of an Oxfam steward, you'll know it just wouldn't be Glastonbury without the Festival's three partner charities. But it swings both ways. Every year, the Festival aims to give £2m to Oxfam, WaterAid, Greenpeace and a range of other causes to help them fight their good fights. But where does the money go?

In the case of Oxfam, the Festival's donation is vital to its ongoing battle against poverty. Oxfam's head of festivals, George Upcott, told us: "It makes a massive difference for people. It gets basics like clean water to people in emergencies and helps people earn a decent living. But not only that, it's helping us tackle the big issues that keep people poor, like inequality." That means paying not just for everyday essentials but also for campaigns aimed at changing

minds – something that Greenpeace is also focused on.

"You're helping us to sail around Scotland so we can prove we have to stop plastic pollution," says Greenpeace's head of events Bob Wilson. "You're helping in the fight to stop Brexit dismantling our environmental laws; to demand that Trump rejoins the international climate agreement; and to pay for investigations to get the government to act on air pollution."

Thanks to WaterAid, money from the Festival is also spent providing clean water and improving hygiene for the world's poorest communities. WaterAid's director of communications and fundraising Marcus Missen explains: "Last year, with the help of our partners, we provided 1.9 million people with clean water; 3 million people with sanitation, and 4.7 million with improved hygiene. By tackling these three essentials, in ways that last, people can take control of their lives and build better futures."

ANDY'S WILD ADVENTURE

ALEXIA LOUNDRAS catches up with the CBeebies star and Festival pro

Curly mop-topped Cbeebies star Andy Day is back for his sixth Glastonbury and he's bringing his raucous Dinosaur Raps with him again. His band, Andy And The Odd Socks, are also making their Festival debut. We stole a quiet moment with him amid the madness.

What keeps luring you back to the Kidzfield?

The Kidzfield really is like nothing else children get to experience. The freedom you feel here is so inspiring. It's a space you don't really get out in the big, wide world. It's not policed; it's just kids having fun, parents enjoying their kids having fun. And there are so many creative things going on. Being here is such a buzz. You're also at Glastonbury which is just crazy brilliant.

If you've never been, it's hard to explain just what it's like.

Yeah, I tried the other day. A lot of the guys from the Odd Sock band

haven't been before. You can't really describe it. It's like its own country.

I think it showcases a world of possibility. Somewhere free from preconceptions.

That's it. Creativity comes from freedom and space. You have that when you're here. There are no boundaries or perimeters. You can go out, fall over; build something, learn about things and not be judged. Glastonbury is great for that.

So tell us about your band, The Odd Socks.

Glastonbury is actually our first ever performance! We just played the Kidzfield Big Top, and on Sunday morning – a first for me – we're at William's Green. We've got some fantastic songs. Sort of like The Mighty Boosh for kids crossed with The Monkees, if you like. Bigger than The Wiggles! That's the idea. It's nice, good, proper music that kids can enjoy but so can parents. We

have a full-on packed set, which will certainly wake up any sleepy parents! True pre-school rock 'n' roll!

Has Glastonbury inspired anything you've done?

It does rub off. You see so many things that you always come away with your creative bucket filled to the brim. All this special stuff going on permeates you like osmosis. The whole place is a sensory overload – it's a party for your eyes and ears. Amazing bands and incredible performers. The whole thing – I completely lap it up.

Any tips for Glastonbury newbies with a day left to explore?

Don't just go to the main stages; check out some random stuff. Try to get lost a bit, because you'll always come across something incredible. Just go with it. It's a moment-by-moment experience, I think. But I would definitely have a map. You still need to find your tent.

LIVE AND LEARN

EMILY MACKAY seeks life-improvement in the Green Futures field

In a bid to take home something more lasting than euphoria, a sore head and a special aroma tomorrow, it's time to seek inspiration in the Green Futures field, home of Glastonbury's ecologically-aware, future-forward spirit.

In this politically and environmentally tumultuous year; it's doing a roaring trade in hope. The community farm and garden stall offer my first delicious taste, with advice on creating green spaces, from full-blown farms to edible hanging baskets. "People have started volunteering at my farm after they've come across us here," says Paul Jayson of the Federation Of Community Farms. "Farms and gardens act as a catalyst – creating those spaces kickstarts all sorts of community initiatives."

And just so, Green Futures is a space where disparate groups find common cause in the quest

to lure new converts. South West Against Nuclear, for example, entice anti-Trident passing trade with a hula-hoop game. "You get a prize if you can hula and say 'Nuclear Power F-Off' before the hoop falls on the floor," explains SWAN member Camilla Berens. (I didn't get a prize.)

There are more physical challenges at the Actionwork Anti Bullying Village, where blindfolded running conquers fear (or dignity, depending on the runner). "We do shows, empowerment games, workshops, trying to get people to think about bullying and power relationships," explains Actionwork's Andy Hickson. "If you feel good about yourself, you're less likely to get bullied or be a bully."

Not to be outdone, War On Want's stall dares you to try "The Working Day", in which participants brave a buzz wire while standing on a wobble board, otherwise known

as "The Precarious Contract". Five buzzes and you're sacked. A typical journalist, I didn't even make it to 10am. And if that wasn't scary enough, Animal Equality have a virtual reality experience of the life of a factory farm animal. (You'll be needing those vegan cookery demonstrations next door, then.)

No one's sure what the future will be, but I'm feeling inspired. At the Resistance Exhibition, a potted history of 25 years of movements and marches in the UK, I bathe in the proud legacy of protest. "People come away from festivals having had transformational experiences – one leaflet can turn someone vegetarian," enthuses organiser Phoenix. "That's what Glastonbury's amazing for; bringing together all these campaigns. Mr Corbyn has given us a little bit of hope. Now it's about every single person taking action and creating the kind of futures they want to see."



“THE USUAL RULES OF LIFE DON’T APPLY”

Our onsite agony aunt, Charli XCX, is here to help you make the most of your last day at the Festival **BY PETE PAPHIDES**

“I don’t care!” famously exclaimed compact pop whirlwind Charli XCX on one of her biggest hits, I Love It, but we can only assume she was being ironic and that really she cares VERY MUCH. Why? Because, 15 minutes after completing her really rather life-affirming Glastonbury set on Friday afternoon – one which saw her bedecking the roof of the stage with giant pink streamers – she invited the Glastonbury Free Press into her dressing room, coming good on her promise to act as this year’s Festival agony aunt. She’s still only 24, but the singer known to her parents as Charlotte Aitchison has previous form here. This is her fourth Glastonbury. “I’ve experienced the emotional highs and lows of doing the Festival properly,” she tells us. “We camped here last year, and we weathered the post-referendum comedown like everyone else did – in the best way possible.” And what, pray tell, was that? “You have to go in search of bangers. No, I don’t mean sausages – although sausages are important, too. You have to find a place where they’re playing non-stop bangers. It might be a shop or it could be a DJ or a live set. Real life will be waiting for you when you return home, and that’s where it needs to stay, thank you very much.”

And with that, she picks up the first card containing the questions sent in by Glastonbury revellers in need of guidance and has a good long think before dispensing her wise counsel.

Charli, do you have any advice on how to survive not being able to wash for five nights?

CAMERON

“Forgive me for being blunt, Cam, but I think you just have to suck it up and take it like a man. No one else is washing either. We’re all in the same boat here. Part of the Festival experience is the joy of getting home and having that first shower. After four days, it’s the best way of coming to terms with the fact that you’re back in the real world. Failing that, there are showers on site. You can use one of those, but ask yourself, Cam – is this really the best use of your time?! AT GLASTONBURY?!”

Dear Charli, being a fellow smaller woman, what are your tips for positioning in big festival crowds for best views? Also, on shoulders or not on shoulders?

EMILY

“I don’t think you can tell people not to climb on other people’s shoulders, really, can you? I understand that it might block someone’s view temporarily but I think when we see

someone on shoulders, we’re rooting for them, because we remember being little and going on a grown-up’s shoulders. Also, think about the TV crew looking for heartwarming scenes to film. Everyone wants to see someone totally losing it while standing on someone’s shoulders. Remember that Nick Cave moment at Glastonbury a couple of years ago, when Nick and that fan got locked into some intense mutual stare [during his performance of Stagger Lee]? That was one of the great festival moments of all time, and it happened because of *shoulders*. I think maybe that’s why humans evolved sitable-on shoulders. The other thing you can do if you’re short is scurry to the front like a dormouse, weaving between people’s legs. What tall person is going to begrudge you?”

Dear Charli, I always feel sad on the drive home from Glastonbury because I never want it to end. What do you suggest I listen to in order to stop me from crying?

CAITLIN

“Well, any album, or mixtape by Charli XCX will help, I think. Failing that, I’d say maybe Rihanna. Work, from the latest album will definitely do the job. Or Wild Thoughts – the track she made with DJ Khaled

[clocks how ancient her interviewer is] It samples Santana, you know! You’d really like it!”

I’ve spotted someone who I can only assume is the love of my life in a nearby tent. Do festival relationships ever last or am I setting myself up for failure?

PUPPY LOVE

“The good thing about getting together with someone at a festival is that it’s quite an intense experience, and every day here feels like four days in the real world – so you can get to know someone really well in a short space of time. But, of course, you need to manage that transition back into the real world. At festivals, the usual rules of life don’t apply. When I’m at home, I never think it’s a good idea to have a pancake at three in the morning and wash it down with hot cider. But at Glastonbury, I wouldn’t think twice about it. Same goes for partners, if you catch my drift.”

You have synaesthesia; what colours can you see in the sounds at Glastonbury?

ROB

“Well, I’ve not properly been out and about yet, but for me, the colours I like to see when I hear music are pinks and purples and silvers – so the music I try to listen to and make

is music that makes me see those colours. What colours do I try and avoid? I don’t like green and brown so much. For some reason, I see green and brown when I hear drum ‘n’ bass, so I try and avoid that.”

Dear Charli, I’m knackered. Please inspire a second wind and tell me what’s the longest you’ve ever gone without sleeping?

JAZ

“I once went for two days without sleep when I was shooting a video, but that wasn’t as much fun as not sleeping at Glastonbury. If you’re struggling to find a second wind, I recommend Shangri-La. It’s my favourite Glastonbury place. It also provided me with my 2016 Glastonbury highlight: watching my best friend talk to an invisible man. He was trying to pay him some money and get an invoice for it.”

How do you know if you’re having too much of a good time?

ALEX

“You can only *really* have too much of a good time if you party so hard at the beginning of the Festival, that you burn out by the end of Friday and only really recover as it’s ending. I think the key to enjoying a festival like Glastonbury is to think of it as being like cycling up a hill. Yes, we all want to get to the highest point,

where everything looks amazing, but if you pedal too hard, you’ll have to get off. And then you might never make it. It’s better to slow down just enough to have the best possible time all the way through. Then, if it gets to Monday and you have a strange desire to call your parents for no real reason and start crying, then you know you did it properly. Do I call my parents during a festival? I drop my mum a text. Then I get a classic mum text back. ‘Be careful. Stay away from all that funny stuff.’ My parents are pretty cool, though. My dad comes to quite a few shows. There’s a bit in Sucker where I get everyone to put their middle fingers up, and I once looked down and saw him doing it too. It really put me off.”

What should I carry in my fanny pack to keep me going?

NICOLA

“Well, I tend to favour a small backpack, but that’s by the by. What do I keep in it? Well, if I’m at a festival, I’ll have some alcohol and a disposable camera, because you want to save your phone battery for the really important stuff, like finding out which corner of Shangri-La your mates are in. Sunglasses are important. Do I bring a book? Hmm. Books and festivals don’t gel too well for me.”

LEAVE NO TRACE

GUMBO JUMBO

KATIE GLASS meets the Festival food stall holder with a tasty solution to sustainability issues in UK waterways

Crayfish Bob: eco hero or mass murderer? This is a question Robert Ring has often posed to himself, he says, as we stand in his stall Crayfish Bob’s, sorting through live, thrashing crayfish caught this morning, while behind us some boil in the pot. “I’ve had to consider the ethics of it,” says Bob, who can serve up to a quarter of a ton of crayfish during Glastonbury Festival. “He talks to them”, Marie, sitting on his stall, explains. “He calls them by name. He says things to them like, ‘don’t you behave that way.’”

Bob – who looks more Rick Stein than Captain Birdseye – has been coming here since the ‘70s. “When it was the wild west,” he laughs. “You saw what life was like without bureaucracy but also what an anarchist state is like!” He’s been serving up crayfish here since 2011.

Every day during the Festival at 6am, while you’re still tearing up the dancefloor at NYC Downlow, Bob sets off from Glastonbury to Warminster to pick up his haul coming in from the Oxfordshire rivers. He sources crayfish in bulk from responsible trappers and has three of his own boats casting 150 to 200 traps at a time.

Crayfish Bob began after Robert discovered an environmental issue breeding in Britain’s waterways. American Signal crayfish, introduced to Britain by the government in the ‘70s, turned out (disastrously) to be carrying a plague that kills off other crayfish species. It

eliminated much of Britain’s native white-clawed crayfish population. Bob’s creative solution to tackling the issue was to start farming crayfish, serving them up as tasty food. “The Swedes loved them so we knew they’d taste good,” explains Bob, who runs Crayfish Bob in harmony with Crayaway crayfish removals. In 2014, his stall at Glastonbury won sustainable trader of the year. Crayfish Bob serves up thick gumbo soup, American-style crayfish boiled in hot cajun spices and meaty crayfish delicately cooked Swedish-style. “It’s pretty constant,” says Alex, working on the stall plating up food for queues of customers. The potted

crayfish is his favourite thing: “Every time I serve one I have one myself they’re so good!”

The crayfish season only runs from June to November: Bob doesn’t do any festivals besides Glastonbury. Through summer, he runs pop-up dining events around London. In the winter, his main customers are the otters he feeds at London Zoo. “It’s brilliant to be able to drive in and see the giraffes every week!” He laughs as he shells me a cajun boiled crayfish. It tastes amazing. Delicate. Spiced. Bob doesn’t look surprised. “When I’m here I eat my own food, which says something,” he laughs.

From his stall on William’s Green he’s got a perfect view right down to the Pyramid Stage. I ask who he’s looking forward to seeing. He shrugs, “I don’t even know who’s on except Radiohead.”

NOTICES

LADIES FIRST White Ribbon Alliance’s march for mums gathers at 10.45am on Sunday at the Park Stage, where the Avalonian Free State Choir and refugee women will sing.

CAN YOU KICK IT? Don your best frilly knickers and head to the Cabaret Tent for some corseted frolicks with Sussex’s favourite Can-Can girls, Les Ooh La Las at 11.07pm

MAGIC MOMENTS Guaranteed to leave your young ones properly stunned, Dynamo brings his astounding trickery to the Kidzfield Big Top for a kids-only show at 3pm.

GET PASTED Visit the Backdoor Print Shop in Shangri-La for a chance to pick up and paste artworks from some of our most elusive artists. All printed on scrap paper. Live screen-printing and free giveaways, too.

20 YEARS OLD! Get along to the Bandstand stage in the market area and help them celebrate 20 years of entertaining the wandering masses.

RADIO ACTIVE Angus Deayton is joined by much of the original line-up of this award-winning commercial radio spoof, on BBC Radio 4 in the ‘80s, to the Cabaret Tent at 11.05am.

AGIT POP Glastonbury’s 2016 Emerging Talent Competition winners, She Drew The Gun, stir and inspire with their politically-informed rock at The Park, 11.50am.

JOIN THE CONVERSATION Turkish author Elif Shafak and ex-Greek finance minister and economics supremo Yanis Varoufakis debate how to Keep Hope Alive! on the Left Field Stage, 1.30pm

HAPPY BIRTHDAY Block9 closes its 10th birthday in characteristically mad-for-it fashion. Celebrations commence on Monday, 12.55am.

FRAZZLED! US import Ruby Wax gives us a tour of the mind – how to use it, not lose it – in her new one-woman show at the Astrolabe Theatre, 5.25pm.

TAKE A TRIP Discover the stories of the Amazon’s Munduruku people, with Greenpeace’s VR experience Munduruku: The Fight To Defend The Heart Of The Amazon at the Greenpeace Dome.

BOOMBASTIC Pop dancehall superstar Shaggy serenades us with his cheeky hits. West Holts, 5.15pm; and The Gully, 10.45pm.

MAKE ‘EM GO OH! OH! OH! External Combustion lay on live music, mad performances and a whole load of fireworks. Head to the Tor View Lookout, Theatre & Circus, 12midnight.

HAPPY HOURS Stop in for a cocktail and some soul-awakening jams as Jamie xx follows his Pyramid Stage set with The xx on Friday by taking over The Beat Hotel from 6.30pm for a special closing party. He takes over on the decks at 11.30pm.

INCREDIBLE METAMORPHOSIS Arcadia’s first sunset spectacular

(aimed at a family audience) features guests from Whadjuk Noongar Nation, Australia, and the Indigenous Lakota Water Protectors from Standing Rock, USA, alongside its famous, fire-belching giant spider. From 9.30pm.

SONGS OF RAVE Experience a musical epiphany with the House Gospel Choir as, erm, house meets gospel. A suitably spiritual and uplifting way to ease into a Sunday morning. West Holts, 11.30am.

This year’s notices were compiled by Alexia Loudras