



GLASTONBURY

FREE PRESS

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STAND AS ONE

CHRIS PARKIN catches up with Emily Eavis as we head into the final day of the Festival

Shortly before this year's Festival, Oxfam announced the release of a fundraising album in aid of the refugee crisis, featuring live Glastonbury 2016 performances from Coldplay, Muse, Sigur Rós, Laura Mvula, Foals and many more acts. The powerful sentiment of the album's title, *Stand As One*, could not have been more apt on Friday morning when Festival-goers awoke to the result of the EU referendum.

"It was a complete shock," says Emily Eavis, during a rare moment of quiet in the site office on Saturday lunchtime. "But we've got to rally round and stick together. It was amazing to see the opinion poll which the Times did here on the site. That showed just how many Glastonbury goers voted Remain: 83 per cent.

And for voter turnout among people here to be higher than the national average? That really says something about the sort of people who come to the Festival."

The vote's result wasn't the first news to test Eavis and her crew's mettle in the first few days of the Festival. "The start was certainly tricky, with the weather causing such problems for people arriving," she says. But Eavis was genuinely taken-aback by Festival-goers' resilience and morale during that difficult opening day. "People's spirits weren't dampened at all. In fact, the atmosphere of those first couple of days, even with the conditions, was amazing. People's commitment to having a good time here is so unique."

That same spirit of togetherness

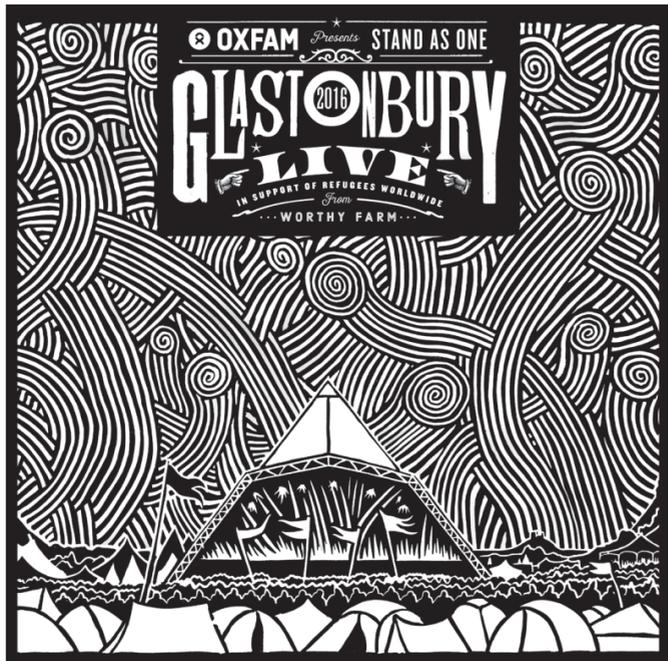
was evident again on Thursday afternoon when crowds gathered in The Park for a tribute to Jo Cox, the former Oxfam campaigner and MP. Before the Festival, Oxfam, Eavis and the artists appearing on *Stand As One* dedicated the album to Cox. With the album raising funds to help tackle the refugee crisis – an issue close to Cox's heart – it was an easy decision to make.

"Jo was on the correct side of politics and was always open to a greater conversation with all sides," says Eavis. "She was non-tribal and had incredible ideas and energy, working to bring people together. To see so many people standing in silence in The Park was a really emotional moment – and what a way to kick off the weekend."

With just one more day of the Festival left for you to commune with your fellow fun-seekers, it's important not to waste a second. Eavis certainly won't. "I love the Sunday here. The atmosphere has this element of being the last hurrah. There are so many great things happening on the last day and people enjoy every last minute. Let's stay in the bubble for as long as possible!"

Before we all wave goodbye to Worthy Farm for another year, Eavis had this final message: "Thank you to everyone for making this such a special year. It's always so heartening to see the parallel universe people create here, the positivity that people radiate. It brings out the best in people. So let's rally together and not lose hope."

Stand As One is released by Parlophone on 11 July. It's available to pre-order now from glas.to/oxfamSAO



MR BLUE SKY

JOHN LEWIS lists five reasons to love Jeff Lynne and his band

1 In the last few years, Jeff Lynne has duetted at the Grammys with Dave Grohl and Ed Sheeran, got his own star on the Hollywood Walk Of Fame – and headlined to 50,000 fans at Hyde Park. "We were a weird little band," Lynne told us. "Basically an ordinary rock band with two violins and a cello."

2 Lynne, the only constant member of ELO over the past 45 years, formed the band with Roy "Wizard" Wood, who had also been Lynne's partner in The Move. "Before that I played with a band called Idle Race, who sounded like George Formby."

3 They've been sampled by dozens of unlikely acts, including Daft Punk, J Dilla, Company Flow, 50 Cent, Wiz Khalifa, and the Beastie Boys. "Sometimes it's a stompy piano riff. Usually it's some quirky pseudo-classical bit in the middle of a song which they'll use it as the basis for an entire song. I'm not averse to that, as they have to pay me!"

4 Lynne joins that elite club to have produced the Beatles. "In 1968, as a treat from the record company, we saw them recording at Abbey Road," says Lynne. "To be working with Paul, George and Ringo – and a cassette of John's voice – on *Free As A Bird* in 1995 was a dream come true. It was also terrifying!"

5 For their 1978 *Out Of The Blue* tour, ELO emerged onstage from a huge fibreglass spaceship. "It was a pain in the arse, to be honest. The hydraulics would often malfunction and I'd be stuck inside it, like bloody Spinal Tap. And it was a buggler to move around. We ended up having to smash it up, 'cos it was too expensive to store."

Jeff Lynne's ELO play the Pyramid Stage at 4pm.

ON THE TRAIL

There's more visual art at the Festival than ever before so we sent JOHN LEWIS off to map out a handy art route for you

It's called the Glastonbury Festival of Contemporary Performing Arts, and that includes visual art. "We spend a huge amount of time concentrating on art, tweaking the visual appearance," says Emily Eavis. "It's becoming more and more central to what we do here."

To this end, hundreds of site-specific pieces have been specially commissioned for the Festival. If you want to explore them, a good place to start is The Wood, a brand new area of the site located near the revamped John Peel Stage. This miraculously uncovered little nature reserve, surrounding Peeter's Pond, has never before been opened to the public, and serves as a quiet haven, dotted with artworks. There's a sound sculpture by Zac Greening, looking like a series of interlocking bicycle frames, that makes a pleasing sound when pinged; artful lighting by Vortex; and elaborate tree-cutting from Tristram Fitzgerald.

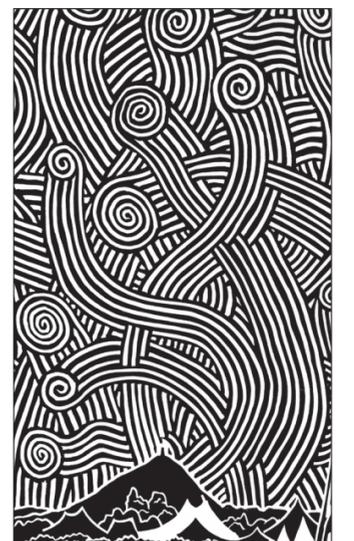
Some of the most distinctive works are the "twisted hedge" sculptures by West Wales-based artist Michelle Cain. Using tightly woven willow, she makes giant sculptures of animals that look like elaborate wooden topiary. A 20ft tall serpent stands in The Wood, as do her two badgers, looking like a Mr and Mrs hipster couple. If you trek over to the Field of Avalon you'll also find two of Cain's huge sculptures of howling wolves – one playing the violin, another playing what looks like a ukulele.

Walk from the John Peel Stage to Silver Hayes and you'll see the Protest Wall. Commissioned by Green Fields coordinator Liz Eliot and pasted upon the Festival's huge old outdoor cinema screen are a series of political artworks, created by women from the Green Fields. Protest pieces from previous years are located on fences around it. Nearby, at the entrance to Silver Hayes, you'll see a crushed missile sculpture, the first of many junkyard works by Joe Rush of the Mutoid Waste Company, a regular artist at the Festival for many years. You'll also find his floating whale attached to a steel tower near the Left Field, his mutant helicopter

at the Meeting Point, a large camel nearby in William's Green, and a Cancel Trident sculpture by the Village Inn. Not far from there you'll find his Ant Patrol, where an estate car is held on its side by giant red ants, while by the Acoustic Stage you'll find Boat Gull, a huge seagull whose body is formed from a wooden boat. Rush has also designed the David Bowie tribute that sits atop the Pyramid Stage (the Ziggy Stardust flash and odd grey eye), a Lemmy tribute for the Other Stage (a peace sign formed with spanners, an aluminium ace of spades, an engine and a set of ram's horns), and a Prince tribute near the Park Stage.

Other impressive pieces can be seen around the Festival. Jimmy Cauty, art scamp and onetime member of the KLF, has an installation piece in Shangri-La; street artist Ben Eine has several wall illustrations around the Unfairground; the Green Fields are full of elaborate wooden sculptures; and keen-eyed Festival-goers might notice several pieces of Banksy graffiti around the site, saying things like, "you have reached your destination", "queue here" and "the Festival isn't as good as it used to be".

And, of course, all over the site you'll see elaborate flag displays. "These have been carefully configured by Angus Watts," says Eavis. "It's all part of a visual style that pulls the entire site together. This Festival is as much about visual art as music."



Q&A: BRIAN COX

TV's pop-science evangelist brought his BBC Radio 4 show *The Infinite Monkey Cage* to the Festival on Friday. **ALEXIA LOUNDRAS** had a little chat with him

Here's former '90s pop star, master of the floppy fringe, and every TV fan's favourite science presenter: the enormously effusive and inspiringly knowledgeable Professor Brian Cox. He's bold enough to venture into the mind-melting hypothetical realms of relativity, and brave enough to bring his ideas-packed, comedy-drenched, award-winning Radio 4 science show, *The Infinite Monkey Cage*, to a tent. In a field. We asked him what it's like explaining quantum cosmology to the rowdy, befuddled masses and learnt why he thinks imparting that knowledge is integral to democracy.

How does it go down, all this science, in a place of such revelry?

It's always crazy! Initially we focus on our theme, the science of music – what sound is and how it works, how your brain builds a picture of the sounds you're hearing. Then it goes off into some random area of cosmology, as these things do. The one thing about *Monkey Cage* is that we don't really plan it. It's not obvious what questions we're going

to ask. We just tend to ask whatever pops into our head at the time, which makes it loads of fun.

How does it compare to an ordinary Monkey Cage?

It's great here, although it's very different. We have done this in front of big audiences but not usually such a completely general music audience. Everyone's bleary-eyed and has been up all night and then they come into a big tent and get to hear about quantum cosmology. It adds to the surreal nature of the Glastonbury experience.

Why did you want to bring a science show to the Festival?

Because science, and ideas in general, are as much a part of popular culture as music is. And I think people want them to be. I think people are interested. Glastonbury is a festival of ideas as well as music.

The show certainly has a way of making science and those *big* ideas accessible for everyone.

Knowledge *is* everyone's. You don't

have to be Einstein to understand and appreciate science. Actually, a more serious point is that we live in a society that's based on science – with engineering and technology – whether we think about it or not. And if people don't have access to those ideas on which life is based, then I think it's a big problem for democracy. Ultimately, the only way that you can really get some confidence in understanding really relevant ideas – like climate change for example – is to know a bit about what science is. So these ideas are more than popular culture. It's part of the foundation of our democracy to know these things.

You've been here three times now. What do you make of Glastonbury?

I think it's one of the most awesome sights. When you look out over those fields, as far as the eye can see – and especially when the sun's going down – it's just unbelievable that that number of people can come together. And like I said, it's not only music but ideas and all sorts of other things in

that mix.

When people come to Glastonbury Festival, however world-weary they might be, they leave changed somehow.

Definitely. I think they come away with the impression that humans can get together and do great things.

What do you like to do when you get out and about?

I like the little things that are going on all over the site. I can never remember which field I end up in.

It's a common problem. As the fount of so much knowledge, can you leave us with one last lingering idea?

We've just discovered that there are 20 billion Earth-like planets in the Milky Way galaxy. That may either be a useful or useless piece of information depending on your philosophical outlook, but it certainly means that there are plenty of homes for life and other Glastonbury Festivals beyond Earth. I'm sure there will be music festivals elsewhere in the universe. But the key question is:

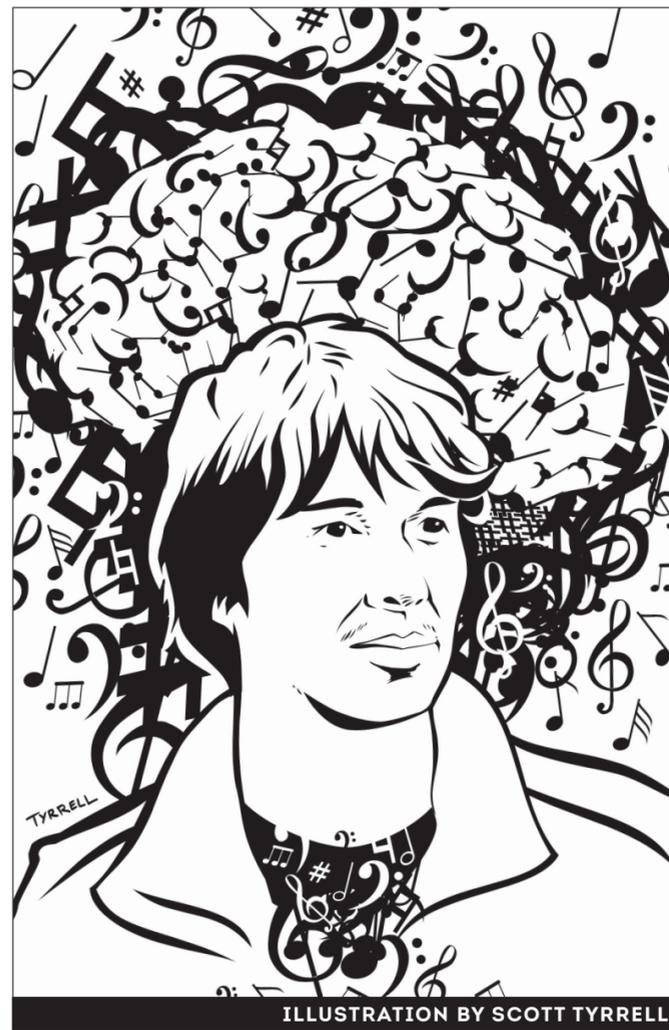


Illustration by Scott Tyrrell



MOO-DNESS

“THERE IS NO PLANET B”

Oxfam, WaterAid and Greenpeace have brought their latest campaigns to Worthy Farm, says **DAISY HEARN**

WaterAid are on a mission. At water kiosks dotted around the site, the charity is not only providing free water for parched Festival-goers but they're also starting a revolution of their own. Toilets Save Lives is at the forefront of the charity's efforts this year: a campaign that hopes to see everyone, everywhere in the world, provided with access to clean water and a safe place to go to the toilet by 2030. And alongside the reusable water bottles sold in every kiosk in support of the cause, WaterAid is stocking another unique item – and it comes in the form of a biodegradable waterproof poncho.

“Once you're finished using it,” says WaterAid volunteer Tadhg O'Keefe, “it has a little pouch of seeds that you can bury in your garden or in a plant pot and they will grow. It's a nice way of doing something that is environmentally friendly but, while you're here at the Festival, helps you keep the rain off at the same time.”

One of the Festival's other charities, Greenpeace, has adopted an installation-style approach. There's the David Attenborough experience, where crowds can place themselves in the famous naturalist's shoes, and an array of lights that can only be powered when a string of people hold

hands and work as one. But perhaps the most strikingly visible of all their displays is a rocket ship, located in the heart of the Greenpeace area, its side emblazoned with the sentiment that there's “No Planet B”.

“There really isn't,” says Greenpeace worker Neliza Plidore. “We've only got one planet and we should take care of it. We don't want to be telling future generations: oh, we used to have polar bears, here's a photo of one. If we keep going at it, more and more people will realise that there is no planet B, and that we have to take care of what we've got – right now.”

THOU ART THE MAN!

EMILY MACKAY meets the Festival's resident artist and inspiration behind the Glastonbury Free Press, Stanley Donwood

Make sure you take a second over the weekend to turn your eyes up to the inspiration for this year's official Festival artwork: the sky. For up there, among the clouds, there's as much magic as on the Pyramid Stage, so says Glastonbury (and Radiohead) artist in residence Stanley Donwood. “You know when you look up into the air and you see little dots floating around, maybe if you've been smoking a little something?” he explains. “The Festival itself, there's so much to look at, and if you look at the sky, so long as you're not lying in a load of mud and it's raining on your face, it's a nice open space for your mind.”

Donwood's metre-long linocut, *Somewhat Slightly Dazed*, has jewel-coloured spirals curling up into the heavens above a silhouetted festival-city, complete with waving flags, ribbon tower, and stone circle fire. It's named in tribute to David Bowie, who died while Donwood was working on the piece, and whose 1969 self-titled album featured the

song *Unwashed And Somewhat Slightly Dazed*. “Like everyone wandering round Pilton when the Festival's on,” says Donwood.

You might be reminded, too, of the roiling skies of Vincent Van Gogh. Donwood visited Saint-Remy, where Van Gogh painted his *Starry Night*, last autumn.

“The sky was so blue there, it looked like the blue was more forward than the trees,” he says. “Suddenly it made total sense how he was painting.” The winding, waving patterns represent the individual trails of bird in flight, and also recall the more apocalyptic scenes of fire and flood Donwood created for series such as *Lost Angeles* and *London Views* – the latter of which adorns Thom Yorke's album, *The Eraser*.

At the same time as he was working on *Somewhat Slightly Dazed* and the Festival line-up poster, Donwood was also working on the artwork for Radiohead's *A Moon Shaped Pool* album, leading to a secret stand-off. “They knew about the

album and I knew the line-up,” says Donwood. “They said, if it gets out, we'll know it's you. And I said, well if the Radiohead thing gets out, I'll know it's you.”

Donwood has been making artwork for the Festival since 2002. He started with a T-shirt and moved on to do the programme and then posters and the Glastonbury Free Press masthead. In fact, the idea of an onsite print newspaper was itself inspired by Donwood's adventures at other festivals with “a milk float and a risograph printer”. Donwood's shyness – he went to his first exhibition in disguise – meant his cover was only blown in 2014. These days he's happy to wander around the Festival and see his work. “It's like going to Radiohead shows and seeing my T-shirts,” he says. “No one knows who I am so I can wander around without being recognised.”

But if you do see a slightly dazed, somewhat contented chap staring up at the sky, why not give him a pat on the back? He's been busy.

TOP TWEETS

Do you think Glastonbury will become a breakaway state by lunchtime?

ALLY MCCRAE, RADIO DJ

Going to a field filled with love sounds like a good idea. See you at @GlastoFest

DANIEL AVERY, MUSICIAN

This might be a good weekend to go to Glastonbury. #needahug #EUref

DERMOT O'LEARY, BROADCASTER

A man in my train carriage just stood up and performed some spoken word poetry, completely out of the blue. Another guy then stood up and joined in, they had a mini rap battle, hugged, and then the first guy wandered off. #Glastonbury

SAM HAYSOM, JOURNALIST

Ok. We're going to need some music. Time to put on plastic clothes and stand in a field. Live from @GlastoFest on @BBC6Music

LAUREN LAVERNE, RADIO DJ

THE TREES OF LIFE

A paean to Glastonbury's ancient oak trees by Green Fields veteran and writer on earth wisdom, **GLENNIE KINDRED**

We're very fortunate to have so many huge ancient oak trees on the Glastonbury site. Most easily found is the Kings Oak, or Druids Oak, above the Sacred Space at the top of the Green Fields, but there are many more huge ancient oaks hidden away if you look for them. Check out the enormous, beautiful oak at the back of the Greenpeace Field. Both this and the oak in Kings Meadow are likely to be over 400 years old – that's a lot of history.

The oak – or *Quercus robur*, to give it its scientific name – is deeply connected in our hearts to the very essence of Britain and is linked to King Arthur and his ancient and spiritual connection to the land, and to Robin Hood, protector of the land and champion of the rights of the

people. The oak feels mighty, strong and enduring, and is linked to courage and being rooted to the land, and nurtures our sense of self.

In the ancient system of the Tree Ogham – an early Celtic tree alphabet – the oak was given the word *duir*, meaning "door". The oak is linked not only to the doors of our houses but is considered a doorway to inner strength, healing and new understanding. For generations people have sat beneath oaks to gain perspective and to let new understanding surface. Sitting with an oak can help you make decisions from a place of stillness.

Traditionally, the oak stands at the doorway of the great turning point of the year – the Summer Solstice, the longest day and shortest night of

the year. This year's Solstice dawn was on 21 June. It's the peak of our expressive and expansive energy, but it doesn't last forever and a new cycle begins. As the days shorten, so the summer wanes, and the oak is central to our understanding that this change will affect us all and is part of our own cycle.

So take some time out at this year's Festival for a quiet moment. Sit under one of the site's mighty oaks and let your inner wisdom rise to the surface and bring you a deeper perspective. The oak helps restore faith in ourselves, and with this comes the ability to go ahead and aim for what we most want in life. If we learn from our experiences now, we can begin to prepare for the new cycle that's about to begin.

ARE YOU EXPERIENCED?

Reiki, spoon-carving, handfasting – we sent **KATIE GLASS** off for a day in the Green Fields

Even a spiritually void metrosexual like me comes to Glastonbury hoping to find enlightenment. The problem is, where to find it? Will it come bug-eyed at 6am down The Rabbit Hole? Or dancing in wellies during the third encore by Adele? Rather than gamble with my spiritual sanity, I decided to take action and head to the Green Fields – where the original spirit of Glastonbury remains, it's said – to try and find some meaning.

I made my way past the Wizard Library and the Ayurvedic facial stall, and past a sign reading "weird is a side effect of awesome", until I found myself at Breath Base and booked myself in for a sound healing bath. Ali and Denise use conscious breathing techniques and the vibrating energy of sound to clear blockages and help heal souls. It sounded like a good place to start. Denise led me through a breathing technique in which she got me to thump my hands on the floor while panting, which was as embarrassing as it sounds. Ali rang crystal singing

bowls the colour of chakras around my head and I experienced a moment of pure joy... and possibly tinnitus. My spiritual journey had begun.

I left light-headed. So perhaps the yoga session I headed to next wasn't the best idea. As 12 of us sat in the Lotus position, holding our hands over our hearts and taking deep breaths, I wondered if I might pass out. So I moved on.

Being on my own, I wasn't sure I'd be allowed to join the handfasting – integral to pagan wedding ceremonies. I deliberately sverved the Taoist sex massage, too. Instead I opted for a healing session with Sue Gallagher. Sue uses techniques she picked up in Nepal to perform a hands-on Reiki session with a spiritual-healing vibe, which is basically a great massage with a good-karma bonus. After that I'm energised enough to think about attending a spoon-carving workshop, but as we're being shown the technique for whittling a spoon from a small piece of wood it becomes apparent I'll be hopeless at

it. I jump ship for the easier job of making a flower crown, winding fresh flowers with twine.

"If you really want to experience the Green Fields," the florist tells me, "you have to try using a she-wee." I head off in search of one. On the way, I pass the homeopathic clinic. "Have you got any issues?" Asks the homeopathic doctor. "Yes, actually, I've got a headache from a gong healing I had earlier," I tell her. She nods. And prescribes me belladonna. "Deadly nightshade," she explains, adding, "but it's safe." I head off holding my herbal prescription.

Finally, I arrive at the stone circle. Tibetan monks in red robes taking time out from their chanting sessions stroll past. I head for The Peace Dome. A shoe-free, alcohol-free, smoke-free zone where women in bindis are meditating by candlelight. I join them, sitting on a pink cushion. I try to focus on the meaning of life. Instead, I find myself wondering who is playing the Pyramid Stage tonight.



OUR 2016 ETC WINNER
She Drew The Gun
BY MINNIE WRIGHT

Two weeks after winning the ETC, Wirral psych-poppers She Drew The Gun released their debut album *Memories Of The Future*. Now they're storming the 2016 festival season. They played The Rabbit Hole on Thursday and they're set to open the John Peel Stage today at 11am. We spoke to frontwoman Louisa Roach.

How did it feel to win?

There were over 5,000 entries or something so we were made up to be on the long list. Every single part of it was totally unexpected. It was great to win it just before our album came out, too. The same day the album got released, we started a UK tour and three of the dates were sold out. We're hoping we can carry on in the same direction.

Have you been here before?

I haven't! This was going to be my first one anyway because we actually got tickets, but then the competition happened. When we did it, I think one of our dads went up to Michael and was like, "What are we going to do? Because they've already got tickets!" And he was like, "You can get a refund. You shouldn't have to pay".

How does your John Peel slot compare to your usual gigs?

It's by far the biggest stage we've played, although we are playing at 11 in the morning so we're hoping for a few early risers. Or people who've not been to bed!

Excited about anything else?

I really want to see Kate Tempest, Tame Impala, Cyndi Lauper, Beck. I'll be trying to do a few quiet things, too. Some poetry, that kind of thing, because I don't want to get carried away or I'll have no voice left by Sunday.

WE ARE WORTHY

GLASTONBURY FREE PRESS
2016

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

57 TONNES OF REUSABLE ITEMS
150 SKIP BINS TOTAL RUBBISH SACKS FILLED
500,000

1,300 VOLUNTEER LITTER PICKERS

12,000 OIL DRUM BINS
500 PAID LITTER PICKERS

109 BIN PAINTERS
173 TONNES OF FOOD COMPOSTED
1 MONTH TO CLEAR THE SITE
1,022 TONNES OF RECYCLING



THE FESTIVAL CLEAN-UP OPERATION IN NUMBERS

CROSSWORD ANSWERS

T	R	F	G	R	L
D	E	J	A	V	U
C	I	T	O	M	A
T	H	A	N	U	P
N	R	Y	H	O	
D	O	N	T	P	E
E	S	M	C	S	A
S	C	E	N	T	C
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O	N	E	P	O	U
D	E	R	A	O	T
F	L	A	G	O	N
E	S	S	S	E	N

COMMON GROUND

BY POET IN RESIDENCE, JODI BICKLEY

Everyone is repeating they have no words,
But we're full of them.
As the camp wakes up to the news,
Tents come alive with profanity,
It can't be true, can it, really?
It is.
It's a day none of us have felt less British.
As those around us crack open breakfast wine and shout for revolt.
I think we're pretty safe in the knowledge that it's nobody's here fault.
So let's trudge on through the mud,
And sing out loud our protest songs.
As the country is divided – in this field we belong,
Embrace your fellow Glastonberry,
As they are feeling just like you,
Goodbye old friend,
We'll miss you a lot,
Our little mate the EU.



ILLUSTRATION BY STANLEY DONWOOD

“THERE’S NO SUCH THING AS TOO MAD FOR IT”

Our onsite agony uncle, Bez, answers Glastonbury goers’ most-pressing questions **BY PETE PAPHIDES**

As people ponder Brexit over breakfast, the mood on Friday morning is understandably reflective, but celebrated Happy Mondays shape-thrower and latter-day celebrity beekeeper Bez is having none of it. For Glastonbury’s 2016 agony uncle, the negative effects of Thursday’s vote have been temporarily offset by the restorative effects of breakfast. “I forgot to eat yesterday,” explains the man whose Flying Bus has been one of the big hits of the Unfairground area. “So that was very necessary.” His optimism is nothing if not infectious. If life is a speeding car, the window is open and Bez is one happy Labrador. After a few minutes explaining why the Transatlantic Trade and Investment Partnership might yet offer us a post-Brexit safety net (Newsnight and Question Time: update your Rolodexes), he picks up the pile of questions submitted by revellers seeking the celebrated Chorlton dervish’s wisdom. “I’ve got a bit of previous, where this is concerned,” he adds, “I used to be an agony uncle for a Japanese magazine. Bring it on!”

Dear Bez, do you still have your original maracas? How do I get the best sound out of my maracas?
PAUL DUMIGAN

“I’m a new maraca man, me. I never use the same set twice. For me, it’s like

changing your underpants. You gotta change your maracas regularly, if you want them ringing sweet. What do I do with them? I get various different artists to paint every set of maracas I use, so I always give them away with a bit of unique art with maybe a message or two attached to them.”

My neighbour keeps creeping into my garden and rotating my large fruit, specifically my melons. What should I do?
RICHARD SKILBECK

“Heh! heh! Well, my advice is don’t get them twisted! You might end up like me! No, but seriously, maybe your neighbour is trying to help you. Maybe he’s rotating them so that all the parts of it can see the sun and ripen evenly.”

We’re at our first Glastonbury Festival, and, having come down from Manchester, we’re wondering if it’s possible to be too “mad for it”? And have you ever been excessively “mad for it”?
TOM FOLEY

“Yeah, well... luckily, you’ve come to the right place, yeah yeah yeah! This is my idea of utopia, yeah yeah yeah! There’s no such thing as too mad for it. What I say is enjoy the blooming magic of the place. The only thing I would advise is to lose your mobile phone. It used to be better before

people had phones and you had to have a proper Glasto, like woa! Know what I mean? Have I arrived with one bunch of mates and left with another? Yeah, and some of them are still my mates now. So, no, there’s no such thing as being too mad for it. Not possible.”

Uncle Bez, how do I decide between halloumi and falafel? They’re both so lovely.
NICK STORER

“I say, why choose? Go for both, know what I mean? Except, I’d suggest you perhaps don’t have the halloumi too close to bedtime because you might get hallouminations! Heh-heh! No, but seriously, I’m all for excess. What’s that? Why am I so thin? I have a high metabolism.”

I’ve lost my make-up mirror – how should I put my make-up on? I don’t trust my boyfriend to do it.
AMY LEE

“You’re at Glastonbury now, Amy. Who gives a ****, know what I mean? If you’re really bothered, you could always find some new girl friends. Girls like making each other up don’t they?”

Bez! What top tips do you have for someone who wants to start keeping bees?
NATHAN CONNELLY

“I got me first hive for £50, so it’s pretty easy to get started. I’ve caught

two swarms this year. It’s quite easy really. I don’t feed them anything. They feed themselves and I never take all the honey off them. You have to leave some for them, to see them through the wintertime – and it helps to maintain their natural defences. Some people take all their honey and give them shit sugar, but not me. I produce loads. I’ve even given some to schools in Chorlton. So, yes, I recommend it Nathan. It’s a relaxing pastime.”

Dear Bez. I read somewhere that when you first played Happy Mondays gigs, your rider stipulated a large quantity of Kit-Kats. Is this because, nutritionally speaking, a Kit-Kat is a good energy-filled festival comestible, and not too heavy?
WILLIAM OSMAN

“Um. Well, Kit-Kats are nice. But the story isn’t quite true. Shaun [Ryder once jokingly said that Kit-Kats were his favourite food in an interview – and so we were sent a huge amount of them. Boxes and boxes. They came in very useful. Would I recommend Kit-Kats? Well, these days, I’m a great lover of fruit. I’m a juice man myself. That’s what saved me life. I juice every day, man. You get rushes off it, which is mad! Favourite recipe? I grow me own, so I have fresh garden juice. What do I use? Whatever I’ve got in me garden. Food just grows

like magic! You wouldn’t believe how little some of the seeds are! It trips me out what grows out of them! What juice drink would I make? I get my missus to make them. I never know what’s in them.”

Dear Bez, I think I might have overdone it; will I be okay when I go back to work on Tuesday? How will I cope?
JAMES BEATTIE

“It happens to the best of us, James. I sometimes find myself crying at the daftest things after Glastonbury. You’ve got to remember though, there’s a low for every high. It’s just part of the game. You’ve got to ride the waves. Actually, do you know what? I find smiling helps. I just nod and smile, and that makes me happier. Try it!”

Should we declare a Free State of Glastonbury and stay here forever?
LEE FRAZER

“That’s not such a bad idea, actually. I always think it should be a protected National Heritage site for future generations, because it’s a culturally important event and I’d hate to see it come to an end. What would we do without it? Why can’t we stay forever? I think we should! My idea is that one day we should set up a party and never close! Just bake our own bread and stuff and all do a little bit to keep it going!”

READY, STEADY...

We leave tomorrow. Here are **CHRIS SALMON**’s tips

1 LEAVE NO TRACE Remember, Mr Eavis wouldn’t discard a tent in your garden.

2 BE PATIENT There may be some delays. But the stewards will be doing their very best to get you home.

3 BE PREPARED Pack some drinks and snacks. And have you had a wee?

4 STAY INFORMED Worthy FM (87.7FM) and @glastoinfo on Twitter are your best travel news companions

5 TRAVEL SAFELY Driving when not in a fit state is daft.

Q&A: BASIL BRUSH

ALEXIA LOUNDRAS finds out what the dapper fox makes of his first Glastonbury

Hello Basil. How are you? What do you make of your Festival?

I’m fandabdydozy, you know, because I’ve finally arrived in Glastonbury. It only took me about 72 hours to get my little paws through the mud, but it was worth it because here I am in the most magnificent Kidz Field. I didn’t know this place existed because I’ve never been to Glastonbury before and all we ever see is the gigantic tetrahedron and Pyramid thingymajigggy on the telly. But there’s something even more magnificent: the Kidz Field! There’s thousands of them here, building things, making things, watching shows with myself and Mr Stephen, the CBabies crew are here, and we’re all in tents together. It’s brilliant!

Is that intense or in tents?

I suppose it is a little intense. But actually I’m in a little campervan by the river and you know they’re talking about the pound slipping, with what’s going on in the news? Well my little camper is slipping into the brook just behind me and I’ve got to say, I’m not sure it’s going to still be there when I go over there tonight.

Don’t foxes live in burrows?

Well you see, I’m one of those urbane foxes. You see, I like the countryside but I’d rather get back to the hotel. However, here in Glastonbury it makes it all worthwhile. It’s magnificent! Do you know who I saw earlier? Christine And The Queens. She was fantastic. I saw her on the Graham Norton Show and I

thought, I’ve got to make a beeline for her and she’s stolen my heart.

The Festival is clearly loving you.

We rock, don’t we? Do you know, this is my Glastonbury debut. I’ve never been here before but I intend to come back by hook or by crook. But what some people don’t realise is Glastonbury is also for kids. I didn’t know that! I’ve been avoiding the place thinking it was muddy, but forget that, get here with the kids. They can build so many things.

What’s the Kidz Field like?

I thought it was better than the Pyramid Stage. It’s just like being at Wimbledon with the roof on. We’ve got a nice roof here, so when you come to see us, you don’t get

wet. At all. You will be rocking. It’s BOOMING marvellous!

Have you had a little potter around the site?

It’s fantastic. Everyone going around eating things, drinking pokey-cola, because I can’t have some of the big stuff they’re all having. And I rocked, last night, till 3am. There I was, this little fox, and I come up to the ankles of some of these boogie-ers. I could nibble some ankles.

Some interesting views from down there, too.

That’s why I was there. Oh, don’t go there.

Basil Brush plays the Kidz Field Big Top at 5pm

NOTICES

THE GREEN MAN Nina Lyon, the author of Uprooted: On The Trail Of The Green Man, talks about looking for the meaning behind the folkloric image at the Free University Of Glastonbury. The discussion begins at 1pm.

CARE IN THE GLASTONBURY COMMUNITY Kate Tempest delivers more fierce, lyrical spoken-word gems as part of her Welfare Unit, backed by beat-heavy grime from Dan Carey, Kwake Bass and Alex Gent. Kicks off at 1am on Monday at WOW!

GET HYPNOTISED Alan “The Sandman” Sands will be on hand for some late-night hypnotism in the Astrolabe Theatre at 12.25am. Expects some twisted melons and plenty of laughs.

KICK OUT THE JAMS Test out your frontman poses by singing with a live rock ‘n’ roll band at Bread And Roses’ Rockaoke session at 5pm.

HOUSE PARTY The Greco-Roman label, the imprint set up by Hot Chip’s Joe Goddard, host a marathon session at The Beat Hotel from 9pm

ART OF NOISE Turner Prize winning artist Martin Creed brings his surreal art-pop-punk project to the Avalon Café at 7.30pm.

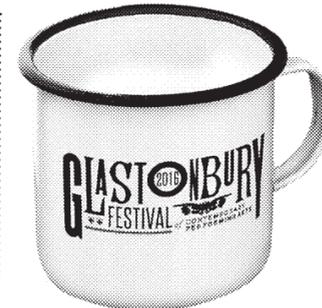
WHAT DOES THE FUTURE HOLD? Writer, broadcaster and northern soul fanatic Paul Mason hosts a discussion on the future (or lack of it) of capitalism with Amina Gichinga and Nick Srnicek in Leftfield at 12noon.

THE STROKE ASSOCIATION The Festival’s Health Charity of the Year; the UK’s leading charity for people

affected by stroke, are in the Green Futures field raising awareness and offering free blood pressure checks

FOOD FIGHT! The Common’s legendary tomato fight gets under way at the Temple at 6pm. If you’re not quite mucky enough, there’s a UV paint fight at 12.45am.

REWIND! Eddy Temple Morris beds in at Jagz’s Acid Lounge in the Unfairground for an epic Remix session from 11.45pm until 5am. Expect Plump DJs, Dub Pistols and Stanton Warriors.



FEEL LIKE A MUG? Get the official souvenir Glastonbury 2016 enamel mug from our Info points (where they peddle help and advice too).

EAT, SLEEP, REPEAT

The Festival is a food utopia for those of the vegan persuasion, says **MINNIE WRIGHT**

Glastonbury is always a treat for the vegan palette. For a blissful few days every summer, the variety of meat-free munches spoils us. Taking one for the team, I set out to taste-test some of the best vegan food on offer. It’s a hard life.

HAPPY MAKI
William’s Green

Indulgent quantities is a major selling point here. Peddling supersized rolls that resemble a kind of giant sushi burrito, Happy Maki is great value and their wraps are guaranteed to fill you up. The hoisin “duck” is a delicious meat substitute, but there’s a sweet potato option for those who don’t really dig fake meat.

TEA AND TOAST
The Park

These cute yellow vans are dotted all over. The Full Vegan means serious business, featuring veggie chorizo, guacamole and roasted red peppers all in a bun. Grab yourself one at their place up in The Park to turn it into a full vegan with a view.

VEGGIES

The Green Fields

Home to the best vegan version of the ultimate festival food: the cheeseburger. They reckon they’ve got the perfect vegan cheese for the job, half melting vegan cheese on the fryer before slapping it over the burger in a granary bun. The added cucumber and lettuce means it’s healthy, right? Veggies also boasts meal combos, some including cake, under the Food for a Fiver scheme.

GANDHI’S FLIP-FLOP
West Holts

This stall has all the vegan thali you could want, and a lovely creamy coconut korma with vegetables and cashew nuts, served with rice and a chapati. But the star of the show is their banana fry: a battered banana, sweetened and spiced to perfection, and topped with golden syrup.

PANDEMANIA
Glebeland

Pandemia does a whole menu of wood-fired pizzas that are all available with vegan cheese – proof that it’s easy to make fantastic food with a good vegan option. They also have faux pepperoni for the more adventurous. Their sweet treats include a rich chocolate nut brownie.

DUBFIRE IN THE GLADE The seminal house/techno producer will be performing his animation and audio Hybrid Live show at 10.35pm.

JUST LIKE THAT Bradford-born magician Dynamo brings his mind-boggling tricks to the Kidz Field Big Top today for a kids only show.

GIVE YOURSELF NIGHTMARES Russian theatre troupe blackSKYwhite perform their terrifying Imitator Dei (Imitation of God) show at the Astrolabe Theatre at 11.30pm.