

LOST IN VAGUENESS

THE ULTIMATE UNTOLD GLASTONBURY FESTIVAL STORY

www.lostinvagueness.com

A debut music feature documentary by Sofia Olins

Presented by Dartmouth Films



The cultural crucible for the UK's alternative arts scene

Featuring Fatboy Slim, Suggs (Madness), Keith Allen and Kate Tempest

SYNOPSIS //

Short

The film of Roy Gurrvitz, creator of Lost Vagueness at Glastonbury and who, as Michael Eavis says, reinvigorated the festival. Exploring the dark, self-destructive side of creative talent.

Medium

Lost In Vagueness: The Ultimate Untold Glastonbury Festival Story

The film of Roy Gurrvitz, who created Lost Vagueness, at Glastonbury and who, as Michael Eavis says, reinvigorated the festival. With the decadence of 1920's Berlin, but all in a muddy field. A story of the dark, self-destructive side of creativity and the personal trauma behind it.

Long

Lost In Vagueness: The Ultimate Untold Glastonbury Festival Story

The film of Roy Gurrvitz, who invented the Lost Vagueness area at Glastonbury and who, as Michael Eavis says, reinvigorated the festival. It's a story of the dark, self-destructive side of creative talent and the personal trauma behind it. Anti-hero, Roy, and Glastonbury founder, Michael, became friends in the early 1990's. Through their story, we retrace Britain's sub-culture history, to see how a band of troublesome new age travellers came together to create Lost Vagueness. It was a place of opulence and decadence, and reminiscent of a permissive 1920's Berlin, but all in a muddy field. As an anarchic, punk traveller, Roy scoured Europe searching for a community where he could escape his oppressive upbringing. But Glastonbury brought him back each year, to work as one of the regular site crew. Back then, he had no idea that the ironic faux casino, he'd begun as a joke for the other site crew, would turn into the very event that would revive the festival from cultural bankruptcy, and, set the dominant cultural style of the noughties

TRAILER //

<https://vimeo.com/217041495>



FILM QUOTES //

FATBOY SLIM *"I thought Glastonbury was out there, and when I saw this, it was even more out there."*

MELVIN BENN (Festival Republic Director, former Glastonbury promoter) *"Without it (Lost Vagueness) Glastonbury probably would have died."*

ROY GURVITZ (Lost Vagueness founder) *"It was this illusionary space that didn't really exist, that people could see, once you let them in, the magic's over, it's like showing someone how to do a magic trick."*

MICHAEL EAVIS *"I knew he (Roy) was a winner, you see. I was supporting him right from the word go. The Lost Vagueness thing was really good."*




EMILY EAVIS *"(...through Lost Vagueness) we met all these incredible people, who are now the fibre of the festival, so we've got Roy to thank for that. Michael wanted to put a statue of him up!"*

SUGGS (Lead singer Madness) *"...it was completely wild, you felt something about the people organising it. They had a strong idea of what they were trying to create."*

KEITH ALLEN *"I think I married someone in Lost Vagueness...as a pantomime horse..."*

LEILA JONES (Lost Vagueness Producer) *"...when you talk about your life, you talk about the interesting bits, and you say, 'I once did this ridiculous thing, listen to this story...' and invariably they're all about Lost Vagueness."*

CENTRAL CHARACTERS //

<p style="text-align: center;">Roy Gurvitz Lost Vagueness Founder</p>	<p style="text-align: center;">Leila Jones Lost Vagueness Producer</p>	<p style="text-align: center;">Michael Eavis Glastonbury Festival Founder</p>
		
<p>Roy Gurvitz, a troubled, fascinating and infamous central character. He roped in many friends and together, they founded Lost Vagueness in the late 90s. His ability to reinvent and subvert, were key to twisting genres and bringing offbeat humour to the unsuspecting Glastonbury punters. He came from a comfortable Jewish family, with a glamorous mother but a heavy handed father, so by the 1980's he ran away and joined the growing New Age Traveller community. Although he was brilliant in his reign of Lost Vagueness, he was also destructive, dangerous and eventually, led it to its demise.</p>	<p>Leila Jones was friends with and worked alongside Roy, as producer on Lost Vagueness for many years. Her quick wit and sharp insight makes her a truly loveable person in the film. In many ways she is the voice of reason, whilst still being able to engage and harbour all the pace and creativity she was in the middle of. She left Lost Vagueness and became Circus Producer at the Roundhouse (in Camden) and featured in the emerging category of The Independent Newspaper's Top 100 most influential people in the creative industries.</p>	<p>Michael Eavis founded Glastonbury Festival in 1970. He has always prided himself on a non-conformist approach which created the unique atmosphere at the festival. But, in the mid 1990's, the festival was not the sell-out sensation that it is today, he was faced with hordes of angry dropout travellers from Thatcher's Britain and they were running wild. Very comfortable with risk-taking, Michael championed Roy, who was a difficult, but hugely persuasive wildcard. Their friendship was the foundation for Lost Vagueness, as Michael gave Roy free reign to build his elaborate show.</p>

DIRECTOR AND PRODUCERS //

Sofia Olins
Director



Sofia Olins is an award-winning, collaborative and self-motivated documentary director. She makes impact-focused independent and international development funded films. Her background is in big budget feature films, television and commercials as an assistant director, some of her credits include Peep Show, The IT Crowd, The Royle Family, Troy and Bridget Jones. Her short film Knit me Some Happiness won awards internationally in many major festivals.

Christopher Hird
Executive Producer Dartmouth Films



Christopher Hird is the founder and managing director of Dartmouth Films. Among the films which Christo has executive produced, four have been shown at the renowned Sundance Film Festival: inc. The End of the Line (2009). Among his other credits, McCullin (2013) was nominated for two BAFTAs. The Divide released in April was one of the most successful crowd funding appeal by a UK documentary also produced by Dartmouth. For many years he worked in the Glastonbury press office.

Jacqui Marson
Executive Producer



Jacqui Marson was the co-founder of Wildcat Films. The first independent production company to specialise on unreported wars, winning many Royal Television Society awards for world-exclusive news. Jacqui is also a Chartered Counselling Psychologist, author and trainer. She is a media communicator on psychological issues and regularly appears on national TV. She has written for the Guardian, Observer and Daily Mail.

STILLS //

Can-Can Girls by Stephen Angell



DJ Fat Boy Slim by Barry Lewis



Lucy Fire Lips, still from the film



Axel Grinder by Stephen Angell



Lost Vagueness crowd by Barry Lewis



Ballroom Shoe by Stephen Angell



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DIRECTORS QUESTIONS //

Why did you spend 12 years making this film?

When I started filming in 2004, I didn't realise it was going to be another 12 years before it was finished. But, I think that time span makes the story even more relevant today as it reflects on the beginning of a social phenomena which is everywhere now and I'm really excited to have captured how it all started.

Around 8 years ago, I could see the changing festival scene and I became interested in how the anarchy and DIY culture from the 1980/90's was becoming monetised. The irony of the sub-culture becoming mainstream was a universal thread and I was interested in sewing into the story.

I'd also gone from a hedonistic free agent to a married mother of two, that influenced my pace, as well as working on other projects. I upped the filming in 2014 as I knew it was time to finish, but having my second child during the kickstarter campaign is not something I would recommend to anyone, ouch.

What were the qualities you liked and disliked in Roy?

I love underdogs, having felt like one myself for many years, I saw something of the outsider in Roy. He's a difficult and defiant dreamer and that's a perfect storm of challenges, both for himself and the audience. When I approached him a few years to finish the story, I told him that his self jeopardising nature was something that also chimed in me and he wrote back saying I'd made him cry, but he said it in LOUD SHOUTY CAPITALS - that's Roy.

Why is the story important now?

In 2004, cameras weren't really on phones and getting one to film with wasn't so easy. I felt like this extraordinary era wasn't being documented. The film traverses the period before and after social media, which has struck a chord with audiences from 20-70 years old, this has been a real surprise.

The social turmoil in Britain in the 1980s has been witnessed in stuff like Billy Elliot, Made in Dagenham, Brassed Off. The flash points and effects of the Thatcher era; the Poll Tax Riots and the Cold War are rooted in mass political psyche. But, unlike the punks and the hippies before them, the cultural contributions of the social outsiders of the time are less recognised and I felt it was an untold story.

It's a film about an underground counter-culture, and how it not only became widely accepted, but was mass commercialised and turned into a multi million pound industry, that's very relevant in today's cultural landscape.

What's the films legacy?

The legacy of the Lost Vagueness ambition and aesthetic can be seen in so many of today's experiences, from Secret Cinema to Punchdrunk. Boutique festivals are the norm, but their birthplace was in the muddiest corner of Glastonbury before it became a global brand and that feels like an important journey. The story shows the beginnings of a cultural crucible for many of Britain's avant garde and experiential performance artists who have now become mainstream.

What's your next project?

I'm working on a few projects. One is almost the prelude to this film, then there's a drama about a family on holiday and the other is about reaching 80 years old.

CREDITS //

Sofia Olins	Director/Producer
Christopher Hird	Executive Producer
Jacqui Marson	Executive Producer
Nicola Daley	Cinematographer
Annette Remler	Camera Operator
John Mister	Editor
Gary Welsh	Music Supervisor
Kate Griffiths	Archive Producer
Candace Moses	Business Development

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