

The music that plays over the opening scene is "Henrietta" by The Fratellis from the album 'Costello Music'. Mercifully dipped just as the lyrics go:

"Henrietta we got no flowers for you
Just these three miserable c***s sitting on the back seat
Banging on the offbeat..."

The music that plays over Giles setting off on his tandem to Glastonbury (complete with stupidly massive rucksack) is "Chelsea Dagger " by The Fratellis.

The music that plays when we see Giles in his Y-fronts on the roundabout - a little short of Glastonbury - is "Annie Let's Not Wait" by The Guillemots from the album 'Through The Windowpane'.

The music playing when Giles finally approaches the Glastonbury festival is "When You Were Young" by The Killers from the album 'When We Were Young.'

When Giles is looking for the elusive 'Other Stage' for Toby, the track that is playing is "Keep The Car Running" by The Arcade Fire from the album 'Neon Bible' and then after that "Black Mirror" from the same album.

When the director is asking Toby whether Glastonbury has so far lived up to expectations the track playing is "Back To Black" by Amy Winehouse.

At 9pm on the Friday evening when Giles still hasn't managed to meet up with Toby and has a 'bit of a cry' by the bins the track playing is "The Seeker" by The Who.

At 10pm a tired looking Giles is holding all 6 kebabs outside the kebab stall. The song playing in the background is "Ruby" by The Kaiser Chiefs.

At 10:30 Giles is still waiting outside the kebab stall and we can hear "I Predict A Riot" by The Kaiser Chiefs.

Giles goes to see The Arctic Monkeys (on the advice of David Cameron) playing their track "I Bet you Look Good On The Dancefloor" from their album "Whatever People Say I Am, That's What I'm Not". We also hear "Bigger Boys & Stolen

Sweethearts" from "Beneath The Boardwalk".

When Giles goes to bag himself a tent from a charity stall the tune playing is "Same Jeans" by The View.

When Giles falls face-first into the mud the track that begins to play is "Can't Explain" by The Who.

The last scene where we see more of Giles than we could have ever had hoped for, is, of course "No Regrets" by Shirley Bassey.