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Disgraced Promoter Fools Public with Fake Festival Promising Glastonbury Stars

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A disgraced British promoter, previously convicted of fraud, has once again made headlines after attempting to launch a bogus music festival featuring what he claimed would be Glastonbury-level headliners. The so-called “Live at Thornley” event, promoted through glossy online ads and persuasive ticketing campaigns, promised appearances by global acts and drew considerable attention. But closer scrutiny revealed no actual bookings, no contracts, and no credible planning. The entire scheme has now been exposed as another calculated attempt to deceive the public.

The individual behind the debacle, Jamie Thompson, has a documented criminal record for previous fraudulent ventures in the entertainment sector. Despite being banned from managing companies, he operated behind front organisations, setting up fake partnerships and enlisting unsuspecting vendors and artists. Promising names like Coldplay and Dua Lipa, his marketing campaign looked legitimate, even fooling some local media outlets. However, investigations found that none of the listed acts had been contacted, let alone confirmed. Tickets were being sold for up to £150, raising concerns about financial losses for unsuspecting fans.



Critics argue that this incident is symptomatic of deeper issues with regulatory oversight in the live entertainment industry. Without stricter requirements for festival permits and artist confirmations, fraudulent operators can exploit fan excitement and digital marketing to extract money before disappearing. Although Thompson's history should have raised red flags, the speed at which such scams can spread online outpaces existing enforcement mechanisms. Local councils and trading standards offices, already stretched, were slow to intervene, allowing the con to grow.

This scandal is a sobering reminder of the importance of accountability and due diligence in event promotion. With many consumers already cautious due to high inflation and cost-of-living pressures, such schemes erode trust and damage legitimate organisers. Thompson's deceit has once again highlighted the ease with which criminals can leverage technology and social media to create false realities. As fans seek fun and music, the industry must ensure that bad actors are locked out before further damage is done. Festival-goers deserve excitement, not

exploitation, and it is time for a firmer, smarter system to ensure that such hoaxes do not go unchecked.

