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Royal Ballet Principal Marianela Nuñez delights as Princess Aurora, with Vadim Muntagirov as her Prince Florimund, in this performance of a timeless classic. The Sleeping Beauty captures all the magic and virtuosity that ballet has to offer.

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DVD | BLU-RAY

opusarte.com
Hello, my name is Paul.

This week’s Big Issue is our Festival Special. It’s been a long time since I went to a festival and I’m not that into music to be honest. I am pleased to see festivals going green though. The environment is important to me so it’s good to see them making an effort. Read more on page 12 of the guide. I’ve moved around a bit so Gwenn’s piece about recording music in Cornish on page 25 is interesting. I lived in Truro for a few months working in the fields but never learned the language – it’s harder than Welsh.

I’ve had a taste of fame myself after I started using a card reader on my pitch. Read more of my story on page 46.

INSIDE...

15 PAUSE
Get up with the lark for the spring dawn chorus

16 LETTER TO MY YOUNGER SELF
Pamela Des Barres on the joy of Jagger and the pain of Page

36 DEREK SMALLS
Spinal Tap’s ageing bassist gets somewhere close to wisdom
Mixed messages
It is laudable to include so many articles about protecting the environment in the magazine, but the trouble is that they are giving out mixed messages. On adjacent pages, Chris Packham says that we cannot rely on politicians to fix things, while Tisha Brown says that the government needs to take responsibility to deal properly with plastic. Mixed messages can lead to paralysis, where somebody cannot see the right thing to do, and therefore does nothing.

A global problem such as plastic waste or climate change needs a global solution, and this is at some level going to have to be enacted by politicians. 
R Donaldson

Windrush justice
The Windrush people’s plight has lingered for so long because perhaps they are not accustomed to shouting for their rights, lest it bring down yet more racism and hatred on their heads. We must pay full compensation to people who have lost their jobs etc.

Martin Whillock, York
See John Bird on page 13

Don’t just walk on by
Hello, I’m Ana. I am here in Haywards Heath on the corner of the Orchards shopping centre (in Sussex). I’m selling The Big Issue here from Thursdays to Saturdays 9am-4pm. I have my regular customers and love to chat to people. This has helped my English. People seem to care about me and I have helped a few people who have fallen over near my patch.

I would love to sell more Big Issues but often I feel invisible. I live with my husband and three children in Croydon. I am from Romania. I came to England for a better life. I’d like to do a cleaning job but I’m selling the magazines until then.

Ana

I’m one of Ana’s customers and took this photo of her and she dictated this letter for me to send. She hopes if she appears in the magazine then it might help her sales.

It’s such a shame that most people just walk past her and she says she often feels invisible. She is such a lovely, friendly lady and if doing this letter helps her, then all well and good.

Angela Langford, Haywards Heath

Re: renting
The cost of renting is astronomical. It’s such big business now. Huge deposits, rent in advance, letting agent fees, cleaning fees, pet fees, checking out fees. Ridiculous rents for bog-standard flats. Landlords refusing to rent to people on benefits. No wonder then the streets are filling up. People can’t afford to rent.

Yvonne Young, Facebook

I am in my late 40s and still renting!! Way too high a price too. Should be a legal cap on private rent rates...

Hilary Campbell, Facebook

They should take into account how well you’ve kept up with your rent when considering a mortgage application. Plenty of people pay over £600pm in rent but have got turned down for that amount or less! They also scrutinise your childcare costs far too much!

With me and my partner’s wage combined we could afford to staircase further on our shared ownership property but with childcare costs the amount we could borrow goes from £120k to £35k!

Stephanie Jarvis, Facebook

I love The Big Issue, I’m an Arsenal fan. My life changed completely when I started selling it.

Andy Linighan #Arsenal. My big inspirations are Yvonne Young from Haywards Heath and Angela Langford from Haywards Heath. 

@ruifpires

I LOVED this week’s Pitch interview in this week’s @BigIssue @9smudge and @michaelegan86

I can’t be running away from myself no more.” Carl Fellows in the ‘My pitch’ interview in this week’s @BigIssue sometimes one little line in a book or magazine stops you in your tracks, and really resonates.

@worryblogger

I never read a copy of The Big Issue, I’m an Arsenal fan. My life changed completely when I started selling it.

Andy Linighan #Arsenal. My big inspirations are Yvonne Young from Haywards Heath and Angela Langford from Haywards Heath.

@ruifpires

Classic Spot the Ball in @BigIssue @9smudge and Andy Linighan #Arsenal. My guess is C!!!

@ruifpires

Stephanie Jarvis, Facebook

RENTING

The cost of renting is astronomical. It’s such big business now. Huge deposits, rent in advance, letting agent fees, cleaning fees, pet fees, checking out fees. Ridiculous rents for bog-standard flats. Landlords refusing to rent to people on benefits. No wonder then the streets are filling up. People can’t afford to rent.

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Stephanie Jarvis, Facebook
You’ll laugh, you’ll cry, you’ll write to Jeremy Hunt...

‘So clinically funny and politically important for supporters of the NHS that it should be given out on prescription’
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JO BRAND

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JOHN NIVEN

‘Much like the NHS itself, this book is filled with hope, despair, miracles, catastrophe and acres of the sharpest gallows humour’
CHRIS ADDISON

MAKE YOUR APPOINTMENT TO READ
THIS IS GOING TO HURT: SECRET DIARIES OF A JUNIOR DOCTOR

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Local elections are the poor cousin to the national poll. Frequently, in England and Wales, the number who turn out to vote scuffs around 30 per cent. It’s somewhat higher north of the border. Last year, around 47 per cent of the electorate in Scotland cast their vote in local authority elections.

Still, it means that across Britain well over half of people take no part in the selection of those who impact their day-to-day lives. It’s a shame. We moan about local services but don’t do enough to influence actual positive change. Many of the cuts that we see impacting services – from schools, libraries, culture to pothole repairs – come at local level. Frequently, local authorities are having to deal with central government diktats. The bar on council tax increases came from Westminster, and Holyrood in Scotland, and had a corrosive impact on local authorities’ ability to function.

And, of course, there’s Brexit, the great big tractor beam that sucks up all focus and planning.

Yet, every now and then, it becomes clear that there are some very good ideas at local level that should not only be applauded, but enacted and scaled up.

Take the Prevention Transformation Fund. A paper published in autumn 2015 by the Local Government Association, it advocates investment now at local authority level to improve lives AND save funds later. Drawn from a number of tested cases, the fund advocates a ring-fenced fighting purse of £2billion annually, that will be used to develop projects at local level gunning for prevention first.

At The Big Issue we have been pushing the prevention message for some time. We believe that early intervention – in health, education, crime, housing and around all manner of issues – is the way forward. It will PREVENT people falling into poverty, and open up better life chances. It will also save them and save society later. The burden placed on already overstretched resources can be lessened with some clear-sighted, brave, forward thinking.

It’s frustrating that the Prevention Transformation Fund idea has been gathering dust for over 18 months. It’s time to do something with it.

We believe there MUST be a fund that allows for early intervention. We believe that pressure from voters, from all of us, can waken the authorities up to this.

As council elections come around, challenge your candidates to back the Prevention message. Ask if they will work to make the Prevention Transformation Fund a reality.

The amount of money needed annually is big, but the benefits are vast. There is much that is divided in Britain now. There are arguments and suspicion and dark clouds over an uncertain future. However, this is something that can build a better way. It is only the start. Now is the time to start moving.
On **May 3** people across England vote in the local elections in all 32 London boroughs as well as 34 metropolitan boroughs, 68 district and borough councils and 17 unitary authorities. Mayoral elections will also take place in Hackney, Lewisham, Newham, Tower Hamlets and Watford, while Sheffield will be electing a mayor for the first time. There will be no elections in Wales and Scotland but that doesn’t mean the agitation for prevention of poverty, homelessness and ill health stops.

**WHAT IS THE £2 BILLION PREVENTION FUND?**
The LGA proposed the idea of a Prevention Transformation Fund in 2015 – a ring-fenced £2bn annual fund that would continue be placed in a national pot along-side existing funding for treatment.

Once this generated savings they would be reinvested back into the system in the form of wider local prevention strategies.

It is estimated that a **£1bn investment using the proposed fund could be set to return £7.19bn of benefits** over five years – breaking down as £1.9bn in financial savings with the rest health benefits.

Eleven case studies were used to generate the figures, with benefits of £1.46 for every £1 spent preventing smoking in Bury, for example, while investing in free leisure services in Birmingham generates £20.69 of benefits for every pound.

Councillor Izzi Seccombe, chair of the LGA’s community wellbeing board, said: “Despite budget reductions, councils are determined to maintain vital public health services to help people live longer, healthier and happier lives, but in reality many local authorities are having to make difficult decisions on these key services, including stopping them altogether.

“We urge government to reverse reductions to councils’ public health budgets and give local authorities more funding for prevention through a dedicated fund to further this cost-effective work.

“Any extra funding for the NHS should also include public health funding for councils as the two are so intrinsically linked.”

**MIND THE GAP**
Overall, local government is facing a core funding gap of over **£5bn by 2020**, according to the Local Government Association (LGA), with £1.3bn required to stabilise the adult social care provider market today.

One of the reasons for the shortfall of central government funding across England and Scotland was the introduction of council tax freezes by former PM David Cameron in 2010.

The scrapping of council tax freezes in April last year allowed councils to raise charges by up to **three per cent**.

A total of 108 councils have taken up this option by increasing fees by 2.95 per cent or more – with 64 authorities opting for the maximum of 2.99 per cent – raising £548m across the nation. In addition, all but five of the 152 top-tier councils approved an adult social care precept adding a ring-fenced three per cent to fees and raising £548m towards adult social care.

But LGA estimates suggest that the additional £1.1bn for local authorities will be negated by a **£1.4bn cut to core funding** and rising pay costs of **£1bn to bring in the National Living Wage** this year.

Local authorities will continue to provide 1,300 statutory services alongside rising demand for adult social care, children’s services and homeless support, despite fewer resources and staff, with 500,000 lost to the council workforce since 2010, according to union Unison.

Early intervention grants for adult social care have been cut by £100m, and £500m has been lost from children’s funding between 2015/16 and 2019/20, while the introduction of the Homelessness Reduction Act and fire and safety and remedial work will also stretch resources.

**WHY PREVENTION IS ESSENTIAL**
The bill for treating preventable illnesses shows the need for a new way of thinking with almost a quarter of all deaths in the UK, around 141,101, considered avoidable in 2016, according to ONS.

Treatment relating to obesity and related health problems costs the UK **£37bn each year** with direct costs to the NHS hitting £9.7bn by 2020 and the bill for treating diabetes sitting at around £14bn.

The effect of alcohol is believed to cost the NHS £3.5bn every year with the bill for smoking coming in at £5bn. Research from the Lankelly Chase Foundation estimated that public expenditure on people who are homeless, offenders, and/or drug misusers is roughly £10bn a year in England.

A total of 118 councils are spending **£452m on alcohol and drug misuse strategies** from public health grants this year – **down from £535m** five years ago.

**USEFUL LINKS**
Details of which elections are taking place in your area

[www.yourvotematters.co.uk/](http://www.yourvotematters.co.uk/)

Look up and contact your candidates

[whocanivotefor.co.uk](http://whocanivotefor.co.uk)

[local.gov.uk](http://local.gov.uk)
Brian Wilson is bringing Good Vibrations to Scottish festival

The Big Issue can exclusively reveal that thanks to us, Brian Wilson will be at this year’s Doune the Rabbit Hole Festival.

Yeah you read that right – but The Beach Boys won’t be bringing Good Vibrations to the Stirling-shire festival. That will be the duty of Big Issue vendor Brian Wilson.

The 39-year-old will heading out on tour from his usual pitch outside M&S in Perth to bring his famous name and plenty of magazines to the festival – headlined by The Levellers, Akala and This Is The Kit – on July 13-15.

“I’ve never been to a festival before but I think that this will be an environment where I will flourish when selling the magazine,” said Bryan, who is saving his earnings from selling the magazine with the goal of setting up a boiler maintenance business.

“I obviously get the Brian Wilson comparisons quite a lot so I’ll have to think of some one-liners about that along the lines of him being a special guest.”

Rhys Morgan, Big Issue distribution team leader in Glasgow, said: “We are really excited to have The Big Issue presence at Doune the Rabbit Hole this year. It’s an opportunity for us to reach new customers, engage with people in a feelgood environment.” Turn to page 24 in this week’s magazine to find your essential Big Issue Festival Guide.
Jess Phillips has taken to the streets to get a taste of life as a Big Issue vendor.

The Labour MP joined Big Issue vendor Michael Hadley, 25, on his pitch on Piccadilly Arcade, Birmingham, on April 26 to experience the challenges of selling the magazine first-hand.

And Phillips admitted that she “felt invisible” after spending an hour on the pitch, selling just two copies of the magazine.

“After the experience, I’ll always buy The Big Issue. I know a lot of people walk past vendors – I have done it in the past – and I will make sure, as a politician, that I will do all I can for people on the streets,” said Phillips, who featured in our Letter To My Younger Self section in February.

“I found it to be a fascinating experience to see how people ignore you and how you can feel invisible. I felt a lot of people were looking away from me.

“Selling the magazine first-hand showed me the challenges that people face and the level of independence that they get when they are doing something gainful with their life like this.”

Big Issue West Midlands team leader Jon Hyde gave Phillips full marks for “getting stuck-in” to the challenge.

“It was a pleasure to have Jess sell the magazine as she really engaged with our vendor Michael and got stuck into the whole process without any pretension,” he said afterwards.
HE LOVES ME NOT

ANONYMOUS

This artist, who submits her work via London homeless charity the 240 Project, describes herself as “a lone wolf”. “My work comes straight out of my head, it’s happy and sad,” she says. “At the end of the day, how you feel comes out on the paper, in the colours and the shapes. I get inspired by people at the project and value their comments, we are like a family – they give you honest advice.”
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The Windrush generation certainly changed the United Kingdom, and especially our big cities. I was living in Notting Hill as a locally born London Irish boy. And then suddenly, as if all at once, large groups of West Indians arrived on our slum streets. Soon after, though we left the slums for different slums, this sudden arrival led to the Notting Hill race riots of 1958, a week after a similar (forgotten) riot in Nottingham.

These were workers, the initial rush of whom came in an old boat once German and used by the Nazis, but renamed Empire Windrush. London Transport was recruiting directly from Jamaica and Barbados. A Conservative health minister called Enoch Powell was inviting West Indian nurses to work in the NHS. And they took up residence in the cheap and run-down parts of our towns. They filled up the jobs that the UK workforce didn’t want to take up: bus driving, hospital portering, cleaning, factory work, where the labours and machinery combined with the health threats that went with them.

They built and they dug and they portered and they drove. But how could the increasing prosperity of the UK working classes be catered for if these migrating workers weren’t doing the unsavoury jobs?

Many brought poverty with them. Many were from the countryside of the islands. They also brought their culture, food, language and their breezier take on music, which they made out of their own passions.

My first serious friend was a boy who arrived in 1954 and moved to the White City in Hammersmith, West London. I was just out of nick and aged 18 with ambitions to become a great painter. I worked for the Royal Borough of Kensington trees and garden department. My fellow workers, knowing I was out of a correctional institute, ‘sent me to Coventry’ (meaning they ignored me). But Simon, like me – and isolated, like me – took me up as his friend.

I took him out of London that year, his first exit from it since he got off the Windrush at Southampton 10 years before. I took him to Cambridge and he was astonished at how green England was. A few years later, I met Danny. Danny was completely different. He came over on the same boat and at the same time, but his mother had joined a savings group and got a house out of it. Danny and I have never been separated for long ever since. I lived in his aunt’s Windrush-loaded house in the

The British working classes also seemed to be on their own Windrush, to Australia, for £10 (including the boys who would become the Bee Gees). To start their lives again, and help push Australia towards increasing prosperity. The old rule, as the Germans had learned after the war, is if you want prosperity, you go overseas for a good chunk of the workforce. They went to Turkey and they got their workers – and they got their prosperity.

Stewart didn’t prosper well in this country. We also didn’t manage to destroy capitalism together. I think we realised in the end that Wall Street is better at destroying capitalism than any revolutionary movement.

I went to his funeral in a Welsh valley where he’d moved with the love of his life. It was surprising, because they took to him as a later version of Paul Robeson, the American bass baritone who sang Welsh songs with an African-American depth. Stewart was a youngish man, a giant, and a grammarian unlike anyone else I knew.

These are just a few stories about Windrushers I have known. I was influenced and changed by them. And enriched by them. And employed by them. And fed, nourished and housed and entertained by them.

What can I make of today’s Windrush debacle? Only outrage. These were our fellow people who came to rebuild a scarred country. Who fought in our European wars. And who died with us.

The Windrush generation have nothing to prove to me, neither their belonging, nor their sincerity. And I think I’m not alone in hating this recent turn of events.

It’s time to hand out the papers, stamps – and anything they need – to make them feel that we welcome their participation in our joint world.

John Bird is the founder and Editor in Chief of The Big Issue. @johnbirdswords

john.bird@bigissue.com

New lives: The immigrants who arrived on The Empire Windrush changed Britain forever.
ETHICAL VITAMINS WITH AN ORGANIC HEART

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The dawn chorus is nature’s free concert. One of the things that really surprises people the first time they hear it is how loud it is. During the day you hear birdsong among other noises. But if you are out just as the sun rises, the volume of the birds is almost deafening.

It happens when there is enough light for a bird to see, to know that it’s roosting or standing in a safe place away from predators, but not enough light or warmth to hop around finding food. At this time of year male birds have got to defend their territory and attract a mate.

For the next few weeks it will grow and peak around May 6 when migratory birds are coming back so you have a much bigger choir. You might hear blackbirds, sparrows, starlings, blue tits, great tits. You might hear the distinctive call of the song thrush – it repeats its notes and phrases and it will find a note it likes, then move on to something else.

If you want to experience the dawn chorus, get up before sunrise. If you’re lucky enough to live somewhere you are surrounded by trees you can throw open the window and listen in bed. If you don’t, find out where your nearest park or nature reserve is, but check it’s open at that time in the morning, don’t make the mistake of turning up and finding the gates locked. And just stand or walk through it quietly.

The RSPB runs dawn chorus events with special guided walks. If you go out on your own, you don’t have to know all the birds that are singing, but it makes it more interesting and it’s good to learn a few likely ones. You can hear them on the RSPB website before you go.

Nightingales are very famous for their song – although one probably didn’t sing in Berkeley Square – but in the last few decades both they and turtle doves have had serious population crashes. Its habitat is scrub, bushes, things like hawthorn, but those areas get developed and built on. We have a campaign at the moment to try to save one of their most important habitats.

Turtle doves are returning from Africa to East Anglia and Kent, a few places in the Midlands. But when they come back to the UK there aren’t the same farmland seeds from arable weeds that they need to feed their chicks. If you live in an area where there are turtle doves, you will hear their song peak around this week. Our Operation Turtle Dove campaign is working with farmers and other groups to help change their fortunes.

The dawn chorus has changed. If you listened 50 years ago in the British countryside you would hear lots of skylarks and yellowhammers – their call is “a little bit of bread and no cheese” – tree sparrows, house sparrows.

So get out and appreciate it while it is as it is. Get up a couple of hours earlier. You will not regret it. And if you enjoy it, why not see how you can help.

Jamie Wyver was speaking to Vicky Carroll @vcarroll100
Pamela Des Barres
Super groupie and writer

In 1964, the year Pamela Des Barres turns 16...
Beatlemania lands in the US / Boxer Cassius Clay is crowned heavyweight champion of the world / The Sun newspaper is published for the first time.
LETTER TO MY YOUNGER SELF

By 16, I stood out like a beautiful, rosy red, sore thumb. I wore white tights and red patent leather flats and a little white dress. I looked so different from everyone. I’d tell my younger self — keep doing that, keep expressing yourself! I was very hopeful — I still am. It’s done me well through this wild and crazy life I’ve had.

When I was 16, I had a boyfriend called Bob Martine. He was a greasier boy. I always loved a bad boy. But he went to New York and during that time I met a guy called Victor Hayden. He was Captain Beefheart’s cousin and was later in the Magic Band. I met Don [Van Vliet, Captain Beefheart], when I was in high school, and became the Valley chapter of his fan club. It was a very new reality I started living at that time. I saw that there was an alternative to the life I had been living. Going into Hollywood was like going to Oz from Roseda, California. I started seeing a lot of local bands — but, of course, later they became huge — like The Byrds, Buffalo Springfield, Love and The Doors.

I had a lot of insecurity. I’d tell my younger self, hey, guess what — you’re going to meet all four Beatles. And you’re going to have a wild affair with this new, big-lipped character that you’re obsessed with... so, go on girl! Yes, you’ll have your heart broken by a lot of famous people. Your heart will take longer to heal because you’ll keep hearing them on the radio. But it’ll all be worth it.

I’d warn my younger self about Jimmy Page. I wouldn’t stop my young self from falling in love with him. But I would say, don’t believe every word he says! I actually believed that he was going to take me to England and take me to Pangbourne and we’d see the peacocks out the window. I thought he would send me a white chariot and that chariot never arrived. So, I would probably say, have more fun with him and try not to fall so madly in love.

That’s what I did with Mick Jagger. I realised, I’m not going to end up with Mick Jagger, so I just had several joyous, fun romps with him. He was the prettiest thing in the world. He was sexy, he was happy to be who he was, doing what he was doing. You can tell, from looking at him now, what a great life he’s had and how unrepentant he is. I’m unrepentant too. I have zero to repent.

I would say, when that guy, who plays that guitar, that African-American guy, that incredibly far-out dude hits on you — go for it! I had just turned 17 when I met the Jimi Hendrix Experience and he hit on me. He was so bigger than life. I was like, “Oh! Excuse me Mr Hendrix, I’ll go over here to the little skinny bass player.” So I did wind up with Noel Redding and he was one of my boyfriends for years off and on when he came to town.

There was another time I could have hung out with Elvis. I’d say, when that guy calls you and says Elvis is looking for someone to watch TV with tonight — go! I had just got engaged to Michael [Des Barres, singer with The Power Station, and her husband from 1977-1991] and I was concerned that I might succumb to Elvis’ tempting ways. Later, Michael said, “What were you thinking?”

I would tell my young self not to take so many drugs. Everyone was experimenting. The early drugs were fine — pot and acid, mescaline and all — we were sort of searching for God, looking for something higher and more meaningful. Then it sort of denigrated into cocaine and pills and stuff. I’d tell her to avoid some of that, because there are things I don’t remember because I was so high.

In the Sixties and Seventies we were inundated with rock gods. You could swim through them, there were so many. Now, there’s Jack White. He’s the only one.

I wouldn’t change anything I put in I’m With the Band, or the fact that I’m a proud groupie. But I would warn my younger self that she was going to get a lot of flak for being herself, for being brutally honest and sharing, joyously, this life I led as a young woman. I was really stunned at some of the response. All I was doing was sharing the life of a young woman growing up in an incredible time, in the perfect city. I’d warn this sweet young thing to buck up and get ready for the onslaught.

Here I am, a senior citizen, and I’m still getting it for stuff – like, 50 years ago! I have to point out, hey, wait a minute — you have sex too, right? I just happen to have had it with some beautiful young guys that everybody else wanted. What’s wrong with that?

People ask me the #MeToo question a lot, and I had a lot of #MeToo stories growing up when I did — but not with musicians. I was doing exactly what I wanted to, with who I wanted to, when I wanted to. I was never harmed. I considered myself a feminist. I was doing what I wanted to do. That’s what a feminist is.

I was always afraid of cancer. When I was young, my aunt told my mother a story about this fellow who blew his head off because he had brain cancer. It scared me, and I worried about it for a lot of my young life. Then I got breast cancer 13 years ago – and I came through it. I got over the fear of cancer by getting it. So, I would say, you’ve got some incredible resilience — and you’re going to need it.

I was friends with Frank Zappa for years and years. He was beyond a pioneer. I was the nanny at the house. I was in the GTOs, the all-girl group he created. I was always amazed to be in his presence. He was so innovative and so funny. He brought the humour out in everybody. He had the ability to get you to tell him things you would never tell anyone else. I call him the master puppeteer, because he could pull out real creative things from people that they didn’t know they had in there.

My mum always said, if I’d focused my energy on something other than being a groupie, I could have done anything. I could have been Hillary Clinton, at this point, if I had focused that energy on a political career.

I would tell myself, start writing a bit earlier... and take your writing more seriously. I’d say, you’re going to be a writing teacher one day. That has become the most inspiring part of my life in the last 18 years – I’ve been teaching women’s writing workshops. This joyous part of my life could have started sooner. I hope these women open up and realise who they really are.

A new and revised edition of I’m With the Band is out now (Omnibus Press, £14.99)

Interview: Laura Kelly @laurakaykelly

Photo: Brent Walter/image.net, Photos: Baron Wolman/Iconic Images; NILS JORGENSEN/REX/Shutterstock; Richard Creamer/Michael Ochs Archives/Getty Images
David Shrigley’s darkly funny illustrations reflect our surreal and disquieting times. After a Turner Prize nomination and a stint on the Fourth Plinth in Trafalgar Square, he’s now taking over an entire city. Interview: Malcolm Jack

If you find yourself in one of the many cafes of Brighton this spring, idly thumbing through the brochure for the city’s annual arts festival, hold the page up to the light and see if you can identify the discreet mark of a felt pen. Because you might well be holding a collector’s item.

“It’s like the golden ticket out of Charlie and the Chocolate Factory... sort of,” deadpans David Shrigley, guest director of this year’s Brighton Festival, the programme of which is designed using a typeface based on his handwriting, so he “can pick up copies of the brochure at random and write things in them and no one will notice”.

So, has he then? “I might,” Shrigley laughs mischievously. “I mean, they’re in every single cafe. There are lots of opportunities. And I’ve got my pen with me all the time...”

Guest directing one of Europe’s leading arts festivals – for which The Big Issue is media partner – is the latest string in Shrigley’s bow, which has seen the Glasgow School of Art graduate turn out, among other things, cult favourite illustrated publications, co-write a comic opera about cookery called Pass The Spoon, earn a Turner Prize nomination for his 2013 exhibition Brain Activity and design an alarming-looking mascot for his favourite football team Partick Thistle. Kingsley, as he’s called, sold The Big Issue on the streets of Glasgow to raise awareness of the magazine in 2016. “I’m very proud of Kingsley, he should be up for an MBE before too long for his charitable work,” Shrigley says.

But back to Brighton. “It’s a great opportunity to get to know people and have collaborative relationships...”
with people in the city because I only moved here from Glasgow in 2015. I lived in Glasgow for 27 years. I went up there as a teenager and left as a middle-aged man. So this a great opportunity for me to be fast-tracked into a new cultural scene.”

It’s also been a chance to invite some of his favourite singers and bands to play in his new home town. They include his friend Malcolm Middleton, as well as the likes of Ezra Furman, Deerhoof and This Is The Kit – the latter two of whom will perform special collaborations with orchestral collective Stargaze.

Last but not least it’s an occasion for Shrigley to show some of his own new work. Including an interactive exhibition called Life Model II, which will give visitors a chance to try their hand at life drawing. And in one of Shrigley’s most adventurous undertakings, he writes, directs and designs an “alt-rock/pop pantomime” called Problem in Brighton, a follow-on of sorts from Pass the Spoon, starring one of the same lead actors, Pauline Knowles, and featuring a live band led by Brighton-based artist and musician Lee Baker.

“There will be a mosh pit,” Shrigley warns. “It’s a very comic presentation, I’m sort of directing a rock ‘n’ roll gig. It’s not like a play. It’s like maybe 12 or 14 songs that have a narrative to them, but the actors are pretending to be rock stars, albeit they’re singing and they have a slightly pantomime indie-rock oddness to them. I’ve made musical instruments that they play, or pretend to play.

“People keep badgering me to tell them what it’s about,” he adds. “But I still don’t really know.”

In March, Shrigley’s Fourth Plinth in Trafalgar Square in London – a seven-metre tall elongated bronze thumbs-up titled Really Good – gave its last mocking salute to the world at the end of a nearly two-year tenure beside Nelson’s Column. As probably the most viewed piece of contemporary public art in Britain in its time, it was exposure like Shrigley has never experienced before. “I’m quite happy it’s going somewhere else now,” he says, before revealing that the sculpture is now in storage waiting to be displayed at a new, undisclosed location elsewhere in Europe.

“I’m not interested in making a permanent public mark on the world – I’m not an architect,” he continues. “It was a really good project, I really enjoyed it. It really influences your understanding of your own work and what it means to put something in a public space. But everything has its lifespan.”

Besides Brighton, Shrigley is working on a documentary project on a Greek island about goats that sound like human beings, and an as yet unspecified exhibition in the late summer at Stockholm’s Museum of Spirits. The mind boggles at what Shrigley might come up with for a show in what is basically a museum of booze. “I haven’t figured out what I’m going to do for that yet,” he admits. “I did want to do a show about vomiting, but I’m not sure they’re going to like that.”

David Shrigley guest directs Brighton Festival, for which The Big Issue is media partner. May 5-27 brightonfestival.org
His book, Fully Coherent Plan for a New and Better Society (Canongate, £14.99) is published on May 3
@MBJack
Mixing politics and pop is trademark Public Service Broadcasting, and this spring they’ll be playing new tracks about the world’s most famous ship at her Belfast birthplace. It’s a musical response to an emotional story, writes PSB’s J Willgoose, Esq.
It was back in June 2017, I think, sitting in the green room at BBC 6 Music in Salford, that I was approached by a member of the station’s senior management and told that the 2018 6 Music Festival – or a version of it, upgraded to the BBC Biggest Weekend in light of the lack of a Glastonbury this year – would be taking place in Belfast, on the Titanic Slipways where the ship was constructed. I was asked if we’d be interested in playing the event and writing something about Titanic to mark the occasion. My reaction was instant, and the same as it has been when we’ve taken on similar projects in the past. “Now that’d be interesting.”

My band, Public Service Broadcasting, has made something of an unlikely name for itself as chroniclers (well, more accurately, re-chroniclers) of the past, having previously raided the archives to retell stories from World War 2, the space race and the decline of the coal industry in South Wales. We write new music around the material, placing the stories of the past firmly in the present; it’s never been about nostalgia for me, and always far more about drawing lines, contrasts and comparisons between then and now.

Each time we tackle a subject the challenge is the same: trying to get across the essence of the story without using the most well-known or hackneyed material, and hopefully in the process shedding new light on the subject matter. Our World War 2 release avoided any mention of Churchill (or Hitler, for that matter), just as The Race For Space used only one clip of Neil Armstrong, preferring to tell the story of Apollo 11 by focusing on mission control. Even on the more politically fraught Every Valley, Arthur Scargill and Margaret Thatcher were nowhere to be found, eschewed for the more personal stories of miners and their families as the industry they gave their lives to was dismantled around them. It’s safe to say, then, that there will be no Dick Van Dyke-esque “iceberg, right ahead!” in our upcoming Titanic compositions. But where do you begin attempting to address this story, so well known to so many?

The process always starts in a very old-fashioned way: reading. There’s something in the combination of history and imagination that occurs when reading historical material that’s particularly inspiring – the brain almost instinctively starts sketching out the shape of the story, the parts you’d like to focus on and the kind of music you’d like to create. I read Walter Lord’s A Night To Remember, as well as multiple survivor accounts – and slightly more obscure material which forensically detailed the ship’s building process, as well as visiting the fantastic Titanic Belfast which we’ll be performing in front of this May.

It was obvious that Belfast’s proud industrial heritage (and its implied industrial decline, throughout the 20th century) would be the best place to start. It should be quite something to play new material addressing the construction of the world’s most famous ship on the shipyard in which it was built – sad, yet proud, echoes of the past reverberating around a much-changed landscape.

I also wanted to capture something of the spirit of pre-war optimism which greeted the launch of the ship in 1912 on its journey from Belfast to New York via Southampton, Cherbourg and Queenstown, and that forms the basis of the second track, which uses a combination of BBC and BFI material. And, as much as I wanted to make the release more balanced than the usual iceberg-related Titanic fare, the disaster itself (and the aftermath) has to be addressed, and in a tasteful and appropriate way. Instead of using survivors’ interviews, we’ve taken a more abstract approach for these two tracks, one constructed using a musical reinterpretation of the Morse code distress call, C-Q-D, and one focusing on the wreck.

In all of it, I’ve written music as a response – both intellectual and emotional – to the story I’m trying to tell. Whether that music serves its purpose is, of course, highly subjective, but I do hope the new compositions convey something of the scale of the ship, the pride that those who built her took in her sailing, and the almost unimaginable terror of that cold April night on the Atlantic.

I don’t believe that music – certainly the best music – has ever been purely apolitical, and viewing it as just pure entertainment both devalues the medium and, I would argue, fundamentally disrespects the audience. As artists, we shouldn’t be afraid of speaking up for the things we believe in, for taking principled and honest stances even in the face of quite considerable commercial risk. That’s the ethos which has grown in us steadily as the band’s profile has risen, and recognising the fact we have a voice – one which we must use responsibly and thoughtfully, but one which has been hard-earned – has been a key part of shaping the way we’ve approached the last couple of PSB projects. It’s also been behind our support for causes like the Orgreave Truth and Justice Campaign, which saw us launch a T-shirt collaboration with them earlier this year, with all profits going to the OTJC. Despite the fact that the OTJC is a cross-party organisation, there will always be (and there have been, this time) those who object to any kind of engagement with politics by bands. We may have lost a few fans in the process, but I’d far rather that and be able to hold my head high knowing that we at least tried to make a difference rather than opting for the easy (and more financially comfortable) route. Whatever the future holds for the upcoming Titanic material, I’d like to hope that such an approach will see us on the right course. As with everything, time will tell.

Public Service Broadcasting will debut their Titanic commission at BBC’s Biggest Weekend, Belfast, May 25
New single

The Teesside Boys

on iTunes

www.aquavelvas.co.uk
The finger is being pointed at rap style Drill over the London street murders. That’s all wrong, says writer Denzil Bell, who says we need to tackle the problem at source.

Appearing on Michael Moore’s documentary, Bowling For Columbine, Marilyn Manson dropped an absolute jewel there. In the same way, many media publications look to blame drill for the violence, instead of actually listening to what they are saying. Their “demonic” music could actually be a façade hiding a cry out for help.

Take for example, Macaroni, one of UK drill’s biggest songs, where AM raps that he is “active but inside I’m very lonely / Father, forgive me, ‘cause I ain’t holy / Losing my loved ones, they’re dying slowly / Touch them, I’ll bang-bang, get through your Stoney”.

Here is a prime example of a young black man crying out for help, but then putting on a hard exterior to conceal his pain.

We need people from our communities to listen and speak to these youths, in the hope that the senseless murders can be reduced, and last week grime MC Novelist became the voice we needed with the release of his debut album Novelist Guy.

As a former deputy young mayor of Lewisham, it is not surprising that his politically confrontational moments stand out on the album, finding itself most present on Stop Killing the Mandem, where he raps about how the police need to stop killing black people, namely young men from the “hood”, as well as imploring these “YoungGs” to stop killing each other and “put down the tools”.

This is a message that needs to be spread, as London has been shaken by a wave of violent crime, with more than 60 murder investigations launched by the Metropolitan Police so far this year.

I believe that these murders are being committed because of a lack of care, as if a person truly cares about life, they would not take the life of another in cold blood. I feel that promoting and implanting self-love into the disenfranchised youths of today will in turn stop them from going down the wrong path, and turn them into productive citizens.

My hope is that songs like Stop Killing the Mandem are heralded, instead of the media going into moral panic and blaming other forms of rap music for the murders. Really and truly these rappers are just talking about their life situations and are often attempting to use the very music to get out of their extreme environments. Vilifying those rapping about their bleak truths will bring no change. But if we highlight those who are doing the right thing, this could work wonders on the minds of the impressionable youth.

Blaming UK drill for the surge in London’s youth violence is an absolute cop out, and will do nothing to solve this issue. Only by listening to the youth and promoting positive solutions will we see a change in our urban communities across London, and this is what we as the media must focus on.

Denzil Bell blogs at artcollectiondot.wordpress.com @akadiddz
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Festivals used to be a simple pleasure: a dazed, hedonistic, muddy love-in or a cider-fuelled feast of indie-rock.

But 2018 marks a seismic shift in the UK’s festival landscape. Politics is the new rock’n’roll and you are as likely to find a standing ovation for Cambridge Analytica whistleblower Chris Wylie as rapper Kendrick Lamar. Superstar big-hitters like The Rolling Stones and Beyoncé extravaganza will be strutting open-air stages across the land. But this year they have competition in the festival fields from the likes of Hugh Grant holding forth on phone hacking or Margaret Atwood dismantling the patriarchy and dystopia with one swipe.

Meanwhile the contemporary classical revolution is bringing some of the most cutting-edge, thought-provoking and dangerous music you’ll find to Britain’s open-air musical extravaganzas. No longer the preserve of posh picnickers quaffing champers on the lawn, this is some of the trippiest, most challenging music around. Read more about it over the page.

The expansion of family-friendly fests is a welcome trend. But, of course, it’s an expensive business and ticket-buyers rightly expect a better-quality service for their money, whether it’s visiting a loo that is somewhat more comfortable than a trough in the ground, chefs serving up gourmet meals or the event taking steps to become more environmentally friendly (see page 12). And with the growth in urban gatherings, you need not even don wellies to get into the festival vibe. There truly is something for absolutely everyone, as you can see from our pick of the best events listed over the next 15 pages.

Of course the rock’n’roll roots of the great British festival are still alive and well – from arena heavyweights like The Cure, The Killers and Kasabian, to theatrically quirky oddballs like Bjork and our Festival Guide cover star Grace Jones, to music icons like Skepta and Chvrches (who talk to us on page 6).

The Big Issue has also played a starring role in recent years with vendors selling the magazine at Glastonbury Festival. This summer you will find us popping up at events across the UK, with vendors at Doune the Rabbit Hole in Scotland and Brighton Festival (see our feature with guest director David Shrigley in this week’s magazine). And we’ll be digging in to the heart of political debate at the Byline Festival.

So, despite the multihectare-sized absence of Glastonbury, there’s never been a brighter or more varied bill for festival season 2018. See you down the front.
The real thrills and spills of the festival vibe can be found in the alternative universe of contemporary classical. Let Claire Jackson be your guide.

I pass a writhing couple surrounded by onlookers. This was, I later discovered, sock-wrestling: first person to reveal their opponent’s naked foot wins. A man with nothing save gold spray paint to protect his dignity rides past on a penny farthing. A sign beckons revellers to the feast of fools. Clusters of people sit on hay bales, laughing. I settle under an oak tree to take in Ólafur Arnalds’ set; the Icelandic composer taps a Mac to merge beats with the onstage string quartet’s swoops. My heart soars. Someone singing. Is this a feast or fools? Clusters of people sit on hay bales, laughing. As igniber revellers to the summer’s day) as you are for the perfect British summer. Sun shining and awar ciders at the right. If it isn’t, Radio 3’s evening serenades dedicated to this type of music that will be broadcast this summer. Unclassics explores the emerging soundworld of contemporary composers and producers including Gabriel Prokofiev, Johann Johannsson, Flying Lotus, Bonobo, Nils Frahm and Christina Vantzou.

Claire Jackson is The Big Issue’s classical music correspondent. @claireswriting

"AN OOMPA LOOMPA SAUNTERS PAST. I LOOK FOR A WHITE RABBIT IN A WAISTCOAT"

Richter shares a rare performance of Infra, a meditation on the events surrounding the London 7/7 bombings. Happily, Radio 3 has a new series dedicated to this type of music that will be broadcast this summer. Unclassics explores the emerging soundworld of contemporary composers and producers including Gabriel Prokofiev, Johann Johannsson, Flying Lotus, Bonobo, Nils Frahm and Christina Vantzou.

Claire Jackson is The Big Issue’s classical music correspondent. @claireswriting
SATURDAY

MOTT
THE HOOPLE
STEEL PANTHER
Cadillac Three
THERAPY?
GUN
NO HOT ASHES
OUTLAW COUNTRY STAGE
STEVE EARLE AND THE DUDES
MYLES KENNEDY
SKINNY MOLLY
ME AND THAT MAN • THE ADELAIDES
THOMAS WYNN & THE BELIEVERS
RISING STAGE
THE-RISING-SOULS
THE DUST CODA • HENRY'S FUNERAL SHOE
THE ROCKET DOLLS • GORILLA RIOT
DEAD MAN'S WHISKEY
ICARUS FALLS • THOSE DAMN CROWS

SUNDAY

THE CULT
HALESTORM
BLACKBERRY SMOKE
SONS OF APOLLO
TYLER BRYANT & THE SHAKEDOWN
THE LAST INTERNATIONALE

OUTLAW COUNTRY STAGE

BLUES

GOV'T MULE
JIM JONES AND THE RIGHTEOUS MIND
LAURENCE JONES • KRIS BARRAS BAND
CONNOR SELBY BAND

PROG IN THE PARK

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SUBJECT TO LICENCE

PLANET ROCK
Synthpop trio Chvrches are taking their new album to festivals all over Europe and the US this summer.

Major music festivals have in many ways been the making of Chvrches – and at times literally the breaking too.

“I don’t know if I’ve ever seen that number of people in the same place at the same time, it was a properly holy shit moment,” marvels synths player Martin Doherty of doing Coachella in California in 2016.

“We got through it, despite the fact we were pretty much paralysed with fear,” Doherty’s multi-instrumentalist bandmate Iain Cook adds. “It was a bit of a confidence-booster.”

Glastonbury that same year, when Chvrches were the penultimate band on the Other Stage at dusk just before New Order headlined, was another massive moment for the Scottish synthpop trio.

“It’s quite a famous slot,” says Doherty. “That was a pretty special night for us.”

“Especially because when you were a kid and when you were a teenager in bands, you watched the BBC coverage of Glastonbury,” singer and former Big Issue journalist Lauren Mayberry agrees.

From festival triumphs to…

the tribulations of your equipment having an actual meltdown in the sweltering heat of the Australian summer. “We played a festival in Adelaide where it was so hot the computer overloaded and just died and wouldn’t do anything,” Mayberry laments. “Our poor tech spent half an hour trying to fix it and then it was like, ‘your slot is done now, so you have to go and tell the angry crowd of Adelaide that the 30 seconds of the song they got is all they’re gonna get’.

Their set-up now rejigged in light of such an unfortunate experience, Mayberry assures us that Chvrches are now fully proofed against extreme temperatures. “Unless one of the human beings overheat,” she jokes.

“Yeah, a fat ginger Scotsman on the floor of the stage,” Doherty laughs.

Packing plenty of factor 50, Chvrches are ready to do it all again as they prep their massive-sounding third album Love Is Dead for release in late May, ahead of a summer of festivals all over Europe and the US – including Parklife, TRNSMT and Citadel in the UK. If the band’s ascendency continues at the same rapid rate it’s been going thus far since they formed in a basement studio in Glasgow in 2011, it’s not hard to imagine Chvrches headlining major festivals in summers soon to come.

It’s a remarkable success story for a band who have developed a fiercely loyal following by doing things on their own terms and staying strong to their principles – with Mayberry in particular garnering a reputation for speaking out fiercely on feminist issues and standing up to online trolls. Love Is Dead finds them perfecting their poise as a trio with the voice and values of an indie band, yet packing powerful pop clout (Chvrches’ previous album Every Open Eye went top 10 in both the UK and US).

“I feel like we’re lucky because there’s never really been any pressure for us to be one thing or the other to some extent,” says Mayberry.

“Although there was always a pop element of the band it was never like it was such a massive pop band you couldn’t put a record out unless it had a top 40 single on it.”

Even as Chvrches’ success grows and her journies days fade into memory, Mayberry continues to support the hand up not a handout values that The Big Issue embodies, for instance finding time to try...
her hand at selling the magazine on the streets of Glasgow as part of Vendor Week in 2015. “I really feel like what The Big Issue does and what other street papers do is so important because it empowers people to take charge of their own life when so much of what the rest of society does to them is so disempowering and so cruel really,” she reflects. “I’m glad to have been a small part of it.”

Isn’t there one dream commission we could coax her into to make a comeback? “ Weirdly, I interviewed Kelly Rowland from Destiny’s Child for The Big Issue, which is pretty bizarre,” Mayberry pondered. “So I guess if I can get the exclusive Beyoncé interview then I’ll come out of retirement.”

Over to you, Bey.

Chvrches’ album Love is Dead is out May 25.

Interview: Malcolm Jack @MBJack

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The Eden Project, Cornwall

TICKET PRICES VARY
The glowing domes of the Eden Project make for a suitably epic and otherworldly backdrop to this series of standalone open-air summertime big gigs. Gary Barlow, Massive Attack, A Beautiful Day Out, Queens of the Stone Age, Jack Johnson and Björk headline successively.
edensessions.com

DOWNLOAD
June 8-10
Donington Park, Castle Donington

£210
Monsters of rock from the four corners of the globe will descend on Donington Park for a weekend of roaring riffs and wanton devil-horning. Avenged Sevenfold, Guns N’ Roses, Ozzy Osbourne, Bullet for My Valentine, Black Stone Cherry, Marilyn Manson and many more bring the noise.
downloadfestival.co.uk

NOCTURNE LIVE AT BLENHEIM PALACE
June 14-17
Blenheim Palace, Oxfordshire

TICKET PRICES VARY
The stately home of the Dukes of Marlborough throws open its gardens to a series of four big standalone gigs for audiences of all kinds of tastes. Nile Rodgers and Chic, Noel Gallagher’s High Flying Birds, Elvis Costello and Gary Barlow headline successively, with quality hand-picked supports each night.
nocturnelive.com

ISLE OF WIGHT
June 21-24
Newport, Isle of Wight
£209
One of the biggest festivals of the summer celebrates a big birthday in 2018, as Isle of Wight turns 50. Sounds like an occasion for a particularly special line-up. Kasabian, Depeche Mode, Liam Gallagher and The Killers among dozens of others should do the trick.
isleofwightfestival.com

PARKLIFE
June 9-10
Heaton Park, Manchester
£145
Probably nothing can top Liam Gallagher making a triumphant homecoming on the bill at Manchester’s biggest music festival this summer – but the likes of The xx, Skepta, Lorde, A$AP Rocky and Bonobo will do their best to give the ex-Oasis frontman a run for his money.
parklife.uk.com

TRNSMT
June 29-July 1, July 6 and July 8
Glasgow Green, Glasgow
E115 (THREE DAYS), £260 (FIVE DAYS)
Back much bigger in its second year – if also more confusingly configured – Glasgow’s new city festival TRNSMT sprawls over one whole weekend and most of another this year, welcoming a mixed bag of massive headliners from Stereophonics, Liam Gallagher and Arctic Monkeys to Queen + Adam Lambert and The Killers.
trnsmtfest.com
GRILLSTOCK
June 30–July 1
Bristol Harbourside, Bristol
£45
Meat meets music by the water in Bristol. Think incredible burgers and BBQ food, hot dog-eating contests and craft beer aplenty, all washed down with a line-up of top live bands and DJs from across the genre spectrum. Keep an eye on the website for announcements.
grillstock.co.uk

RAMBLIN’ MAN FAIR
June 30–July 1
Mote Park, Kent
£156
Classic rock, country, southern rock and blues—no doubt sippin’ a shot of whisky or two—are on order of the day at Ramblin’ Man (so titled after an Allman Brothers song). Mott the Hoople, Steel Panther, Therapy?, GUN and Steve Earle and the Dukes are just a flavour of the line-up.
ramblinmanfair.com

BLISSFIELDS PRESENTS: BLISSCAMP
July 5–8
Vicarage Farm, Winchester
£100
The team behind Blissfields seek to get back to their intimate, DIY festival roots with a new “playfully hedonistic” camping-based event with five themed music and entertainment stages. Line-up announcements so far include Gold Panda, Baxter Dury, Mr Jukes and Slamboree.
blissfields.co.uk

WIRELESS
July 6–8
Finbury Park, London
£160
As the UK’s leading hip-hop and grime festival, Wireless always boasts a huge exclusive or two and 2018 is no exception, with J.Cole, Stormzy and DJ Khaled headlining over three nights respectively. If that’s not enough, the likes of Post Malone, Migos, and J Hus ought to help seal the deal.
wirelessfestival.co.uk

BST HYDE PARK
July 6–8 and July 13–15
Hyde Park, London

Lovebox
July 13–14
Gunnersbury Park, London
£115
In a new location in West London for 2018, Lovebox is the festival to go to this summer if hip-hop, grime, R&B and electronic dance music are your jams. Childish Gambino, Skepta, N.E.R.D and SZA top the bill—some of them in their only UK festival appearances of the summer.
loveboxfestival.com

Pete the Monkey Festival
July 12–14
Saint-Aubin-sur-mer, Normandy, France
£97
Just a few hours’ drive or ferry journey from the south coast of England to Normandy lies the quiet French town of Saint-Aubin-sur-mer, and its unique not-for-profit boutique festival. All proceeds raised from this colourful carnival of music and arts go towards building monkey sanctuaries in Bolivia.
petethemonkeyfestival.com

LATITUDE
July 12–15
Henham Park, Suffolk
£197.50
A lush lakeside location and beautiful site design are just two major selling points of Latitude before you even get to another quality line-up which this year welcomes headliners The Killers, Solange and Alt-J, plus the likes of The Vaccines, Wolf Alice, Rag’n’Bone Man, Mogwai and Jon Hopkins.
latitudefestival.com

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loveboxfestival.com

DOUNE THE RABBIT HOLE
July 13–15
Cardross Estate, Stirling
£80
The Big Issue is proud to partner up with one of the UK’s top boutique festivals this year—we’ll have a vendor on-site selling the magazine. Ethical, family-orientated and always boasting a line-up cut from the best.
dounetheterrabbithole.com
of independent and DIY music and arts, it’s a weekender true to our heart. The Levelers, Akala, This Is The Kit, Big Country, The Beat, The Orb – and Big Issue vendors! – are among those appearing in 2018. douneotherabbithole.co.uk

BBC PROMS
July 13-September 8
Various venues,
London
TICKET PRICES VARY
The Beeb’s annual season of daily classical music concerts returns to venues in central London – principally the Royal Albert Hall – for eight weeks throughout the summer, before concluding with a series of outdoor events countrywide. See the website for the full programme. bbc.co.uk/proms

CITADEL
July 15
Gunnersbury Park,
London
£49.50
Relocated to Gunnersbury Park together with its sister event Lovebox, Sunday one-dayer Citadel leads with a UK festival exclusive headliner in the shape of Australian psych-rockers Tame Impala. Chvrches, Leon Bridges, Fat White Family, Goat and The Horrors join them on an eclectic bill. citadelfestival.com

THE VICAR’S PICNIC
July 20-21
The Lees, Yalding
£60-£70
Kent’s biggest little festival spreads out its picnic blanket again on the banks of the River Medway, for two days of live music and DJs. Starsailor, Fun Lovin’ Criminals and Cast lead the main stage bill, while the dance tent welcomes the likes of Norman Jay MBE and Crazy P. vicarspicnic.co.uk

NOZSTOCK: THE HIDDEN VALLEY
July 20-22
Herefordshire, West Midlands
£135
Nestled at a secret site in the Herefordshire countryside, Nozstock celebrates its 20th birthday this year with its biggest line-up yet across no less than 10 stages, from Chase and Status (DJs) to Goldfrapp, The Selecter, Grandmaster Flash and Dub Pistols. nozstock.com

TRUCK FESTIVAL
July 20-22
Hill Farm,
Oxfordshire
£120
Welcoming more high horse-power headliners to a main stage built from – you’ll never guess what – three large flatbed trucks, the Truck Festival line-up is carried in its 21st year by the likes of Friendly Fires, George Ezra, Jake Bugg, Courteeners, Editors and many other men with guitars besides. truckfestival.com

CAMP BESTIVAL
July 26-29
Lulworth Castle,
Dorset
£197.50
Bestival’s family-minded “festi-holiday” in the grounds of Lulworth Castle offers something for audience members young and not-so-young alike, from dress-up workshops and kids’ discos to headline live sets from the likes of Simple Minds, Clean Bandit, Orbital and Rick Astley. campbestival.net

PORT ELIOT FESTIVAL
July 26-29
St Germans, Cornwall
£170
Make the gardens of a stately home in beautiful Cornwall your home for a weekend of estuary swims, picnicking under a 300-year-old tree, canoeing on the river, watching cooking demos in the Big Kitchen and rocking out at the Park Stage to the likes of Gaz Coombes, Insecure Men and Kitty, Daisy and Lewis. porteliotfestival.com
A Conversation on Narcos with Steve Murphy & Javier Pena

A conversation on the capturing of Pablo Escobar and the Cali Cartel with DEA agents Javier Pena and Steve Murphy, who inspired the hit Netflix show Narcos.

2018 UK & Ireland Tour:

May
Wed 9th Glasgow O2 Academy
Thu 10th Newcastle O2 Academy
Fri 11th Leeds O2 Academy
Sat 12th Birmingham O2 Academy
Sun 13th London O2 Academy Brixton
Mon 14th Bournemouth O2 Academy
Tue 15th Cork Opera House
Wed 16th Belfast The Telegraph Building
Thu 17th Dublin The Olympia Theatre

Ticketmaster.co.uk
WOMAD
July 26-29
Charlton Park, Wiltshire £185
Launched way back in 1982, WOMAD remains the first and last word in world music events globally for many festival-goers. Cross boundaries and borders in a global fiesta of music, food, dance and art, led by marquee performances from Amadou & Mariam, Camille, Django Django, Ken Boothe and Sharon Shannon to name just a few. womad.co.uk

BESTIVAL
August 2-5
Lulworth Estate, Dorset £160
The self-proclaimed “most colourful show on earth” on account of its always extravagantly embraced fancy dress tradition promises a smorgasbord of top contemporary and classic pop headliners, London Grammar, M.I.A, Grace Jones and Plan B included to name just a few. bestival.net

LUNAR FESTIVAL
July 27-29
Umberslade Farm Park, Warwickshire £125
Among the rolling hills of north Warwickshire, Lunar is a family-friendly festival on the rise that’s committed to staying small but always thinking big. Goldfrapp, The Stranglers and a Basement Jaxx DJ set lead the line-up, while non-music attractions range from hot tubs to theatre and comedy. lunarfestival.co.uk

WILDERNESS FESTIVAL
August 2-5
Cornbury Park, Oxfordshire £179.50
A self-styled “citadel in the Elysian fields of Cornbury”, Wilderness brings the best music, food, theatre, arts and family entertainment to its own forest utopia. Nile Rodgers, Bastille and Jon Hopkins will be among those serving up the sounds, while Yotam Ottolenghi will be among the star chefs serving up gourmet meals. wildernessfestival.com

A NEW DAY FESTIVAL
August 3-5
Mt Ephraim Gardens, Faversham £99
The small festival boasting big names in prog, rock, blues and roots music this year welcomes headliners including Feeder, Hugh Cornwell, Hawkwind, Caravan, Gong and Ten Years After. anewdayfestival.com

EDINBURGH FRINGE
August 3-27
Various venues, Edinburgh TICKET PRICES VARY
With tens of thousands of performances across hundreds of venues, Edinburgh’s venerable international festival of the performing arts presents an intuitively curated celebration of large-scale theatre, public live art, open and classical and contemporary music. Five Telegrams, a spectacular free outdoor digital performance, will open a programme elsewhere promising all from Druid’s acclaimed staging of Waiting for Godot to shows from Mogwai and St Vincent. eif.co.uk

EDINBURGH INTERNATIONAL FESTIVAL
August 3-27
Various venues, Edinburgh TICKET PRICES VARY
Edinburgh’s venerable international festival of the performing arts presents an intuitively curated celebration of large-scale theatre, public live art, open and classical and contemporary music. Five Telegrams, a spectacular free outdoor digital performance, will open a programme elsewhere promising all from Druid’s acclaimed staging of Waiting for Godot to shows from Mogwai and St Vincent. eif.co.uk
Keep it Bottled Up

Everybody hates plastic, and the aftermath of festivals leaves fields smothered in it. But as Malcolm Jack discovers, new alternatives are already coming into play.

As Glastonbury enjoys a ‘fallow’ year, fans have been informed that it returns in 2019. It will implement a bold new initiative – banning the sale of plastic bottles, an estimated one million of which are used onsite every year.

They will easily be the biggest festival to take this move, but they’re not the first. Arts, faith and justice weekender Greenbelt in Northamptonshire is one of a handful of events across the UK that has worked hard to cut out all kinds of single-use plastics, and this year will be offering alternatives to plastic bottles, beer cups, straws, food packaging and utensils (all of which will be fully compostable).

With Greenbelt founder Michael Eavis among Greenbelt’s speakers, he’ll be observing with interest how it works out.

“We worked out that if everyone who comes to our festival this year stops using single-use plastic bottles by the next festival there will be two million less plastic bottles in the UK. Based on average usage of 150 plastic water bottles a year, that’s better than the whole of Metropolis and Bang Hai Towers.”

As festivals create an alternative reality for people for a few days,” she explains. “We think it’s important that new reality is better than the one they’re already in. By exposing people to new ideas and concepts and new products we can have an impact on festivalgoers who are paying attention to what’s going on around them. In their day-to-day lives they’re busy with work and looking after their children and maybe they don’t have time to stop and think about these choices that they’re making. “It can affect them when they go home.”

UK Households Use 7.7 Billion Water Bottles Every Year

Michael Eavis will be gifted a metal reusable drinks bottle.
Some might view carrying around a reusable container to refill for free at water points around the site as a hassle. But evidence already shows people prefer alternatives to single-use plastics. Greenbelt, like a lot of UK festivals, has already adopted reusable pint pots. “When we introduced that and didn’t give people a choice, we didn’t get a single complaint,” says Corfield. “People could see that besides being really good for the planet, they still got the drink they wanted and they got to drink them out of a cup that was more solid and easier to carry.”

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Everybody hates plastic, and the aftermath of festivals leaves fields smothered in it. But as Malcolm Jack discovers, new alternatives are already coming into play.

FAIRPORT CROPREDY CONVENTION
August 9-11
Cropredy, Oxfordshire £135
English folk-rock godfathers Fairport Convention present their annual pastoral jamboree. Special guests include Beach Boy Brian Wilson performing Pet Sounds in full on Thursday night and The Levellers on Friday, before the hosts close out the weekend on Saturday.

boompownfair.co.uk

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boompownfair.co.uk

GREEN MAN
August 16-19
Crickhowell, Wales £180
Consistently one of the best festivals of the British summer, Green Man is a non-corporate, environmentally conscious, all-ages celebration of music and food, all of which will be fully compostable.

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Two million is a drop in the ocean of the 7.7 billion water bottles UK households use every year (with only around half recycled). But it’s a start, and it could be the start of something very big indeed.

The “landslide of influence” needs to begin with crew and artists appearing at festivals, so at Greenbelt all artists from Pussy Riot to Jack Monroe, Ilbijerri Sound Machine and, of course, Michael Eavis will be gifted a metal reusable drinks bottle.
Some might view carrying around a reusable container to refill for free at water points around the site as a hassle. But evidence already shows people prefer alternatives to single-use plastics. Greenbelt, like a lot of UK festivals, has already adopted reusable pint pots. “When we introduced that and didn’t give people a choice, we didn’t get a single complaint,” says Corfield. “People could see that besides being really good for the planet, they still got the drink they wanted and they got to drink them out of a cup that was more solid and easier to carry.”

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Ceilidh Bands
Concerts
Morris Teams
Workshops

P@ndemonium!
Children’s Festival

refolkus
for 11-17 year olds

Richard Thompson
Electric Trio
Steeleye Span
Turin Brakes
Steve Harley & Cockney Rebel

SHOW OF HANDS
Budiño

BUDIÑO

Amy MacDonald
Billy Bragg
Eliza Carthy & The Wayward Band
The Young’uns
Julie Fowlis
Sam Kelly & The Lost Boys
Catrin Finch & Seckou Keita

ACORN STAGE
CC Smugglers
Stick in the Wheel
Midnight Skyracer
Alden, Patterson & Dashwood
The Drystoness
Harris Endersby
London Youth Folk Ensemble

WWW.FOLKBYTHEOAK.COM
OR CALL THE BOX OFFICE ON: 01432 355 416
BYLINE
August 24-27
Pippingford Park, East Sussex
£85/£120
An antidote to the fake news era in festival form. Byline is a weekend of deep thinking, debate, laughter and dancing, all in aid of trying to make a better world. It’s literally the only festival where you’ll find special guests ranging from the Cambridge Analytica whistleblowers to Hugh Grant, Baroness Sayeeda Warsi, John Cleese and Bonnie Greer.
bylinefestival.com

READING AND LEEDS
August 24-26
Richfield Avenue, Reading / Bramham Park, Leeds
£205
Three days, two cities and one massive line-up rotating between both sites across the weekend – it can only be Reading and Leeds. Fall Out Boy, Travis Scott, Kendrick Lamar, Panic! at the Disco and Kings of Leon are the big names on a bill which, as has become tradition, leans towards hard rock and hip-hop.
readingfestival.com / leedsfestival.com

GREENBELT
August 24-27
Boughton House, Northamptonshire
£170/£190
Festival of arts, faith and justice, Greenbelt unites creativity and activism with a boundaries-breaking line-up of performers, writers, thinkers and doers. All from feminist protest punk rock group Pussy Riot – to residence across the weekender – to Ibibo Sound Machine, L.A. Salami, Jack Monroe and I’m With Her.
greenbelt.org.uk

SHREWSBURY FOLK FESTIVAL
August 24-27
West Midlands Showground, Shrewsbury
£140
Stars of folk and world music including Richard Thompson Electric Trio, Steeleye Span, Turin Brakes and Show of Hands lead the line-up in Shrewsbury this year – but it’s much more than just a music festival, with family entertainment, quality food and drink and Morris Dancers galore all adding to the flavour.
shrewsburyfolkfestival.co.uk

ELECTRIC FIELDS
August 30-September 1
Drumlanrig Castle, Dumfries and Galloway
£120
The coming event on the Scottish camping festivals calendar goes next level in 2018 with its biggest ever headliner in the shape of Noel Gallagher’s High Flying Birds. James, Leftfield, Teenage Fanclub, Young Fathers and The Horrors join the ex-Oasis man on an eye-catching line-up.
electricfieldsfestival.com

END OF THE ROAD
August 30-September 2
Larmer Tree Gardens, Dorset
£195
One of the last festivals of the summer also happens to be probably the best indie and alternative music festival of the summer. Vampire Weekend play their first show in four years, in a UK festival exclusive, as joined by the likes of St Vincent, Feist, Yo La Tengo and Ezra Furman.
endoftheroadfestival.com

BROMYARD FOLK FESTIVAL
September 6-9
Bromyard, Herefordshire
£95
Oysterband, The Young’Uns, RURA, Cosmolette, Chris Wood and Fana are among the acts announced for the 50th year of this festival of local, award-winning national performers and international folk legends in a quaint Herefordshire market town.
bromyardfolkfestival.co.uk

FESTIVAL NO 6
September 6-9
Portmeirion, Wales
£195
They’ll be seeing you in the magical and picturesque Mediterranean-inspired Welsh coastal village of Portmeirion at this wholly unique festival. The The, Franz Ferdinand and Friendly Fires head the live music line-up, while the likes of Suggs, Will Self and Eimear McBride will be among special guests on the arts and culture bill.
festivalnumber6.com

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festivalnumber6.com
13 JULY – 8 SEPTEMBER 2018 • ROYAL ALBERT HALL
The world’s greatest classical music festival

90 EVENTS OVER 58 DAYS, INCLUDING
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JOYCE DI DONATO • NICOLA BENEDETTI • YOSSOU NDOUR
THE UNTANKS • MILOŠ KARADAGLICIĆ • JACOB COLLIER
THE PLANETS • THE BRANDENBURG PROJECT

Booking opens Saturday 12 May

bbc.co.uk/proms  @bbcproms  bbc_proms  theproms
Only 500 people speak Cornish, including Welsh songwriter Gwenno. We asked her to explain why she recorded an album in this ancient language


Ytho, my a brederas meur a-dro dhe by par omglawsow a wra maga ynnov vy an yeth. My a brederas a-dro dhe’n termyn mayth en vy flogg, ow kana kanow gokki gans ow hwoer ha’w thas a-dro dhe lugern daromres, avalow ha tesennow, ha keffrys an omglawsans usi genev ha my ow kana an keth kanow gokki gans ow mab. An oesel o poesek dhymmm, ha’n omglawsans a deylu magata. Dhyymmo vy, yth yw Kernewek yeth an oesel moy es travthey ken, ytho otta’n pyth a vynnay y lowenhe.

Ken acheson pragy tevnydhysis Kernewek war ow flasenn nowydh orag y son, ha rag an istori anadho. Yth yw kalew lowrag dh’y dhekskrifa, mes yth yw son an yeth ‘tewlla’ dhe’w skovarn vy, ha henn yw pur dha genev. Yth yw da genev devnydhya geryow a’s teves son ‘kalesa’: y sord yw yomgwlawsow an tir, an kerrek ha’nn mor a Gernow. Bythkweyth ny wrug avy triga yn Kernow, ytho, Kernewek a dhiskwedh dhymmm neb imach a’n tir hag a’y fobel. Ha my ow hwithtra istori an yeth ha’n dus a wrug hj gwitha yn fyw dres an blydhynnyow, my a dhykses kemmys a-dro dhe’n yeth re gewis vy pyp-prys heb prederi anedhi, hag y ros henna meur a lowender dhymm keffrys.

Yma hwans dhymmm a dherivas dhwygh a-dro dhe savla an yeth hedhyw. Yth yw Kernewek yeth re beu kewysgans tus Kernow a-dhiworth an 5es kansblydhen. Yth esa niver moyha a gowsoryon a-dro dhe’n 15ves kansblydhen, ha wosa henna rag achesonow dyffrans (ny veeu treylyes an Bibel dhe Gernewek, y feu ledbyhs meur a Gernewegoryon gans Harri VII yn 1497, ha res o dhe dus avodya Kernow rag hwiulas ober) y hwrug an yeth kelli tir bys y’n 19ves kansblydhen mayth erviras skolheyk Kernewek hewnys Henry Jenner kuntell an lavarow ha’n geryow war-barth ha dylo ‘Dornlyver an Yeth Kernewek’ yn 1904, ha dallelth gul keskolmow gans an powyow Kelket erell, wostalleth dre’n Orsedh yn Breten Vyghan hag a’y wosa gans an huni yn Kembra. Wosa henna, Robert Morton Nance, skoler an yeth Kernewek meury hanow, a wrug kesoberi gans Jenner dhe fondy a Gorsedh Kernow yn 1928. Hemma a wrug dafsonga honanieth Kelto-Kernewek yn Kernow, ha drian yeth dhe voy a dus keffrys hag avena tus dhe dhevnudyhya an yeth y’ga bewnans pub-dydyhek. Y’n eur ma yma a-dro dhe dhiw vil a dus a woer devnudyhya Kernewek yn ta, hag yma moy ha moy a dus orth y dhyshki!

Ny allav vy darleverel pand’r a wra hwarvos dhe Gernewek y’n termyn a dheu, mes y hwynn vy yth yw brav ha poesek genev y dhevnudyhya y’m bywans pub-dydyhek, ha rag skrifa ow hanow ywnedh. Oversettyys re beuv vy gans an gorhthyp dhe’n blasenn, ha bos tus ow tos dh’agan gweles pub nos ow kana an kanow ma yn Kernewek ha meur anedha heb konvedhes ger vyth: henn a wrug ri meur a gennern dhyym rrag kana yn ow yeth ow honan, ha ri omfydyhans dhymmm bos le rag an yeth y’n bys, hedhyw hag y’n termyn a dheu.

Gwenno’s Cornish-language album Le Kov is out now @gwnnosauders

*Find a translation of this article at bigissue.com
In tough times, arts cash is always first for the chop. But there’s another way to secure a solid future for creatives, says James Salmon of Big Issue Invest.

The future for arts funding in Britain is uncertain. Brexit is a looming shadow over future grant streams, and the effects of gentrification are striking another hammer blow, pricing out cultural events whose true value isn’t easily summed up in a spreadsheet.

But cultural activities enhance lives, bring enjoyment, enrich perspectives and provide human contact in an increasingly digitalised world. They can also coin in the cash – London’s £26bn night-time economy generates one in eight jobs in the capital.

Many UK arts institutions are bankrolled through a mixture of trading income, taxpayer cash – through bodies like the Arts Council England (ACE) – EU support and donations from philanthropists and corporate sponsors. The Chancellor has promised to protect any funding from the EU but, looking beyond the horizon, what follows is less certain.

Culture Secretary Matt Hancock has pledged to put the creative industry “at the heart” of industrial strategy. But it wouldn’t take much – such as a slowdown in the UK economy – to choke off the flow of government cash available to fund the arts. New research by ACE estimates that up to £40m a year in funding for arts and culture in England is at risk because of Brexit.

There is a breed of arts and cultural organisation that has long understood the delicate balancing act between artistic integrity and paying the bills. Mainstream banks invariably don’t get this. At Big Issue Invest (BII), we see a role for socially responsible capital to provide investment in the form of repayable loans, supporting these organisations through a range of needs – from bridging gaps in cash flows, to developing new income streams, to acquiring or refurbishing buildings with a view to boosting future resilience.

Village Underground is a contemporary music and arts venue in East London, bucking the UK-wide negative licensing trend. BII recently provided £600,000, alongside the Arts Impact Fund and Triodos Bank, to fund the £3m project. Not only will this bring back to life a derelict 1930s Savoy cinema with a 2,500 capacity in the heart of East London, it...
will create a dedicated space for a partnership with local arts charity Community Music. They engage local children and young people, particularly those who are socially excluded or disengaged from education and positive community participation.

For 20 years Collage Arts has been running two large former factory buildings as work spaces for more than 220 artists and creative businesses (everything from designers and photographers to hat makers!). With BII investment they have opened a third building and are moving into a disused post office in the local shopping centre, using creative arts to effect social change. Each year they work closely with more than 40 young people not in education, employment or training, creating opportunities for apprenticeships, training and employment. Co-hosting the training and education within the same space as real working creative companies enhances the experience, bringing career opportunities to life and contributing to a thriving artistic community. For many of the young people involved, these opportunities have been life-changing.

Another BII investee is OVO, founded in 2002 and based in St Albans. They hold more than 100 events per year attracting 5,000 visitors with theatre, opera, music, poetry, spoken word and visual arts. Their workshops use the arts to develop learning skills for young disadvantaged people, encouraging community involvement and participation. They also provide volunteer opportunities for individuals of all ages interested in the industry.

Bold Tendencies is a not-for-profit arts organisation based at a multi-storey car park in Peckham, south-east London. For more than a decade Bold Tendencies has transformed its car park home, commissioning sculpture, orchestral music, opera, poetry and literature. To ensure their cultural programmes have a broad appeal they engage local schools, families and the surrounding neighbourhood through standalone education and community programmes. Borrowing from BII has enabled Bold Tendencies to grow, with 2017 visitor numbers at 140,000, a dramatic increase from 70,000 in 2013.

By investing in such projects we are seeing shining examples of how arts and culture can touch the lives of people and help tackle some of the most entrenched social issues.

James Salmon is investment director at Big Issue Invest
bigissueinvest.com
@BigIssueInvest

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Big Issue Invest is the social investment arm of The Big Issue Group.
We invest in social enterprises and charities across the UK.
Our investments range from £20k to £3 million and since 2005, we have made more than 300 investments.
The money that we invest is raised mainly from private sources, not from sales of The Big Issue magazine.
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A derelict 1930s cinema in London is being brought back to life as a community arts space by Village Underground
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by Stephen Colegrave, co-director of Byline Media and co-founder of Byline Festival

When Chris Wylie burst on to our front pages, TV screens and social media with his pink hair on March 18, even my 20-year-old daughter was interested in whistleblowers. Indeed, her highest-ever liked Instagram post was of her posing with Chris and fellow whistleblower, Shahmir Sanni, at the Frontline Club.

In less than a week, Chris helped take nearly $100bn off the share price of Facebook, drew Mark Zuckerberg out of his Silicon Valley lair, cast doubts on the safety of data and, more importantly, democracy. Since then, he has paties of explained big data to digitally illiterate MPs and is getting ready to go to Washington to do the same in Congress. He has already starred in fashion shoots with Dazed and Confused and Vogue Italia, with more planned. Few rock stars have achieved fame as quickly as Chris and remained as unaffected.

Of course, Chris is just one of hundreds of whistleblowers who have revealed corruption and negligence in virtually every civil institution and large organisation in the country, from the NHS to the secret service. Most go unnoticed by the general public but their combined impact in terms of rooting out corruption and injustice is incalculable.

Unlike rock stars, most whistleblowers display great courage in coming out in public. Often, they lose their jobs, careers and friends and sometimes they risk even more. For Shahmir Sanni, who whistleblowed about Vote Leave possibly breaking electoral law, things became very dark when Number 10 ousted him as gay, potentially putting his family in Pakistan in great danger.

But is it wrong for the most high-profile whistleblowers to be seen as the new rock stars by my daughter, her friends and anyone under 30?

Not at all. I would much rather they saw Chris as a celebrity and role model than many Instagram bloggers or reality TV stars. He has shown what can happen if you stand up for truth and justice. Even more importantly, that you don’t have to be old and straight to get the attention of politicians. Not to mention that in a world where Trump is seemingly all-powerful, that truth and justice can win.

Of course, like a rock star, Chris Wylie and other high-profile whistleblowers can only have the impact they do because of the people who help and support them. Carole Cadwalladr, who relentlessly researched and wrote about Cambridge Analytica, found Chris and worked with him and Shahmir to write The Guardian articles that brought their story to the public. This was the result of two years of painstaking work. Also, Chris and Shahmir had great legal advice and even some help from us at Byline.

My only concern about the rock star billing is that it masks the fact that there are not enough great investigative journalists like Carole Cadwalladr and whistleblowers like Chris Wylie.

Investment in investigative journalism has plummeted as advertising revenues have disappeared and TV bosses see it as expensive programming. Even more worrying is the near extinction of local journalism that is letting so much corruption and negligence go unopposed in local government public services and development. Here, whistleblowing without the support and exposure of powerful local press often has too little effect.

At Byline, we have our own investigative journalist team and work with many whistleblowers. As well as Chris and Shahmir, we have recently helped John Ford reveal the blagging he did for The Sunday Times. Using his acting skills over the phone he managed to obtain bank statements, mortgage records and personal information using false identities targeting the most powerful people at the time including Tony Blair, Gordon Brown, William Hague and the former head of MI6.

Working with a range of whistleblowers has convinced us that their courage and the commitment of the journalists who work with them is essential if we are going to rebuild the power of journalism. We need this to hold the government and society to account instead of being the poodle of a few press barons and the establishment.

Chris Wylie, Shahmir Sanni, Carole Cadwalladr and John Ford are appearing on the Whistleblowers Panel and much more at Byline Festival on August 24-27, Pippingford Park, East Sussex. bylinefestival.com
I grew up in a nice, quiet, small town that was once famous for its high rate of youth suicide. Living in Bridgend at that time felt like you were part of an unravelling tragedy. Everyone knew someone who knew someone who had taken their own life, and there was an atmosphere of disbelief amongst an older generation who couldn’t understand what was happening and why. I was young back then, and I had already experienced the anxiety, anger and apathy that can take control when you have no opportunities and no prospects. I still remember those feelings, even though I’ve grown a lot since then, and about to publish my first novel, The Insomnia Museum.

At school I was always good at writing, but I learned quickly that being good at something doesn’t necessarily mean anything if you don’t have the opportunities, luck or confidence it often takes to get yourself noticed. At 13 I was withdrawn, lonely, socially awkward and I had a hard time both at home and in the classroom. I didn’t like the subjects that made me feel stupid, like English and maths, and there wasn’t enough emphasis on creativity to keep me focused. I didn’t seem to fit in well with anyone socially, and I often tried to make myself as invisible as possible. I walked around the school field alone, far away from the other kids, and spent most of my time hiding in the girls’ toilets. I was bullied every day. I was too shy, too quiet and too weird. I came out with words and phrases I’d learned from TV shows and American films, which confused everyone.

My anger and indifference grew when I was accused of plagiarism in an English class. I handed in a piece of writing for a homework assignment and I was kept behind after class while a teacher tried to make me explain where I had copied the work. It was obvious to me even then that education at that time would do nothing for me. They didn’t seem able to believe that somebody like me could ever write something good, so the work became meaningless. At the end of a disappointing school life I was asked to leave abruptly by a new head teacher, who I hadn’t met until that day. I turned up to begin my A levels, and was told that I wasn’t a model pupil and therefore wasn’t welcome. I left upset and angry, believing I was stupid and destined for failure.

By 16 I had no prospects, no opportunities, no job, and my small family lived in a tiny council flat where we struggled to pay the bills. I was depressed and I withdrew inch by inch from the world, trying to shield myself from any anxiety that I felt. I was vulnerable every time I went outside, just like at the back of those classrooms where there were no walls to protect me. I stayed inside more and more until one day I realised that I hadn’t stepped foot outside for almost an entire year. I became scared of seeing the world. I pushed myself outside. I took walks at four or five in the morning when the streets were empty. Then I took up jogging, which gave me enough confidence and strength to apply for jobs, college and eventually university. I studied Creative Writing and English Literature, something I’d’ve thought impossible only a few years before. My ability for writing was noticed and encouraged, and when I wrote The Insomnia Museum, I wasn’t clear to me until much later that I was unravelling my own experiences. I poured all my fear, vulnerability and anger into the pages. I wrote about Anna, a young woman who has never left the flat she shares with her father, but who wants desperately to reach beyond the walls that have isolated her. The novel is about fear, loneliness, young apathy and what it means to be an outsider.

Anna’s world is dark, but there are often beautiful moments that reveal tenderness, joy, and I think, hope. I didn’t know it when I began but in constructing The Insomnia Museum I was deconstructing my own past.

I often remember all the anxiety, anger and desperation of my youth, and how it felt to have low prospects and expectations. I’m lucky enough to know now that low expectations don’t have to hold us back, as long as we have the determination to knock down whatever walls stand in our way.

Laurie Canciani’s book was inspired by a series of negative experiences.

Laurie Canciani had a troubled time at school, where writing talent led to accusations of plagiarism. After dropping out, she didn’t leave her flat for a year. But it all formed the basis of her debut novel, The Insomnia Museum, which is published in hardback on May 3.
Troubled waters

From Cornwall to Shetland, stormclouds form a suitably dramatic backdrop to tales of grief, loss and growing up.

The remotest corners of the British Isles have long fascinated fiction writers and readers alike. There are the dramatic landscapes, the local idiosyncrasies, conflict between locals and incomers and, for most readers, the sense of a completely different atmosphere to their more familiar urban surroundings. All of those things get tapped into with skill in both our books this week, which come from the furthest regions of the United Kingdom.

First up is *The Cliff House* by Amanda Jennings. This is the author’s fourth novel, a psychological thriller that packs a real emotional punch, with more than a hint of gothic drama about it. *The Cliff House* is set in Cornwall with most of the action taking place in the mid-Eighties, where teenager Tamsyn is struggling to recover from the death of her father in a boat accident.

Tamsyn is obsessed with the grand art deco Cliff House along the road from her own more modest home, and she visits it surreptitiously while the London-based owners, who only come at weekends, are away.

But then she meets Edie, the more daring and rebellious teenage daughter of the London family, and her life is never the same again. Tamsyn is invited in to share in Edie’s family’s life, and that proves troubling, with Edie’s mum and dad fighting and nasty undercurrents flowing through the family’s fractured relationships. And when Tamsyn’s brother Jago also gets sucked into the orbit of the family, things really begin to take a turn for the worse.

This is a sensuous and tactile piece of writing from an author as much interested in the deep psychology of her characters as she is in flashy twists and turns. There are plenty of the latter, but they stem from the believable characters interacting with each other and their viscerally described surroundings. You can really smell the salty air in *The Cliff House*, feel the heat of the Cornwall summer, and taste the undercurrents of rivalry, jealousy and repressed sexual desire that bubble away just under the surface of Jennings’ expert writing.

From the furthest southern peninsula to the most northerly archipelago now, with Malachy Tallack’s subtle and moving *The Valley at the Centre of the World*, set on the Shetland Islands.

Tallack is a native Shetlander, and has written two books of non-fiction, dealing with ideas of islands and the north, and this finely crafted novel feels like the logical next step in what will surely be a long and distinguished writing career.

This is a gentle novel about simple lives lived against the backdrop of an unforgiving landscape, and Tallack brilliantly evokes both the environment and his cast of characters with understated charm and real insight.

Everything happens in the handful of crofts and cottages in a single valley, where we meet Sandy, unexpectedly cut adrift from his girlfriend who has left the island, hanging out with her parents and taking over a croft. We also meet Alice, a writer exploring a neighbour’s recent death. There are newcomers and lifelong inhabitants, potential romance and dealing with grief and loss, the everyday minutiae of life somehow etched out of the rock and rain and wind of an elemental landscape.

Written with a deep understanding of the place and its people, this is subtle but deeply moving storytelling.

Words: Doug Johnstone @doug_johnstone

*The Cliff House* by Amanda Jennings (out May 17, HQ, £12.99)

*The Valley at the Centre of the World* by Malachy Tallack (out May 3, Canongate, £14.99)
Public exhibition
23 April-31 August 2018
Opening times: Monday to Friday 9am-7pm,
Saturday and Sunday 11am-6pm
lse.ac.uk/library/exhibitions
LSE Library Gallery, LSE Library, 10 Portugal St, London, WC2A 2HD
Concrete bungle

Basildon is the focus of a new documentary that looks at the post-war trend of the British new town and how their decline signalled the end of a dream.

The Essex town of Basildon takes a starring role in a new documentary out this week. Unlike though that sounds, it leaves a rich impression: *New Town Utopia* is an intelligent, poignant and delicately ambiguous portrait of a place routinely dismissed as a provincial backwater. The movie can feel like a piece of obsessive, exhaustive local history, but this is also a study of the wider phenomenon of British new towns, those handful of modernist conurbations that were built, in the blaze of post-war promise, and then, over the years, fell into decline.

The film begins with the high ideals that were attached to the design of Basildon. To an uplifting synth-infused soundtrack director Christopher Ian Smith offers various views of Basildon. Architectural details are lovingly framed under a summery blue sky. It’s a vision of jet-age modernity: clean, angular concrete buildings amid lush open spaces.

Accompanying this are extracts from a speech given by Lewis Silkin (voiced warmly by Jim Broadbent), the Labour politician behind the new town boom of the post-war years. We hear him describe the vaulting principles behind the design of these developments. “Our towns must be beautiful... The monotony of interwar housing estates must not be repeated.”

To get a measure of how radical this is, ask yourself when was the last time you heard a politician combine social housing policy with an appreciation of aesthetics?

The tone is dreamlike, but the reverie doesn’t last long. Smith interviews some of the original residents of Basildon, mostly working-class Eastenders. A few remember the town with nostalgia, especially when compared to the overcrowded slums of London. “It was like being on holiday,” one old fellow declares, with an aching sense of longing.

But the best intentions were hobbled by shoddy construction... heating systems that never came on, streets that led to dead ends, a town centre reliant on the whims of big retail chains. “So much of my memory is grey,” one old resident says of those early days. Smith takes us on a tour of one especially grim estate, many of its buildings boarded up, connected via gloomy subway paths: one councillor nicknamed it Alcatraz.

I suppose the decline described here is shared by many towns throughout the UK, but the trajectory seems especially painful in a new town like Basildon, whose very existence was intended to eradicate poor housing conditions. To its credit *New Town Utopia* doesn’t attempt to resolve these historical ironies, but the approach can be a little too unvarying: you can only take so many shots of Basildon architecture, no matter how exquisitely shot.

Much more eloquent are the close-ups of Smith’s interviewees. One man admits that “being one of Thatcher’s children... helped him”. It’s quite a statement, given the Labour-leaning nature of Basildon’s early days and the alienating impact that the sale of council houses had in the Eighties. The agonised conflict on his face speaks volumes.

The interviewees who wax most poetically about life in Basildon tend to be in their forties and fifties. Perhaps this melancholic nostalgia is an affliction of middle-age? Of the original female residents, there’s little to be heard (a shame really, because a move to a new town was often hardest for the women in the family). The older men Smith speaks to are generally more matter of fact. “There was no great idea I would become a pioneer of Basildon,” recalls one elderly gent of his move to there from overcrowded London. “I just wanted a bath and a toilet.”

*New Town Utopia* is in cinemas from May 4.

Edward Lawrenson @EdwardLawrenson
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PODCASTING HOUSE

Political drama The West Wing has found a new lease of life

Puzzled, baffled, bemused. Trying to explain what “I’m going to see a podcast live!!!” means, and why you are so excited about it, elicits a panoply of confused expressions on the face of the person you’re enthusing at.

My experience of The West Wing Weekly Podcast (Live) taught me a few things. It turns out many people have never listened to a podcast; some have never heard of podcasts. I explain it’s like an amateur radio show, on the internet. It’s brilliant for listening to in the bath. “So what does ‘going to see it live’ mean?” They record it in front of an audience. Like a gig for geeks! This is not an easy sell.

The podcast causing my excitement was The West Wing Weekly, which dissect, episode-by-episode in fan-pleasingly tiny detail, Aaron Sorkin’s seminal political drama The West Wing, which aired from 1999 to 2006 with magnificent Martin Sheen as Democratic President Josiah Bartlet.

Live episodes recorded in the US have had special guests including Alison ‘CJ’ Janney, Bradley ‘Josh’ Whitford, Dule ‘Charlie’ Hill, Melissa ‘Carol’ Fitzgerald, Janel ‘Donna’ Moloney – most of the main cast. When tickets for the first European recordings went on sale they sold out in hours, and I got one!

I’ve watched The West Wing repeatedly through thick and thin. It’s there if you’ve had a bad day or when you’re happy and want to do the bossa nova with Ainsley Hayes. Fans rejoice in characters’ triumphs, lament their losses. It brings solace in sadness. It’s smart, enriching, comfort-blanket TV. And that’s the key to its recent renaissance.

In 2016, horrified by rabid deterioration of politics fuelled by Trump and the Brexit vote, people on both sides of the Atlantic were binging on old West Wings for escapist fantasy. A redemptive antidote to the festering twitterification of government.

The West Wing Weekly Podcast caught this zeitgeist just as the Trumxit rollercoaster sent us screaming into a blind future. Hosted by Hrishikesh Hirway, an über-fan like us, and acerbic West Wing actor Joshua Malina (who played Will Bailey, replacing Rob Lowe’s super-dishy Sam Seaborn), through its messageboard and social media we found like-minded souls. Week by week, episode by episode, Bartlet’s Army quietly grew.

And now it’s not just on TV or the internet. I’m queuing outside London’s Union Chapel in a line of ‘Wing-nuts’, doing “the signal” (Season 1, Ep 22, What Kind Of Day Has It Been), ebullient about seeing Josh, Hrishi and special guest Richard Schiff (Toby! Love grumpy Toby!) plus West Wing script-writer and former aide to President Clinton, Eli Attie.

It’s showtime, fantasy-podcast-TV made flesh: The Swingle Singers (Season 3, Ep 21, Posse Comitatus) harmonise The West Wing theme and we all rise in a raucous storm of cheers. Under discussion is Life On Mars, the third-last episode of Season 4, just before Sorkin’s tenure abruptly ended. Attie has the best behind-the-scenes insider gossip (Schiff doesn’t remember much, Malina was too busy pranking co-stars). We laugh, gasp, exchange knowing glances.

This is rock’n’roll podcasting. In this packed-out venue where we love them to the holy rafters Josh and Hrishi are our Springsteen and our Dylan, our Mick and Keef, our Sonny and Cher. Heck, they’re our Josh and Donna. Rejoice!

Then it’s over, the guys leave the stage to Whoops, holliers, a standing ovation. The Swingles do Bowie’s Life on Mars?. I might have shed a tear.

Catch up on all West Wing Weekly episodes including this one at thewestwingweekly.com

Words: Vicky Carroll @vcarroll100
This is Spinal Tap is the greatest rockumentary ever made. Now, more than 30 years after we followed the legends’ American adventure, their 77-year-old bassist is launching his solo album. Adrian Lobb smells his glove.

TBI: In the age of grime, hip-hop and EDM, do we still need rock’n’roll? DS: Did we ever need rock’n’roll? We welcomed it, prostrated ourselves at its feet, got up, dusted ourselves off, moved along – but rock’n’roll is still there. I was in a guitar shop in LA picking up strings and it was jammed on a Sunday. So somebody cares.

Do you get mobbed in music shops? I wouldn’t say mobbed. I would say, at best, noticed. By the sales clerks. That is a good day for me. Just, “you’re next”, kind of thing. I think I have earned that, just by being there for half an hour.

Are modern rock stars comparable with your generation? I don’t think they are comparable in the sense of the debauchery. Or even bauchery. I think unbauchery is the modern way. They have learned the lesson. They want to live past 27. It is live and learn, or don’t live.

Meditations Upon Ageing is the subtitle of your new LP, Smalls Change. What are the best and worst things about getting older? Your mates dying off.

Is that a good thing or bad thing? I’m glad you asked. I was trying to decide myself. I think it is a bad thing – you turn around and another one has gone. But even those among us who are not that wise get closer to wisdom with age. You see things coming around a second or third time, whether it is fashion or politics. You are less startled.

There is no handbook for that first generation of rockers, is there? There is no manual for how to be an ageing rocker. I look at the music that rock’n’roll came out of, which were country and blues. We are standing on their shoulders, although they are very stooped shoulders, and we should learn from them. Play ’til you drop, man. Play till you bloody drop. Sir Mick [Jagger] has the right idea. Still playing and rich. That is the way to do it. I admit I’m no Sir Mick. I’m not even Sir Derek, yet. But if the Queen is reading, there is still time.
What would your teenage self make of your career? He would say, blimey, I thought you were going into real estate! You surprised me, man. I didn’t expect a life in rock’n’roll or to be married three times, each to a woman named Cindy. Well, that is what I called them. It’s just easier that way.

What is your advice to this summer’s festival headliners? My feeling is that you get one chance. The audience are not going to walk out, but they might go to another stage. So you have got to keep them in the grip of your hand. Keep hitting them. It is not like a regular gig where you have their money so sod it. Don’t let go of the reins or the horses will bolt. There are no horses there. I would love it if they had festivals with horses – see a band, get a ride.

How does the new album play out, lyrically? I look at what is gained, what is lost as we grow older. Memo To Willie is about adverts on the telly in the States featuring good-looking lads out with a nice-looking piece of crumpet, canoeing on a lake, hiking on hills, biking through a nice part of the urban settlement. They look like they are going to get it on, then it says: “When the moment is right, will you be ready?” But if this [erectile dysfunction] is a real problem, you don’t need a pill – just give William a good talking to: “Get it up, get it up, get it up”. That is the chorus. As I say, it is not about me.

You just wanted to start the conversation? It is not a conversation, more of a stern talking to. I’m not interested in a reply from Sir William. The song ‘Gummin’ The Gash is about the fact that, as time takes things away, you are still useful for something. You may lose your teeth but you are still able to give pleasure to others.

Did the title come first? In that case, the title did come first. Memo To Willie too, She Puts The Bitch in Obituary. Almost all the titles came first. I didn’t realise until you asked me.

When Men Did Rock is a nine-minute tribute to rock’s heyday... It is my epic, my nod to Homer. It is not about ancient times but times that are fading. The Seventies. This was a time when rockers strolled the earth like so many colossuses and you would fill the musical desert with pure licks of your own construction. That time has passed.

How are relationships in Spinal Tap? There is no Spinal Tap at the moment. It is like the Pangaea, the supercontinent. It turned around a few million years ago... where has it gone? There is South America and Africa but no Pangaea. Tap is like that.

Which continent are you? I am the Atlantic Ocean in the middle. The lukewarm water. I talk to Nigel occasionally. I sent him the record. He said: “Very well done.” I took that as a compliment.

SMALLS TALK

Donald Trump or Kim Jong Un? As a leader?

Or a hair enthusiast?

Meghan Markle or Kate’s new baby?

Arsenal or West Ham?

Complete free trade with associated tariffs or customs union based on the Norwegian model? I like Norway. Beautiful, beautiful birds out there. I would love to have a Norwegian model.
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Mental illness and brain disorders will affect everyone’s life at some time. One in four of us as direct sufferers.

Here at The Psychiatry Research Trust our sole aim is to raise funds for mental health and brain disease research being carried out at the internationally renowned Institute of Psychiatry, Psychology & Neuroscience (KCL), Bethlem and Maudsley hospitals. We aim to support research by young scientists in a wide range of mental health topics, including Alzheimer’s and Motor Neurone Disease, Eating Disorders, Psychotic Illness, Addictions and Childhood Problems.

Our target is not just to find better treatments for sufferers but also to understand the underlying causes of mental illness and brain disease with the goal of finding means of preventions and cures for these illnesses. For further information or to make a donation contact:

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**Please help us find**

**Jaime Stainton - London**

Jaime has been missing for 4 years now. He was last seen in London on the 30 April 2014. Jaime was 36 years old at the time of his disappearance.

Jaime, please call Missing People on 116 000 or email 116000@missingpeople.org.uk for advice and support whenever you feel ready.

**Katharina Schmidt - Lambeth, London**

Katharina went missing from Lambeth on 29 March 2018. She was 30 at the time of her disappearance.

Katharina is urged to call Missing People on 116 000 or email 116000@missingpeople.org.uk for advice and support, including the opportunity to send a message home in confidence.

**Fraser Sigsworth - Swindon, Wiltshire**

Fraser has been missing from Swindon since 6 March this year. He was 51 at the time he went missing.

Fraser, we are here for you when you are ready; we can listen, talk through what help you need, pass a message on for you and help you to be safe. Please call or text 116 000.

**Tim Evans - Llandudno, Conwy**

Tim has been missing from Llandudno since 28 March 2018. He was 58 at the time of his disappearance.

Tim, please call or text Missing People on 116 000 when you’re ready; we can listen, talk through what help you need, pass a message on for you and help you to be safe.

**David Ciwyd Davies - Wrexham, North Wales**

David went missing from Wrexham on 3 April 2013. He was 69 years of age at the time of his disappearance.

David, please call Missing People on 116 000 or email 116000@missingpeople.org.uk for advice and support whenever you feel ready.

**Suzanna Lai - Camden, London**

Suzanna was last seen in Camden, London on 10 April 2018. Suzanna is 55 years of age.

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Missing People would like to thank the Big Issue for publicising vulnerable missing people on this page.

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There is just one simple rule in sudoku: each row, column and 3 x 3 box must contain the numbers one to nine. This is a logic puzzle and you should not need to guess. The solution will be revealed next week.

To win Dead Men’s Trousers by Irvine Welsh, mark where you think the ball is, cut out and send to: Spot the Ball (1305), 43 Bath St, Glasgow, G2 1HW by May 8. Include your name, address and phone number. Issue 1305 winner is Mrs D Smith from Essex.

To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1305), second floor, 43 Bath Street, Glasgow, G2 1HW by May 8. Include your name, address and phone number.

Issue 1304 winner is Mrs D Smith from Essex.

CRYPTIC: Across 1. Kea; 5 Stodge; 7 Moment; 9 Malingerer; 10 Grovel; 11 Extort; 12 Pair up; 16 Idiocy; 18 Comparative; 19 Evince; 20 August; 21 Nay. Down 1. Tumer; 2 Kernel; 3 Ampere; 4 Onager; 6 Delivery man; 8 Maintaining; 10 Gap; 12 Try; 14 Alcove; 15 Peahen; 16 In a way; 17 Cheese. QUICK: Across 2 Shal; 5 Travel; 7 Ripple; 9 Willingness; 10 Fledge; 11 Toerag; 13 Discus; 16 Settle; 18 Agoraphobia; 19 Lawyer; 20 Reeled; 21 Yea. Down 1 Trowel; 2 Sluice; 3 Bright; 4 Alaska; 6 Valedictory; 8 Preventable; 10 Fad; 12 Gee; 14 Isaiah; 15 Starry; 16 Sahara; 17 Leaden.
Paul Snape, 47
M&S, WEST BRIDGFORD, NOTTINGHAMSHIRE

“Since I got a card reader, I’m selling more magazines than ever”

I’m originally from Wigan and I was working as a builder for Willmott Dixon when they took on a project up in Newcastle in 1997. I wasn’t able to move up there and I lost my job and it all spiralled from there. I was rough sleeping and then in the YMCA. A Big Issue staff member came in so I went down with him to the office and that led to me selling the magazine. I’ve been selling it of and on since 1998 in Ipswich, Canterbury and Wales – I’ve moved about a bit because I fancied a change now and again – but I’m currently on the best pitch in Nottingham. There is a ton of footfall because a lot of people go to the shops and I have a lot of regular customers. I’ve got a flat in Nottingham now – I really enjoy getting home and being able to shut the door and have my own space. I like Nottingham, I live in a really nice area in Beeston and while it has its good and bad points like any other area, I enjoy it.

Earlier this month I managed to pick up a few more customers after I invested in a card machine. The first week that I started using it I picked up 16 or 17 extra customers – one guy who only ever buys the magazine with his wife came and bought one on his own because I had the reader, for example.

I ordered it online for £33 after seeing the story about the vendor Robin in Bristol who also has one, and it has been well worth the money – I’m selling more than I ever have. It takes a small percentage of each transaction – about 4p – but I don’t mind that; I even got 30 days free. One of the vendors who has seen me with it now wants to get his own. So I think it’ll catch on.

But to be honest, my dog Lottie sells more magazines than I do! She’s a three-and-a-half-year-old Staffordshire English bull terrier and I’ve had her for two years after I saved her from a couple of alcoholics. She was just skin and bones but now she’s doing well and customers love to make a fuss of her. And I love having her on my pitch.

For the future, I’m just looking to keep on selling and see how it goes – it’s when I make plans that things seem to go wrong. But everything is going alright at the moment so hopefully that will continue.

Interview: Liam Geraghty
Photo: Richard Tatham
Why Not Be A Writer?

As a freelance writer, you can earn very good money in your spare time, writing the stories, articles, books, scripts etc that editors and publishers want. Millions of pounds are paid annually in fees and royalties. Earning your share can be fun, profitable and creatively most fulfilling. To help you become a successful writer we offer you a first-class, home-study course from professional writers – with individual guidance from expert tutors and flexible tuition tailored to your own requirements. You are shown how to make the most of your abilities, where to find ideas, how to turn them into publishable writing and how to sell them. In short, we show you exactly how to become a published writer. If you want writing success – this is the way to start!

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