

★ ★ FROM THE STREETS TO THE SILVER SCREEN ★ ★

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ENGLAND

ESTABLISHED 1991  
**THE BIG ISSUE**

MAY 8-14, 2017 NO.1255  
A HAND UP NOT A HANDOUT

*HOW UNDERDOG*

# JAWBONE

*BECAME KNOCKOUT MOVIE OF THE YEAR*

★ FEATURING ★

**JOHNNY** *'HEARTACHE AND REDEMPTION'*

**HARRIS**



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**RAY** *'SEXY BEAST'*

**WINSTONE**

"I HAVE A GREAT SMELL WHEN IT COMES TO TRUST"

**IAN** *'LOVEJOY'*

**McSHANE**

"THE MOMENT MY LIFE TURNED ON ITS HEAD"



ALSO ON THE BILL



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*'THAT'S ENTERTAINMENT'*

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★ ★ ★

# OTHELLO

by William Shakespeare | directed by Richard Twyman

**16 MAY - 3 JUNE**



**INCISIVE**

The Observer



**RIVETING**

The Guardian



**THRILLING**

The Stage



**WONDERFUL**

What's On Stage



**UTTERLY  
CONTEMPORARY**

Female Arts



**INTENSE**

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**TOUR-DE-FORCE**

The Arts Desk



**HIGHLY  
RECOMMENDED**

Stage Talk Magazine





MAY 8-14 2017  
NO. 1255



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## Hello, my name is Maurice.

In this week's Big Issue we look at new boxing film *Jawbone*, starring Ray Winstone, starting on page 18. When I was in my 20s I had quite a few fights as an amateur based at Neath boxing club in South Wales. It's great discipline for a young man. When I get the chance I enjoy watching a boxer like new world champion Anthony Joshua. In recent years I've faced difficulties in private rents, bedsits and supported housing. On page 28 we look at efforts to build affordable housing. And you can read more of my story on page 46.

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**WIN!**  
**QI BOX-SETS ON DVD**

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## THE BIG ISSUE MANIFESTO

**WE BELIEVE in a hand up, not a handout...**

Which is why our sellers BUY every copy of the magazine for £1.25 and sell it for £2.50.

**WE BELIEVE in trade, not aid...**

Which is why we ask you to ALWAYS take your copy of the magazine. Our sellers are working and need your custom.

**WE BELIEVE poverty is indiscriminate...**

Which is why we provide ANYONE whose life is blighted by poverty with the opportunity to earn a LEGITIMATE income.

**WE BELIEVE in the right to citizenship...**

Which is why The Big Issue Foundation, our charitable arm, helps sellers tackle social and financial exclusion.

**WE BELIEVE in prevention...**

Which is why Big Issue Invest offers backing and investments to social enterprises, charities and businesses which deliver social value to communities.



# CORRESPONDENCE

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Email: [letters@bigissue.com](mailto:letters@bigissue.com) Comment: [bigissue.com](http://bigissue.com)



[facebook.com/bigissueUK](https://facebook.com/bigissueUK)

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## COMMENT OF THE WEEK

### The health blame game doesn't stack up

Your correspondent Peter Moore [April 24-30] makes a lot of sense with his comments about the cost of treating people with self-inflicted ailments – but where does he draw the line? If an ultra-fit mountaineer had a fall, would he deny them treatment?

In my case I have a rather unhealthy family heart history, but my GP tells me that my heart is in great shape as a result of nearly 20 years of road-running. However, my knees are both damaged. Should I have both knees replaced with expensive NHS surgery, or would Peter Moore deny me this (in fact, we have chosen not to proceed with this option)?

Another 'innocent' pastime, which costs the NHS billions of pounds would be

driving. Every time we take a car out we risk serious injury. Should we be denied treatment because the risk could have been avoided?

Perhaps taking the matter to absurd extremes will highlight the problem – should anyone who lives in London and who has a chest/respiratory complaint be denied treatment because they have chosen to live in one of the most polluted cities in Europe?

When I was an habitual runner my mental health was better, my weight was under control and I could manage my work-related stresses more easily. It's just a shame about the knees!

*Martyn Tuckwell, Shilbottle, Northumberland*

### Fill 'Em Up

Empty homes are worth £43bn? [Re: Empty houses story on [bigissue.com](http://bigissue.com)]. What's the value of the same housing stock with someone living in it, tending its garden and watching over it? How much does the empty house owner have to pay to maintain an empty house, to stop it getting damp?

I bet a property management professional could give you a financial estimate. Didn't that professional footballer inspire everyone by letting homeless people shelter in his property a few years ago? Can nobody read articles like this and not realise a massive opportunity to turn an empty community around by letting homeless people use it with a few ground rules? For a nation once blessed with huge forests, we're not very good at seeing the wood for the trees, are we?

I bet it's not happening in Denmark. In Denmark they'd let the homeless use empty housing stock under supervision, realising that a lived-in house mitigates the costs associated with maintaining an empty house. I'm a big fan of the Danes. They have some cracking ideas and,

unlike the UK, they have the political leadership to put them into effect.

*Iain Meyrick, email*

There should be an empty house tax.

*Sue Lovell, Facebook*

### Celebrating vendors

Hats off to the The Big Issue seller in Yarm High Street, Stockton-on-Tees. He had a smile for everyone today

*Lydia French, Facebook*

### The patience of job

I have just read the *Comment of the Week* [April 24-30].

This letter sums up everything that is so wrong and crazy about trying to deal with Job Centre bureaucracy when looking for work.

Whatever people try, it's a case of you're damned whatever you do. There was me thinking it was 2017 – obviously I was wrong!

*Martin Read, Littlehampton, West Sussex*



### KEEP ON SMILING



**@KarenTurner12**  
This is Martin – he sells the big issue along from my office. He's always friendly & smiling!

### MP photo of the week



**Ben Howlett**  
**@ben4bath**

Great to meet Adrian from @BigIssue today in Green Park #Bath and chat about his desire to run his own business. What an inspiring man!



**@DrPhilBanfield**  
Thought provoking @BigIssue this week.

Regressing 2 a society that Dickens went 2 great lengths to expose?

### Drink problems

I don't normally make these suggestions this way but the time has come. The cost of drunken fights, assaults, injuries, crimes and alcoholism is becoming far too high to bear for hospitals and emergency services, as well as to us, 'the public purse'. I'm sure this isn't the first time an idea like this has been thought of or suggested but, like tackling the blight of homelessness, it might take a group of people who feel strongly enough about it to put it into place...

The idea is an 'alcohol-free café', with government rebates to act as an incentive to stay open late. Until we challenge the pubs, bars and restaurants with an alcohol-free area for people to go to we'll never crack the drink problem the country has. I'm sure if they were asked, the police, health boards, councils, charities and personal donors, as well as from businesses, would want to help.

It would be good to put some feelers out and start the ball rolling.

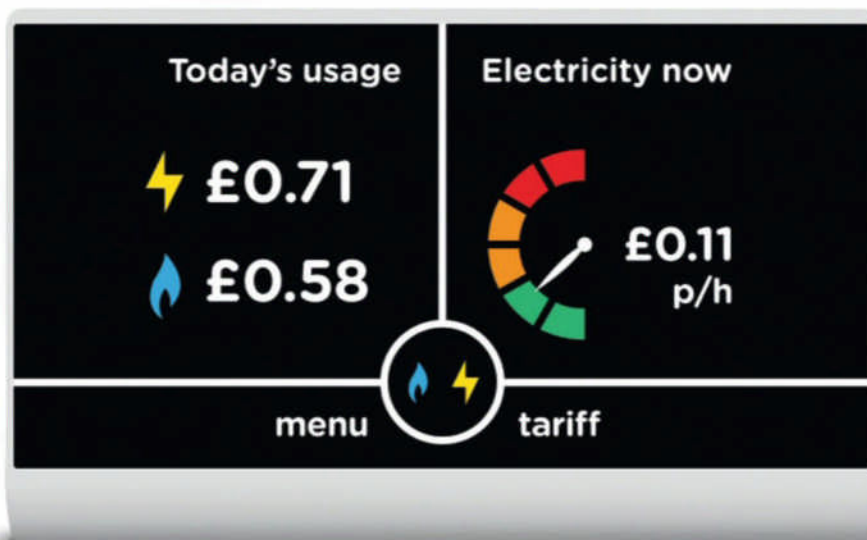
*Jill Ferguson, Glasgow*



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# #ACTIVISTARMY

## It's not all about Brexit.

Theresa May might well be on a strong and stable collision course with Jean-Claude Juncker, Donald Tusk and an army of EU technocrats but there are other issues the electorate are concerned with.

We know, because you told us.

Last week, we called on readers to join our **#ActivistArmy** and hold the country's political candidates to account on poverty prevention.

The prevention strategy is at the heart of The Big Issue's thinking. Rather than continuing to struggle on applying sticking plasters to the country's burgeoning social problems, we believe that we must intervene early and invest in ways to prevent problems from happening in the first place.

We asked you to consider the issues that mattered most to you, and to challenge politicians to put poverty prevention at the heart of the general election.

And you've been getting in touch to tell us about joining the **#ActivistArmy** and your determination to challenge political candidates to take poverty prevention seriously.

The TV presenter and national treasure Chris Packham told us he was backing The Big Issue prevention manifesto. Prevention was an excellent way of thinking about environmental problems as we head into the election, he said.

"Why is no one talking about the environment?" said Packham. "Has anyone from any party said anything about it? All I hear is Brexit, Brexit, Brexit."

"You may have read recently that air pollution is linked to between 23,500 and 40,000 early deaths in the UK. This is a very serious issue with significant impacts on life expectancy and NHS costs in terms of treatment and clearly warrants some urgent

action. If I was organising a manifesto, I would make sure it had the E word in there somewhere."

Reader Anita Boniface, who works for the St Vincent de Paul Society, said: "A proactive approach to preventing poverty will alleviate a great deal of human suffering. And preventing poverty rather than firefighting further down the line would also help the government to use its resources more effectively.

"I'm going to be approaching my MP to ask him whether he's putting poverty prevention on the agenda - I'll be doing my part," she added.

Natasha Dyer, who works in international development, said there was something in the poverty prevention agenda for all political parties to take on board. "Before parties finalise their manifestos, they should read The Big Issue's prevention strategy," she said.

And Justin Chaloner, a creative professional, said the prevention manifesto was a way of engaging with the general election at a time of perceived apathy. "It's so depressing that those in power are seemingly terrified of thinking long-term and innovating when it comes to preventing poverty. We're supposed to be a wealthy, civilised nation of the 21st century.

"Fed up with politics? Feel helpless? Read The Big Issue and find out how to get stuck in."

As the election approaches we will continue to challenge the parties on poverty prevention, and ask you to tell us how you are challenging your own local candidates. The question is simple: How are they going to tackle poverty prevention?



Packham a punch: National treasure Chris backs our call

**"Fed up with politics? Feel helpless? Read The Big Issue and find out how to get stuck in"**

Justin Chaloner, Big Issue reader

Tell us about the responses you receive. You can tweet @bigissue

using the hashtag #ActivistArmy. You can email us editorial@bigissue.com, or you can visit bigissue.com/activistarmy and complete our simple form

## YOU LOVE THE CAMPAIGN, NOW GET THE POSTER!



Last week's cover has proved so popular with readers, we've been asked for posters. These are now available at [bigissueshop.com](http://bigissueshop.com)

You can also get mugs. Spread the word with a mug of tea!  
£15 for A4 poster, £12.99 for each mug



# ON THE MARCH!

## THE BIG ISSUE ELECTION PREVENTION MANIFESTO

**We believe in a fence at the top of the cliff, not an ambulance at the bottom.** We believe in prevention over cure.

**More than £17bn a year is spent in England and Wales on short-run late intervention.** And in Scotland, 40 per cent of public spending is targeted at problems that could have been avoided.

**We believe prevention should be at the heart of every policy** when it comes to poverty.

**Better use of resources will improve the quality of people's lives,** will reduce the need for expensive state services and help safeguard the future.

**We believe in planning for the future** and making the most of what you have.

**Investing in people's lives early on will provide routes out of poverty,** into better futures, for the poorest in society.

**We believe in social opportunity,** that social enterprises offer a new way to deal with problems that governments can't always see.

**We want a clear commitment to literacy,** with guaranteed funds for local library services.

**We want to see a plan to revolutionise our NHS,** with an increased budget for prevention, and a shift to social and community medicine.

**We want social justice for all,** with opportunities that give people a hand up out of poverty, into better futures.

## YOUR ACTIVIST TOOLKIT HOW TO CHALLENGE YOUR CANDIDATES

**W**e want to recruit an army of Big Issue activists to challenge candidates in every UK constituency ahead of the upcoming election on Thursday, June 8. Ready to take action?

**STEP 1: Look up the contact details of your MP, and the name of your constituency**

[parliament.uk/mps-lords-and-offices/mps](http://parliament.uk/mps-lords-and-offices/mps) However, you should remember that your MP may not be standing for re-election.

**STEP 2: Find out who are all the candidates standing in your constituency**

*Who Can I Vote For?* is your

best bet ([whocanivotefor.co.uk](http://whocanivotefor.co.uk)) but *Your Vote Matters* may also be useful ([yourvotematters.co.uk/register-to-vote](http://yourvotematters.co.uk/register-to-vote)).

There's no official source of information on candidates.

**STEP 3: Challenge them to back prevention, first**

Will they follow The Big Issue plan of greater early intervention in fighting poverty, rather than expensive measures later?

Will they pledge to dismantle poverty, work for better literacy and offer routes towards better futures rather than sticking plasters over local problems?

How are they going to tackle local poverty issues?

**STEP 4: Once you get responses, tell us**

We will assemble the responses and let readers know which candidates are committed to prevention.

You can tweet **@bigissue** using the hashtag **#activistarmy**

You can email us at **[editorial@bigissue.com](mailto:editorial@bigissue.com)**

Or you can visit **[bigissue.com/activistarmy](http://bigissue.com/activistarmy)** and complete our simple form.

As part of The Big Issue activist collective, you'll receive updates about our prevention campaign, and additional calls to action, as the campaign grows.

# STREET ART

## BUY STREET ART!

You can buy prints of some artworks featured in Street Art through The Big Issue Shop. At least half of the profit from each sale goes to the artist.

Order at [bigissueshop.com](http://bigissueshop.com)



## ▲ THE PROCESS

BY RENE ROBBINS

Rene, the daughter of an architect, is in her 90s and lives in London. Following the death of her husband and son, she experienced a period of homelessness but doesn't like to dwell on misfortune. At a low point, one of her friends invited her to attend an art project and she has been going there ever since. Perhaps inspired by her father, her work has an architectural quality, whether line drawing or collage. She works slowly and patiently due to a degenerative eye condition. Her work has been published and sold at exhibition.

## THE FUTURE

BY DELE OLADEJI

They are dying daily in numbers, these  
Children of our world – They have nothing  
To eat, no clean water, no food,  
No medicines, no toys, no joy, no joy.  
How do we cleanse the earth that runs

After our lives? They have to walk miles  
For food and water, most times the  
Water is polluted. Human waste, animal  
Waste, the waste of the earth,  
The lost minds, the twisted minds, the frail bodies

Ready to be crushed by the incinerator.  
Feel for them, pray for them, sing with them,  
Run with them, give them hope, give them a life,  
give them hope –

These dying children of the earth, these loving  
Children dying in poverty; rape, tortures, hunger,  
Give them hope, give them hope, give them hope.  
Give them a place in your heart.  
Give them hope – bring them joy

Frequent Street Art contributor Dele is in his 50s and suffers from mental health problems. "I hear voices," he says. "Voices help me survive daily. I enjoy my creative process, and I adore life and nature." About the inspiration for this poem he explains: "I feel connected to poverty around most parts of Africa, especially the children dying daily as a result of drought and poverty. I feel politically disconnected. I feel they need help and care."



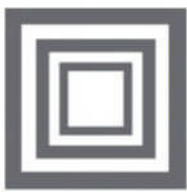
## ▲ CARTOON

BY ANDY BICK

Andy, from Worcester, experienced a long period of homelessness, including living in a hostel for several years, and before that rough sleeping. He now lives in his own rented flat. He started drawing cartoons as a means of communicating with his 90-year-old mother. "I intended for these cartoons to have a simplistic style," he says. "I felt it would be wrong or a distraction to *Beano*-ize the homeless. It was important for them to look like something homeless folk could relate to."

Street Art is created by people who are marginalised by issues like homelessness, disability and mental health conditions. Contact [streetlights@bigissue.com](mailto:streetlights@bigissue.com) to see your art here.





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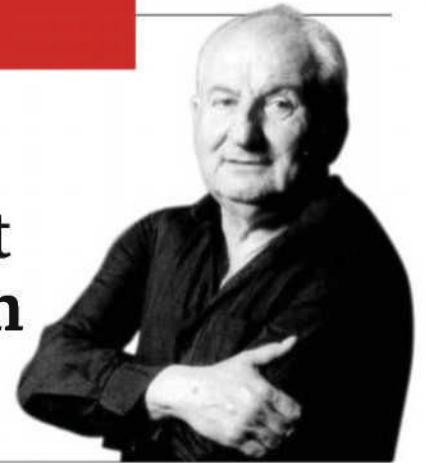


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## Old clothes, old music, old ideas. But at least consumerism is moving forward



**D**irty *Grandpa* is not for thoughtful, sensitive people. The star, Robert De Niro, was the draw for me. But an old man, recently widowed, going out to invade a youth resort and ‘dick’ as many college girls as he can is not likely to win on the moral front.

The De Niro character shaves his pre-funeral beard and coerces his young and innocent grandson to hit the road for Florida and wild drunk fun.

Repulsive, obscene and, at times, funny, the De Niro character redeems himself in the end by being sincere, true and honest.

Compare with Elvis Presley in *Blue Hawaii* and there is not a dirty old man in sight. And all of the seaside fun resort is wholesomely clean. Obviously something has happened to Hollywood in those 50 years. Now farts, shits and penetration are cause for laughter. And, of course, the old man turns out to be a real hero in the end.

When I was a boy you knew who the old people were. They were laden down with old clothes and old voices, and a continuous commentary on how the young were guttersnipes and wasters. Now of course the old are simply hedonistic indulgers from the 1960s and the 1970s who have grown up and old.

What happened is that ‘youth culture’ froze with Presley and The Beatles, and has been stuck there ever since. So the formerly young and foolishly wild have grown old but the culture has stayed exactly where it was.

Except it’s got ruder and more toilet-obsessed. And there’s more crap to buy. That is the only refinement.

Now, to me, all the young look like they’re old because there’re stuck in the clothes of their grandparents. And the re- and re- and re-emergence over 55 years of the ragged denim, torn-and-worn-looking at the knee is a symbol of... what? That the record is stuck?

But it is not as if it’s only the clothes and

the music that have got stuck – only the Tommy Hilfiger and rap style of a few years ago seemed to me truly modern. It’s the thinking. It’s the old anger, recurring. It’s the protest over politics. As if the last 50 years did not teach us anything new about politics and thinking.

In that 50 years we have got into more danger. More consumerism to destroy the very fabric of society. More

And standing over us, like the Norse gods of old, are the Google, Amazon, Facebook, YouTube, Twitter etc gods of commerce. Perhaps a couple of hundred people in the world who magnetise our money to them. And our loyalty and our time.

And yet, where are the counter arguments, the counter politics to handle this unbrave new world?

Only the worn-out protest politics of the ‘60s and the ‘70s that didn’t work then and aren’t working now.

Old clothes, old music and old ideas; yet new needs, new markets, new threats, new poverties.

I found myself last week sending out a tweet early one morning (my best thinking time): “Buy from the Community, not the Gated community!” Or words to that effect.

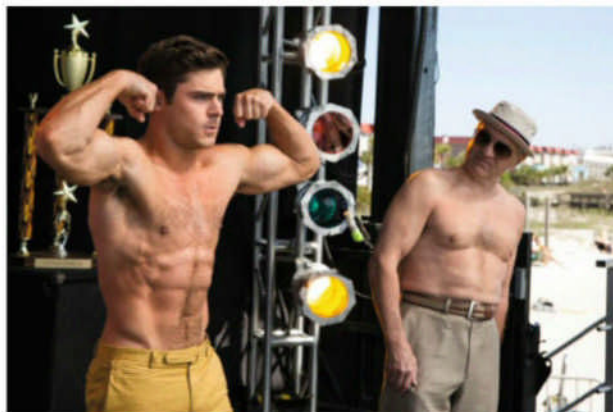
Why? Because I believe that the biggest, biggest, biggest change that has taken place in the last 50 years is the enormous advance in the buying power of even the poorest

in the world. To make the fortunes of people who are destroying the world with their overbearing wealth.

Why does Big Mac scan the Earth, from Tokyo to Totnes, from Washington to Widnes? Because lots of people, often with little disposable income, have bought their food.

I did not watch to the end of *Dirty Grandpa*. But it had every insult to modern life within it; to me. And it also showed how outrageous, drug-induced, drink-spiked, head-banging and sex-obsessed you have to be sometimes in Hollywood just to paint a picture that people want to see.

We may wear the clothes of old, and carry the ideas of old, but at least our consumerisms are modernising before our eyes to keep pace with our decline into nonsense.



Generation game: Zac Efron and Robert De Niro in *Dirty Grandpa*

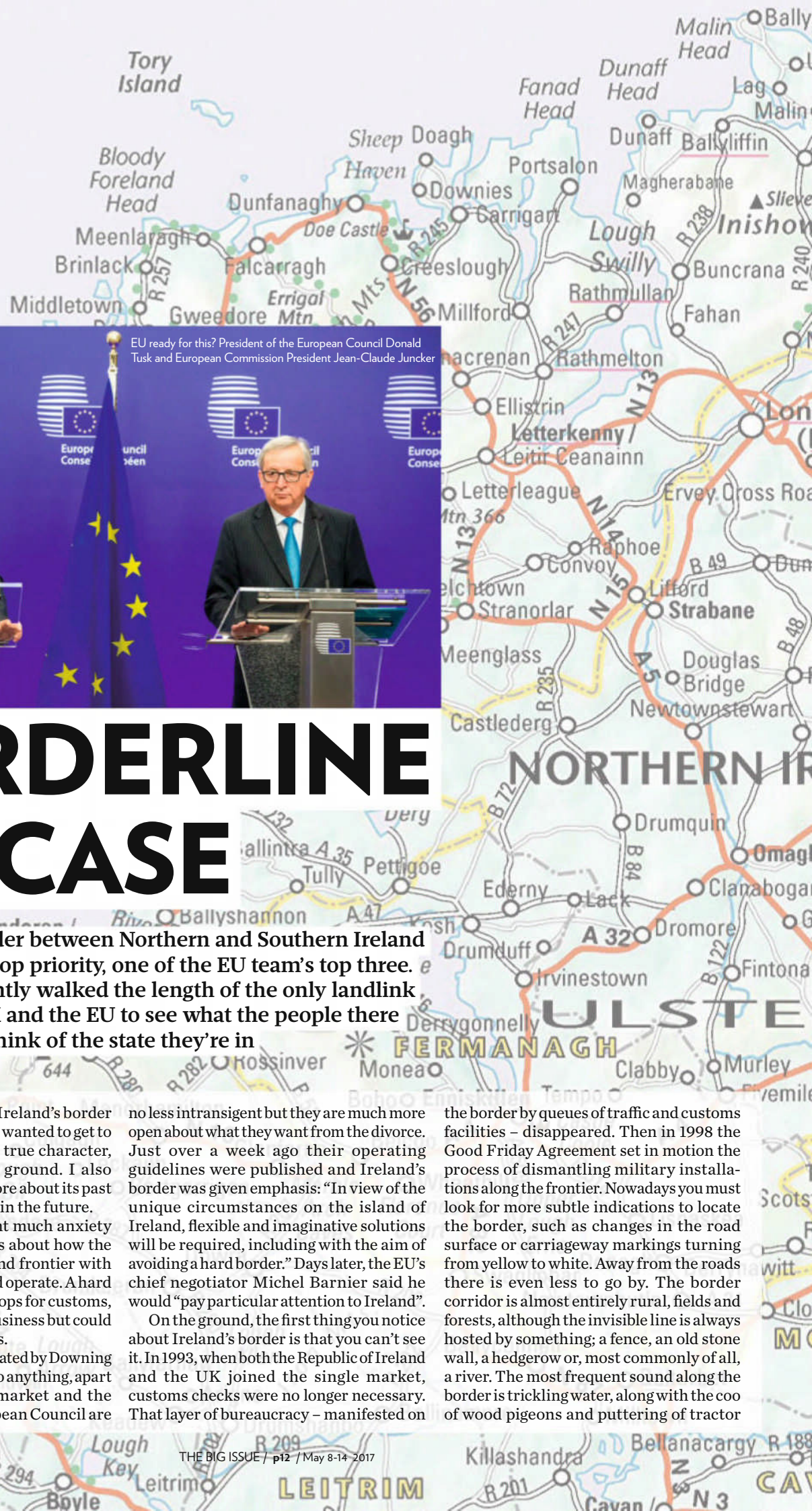
globalisation and automation to undermine working communities. More plastic in our seas. More gadgets to destroy our mind and fry our brains. More hedonism and more getting out of your heads because there are more and more stimulants to do it with.

More of a gap between rich and poor. More mental health problems, greatly aided by a society that seems obsessed with appearance and distractions for life itself.

**“The biggest change in the last 50 years is the advance in the buying power of even the poorest in the world”**

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

40 km



# BORDERLINE CASE

Last week the border between Northern and Southern Ireland became a Brexit top priority, one of the EU team's top three. **Garrett Carr** recently walked the length of the only landlink between the UK and the EU to see what the people there think of the state they're in

I recently explored Ireland's border from end-to-end. I wanted to get to know the border's true character, to meet it on the ground. I also wanted to learn more about its past and what it might become in the future.

The Brexit vote brought much anxiety to the borderland, worries about how the United Kingdom's only land frontier with the European Union would operate. A hard border, with mandatory stops for customs, would not just be bad for business but could threaten the peace process.

The anxiety was exacerbated by Downing Street's refusal to commit to anything, apart from leaving the single market and the customs union. The European Council are

no less intransigent but they are much more open about what they want from the divorce. Just over a week ago their operating guidelines were published and Ireland's border was given emphasis: "In view of the unique circumstances on the island of Ireland, flexible and imaginative solutions will be required, including with the aim of avoiding a hard border." Days later, the EU's chief negotiator Michel Barnier said he would "pay particular attention to Ireland".

On the ground, the first thing you notice about Ireland's border is that you can't see it. In 1993, when both the Republic of Ireland and the UK joined the single market, customs checks were no longer necessary. That layer of bureaucracy – manifested on

the border by queues of traffic and customs facilities – disappeared. Then in 1998 the Good Friday Agreement set in motion the process of dismantling military installations along the frontier. Nowadays you must look for more subtle indications to locate the border, such as changes in the road surface or carriageway markings turning from yellow to white. Away from the roads there is even less to go by. The border corridor is almost entirely rural, fields and forests, although the invisible line is always hosted by something; a fence, an old stone wall, a hedgerow or, most commonly of all, a river. The most frequent sound along the border is trickling water, along with the coo of wood pigeons and pattering of tractor

Photo: Rex Features



years. “The border never disappeared for oilmen,” the writer Glenn Patterson was told recently by a fuel haulier. There are profits to be made by selling southern diesel in the north and, as there are no customs checks at the border, getting the stuff across is easy. You might say the borderline has been relocated into the fuel itself: northern diesel is dyed red and southern dyed green. The dye must be removed from the diesel before it can be sold because customs officials visit farms and businesses to check they are not using illegally imported fuel. Laundering fuel is a messy business, producing toxic waste that has to be dumped, hence the tank I stumbled across. Finding a single tank the way I did is unusual. They are more often found in threes, each holding a tonne of gunk. A couple of years ago an entire truck trailer of waste was abandoned on a roadside. In the haste to escape, the driver had not lowered the trailer’s jacks so it fell forward as the cab pulled away, tonnes of waste pooling at one end.

I reject any notion of smuggling gangs as Robin Hood-type figures. These are not victimless crimes; one victim is the environment. Thousands of tonnes of chemical waste have been dumped along Ireland’s border over the years. Sometimes it is even set alight; the black sludge can smoulder for days. Recently the authorities made a deft move in the battle against fuel smuggling. They have started using an invisible isotope to ‘mark’ diesel in a way that cannot be seen by the naked eye. Reports indicate this has been extremely effective and diesel smuggling has been reduced as a result. The smuggling gangs have hired chemists to find a way to remove the marker but without success. Some suggest the end of diesel smuggling is in sight.

It is likely gangs are seeking other things to smuggle and it is unfortunate Brexit is arriving just in time to help them. “The only ones a hard border will suit are the smugglers,” an Enniskillen businessman told me. “It’ll suit those boyos just fine.” Gangs have been keeping in practice and have distribution systems in place; they are ready to begin exploiting price differences as soon as they appear. It is likely all sorts of smuggling operations will emerge when the UK leaves the single market and, presumably, price differentials will widen on all sorts of products: cement, milk, cigarettes, beef, bricks... you name it. Apart from the “boyos”, I think most people along the border consider this an unhappy story. The border could soon see more and more smuggling. People here will once again have to get used to smugglers’ trucks rumbling by after dark and will continue to find their castoffs along laybys in the cold light of morning. **TE**

Garrett Carr’s book *The Rule of the Land: Walking Ireland’s Border* (Faber & Faber, £13.99) is out now

engines. A common smell is the tang of diesel. One bright cold morning I was walking a narrow border lane in Armagh when I experienced this smell again. It was coming from a cube-shaped plastic tank sitting on a layby. It was about four feet tall and semi-transparent so I could see it was half-full of sludge that had settled into two layers. Liquid the colour of varnish was floating on top of something black and tar-like. Both layers looked poisonous. I walked around the tank a few times, wondering if it was what I thought it was. Whoever left the tank had wedged a couple of planks underneath to stop it tipping over. You could call this gesture considerate and it made me wonder if the tank was left for an official

waste disposal scheme. This was too optimistic, as I found out when, a few minutes after me, a local council employee arrived in a car. “No, no, it’s just been dumped here,” she said. “We get a lot of them.” She took a photograph of it. I later learned some of this waste material is shipped to Holland to be disposed of properly. Having recorded the location of the illegal dump she drove off. Her electric car was a pleasing contrast to the toxic atmosphere around the tank.

Fuel is a product largely unaffected by the single market. In fact, diesel is currently one of the few things worth smuggling. Each jurisdiction has its own system of tariffs so price differentials appear, gaps that have been exploited by smugglers for



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Illustration: Mitch Blunt

CLARE BRANT

## How to find happiness in a diary

One of the inscriptions at the great Temple of Apollo in Delphi was ‘Know Thyself’. Like Socrates’ idea that the unexamined life is not worth living, the virtue of self-knowledge was promoted by Roman philosophers including the Stoic Marcus Aurelius, who thought that understanding yourself also helped to temper life’s disappointments.

This classical tradition of serious thinking continued into European culture: by the end of the 16th century a combination of literacy, affordable paper and space you could annotate in almanacs, which partnered a calendar year, meant that people started to write daily memoranda in handy forms. A big boost came from Puritanism, which encouraged people to write

down a day in order to review it for sinful behaviour.

Recently a moral form of diary has reappeared in gratitude journals, where you write down things for which you are grateful. The rationale is that counting your blessings makes you appreciate your good fortune, and it’s reinforced by research in neuroscience, which points to a strong connection between keeping a diary and being happier.

Researcher James Pennebaker thinks that journal writing strengthens your immune system, and plenty of evidence suggests it can be good

for your mental health, making better sense of the jumble and stress of everyday life. A diary can be a confidant and a friend who doesn’t judge you, which is

why people often address their journal as “Dear diary...”. And it is good to have a friend who will always listen to you.

Keeping a paper diary is still popular. But with the advent of digital diary forms, it is possible to record daily experience in new ways. How did you sleep? An app can tell you, and by analysing patterns of daily – or nightly – behaviour it can suggest how to make your sleep better. Where

pocket diaries once made a diary handy to keep on your person, phones now slip into a pocket as easily.

So we ask our digital devices to keep track of our appointments, activities, how many calories we ate, how many steps we walked... all with as much dedication to self-improvement as any of the Puritans who hoped that recording their sins would help make them better people.

All this life-logging makes our self emerge from numbers – though digital also lets us use pictures to document our everyday lives on platforms such as Facebook where we share moments and updates instantly with whoever we want to. Has ‘Know Thyself’ also become ‘Know Loads of Other People’?

Clare Brant is an English professor at King’s College London. *Dear Diary: a Celebration of Diaries and Their Digital Descendants* is at Somerset House, London, May 26–July 7 [kcl.ac.uk/cultural](http://kcl.ac.uk/cultural)



# LETTER TO MY YOUNGER SELF



## Ian McShane

Vintage actor, avid football fan

**I** came from a very happy family. I'm an only child. I wouldn't say I was indulged but life was pretty good. I was a glass half full sort of guy. I still am. I don't think I've changed much. I didn't know what life was all about when I was 16 but I made a good job of pretending. I enjoyed school, my dad took me to see Man United, I went to local dances. The serious dancing boys would take their shoes with them. I just hung around for ages and waited for the last waltz: "Hello, can I have the last waltz please? Thank you very much."

**I didn't know what I wanted to do when I left school.** I'm sure my mother would still have loved me to be a doctor but that's not how it worked out. I knew I was never good enough to be a footballer. My dad was a pro – he played for Blackburn Rovers,

Huddersfield, Man United – so I played with a lot of good players when I was eight, nine. I broke my leg but that's no excuse. I wasn't good enough and I knew it from an early age.

**What advice would I give to my younger self?**

Shut the fuck up sometimes. But no, the kid I was when I was 16 – I like that kid. I got on with everyone. At school there were all these groups – you had the teddy boys, the swots. But I got on with them all. I'm glad I got the fuck out of Manchester but you never escape your childhood. I love going back. I still see my oldest friends. And the odd ex-girlfriend I had when I was 16, which all seems very sweet now I look back on it. I had a happy life there. I had the best of the NHS and free further education – I was brought up in the first 15 years of socialist rule.

**A teacher put me in the school play and suggested to my parents I try out for drama school.**

So my mum and I took the train to go to Rada – I'd never even been to London before. I did my little audition then afterwards mum and I went to see *West Side Story*. I'll never forget it, sitting up in the

Photos: Getty Contour/Spencer/Murphy / Getty / Rex Features





gods with mum, watching the original Broadway cast. I'd never seen anything like it. I thought, wow, is this what I have to do? Will I have to do singing and dancing? Oh please God no. I've never been one of those 'I must act or else I'll die' types. I've never given a toss about any of that. It's just something I found I was good at. It felt like something that was just inside me. Just as my dad was a footballer, I am an actor. You've got to have a bit of talent of course but a lot of it is luck. I've had good luck all my life.

**I left England in 1975 and came out here to LA and I've been back and forth for the last 40 years.** I like the roving life that acting brings. It may have been tough on relationships when I was younger but that's the way life is. I'm very close to my kids now. It could have been better when they were young. I got what I could but that's just a fact of life. I can't go back now. There were lots of reasons for that. The kids were brought up in Hawaii and LA. I saw them when I could - I'd fly out then back again. In some ways I feel I've rediscovered them in the last few years. Sometimes you can take each other for granted when you're too close. It's all good now. I'm seeing my children and my grandkids next week. We'll all have a big dinner and a good laugh about life together.

**I was drinking from the middle '70s to the late '80s.** Everything started to slow down. Even though I was high-functioning. I'd started *Lovejoy* by then. And drinking was getting in the way. I looked at myself and I said, my God, I'm going to have to stop this. And thank God I did. Life took on a new meaning when I got sober. That was 28 years ago. And look at me now. I'm blessed. I'm sitting here looking out at the Pacific, having a cup of coffee, talking to you. I can't complain.

**We did 78 episodes of *Lovejoy*.** That's unheard of for a big primetime show. I see it as a big turning point. A lot of people said to me, my God you've changed. Where's the angry young man? Suddenly you're doing Sunday night ITV shows? But I did it for a future legacy. The show was good, I sort of knew it would be great for Sunday nights. And we had such a good cast - Phyllis Logan, ah I love Phyllis! We did five years and I think that's quite enough. Now they're talking about it again but I said no, I can't come back. But *Lovejoy* had a daughter - you could do it with her. You could have these people talking about *Lovejoy* for a bit then in would walk this stunning redhead.

**My dad passed on just five years ago.** He was the nicest guy in the world. He was from Bellshill outside Glasgow. Very funny guy. The last year got a little difficult for my mother. He was suffering from Alzheimer's and he had to go into a home. I went back to help my mum move him. I walked into the house and my dad said [adopts a broad Glasgow accent]: "Ah, hello there!" He recognised my mum to the end but he wasn't always sure about me. He looked at me

Clockwise from top left: At the height of his playboy years, Ian McShane with *Emmanuelle* actress Sylvia Kristel in 1979 after they met on *The Fifth Musketeer*; (left to right) John Hurt, Katherine Woodville, David Sumner, Samantha Eggar and Ian McShane, who all featured in the 1962 film *The Wild and the Willing*; Harry McShane playing for Manchester United in 1950



## “Drinking was getting in the way. Life took on a new meaning when I got sober”

on this particular day and he said: “So, who are you playing for these days?” And I said: “No dad, you're the footballer. I'm the actor.” There was a pause and he looked at me with this kind of smiling quizzical look and he said: “Would I have seen you in anything?” [Laughs] He always kept me grounded.

**As soon as I saw my now wife, 38 years ago, I thought, aaah shit, I'm in trouble.** I wasn't looking for a long-term relationship so I did just go, oh Christ. You can't explain it. Love is what it is. If I'd waited a moment longer I might have walked the other way. If I could go back to any time in my life it would be just a week after we met. I was in LAX airport, leaving to go to Britain, thinking ah, great girl, I'll be seeing her again in two weeks. And she suddenly turned up to say goodbye. I was sitting having a beer and she came up and said, hello darling, I love you. I think that's one of my happiest memories.

### IN 1958 THE YEAR IAN McSHANE TURNS 16...

The Munich air disaster kills 23 people, including eight of Manchester United's Busby Babes / Nasa is formed, launching America's first satellite into space / The microchip is invented

Ian McShane plays boxing promoter Joe in *Jawbone* and stars in *American Gods*, available on Amazon Prime  
Words: Jane Graham @Janeannie

“**Y**ou could condense most stories down to them being about someone coming home – or if it’s a tragedy someone failing to make it home.”

Johnny Harris, 43, is talking about *Jawbone*, a film he wrote, produced and stars in. It follows a crisis point for his character Jimmy, a 40-something unemployed man struggling with alcoholism who, after being evicted from his flat, becomes homeless and has nowhere to turn except the boxing gym he went to as a younger man, the only place he ever felt he belonged. Jimmy is offered an unlicensed fight that could either be a shot at redemption or his final round in life, but far more fearsome than any opponent in the ring are the demons he battles outside it.

*Rocky* meets *I, Daniel Blake*, the film is probably the best British boxing film ever made, aided by the people Harris gathered in his corner: co-starring Ray Winstone (playing coach and mentor Bill), Ian McShane (shady promoter Joe) and Michael Smiley (loyal trainer Eddie), while two legends from two very different worlds – Barry McGuigan and Paul Weller – serve as consultant and composer respectively.

On the face of it, Jimmy’s story shares many parallels with Harris’ and the obstacles he has overcome. Harris was a great fighter in his youth, has battled alcoholism that led to him sleeping rough, before he turned things around, with roles in *This Is England ’86* and Hollywood movies like *Snow White and the Huntsman*, gradually establishing him as one of our greatest actors.

“*Jawbone* is not autobiographical, however I can’t deny it’s a very personal film,” Harris says. “I’ve taken a million elements from my own life, mixed them all



# SOMEBODY UP T

**JOHNNY HARRIS** dropped out of school at 13 and fell into homelessness and there for him. Now he’s made *Jawbone* – a contender for film of the year (v

★ ★ ★ INTERVIEWS: ST



Photo: Daniel Quesada

up and jumbled them around. It was never about spilling my heart on the page, I wanted to pack it with truth and authenticity and substance and soul.”

As a child Harris threw himself into boxing at the Fitzroy Lodge club in South London, which gave him much-needed direction in life and, he believes, the best education he could get. “I left school at 13 – the truth is I was hardly going then. I went to a school in Camberwell, which in my eyes felt like it was quite rough. I felt scared so I just didn’t go. Unbeknownst to most people, I was turning up at the boxing club every day. I felt safe in there, I felt free and able to express myself. It’s only looking back I realise just how much that boxing club gave me. It went far beyond teaching me how to throw a punch, far beyond that.

“My mum was a single parent trying to control me, give me guidance. She called my old trainer Mick and said, ‘He’s not going to school and I don’t know what to do,’ and Mick got me an apprenticeship as a locksmith, which I did for a few years.”

Harris wanted to pay tribute to his former trainer Mick Carney, and Ray Winstone’s character in the film is an homage to him, and others like him, who give opportunities to kids others have given up on. From being a school dropout at 13, Harris became a junior Amateur Boxing Association national champion at 16.

“Many times in my life I’ve gone after things where the odds are against you – boxing, becoming an actor. I remember when I won the title as a kid, getting off on overcoming those odds. Acting is a profession where you’re destined to feel like a failure. It doesn’t mean you are a failure but you’re going to feel like you haven’t achieved enough. I don’t know what that is I’ve been drawn to, there’s a kamikaze element.”

After winning the title, a career in the sport beckoned until Harris was knocked out – by a French girl he fell in love with and followed to Paris. The romance >

# THERE LIKES ME

and addiction. But boxing was always  
(with a little help from his friends)

EVEN MacKENZIE ★★

Gang’s all here:  
(L-R) Paul Weller,  
director Thomas  
Q Napper,  
Johnny Harris,  
Ray Winstone and  
Michael Smiley



went the way these sojourns often do, and on return to London, Harris decided he wanted to be an actor.

“There were little clues that I was able to do it. I remember realising Gary Oldman was born a few streets away from me, Michael Caine was born on the street where I went to school. I went to my first acting class and something happened. It was the same sort of feeling I had when I first walked into a boxing gym. And, in my case, when I walked into a pub.”

For almost 15 years, Harris was “just keeping a face on things”, fighting alcoholism and depression. “It happened so gradually I didn’t see it,” he says. “Things I would have once said I’d never do, these things came and went and the bar got lower and lower. I started excusing behaviour that once would have been inconceivable, reprehensible. I begged, borrowed and stole in the name of booze. I don’t like saying that but it’s true.”

Harris became estranged from his family and like many others who find themselves on the streets, took steps that isolated himself even further.

“Addiction breaks your spirit. My mantra back in the day was, ‘Yeah, I know’. People would say, you should do this, you should do that and I’d say, ‘Yeah, I know’. I needed to be saying, I don’t know. Essentially you reach a breaking point and it goes one way or another. I’ve lost friends. It’s not a game. When you’re talking about addiction you’re talking about life and death.”

What was it that saved you at your breaking point?

“It’s an elusive thing to get hold of. After years of thinking I could work it out on my own and I could beat it, whatever it was, I just got desperate enough and I asked for help. I was sick and tired of always being sick and tired. I wanted some big complicated solution for what seemed like a complicated problem, but it’s about keeping it simple. If you’re in trouble, ask for help.”

Harris has poured all of this experience into his script and performance, celebrating the people who gave him guidance and offered a helping hand along the way.

“I tried to present almost a thank-you note, almost a love letter to that period of my life,” he explains.



Punchy: (above) Johnny Harris in *Jawbone*; (left) with *This is England* co-star Vicky McClure at the RTS awards in London, 2011

“Somewhere deep down, the hardest thing is for this character to accept love. Put him in a ring with someone punching his head in and he can take that, he’s like, ‘Great, this is what I’m worth, this is what I deserve’. That’s what can happen with addiction, you become full of self-loathing, full of shame. But tell someone that you love them, that they are a good

Photo: Alamy

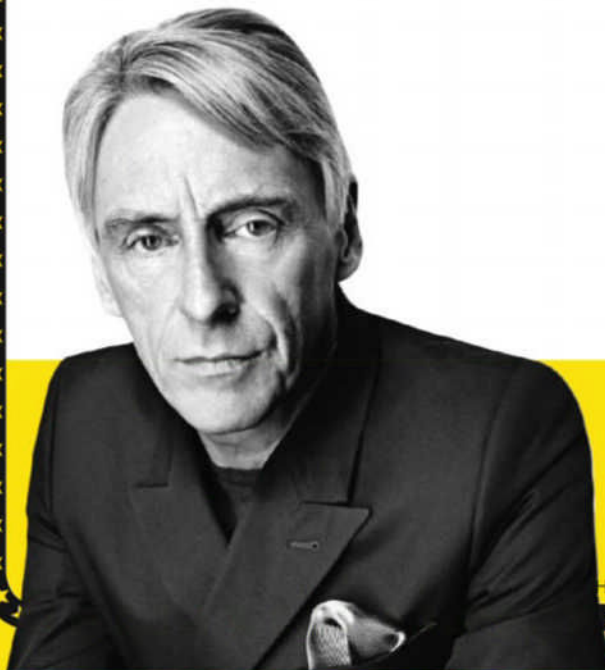
\*\*\* EXCLUSIVE \*\*\*

## “I INSTANTLY LIKED JOHNNY, HE’S VERY INTENSE BUT AN EXTREMELY SOULFUL FELLA TOO”

### PAUL WELLER ON HIS FIRST FILM PROJECT

I’d always wanted to do a film score but wanted it to be something ‘arty’ and not mainstream. I met Johnny Harris for a meeting in Bar Italia and he outlined the story. I was so vibed up by it that I started to construct the main theme and overall idea of what I thought the music should be before they started shooting – which was totally arse about face, but just as Johnny had a very singular idea of what the film was to be about so did I with

the music. I’m tired of seeing/hearing the street/London type films with a banging techno or big drums soundtrack. I saw this as more abstract and evolving from tenderness and calm to violent and disturbing. I thought that captures a lot of the emotions of the film. I instantly liked Johnny Harris, he’s very intense but an extremely soulful fella too. He really wants to make a difference, and he has with *Jawbone*.





**“I’M JUST STARTING TO  
REALISE THAT THE  
PEOPLE WHO SEEM  
HAPPIER ARE THE  
PEOPLE WHO GIVE”**

person, that’s very hard for a person with that corrosive thread of fear running through them to take.

“I was angry when I was younger. I never really had people to sit down and converse with and say I’m feeling scared or lonely or fantastic or I’m feeling alive.”

It was acting that allowed Harris to express himself and find the answers he was looking for – or rather that there are no answers.

“The journey seemed so long, but when I look back now it happened exactly as it was meant to happen,” he says. “I wouldn’t change a thing now. The world convinces you that you want more and need more but if you look around often you’ve got everything you need. I’m just really starting to realise that the people who genuinely seem happier and more at peace are the people who give.

“In interviews you’re supposed to look like you’re in control, like you have all the answers. My best days are when I know I don’t have a clue, I’m just trying my best like everyone else.

“It’s funny with the post-truth age, everything you try and say with sincerity sounds like bullshit, but your magazine does a wonderful job. I’m a regular buyer.”

If all narratives are ultimately about coming home, Johnny Harris has arrived. And his deliverance came from something that *Jawbone*’s title references, a passage in the *Book of Judges* recounting how using only the jawbone of a donkey, Samson defeated the Philistine army:

“Vanquished by a sorry jawbone, the victory was not in the arm, not in the weapon, but in the spirit.”

*Jawbone* is in cinemas from May 12 and will be available on DVD from June 5. @stevenmackenzie

Continued on page 23



**NAME:** RAY WINSTONE

**CLUB:** REPTON AMATEUR BOXING CLUB

**DIVISION:** WELTERWEIGHT

**AGE:** 60 (BUT STARTED BOXING AGED 12)

**RECORD:** Winstone won 80 out of 88 of his fights, was three-time London schoolboy champion and fought twice for England. He became an award-winning actor, national treasure and stars as old-school trainer Bill, mentor to Johnny Harris’ character in *Jawbone*.

**WHY DID YOU WANT TO GET INVOLVED IN JAWBONE?**

Well, number one was Johnny. He had such a passion for this idea, and I said yes. Then you think, ‘here we go, I gotta read this script now, what’s it going to be like?’ And I fell in love with it. I’d already said yes anyway, but it’s a bonus to get such a great emotional script, such an honest script.

**WHAT ASPECTS OF IT COULD YOU RELATE TO?**

It was close to Johnny’s heart for different reasons than it was to mine, because Johnny was fighting some demons, I guess. When I was younger I’ve tried to get on council accommodation and I know what that process is. Having a wife and child and one on the way, trying to get a council place was fucking horrendous. It’s all about points and I don’t know who gives you points, who takes them away. My character is based on four different men, the two prominent ones were Johnny’s trainer Mick Carney and my trainer Tony Burns. Playing these men I really respect, I was in my element. It gave me a buzz to be in the business again.

**WERE ASPECTS OF YOUR PERSONALITY FORMED IN A BOXING GYM?**

I have very strong morals about certain things, about family, about friends. I have a great smell when it comes to trust. I can be unforgiving, for the right reasons I think, but most of all I have respect for others. Until they cross the line. You stand in a ring with someone and look into their eyes... I had 88 fights and there was one man I boxed out of 88 that I disliked. I had the utmost respect and friendships with the other 87.

**WHERE WOULD YOU HAVE BEEN WITHOUT BOXING?**

I have no idea. From my club alone we had one guy who ended up running the floor in the city, Marky Newman; Tony Marchant became a prolific writer in TV and film, there was three or four guys who went on to be actors, others run their own businesses now. We had three or four world champions came out of the Repton as pros, but forget about that for a moment, the rest of the kids went on to do something with their lives.

**DID IT MAKE YOU GOOD AT TAKING KNOCKS?**

I didn’t like taking too many knocks. I’ve still got a straight nose.

**WHO WOULD HAVE WON IN A MATCH BETWEEN YOU AND JOHNNY?**

He was the better fighter. John would have been a pro, would have probably boxed for a world title, or at least a European title. He never boxed when I was boxing. I know he looks as old as me, but he’s not. He took a lot more knocks than I did.

# Warren Evans

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# 'I'M NOT EXAGGERATING WHEN I SAY THAT BOXING SAVED THOUSANDS OF YOUNG LIVES'

Jawbone star **MICHAEL SMILEY** grills icon of the ring and his personal hero **BARRY McGUIGAN**



**MICHAEL SMILEY:** Hero number one in my eyes, Barry. Being in a boxing environment with Ireland's greatest fighter was a real buzz, a real fanboy moment.

**BARRY McGUIGAN:** You took to it like a duck to water, understanding the role of a trainer. The majority of young kids that come into boxing are hard to handle. I think the euphemistic term is 'hard to reach', so difficult kids. A coach in many ways is a parent to them.

**MS:** I ended up going to Fitzroy Lodge, which was Johnny's old boxing gym. It was like a community centre, it was like a front living room, it was like a court. There were all those aspects of honour and discipline and old-school values and it really opened my eyes. In inner cities there are a lot of lost young men and if they end up in places like a gym then it saves their lives effectively.

**BM:** It's interesting you should say that because that happens all over. Although I'm from the South, I boxed primarily in the North and for my provincial titles I would have gone to championships in Mid Ulster, in Newry or Portadown or Armagh, and if I was lucky enough to get through I would have gone to the finals in Belfast. It

was a pretty hostile time. Embellishing what you said, in Northern Ireland it took on a slightly more serious element in that a lot of these guys would have been fodder for paramilitaries. You know, unhappy young men that had time on their hands. They would have been prime subjects for organisations who brainwashed kids and got them involved in very serious things, they would have become killers. I'm not exaggerating when I say boxing saved thousands of young lives. Coaches like Gerry Storey in the Lower Falls and Paul Johnston in a different part of town, they saved lives.

**MS:** What people see is the end product, two men in a ring trying to knock each other out, but the preparation that goes into that is actually moulding them. I'll never forget when you fought Pedroza in QPR's football ground, Loftus Road. We couldn't get tickets but we still went down that night. Inside and outside the ring – I'll never forget it. That was one of the highlights of my life.

**BM:** Thank you Michael.

**MS:** I left [Northern Ireland] in '83 and came to London. It wasn't the actual Troubles, it was the economic death of

Northern Ireland. Everything seemed to be either boarded up or bricked up. At the time I was in my early 20s, on the dole and homeless with a wife and child, who's now a 32-year-old man. We were living in sinkhole hostels and B&Bs in the Paddington area, spending days in council offices trying to get on the council lists with the baby in the pram. I was lucky to get on the housing ladder eventually but moving away from our friends put such a strain on the marriage that my wife left me and went back to Northern Ireland. When I hear stories of people struggling at the moment, it takes me back to those days. It seems like it's against the law to be poor, to be working class and it's heartbreaking. The roots go back to Thatcher's Britain. Coming from Northern Ireland I saw what was really going on in this country, everything that English people prided themselves in – the working man who was proud of his country – all that was being dismantled in front of our eyes. It gave me an insight into the English because to be honest the only English I knew up until then were soldiers.

**BM:** I came over [to England] in '87 so I'm here four years less. I had a fairly public fallout with my ex-manager. He was a very powerful businessman in Northern >



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Ireland and it's a small place so I knew there was no hope of me doing well back home. My kids have all grown up here. I go back three or four times a month, but my life is here.

**MS:** One of the most upsetting things for me was the moment I realised I've lived in England longer than I lived in Ireland. But I've been a dad longer than I haven't. There are many more milestones ahead.

**BM:** It's not easy over there at the minute. Things are much better, but it's always tense. To be perfectly honest I avoid politics because enough people talk about that shit.

**MS:** At the end of the day people in Northern Ireland have always been the same, they've always wanted to get on and have a happy existence like most human beings.

**BM:** But let me say, I care about what goes on. I spent my life being a peacemaker, and I got shit for that from the hardened guys on both sides, but 95 per cent of the people loved me for it. We didn't have God Save the Queen or The Soldier's Song, my father sang Danny Boy. Sport is about bringing people together and I certainly did that during my time.

**MS:** Definitely.

**BM:** The old stupid slogan was, 'Leave the fighting to McGuigan', and I done my level best to stay neutral, to promote unity. Ninety five per cent want to live together, all you need is one rotten apple and it can poison the rest of them.

**MS:** To take the apple analogy, you've been one of our shiniest apples, Barry. The one thing about growing up in a warzone like Northern Ireland is you can smell bullshit because we're always being fed it. People would have been watching for a long time to see if you were a genuine man or not, and we can tell by your legacy and who you are today that you've always been that man.

**BM:** Here I am blowing my own trumpet but the night I won the world title, 19 million people watched the fight. I know television has changed in the last 30 years but it just goes to show, I wanted to set a good example, people liked that and even the ones who said they didn't like it, they watched it.

**MS:** And deep down inside they did like it. The reality was they were so fucking cynical they couldn't believe there was a man who was honourable enough to do his best and put his life on the line. Another highlight of my life recently was during filming, me, Barry and Ray Winstone having dinner together at a Best Western in Stoke. It made me pinch myself thinking about that wee lad that came to London when he was 19 years of age, didn't know what the hell he was going to do, and here he was all these years later sitting with his heroes.

**BM:** Thank you for that praise Michael. I've got to run because believe it or not I've got to get what little bit of hair I've got left cut off. We're going to a wedding tomorrow. So I'm going to rock and roll. **TE**

## THE REDEMPTIVE POWER OF BOXING



★★★

Callum Myles was described as "unmanageable" at primary school. On one occasion he dislocated a teacher's finger and had been arrested multiple times by age 11.

"When I was young I mixed with the wrong crowd," Myles, now 19, says. "I used to get in a load of trouble. School was just not for me."

The police brought in George Turner, who works for Carney's Community, a charity that turns around the lives of young people by getting them to engage with boxing. It was founded in the memory of Mick Carney, who Johnny Harris credits as saving him, as well as countless others.

"The first ever time George took me to the gym I never looked back," Myles says. "The gym was a piece of me. You meet the nicest people ever, all supportive of each other and I decided to dedicate myself to boxing."

Outside the ring, Myles attended courses and is now a scaffolder, working on the redevelopment of Battersea Power Station. Inside the ring, he has just turned professional and has a 100 per cent record so far – winning his first pro fight by a KO.

While he used to avoid school at all costs, Myles now goes back to work with young kids, some of whom remind him of his younger self. "I've gone into schools, given training sessions, putting them on the pads. People gave to me so it's time for me to give back. George has called me and said, 'Callum, can you come down to the centre and talk to the kids because they think we've never been there'. I tell them, I used to be like you and look where I am now."

Follow Callum's progress on Twitter or Instagram @callummyles carneyscommunity.org

# #WEARAI

T-shirts have been a statement of change for generations – and now you can look good and do good by wearing your message

**C**hange is a-coming in the UK, with elections and Brexit negotiations heating up. Everyone has a lot on their mind – and a lot to say. Now you can share your message with the world by wearing our new, exclusive limited-edition T-shirts.

An army of street and graffiti artists have lined up to create exclusive protest T-shirts for The Big Issue Shop's brand new #WearABigIssue campaign. They have made designs that speak about issues that matter to them, and we know they matter to Big Issue readers too.

London design studio +rehabstudio enlisted eight designers to come up with the concepts for these thought-provoking garments. The artists are Paul Insect, The Artful Dodger, Hayden Kays, Joe Webb, Ceal Warnants, Jessica Wilson, Shuby and Mau Mau. All the artists gave their time and talent to create these designs for us free of charge.

This week we launch our first designs by Paul Insect, The Artful Dodger and Hayden Kays. You can read about each design below, and learn more about the artists. Next week we will showcase T-shirts by Joe Webb, Ceal Warnants and Jessica Wilson.

"T-shirts have been a statement of change for generations," points out +rehabstudio's Rob Bennett. "People are more socially aware than ever before, and we wanted to help The Big Issue create a brand that mixes cutting-edge art with social causes to create highly wearable, sharable, limited-edition fashion statements. It's great to be under the umbrella of The Big Issue during its 25th anniversary year, and it's exciting to see artists signing up to create one-off pieces that mean so much to them."

The T-shirts on this page were photographed by top fashion photographer Marc Hayden. Each design is available in men's and women's T-shirt style, with either roll or plain sleeves. They are priced £30, with £3.50 post and packaging each on standard delivery. They are exclusively available to buy through The Big Issue Shop at [bigissueshop.com](http://bigissueshop.com) – and remember, by shopping at The Big Issue Shop, your purchase has a social echo, helping us support social enterprises that support others. **TBI**



## Nos 1 & 2 *Overheated and Fragile Peace* by UK street artist Paul Insect

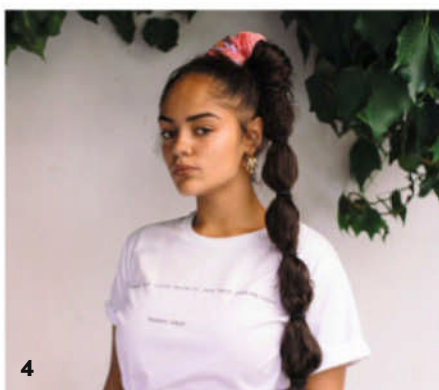
Paul says: "My Big Issue is climate change. In a massive act of 'brand vandalism', just two days before the launch of the United Nations COP21 Climate Conference last year, 600 anti-advertisement posters were installed in outdoor media spaces throughout the streets of Paris. The posters displayed artwork from over 80 artists from 19 different countries, including this piece."

# BIGISSUE



### No. 3 *Gentrify This!* by A Dee AKA The Artful Dodger

A Dee says: "My Big Issue is I'm not a politician, I'm not an organisation or a group of people trying to blah, blah, blah - it's just me. A whisper in the dark, an echo in the wind; either listen or ignore. The design here is from a collection I call Fight Music. They're theme songs and anthems."



### No. 4 *The Gift That Keeps on Taking* by Hayden Kays

Hayden says: "My Big Issue is mental health because the mind is the most beautiful, powerful, yet dangerously fragile thing we own. We must look after our own and each other's. I hope to represent the tightrope we all walk between being mentally well and unwell. I hope this T-shirt starts a conversation about mental health that otherwise may have gone unsaid."

## There's much more at The Big Issue Shop...

Shopping with a social echo feels good and does good. Browse The Big Issue Shop for a fantastic range of top-quality products made by organisations that help others to help themselves. From Street Art prints to Jollie socks, once you start

to shop social you make a difference straight away. **Check out our range at [bigissueshop.com](http://bigissueshop.com)**



FOUNDATION STONES

# IN COMMUNITY

Illustration of the refurbished St Clements (Linden Homes)



**Developer-led housing projects push prices up and force people from where they want to live. Community land trusts could change all that by letting people buy their homes while fixing the value at an affordable level. Adam Forrest digs deeper**

**S**t Clements on Mile End Road has been a popular spot for London's ruin addicts and ghost hunters over the past decade. Built in 1849 as a Victorian workhouse, it became a psychiatric hospital before falling into dereliction in 2005. Cold and empty for too long, this month marks a new beginning for the grand old building. A long-running community campaign has seen the place renovated to provide housing for the capital's crowded East End.

The first residents are ready to breathe new life into the place when they move in this month. St Clements' transformation has happened in a strange and

# WE TRUST

impressive fashion. Rather than waiting for the big developers to take over and capture all of the site's financial value, a group of local campaigners from Citizens UK set up their own community land trust (CLT) to gain ownership of some of the homes and control their pricing.

Now named the London Community Land Trust, the group has been able to get 23 of the 252 homes on the site, having won over the landowner, the Greater London Authority, during Boris Johnson's reign as Mayor of London. Peabody will manage another 51 homes as social rented properties, while Linden Homes will sell the rest privately.

Although it's a relatively small proportion of the site, the London Community Land Trust's organisers believe the model they are using here in the East End promises a brand new method of delivering genuinely affordable housing across the UK. They have been able to sell their 23 homes at roughly one third of market value, a feat made possible through the game-changing idea of linking house prices to local earnings.

So the CLT's one-bedroom flats here – just a few miles east of the City of London – have been priced at an astonishing £130,000 (compared with the market average of £450,000). The two-bedroom homes on the site have gone for only £182,000, while the three-bedroom homes were just £235,000. Paul Regan, chair of the London CLT, describes it as “the answer to London's chronic shortage of housing”.

Calum Green, one of the London CLT's directors, explains that prices were capped in line with average annual earnings in the borough: around £33,000. The price calculation was based on a 10 per cent deposit, and the principle no-one should have to pay more than one-third of their monthly income on housing costs. He says community organisers have fought to give local people the chance to own their own home without obsessing over it as an investment. “It should be a place the new residents want to live for many years,” says Green. “They are homes first, assets second. It's not about the property ladder and how much profit you can make.”

What happens if new residents want to sell up in a few years' time? Green says they will be given the chance to sell back to CLT, or to others on the market. But the price will be set by the London CLT and will only go up in line with local earnings (and will remain the same if earnings do not increase).

“Because residents will be paying less in mortgage payments that they did renting privately, they should be able to save some money if they want to try to buy on the open market later,” he says.

At the moment the new St Clements residents are excited about moving in, delighted that home

## WHAT IS A CLT? THE BIG ISSUE GUIDE

- A community land trust (CLT) is an increasingly popular way for small organisations set up and run by ordinary people to build or restore homes for use by the community. There are now 225 CLTs with plans to build 3,000 homes by 2020.
- If a CLT can obtain land or secure a long-term lease on a site, it can dictate the terms of the rent or insist on sale conditions for new homes. While the model restricts the ability of a resident to make a profit when moving on, it allows the trust to make sure the asset is affordable for future residents.
- In Liverpool, the Granby Four Streets CLT was given 10 empty terraced homes in the city to restore. So far, five have been rented out by the CLT, with three more put up for sale for £90,000 – a price linked to the Liverpool living wage. In the next phase, the CLT will refurbish derelict shops and set up an arts hub.

ownership has been made possible. Ewa and Marcin, both NHS workers in east London, are moving in to a “really lovely” two-bedroom flat on the site. The couple have a joint salary of around £60,000 but have struggled to buy on the open market. Their new mortgage payment of around £1000 a month was the same amount they were paying to rent nearby.

“We both have good jobs, but London prices are just so crazy that nothing has been affordable,” Ewa explains. “Our son has just started school so we're settled in east London, and this is an amazing opportunity to have some security here. We feel very, very lucky.”

Although the work has happened on a small scale, there is growing interest in the potential for the community-led model to meet more of Britain's housing needs. Back in 2010, there were only 36 CLTs, but there are now 225 independent groups, with many boasting ambitious building plans. More than 700 homes have already been built by CLTs, with another 3,000 now in the pipeline before 2020.

Catherine Harrington, chair of the National Community Land Trust Network, believes the CLT model has huge potential and hopes the government's £300m Community Housing Fund gives commu-

nity groups a fantastic opportunity to build more. “The model could be a real contender in the housing market. I think the excitement is partly driven by the frustration with developer-led housing projects that are priced out of the reach of people living in the area. It can help combat ‘nimbysm’ by giving people a say in the kind of new housing going up in their area.”

Buoyed by the success of St Clements, the London Community Land Trust now has big expansion plans. A deal has been made with Lewisham Council to build on a plot of land deemed surplus to requirements, and discussions are also underway to develop more housing in Croydon, Redbridge and Southwark.

Big Issue Invest, the social investment arm of The Big Issue Group, has helped finance the ground-breaking work of the London Community Land Trust. Daniel Wilson-Dodd, investment director at Big Issue Invest, who also sits on the board of the CLT, thinks new approaches to house building are desperately needed.

“Community land trusts have so many advantages,” Wilson-Dodd explains. “They give residents the benefit of owning their property whilst locking housing in at affordable rates. At the moment we are not building enough affordable housing. We're not going to solve the housing crisis doing more of the same thing. Community land trusts provide a real, compelling alternative.” **TBI**



East End promise: the main building of former workhouse St Clements before the refurb began



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# THE ENLIGHTENMENT

BOOKS/FILM/RADIO/MUSIC



## #WHYBOOKSMATTER

### THE LADY IN THE LIBRARY

This may look like a *femme fatale* from a Hollywood film noir but it is actually from a shoot designed to promote Warrington Libraries. The Big Issue's #WhyBooksMatter literacy campaign celebrates the work of libraries and librarians across the UK, and this photo series is an innovative way to get people through the doors.

An exhibition of photos by Paul Jackson, commissioned on behalf of Warrington to coincide with its City of Culture bid, will be touring five local libraries, which are also hosting screenings of film noir classics including *Double Indemnity* and *The Maltese Falcon*. Tickets can be bought at any of Warrington's libraries or at [pyramidparrhall.com](http://pyramidparrhall.com)



# BOOKS

## Eyes wide open

Vanessa Potter woke up blind one day – and used the experience as a way of helping others

**P**atient H69: *The Story of my Second Sight* is the true tale of how one morning I woke up to find myself blind and paralysed. A terrifying and unique story, I describe the events in a diary-like style offering you the reality of what it is like to suddenly lose two of your major senses.

I was a TV producer and mum to two small children at the time, juggling a busy home and work life. My illness hit my family like a high-speed train, but as I started to recover my sight my curiosity to comprehend what had happened to me was to take me on an incredible journey. Adopting the pseudonym Patient H69, by adapting the first letters of my NHS number I transformed myself into a science sleuth on a mission to uncover the inner mechanics of my own brain, so I could somehow understand the rare and mysterious neurological episode I had just suffered.

Turning the lens upon myself I tell you the miraculous visual rebirth I experienced, and the mind-boggling visual anomalies I saw. Opening my eyes on to a watery two-dimensional landscape, I experienced an unrecognisable flat monochromatic world where I could see no faces or detail. The world was made up of erratic jiggling lines, which made no sense. I had also lost sensation in my hands and feet so could not walk. My feet felt like they were encased in lumps of ice,

and my hands had been wrapped up in cling-film. Struggling to come to terms with my situation, my family brought different textured items into the hospital to try to stimulate, and in turn reignite my sensory system. Hairbrushes, pan scourers and cotton wool were rubbed up and down my feet and hands to try to make my brain reconnect and identify the sensations.

When, after two weeks in hospital I made it home, I spent my days hobbling around the local streets with the many kind friends who visited me. I would test my vision – endlessly counting how many more cars I could make out as I looked down the

same road every day. Then one day around three months into my recovery as I turned a corner, colour, which had up until that point been painfully slow in returning, exploded back into my life.

Imagine a lit sparkler; light dancing all around, distorting the shape, glints and flashes shimmering, emitting 1000 tiny particles of hot blue metal. That was how my bin cheekily called out to me as I tried to walk past.

It was at that moment when I turned to my husband Ed, who had been walking alongside me, speechless at what had just happened. I knew I was now on a path I could not turn back from. I made it my mission to research all of these bizarre experiences, and in time I was to find out that my jaw-dropping blue visions were, in fact, a rare form of acquired synaesthesia. All in all, I was to learn some incredible facts about my sensory system.

But, before I could embark on a scientific learning journey, I first had to learn the basics of vision science. Initially supported by the specialist clinicians who treated me, I started to discover the hidden innermost function of the brain, and our complex visual system. The condition I was eventually diagnosed with is NMOSD (neuromyelitis optica spectrum disorder), which is a rare autoimmune neurological condition that affects the nerves in the body. Digging further and working with neuroscientists and vision scientists at Cambridge University, we discovered my own case study offered an important, and previously inaccessible window into the process of early visual development in human beings.

We didn't just explore my visual system but also the meditation and self-hypnosis tools I employed to survive this ordeal. During my time in hospital and at home recovering I used visualisation techniques

to cope with the overwhelming feelings of fear. I found this so helpful that I wanted to share these experiences.

Working with Dr Tristan Bekinschtein, a neuroscientist researching consciousness at Cambridge University, I designed an interactive installation that launched at the Cambridge Science Festival in 2015.

This immersive experience allowed members of the public to see and hear their own mindful brainwaves instantly translated into 3D graphics and music. It was the

enormous success of that project that led to me being invited to give a TEDx talk in Ghent a year later in 2016.

These days I have transitioned into 'a new normal' – a new life. I have residual visual impairments, but I have many tactics I use to overcome them. I am intensely grateful for the sight and mobility I got back, and for the understanding I now have of my own brain and visual system.

Vanessa Potter's *Patient H69: The Story of Second Sight* (Bloomsbury Sigma, £16.99) is out in hardback



Vanessa Potter recovered from a rare autoimmune neurological condition that affected the nerves in her body

**“Colour, which had up until that point been painfully slow in returning, exploded back into my life”**





**TOP 5  
ALTERNATIVE  
UK TRAVEL  
GUIDES  
ALICE  
STEVENSON**



**1. THE OUTRUN**

**Amy Liptrot**

Amy Liptrot's return to her home on the Orkney Islands as a recovering alcoholic contrasts the majestically windswept islands with her self-destructive years in east London. Inspiring.



**2. LARK RISE TO CANDLEFORD**

**Flora Thompson**

Forget the TV show. This lavishly detailed trilogy describes Thompson's modest childhood in the hamlet of Juniper Hill and then later the larger village of Fringford in North Oxfordshire in the late 19th century. It enhances the experience of visiting any village location.



**3. A LAND**

**Jacquetta Hawkes**

This extraordinary natural history of the British Isles by a geologist in the 1950s is written almost as a prose poem, conjuring great geological shifts in breathtakingly poetic language.



**4. DREAMSTREETS**

**Jacqueline Yallop**

Part-travelogue and part-history of a selection of 'model villages' or settlements, such as New Lanark, created by mainly Victorian Industrialists for their workers to live in.



**5. A BOOK OF SILENCE**

**Sara Maitland**

In her desire to escape the cacophony of urban life, Sara Maitland searches the UK for isolation and 'silence'. Her accounts of Dumfries and Galloway motivated my journey there for *Ways to See Great Britain*.

Alice Stevenson's *Ways to See Great Britain* (September Publishing, £12.99) is out now



# REVIEWS

## BETWEEN THEM / LITTLE LABOURS

### Out of the ordinary

Richard Ford's parents remain elusive but this is a worthy act of love

There is nothing remarkable about the parents who bore Pulitzer Prize winning novelist Richard Ford. That much is made clear in **Between Them**, Ford's memorial to the travelling salesman and his dedicated wife who loved and raised their only child with much love but little drama or intrigue. It is this consistent ordinariness, of personality as well as circumstance, on top of the family's propensity not to discuss personal issues of any depth, which makes this such a curious book. In the end, we learn little about the internal life of the people it is dedicated to remembering. But we can be sure that love endures, long after memory begins to erode.

The facts are commonplace, but, like all gossip, interesting. Parker, as Ford saw him, was an affable, understated, routine-bound man who "liked to be happy". Edna, who married when she was just 17, was more dynamic – "pretty, black-haired, small, curvy, humorous, sharp-witted, talkative". Until baby Richard tied Edna at home, they enjoyed what seemed like a very happy marriage spent almost entirely together; she accompanied him as he toured the southern states with a Ford Tudor full of starched laundry.

Ford is one of America's most gifted human anthropologists, his short stories and canonical Frank Bascombe novels are towering examples of the kind of alchemy which, to steal from Leonard Cohen, brings to light the small things, which stand for all things. When Ford says his father is "a character to whom the great Chekhov would ascribe a dense-if-not-necessarily-rich interior life", it's hard not to think of Bascombe, who, like John Updike's Rabbit, is an exceptional man made fascinating by a great writer. The same magic is applied to Ford's parents. Their manners and affections,



Illustration: Dom McKenzie

pleasures and frustrations take on weight through unsentimental but tender renderings.

If Parker and Edna do have rich interior lives however, Ford cannot get to them. Instead he asks questions. What did his parents talk about on their long journeys through the south? Was the surprise late arrival of a child and his impact on their peripatetic life welcomed or resented? How much did fear of death stalk them after Parker's heart attack at 43? Ford can only guess, because he never asked. He does away with what might have been a huge issue for his widowed mother – his choice not to have children – with a casual wave-off sentence.

So what we are left with in the end, through ellipses, expressions of love, and the very

fact of his biographical endeavour, is a testament to the art of writing, and a little insight into the watchful detective who, decades after his death, says of his still enigmatic father: "He would not have thought that 70 years later I cannot remember the sound of his voice, but long to."

New Yorker Rivka Galchen's **Little Labours** comes from the opposite end of the tree of life. It's a series of random musings on her own newborn, the rare instances of babies in literature (there are, she says, "more dogs, and also more abortions") and her experience of being a writer at home with a helpless dependant.

Her tone swerves from the furiously maddened to the deliriously gladdened, but, despite a subject matter which often encourages platitudes, she remains a quirky stylist, perpetually amusing and thought-provoking. Suddenly it seems obvious that something as weird and mysterious as a baby should warrant such a keen eye. And she's right – babies are always first to notice the moon.

Words: Jane Graham @Janeannie



**Between Them** Richard Ford  
Bloomsbury Publishing, £12.99

**Little Labours** Rivka Galchen  
Harper Collins, £10

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### Kerryce Waite - Tottenham, London



Kerryce went missing from Tottenham on 1 February 2015. She was 36 years old at the time of her disappearance.

### Fabio Vieira - North West London



Fabio has been missing from North West London since 22 August 2015. He is now 29 years of age.

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## FRANTZ

# Casualties of war

A young Frenchman weeps at the grave of a fallen German soldier in a film that attempts to unravel the mystery of grief

**F**rantz begins in provincial Germany in 1919. We're in a quiet, handsome, outwardly respectable small town, but it doesn't take long to see how much of the place has been ruined by the recent war. In the opening scene a young, elegantly dressed woman walks through the busy market square. She ignores the crowds and the horse-drawn carts to head straight to the graveyard, where she lays flowers at the headstone of her fiancé, killed in battle just before peace was declared.

The war dead are the town's most attention-demanding constituents; the film is even named after one of them. A visit to the doctor prompts a howl of grief from the medic over his fallen son. The arrival of a young Frenchman stirs speculation over the German deaths he was responsible for. This is a place where most roads – not just the one tread by the woman on her way to the cemetery – lead to painful remembrance.

The woman's name is Anna, and her fiancé was Frantz, fatally shot in the dying days of the war. Anna (a quiet marvel of a performance from German actress Paula

Beer) now lives with Frantz's parents, a broken-hearted elderly couple. Anna has boxed in her sorrow through joyless domestic routine. When a middle-aged neighbour proposes marriage, suggesting it will help her forget Frantz, she reacts with puzzlement: why would she want to do that?

But into this traumatised situation comes Adrien, a mysterious Frenchman. Anna finds him weeping over Frantz's grave and he admits to being friends with him from his days as a student in Paris.

Frantz's parents are warmed by his memories of their son, and soon Anna is drawn to this tall, gaunt, melancholy man of her own age (played by Pierre Niney, who brings a whiff of courtly glamour from his role as designer Yves Saint Laurent in the recent biopic). Slowly, through her encounters with Adrien, she comes to life again.

The film is shot in rich monochrome, but occasionally this world of graveyard greys bursts into colour, most often when Adrien is stirring Anna's memories of Frantz. It's a jarring switch, and the colour scheme is oddly stylised, as if the image were a hand-tinted postcard. These

sudden intrusions of colour add a note of artifice, of doubt even, to the film's otherwise carefully wrought naturalistic mood. Are Anna's brief experiences of happiness delusional? Director François Ozon seems to be placing our trust in Anna's grey-on-grey, grief-stricken reality – everything else has the status of a kind of make-believe.

That element of make-believe, and its less benign counterpart, deception, becomes ever more pronounced as the film progresses. Is Adrien exactly what he claims to be? Perhaps he and Frantz were lovers – a reading that the film's dreamy flashbacks to the men together certainly encourages. Or, as Anna and Adrien grow more intimate, perhaps he's hiding something else...

I'll leave it there, for fear of plot spoilers. I will admit that the film's Hitchcockian mysteries are resolved to varying degrees of satisfaction. They involve a trip to Paris for Anna, much changed by her relationship with Adrien, in an episode that stretches plausibility and the audience's goodwill.

But, essentially, the film is concerned with a deeper mystery: how to deal with the aftermath of a grief like Anna's; and director Ozon tackles this concern with subtlety, intelligence and affecting sensitivity.

**Frantz is in cinemas from May 12**

### FINAL REEL...

Another film shot in sumptuous black and white: Woody Allen's 1979 **Manhattan** is rereleased this week. Allen plays a divorced writer who falls for his pal's on-off mistress (Diane Keaton). It's funny, romantic, seductively cinematic and deals with thorny moral questions with the lightest of touch. One of his best.

Words: Edward Lawrenson @EdwardLawrenson



New York state of mind: Woody Allen's *Manhattan*

# RADIO



ROBIN INCE

## Pedal to the death metal

I want a band called God Dethroned (above) to sound like a band called God Dethroned, and they do. They are a Dutch death metal band. I double-checked they are death metal, as otherwise the metal historian Andrew O'Neill will mock me for my inability to tell sub-genre from sub-genre. Doom metal, folk metal, black metal, grindcore... I remain almost as lost as I am amongst jazz aficionados, but this metal was definitely morbid enough for death. I consider such havoc jaunty now.

It was first on the most recent playlist of Resonance FM's *Artrock* show, presented by Paul and Lewis. It is a good double act for musical experiments. Paul, the jovial man, versus Lewis, who wishes to remain hidden in a silent corner, highly suspicious of Paul's motives for making him explain bands or name names, as if he has been forced into the studio due to a Faustian pact.

The show is perfect for anyone who likes to pogo but prefers to do it in the comfort of their own home. I chose to damage the ceiling plaster during the playing of Blood Clots. I also heard Philipp Gorbachev and the Naked Man for the first time and realised I had foolishly forgotten post-punk outfit The Sound, led by Adrian Borland. A documentary on his creativity and too short life, *Walking in the Opposite Direction*, will hopefully be at a festival near you soon.

I am writing about Resonance again because I remain disappointed by how many people I meet who still don't know about it.

Resonance reminds me of a radio version of New York public access cable TV of the 1980s, the sort of TV shows that were highlighted on late-night

Channel 4 when it still flirted with notions of a counterculture.

In 2005, my basement flat was flooded by sewage, destroying my record collection: E-H and S-Z was at carpet level, so those albums were destroyed; A-D and J-R survived, so I still have my Band of Holy Joy vinyl. They curate Resonance's *Bad Punk*, a mixture of ambient pieces with poetic interjections from Johny Brown.

Frequently, I turn to Resonance for a background soundtrack to writing but soon find myself drawn in and another deadline is missed due to fascination. I was particularly taken by Brown's *An Hour with Rauschenberg*, thoughts on the brilliant artist who wanted his work to come from his joy rather than his sorrow, and that seems to be where much of the work on Resonance comes from.

I haven't caught up with the 15-part documentary on vegetarianism by Ian McDonald but when I finish this column I'll be finding out about "the beginnings of western mock meats in the kitchens of John Harvey Kellogg", and then listening to *Is Black Music*, the world's longest running alternative black music show. You can also hear the highlights of this year's Freedom of Expression awards, presented by the brilliant actor and writer Katy Brand.

I wish I'd kept my excrement-damaged vinyl now, rather than it all becoming roadfill somewhere near Acton. I think there is an hour of some form of counterculture in hearing a man weep as he listens to the destroyed grooves of his cherished music collection.

Words: Robin Ince @robinince

## OUT AND ABOUT



### THINK PINK

After the blockbuster Bowie and Rolling Stones exhibitions in recent years, it's now the turn of the act that redefined the album and the live spectacular in the 1970s. **Their Mortal Remains** (May 13 to October 1, South Kensington, London; vam.ac.uk) marks the 50th anniversary of Pink Floyd's debut album with a lavish display of iconic artwork by Hipgnosis, posters from when the Floyd were the house band at the UFO club, stage props, instruments and more. They are that rare thing – a band whose legacy and audience grows with each subsequent generation.

Another major exhibition – albeit of a different stripe – can be found at **Alberto Giacometti**

(May 10 to September 10, Banskide, London; tate.org.uk). It is the



Swiss sculptor, painter and draughtsman's first major retrospective in the UK for over 20 years. The exhibition is consciously positioning him beside Matisse, Picasso and Degas "as one of the great painter-sculptors of the 20th century". It collects together over 250 pieces (such as *Jean Genet*, above), including several rarely seen works.

More art is at **Joanne Masding** (until July 30, Walsall; thenewartgallerywalsall.org.uk) with cross-media pieces from the artist on display. She works with plaster and clay as much as she does with digital animation, holographic vinyl and computer screen filters to comment on how we understand

# MUSIC

KASABIAN / MAC DEMARCO

## Rise of the underdog



Rarely has the bromance between laddish rock music and football been stronger than last summer when **Kasabian** performed a pair of homecoming shows at Leicester City Football Club's stadium to celebrate the team's miraculous Premier League win. For a band of lifelong Leicester fans given to writing songs (such as *Underdog*) that sound apt to roar on the terraces, the occasion must have felt as sweet as it was unlikely.

No surprise then that Kasabian's sixth album lists ex-Leicester City boss Claudio Ranieri among its influences – even if *For Crying Out Loud* ultimately proved longer in the making than the Italian's tenure lasted at the club. If you're curious as to what an album inspired by a spectacularly over-achieving Italian football manager sounds like, the short answer is, um, a lot like most other Kasabian albums you've heard.

In opener *Ill Ray (The King)*, there's the mandatory lairy dance-y one reminiscent of risible early Noughties electronic duo Audio Bullys, something of a misleading start to what proves another record of assorted electro-rock'n'roll with guitars set to "having it". There are reams of lyrics that sound like they've been forked from a word soup ("Like a grapefruit and a magic trick, the prodigal son", dribbles frontman Tom Meighan during *You're in Love with a Psycho*). From guitarist and songwriter Sergio Pizzorno there's the mandatory patter describing the album as being all about "saving guitar music from the abyss". The same abyss which the likes of Kasabian are arguably responsible for pushing guitar music into in the first place.

But it'd be churlish not to admit that *For Crying Out Loud* also possesses many forceful qualities, and some enjoyable production details. The eight-minute long *Are You Looking for Action* frames Pizzorno as a fluent dance music producer speaking the language of guitar music. However, if you seek a chorus that stirs a triumphant feeling something akin to winning the Premiership



Kasabian: creating yet more sounds apt to roar on the terraces

with an unfashionable provincial football club, then look no further than the air-punching *Bless This Acid House*.

With his gap-toothed grin and look of permanent dishevelment **Mac DeMarco** resembles a man barely able to elevate himself from the couch, much less to the height of headlining festivals, as he will do this summer. It's a very merited step up for the Canadian lo-fi artist, who seemingly possesses the perfect genetic splice of Bruce Springsteen, Donald Fagen and a career weed dealer.



Mac DeMarco: a blend of weed dealer and The Boss

His third and most mellow full-length album, *This Old Dog*, maintains Mac's signature tropes – lazy vocals over queasy-sounding yacht-rock guitars and keyboards – but moves into more personal space with songs addressed to family members, his absentee father in particular. In *My Old Man*, he cautions himself for slipping into some of his dad's self-destructive habits, while over wonky electronic piano chords in closer *Watching Him Fade Away*, he laments fading contact with said old man, if only because it denies him a chance "to tell him off right to his face".

But it's *Sister*, a threadbare one-minute empathetic ode to his sibling that strikes the most tender note. Heavy as it may be, like everything else he does, DeMarco makes it sound practically effortless.

Words: Malcolm Jack @MBJack

and approach objects within a world that is increasingly leaning towards the digital and immaterial.

producers and more. This is a real-world spin-off from what started as the Independent Birmingham website (and subsequent membership card scheme) that was focused on encouraging people to explore the lesser-known and more interesting things in the city.



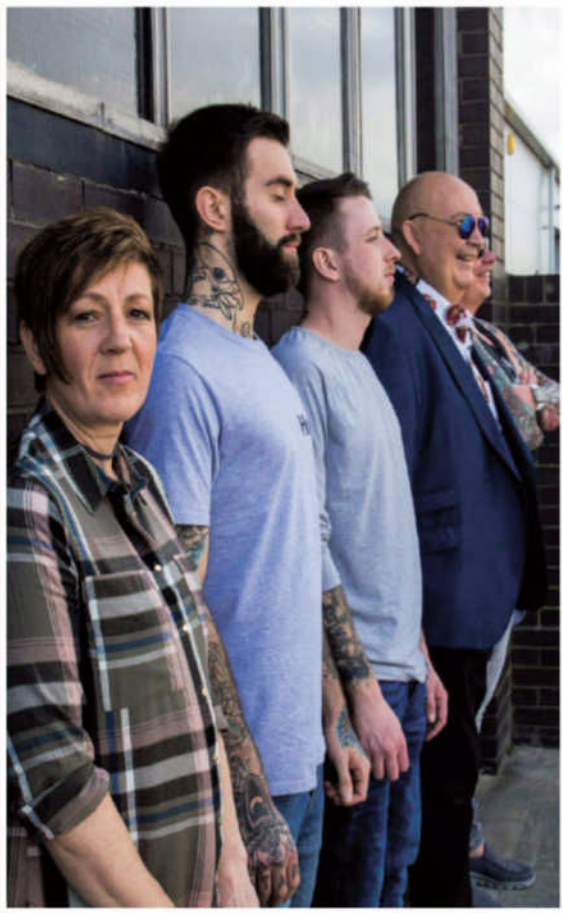
More art, this time in the ultimate physical form, is at the **Brighton Tattoo Convention** (May 13 & 14, Brighton; [brightontattoo.com](http://brightontattoo.com)). Now in its 10th year, it typically draws crowds of 6,000 across its two days, which showcase the work of 300 tattoo artists from around the world. Expect special events and surprises as it marks its first decade.

The **Independent Birmingham Festival** (May 13, Birmingham; [independent-birmingham.co.uk](http://independent-birmingham.co.uk)) is a brand new event in the city, which will showcase the best independent restaurants, bars, street food sellers, designers,

An all-star line-up of great thinkers converge to tackle the hot potato that is Brexit at The Convention in London (May 12 & 13, Central Hall, London; [theconvention.co.uk](http://theconvention.co.uk)). Speakers, including AC Grayling, Sindhu Vee, Nick Clegg, Alastair Campbell and Jarvis Cocker, will mull over post-Brexit Britain; "a new world that requires new thinking, new voice and new ideas".

Eamonn Forde

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**Shazia Fardous,**  
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British editor of the year 2016, BSME



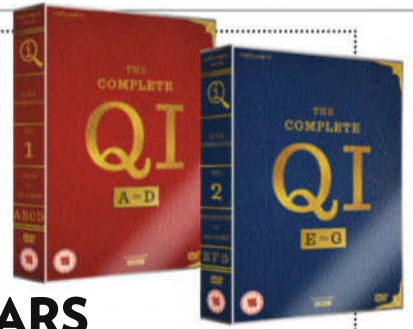
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# COMPETITION

# WIN!

## THE COMPLETE QI - THE STEPHEN FRY YEARS



**QI**, created by comedy genius, lexicology maven, brainbox and friend of The Big Issue, John Lloyd, is the juggernaut TV panel show that has been filling homes around the world for almost a decade and a half. Fourteen short years ago, the opening episode of the multi-award winning BBC Two show was broadcast to the nation.

The **QI** world then expanded to include bestselling books, sister radio show *The Museum of Curiosity*, mobile-user game *Qiktionary*, and the super-successful podcast *No Such Thing as a Fish*, starring none other than the **QI** Elves who now have their own BBC Two spin-off show, *No Such Thing as the News*.

Now, for the first time, you can start collecting the complete box-set of **'The Stephen Fry Years' of QI with volume one featuring series A-D and volume two, Series E-G**. The box-set is packed with bonus features, an exclusive interview with **QI** Master Stephen Fry, a guide to **QI** research by the Head Elf, a documentary on the making of **QI** plus much more.

**We have two sets of volume one and volume two to be won.**

To enter, tell us: **Who created QI?**

Send your answers with **QI COMP** as the subject to [competitions@bigissue.com](mailto:competitions@bigissue.com) or post to The Big Issue, 43 Bath Street, Glasgow, G2 1HW. Include your name and address. Closing date is May 21. Include **OPT OUT** if you don't want to receive updates from The Big Issue. We will not pass your details to any third party. For full T&Cs see [bigissue.com](http://bigissue.com)

## Still time to win...

### FALLEN ON DVD - BASED ON THE BESTSELLING BOOKS

Enter at [bigissue.com/competitions](http://bigissue.com/competitions)



# GAMES & PUZZLES

## SUDOKU

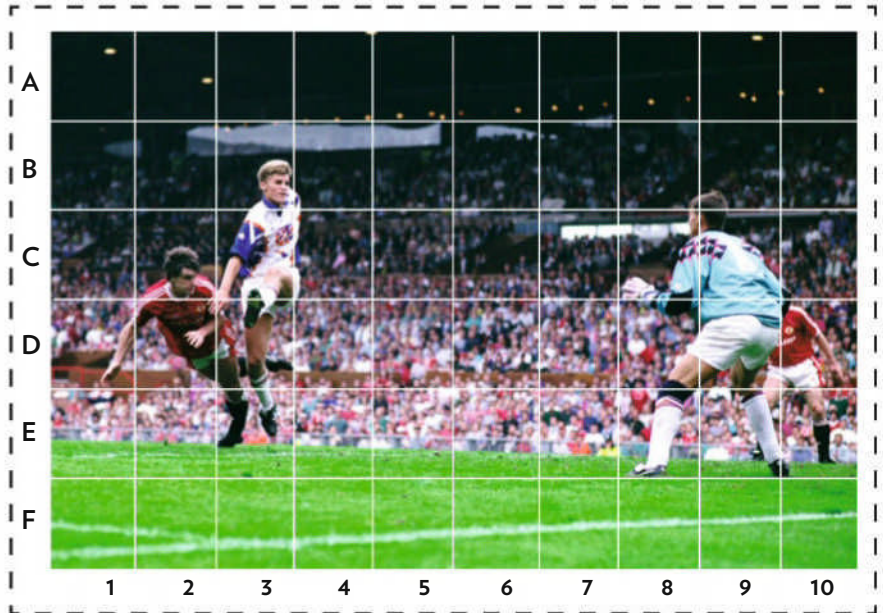
				5				
5	7		8					6
	2			9				4
	1						6	
	8		9	5				
7					3			8
		3			7		9	
	5							1
		9	6					3

ISSUE 1254 SOLUTION

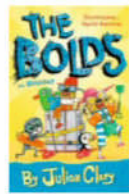
6	1	9	8	2	7	3	5	4
4	8	2	3	1	5	9	6	7
5	3	7	6	4	9	8	2	1
8	6	4	2	5	3	1	7	9
3	7	5	1	9	4	2	8	6
9	2	1	7	6	8	4	3	5
1	9	3	5	7	2	6	4	8
2	5	6	4	8	1	7	9	3
7	4	8	9	3	6	5	1	2

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.

## SPOT THE BALL



Photos: Action Images

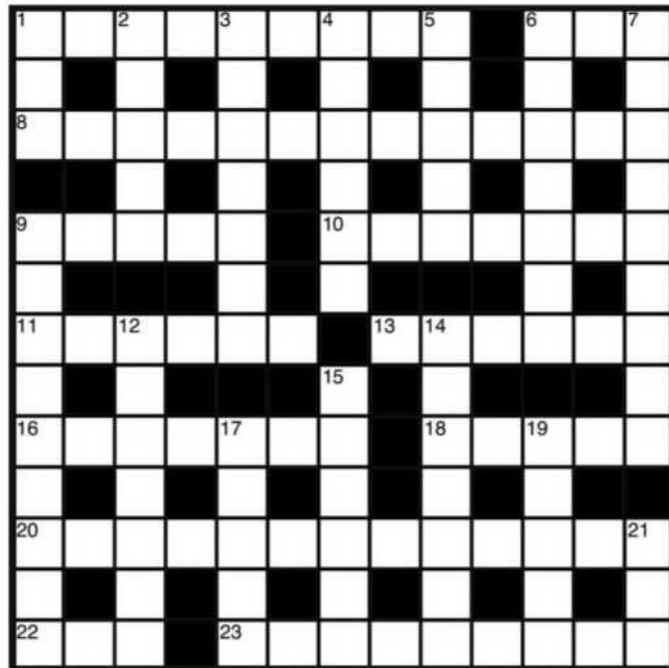


To win *The Bolds on Holiday* by Julian Clary, mark where you think the ball is, cut out and send to: Spot the Ball (1255), second floor, 43 Bath St, Glasgow, G2 1HW, by May 16. Include name, address, phone no. Enter by email: send grid position (e.g. A1) to [competitions@bigissue.com](mailto:competitions@bigissue.com)

(Last week's Spot the Ball revealed: Israel v England, 1988)



## PRIZE CROSSWORD



### CRYPTIC CLUES

#### Across

- Reverses that are sometimes attractive (9)
- Craze will almost disappear (3)
- Much too colourless to be acceptable (6,3,4)
- Rod, he went round the crowd (5)
- Properties in eastern America (7)
- Bill will deliver the mail but with hesitation (6)
- Jump quietly on the cat (6)
- One of the incidents that make up a story (7)
- Face the scene of action (5)
- The hands here are continuing to work to time, as we will hear (8,5)
- Talk incessantly about back pay (3)
- Car ferry? (9)

#### Down

- Old boy right inside the circle (3)
- Is he a debtor no longer? (5)
- From that time the engineers have been free from pretence? (7)
- Rock adder (6)
- We set about the last course (5)
- Knock off one's feet in numbered accommodation? (7)
- Reduced list of fares? (4,5)
- She's pally unfortunately and unluckily (9)
- After putting one's foot in it, one might be taken aback (7)
- Policeman does not like rice pudding (7)
- Untape variety of ground kernel (6)
- In the cloak umpire found old rope (5)
- Moulding rings around short book (5)
- Christopher's gear (3)

### QUICK CLUES

#### Across

- Impotent (9)
- Soak up (3)
- One who understands the mind of another (7-6)
- Student (5)
- Revive (7)
- Parley (anag.) (6)
- Dissertation (6)
- Funnel-shaped (7)
- Demolished (5)
- Without strings (13)
- Night before (3)
- Common heliotrope (6-3)

#### Down

- Cooking vessel (3)
- Cheer (5)
- Insignia (7)
- Obtain illegally (6)
- Bundle of corn (5)
- Lunacy (7)
- Bought (9)
- Large fabric canopy (9)
- Flair (7)
- Cross-country runner (7)
- Floodgate (6)
- Sceptic (5)
- Dawn (5)
- Shelter (3)

To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1255), second floor, 43 Bath Street, Glasgow, G2 1HW by May 16. Include your name, address and phone number. **Issue 1253 winner is Geoff Elkin from Stafford.**

Issue 1254 solution

**CRYPTIC:** Across - 1 Adopting; 6 Mope; 8 Also; 9 Austrian; 10 Safety curtain; 11 Utah; 13 Eros; 17 Skeleton staff; 20 Stood for; 21 Real; 22 Fray; 23 Laywomen.

Down - 2 Dallas; 3 Protest; 4 Italy; 5 Gesture; 6 Merit; 7 Placid; 12 Hateful; 14 Ontario; 15 Skater; 16 Aflame; 18 Loony; 19 Nervy.

**QUICK:** Across - 1 Grimaced; 6 Sump; 8 Onyx; 9 Sextuple; 10 Shoulder blade; 11 Next; 13 Nick; 17 Self-conscious; 20 Pangolin; 21 Kite; 22 Text; 23 Yachting.

Down - 2 Rancho; 3 Mixture; 4 Cased; 5 Dextrin; 6 Scull; 7 Melody; 12 Trolley; 14 Cricket; 15 Deface; 16 Mutton; 18 Fight; 19 Sonic.

IN ASSOCIATION WITH



# MY PITCH



## Maurice Richards, 57

CHARLES STREET, CARDIFF

### “As a referee, I’m not scared to blow my whistle and send someone into the sin bin”

#### FACTS ABOUT ME...

##### IF I WON THE LOTTERY

I'd give half the money to The Big Issue to help others, then I'd head off to Crete. I'd buy a little taverna and sit outside in the sun for the rest of my days.

##### MY FAVOURITE TEAM

Chelsea FC. I was a Chelsea fan long before they got all their money from Roman Abramovich. You have to stay loyal to your team.

#### ON MY PITCH...

I'm on Charles Street, Cardiff, Monday to Sunday, 9am-4pm, almost every day of the year

I've sold the magazine here in Cardiff for around 18 months now. It's been going well because I work really hard at it. I'm out almost every day of the year. I've built up my pitch, so there's quite a lot of loyal, regular customers. I enjoy chatting with them because they're interesting people.

I've worked all of my life. I ran away from home as a teenager and worked for the funfairs in London, then I moved around a bit. I worked on building sites for many, many years.

I was working in Cardiff, where I grew up, up until a couple of years ago when my emphysema got bad and I had to stop working. The doctor signed me off and I went on statutory sick pay. But I couldn't afford my rent.

I've been in bedsit-type places for quite a while. The place I'm in now is called 'supported accommodation', but it's not up to much. I just get home at night and lock the door and get my head down.

The Big Issue has given me some new opportunities. The staff put me on to the Street Football Wales set-up. I did a refereeing course, so I could referee some of the games. I'm a big football fan so it was pretty easy for me, and I'm not scared to blow my whistle and send someone into the sin bin. I've only been in charge of one game, but I'm looking forward to refereeing some more.

Big Issue Cymru has a team in the league now, so I'll go along to their games to cheer them on. I think a bunch of the boys were inspired to get involved after watching Wales

in the Euros. It was an exciting time, and I think there will be more good times ahead. Football is a great leveller. Everyone can get involved.

I'm also involved with The Big Issue Cymru as a vendor co-ordinator now. At the weekends other vendors in the city come to me as a distribution point. I've enjoyed the responsibility of it.

You have to work hard when life throws things at you. It's still tough for me sometimes – really tough. You have to use your head and knuckle down to get by.

I've got to say I'm grateful for The Big Issue for giving me work and helping me when I was in a tough spot.

Words: Adam Forrest  
Photo: Jake Morley

# NO ONE SHOULD HAVE TO LIVE LIKE THIS OR DIE LIKE THIS



## Sponsor a room at Centrepoint today and they won't have to.

Forced to leave home through no fault of his own, Dan aged 17 had no choice but to sleep rough. Alone and exposed, his health rapidly deteriorated. If he hadn't found a room at Centrepoint, he could have died. Shockingly, in the UK at least 150,000 16 - 24 year olds like Dan are homeless or at the risk of being homeless, and are twice as likely to die on the streets.\*

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or fill out the form below.

\*Findings are based on data collected for Crisis by CRESR for The hidden truth about homelessness, 2012.

We use models and change the name of the young people that we work with to protect their identity, however, all stories are true as told by the young people

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We have a proven track record of helping young people like Dan escape homelessness. But we need your help. Please complete and return this form.

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Please collect my payment on the 1st/15th of every month (please circle preferred date).

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