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THE BIG ISSUE

FEBRUARY 13-19, 2017 NO.1243
A HAND UP NOT A HANDOUT



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LAUGH
MATTER.**
Friday 24 March

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EST. 1991

THE BIG ISSUE

FEBRUARY 13-19 2017
NO. 1243

Hello, my name is Michael.

Last year I began playing music. I joined a music project at the Huggard Centre in Cardiff and there are a couple of teachers there who lead jam sessions, I play the bass. Music gets you through some pretty dark times – that's the special thing about it. Read more of my story on page 46.



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.

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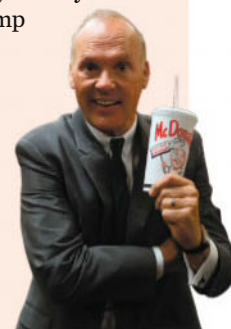
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Email: letters@bigissue.com Comment: bigissue.com

 facebook.com/bigissueUK

 [@bigissueuk](https://www.instagram.com/bigissueuk)

 [@bigissue](https://twitter.com/bigissue)



COMMENT OF THE WEEK

Consumed by the idea of profit over people

It's great to see so many high-profile campaigners working towards improving our mental health services but it's a pity that Alastair Campbell [January 30–February 5]

didn't go into the many reasons for the increase in mental illness. Perhaps mental illness is a natural response to the conditions under which we live today. The 'American Dream', which has long been the driving force of our society, is based on material consumption, competition and looking after number one, and continually drives home the message of how we should dress, how our homes should look and the rest. New fashions and gizmos keep us continually dissatisfied and striving so that we

will go out to buy. We get depressed when we can't keep up.

Research has found that even those who seem to 'have it all' are finding that more



'stuff' doesn't make them happy and are taking to drink and drugs to relieve their depression.

So many of us are living alone and don't even get relief from our loneliness by chatting to people when we venture out – in shops, Post Offices, ticket offices and even the local hospital reception desk, people have been

replaced by machines!

This is exactly what happens when priority is given to profit over human well-being.

Eileen Peck, Benfleet, Essex



@vegan4real

@BigIssue bought my poverty fighting machine today. Will be pinching the idea of requesting an Issue instead of a birthday card #genius



@johnclevis

@neilhimsel Your article in @BigIssue just made me cry! Am same age as you, Dad died when I was in Spain 5 years ago. Power of writing!

Budget blues

In 1948, three per cent of the NHS budget was spent on administration, Aneurin Bevan wrote in *In Place of Fear*. In 2010, the Commons Health Select Committee found the cost of administration had been about five per cent in the 1980s. When the internal market was introduced into the NHS in 1991, costs rose to 14 per cent. The nine per cent difference was worth £10bn in 2014. The NHS needs simpler administration.

Roger Gartland, London

What drama!

I always enjoy reading Sam Delaney's TV reviews, and I share his high regard for the BBC's adaptation of *Apple Tree Yard*. I am, however, puzzled by his previous "rule" of avoiding "all" BBC dramas "on account of them being uniformly shit" [January 30–February 5].

Had he seen Peter Flannery's *Our Friends in the North*, or Peter Moffat's *Criminal Justice* (which, in turn, inspired HBO's sublime adaptation, *The Night Of*), he

might have a different opinion.

Richard Briand, Leek, Staffordshire

Boxing clever

Every time you get a plea to make the sudoku easier [Correspondence, Jan 30–Feb 5], you get an email from me saying 'Please don't – it's the only decent one around'. Last week I nearly wrote to say you had succumbed – as it did seem much easier; I haven't started this week's yet. When stuck, put every number it could be in every square (use a fine pencil) – something always shows up and you're on your way again.

Brenda Chambers, Alcester

Just be yourself

Your readers often mention the fact vendors provide a cheery face in adverse weather or from an indifferent public. The image is of a ray of sunshine in a sea of po-faced commuters. I realise these readers are not suggesting that buying the magazine is dependent on a winning smile but could we be at risk of seeming to require a constant 'selling' face? After all, people are often put off by fake 'customer service', such as someone at a call centre frequently calling you by your first name, so it becomes a distraction in what ought to be a routine business transaction.

Can we please let vendors be themselves, whatever type of personality they may be? As many of the readers also comment, the content of the magazine sells itself.

Alan Bateman, Nottingham

Paws for thought

I was so very sorry to see John today in The Strand without his lovely little dog Paws for the first time in many years. He was a most intelligent Jack Russell, and their Christmas card to me took pride of place. Your article on page seven this week [Jan 30–Feb 5] put it very clearly that Big Issue vendors are much valued members of our community.

Judy Edwards, London

CELEBRATING VENDORS



Visiting Nottingham for the day on Wednesday, we really enjoyed chatting to an upbeat Shaun at the entrance to the railway station. What a lovely guy, and a real gent! He said how young my mum looked – she'll be 91 in April. It made her day. Good luck Shaun, you're doing great. Hope to see you again sometime. Best wishes to all big issue vendors, from

Jeanette, Doreen (mum), Lynne and Sandra



Make a difference with your energy bills

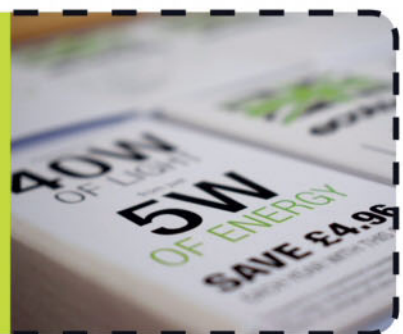


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THE EDITOR

This is our truth. Thanks for being part of it



It's easy to make bold claims. We're living in a time when the boldest and brassiest are coming from the top of the tree. Many aren't true, of course. We could tie ourselves in knots worrying about fake news, spin, false figures and alternative realities.

It would ultimately frustrate us.

Instead, this week we reveal a truth. The Big Issue is selling more copies than it did last year. And last year we sold more than the year before.

That is a measurable truth. Our five per cent rise is not fabricated or conveniently twisted.

It's heartening.

Over the last number of days people have been asking me why I think that is. Here's another truth. I don't know, exactly. I know we have an incredible distribution team who have worked harder than ever to get the magazine to vendors, so they can sell and earn.

I know that the covers have zinged, and that the content is making readers come back week after week.

I know there is a general sense among the population that things aren't going right and they want to make a positive change. Also, there is plenty of news around to get our teeth into.

But I couldn't, honestly, say which of these is the reason we are doing well.

What I can honestly point to is the result. Last year, The Big Issue vendors across Britain earned themselves £5.5m. Just let that sink in – they worked and earned £5.5m. That is up £266,000 on the previous year. At a time when the poorest in society are facing threats like never before, we've been able to offer a practical means of coping.

We're not a government agency. We're not a charity. We are a business, a social business, that needs to sell copies and sell advertising to exist. And through this model we are allowing men and women across Britain to put money into their pocket. Everybody needs money. If The Big Issue didn't exist you can decide for yourself where this money would come from.

The Big Issue doesn't have all the answers to society's ills. But increasingly, we will work to prevent them. The campaign we launch this week seeks to keep libraries open to promote better literacy because if we do this early, we will prevent problems in the future, and allow better lives to grow.

When we spoke about the NHS reform, we looked at how prevention could deal with the spiraling problems. This will not immediately change things but it can plot a better path.

We will continue to bring agency to such thoughts and challenges.

And we will continue to sell this magazine. The reality of it is worth repeating again and again.

Our vendors buy The Big Issue for half the cover price, then go out and sell it. They are getting a hand up to work their way back into society.

None of this can happen without you. We thank you, and thousands and thousands of readers like you, who are buying this magazine in increasing numbers, enjoying an award-winning read and changing the lives of many people at once.

There is much more work to do. On we go!

BSME British editor of the Year 2016
Paul.McNamee@bigissue.com
@pauldmcnamee

NEWS



A BIG SALES BOOST!

We are celebrating the news of a big increase in our weekly sales. The Big Issue recorded a five per cent rise in sales for 2016, shooting up to 82,294 copies sold every single week. This means our vendors earned an extra £266,000 more than the previous year.

The publishing industry's annual ABC audit of sales figures marks an increase for the second consecutive year.

"It's a joy to be able to announce that our ABC figure has risen again," said UK editor Paul McNamee. "This sales increase is testament to the tireless work of the teams who produce and distribute the magazine each week, and of our vendors' incredible smarts and focus."



FROM THE VAULT...

FEBRUARY 15-21, 1999 NO.322

Queen of daytime TV Oprah tells us why she briefly quit the first incarnation of her show to bring Toni Morrison's novel *Beloved* to the big screen.

"The goal of everyone on the planet should be to be 'more myself,'" she says.



LORDS BEHIND CLOSED DOORS

John Bird is to star in a new BBC documentary that puts the House of Lords in the spotlight.

The Lords will explore the inner workings of the upper house of parliament and is being made by the documentary team behind *Inside the Commons*, which was on BBC Two in 2015. *The Lords* airs later this month (more details soon) and has unprecedented access to the chamber, following veteran and new members, including the Big Issue founder.



WHAT'S ON BIGISSUE.COM

- **HOW TO BUILD A SUPERHERO MOVIE**
- **HARRIET HARMAN** blasts Labour for lack of a female PM
- **BIG ISSUE IN STREET PAPER EXHIBITION**
We have a sneaky peak...

And... **goodies in The Big Issue Shop.**
Treat yourself on Valentine's Day – or any day!
(bigissueshop.com)



DOCTOR KNOWS BEST

Harry joins The Big Issue's great NHS debate – with a warning for Jeremy Hunt

After our report into radical rethinking that could rescue the NHS, former doctor Harry Hill said the government must listen to medical professionals.

Hill, real name Matthew Hall, worked as a doctor at Doncaster Royal Infirmary in the 1980s. He told *The Big Issue* that in order fix the NHS, front-line healthcare professionals need to be valued.

"When I was a doctor it felt like the NHS was at its lowest point – maybe it's gotten lower," Hill said, recalling working 100-hour weeks. "But I think the answer is to listen to doctors and nurses who work in the health service."

"Jeremy Hunt – if you lose the confidence of doctors you're screwed because the whole health service has always been run on the goodwill of young men and women who work very long hours. If your relationship

breaks down with the people who are providing health-care, it's not going to last five minutes.

"When I was a doctor, they were held in quite high esteem but that's been eroded. People who go into medicine have lots of options; they don't have to do it. They can be lawyers or vets or dentists. Most of the time they're are doing it because they want to. Doctors don't really have any other agenda than treating people, getting people better. There's nothing suspicious about their motives."

He added: "If you want good people to go into medicine you have to appreciate them. That doesn't mean necessarily pay them more – listen to them because they have the answers."

A full interview with Harry is coming soon in *The Big Issue*



LOVE SONGS FOR POLAR BEARS

Valentine's Day falls this week. So what could be more inspirationally romantic than a fierce polar bear munching an icy heart?

Detroit Zoo's bear pair, Talini and Nuka, were among the wild animals treated to

heart-shaped goodies to mark the celebration of love.

The chilly heart feast was certainly sweeter than Bronx Zoo's annual Valentine's offering – to name a Madagascar hissing cockroach after your lover.

**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 shop.bigissue.com

STREET ART



▲ THE OTHER HALF

BY STEVE McINTOSH

Steve submits his work via London homeless charity the 240 project. He taught himself to draw at a young age from reading DC comic books. "My drawing feels more technical than artistic; puzzles, crosswords and historical facts influence my thoughts and occupy my time, though my work comes from my imagination."



▲ THE DREAMER

BY MACIEK WACORSKI

Maciek studied design, then animation. He did not complete the course but is keen to make a living as an artist. Working predominantly from his imagination, his art is based in reality but often develops a surreal element.

SOMETIMES EMOTIONS ARE HARD TO EXPRESS

BY GARRY MITCHELL

When we feel fragile and misunderstood,
and think no one gives a damn.
And when we feel, should we make the
first move,
for our shattered nerves to be soothed.
Just try to pause for a second or two,
for God knows what you're going through.
He knows all our hurts and pain,
If we love him, then everything we
shall gain.
For sometimes people's emotions are
hard to express,
it doesn't mean they care any less.
Life is hard for everyone,
whether it be speaking or writing it down.
So please be patient and hang in there,
Because people do love and really do care.
For God loves you,
and will deliver you from despair.

Garry, in his 50s, is originally from Bradford. He suffers from schizophrenia and has experienced homelessness, and has lived most of his adult life in group homes. "I pride myself on my poetry," says Garry, which he describes as reflecting his love of nature and beauty. "And of course I try to describe the agony of mental illness. I find it really comforting when I put pen to paper."

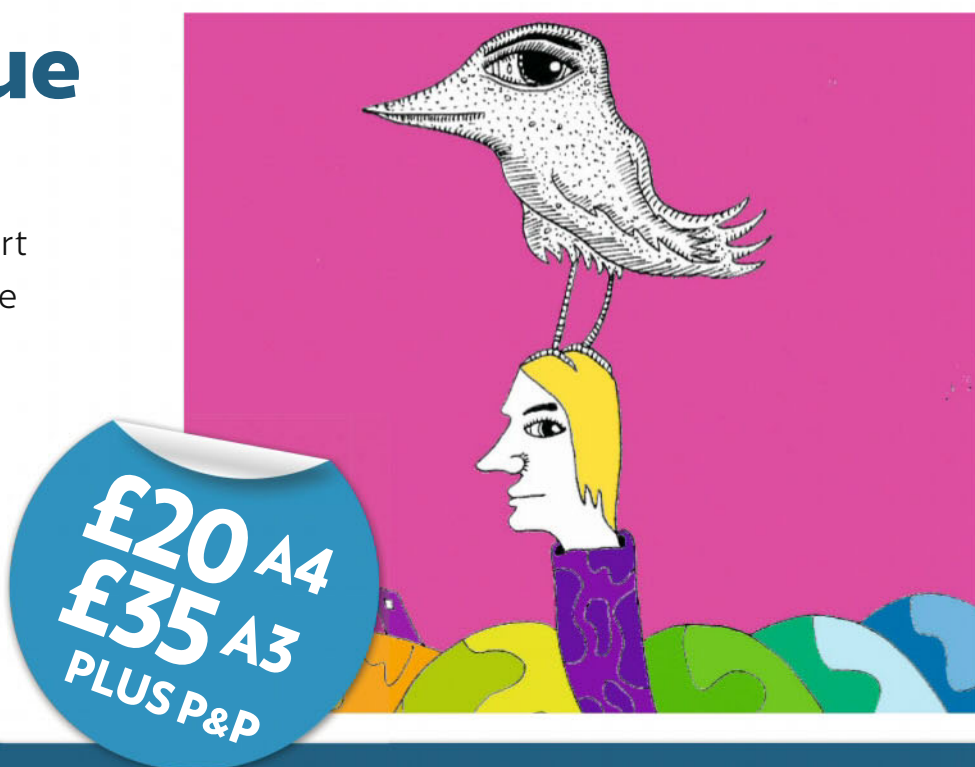
Street Art is created by people who are marginalised by issues like homelessness, disability and mental health conditions. Contact streetlights@bigissue.com to see your art here.



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So we ditch Brexit. But what then?



What happens to those people who voted for Brexit and sincerely want it, if anti-Brexits get to overthrow the referendum result? Will they just go away? Will they live with it? Will they disappear?

I keep getting letters from people who say I must, must vote against Brexit. It is imperative for the continuation of our civilisation; or that part of it out here in our island life.

Okay, but what do we do with the other lot who saw their side win the referendum in terms of the vote?

Do we ignore them, write them off, see them as misled fools? What do we do about this slightly more people who voted for Brexit and want to see it carried out?

The fact that after the result it was suggested it was only a consultative referendum and it was up to parliament to decide does not help those who voted out. And that there were lies coming from the Brexit corner and therefore it was a big con. This certainly does not help these people who wanted the exit.

I ask these questions as someone who voted to stay, although reluctantly. What do those who want to destroy Brexit and want to overrule the referendum do with the majority of people who voted to leave?

I wrote about this a few weeks ago because I do believe this Big Issue is a Big, Big Issue. It's a society-splitting issue. It's likely to drive more people into the arms of reaction and extremism than anything I know.

Unless of course it all is a storm in a teacup and, as one politician said to me, that it would soon blow over.

Even if it does I am still perplexed by the many people who want to ditch Brexit, and who seem to have no plan as to what you do with the vast numbers of people who want to leave. You can't just say to a large amount of people that numbers more than your own constituency – sorry! But you got it wrong. And we are right!

I wish I could offer some answer to this one. I have never known its like. I am being

instructed, told, cajoled to oppose Brexit as a lethal, evil manifestation that over half of the voters voted for in the referendum.

So I am to ignore this vast chunk of people. I am to say: "You were wrong and the other people who lost the numbers game are right."

If someone could say to me, give me some steer, as to what I can do about wishing away those vast numbers of voters I would greatly appreciate it. But as the game stands, a badly run campaign where the true issues – according to my under-



David Davis won't find any easy answers over Brexit

standing – were never really dealt with had produced a result; and that the ones who won are now being severely disputed.

There is a social class issue here, according to my own experience. The professionals, the administrators, the teachers and students I have met since the referendum

“As parliament votes, in both houses, there may well be some results that will satisfy no one in particular”

have been vociferously for staying. And the builders, van drivers, labourers and publicans I've spoken to seem to be for leaving.

I am not being scientific. I have not been carrying out polls of my own. But there does seem to be a social class divide; even in our supposed more egalitarian times.

And it does not seem to necessarily be divided on the basis of who has prospered and who has not. Some of the business 'start-up' folk I have met don't have a pot to urinate in but they are steadfastly behind staying. And prosperous builders are against staying.

This might be a 'divided by newspaper' situation. The war of *Sun* and *Mail* readers against *Guardian* readers. Or maybe divided by 'cafés' you use; with greasy spoons decidedly Brexiteers, and Starbucks, Costa, Nero demanding to stay.

Or maybe it's a Tesco Brexiteers versus the Waitrose stayers. And maybe with Morrisons, and the new German supermarkets Aldi and Lidl, evenly mixed.

Maybe even smokers and vapers – Brexiteers, and non-smokers wanting to stay.

But will the Brexiteers go away, accept they've got it wrong, be argued into a higher understanding? Will those wanting to stay equally be argued into submission?

I doubt it. That is why I feel there might be a sharp bit of learning and arguing time we are going through. And why in the next few weeks as parliament votes, in both houses, there may well be some results that will satisfy no one in particular.

What do you do when there is such an enormous stalemate, as if people who have lived together for so long have in fact been living apart; as if they have been living two different realities. And each now convinced they have right on their side.

Sounds like we might be entering some new Shakespearean times, when discord will become the order of the day. One hopes that it will all be resolved; as of yet there seems no end to this true conundrum.

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



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SHOES**

MAY 2017

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Why we need a homelessness hotline

I've always tried to do my bit for the homeless. After all, growing up in London you can't help but be aware of the issue. When I was younger I would hang out with Big Issue sellers, and more recently I have run campaigns to support homeless military veterans. But it wasn't until last November, when the Duke of Cambridge delivered an impassioned call to arms at Centrepoin's annual gala, did I fully appreciate the scale of homelessness among our young people.

As he explained, every year 150,000 young people approach their local authorities because they are homeless or at-risk of homelessness. Rough sleeping was only the most visible aspect of a much larger problem. For every young person forced on to the streets, many more found themselves sofa-surfing or staying in precarious temporary accommodation.

The government cannot afford to give everyone the support they need, with the result that thousands of our young people find themselves adrift, just when they most need supportive adults, a warm bed, hot meals and somewhere quiet to revise for their exams or de-stress while trying to make a start in the world.

In the sixth-richest country in the world, this is a travesty, a completely unacceptable state of affairs.

As owner of the *Evening Standard* and *Independent*, I am fortunate to be in a position where I can help the causes close to my heart, albeit never as much as I would like. I also know how powerful information can be in changing people's opinions. On hearing the Duke's speech I was struck at once by the urgency of confronting youth homelessness, and decided to dedicate our upcoming Christmas appeal to the fight.

The Big Issue is here for those who need a hand up, to find a way to work their way out of poverty. But in an ideal world – and I hope this isn't the wrong place to say this! – nobody would need one. And preventing homelessness must start with our young people.

Working with Centrepoin, over the past three months the papers have reported extensively on youth homelessness around the country. Sadiq Khan, Theresa May, Jeremy Corbyn and Tim Farron all pledged their support, and so did celebrities like Ed

Sheeran, Ellie Goulding and even – that most maligned of homelessness activists – Phil Collins.

Meeting the kind of young people Centrepoin helps made me even more determined to change the status quo. At a hostel in south London I was introduced to Kumba Kpakima, a brilliant young woman with her heart set on becoming a journalist. She is about as far from the stereotypical idea of homelessness as you could imagine. Yet homeless is exactly what she became, aged 15, soon after the sudden death of her mother, when life with her father became unbearable.

Bright and resourceful, Kumba was able to navigate the system. In the end she found her way to a Centrepoin. Just when she needed it, they were able to provide shelter and support. Kumba is well on her way to what will no doubt be a glittering career in our business, and I was pleased to welcome her to the *Evening Standard* for work experience in January.

But not everyone is blessed with Kumba's gumption. I heard constantly

about how opaque the system is, and how difficult it can be for a young person to discover what support is available to them. Real change means changing opinions, and significant resources. Through advertising, sleep-outs, gigs, concerts, bucket-shaking and corporate partnership, we have raised awareness and also – crucially – more than £3m for Centrepoin.

The money has funded a brand new Young & Homeless Helpline, the first of its kind in the UK, which launches this week in partnership with another brilliant youth charity, The Mix.

This helpline is a one-stop freephone number where young people can speak to trained experts and receive advice on everything from housing, health and education to job skills and domestic management, like cooking and budgeting. Things many of us take for granted but for a 16-year-old from an abusive or absent family, who has never learnt these basics, they could make the difference between starting a successful life or not. Our fundraising efforts will also go to supporting Centrepoin's full range of services. Money is hardly the primary concern here but for every pound Centrepoin spends, they save the taxpayer £2.40 down the line. There is no excuse for not doing all we can to help those aged 16-25.

Thanks to the helpline, I hope that a young person will never again have to fall through the cracks, and that help will get to those who need it. By knowing there is a supportive human available, for free, on the other end of the line, young people can help navigate some of the dangerous situations they find themselves in through no fault of their own.

Fittingly, given that he was the original inspiration for the campaign, the Duke of Cambridge is listening in on the first call. He has been a beacon of support, and those who would disparage the royal family should look at how tirelessly he has supported this campaign.

But while it's the end of our appeal, I passionately hope – and believe – it's only the beginning of a new era in how we look after our most vulnerable young people.

For more information: centrepoin.org.uk

Evgeny Lebedev is owner of the *Evening Standard* and *Independent*



Prince William addresses the Centrepoin gala

“The government cannot afford to give everyone the support they need, with the result thousands of our young people find themselves adrift”

THE BIG LONDON NIGHT WALK

FRIDAY 3RD MARCH 2017

STREETS YOU KNOW,
STORIES YOU DON'T



Join us for our iconic Big London Night Walk starting in Waterloo. Pledge to raise just £220 to take on the 20km route overnight, and hear inspirational stories from Big Issue vendors along the way.

For more information and to register visit
WWW.BIGISSUE.ORG.UK/WALK

@TBIF #BigNightWalk

/TheBigIssueFoundation

PAUSE



Illustration: Mitch Blunt

PROFESSOR MICHAEL PUETT

How to escape from your 'self'

One modern mantra we hear often is that we need to search for our true self in order to have a fulfilling life. But Chinese philosophers, such as Confucius, would say that trying to find yourself backfires because there is no 'self' at all to discover. Rather, each of us is a set of dispositions, contradictions and emotions bumping up against and interacting with other messy 'sets' of dispositions, contradictions and emotions (in other words, other people).

We interact differently with different people because each encounter throughout the day pulls forth different feelings from us. We do most of this bumping up against one another quite unconsciously, so over time most of our interactions fall into patterned ruts. These patterns harden, leading us to

label other people (as well as ourselves) as just "who they are".

So when we set forth to discover our true self, we rarely see ourselves as a complex set of dispositions interacting with everything around us and constantly morphing as a result of that. Instead, we end up looking at a small snapshot of ourselves in time, not the entirety of all that we are capable of being.

If, instead, we recognise the many different dispositions that make up our messy selves and, furthermore, work on breaking those ruts and patterns by consciously going against our typical

ways of responding, hardened interactions and relationships can untangle.

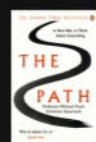
Think about someone you tend to bump up against regularly in your life – perhaps your 'overbearing mother' or your 'perpetually anxious friend' – and instead imagine that person in an encounter with someone other than yourself (for instance, your mother at the dentist or having tea with a friend). What does that other encounter bring out from her? How does thinking of that person in this way change how you see her?

The next step is to

consider what tweaks in your own behaviour might possibly elicit other sides from other people than usual. This works equally to transform you for the better too. In essence, these are the ideas – greatly simplified – behind Confucian 'as-if' rituals.

Such rituals are acts in our daily lives that allow us to break free of the self and play pretend for a moment. You're behaving 'as if' you are cheery and calm, even if inside you are feeling turbulent or angry.

As-if moments when we're cultivating our better sides and thinking about what we can do to pull forth the best from other people have the potential to change us, and our relationships, over time. It's precisely these quotidian moments that Confucius would encourage us to pay close attention to.



Professor Michael Puett runs the most popular course at Harvard University, about how to live your life better by following ancient Chinese wisdom. His book *The Path* is out March 2 in paperback (Viking, £8.99).

LETTER TO MY YOUNGER SELF

Werner Herzog

German giant of film-making

At 16 it was obvious that I would make films but, of course, I failed to get anything off the ground. I realised I had to become my own producer or I'd never make a film. So I started working the night shift as a welder in a small steel factory. That's how I made money to fund my first film. But of course during the day I was in school so that was not too much sleep in those two-and-a-half years.

I was in high school, a classical school. So we had nine years studying Latin, six years Ancient Greek, some English at the end. I hated it all. Everything. The idea of gaining knowledge did appeal but I never trusted textbooks and I never trusted teachers. I'm completely self-taught. Including cinema. I've never read a book on film-making.

When I was a child I didn't even know cinema existed. I grew up in the remotest mountain valley in the Bavarian alps. I saw my first film when I was 11 but it was not really satisfying. A travelling projectionist came by our one classroom schoolhouse and showed two films. They were both lousy. One was about Eskimos building an igloo, all paid extras who didn't know how to handle snow and ice. I could tell because I'd grown up in snow.

I excluded myself from music when I was young because I was harassed by a music teacher. I disconnected myself from music for four years. And then there was a void, and I felt a hunger to fill the void. But you can never fill it. It's the same with books. You read a wonderful book and you believe the pile of unread books will somehow be smaller now. But on the contrary, the unread books pile becomes larger and larger after every great book you read.

I never saw a great film when I was young. I saw some mediocre pictures like *Tarzan* and *Zorro*, the cheap 1950s version. But it was clear to me that I was some kind of a poet and I would use that quality to make films that would be different. I always had the feeling that I was the inventor of cinema. But I also wrote poetry and I have written prose – *Conquest of the Useless*, *Of Walking in Ice* – which I think will survive all of my films. Because of the substance and calibre of the prose. There is no one who writes prose like me these days. I write better than all the others. But I always recognised that making films was my destiny.

I was not a neurotic boy. Not then and not now. I was just as stupid as anyone else at that age. But I do not want to remember the teenage me. I wouldn't want to meet him, for God's sake. I don't like to go circling around my own navel, I've never done that. I feel uncomfortable looking at myself. I do not like to look at my own face in the mirror. I do not like self-scrutiny.

I was not ambitious as a boy but I had stories and ideas coming at me with great vehemence. So I had to deal with that. I've never had any career. Career would mean planning the next steps and building something. I've never done that. I was always very curious about the world because the world I grew up in was very limited and I wanted to know what was beyond the mountains and the valley. I'm curious about landscapes we don't usually see, like North Korea

[for documentary *Into the Inferno*]. I've been to many places because of the projects I've done. I just made a film about volcanoes [*Salt and Fire*] and I went to see salt flats in Bolivia, which are just not from our planet. They're like science fiction. A completely different landscape. But I'm not a traveller or an adventurer. I've just done the slalom of life and I've done it well.

I do not like any notion of adventure. The concept expired at least a century ago. It's obsolete to speak about adventure. You can go down to your travel agent and book a trip for an adventure trip to visit cannibals in New Guinea. It has become as obscene as that. When I'm making a film and there are certain obvious risks, I assess the risks for the sakes of the people who work with me. And I'm good at that. It's rumoured that I'm reckless and adventurous and it's not like that. I've always been very, very prudent. There are these myths that I jeopardise the lives of the people who work with me, that I push people over the brink. But statistics are on my side. In the 70 films I've made, not a single actor has been hurt. Not one.

Everything I have done is wonderful. No, I am not being sarcastic. I truly love all my films. They couldn't have been better. Sometimes the ones that have a limp or a stutter I love even more. You cannot ask a mother, which of your seven children do you love most?

I have had to explain things about film-making because I have faced a huge onslaught, a gigantic avalanche, of young people who want to ask me things. I try to give a systematic answer. I run my Rogue Film School. It's the antithesis of what you see happening worldwide in film schools. It's a guerrilla-style, a way of life rather than a list of practical advice. You won't learn any practical things in my school, with two exceptions: lock-picking and forging documents. It has been life-changing for almost all of my students. I tell them to form secret rogue cells everywhere. They gang up and they make very good stuff. They win awards at festivals. One of them outdid me recently by making it to the Academy Award shortlist. You see, I never make it to the shortlist. They surpass me, which I find absolutely perfect.

Of course I have got older and I have moved but the essence of my films has not changed. I would not do *Aguirre*... two, three, four, five and six. But all my films come from the same family. If you woke in the middle of the night and turned on the TV, you would know within 120 seconds if it was one of my films. The first thing you would recognise is they are better than the others. No, I say that frivolously; it's a provocation.

When my older son was five, I had a real good telescope. One night there was a full moon. We looked at the moon together and you could distinguish the mountain ridges and crater rims. To see him discover the mountains on the moon – that was a fine moment. That is where movies come from. Always the sense of awe. That is the birthplace of cinema. Showing your little son the mountains on the moon – that is something I do in all my films.



From the top: Werner Herzog and Klaus Kinski share a moment during filming of *Aguirre, Wrath of God* (1972); with Christian Bale while shooting 2006 war drama *Rescue Dawn*

IN 1958 THE YEAR WERNER HERZOG TURNS 16...

The Munich air disaster results in the death of 23 people, including many of the Manchester United team / The first integrated circuit (microchip) is invented / Oscar-winning hit musical *South Pacific* is released

Werner Herzog's new film *Salt and Fire* screens at Glasgow Film Festival, February 16 & 17, and is released later this year. glasgowfilm.org. Interview: Jane Graham @Janeannie



**“Everything I have
done is wonderful”**

OUT OF THE ARCHIVES

Britt -

Mrs. Carve!





Forgotten histories

The government's 'pardons', issued last month under the new Turing Law to gay men convicted of homosexuality, shows how radically attitudes towards LGBTQ people in Britain have changed since this photograph was taken in 1927.

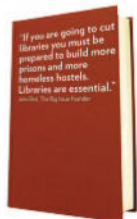
The crumpled image captures the scene as an underground venue in Fitzroy Square was raided by police. Until 1967 in England and Wales – and 1980 in Scotland, 1982 in Northern Ireland – homosexual activity between consenting adults was illegal, giving rise to a clandestine subculture centred on Soho, which is being remembered in *Queer City: London Club Culture 1918-1967*.

A collaboration between the National Trust and the National Archives, *Queer City* will tell the story of this forgotten part of our history. Alongside images such as this, events include a reconstruction of The Caravan – “London’s greatest bohemian rendezvous” – created at the Freud Café-Bar, which sits on almost the exact location as The Caravan did until it was closed by police in 1934. Tours, talks and debates will take place, and photographs, court reports and witness statements from the time will also be exhibited. **TB**

Queer City: London Club Culture, March 2-26; nationaltrust.org.uk/queer-city-london

A card advertising
The Caravan





JOIN OUR LITERACY FIGHT FOR LIBRARIES – AND

“If you are going to cut libraries you must be prepared to build more prisons and more homeless hostels,” said John Bird in a speech in the Lords. “Libraries are essential.”

When The Big Issue founder said this last autumn he lit the touch-paper on our new campaign.

We are launching our Big Issue literacy campaign this week. We believe books matter. We believe reading matters. We believe early help can improve the life chances of those who need it most.

Our future success is dependent on providing the next generation with the tools they need. And literacy is key. Without reading skills, doors will close and futures will be darker. Attainment gaps widen between poorer students without access to books and their better-off contemporaries. Any government that shuts poorer families out from having a proper life chance is being unfair and reckless. And they are storing up problems, and costs, for the future. As the

£81 billion

is the cost per year to the UK of low literacy rates

Reading Agency put it: “Reading for pleasure is more important for children’s cognitive development than their parents’ level of education and is a more powerful factor in life achievement than socio-economic background.”

And the cost?

Low levels of literacy cost the UK an estimated £81bn a year in lost earnings and increased welfare spending, impacting on the success of the economy as a whole. When competitiveness becomes key when we leave the EU, it’s more important than ever that everyone can read and write.

This campaign is not only about giving the marginalised in society a fighting chance. It’s about keeping communities together and libraries open.

Libraries are meeting places and vital community spaces. On a simple level, they house toddler groups like Rhymetime, Bookbug and other early-start initiatives that bring infants and their parents in. This stretches to Chatterbooks, which allows eight- to 12-year-olds who perhaps have been unable to articulate and share thoughts find like-minded souls, discover books and talk about them. They are also numerous adult book groups.

Libraries bring solace to children who have chaotic home lives and struggle to find peace and quiet. Importantly, they can also study for exams there. When home life is characterised by noise, disorder and worry, the library offers a retreat; time and space to imagine what you might do to set your own, better, path. For some, like our columnist Damian Barr who fought to save Newarthill Library, this can be the

190,000

adults in Scotland – **3.6%** of the population – have serious literacy challenges

5 MILLION

adults in England – **16%** – have ‘below functional’ literacy

12%

of adults in Wales – **360,000** – lack basic literacy skills



difference between living in a dead end and taking a leap into a brighter future.

Libraries are welcoming places where homeless people can find heat, light and access to the simple things many of us take for granted. They are used for driving test study, learning to research family trees and, for some older people, getting together to simply chat and beat the growing scourge of loneliness. As job centres close, they become more vital spaces for those seeking work – to use technology to fill out application forms and get some advice.

And if the luxury of time allows, they can be also be hubs where local residents come together to learn about creative writing, songwriting, arts and crafts and much more.

As more schools lose their one full-time librarian, partnerships with local libraries become more crucial than ever.

Libraries offer futures. And we will agitate for a future for libraries.

According to the 1964 Libraries and Museums Act, authorities must provide a “comprehensive and efficient library service” for all. We believe that closing hundreds in the last six years, and leaving local authorities with little choice but to save money by decimating services, does not meet the requirements of this Act of Parliament.

And if government snubs the opportunity to show they genuinely wish to help, then we must work to find another way. From now on, The Big Issue will be your nerve centre for ideas and requests. We will work to find solutions.

In the coming weeks, we’ll also work with partner organisations to get books into the hands of as many people as we can, for free.

Literacy matters, now more than ever. **TBI**

Y CAMPAIGN THE FUTURE

"If you are going to cut libraries you must be prepared to build more prisons and more homeless hostels. Libraries are essential."

John Bird, The Big Issue founder

WHAT'S NEXT?

We want to know what your library means to you, and how we can use our Big Issue networks to help your fight to keep it open.

Tell us on email:

editorial@bigissue.com,

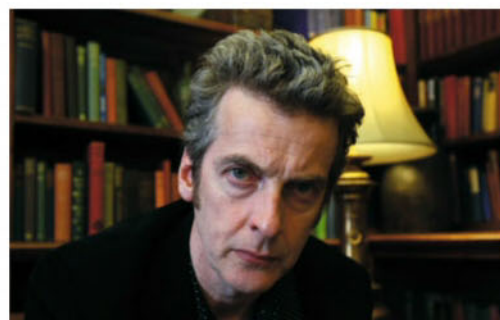
Twitter: [@BigIssue](https://twitter.com/BigIssue) and

facebook.com/BigIssueUK

Next week we will be revealing our ambitious new plan to take books to where they're needed, making sure everyone has an opportunity to open a new chapter.

We will also be working with The Reading Agency and others fighting to save libraries, as well as helping to share books and keep our independent bookshops thriving.

We will highlight events happening around the UK, from World Book Night to Libraries Week – if you have something going on, tell us about it and we'll spread the word.



WHY LIBRARIES MATTER

The Doctor backs the Big Issue campaign

"It is about people making the best of themselves and each other," says *Doctor Who* star Peter Capaldi. "And living in a society that encourages that across the board. The idea libraries are closing down and we can't have access to all this fabulous inspiration and education is awful. It is not just about literacy. It is about learning. It's about looking at art books and seeing fabulous reproductions of paintings. It's about being able to find books that tell you how to do stuff. It is about history and literature. It is really important we should be pointing ourselves towards an enlightenment, and our young people – all people – towards learning more about the world and what they are capable of, both as citizens and as artists. It is their right. It is your right to be shown the intellectual and artistic richness of the world. It is not something you should have to battle for. The Doctor would agree with that – he is about helping people to learn and become the best version of themselves."

TURN TO PAGE 23 TO READ MORE
ABOUT THE BENEFITS OF BOOKS...

Help a child start a new chapter



Looking for a rewarding volunteering experience? Become a Beanstalk trained reading helper and:

- Inspire a child to reach their true potential
- Give a child the skills to succeed in school
- Give something back to your local community
- Help solve a problem which leads to homelessness and unemployment
- Stay active and have fun
- Pass on your experience

To start a new chapter today, visit www.beanstalkcharity.org.uk
email info@beanstalkcharity.org.uk
or call **020 7729 4087**

Please quote **The Big Issue** on application form.

Registered Charity Number 296454

Beanstalk is committed to safeguarding the welfare of children and young people and requires all staff and volunteers to share this commitment

Beanstalk
Read • Grow • Succeed

 **Save the Children**

Beanstalk and Save the Children working together to support children's literacy

WHY BOOKS MATTER

Cash-strapped councils are closing libraries in draconian cost-cutting measures. But the benefits of keeping a library open far outweigh the cost of shutting it. Here's why...

40%



of prisoners have literacy skills so low they are ineligible for 90 per cent of jobs ²

10%



Rate of reoffending if a person goes straight into employment after prison; otherwise it's 90 per cent ²

£13 billion



£9.5 billion

The cost of reoffending by recent ex-prisoners to the UK economy each year is between £9.5bn and £13bn ²

£748.1 million

How much libraries save society each year ¹



£27.5 million

Saving to the NHS every year through public libraries ¹

£25 MILLION

less spent on libraries in Britain in 2015-16 compared to the previous year – a total of £919m ⁴

27p per week

is the amount spent per person by local councils in England on libraries in 2014-15, which totals £762m ³

76%

of people would be willing to pay more council tax to keep all the services their libraries offer ¹

£19.51 extra



How much extra council tax people would be willing to pay to maintain library services ¹

6%

fall in the number of public libraries in Britain since 2010 – the number of qualified librarians has fallen by 25% ²

224.6

million physical visits were paid to libraries in England in 2014-15...



...which is more than all visits to Premier League football games, the cinema and the top 10 UK tourist attractions combined ³

33.8%

of adults visited a public library in the 12 months to the end of September last year

48.2%

was the figure in 2006, and visits have declined every year since then – decimation of library services has been blamed ⁵

90% of people

said libraries should be protected (regardless of whether they had a library card or not) ³

1.6 million



visited the Library of Birmingham in 2015-16, making it Britain's most visited library ⁴

BACK YOUR LOCAL BOOKSHOP

Independent booksellers need a fair platform to compete. Amazon is going offline, opening three bookshops in the US and five more soon, with London next in its sights. And Waterstones has pledged to open at least 10 outlets across the UK this year.

In a House of Lords debate, John Bird warned that the crisis facing public libraries and bookshops is not being addressed. He called for a reduction in rates for independent bookshops, saying: "I am here to talk about poverty, the poverty of the streets, the poverty of our libraries and the poverty of our bookshops."

Baroness Rebuck, Labour peer and chair of Penguin Random House publishing group said bookshops are an essential element to achieving 100 per cent literacy, "which is a bedrock of social mobility, social cohesion and a strong economy". She called on government to "rebalance the competitive landscape in bookselling in the UK", and concluded: "We have a stark choice. If we lose our celebrated bookshops and libraries we will never improve our nation's literacy."

Our campaign is supporting independent bookshops. Is your local bookshop doing great things? Tell us about it: editorial@bigissue.com

TURN THE PAGE TO READ ABOUT THE DYSLEXIC MAN WHO SAVED LOCAL LIBRARIES

Sources: ¹ Arts Council England, ² Chartered Institute of Library and Information Professionals, ³ UK Government 'Libraries Deliver' report, ⁴ Chartered Institute of Public Finance and Accountancy, ⁵ Department for Culture, Media & Sport

“A LIBRARY SHOULD BE THE COMMUNITY ON YOUR DOORSTEP”

This dyslexic man had a plan to save his local libraries from closure – and ended up running them. He tells Adam Forrest how he made it happen, with a little help from Big Issue Invest

Darren Taylor has learned to love books. His dyslexia meant he did not learn to read properly until the age of 23. He now reads to his two children, aged two and four, every night. “Julia Donaldson’s book, *The Gruffalo*, that’s their favourite,” he says. “I must have read it with them hundreds of times now. I love to see their passion for books and the joy of reading – it seems to be starting at a young age for them.”

Taylor’s first love was computers. A former IT manager who opened a computer repair shop in Sydenham, south London, he is now responsible for running seven public libraries in the capital. “It’s been a strange journey but, actually, one thing grew quite naturally from the other.”

Starting from his small high-street shop, Taylor’s social enterprise, Eco Communities, grew into a large reuse and recycle operation. The outfit collected unwanted computer equipment from companies and individuals and gave it all a useful second life in community projects in deprived parts of south London – providing IT training schemes and CV-writing sessions to help the unemployed find work.

In 2011, Taylor’s organisation made a bold move. With several ailing libraries in the London borough of Lewisham under threat of closure, the social enterprise approached council bosses about taking over the management of the buildings and transforming them into community hubs. Eco Communities won the contract for three of them. “We were allowed to put in an expression of interest, and we were successful,” says Taylor. “It wasn’t easy at first

but it’s gone really, really well.” A warehouse was also transformed back into its previous use – a library – taking the number of libraries saved to four. Eco Communities then went on to bid successfully to run another three libraries in the nearby borough of Bexley. With around 25 members of staff and more than 120 volunteers working across the sites, all of Eco Communities’ libraries aim to fulfil Taylor’s vision of lively, bustling centres for neighbourhood activity of all kinds.

Alongside book-lending services and drop-off points for hardware, there are digital inclusion courses, employability training and Esol English language classes. There are also yoga sessions, after-school clubs, storytelling events and NVQs in childcare. The libraries have increased their trade in the sale of second-hand books, and four of the buildings now have cafés where young people are being trained as baristas.

“A library should be the community on your doorstep,” Taylor explains. “The sad thing about closures across the country is the loss of something nearby, somewhere you drop in on without it feeling like a big deal. And libraries should be busy places where many things are going on. It’s about engaging in neighbourhoods, giving people access to services and space to do lots of different things. Our volunteers and staff have made a big difference there – they’re amazing people, really dedicated to their community.”

Taylor thinks supporting reading and highlighting the power of the book dovetails nicely with a drive to boost digital literacy. “A lot of people are still not online, still struggle with computers, and it’s

SAVE OUR LIBRARIES: THE FIGHT IS ON

Many of Britain’s precious libraries are facing a fight to stay open in the face of unprecedented cuts and closures. At least **343 libraries** have closed and **8,000 library jobs** been cut in the past six years, while local authorities say another 111 face closure in the coming year.

But noisy, passionate and committed campaigners are making a difference, saving libraries in Hove, Kensal Rise in London, Adlington in Lancashire and Colehill in Dorset. The Big Issue’s own columnist Damian Barr led a grassroots effort that saved Newarthill library in North Lanarkshire from closure last year.

If you are fighting to save a library, read how to get in touch with us on page 21

THE MAN SAVING LIBRARIES



important to help them become familiar with that world,” he says. “But digital literacy naturally overlaps with book literacy. One thing affects another.

“For instance, a lot of the young parents in the area have been college students and used the library to study and get internet access,” Taylor adds. “Now they’re staying around to take out parenting books after the ‘Baby Bounce and Rhyme’ classes. Another example: some of the pensioners who take out novels might want us to show them how to fill out their Freedom Pass forms online for concessionary travel. The library is the place where all these things happen together.”

Big Issue Invest, The Big Issue Group’s social investment arm, helped Eco Communities access finance to transform libraries, cherished public resources, in deprived parts of south London.

“Eco Communities is actually run out of my local library in Crofton Park,” says Daniel Wilson-Dodd, head of lending at Big Issue Invest. “The library is helping more people to access knowledge and opportunities, as well as a good cup of coffee. It’s also used by lots of different people, from the very young to the very old, across a range of socio-economic backgrounds. It’s great to see the impact of our investment in person.”

With many local authorities across the country still struggling with budget cuts, some have turned to social enterprises as a way of injecting fresh energy and new ideas into library management.

Up and down the UK, social enterprises like Eco Communities have proved themselves shrewd and flexible operators, finding new revenue streams by opening up library spaces to a wider range of outside partners, from housing associations to Citizens Advice bureaux to further education providers.

Despite the challenges ahead in maintaining ageing Victorian buildings, Taylor remains excited by the possibilities. “I think there is more we can do with libraries,” he says. “They are places to learn new things, and we can all learn new things in life, whatever age we are.”

Taylor, the dyslexic IT expert who is still more comfortable picking apart a hard drive than flicking through a novel, recently found himself roped into volunteering for one of his own library’s Baby Bounce and Rhyme toddler reading-and-singing groups.

“I said, ‘Okay, get me a book and I’ll do it’. There are all these mothers and babies staring at me – but I gave it a go. I’m still really grateful someone took the time to help me read all those years ago because it makes so many different things possible.” **TBI**



“IMMIGRATION IS AN INTEGRAL PART OF THE AMERICAN DREAM”

The Golden Arches are known the world over: a symbol of globalisation, a sign of the reaching influence of America and, of course, where to get a fair standard of fast food. The story of McDonald's rise is as remarkable as it is murky. From a single restaurant in San Bernardino, California, which opened in the 1940s, the chain now stretches to more than 36,000 outlets in 118 countries around the world. But the people behind the first McDonald's, Dick and Mac McDonald, are bizarrely not recognised as being the founders. That title was grabbed by Ray Kroc, an entrepreneur who purchased the franchising rights and reinvented the business in his own image. In his relentless pursuit of power and success, he created one of the world's most famous and successful companies but with little concern about who he stepped on to reach the top.

Kroc is played in a new film about the early days of McDonald's with ruthless charisma by Michael Keaton, who at 65 is still best described by the word 'boyish'. He believes that Kroc's story speaks volumes at a time when another cutthroat businessman is making the orders.

Interview by Steven MacKenzie @stevenmackenzie

The Big Issue: Ray Kroc didn't found McDonald's – all he did was stumble across a restaurant operated by the McDonald brothers. So should the film be called 'The Finder' rather than *The Founder*?

Michael Keaton: Very possibly. That's pretty funny. Initially I thought what you thought – even though I wasn't clever enough to think of 'The Finder'. But if I was Ray Kroc's publicist, I think this would make for a good argument: he probably thought, yes you created the system of serving the food, and yes you came up with the Arches but what I made it into... I founded that. I could kind of understand his rationale. I don't know if I buy it – but you know what I mean?

Whether the food or the franchising was more important to building the empire.

Right.

The McDonald brothers and Ray Kroc have two very different ways of working towards the American Dream – doing the right thing versus success at all costs. Achieving the Dream is also tied to working hard but by doing that do you inevitably stomp over others on your way up?

I would disagree that by working hard you have to stomp on other people. To work hard you have to work hard. But you're right that it's two different interpretations of the American Dream. They said they'd like to do quite well and Ray said, I want to do quite well more than you want to do quite well. And now that I'm doing quite well, I want to do quite well. And then I think it became an issue of power and not about money. I don't have a problem with capitalism. Greed and consumption and abuse of power – I've got a problem with that.

Growing up, I used to think McDonald's was a Scottish chain of restaurants because I'm from Scotland and it seemed to make sense.

Glasgow is one of my favourite cities.

It's a little rainy.

I know but I've never been to a city where the people make me laugh as consistently. It would be a challenge to go to Glasgow and never laugh once – it's impossible.

People certainly wouldn't last long if they didn't have a sense of humour.

I was just fishing in Scotland a while back actually, fishing for salmon. Unfortunately they weren't co-operating but I didn't really care because I love rambling the countryside.

Apologies on behalf of the fish. But the point is, McDonald's is obviously a foreign name, yet in the film they keep saying part of the chain's success was because it "sounds American".

I know, I know! You're the first person to bring it up, which as a Scot you would. I love that scene because Ray seemed to have some disdain for his own heritage but when he says, "McDonald's, that sounds American" – in the back of my head I'm thinking, actually it's Scottish! I'm a half Scot myself, my real name's Douglas. So watch yourself [he changed his name to Keaton early in his career as there was already another Michael Douglas registered with the Screen Actors Guild].

Around the world, McDonald's represents America more than anything else.

In some ways, yeah...

Given where we are today, doesn't it seem a bit ironic?

And you're the single only person besides myself who's said that. It's the truth.

Essentially, the story of America is the story of immigrants but Ray Kroc thinks he's the wrong kind of immigrant. He says: "Who'd want to eat at a place called Kroc's?"

There is no wrong kind of immigrant. If you're an immigrant who wants to enter the country and kill people – that's the wrong kind of immigrant. Other than that, this country is built on immigrants. While it has to be monitored certainly, because the world's a dangerous place, this is a movie about consumption and consumerism and capitalism and the American Dream – and immigration is an integral part to all that.

You could have played Ray Kroc as a hero or a villain. Does it matter if we like him, does it matter if we like the methods he used to achieve what he did?

It depends on who you are. It doesn't matter to me, that's not my job. I couldn't have played him as one or the other. I played the character, the story that had to be told. He was what he was. I'm not remotely interested in trying to make it any sweeter.

What values do we prize more in society – is it better to be the good guy or better to be the successful guy?

Yeah, where do you take leave of your ethics and your values? I hope you become a billionaire – I hope everyone in the world gets to be a billionaire! But it's not going to happen. It's not a question about being successful, it's a question of what you do with it, to what end and what you do in order to get that.



Michael Keaton plays McDonald's 'finder' Ray Kroc in *The Founder*

So Ray may not have founded McDonald's but he did invent the power of the brand. Today our world seems to be ruled by brands, whether it's Google or Apple or Trump.

I agree wholeheartedly. The world's a big giant strip mall. The irony of the people who support him, he is so not one of them and yet they claim him as one of their own. It's astounding. It's logic-defying. One of my small heroes is the little farmer with the little farm next to Trump's golf course in Scotland.

Michael Forbes.

This guy, I love this guy. I like what he said, 'I don't really care what you want to do, this is where I live, this is what I have, this is my life – I can't be bought'. The obnoxious consumerism to think, I'm going to reshape some of the dunes to make this artificial thing. The beauty of links courses is to play as it lays, use the landscape, what God left and play that. Play the game with nature and not try to beat the fuck out of it.

I think Trump did whatever he wanted to do.

He totally beat the fuck out of it.

But he's not happy about the offshore wind farm we're planning to build next to it.

Please do. How much do you want? You know, I invested in wind farms in the '70s and lost every cent. Back then I really believed in that technology, still do. I'll come over and help put them up.

The Founder is in cinemas from February 17. Turn the page for our McHistory of the modern world – in nugget-sized bites...



Sierra Vista, Arizona, 1975

Fast food gets even faster when you don't even have to get out of your car to pick it up. The concept was born at a restaurant situated near Fort Huachuca military base in Arizona. Soldiers were not allowed to leave their cars while in uniform and, so the industrious restaurant owner cut a hole in the side so they didn't have to. Today, 63 per cent of US sales come from drive-thru customers.

Ronald McDonald House, Philadelphia, 1974

The Philadelphia Eagles were raising money for a hospital that was treating one of their player's daughters, who was suffering from leukaemia, and McDonald's topped up the amount to fund a house where children and families could have respite away from the ward. There are now around 320 Ronald McDonald Houses in 63 countries, providing 7,200 rooms for families who live a significant distance from the hospital they have to attend.



In 1974 the first McDonald's in the UK opened in Woolwich and still exists. More than **4.5 per cent** of people in the UK will eat at McDonald's today.

Denver, Colorado, 1962

The first restaurant with indoor seating opens. Given the fact that the lack of dining space was key to McDonald's early success, it is ironic that a New Jersey restaurant without inside space made the headlines when it opened in April last year.

Des Plaines, Illinois, 1955

In 1954 milkshake-maker salesman Ray Kroc became fascinated with McDonald's, one of his clients. He suggested franchising the operation and the following year opened his first outlet in Illinois. Kroc then realised the big money was not in food but real estate. Restaurants could be leased to franchisees, and if they did not meet the exacting standards set by the company they could be removed. He agreed to buy the franchising rights from the McDonald brothers for \$1m each, plus an alleged handshake agreement of one per cent of annual profits. None of that money was ever paid to Dick or Mac (an amount that would now be worth \$100m per year). Kroc opened 700 stores within 10 years but one of the world's most successful



companies was effectively cheated away from its real founders. He could have stolen the Speedee Service System but recognised the power of the chain was in its name. "McDonald's," he said, "sounds American", noting that people wouldn't want to eat at a place called Kroc's. Today, when you look at the history section of the McDonald's restaurants, it is all about Ray, with the McDonald brothers getting only a passing mention.

San Bernardino, California, 1948

In 1940 Richard and Maurice McDonald (known as Dick and Mac) opened the first McDonald's restaurant. Initially it was like any other diner, selling a range of food and drink. Eight years later everything changed. They dispensed with items previously thought of as being essential to the dining process – including crockery, tables, chairs



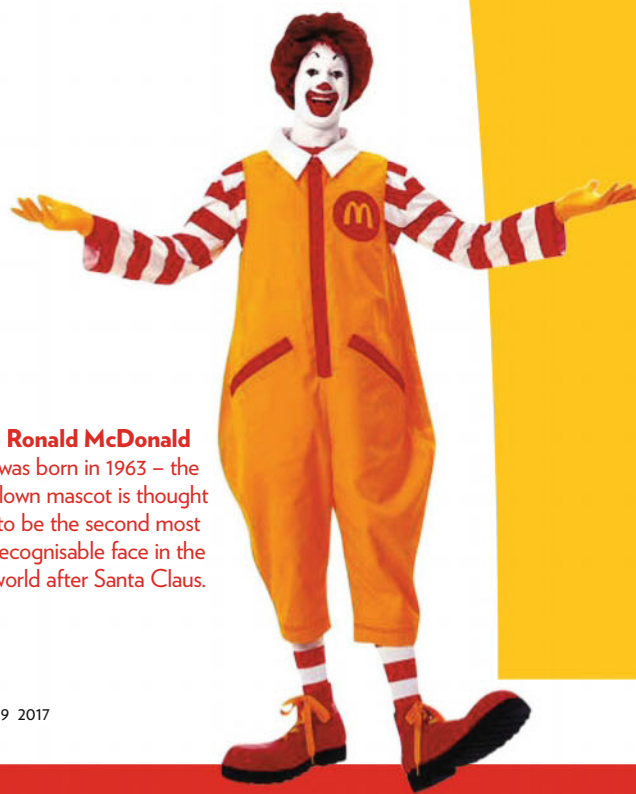
and waiters – and focused on a core menu of burgers and fries, introducing their 'Speedee Service System', which streamlined the production process in a way that Henry Ford would be envious of to make fast food actually fast.



Pushkin Square, Moscow, 1990

The opening of the first McDonald's in the USSR more than anything signalled the end of the Cold War. People were told, "If you can't go to America, come to McDonald's", and the restaurant served more than 30,000 customers a taste of the West on the first day of business. The operations of McDonald's in Russia have often seemed like a canary in a coalmine, signifying the health of relations between the two superpowers. For example, when Russia annexed the Crimea in 2014 one of the first things that happened was the closure of three McDonald's branches there. As trouble continued in eastern Ukraine, McDonald's outlets in Russia found themselves subject to stringent inspections. Some were ordered to shut, including the historic Pushkin Square branch, due to unspecified sanitary violations.

THE HISTORY OF WORLD IN 12



Ronald McDonald was born in 1963 – the clown mascot is thought to be the second most recognisable face in the world after Santa Claus.



The Big Mac Index measures the purchasing power parity between currencies by comparing GDP with the price of a Big Mac. The price of the sandwich in the UK is £2.99. The most expensive place to buy one is Switzerland, where it costs the equivalent of £5.26. The cheapest place is Egypt, where it is only £1.21 – a happy meal indeed.



Royale with Cheese, 1994
McDonald's became cool again when it appeared in Quentin Tarantino's distinctive pop culture-soaked script for the decade-defining film *Pulp Fiction*. Vincent and Jules (John Travolta and Samuel L. Jackson) discuss the key differences between Europe and America – in Paris you can buy a beer in McDonald's and, because of the metric system, a Quarter Pounder with Cheese is called a Royale with Cheese (it is actually called a Royal Cheese) but as Vincent points out: "A Big Mac's a Big Mac but they call it le Big Mac."



An estimated 400,000 cattle from British and Irish farms provide McDonald's beef products every year – that's the equivalent of 46 animals slaughtered every hour.



Belgrade, 1999

The first McDonald's in the Communist world had opened in Belgrade in what was still Yugoslavia in 1988. During the Balkans conflict, when Nato bombed the city, McDonald's became a target representing the US, and restaurants were vandalised. The Golden Arches Theory of Conflict Prevention was proposed by three-time Pulitzer Prize winner Thomas L. Friedman, and states that no two countries with McDonald's outlets have ever gone to war with one another. For a multinational corporation to invest in a country, it must be politically and economically stable. Friedman wrote at the time of the bombing that: "Once Nato shut down the power grids and the economy, Belgrade's citizens demanded an end to the war... They wanted to be part of the world, more than they wanted Kosovo to be part of them. They wanted McDonald's reopened, much more than they wanted Kosovo reoccupied."



The bestselling item at UK restaurants is medium fries.



Supersizing, 2003

For a month in 2003, documentary film-maker Morgan Spurlock ate nothing but McDonald's, with the shock finding that eating burgers and chips non-stop might be bad for your health. The film had a significant impact on McDonald's marketing, and restaurants introduced nutritional information on the back of their tray paper, which offers endless diversion for those eating alone – just look at how much sugar is in a ketchup sachet!

The Bath Road Retail Park, Slough, 2008

In 2008, the Crown Estate purchased a retail estate near Windsor Castle for £92m, which includes a McDonald's, meaning Her Majesty owns one – perfect for celebrating birthday parties, royal weddings or Sapphire Jubilees.

Olympic Village, Beijing, 2008

An estimated 1,000 Chicken McNuggets from the outlet in the Olympic Village helped fuel Usain Bolt's three gold medal victories at the Beijing Olympics. However, Bolt was recently stripped of the relay title after teammate Nesta Carter was found to have ingested something even more unsavoury at the Games.

Trump private jet, 2016

How better to commemorate winning enough delegates to clinch the Republican presidential nomination in May last year than with a celebratory meal? In the past, Trump has starred in advertising campaigns for the chain. The parallels between Donald Trump and Ray Kroc – both pursuing their unfettered ambition at all costs, and both succeeding – are numerous (see our interview with Michael Keaton) but what seemed like a bizarre post on social media, which defined Trump's campaign and so far his presidency as well, was perhaps an ingenious move. How better to show he is a man of the people, as American as they come – as American as McDonald's? **TBI**



OF THE MODERN McDONALD'S

McDonald's is the world's fourth largest employer, with

1.9 million
workers.

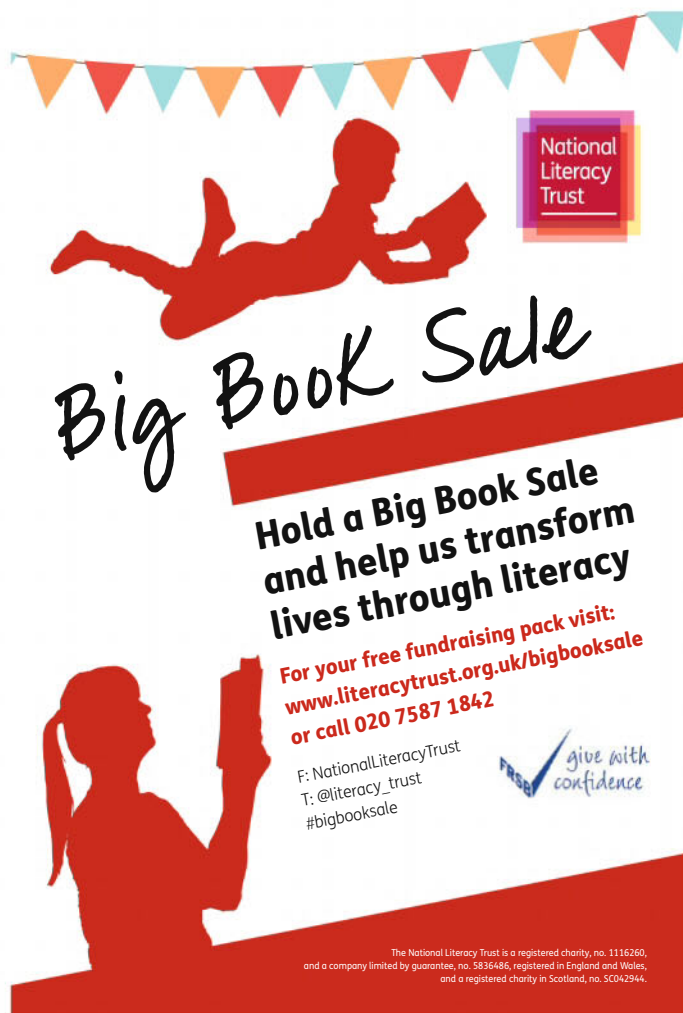
1 in 8

working age Americans have been employed by McDonald's during their career.

1%

of the world's population will eat at McDonald's today.





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www.missingpeople.org.uk/find

Tiana Medaini - Lambeth, London



Tiana has been missing from Lambeth since 25 January 2013. She was 18 years old at the time of her disappearance.

Fatima Mohamed-Ali - Newhaven



This week marks the first anniversary of Fatima's disappearance from Newhaven, Sussex. She is 53 years old.

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'keeps me in touch with fellow writers and helps me feel that I'm normal'

The background of the entire page is a reproduction of a painting in the Impressionist style, likely by Claude Monet. It depicts a harbor scene with tall, dark buildings on either side, their forms softened by a hazy, atmospheric light. The water in the foreground is dark and textured with visible brushstrokes, and a small boat is visible in the middle ground. The overall color palette is dominated by warm, muted tones of ochre, pink, and blue.

THE ENLIGHTENMENT

BOOKS/FILM/TV/MUSIC

ON THE MONET

ARTIST'S IMPRESSION

His masterpieces are instantly recognisable but their seductive serenity belies the turbulent inner life that fuelled the creativity of Claude Monet. For the first time, a complex portrait of one of the world's best-loved artists is being told through his own words. More than 3,000 letters written by Monet record swings from euphoria to depression.

"I can't begin to describe a day as wonderful as this," he wrote while painting in London in 1901. "One marvel after another, each lasting less than five minutes, it was enough to drive one mad."

► *I, Claude Monet* is in cinemas from February 21

Claude Monet

BOOKS

Divine intervention

Sister Agatha's extraordinary journey from debutante to devotee

I first opened my eyes 85 years ago almost as my mother stepped off our ship in Dover. Father and his three daughters had come home from India where he had an important post in mining but had lost the job, having advised the Indian government a coal mine was in an imminent state of collapse. Having been dismissed and put upon a ship, the roof of the mine collapsed and 700 people in the town above were killed, but it was too late for my father.

Arriving home with no work, a Depression in full flow and four daughters to feed was a worrying time until my mother was left a considerable sum of money, and overnight the sun shined. We moved to Sibton Park with a butler, cook, nanny, governesses, tennis parties and my own groom, horses and stables. As we grew up, it was a life of parties and hunting.

I fell deeply in love with a man called Jeremy and we planned to marry later that year. It was while I was writing to him asking for advice on whether I should bid on some chairs for our new house that my hand came to a stop as I considered how to end the letter. My hand then went on writing. The words formed in front of my eyes: but there is no point now as I am to become a nun.

I was appalled. I raged against my God for allowing me to lose everything I held dear. Nothing would ever be the same again. It was Jeremy, however, who said "... if it is to be between me and God, I know who is going to win".

Eventually, Jeremy brought me to the door of the convent and doffed his hat as a nun led me inside. All I could hear was the sound of the exhaust going down the drive.

In the next few years I learned everything there was to know about being a nun and every day my belief strengthened knowing I had made the right choice. It remained so even when I learned Jeremy had called at the convent every month to find out how I was, until I took my final vows.

Later he married a wonderful woman who gave him a very happy life, while I moved up in the convent to become a Superior in charge. Eventually my life took me to York, to the Bar Convent where I settled down to live in a delightful part of the world.

A cloud began to form on the horizon for, being a teaching convent, everything changed with the loss of grammar schools. All at once, our income disappeared, our reason to be one of the best achieving schools in the north gone, and we found ourselves saddled with enormous debt.

Desperate to know what to do, I found myself talking to a man on a train one day. He said he worked with John Paul Getty Jr who could perhaps help. Would I be free to get on a train to go to London?

"This afternoon would be convenient," I replied, and very soon I found myself walking into the great man's house in London asking him for quarter of a million pounds. "I've never been asked for money before like that," he said, his eyes twinkling as he gave me a large cheque. Over the next few years further cheques arrived

until we reached the total I had asked for and the convent was saved. He even agreed, following my request, to charter a plane and bring as many Muslim children from war-torn Sarajevo as was possible, which he did without demur. Some of these, now grown-up children, still live and work in York.

As I grew older I spent time travelling and lecturing and was a travel guide for religious

tours of the Holy Lands, and have developed my mantra: life is a paradox. I speak each week to audiences who are nice enough to listen for an hour to this story.

Then, Richard Newman was introduced to me, who suggested he wanted to write the story of my life, which I found absurd to begin with until my Order, the Congregation of Jesus, told me it was a very good idea, and I was to ask him to start work.

We met every week for a year for two hours, sitting in a sunny room while he hid a small tape recorder beside me. We always ran out of time and, like a psychiatrist's couch, his questions took me back to when I first became a nun. Nothing since then has changed my mind. As I would say to Richard while fielding questions: "He's here, in the room with us; now let's get on."

A Nun's Story by Sister Agatha with Richard Newman is out now (John Blake Publishing Ltd, £7.99)



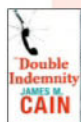
"Nothing would ever be the same again": Shirley Leach as a young woman; and Sister Agatha, as she became, in the early 1960s

"My hand went on writing. The words formed in front of my eyes: I am to become a nun. I raged against my God for allowing me to lose everything I held dear"





TOP 5 CLASSIC NOIR NOVELS GUY BOLTON



1. DOUBLE INDEMNITY James M Cain

Cain's novella sees a weak-willed insurance salesman seduced into helping a housewife kill her husband for the insurance money. The film adaptation was written by noir peer Raymond Chandler.



2. L.A. CONFIDENTIAL James Ellroy

Three detectives are forced to put their differences aside to unravel a city-wide conspiracy. While the spare prose and clipped dialogue is hard to digest, Ellroy's neo-noir is an epic of the genre. The film adaptation happens to be my favourite movie.



3. THE LONG GOOD-BYE Raymond Chandler

He's best known for *The Big Sleep* but Chandler thought wisecracking PI Philip Marlowe's sixth outing was his best, and most personal, novel. Being a British writer myself, I was surprised to know Chandler was born in America but spent most of his life as a UK citizen.



4. RED HARVEST Dashiell Hammett

Hammett drew upon his own experience as an operative of the Pinkerton Detective Agency for this debut. His distinctive prose and investigative narrative helped usher in the genre.



5. CASINO ROYALE Ian Fleming

A controversial choice but Chandler and Fleming were fans of each other. Arguably, Bond is a more debonair incarnation of Marlowe. Bond's first outing has the same pulpy style, twisting narrative and femme fatale that made hardboiled novels so popular.

The Pictures by Guy Bolton is out March 2 (Oneworld, £14.99)



REVIEWS

ANOTHER BROOKLYN / FATHERS & SONS

Growing pains

Brooklyn is the backdrop for the first of two novels about adolescence

For those who remain dubious about children's writers turning their hand to 'adult' fiction (and there have certainly been disappointments), there are few more convincing examples than that of New York novelist and poet Jacqueline Woodson. She gave it a go 20 years ago, then stopped, presumably unhappy with the result. Even more impressive, then, the sure-footed elegance of her second book for grown-ups two decades later.

Another Brooklyn, a sights-and-smells portrait of teen-girl friendship, set against an intoxicating 1970s Brooklyn, has all the adolescent nous you might expect from a stand-out children's author. What's more striking is the authenticity of its reflective adult voice, and its vivid, almost painterly, skills of evocation.

August, our hindsighted narrator, is eight when her mother loses her mind and her father moves August and her brother from wide-open Tennessee to the top floor of a small, barren apartment in Brooklyn. Gazing down at the stream of passers-by moving in sync to a soundtrack of bellows, laughter and tinny radio music – "So I'd like to know where, you got the notion..." – she sees Sylvia, Angela and Gigi; young, black, braided and beautiful, arm in arm, giggling together. Her ache to join them, to share their "safe and strong" impenetrability in a world her father tells her is fraught with danger, is equalled only by her longing for the "sad-eyed and long-limbed" mother slowly ebbing from her memory.

Woodson skilfully turns her poet's eye to the oppressive heat, noise and shifting light of 1970s Brooklyn, dropping her readers straight out into the street. Even more beautifully rendered, though, are the four girls, their thick coiled hair, "sweet copper" skin, curled fists and dark family secrets. As we

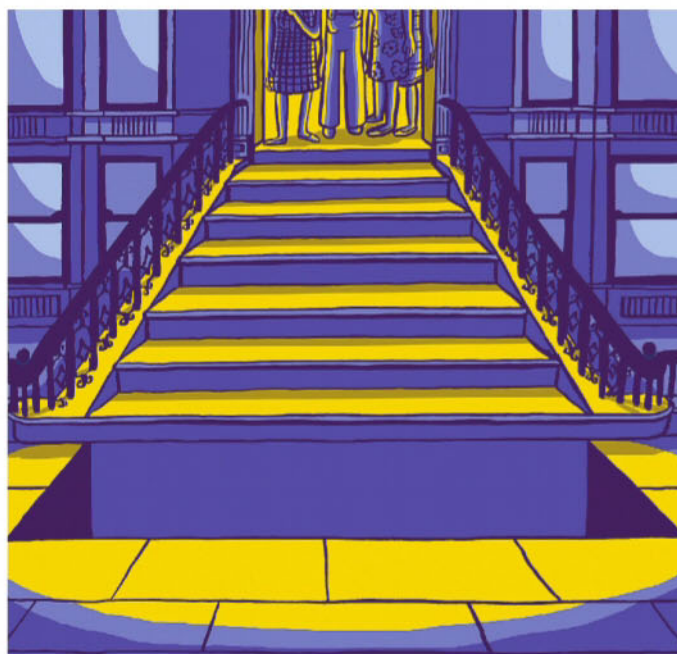


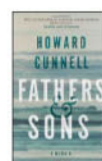
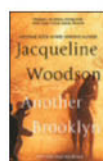
Illustration: Dom McKenzie

follow them through puberty, sharing their anxieties and ambitions, the knowledge that childhood friendships rarely survive lends each scene of closeness a melancholic glow. They may escape the groves of gangs, drugs, predatory men and religion but they can't beat time or the taunts of memory-fade. This rich, sensitive novel cuts so deep, however, it will outlive all four of them.

Howard Cunnell's **Fathers & Sons** is also a study of childhood – both his own troubled youth in the shadow of his absent father, and that of his beloved daughter Jay. This is an autobiography, tracking the emotional upheavals which bedevilled the first half of Cunnell's life, characterised by

his anger at the world and his propensity for punching holes in it. But the clarity of its lovingly drawn characters and landscapes also mark it out as the work of a word-worshipping novelist. There is nothing prosaic about this memoir.

There are many sequences in which Cunnell gets the violet skies of a beach at twilight, or the "overexposed pit" of a strip bar, just right. But far more memorable is his frank description of coming to terms with his athletic daughter Jay's urge to become a boy. Early scenes of her as a toddler, squealing when he throws her in the air, pushing his tired heavy hand from the storybook to make him turn the page, bring her delightfully to life. The shock of the teenage Jay – depressed, isolated, self-harming – declaring that she wants to start living as a boy is palpable. But Cunnell's quick acceptance and continuing, unshaken love for his agonised child is immensely moving. Any parents struggling with the psychological challenge of a trans teenager would benefit enormously from reading this bighearted book.



Another Brooklyn

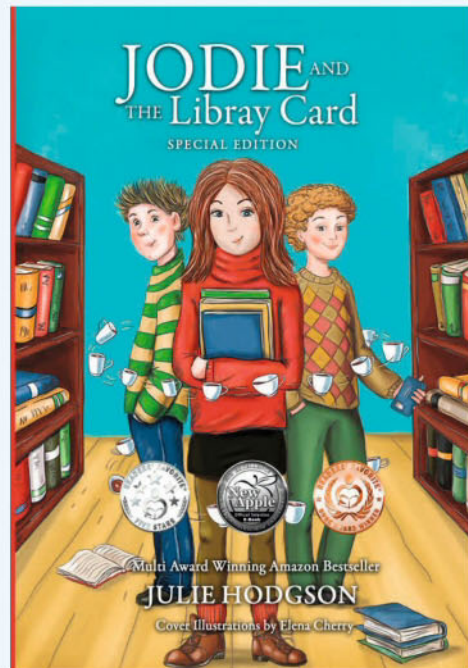
Jacqueline Woodson, Oneworld, £10.99

Fathers & Sons

Howard Cunnell, Picador, £14.99

Jane Graham @Janeannie

Jodie Broom, a 12-year-old girl (almost 13!), is like most girls her age. She loves her friends, music, and is always up for a good adventure. What she treasures above all else are books and she is consumed by them, reading and collecting whatever she can to satisfy her voracious appetite for stories, facts, and history. But Jodie lives in the year 2075, and more than fifty years have passed since the banning of books and paper; it's a time when no one can own a printed book, or even print photographs. In this E-world, experiences are largely simulated, from the reconstituted food to the zoo that only shows films of all the extinct species. With her student library card, which gives her the ability to time travel, Jodie discovers that she and her friends can experience historical events and meet legendary characters, and can also find and bring home her precious books to keep safe in her secret hiding place.



Available in Amazon print and EBook worldwide.

Or pop onto www.jodieandthelibrarycard.com

for a signed copy.

'I was instructed in the art of not belonging from a very early age'

from the title story in the collection *Black Vodka*, by Deborah Levy (*And Other Stories*, 2012), shortlisted for the BBC Short Story Award

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FILM



MOONLIGHT

Coming of age

Shining a vital light on being black, gay and poor in America

A kid fleeing a group of bullies hides in an abandoned apartment. The boy is a scrawny pre-adolescent, nicknamed Little for his diminutive size, and you can hardly blame him for retreating into this barricaded shelter. The world outside is a blighted, impoverished neighbourhood in Miami, and things are to get much tougher: the bullying will acquire a homophobic edge as Little's classmates intuit his burgeoning sexuality; and his mother, a struggling nurse, is on the verge of succumbing to a crippling crack habit.

This stark, unsentimental vignette of the brutal difficulties of growing up black, gay and poor in America today is the opening scene of **Moonlight**. And there will be further knocks in store for Little – or to give him his proper name Chiron – as the film catches up with him at separate stages of adolescence and young adulthood in three distinct chapters.

In the first section Little (Alex R Hibbert) is discovered hiding from the bullies by drug dealer Juan (Mahershala Ali). Unable to answer Juan's friendly overtures, Little is taken back by Juan to the house he shares

with girlfriend Teresa (Janelle Monáe) and given a bed. In this loving domestic set-up Little finds a kind of parental succour lacking at home, and over successive visits Juan turns into a gentle father figure: most movingly when he takes the sting out of the homophobic insults Little endures from his classmates. But then how do we square the sensitive, kindly mentor that Juan represents with his role as the neighbourhood drug dealer, whose clients include Little's own mother (Naomie Harris)?



I'm lovin' it: Keaton adds meat to *The Founder*

It's to *Moonlight* director Barry Jenkins' immense credit that he doesn't try to explain such contradictions but instead depicts them with sorrowful compassion as simply one of a number of pressures affecting Chiron's passage into adulthood.

In the second section he's in his mid-teens (now played by Ashton Sanders). Juan is gone (an off-screen exit no less tragic for being so inevitable) and his mother is wholly lost to drugs. Chiron himself is withdrawn, isolated, taciturn. A shy friendship with the affable Kevin (André Holland) from his high school blossoms into a romantic encounter. But this moment of escape – staged with exquisite

delicacy on a city beach at night – is fleeting before Chiron is provoked into a life-changing decision by a thuggish homophobe.

In the concluding section we catch up with Chiron as a beefed-up adult (Trevante Rhodes), brandishing attitude and gold grillz. Having adopted Juan's air of wary menace, Chiron now runs his own drugs operation in Atlanta – like surrogate father, like proxy son – but a surprise call from Kevin sees him return to Miami. Here, in the hush of a late-night diner, the two men enjoy a reunion that pulsates with melancholy regret and unspoken potential, a scene likely to be a cinematic stand-out this year.

Moonlight is an implicitly political, quietly angry film – and through Chiron's story one can read points about the complex formation of a certain kind of African-American masculinity. But the film is never didactic. It's one of uniformly affecting performances, and while the three actors playing Chiron don't look alike they all convey a guardedness and vulnerability that speaks to the frail uncertainties of teenage years. This is a film of vaunting lyricism and tremulous sensuality, and ranks among the best coming-of-age tales in recent memory.

***Moonlight* is in cinemas from February 17**

FINAL REEL...

In **The Founder**, out this week, Michael Keaton plays the hucksterish entrepreneur who turns McDonald's from a Californian burger joint into a global franchise. What aspires to be an epic account of one man's rise to the top – *There Will Be Fries!* – ends up a little bland. Keaton's good, though.

Turn to page 26 for a Michael Keaton interview.
Words: Edward Lawrenson @EdwardLawrenson



KIDS' TELLY

If you're a TV hostage you can do worse than CBBC

I'm afraid it's terribly middle class of me but we only have one TV in the house. It sits in the corner being self-consciously small, as if to say: "Oh, we don't watch TV. We're too busy cooking okra from our veg box and making protest banners."

I don't really know how it happened because a huge part of me wants a MASSIVE TELLY strapped to the wall, showing *Ninja Warrior* at all times. Another part of me wants one in the kitchen, so I can watch Food Network while I burn the dinner. And yet another part of me definitely wants a massive smart TV fitted into the end of my bed, which will slowly emerge from under the duvet at the touch of a button.

But because I have a pre-pubescent boy child and only one stupid tiny middle-class telly, all I am ever allowed to watch on TV is kids' stuff. It's been like this for years, and it's now a living room hostage situation. I should take charge and demand sovereignty over the remote but it's gone too far now. We live in The Republic of CBBC and we must all obey its laws.

And maybe I've got Stockholm syndrome but I actually think it's pretty amazing. Some of the funniest programmes on TV are hiding away on CBBC – like *Class Dismissed*, a comedy about the worst school ever, and *All Over the Place*, a brilliant, insane travel show that showcases wacky tourist destinations and Japanese robot collectors. Then there's *Sam and Mark's*

Big Friday Wind-up, which features a subversive and slightly worrying segment called 'In Yer House', where one of them breaks into a child's house and has to stay there without anyone noticing. Of course, nobody bothers to review these programmes but they're equally good as 'proper programmes' like *No Offence* or *Silent Witness*, even without the hard-hitting subject matter (although 'In Yer House' comes close, especially the one where Mark – or Sam? – had to hide behind the sofa and pluck his leg hair out without making a noise).

But the main reason I've come to love CBBC is because of one presenter, Hacker T. Dog. He shines like a beacon in an endless tunnel of political turmoil and uncertainty. He sings jaunty songs with lyrics like: "Sue Barker, Sue Barker, you're better than a permanent marker." His gruff, razor sharp, 20-fags-a-day Northern cynicism is a welcome antidote to a post-truth, post-Brexit society. Yes, he is a manky canine glove puppet who sounds like Bernard Manning. But he's a genius. Believe me. A dogdamn mutt-a-funking GENIUS. Well, either that or I am going slowly mad, which might be what happens when you only watch programmes designed for nine-year-olds. Oh dear. Someone get me another TV, quick – and make it a large one.

Words: Lucy Sweet @lucytweet1



MOTHER LODE

Anthony Green RA: The Life and Death of Miss Dupont (until April 30, Piccadilly, London; royalacademy.org.uk) marks the 40th anniversary of Anthony Green's election as a Royal Academician with a showcase of his work. At the centre of it is the unveiling of his latest piece, *The Fur Coat* (a detail of which is the main image), which dissects his mother's second marriage through his own 13-year-old eyes.



From painting to photography, **Wolfgang Tillmans** (Feb 15–June 11, South Bank, London; tate.org.uk) showcases the German's fine-art

pictures since 2003 when he changed his working practices and subjects, moving beyond the still image by going into digital slide projections, publications, curatorial projects and recorded music.

In fabrics, **Falling Shawls Outi Pieski** (until December 31, South Bank, London; southbankcentre.co.uk) sees Sami artist Outi Pieski fill the foyer of the Royal Festival Hall with the traditional shawls of the indigenous Scandinavians.

Fashion closer to home, and as a socio-political statement, at **London En Vogue** (February 17–April 22, various locations, London; museumoflondon.org.uk). The walking tour reveals the profound influence of the West End on London's fashion scene, from the creative explosions of students at St Martin's College over the years

MUSIC

RAG'N'BONE MAN / SINKANE

True grit



to the club scenes that placed sartorial experimentation at their heart, notably the Blitz and the New Romantics. A timely reminder of what a hotbed of fashion creativity central London was before gentrification.

Now also subject to accelerated gentrification, the docks in London used to be the capital's beating heart (and oily lungs). Also a walking tour, **Legal Quays** (February 26–April 9, London; museumoflondon.org.uk) tells the story of the import/export industry that sprang up on the banks of the Thames and how bridges and buildings changed their uses as the city evolved and new industries replaced the old.

The Verve Poetry Festival (February 16–19, Birmingham; vervepoetryfestival.com) is a four-day celebration of the spoken word, mixing

readings, open mic spots and workshops along with children's events to hopefully spark a love of language in the next generations.



Fancying himself as a poet and a philosopher, as much as someone paid handsomely to hoof a ball around a square of grass, footballer Eric Cantona was always cut from a different, and more erudite, cloth than his contemporaries.

An Evening With Eric Cantona (Feb 21, Bournemouth; bic.co.uk) sees the impulsive former Manchester United star talk about his career, football and – almost certainly – muse on life in his own inimitable way.

Eamonn Forde

Of all of the artists to be given the Brits Critics' Choice award for potential in recent years, Uckfield, East Sussex's Rory Graham, AKA **Rag'n'Bone Man**, is fairly unusual insofar as he already has a bona fide big hit. A bludgeoning blues set to a thumping hip hop beat, *Human* topped the chart in December and would have been the official Christmas number one were downloads still worth as much as streams in chart calculations.

By that measure, Graham already seems too big to fail with his debut album, also titled *Human*. But something similar could have been said of Jack Garratt this time last year, and while 60,000 sales of Garratt's debut album *Phase* hardly seems tantamount to failure – especially in an age when mostly free streams far outstrip sales at the best of times – he's far from the blockbusting success stories that James Bay, Emeli Sandé, Sam Smith and Adele became a year on from their wins. These are the hard standards by which new and hyped major label artists are judged.

While there haven't been many gritty-voiced blues singers troubling the charts of late (Hozier is probably Graham's nearest mainstream contemporary), *Human* feels constructed from disappointingly familiar components. A lot of Bay's melodramatic over-earnestness ("When I run out of air to breathe it's your ghost I see," he hyperventilates on *Skin*), a bit of Adele's powerhouse soulful vocals for powerhouse soulful vocals' sake (make sure your china's secured when Graham hits the floor-shaking low notes) and a touch of Sandé's gospelly soul balladry (Grace could be a Sandé cosign).

What seems to have been lost altogether in the music is practically any trace of Graham's unique personal journey as a musician – from teenage drum'n'bass MC, rapper and member of the vibrant Brighton hip hop scene, to sidelining as a pub blues singer at his father's suggestion. How all of



Sum of its parts: Rag'n'Bone Man's album is cobbled together

that interesting biography and diverse musical experience has been boiled down to this slick, generic and slightly characterless product – a big gritty voice notwithstanding, as showcased best on the album's striking a capella blues spiritual closer *Die Easy* – is hard to fathom.

The new album by Ahmed Gallab, AKA

Sinkane, comes after the passing of William Onyeabor – the enigmatic Nigerian electro-funk cult hero whose music Gallab brought to a wider consciousness as leader of the Atomic Bomb! Band tribute group, also featuring David Byrne, Damon Albarn and Dev Hynes, among others. Brewing up funk, highlife, desert blues, reggae, jazz and electronica, the Sudanese-English



Sinkane feeling: a joyous celebration of electro-funk

multi-instrumentalist's righteous sixth set *Life & Livin' It* is a timely celebration of the long-standing influence of African artists such as Onyeabor, whose music interacted with western styles to alchemic effect.

Telephone draws on New York lineage, from the world grooves of Talking Heads to the electro-disco of LCD Soundsystem. Theme From *Life & Livin' It* melds sparkling synth-pop with slinky ethno-funk horns. The chorus of *U'huh* – "We're all gonna be alright/Kulu shi tamaam" (Arabic for "Everything is great!") – tells you everything you need to know about this album.

Words: Malcolm Jack @MBJack

Repetitive Strain Injury **solution**



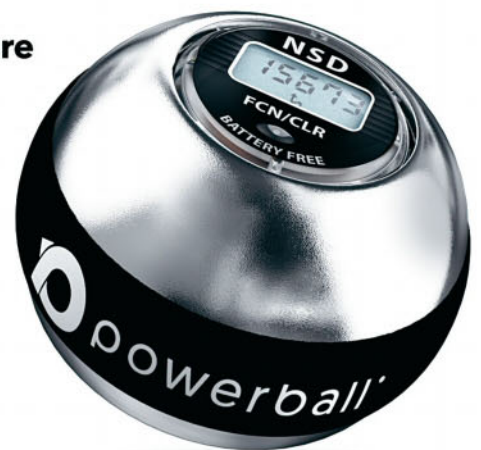
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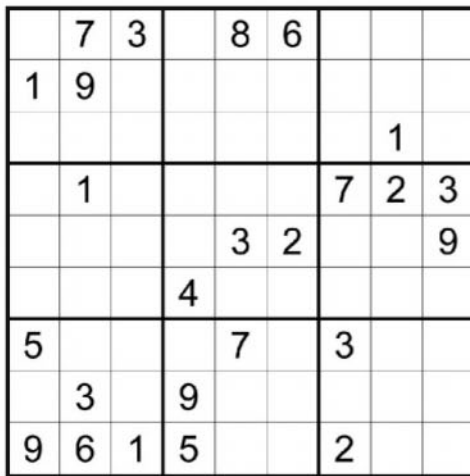
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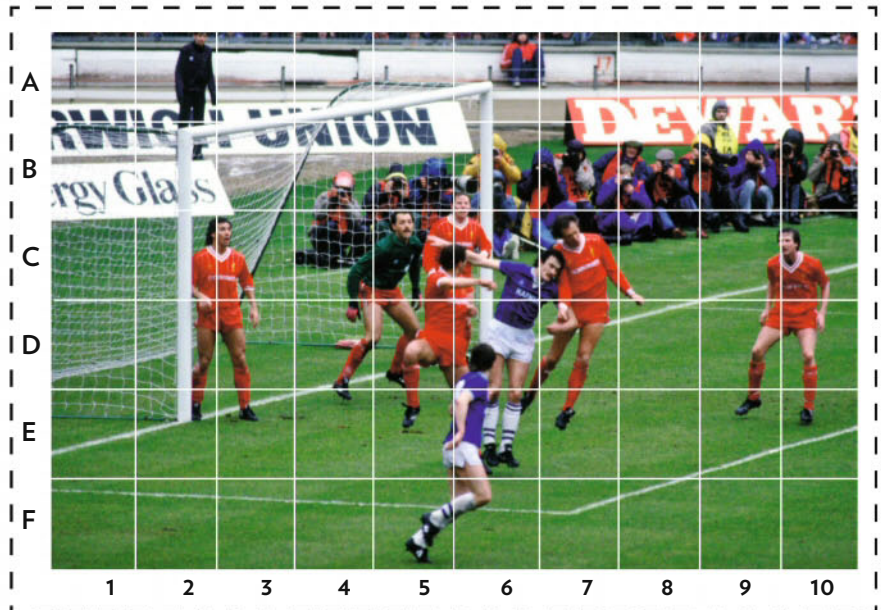


There is just one simple rule in sudoku: each row, column and 3 x 3 box must contain the numbers one to nine. This is a logic puzzle and you should not need to guess. The solution will be revealed next week.

ISSUE 1242 SOLUTION

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

SPOT THE BALL



Photos: Action Images

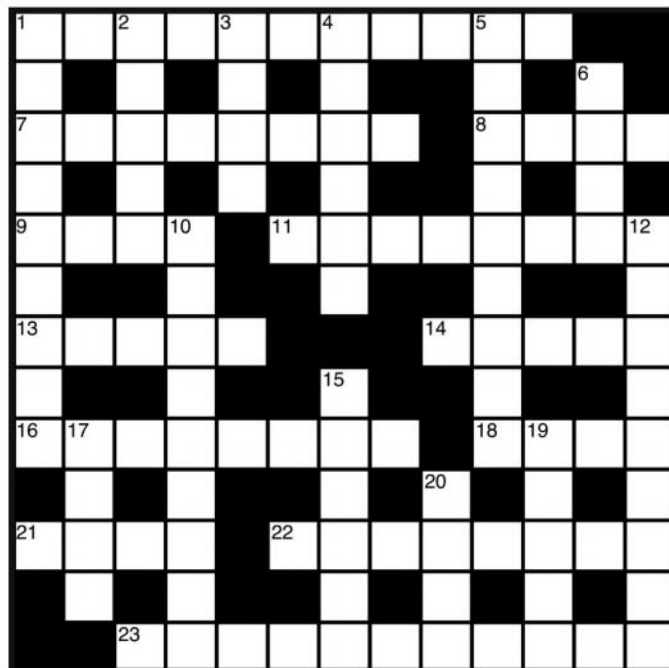


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(Last week's Spot the Ball revealed: Watford v Spurs, 1987)



PRIZE CROSSWORD



CRYPTIC CLUES

Across

- Responsible fellow (3,2,6)
- Flannel may be used for washing (4,4)
- Gory mess or drunken revel (4)
- Sound of a brook in north Wales resort (4)
- Man's man perhaps (8)
- The girl in green? (5)
- In a catamaran journey to an old French province (5)
- Not a long period of scarcity (8)
- Dull sound of hut collapsing on top of driftwood? (4)
- Friend of civic leader has BO (4)
- Handyman, fellow to perform outside with hesitation (8)
- Filled with panic while cycling in the Fens? (2,1,4,4)

Down

- Food springs up rapidly (9)
- Quick fit-out in New York (5)
- Those who disapprove audibly of this feature (4)
- Ashore, adrift and sounding rough (6)
- Prevent crazy person from flying for fruit (9)
- Cast amorous glances at ring on the curvaceous leg (4)
- Irritable chaps, they could be found in the stable (9)
- One with a circle of customers? (9)
- Revolutionary GI Alan found torn skin (6)
- Some ditch, a handy sunken fence (2-2)
- Excited, the man put out (3,2)
- Steer small children around (4)

QUICK CLUES

Across

- Instinctiveness (11)
- Envy (8)
- Hopeful (4)
- Exploited (4)
- Australian island (8)
- Absolutely not (inf.) (2,3)
- Essential (5)
- Kennel (8)
- Oversupply (4)
- Philosophic meditation (4)
- Confuse (8)
- Ubiquitous (11)

Down

- Dwelt for a time (9)
- Hold forth (5)
- Horse's gait (4)
- Bahamian capital (6)
- Stringing beads (9)
- Sparkling wine (4)
- Dividing membrane (9)
- Apportionment (9)
- Please (anag.) (6)
- Wind instrument (4)
- Shelf (5)
- Electrical safety device (4)

To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1243), second floor, 43 Bath Street, Glasgow, G2 1HW by February 21. Include your name, address and phone number. **Issue 1241 winner is David Bisson from Hartley Wintney.**

Issue 1242 solution

CRYPTIC: Across – 1 Widespread; 7 Bevel; 8 Pennies; 10 Marrying; 11 Bomb; 13 Nosing; 15 Vacant; 17 Bonn; 18 Canoeist; 21 Emotion; 22 Wrest; 23 On the spree.

Down – 1 Waver; 2 Delaying; 3 Supine; 4 Rung; 5 Arizona; 6 Abominable; 9 Substitute; 12 Man-of-war; 14 Sundown; 16 Cannes; 19 Irene; 20 Fish.

QUICK: Across – 1 Flea market; 7 Loofa; 8 Sundial; 10 Noah's ark; 11 Frau; 13 Topping; 15 Dimmed; 17 Romp; 18 Pushover; 21 Dungeon; 22 Capon; 23 Goalkeeper.

Down – 1 Flora; 2 Elapsing; 3 Misery; 4 Rind; 5 Epigram; 6 Ill-natured; 9 Laundering; 12 Nightcap; 14 Pimento; 16 Quince; 19 Viper; 20 Zeal.

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MY PITCH



Michael Rossi, 55

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FACTS ABOUT ME...

MY FAVOURITE BAND

I love Black Sabbath, Gong, Ozric Tentacles – all those 1970s bands – but Hawkwind are my favourite, and *Quark, Strangeness and Charm* is probably the album I like best because it was the first I ever bought.

BY THE BOOK

I like crime thrillers and fantasy books, and Moorcock is probably my favourite author – he wrote the great *Elric of Melniboné* books.

ON MY PITCH...

I'm at the Old Library in Cardiff from 9.30am to 5pm, Monday to Friday

I grew up in London but I came to Cardiff a few years ago. My partner had moved to Wales, so I moved here too, to keep the relationship going. But sadly it wasn't to be. When the relationship ended it hit me hard and I began drinking quite heavily.

I got pretty low at one point – I was sleeping on the streets for about eight months last year. But I was determined to work my way out of it. I had sold *The Big Issue* on and off for a while but then I started taking it very seriously and committing to the hard work of being out there day after day. Selling in the long run-up to Christmas was a great boost, and I'm really keen to keep working hard in 2017.

Another thing I began doing last year is playing music. I joined a music project at the

Huggard Centre in Cardiff. There are a couple of teachers there who lead jam sessions – one guy on guitar, another on synth, another plays drums. I play the bass. I learned about seven years ago, after getting inspired by the movie *School of Rock*, but I'd never played with other people, so learning to play in sync with others has been really amazing. We've come up with our own riffs and developed mostly instrumental rock songs. It sort of fits with my favourite kind of stuff – 1970s heavy rock and prog rock.

We had Charlotte Church come down to sing with our band. She was there to find out more about homelessness for a BBC programme called *No Fixed Abode*. She was nice – very smart. Since it was shown on TV I've had a couple of people recognise me. We might

have a CD of our music done in the next couple of months.

Things are looking up. About six weeks before Christmas I got a place to stay in sheltered accommodation. So I've moved from sleeping rough to staying in a hostel – which wasn't very nice – into a shared house for four people run by The Wallich charity. It's such a relief to have somewhere safe to lay my head, somewhere to have a cup of tea and read a book at night.

Slowly but surely I'm getting there. *The Big Issue* has given me a sense of purpose back, and music has been my saviour. That's the special thing about music – it gets you through some pretty dark times.

Words: Adam Forrest

Photo: Jake Morley

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In the following weeks since the course, my home life became more harmonious, I had far more clarity about my work . . . and my bouts of depression seem to have been bootied into touch.

Jane, Freelance Journalist – 2016



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† Credit prices shown are 9.9% APR interest bearing credit † Loan amount £298, 48 monthly payments of £7.49, zero deposit, Total amount payable £360. Total cost of credit £62. Minimum spend £250 © 2016 Designer Ideas Ltd t/a Warren Evans reg co No. 4308080. Reg office: 3a Prowse Pl, London NW1 9PH. Credit products from Secure Trust Bank PLC t/a as V12. Interest free credit available, starting from £700 minimum spend. Credit subject UK residents, age and status.