

SUMMER RETURNS:
BUMPER FESTIVAL GUIDE

WHY LABOUR HAS
A LONDON PROBLEM

THE SEVEN AGES
OF JOHN SIMM

I WAS A MIDWIFE
IN A WARZONE



THE

ISSUE 1512 / 09 MAY 2022

BIG



MUSE

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PLUS THE RETURN OF RAZORLIGHT



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ISSUE

WEDNESDAY 22 JUNE

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PLUS SPECIAL GUESTS **CONFIDENCE MAN**

BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

THURSDAY 23 JUNE

PAOLO NUTINI

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FRIDAY 24 JUNE

ELBOW

PLUS SPECIAL GUESTS

BY ARRANGEMENT WITH X-RAY

SATURDAY 25 JUNE

JUNGLE

PLUS SPECIAL GUEST **KELLY LEE OWENS**

PLUS MORE ACTS TO BE ANNOUNCED!

BY ARRANGEMENT WITH FREE TRADE AGENCY

SUNDAY 26 JUNE

FIRST AID KIT

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Oprea Ruducan

Oprea left Romania to see the world, but found himself falling in love with Bristol and its people. Page 42.

Photo by Frankie Stone

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PHOTO: GETTY IMAGES



The oil crisis

From pizza to lipstick, palm oil is present in almost half of all packaged products found in supermarkets. It gives products a longer shelf life, it's odourless, colourless and used as a cooking oil across the world.

Indonesia is responsible for the majority of palm oil, but late last month announced it was banning exports. This came as the price increased 200 per cent since 2019 and after hundreds of people in Jakarta had to queue to obtain affordable supplies.

It's not just the supply of palm oil that's drying up. Ukraine produces around half of the world's supply of sunflower oil, and since the war began exports have dropped by 95 per cent, prompting retailers in UK and Europe to limit the number of bottles customers can buy – Morrisons and Waitrose, two bottles, Tesco three.

The Food Standards Agency is temporarily allowing manufacturers to substitute sunflower for rapeseed or coconut oil without having to update packaging.

Leaving aside debate for now about palm oil being incredibly destructive to the environment as rainforests are cleared to plant biodiversity parched crops, the increase in price of edible oils is another factor that will increase people's food bills and continue to contribute to the cost of living crisis.

THE DISPATCH

News, views & miscellany

HOUSING

Boris Johnson wants to bring back Right to Buy in a very big way. There could not be a worse time to do it, warn experts

● Boris Johnson’s plan to extend the Right to Buy scheme to allow housing association tenants to buy their home at a knockdown price has been labelled as a ploy to secure votes from low-income households in traditional “red wall” areas.

The Prime Minister is looking to give as many as 2.5 million people the chance to buy their home for a discount of up to 70 per cent on the market price, depending on the number of years they have spent living in the property.

Johnson is also exploring using money spent on housing benefit to contribute to mortgages, according to reports in *The Daily Telegraph* that appeared just days before last week’s local elections in England. A government source told the newspaper the PM “has got very excited about this”.

A government spokesperson told The Big Issue, “We want everyone to be given the chance to own a home of their own, and we keep all options to increase home ownership under review.”

The Right to Buy scheme was originally the brainchild of Margaret Thatcher in the Eighties. The scheme allowed council house tenants to buy their home at a large discount, with the government issuing local authorities receipts to build or acquire homes to replace them. But the policy has been criticised for the erosion of social

housing stock, with thousands of homes sold into the private sector, leaving a shortage of affordable housing that has contributed to the housing crisis. Very few replacement homes were built. The Welsh and Scottish governments both scrapped the scheme in recent years.

Johnson’s latest scheme has not been roundly welcomed. “Millions of families in the private rented sector with low savings and facing sky high-costs and rising bills need far more ambitious plans to help them buy their own home,” said Lisa Nandy, Labour’s shadow housing secretary.

Meanwhile, Polly Neate, chief executive of Shelter, said only five per cent of the social homes sold off to the private sector were replaced. “The hare-brained idea of extending Right to Buy to housing associations is the opposite of what the country needs,” she added.



THE TOP 5 STORIES ON BIGISSUE.COM LAST WEEK

1. Priti Patel’s ‘refugee pushback’ policy has been scrapped days before a High Court review
2. Tory MP Neil Parish resigns after admitting twice watching porn in the House of Commons
3. After the musical Six comes SVN meet the group redefining girl power in 2022
4. Jeri Ryan recalls fighting Dwayne ‘The Rock’ Johnson on *Star Trek: Voyager*
5. Here’s how to check air pollution levels at your address

▼ Right to Buy was a key part of Tory leader and General Election winner Margaret Thatcher’s 1979 manifesto, and proved to be a hugely popular policy

DEMOCRACY

New voter ID laws make it harder for young people to vote

● New laws making voter ID mandatory at elections do not allow young people to use their railcards – but older people’s travelcards will be accepted.

The Elections Bill, one of the bills rushed through at the last minute before the end of the parliamentary session, will make it mandatory for voters to show photographic ID at the polling booth. It is likely to come into effect for the May 2023 local elections. Ministers say it will protect the “integrity” of elections and prevent voter fraud. Labour says the Tories are “trying to rig the rules of the game to help themselves”.

The bill sets out a list of identification documents that will be accepted as valid forms of identification, including passports and driving licences. Yet while some forms of travel passes for older people will be permitted, young people’s railcards, including the 16 to 25 and the 26 to 30 versions, are not on the list.

THE CONCESSIONARY TRAVEL PASSES WHICH WILL BE ACCEPTED ARE:

- 1 OLDER PERSON’S BUS PASS
- 2 DISABLED PERSON’S BUS PASS
- 3 OYSTER 60+ CARD
- 4 FREEDOM PASS

A House of Lords amendment shows peers tried to get national railcards, student ID cards and 18+ student Oyster cards added to the list of valid documents. But it was rejected because “the Commons consider the requirement to provide adequate photographic identification to be the most effective means of securing the integrity of the electoral system”.

In December, MPs warned that millions of people could be locked out from voting due to not having a valid form of photo ID, including those from ethnic minority backgrounds, who are less likely to possess valid ID. Recent research by the Joseph Rowntree Foundation found that low-income potential voters are six times less likely to have a photo ID than those that are wealthier.

OPINION

The left has a London problem

Sam Bright

Journalist and author



● “Levelling up” has been etched onto our political psyche over the last few years, by virtue of the verbosity of Boris Johnson.

Using the Brexit referendum as a springboard, Johnson went into the 2019 General Election pledging to finish what he had started – to “get Brexit done” – and then to improve the fortunes of those who had delivered their defiance against Brussels in 2016.

Indeed, the modern Johnson political project has involved an uncomfortable pact with former industrial towns and cities, whose inhabitants entrusted an Old Etonian with their anti-establishment yearnings. It now costs some £50,000 a year to attend Eton – nearly twice the average annual full-time salary in Wakefield, a ‘red wall’ seat that flipped to the Tories in 2019.

This pact has also been uncomfortable in practice, as Johnson has done little to fulfil his levelling up pledges,

beyond his rhetorical fervour. In a recent report, the Institute for Government concluded the government’s 12 levelling up missions – stipulated in its white paper – will not have a positive impact on regional inequality.

However, despite Johnson’s increasingly hollow pontification and a galling disparity between his lived experiences and those who inhabit the ‘red wall’, the left has been floundering even more comically on the issue of regional inequality. And it has been comical. For a movement that claims to loathe inequality and injustice, Labour’s vain attempt to prevent the desecration of its political heartlands has been a study in absurdist self-sabotage.

The party has become ideologically and politically detached from the ‘red wall’ – because its thought leaders have retreated to the all-consuming capital, a place radically different from the rest of Britain.



▲ Labour has 47 MPs in London, far more than any other political party

Labour has seemed impervious to the needs of former industrial areas – confined to self-captivity in the capital

London’s output is between 30 per cent and 50 per cent greater than the rest of the country, its property prices are roughly double the England-wide average, while poor kids in the capital are twice as likely to attend university as their socioeconomic peers in the north.

Yet, London is now the site of left-wing politics. Traditional routes into the Labour movement have been curtailed, Westminster being the only available finishing school for future left-wing leaders.

And as London offers a stage for left-wing debate – and acts as the epicentre of its political successes – the capital and its excesses have been stoically defended by the Labour movement, provoking resentment among ‘red wall’ areas that are rightfully spiteful of the capital’s lofty status in national life.

Previous avenues into the party have fallen into disrepair, including the trail leading through the trade union movement, which used to be an important sponsor of regional interests in the Labour Party.

Even competing against an Old Etonian former mayor of London, Labour has seemed impervious to the needs of former industrial areas – confined to self-captivity in the capital, slowly wandering into the electoral wilderness.

Sam Bright is the author of *Fortress London: Why We Need to Save the Country From Its Capital*, out now (HarperCollins, £20)

NHS

Covid disruption risks privatising the NHS by stealth

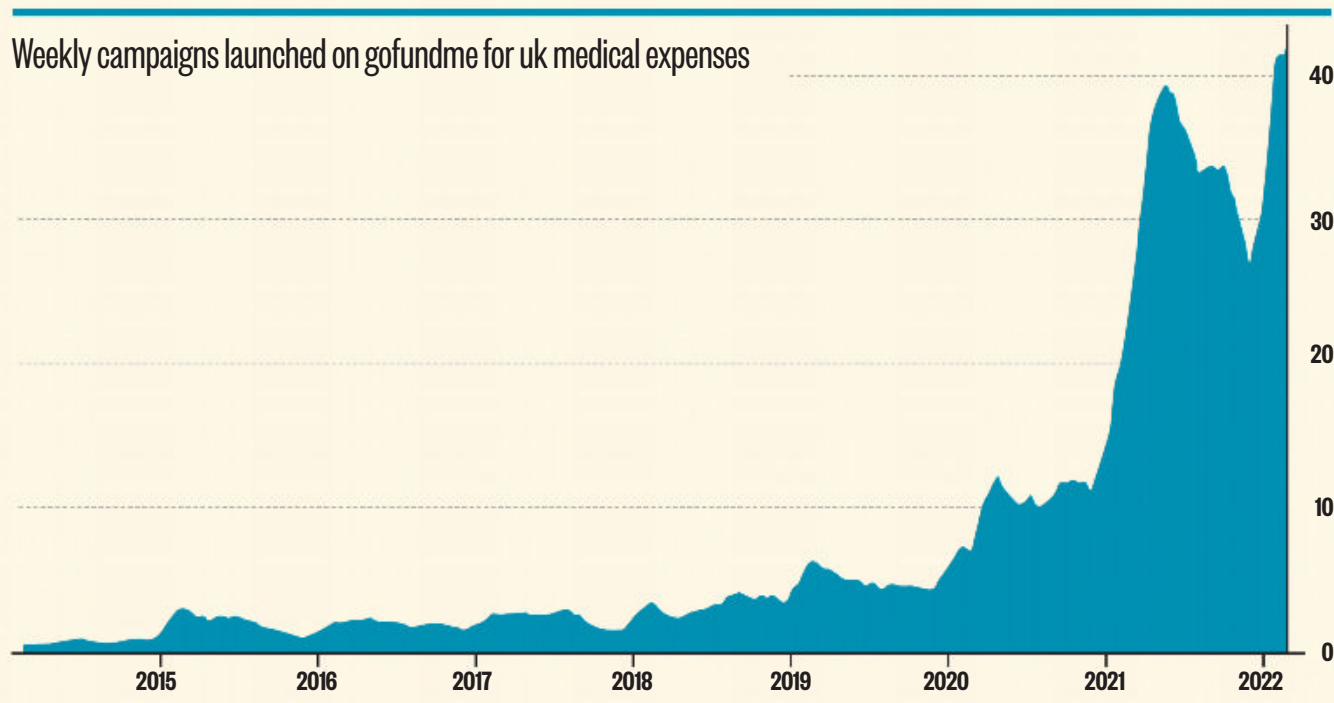
● The devastating impact of Covid has seen hospital waiting lists hit record highs, and the knock-on effect has been a surge of people turning to GoFundMe to fund private treatments.

More than 6.2 million people are waiting for routine hospital treatment in England following the pandemic, including 23,281 people who have been waiting for more than two years. A&E waiting times in Scotland were also the worst on record, while last month Welsh ministers announced £60 million in funding until 2025 to crack down on waits.

The graph on the right, compiled by John Burn-Murdoch in the *FT*, shows a five-fold increase in people turning to crowdfunding sites to pay for going private instead.

THE NUMBER OF BRITONS RESORTING TO CROWDFUNDING TO PAY FOR PRIVATE MEDICAL EXPENSES HAS SURGES IN RECENT YEARS

Weekly campaigns launched on gofundme for uk medical expenses



WELFARE

Ministers admit almost one million people will be worse off as they're moved to Universal Credit

● Around six million people were forced to rely on Universal Credit during the pandemic as Covid hit jobs and forced the Department for Work and Pensions to delay already-overdue changes to the benefits system.

Those changes have restarted after a two-year pause, with 2.6 million on so-called legacy benefits set to move over to Universal Credit by 2024 – seven years after the original target of 2017. The move will see 900,000 people worse off in the long-term, the DWP has admitted.

Of those 900,000 people, 300,000 claim tax credits and 500,000 are sick and disabled people on Employment and Support Allowance (ESA). They will receive transition payments, but they will then have their benefits effectively frozen every April, as the transition payments will deplete each year when Universal Credit rises with inflation. Others will lose out on transition payments completely if they have a change of circumstances.

Marc Francis, Z2K's policy and campaigns director, told The Big Issue, "DWP's announcement that the transitional protection for those people moved over onto Universal Credit via its managed migration process will be eroded is yet another stealth cut."

"It will leave hundreds of thousands of vulnerable disabled people already struggling with the current cost of living crisis even more out of pocket in future."

An activist and claimant, who goes by the name of Ben Claimant, added, "I really worry that some people will fall through the cracks – and, at worst, people will die prematurely."

In a statement, Work and Pensions Secretary Thérèse Coffey said the changes are part of the UK government's plan to "fully transition to a modern benefit, suited to the 21st century".

HISTORY

MAKING THEIR MARK

► This is not just a British high street icon, it represents the central role migrant entrepreneurs have played in shaping our lives. Marks & Spencer was founded in Leeds in 1884 by Thomas Spencer and Michael Marks, who had immigrated from what's now Belarus only a couple of years earlier. This store, located not far from what is now The Big Issue's London distribution office, is seen here in 1914. The history of migrants 'taking care of business' is explored at a new exhibition from the Migrant Museum being held inside Lewisham Shopping Centre in South London.

migration
museum.org



NATURE

It's been 1,300 years since the lynx was on the prowl in Scotland. Now there is 'sufficient appetite' for the wild cat to return

● There is "sufficient appetite" in Scotland for exploring lynx reintroduction, according to the first detailed study into the social feasibility of the species' return.

Lynx, a species of wild cat, were last recorded in Britain around 1,300 years ago before becoming extinct due to hunting and habitat loss. There is a desire for them to return as they are known as a type of "keystone" species, meaning they maintain balance and diversity in an ecosystem.

New research commissioned by the Lynx to Scotland project found a broad consensus among communities, farmers and other

stakeholders for taking the next steps towards reintroduction.

The study has recommended setting up a Lynx Action Group to explore whether current concerns around people's attitudes towards the species can be overcome to pave the way for a reintroduction.

Previous research suggests the Scottish Highlands are the most feasible location for lynx reintroduction, with enough land to support a population of around 400 animals. They have been successfully reintroduced across continental Europe in recent years.

Peter Cairns, executive director at Scotland: The Big Picture said, "When it comes to the return of the lynx, we're in the realm of not yet – but not never."

"Positively, this new research shows there is sufficient appetite amongst different stakeholders to develop a more comprehensive understanding of this little-known species and the potential for its return to Scotland."

Beavers were reintroduced to Scotland in 2009. There are now an estimated 1,000 of the animals. A call to reintroduce wolves, some 400 years after they last ran wild, to help curb accelerating deer numbers has had renewed backing in recent months.



▼ Should the lynx be reintroduced to Scotland, their main prey would be roe deer, which are in plentiful supply in the Highlands

GOVERNMENT

Forget an MP's tractor porn. The government rushed through a rash of legislation at the end of last session and we really need to pay attention

● Stories about a Tory MP watching porn in the House of Commons may have won out when it comes to column inches, but all the while some very impactful laws were snuck in as MPs were readying for the end of the current parliamentary session. Here's a round-up.

THE BUILDING SAFETY BILL

This lays out attempts to overcome the building safety crisis following the Grenfell fire in 2017, and has faced opposition from peers and campaigners.

While the government's £5.1 billion Building Safety Fund will cover the costs of fixing dangerous cladding in buildings above 18 metres tall, leaseholders caught up in the crisis could still face bills for non-cladding fire defects. The bill caps these costs at £10,000 per leaseholder – £15,000 in London – for “all but the most expensive properties”.

Baroness Kath Pinnoch told the Lords the bill was a “shattering defeat”.

UK Cladding Action Group co-founder Ritu Saha told The Big Issue the “flawed” bill will fail to protect all leaseholders from the financial impact of the crisis, even if it does mean some will now not face six-figure bills, as was the case previously.

THE HEALTH AND CARE BILL

Dubbed the NHS privatisation bill by critics, this focuses on restructuring the health service in England to create a localised system with less



▲ Health care protesters outside Parliament on October 26 last year

central bureaucracy. It will establish 42 Integrated Care Systems run independently by boards made up of NHS trust representatives, finance, nursing and medical directors, and, significantly, private companies.

It also introduces a social care cap limiting the amount a person pays towards their own care to £86,000 over their lifetime. This means poorer people are more likely to have to use all their available resources, whereas wealthier people won't be as badly affected. The cap is set to be implemented in 2023.

Campaigners and charities had hoped the bill would ‘fix social care’ by introducing a zero cap. Fiona Donald, president of the Royal College of Anaesthetists, called the result “hugely disappointing.”

THE POLICE, CRIME, SENTENCING AND COURTS BILL

This has proved to be one of the most controversial government bills

in recent years, and sparked the Kill the Bill movement. Of particular focus were its provisions giving police greater powers to clamp down on protests, including the power to restrict them for being too noisy.

Writing in The Big Issue, Martha Spurrier of human rights group Liberty, said, “These new powers represent nothing less than an attack on our right to make our voices heard, deterring people from taking part in protests, and making it much easier to criminalise those who do.” Kill the Bill activists are not done yet, though. They have vowed to make this bill “unenforceable”.

THE NATIONALITY AND BORDERS BILL

Another one that faced fierce opposition. Among the most contentious elements are laws allowing asylum cases to be processed in other countries, such as Rwanda.

The bill will also see people assigned fewer rights or denied asylum in the UK because they arrived here by a route the government classes as illegal, such as by dinghy across the Channel. Clause nine of the bill also gives the government the right to strip people of their British citizenship without warning. Campaigners say this law in effect makes people from ethnic minorities second-class citizens.

One victory for campaigners was the removal of Priti Patel's policy to turn around small boats in the Channel and send them back to France, which was scrapped following a letter from the government's legal department.

THE JUDICIAL REVIEW AND COURTS BILL

This one received less attention, but campaigners say it will weaken their ability to persuade courts to oppose government policies. The Law Society said changes to limit the retrospective effect of “quashing” orders would have a “chilling” effect on judicial reviews.

CLIMATE CHANGE

HOW INCREASED FLOODING WILL HIT THE POOREST HARDEST

66%

of England's poorest households are not covered by contents insurance

36%

of households say that they would like to have contents insurance but are unable to afford it, compared to one per cent of households on the highest incomes

95,000

homes in England's most deprived neighbourhoods are currently at medium or high risk of flooding

Between 2015 and 2021,

56%

of the new homes built in England were in neighbourhoods where some flood risk exists

543,000

properties were built in areas in which at least one postcode is at medium or high risk of flooding over the same period

Housebuilding increased

50%

faster in areas prone to flooding when compared to neighbourhoods with no flood risk

COST OF LIVING CRISIS

“I have a huge email bag that runs right across society and I can see the desperation that is going on out there. When you see that, anyone who has some compassion will find it very difficult to ignore”

Money Saving Expert founder Martin Lewis tells The Big Issue what it's like to have the nation looking to him to get us through the cost of living crisis. Read the full interview with Lewis in next week's magazine



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EDITOR'S LETTER



The steps we can all take towards deeper understanding

I get a little obsessed by the 10,000. If I don't get the steps in, I feel jittery. If it's close to the end of the day, I'll take the dog out, again, or find some other reason to walk round and round. Talking to others about your step count, I've been reminded more than once, is like sharing your dreams. Not your hopes and aspirations, but the actual details of what you dream about. It's of little interest to others. And yet, here I am.

The 10,000 step thing is a confection. It's a marketing ploy, dreamed up in the early 1960s by a Japanese corporation to sell their new pedometer. Scientists have since calculated that around 7,000 steps a day is enough to aid the avoidance of early death. The NHS estimates that Britons average around 3,000 – 4,000 steps a day. There's a clear disparity.

There are about 6,000 streets in Glasgow. During lockdown a teacher called Michael Shanks set about running them all. He's done it.

It was an incredible undertaking. For one, there is the map element. If you like maps – and, frankly, if you don't, what's wrong with you – you'll understand that one of the real joys of map reading and understanding comes from a sense of physically following the route after having done it in 2D or while you're doing it in 2D. That's not the only reason. Reading the map of a place you've never been to can make it come immediately to life.

It's why satnavs, though in many ways hugely helpful and practical, are ultimately unfulfilling. You are always at the centre of the image and the roads and paths move around you. There is no sense of place. They crush wider comprehension. They also kill the joy of getting a little lost.

But there is another reason why Shanks' quest is so satisfying. It takes him into the world. Nothing brings a sense of place and people better than being there. And at a time when we

are increasingly closed and atomised, judging others and getting angry at their view from our own limited perspective, setting out to see the world, particularly that which is close at hand, will bring a better understanding of how others live.

"You realise individual communities make up a city – it is not one unified place," Shanks said recently.

If we understand how other communities live, the buildings they're in, even the topography of the ground around them, knowledge will grow and empathy will follow.

Being a city flâneur is nothing new. Centuries of words and images have been recorded by people striding and sharing what they learned. But while famed walkers like Samuel Johnson, Dickens and Gladstone used their wanderings to gather knowledge of the people around them, frequently the great city perambulations have been about recording modernity and what architecture says about how we exist now. It lacks a human heart.

Shanks' project has made it altogether more human again. And that feels very important.

You could argue that it's fine for me, a man, to make the case for walking everywhere within a town or city without worry. I recognise that it's just not so straightforward for a woman to head out on her own. But, said Shanks of Glasgow, "there wasn't anywhere that I wasn't comfortable spending some time chatting to people".

It may take some time for free walking in the city to be more normalised and comfortable and safe for women, but that has to be something to work towards, isn't it?

The world, and increased step counts, awaits. Do you want to hear about the dream I had the other night...

Nothing brings a sense of place and people more than being there

Paul McNamee is editor of The Big Issue

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BIRD'S WORDS



A twist in the tale exposes an unconscionable truth

● Prima Facie, according to the dictionary, means 'at first appearance'; self-evident, obvious. And this is the term that playwright Suzie Miller has used for the title of her courtroom drama. Played by Jodie Comer, it is a 90-minute one-hander, not a monologue, but a play that is skilfully handled by a single actor.

I went to the press night last week expecting nothing in particular because I wasn't feeling like a West End night out. My mind was too full of matters like 'it's very expensive to keep people poor', and the fact that I had just finished a silent retreat.

The play seemed initially to be a portrait of a comprehensive school girl making her way inexorably towards some high point in her chosen career of law. Everything looked to be swimming along. She excels as a student, and then as a junior barrister; and then onto the big stuff. She is courted by other lawyers' chambers because of her incredible ability to deliver successful outcomes.

I imagined the denouement would be her realisation that success was all a big con. And how you have to become soulless in the process. She describes the simple point that the person you represent is the 'be all and end all' of the business. You don't even reflect on the fact that they might be guilty as sin.

It was good stuff, methinks, but predicable; until suddenly it all changes. Drinks at her place with a fellow barrister. And then it all falls to pieces. This is not a play about the rise of an incredibly talented and determined barrister who scales the heights of the class dominated, arse-licking

world of law. Rather it is a story about rape. And rape taking place between two formerly consenting adults.

About 10 years ago Helena Kennedy – barrister, campaigner, Labour Party peer, broadcaster and big noise for social justice – introduced me to the 'law of unintended consequences'. Until I read an article by her in *The Observer*, I had never heard of the term. But in it she made a 'mea culpa', an admission of making a mistake.

In her younger years she had campaigned to protect the rights of the accused. The accused had often been bullied into confessing, and she did a salutary job of protecting their rights.

The problem, as she said a few decades later, was that one of the reasons we have so few rape prosecutions is because the protections that she helped bring about are used so assiduously. In other words, the 'law of unintended consequences' ruled, because those accused of rape could easily hide behind the protections she had helped sculpt.

It was a very brave thing for Helena to admit and I have admired

THIS WEEK JOHN WILL BE

Watching:

Cemetery Junction, 2010 film with Ricky Gervais

Reading:

Marshlands by André Gide

Listening:

Chopin's *Nocturnes*

Doing:

Attending the state opening of Parliament on May 10

Jodie Comer's one hander performance in the play *Prima Facie* exposes an uncomfortable, yet crucial truth about the UK legal system



her honesty ever since. If we had more of this admitting to our mistakes we might have a more believable political system.

The play demonstrates so clearly how incredibly difficult it is to prosecute rape cases. Only 1.3 per cent of rape accusations are prosecuted. Some 41 per cent of rape victims withdraw their support for a prosecution within three months. The average time between offence and trial is 1,020 days, during which the victim often suffers a constant feeling that their everyday life has been suspended.

I do not want to spoil the plot and the piece by an over-description of what is achieved in the 90 minutes; but if anything, it is an indictment of a legal world that is almost exclusively male. That is based almost exclusively on not understanding what women who have suffered rape actually go through, if that is possible. But more than anything, it is about how often the confusion that can be caused by rape in the mind of the victim means the trauma cannot be carefully and dispassionately reconstructed in a courtroom environment. And reconstructing the details of the 'event' causes new and deeper trauma.

I left the theatre not entertained. I was not there for that. I was there to be informed, to be taken into the mind of a rising young barrister breaking up on the rocks of a vile rape. It left me with an overwhelming feeling that, for me, underlines a terrible indictment to be levelled at our legal system.

That its view of the world is not inclusively 'human'. It is male; for it excludes half the species in its structures and systems, as most rape victims are girls or women.

In other words, being accused of rape, and being known to be at the scene of the crime, is very, very, very unlikely to lead to a prosecution and punishment for the acts that are carried out. There must be few other crimes that leave the victim so unprotected, and left so unserved of justice.

I recommend that you see this play at the Harold Pinter Theatre if you get the chance.

Hopefully it will go on for a long run, be filmed and put out there as a profoundly moving example of theatre as a sharp knife, spotlighting clearly the blunt instrument that is our legal system around rape.

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LETTERS

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Housing priorities

Tom Forth thinks we need lots more empty homes in Britain [Dispatch, April 25]. Tom's theory is that if we build enough homes, so that say, one in 10 are empty, then housing will become cheap again and we'll all be happy and cost-effectively housed.

That is why homes in places like Kensington and Chelsea are so cheap, right? After all, 11 per cent of homes (one in nine) there have no one living in them – we are talking long-term vacant properties and homes with no ongoing residential use. The odd thing is that Mr Forth's tool says the number of vacant properties in the Royal Borough of Kensington and Chelsea is only 1.3 per cent long-term and only 2.4 per cent total (including short-term vacancies during renovations and sales etc). So what is going on?

Mr Forth may be a great data analyst, but the thing with data analysis is that if you look at the wrong data you get the wrong answers.

In UK housing data we have a class of empty homes known as 'furnished empties' or so-called 'second homes', and Kensington and Chelsea has over 8,000 of these on top of its 1,500 empty homes. In comparison, Bradford has 2,500 on top of its 4,000 plus long-term empties.

Down in Cornwall there are over 2,000 long-term vacant homes, but its council reduced that number from over 3,000 in the last year. Cornwall still has a housing crisis though; and it might be its 13,000 furnished empties and second homes that offer us some answers – especially when the county also boasted the second highest affordable home building level in England last year with 814 homes. Those 13,000 'second homes' put that 814 in perspective.

Empty homes aren't a good thing. We face a climate crisis, and calls for RetroFirst development approaches that take into account the embodied carbon in existing buildings.

The sad truth is that housing in Britain has become part of international asset markets, and if you keep

on building homes for 'investors', they will keep on buying them as investments for a very long time.

The answers to our housing crisis require change. It is time we stopped building the wrong housing to end the housing crisis and prioritised the social and genuinely affordable homes our country needs, not empty homes for investors.

Chris Bailey, Action on Empty Homes

Budget glamour

I love the story about Joanne [Froggatt] and Michelle [Dockery, Cover Feature, April 25], going to their first Emmys on the cheap!

blue_elephant4

Hail, Tatum!

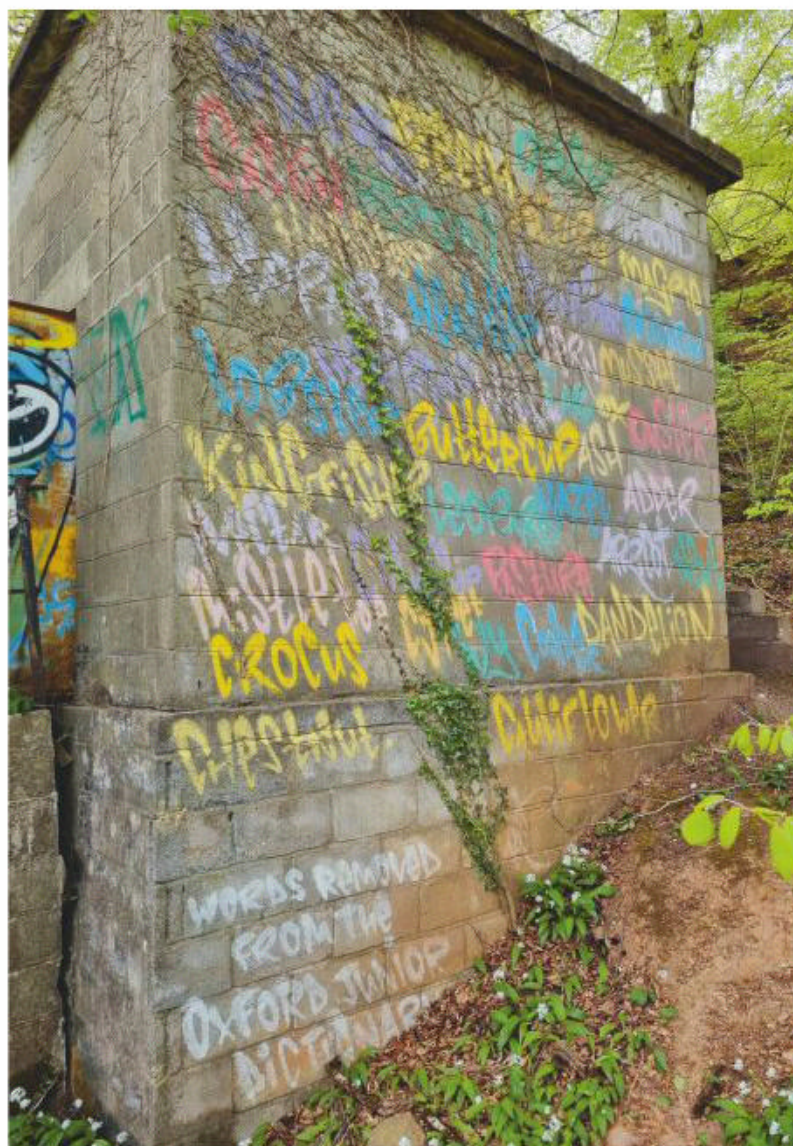
I'd love to watch Channing Tatum in a classic Hollywood style musical [Film, April 25]. He was great in *Hail, Caesar!*

Puzzled-Journalist-4

NATURE FINDS A WAY

▼ Reading about Robert Macfarlane's *The Lost Words* [April 18] put me in mind of the graffiti added a few years ago to an abandoned building, which I frequently walk past (photo attached). Ivy has started to cover the wall, illustrating perfectly how nature will continue to strive, and hopefully flourish, despite mankind's constructs, both physical and linguistic.

Gareth Steggles



Common law

Big points are raised by this piece [Greenham Common, April 25], particularly the views of Shirley Law. The government are seriously frightened of protest, and are going the route of Russia to suppress it. We must fight this illiberal law. I can envisage one single person being designated as an illegal protest if they stand up and shout, or even if they remain silent and hold a blank placard, if they obstruct a right of way.

As a sidelight on the Greenham Common protests, we lived in Newbury at the time, and both my wife and daughter were involved in the protests. My daughter in fact fronted the purchase of a piece of land by the gate which gave immunity from trespass laws. My wife was in the big chain and I ran a photographic business.

This last was important as many of the protesters were suspicious that the high street processors would take an extra set of prints illicitly and quietly give them to the security services.

Name supplied

By George

I'd just like to say a few words about the Big Issue seller on the corner of George Street and Frederick Street in Edinburgh. I think his name is George, and although like many people he disappeared during the pandemic I saw him today at his usual spot. He greeted me with his usual smile, and was none too concerned that I didn't have any cash on me to buy one of the magazines.

Next time I'm walking past I'll certainly buy a copy. He is a credit to your organisation and what it stands for.

George Brawley

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AFGHAN CRISIS APPEAL



PLEASE DON'T LET THE PEOPLE OF AFGHANISTAN BE FORGOTTEN



MSF doctor Solveig Købe with Nyayesh, eight months old. Nyayesh was severely malnourished and had pneumonia when she was admitted to the intensive care unit of the MSF-supported paediatric department of Herat Regional Hospital. Photograph © MSF

**REBECCA FERGUSON,
MSF NURSE, EMERGENCY
ROOM, HERAT**

“We are treating a lot of patients and at times we’ve been close to being overwhelmed. In the intensive care unit, we’ve had up to three children in each bed. That’s 50 extremely sick children in a space intended for 20.

We’ve seen a lot of malnourished children, but the biggest problem we’re facing at the moment is measles. This year the whole of Afghanistan, not just our project in Herat, has seen a huge increase in cases. We’re currently seeing more than 200 cases a week, mostly children under five years old – 60 per cent of whom need to be admitted and need extra care.

Measles is easily preventable by vaccination, but the crisis in Afghanistan means that there aren’t enough vaccines here. Not enough children are being vaccinated.

One little girl was brought to us who was about three months old. She was tiny, had a red, blotchy rash spreading down her body and was struggling to breathe.

We rushed her to the resuscitation table, but her breathing got worse. She had measles and pneumonia and she was exhausted. We had all seen this before, when a child’s body runs out of energy, runs out of fight.

In intensive care we see such sick, sick kids. And there are some days when you just think: ‘Everyone is so sick, how is this going to get better?’

But we weren’t ready to give up on her. As a team, we worked to treat her and keep her alive. Her mother was with us the whole time, talking to her baby, stroking her hair. We worked for so long and tried so many things and eventually her breathing began to improve, and she slowly came back to us.

Ever since then, we’ve been busy. We’ve opened a new 60-bed unit for measles patients and we’re hopeful that we’ll be able to save even more lives.

Much of the world’s attention is focused on Ukraine at the moment. But even with so many terrible things happening in the world, I hope the people of Afghanistan will not be forgotten. The situation here is very hard and people still desperately need our help.”

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The BIG ISSUE BULLETIN

What we've done, what we're doing

BIG ISSUE ART



◀ Kane's auction *Richer Than* took place in a former crown court in South London

Artist Heath Kane on why he set up an auction to raise thousands for Big Issue vendors

● “People take it for granted that there are billionaires, but nobody ever really thinks about the maths of a billion,” says artist Heath Kane.

Kane points out that, to make a billion, you'd need a salary of £20 million a year for 50 years. “It seems impossible. So how is it we've now got multi-billionaires?”

Such is the level of mega-wealth now that Elon Musk, the world's richest man, is around 400 times wealthier than the Queen. It must be hard to know what to do with that kind of money. Musk is buying Twitter – but what would a regular person do?

That's the question at the heart of *Richer Than*, Kane's new exhibition.

Using the Queen's face as a starting point, Kane has produced 50 prints featuring messages from celebrities and the public describing what they'd do with that kind of wealth.

The artworks are being auctioned for The Big Issue Foundation, raising money to help vendors and communities. At the time of writing, over £10,000

has been raised through bids. By coincidence, the launch took place on the Queen's birthday – April 21 – ahead of an online auction that ended on April 29.

At the exhibition's launch venue, *Roots in the Sky* – an old crown court in South London that has been transformed into an event space – Kane explained to The Big Issue the work behind the art.

“The Queen represents money, she's on every pound and note. And Batman wasn't a superhero, he used his wealth to do good,” he said. “So, with this one per center wealth, wouldn't it be nice if people were rich enough to be Batman?”

“The wealthiest have gotten richer during Covid, while the poorest have got poorer. It's really trying to show the idea of polarising views over wealth.”

In his life before art, Kane was all too aware of the glittering riches of privilege. Working as a luxury brand consultant, he marketed mega yachts and mansions to the super rich.

“For my sins, I helped sell some of the most expensive property in

London,” Kane said. “I was marketing to billionaires; it makes me quiver a little bit.” So he turned his hand to critiquing wealth.

Celebrities lending their thoughts to some of the prints on sale include Fearnie Cotton, Leigh Francis (better known as his alter-ego, Keith Lemon), and rapper Kojey Radical.

Artwork based on Francis' words features the Queen's face daubed in orange, forming a cowl with the distinctive Batman ears.

Around the monarch's head is Francis' answer to what he'd do if he was a billionaire: “I'd do exactly what Bruce Wayne did, but I'd buy the bottom half of the mask 'cos I'm sure someone would recognise my ginger be-tashed mouth and ask ‘where's Holly?’”

But it's the messages from ordinary people which stick in Kane's mind. Walking round the empty crown court, with the silkscreen and acrylic paint prints hanging next to disused cells, the range of ideas becomes apparent.

One reads: “Money can't buy you happiness but it can help to spread it. Accumulating wealth serves no purpose but to improve your status in your own mind. We are here for such a brief time that spreading that wealth should be a duty.”

Another states: “It is not these people's fault that they are poor.” These messages stand out. For Kane, there's one in particular. “One of the wisest comments of all the show is from a five-year-old, who said, ‘All that glitters isn't gold, money would change me and not for the better.’”

“You can see, at some stage, how that money taints people,” he added. “And then you come through the other side, and see that people are much more accepting.”

The auction represents the end of a cycle for Kane – and a last chance for fans to get hold of the artworks before the artist moves on to a new project.

“It's probably the end of it,” he said. “I was going to rest it last year after Covid, but when The Big Issue came and approached us, I said I wanted to do it on a bigger scale and have more voices. I want this to be the songbird.”

► FIND OUT MORE

bigissue.com/big-issue-foundation

‘The wealthiest have gotten richer during Covid, while the poorest have got poorer. It's really trying to show the idea of polarising views over wealth’



Words: Laura Kelly

**‘THE BIG ISSUE SE
A NATURAL COLL**



Portrait: Nick Fancher

EMED LIKE ABORATION'

After three years away, Muse are signalling their comeback with two fundraising shows, and frontman Matt Bellamy says it was a no-brainer for this magazine to be one of the beneficiaries. He talks homelessness, war and protecting democracy at all costs



On January 6, 2021, the US Capitol building was under attack. More than 2,000 people – waving the stars and stripes, guns, and signs supporting Donald Trump – stormed the seat of federal power. American democracy was poised on a knife edge. Across the country, Matt Bellamy was in his LA home watching the turmoil unfurl. He was in the midst of his longest-ever absence from England, had just become a dad for the second time... and was starting to write Muse's ninth studio album.

"It's been a very unusual period of time to be getting creative," says Bellamy. "It's very hard to get creative without thinking a little bit more about what's going on out there."

Bellamy was in Los Angeles with his wife, American model Elle Evans, and their dogs when Covid hit. Like so many people who enjoy living away from home only because they can go back whenever they fancy, it was a shock to find himself forcibly exiled from London's walkable streets and leafy parks, where a man can let his dog run free. "I've been missing England," he says. "I didn't think I'd miss it as much as I did."

Musically, thematically, the end product of those two years may be Muse's most American record to date. "I went to live in America in 2010, but I would always come back to the UK quite a lot," Bellamy says. "But then during the pandemic I had to stay there and live in LA for two years. It really gave me a pretty heavy exposure to the American way of life, American politics and all the stuff that went down during that period. All the chaos we saw emerging in America, in between the election and the inauguration, has definitely been a big influence on this record."

Conceived in pandemic and domestic political unrest, the album is now being delivered into a world at war. Its title, *Will of the People*, refers to Bellamy's sense

of the Janus-faced power of crowds. "'The will of the people' is an amazing thing that should be honoured, and democracy should be something we try to protect," he explains. "But sometimes 'the will of the people' can be something to be frightened of." The US senators and representatives who cowered behind barricaded doors, while a mob rampaged outside, would surely agree.

"So, it comes from wanting to protect democracy, but being wary of populism. There's an oscillation between these confusing ways 'the will of the people' can be used for good or for bad."

As a band, Muse have always had an admirable, rock'n'roll dedication to the more-is-more aesthetic. Fans will be relieved to hear, therefore, that despite the gritty themes we're not looking at a Ken-Loach-kitchen-sink album here. The "fantasy fictional realms" of previous records will remain present and correct, among the geopolitical musings: "We always blend fiction with reality. It gives me the chance to create more dramatic emotions, which can stay relevant across wide timeframes. Not purely tied to one point in time."

Musically, Bellamy says, the songs are a tour through the genres the band has tackled in the past. The sonic palate was a cheeky riposte to the record label's preferred next move – the dreaded late-era Best Of, so redolent of a band on the slow decline to the nostalgia circuit. It was a no from Bellamy and the lads.

"We were reaching that point where there was talk about maybe doing a greatest hits album," Bellamy confirms, "and we weren't really in favour of doing that. So it's almost like we've made a record that is a greatest hits album – of new songs."

"That means this album might have a metal track on it – and it's like, the best metal track we've ever done. Or there's a sort of soft ballad, love song and it's probably the best ballad love song we've

'The will of the people is an amazing thing that should be honoured. Democracy should be something we try to protect'

ever done, and so on. It's a montage of the best of Muse. It's a new take on all of those types of genres that we've touched on in the past."

The album won't arrive until the end of August, but a first chance for fans to hear new music might come as early as May 9 and 10, when the band play a pair of comeback shows at London's Eventim Apollo, in support of The Big Issue, Médecins Sans Frontières and War Child. "We're going to play at least one, maybe two, new songs live before the album comes out," says Bellamy. "I can't say for sure, but there's a chance we'll play a new song at the Apollo shows, which could be fun."

The last time Muse played live was way back in 2019, so any return to the stage is a big deal. That's why the band wanted to make sure the gigs had a larger meaning, alongside the yearned-for communal release of a live show. Bellamy's been a regular reader of The Big Issue since he first moved to London in the Nineties, but the 2022 partnership was inspired by experiences much closer to his current home.

"We made the album partly in Abbey Road, but the majority was made in LA in our own studio. It's in a pretty central high street-type location," he explains.

"The homelessness issue in Los Angeles is pretty severe. Every time I was heading into the studio I'd be walking past people sleeping rough. Definitely, that had a bit of influence on the album. And so, when we came to talk about the causes we'd like to get involved with, we thought of you guys. With our first comeback show in a long time being in London, The Big Issue seemed like a natural collaboration."

"I remember when I first came to London, part-time in the mid-to-late '90s. My girlfriend at the time was at a university in London, and I'd come up and stay with her. I'd get off at the tube station and I'd always buy The Big Issue. It was always The Big Issue and *Time Out*, if I was getting on a tube in London in the '90s, either one of those magazines would always be with me."

As well as supporting The Big Issue's work to offer opportunity to some of the most marginalised people in the UK, the band also wanted to do something to help the millions of people who've been affected by the war in Ukraine. Adding a date to raise money for Médecins Sans Frontières and War Child allowed them to get much-needed funds to the frontlines of that humanitarian disaster.

"It's obviously a terrible tragedy for the population of Ukraine. All the women and children that have had to evacuate and leave their husbands behind – it's really, really heartbreaking," says Bellamy.

Bellamy and the band play their first post Covid dates in support of The Big Issue this week; *Belfast* (above, inset) had special meaning for the Muse frontman

“It is just an absolute tragedy: families being separated, and all the people who have been injured and killed. It’s so shocking to see that happening in modern times. It feels like a relic of the past: dealing with an authoritarian psychopath, a person who’s just going in with sheer violence and aggression. I think it’s put the whole world on edge.”

As Bellamy says, the Ukraine war comes after years of what’s felt like escalating unrest across the world. While he watched American democracy on the brink and the world come to grips with coronavirus, the ramifications of Brexit were hitting home back in the UK. It’s left Bellamy looking to his Irish heritage. Thanks to his Belfast-born mum, he can apply for an Irish passport – now a prized possession for many lucky enough to have a dual nationality that maintains their EU membership.

“Yeah, I probably will apply [for an Irish passport]. I think my mum has one,” he says. “I watched *Belfast* [Kenneth Branagh’s story of his own Northern Irish childhood] with my mum and that was amazing because she was saying that pretty much was her childhood. It was really emotional for me and for my mum, especially, because she grew up in the Donegall Road area in Belfast.”

In Branagh’s movie, there’s a pivotal scene when the mother and her young sons cower under their kitchen table, hiding from rioters outside. It’s a reminder that the global unrest we’re living through now is less of a historical anomaly than we might like. Surprisingly, Bellamy says it triggered memories from his own childhood.



“I used to go to Belfast and Ballymena every summer with my mum,” he recalls. “Even then, the Troubles were still ongoing. I remember there being riots and stuff going on in the street. We’d have to close the doors and go and hide underneath the dining table. So that film connected it all together for me – my mum’s history, and what she went through growing up and the memories I had of being in the area in the mid-’80s.”

We need art, you see, to make sense of chaos.

Muse’s album *Will of the People* is out on August 26. They play two shows at London’s Eventim Apollo on May 9 and 10 in support of The Big Issue, Médecins Sans Frontières and War Child. muse.mu @laurakaykelly

‘The war in Ukraine feels like a relic of the past; a person going in with sheer violence and aggression’

‘FOR ME, YOU JUST HAVE TO SAY WHAT YOU BELIEVE IN’



Razorlight’s Johnny Borrell explains how his past struggles with addiction compelled him and the band to lend their support to The Big Issue

By Tony Inglis

Speaking over the phone after parking his bike by the riverside near his home in the Basque Country, Razorlight’s Johnny Borrell is candid about his encounters with street life as a young man.

“My personal experience with homelessness was very real in terms of knowing a lot of people that were on the streets,” he says. “When I was a teenager – it’s been well publicised – I was a heroin addict. Anyone who knows about scoring heroin, you’re going to end up interacting a lot with people who are down and out, who are on the fringes of society within the city. That was when I first encountered The Big Issue as something that existed to try and help those communities of people out.

“When you get to know a lot of people through using heroin, you get to hear the stories people had and the shit they’ve been through, and everyone who’s a junkie as a teenager has been through some shit as a kid, otherwise they’d be playing football in the park with their mates. But The Big Issue made that real to everyone, and any organisation that’s doing work like that will have my support. Homelessness is a particularly weird thing for people, because it’s like there’s this sort of collective blind spot to it. But it’s just there every day.”

Borrell came up with Razorlight in the mid-to-late 2000s, at a time when the UK was saturated with talented and popular rock bands following in the footsteps of the ’90s Britpop boom. Predating the more diverse ecosystem of acts working today, Razorlight and the other bands in their orbit became influential across the spectrum of culture, from the sounds they produced to the clothes

Borrell, second from left, is keen the band use their platform to create change

they wore and the aesthetic they represented – one that is becoming fashionable again today.

Borrell says earmarking this show in support of The Big Issue as their return to the bigtime was a no-brainer. “When Andy (Burrows, Razorlight drummer) asked if we should do this show for the magazine, I was like ‘Let me thi... yes, of course, let’s do it.’”

It’s been a long road back to the newly reunited classic line-up of the band. “We spent the last two years getting the band back together,” says Borrell. “We’ve got new material on the way, and we’re ready to go.”

The show will be the second in two days for Muse, who will play the preceding night to raise money for War Child, to help those affected by the war in Ukraine and other conflict zones, and for Médecins Sans Frontières for its ongoing work in Ukraine and the world’s greatest crises.

Borrell is adamant that anyone in the limelight should try to use their position to affect positive change. In Razorlight’s heyday, Borrell was no stranger to expressing opinions, something he says he took “miles of shit” for in the press, “I’ve always stood up for what I believe in,” he says. “I was always really shocked when I would hang out with other bands and people in the public eye who were trying to not really say anything in case it upset someone or might alienate some of their fanbase. There are people who are going through a lot of shit in the world, and it’s great to be in a rock’n’roll band and living all that, but it’s important to give something back.”

@TonyInglis1

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THE BIG ISSUE

FESTIVAL GUIDE 2022



Illustrated by Ben the Illustrator

TOGETHER AGAIN

Written and compiled by Tony Inglis

Where last year saw some festivals tentatively dip their toes into the post-Covid waters, in 2022 the river is full and the banks are breaking. This year is the true return of that great weekend outing, the festival; the chance to experience music, literature, food, film and art with thousands of other people of varying levels of giddiness and intoxication. The pandemic stole away the idea that culture can, and should, be experienced communally, that feeling of ambling up to a random stage in a field and finding your new favourite band, or making fast friends on a campsite that you'll sing along with for one

night only. The following listings show that festival season is back and perhaps bigger than ever as Covid restrictions have been ramped down. The most notable names – Glastonbury, Green Man, the Edinburgh Festival – are at their full, expansive best once again. Brilliant, bespoke, and new, small festivals have appeared in the shadow of the drought (the likes of Leisure in Margate and Kite in Oxfordshire). Whether you want to headbang at Download or rap along at Longitude, there's something on offer for all ages, all means, and all tastes. Get ready – the biggest act making a comeback this summer is normality.

Glastonbury finally returns after a three-year absence



LISTINGS



THE GREAT ESCAPE

May 11-14
Brighton, East Sussex
£90

The Great Escape offers something slightly different: what if every act was just that next big thing that you'll remember for years to come? Eschewing big headliners, the Brighton institution instead platforms the future. This year, look out for Nigerian singer Tems, the dry wit of Illuminati Hotties and the biting earnestness of Johanna Warren.

► greatescapefestival.com

EDEN SESSIONS

May 16-July 5
The Eden Project, Cornwall
Ticket prices vary

Set to the sci-fi backdrop of the atmospheric Eden Project, this series of huge concerts runs for almost two months. Newly reunited emos My Chemical Romance are the main draw



here, but there's also Nine Inch Nails, Noel Gallagher's High Flying Birds, Diana Ross (pictured above), Bryan Adams and Stereophonics.

► edensessions.com

KNOCKENGORROCH

May 19-22
Galloway, South West Scotland
From £135

On the banks of the Water of Deugh sits this scenic world ceilidh of a festival, which seeks to celebrate the 'finest music from the Celtic diaspora', proving that Scottish music doesn't have to be what you expect. On the line-up is Scottish BLM leader Joseph Malik, rapper and political activist Lowkey, SAY Award winner Nova and experimental rocker Callum Easter.

► knockengoroch.org.uk

THE GREAT EASTERN

May 21
Various venues, Edinburgh
From £20

This brilliant and innovative festival from promoters 432 allows attendees to savour a varied line-up in multiple world-class small venues across a single day for an affordable price. Announced so far for this year are Kathryn Joseph, Free Love, bdrmm and Anna B Savage among others. Check out its Glasgow sibling, The Great Western, in November.

► thegreateastern.org

JAZZ STROUD

May 26-29
Stroud, Gloucestershire
£75

Jazz Stroud 2022 returns to its usual calendar date at the end of May. Four days of live music and clubs in Stroud town centre spread across seven venues with a spectrum of jazz-related live music and groove-based live events profiling some of the most talented of the UK's emerging and established musicians and DJs. The line-up includes Matthew Halsall, Gilles Peterson, Ego Ella May, Footshooter, Onipa, The Colours That Rise, Neue Grafik, Zenel, Jelly Cleaver, Queen Colobus, Snowboy, Geno Washington and so many more.

► jazzstroud.org

WIDE AWAKE

May 27-28
Brockwell Park, London
£84

Expanding to two days after an inaugural one day-er last year, Wide Awake is placing a focus on environmental sustainability. It offers a melting pot of genres – day one is focused on some of the most exciting names in electronic music including Bicep, Caribou, Lorraine James and Sofia Kourtesis. On day two, the likes of Floating Points will be joined by classic rock (Primal Scream), shouty post-punk (Yard Act), sparkling synths (Boy Harsher) and loads more.

► wideawakelondon.co.uk

SEA CHANGE FESTIVAL

May 27-29
Totnes, Devon
From £89

The Totnes music scene is boldly represented by this festival put on by local record store Drift, and promises memorable showcases for intimate audiences, set in everything from a 16th-century guildhall to a 550-year-old church. This year catch Chilly Gonzales, Porridge Radio, Tim Burgess, ambient textures from Lucy Gooch and swelling post-rock from Caroline in similarly stunning venues.

► seachangepresents.co.uk

LOVE SAVES THE DAY

June 2-3
Ashton Court, Bristol
£105

The 10th iteration of Love Saves the Day moves to a new location, but the city itself has always been an eclectic home for a festival that deals mainly in dance. Bicep and Chase & Status headline, but also appearing will be hyperpop queen Caroline Polachek and the soft indie vibes of Arlo Parks.

► lovesavestheday.org

CREAMFIELDS SOUTH

June 2-4
Hylands Park, Chelmsford
From £195

There is no bigger name in the world of techno and dance festivals than Creamfields. The rave scene took an enormous hit from the effects of the pandemic, with some reports of unsanctioned outdoor get-togethers for those who really couldn't go without. Creamfields South (and its northern sister festival in

Cheshire in August) boasts an unrivalled set of DJs and producers to get back on the dancefloor like David Guetta, Fatboy Slim, Calvin Harris and Deadmau5. Name your favourite and they'll likely be there.

► creamfieldschelmsford.com

HIDDEN DOOR FESTIVAL

June 9-18
Old Royal High School, Edinburgh
From £28

The handsome but abandoned Old Royal High on Calton Hill is being brought to life for a vibrant mix of live music, art, dance, theatre and spoken word. The warren of rooms will be transformed into truly unique performance spaces, with audiences allowed to explore the nooks and crannies of the historic site. Afterwards, the building will continue its resurrection, becoming Scotland's new National Centre for Music.

► hiddendoorarts.org

BEYOND THE PALE

June 10-12
Glendalough Estate, County Wicklow, Ireland
From €229

A new boutique festival, Beyond The Pale has music and arts running parallel in an expertly curated fashion. Programme director Jennifer Jennings leads the arts thread, while the music skews electronic on its top line with Orbital, Bonobo and Four Tet, and then gets diverse in the undercard with Belarusian post-punk (Molchat Doma), cosmic jazz (The Comet is Coming), legendary ambient (William Basinski), and much more.

► itsbeyondthepale.ie

BEST SMALL FESTIVALS

- THE GREAT EASTERN
- DEER SHED
- EAST NEUK
- GLASGOW JAZZ FESTIVAL





Bigfoot Festival

Khruangbin Caribou Happy Mondays

The world's first craft beer music festival

17th - 19th June 2022 - Claydon Estate, Bucks
tickets from bigfootfestival.co.uk

Hidden Door Festival 2022

The Old Royal High



09.06 - 18.06.22

Hidden Door Festival 2022
09-18 June

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- JEREMY VINE

THE SMALL FESTIVAL OF MUSIC, FOOD, FIRE AND IDEAS



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OVER 60 ACTS PERFORMING ACROSS THE WEEKEND INCLUDING:

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THEGOODLIFESOCIETY.CO.UK • [@THETHEGOODLIFESOC](https://www.instagram.com/THETHEGOODLIFESOC)







Self Esteem (left) and Khruangbin will be regulars at UK festivals this summer



DOWNLOAD

June 10-12
Donington Park, Derby
From £233

Download, synonymous with black T-shirts and their jaggy fonts, is out on its own as the UK's best hard rock festival. To an outsider it might seem somewhat samey, but open up and look closer and you'll find a line-up as musically varied as any other – the camp of Kiss, the monstrous fury of Iron Maiden, the homespun pop-rock of Biffy Clyro, the post-rock shoegaze of Deftones or the emo-y pop punk of Funeral for a Friend. That only scratches the surface.

► downloadfestival.co.uk

KITE

June 10-12
Kirtlington Park, Oxfordshire
From £115

A refreshing new festival established by the minds behind the jazz powerhouse of Love Supreme, Kite brings together modern music and modern ideas. Self Esteem's feminist pop as well as Black Country, New Road's articulate fusion

of noise and lyrics stand side-by-side with gripping public conversations with everyone from artists (Ai Weiwei), political figures (David Miliband), drag queens (Bimini) and polarising thinkers (Richard Dawkins).

► kitefestival.co.uk

MELTDOWN

June 10-19
Southbank Centre, London
Ticket prices vary

The artist-curated series of events is this year helmed by the inimitable Grace Jones, who in doing so follows in the footsteps of other legends including Robert Smith and Nile Rodgers. This year's Meltdown festival run – held over after Covid put plans for the 2020 event on hold – includes performances from feminist pop icon Peaches as well as post-punk's poet laureate Florence Shaw. Dry Cleaning, the elusive Sky Ferreira, and curator Jones herself all make appearances too, plus plenty more.

► southbankcentre.co.uk/whats-on/festivals-series/meltdown

PARKLIFE

June 11-12
Heaton Park, Manchester
£155

Despite its wacky poster, Parklife doesn't have anything to hide. It's a city festival which means great accessibility and a host of accommodation options not tethered to a muddy field in the middle of nowhere, and its line-up boasts huge names. It's 50 Cent's only UK festival slot if he's your bag, but also has other huge names like Tyler, the Creator and Megan Thee Stallion alongside TikTok star PinkPantheress and the gleaming disco of Jessie Ware.

► parklife.uk.com

GLASGOW JAZZ FESTIVAL

June 16-19
Various venues
Ticket prices vary

One of the UK's best citywide jazz events. Announced so far: the leading lady of Scottish jazz, saxophonist Laura MacDonald and her quartet, and new great Scottish hope Fergus McCreadie.

► jazzfest.co.uk

ISLE OF WIGHT FESTIVAL

June 16-19
Seaclose Park, Newport
£208.20

If you want to feel like you're going away for a festival but not leave the UK, you could do worse than head to the long-running Isle of Wight. Home of viral sensations Wet Leg, this will be a homecoming for them. They're joined on the line-up by Big Issue supporters Muse, Lewis Capaldi and festival stalwarts Kasabian.

► isleofwightfestival.com

BIGFOOT FESTIVAL

June 17-19
Claydon Estate, Buckinghamshire
£150

There are few things as thrilling as a crisp pint as the sun goes down while your favourite band plays – even better if it's not your standard overpriced lager. The first craft beer music festival, this promises to pair the best drinks with your musical memories. The line-up is interesting: Khruangbin, Caribou and Happy Mondays headline, plus a line-up of taps keeping thirsts quenched.

► bigfootfestival.co.uk

BEST FAMILY-FRIENDLY FESTIVALS

- BELLADRUM TARTAN HEART
- CAMP BESTIVAL
- END OF THE ROAD
- DOUNE THE RABBIT HOLE



AUGUST BANK HOLIDAY

CLAYDON ESTATE, BUCKINGHAMSHIRE

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Ferocious Dog

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The Great Tew Park Oxfordshire

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CORNBURY MUSIC FESTIVAL

BRYAN ADAMS

JAMIES BLUNT

RONAN KEATING JOOLS HOLLAND
& HIS RHYTHM & BLUES ORCHESTRA

WATERBOYS DARKNESS SHIRES

THE MAGIC NUMBERS MICA PARIS ALICE RUSSELL

GET CAPE WEAR CAPE FLY STONE FOUNDATION STAKS

ALTERED IMAGES CAPTAIN ACCIDENT THE CHRISTIANS ANDY FAIRWEATHER LOW TOBY LEE

WILLIAM THE CONQUEROR FERRIS & SYLVESTER POLICE DOG HOGAN BEANS ON TOAST AMY MONTGOMERY

TUNELESS CHOIR TAMZENE CHARLIE STARMER-SMITH LOTTERY WINNERS AND MUCH MUCH MORE WWW.CORNBURYFESTIVAL.COM

FT FINANCIAL TIMES CAFE NERO COTSWOLD LIFE Knight Frank

BLACK DEER

June 17-19
Eridge Park, Kent
From £164.80

The shadow of American music is long, and Black Deer's billing as a festival of Americana shows how genres that originated in and were made famous by the US have lived on. James, Wilco, The Waterboys and Van Morrison headline, but the undercard has everything from Drive-By Truckers and Courtney Marie Andrews to Get Cape. Wear Cape. Fly.

► blackdeerfestival.com

GLASTONBURY

June 22-26
Worthy Farm, Somerset
£280

The most famous music and culture festival in the world, nothing written here will entice you to go. If you know about it, you probably already are unless you couldn't get a ticket. In any case, here's what you need to know: Billie Eilish, Paul McCartney and Kendrick Lamar headline, pretty much everyone else plays at some other point, and if it rains you will get very muddy.

► glastonburyfestivals.co.uk

UK FESTIVALS THAT MAKE YOU FEEL LIKE YOU'VE TRAVELLED ABROAD

- ALL POINTS EAST
- LEISURE
- VICTORIOUS
- BLACK DEER



PHOTO: EBRU YILDIZ

BRISTOL SOUNDS

June 22-27
Harbourside, Bristol
Ticket prices vary

A series of concerts on Bristol's Harbourside, including one of the few shows from Paolo Nutini after a long time away. Also featured are Noel Gallagher's High Flying Birds, Elbow, Jungle, First Aid Kit and The War On Drugs.

► facebook.com/BristolSoundsOfficial

SHEFFIELD DOCFEST

June 23-28
Ticket prices vary

Perhaps the most influential market for documentary film projects, it celebrates the best non-fiction cinema being made today. Through screenings, exhibitions, talks, and panels. The full line-up is yet to be announced but it's almost always regarded in the highest esteem.

► sheffdocfest.com

LEISURE FESTIVAL

June 24
Dreamland, Margate
From £44

Set in a vintage theme park by the seaside, the line-up for this brand new attraction is anything but retro as indie promoters Bird on the Wire bring a modern and forward-thinking set of acts, from the experimental R&B of L'Rain to the mammoth indie pop of Mitski.

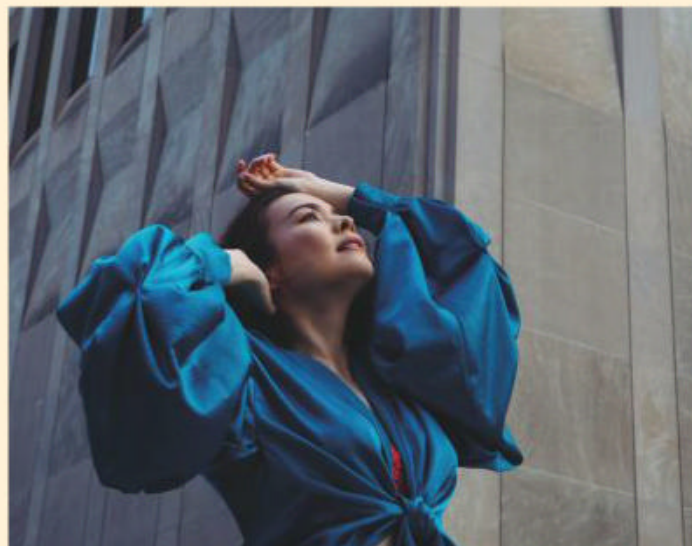
► leisurefestivals.com

EAST NEUK FESTIVAL

June 29-July 3
Various venues
Various prices

Set in some remarkable venues along the Fife coast from Crail to Anstruther, it features a collection of world-renowned classical musicians, including the Pavel Haas Quartet and also Pavel Kolesnikov and Samson Tsoy performing as part of their recital a piano working of *The Rite of Spring*. A gem of a small festival.

► eastneukfestival.com



Mitski plays Leisure Festival while soul icon Erykah Badu (below) appears at Love Supreme

**LONGITUDE**

July 1-3
Marlay Park, Dublin
From €239.50

The Irish capital hosts the best rap festival on these islands. Soundcloud rap, drill, mumblecore, viral TikTok hits and some of the biggest stars in modern pop will be represented. See Dave, Tyler, the Creator, A\$AP Rocky, Megan Thee Stallion, Doja Cat and more.

► longitude.ie

LOVE SUPREME

July 1-3
Glynde Place, East Sussex
From £145

The cream of modern and classical music converge at this quality-laden jazz, funk and soul festival. Erykah Badu, Gregory Porter and TLC headline, but an exclusive pairing of Sons of Kemet and Nubya Garcia in an exclusive set collaboration is the real draw.

► lovesupremefestival.com

2000 TREES

July 7-9
Upcote Farm, Gloucestershire
From £156

Those who were in the throes of adolescence in the early to mid-2000s will feel right at home at 2000 Trees. The pop-punk and emo-heavy line-up will allow you to relive the chipped black nail polish of your youth with headliners Jimmy Eat World and You Me At Six, but offers much more too. The festival wouldn't be complete without new hardcore legends Turnstile. Acts like self-aware punks Pup mean the festival retains a sense of the contemporary.

► twothousandtreesfestival.co.uk



Clockwise from left: Sam Fender plays TRNSMT, Patti Smith performs at Doune the Rabbit Hole, Vengaboys head to Kubix Festival



CORNBURY FESTIVAL

July 8-10
The Great Tew Park, Oxfordshire
£236

Cornbury's organiser Hugh Phillimore has announced that this will be the final ever run for the festival. As such, this last hurrah plays to the crowd. Bryan Adams, James Blunt, Ronan Keating, Jools Holland, The Waterboys and The Darkness are in the big poster fonts.

► cornburyfestival.com

SUPERSONIC FESTIVAL

July 8-10
Birmingham, West Midlands
£130

The 16th iteration of this mind-bending and sonically noisy experimental music festival, this time moving to Digbeth on the outskirts of the city and seeking to create a safe, inclusive and immersive music experience. The diverse line-up includes scene mainstays like June of 44 and top current names like Big Brave, No Home and Divide and Dissolve.

► supersonicfestival.com

TRNSMT

July 8-10
Glasgow Green
£175

Scotland has some competition for festivals this year, but TRNSMT in Glasgow's east end is particularly enticing this year thanks to the return of Paolo Nutini from a long hiatus. Sam Fender, The Strokes, Wolf Alice and Lewis Capaldi promise this may be a step up from last year.

► trnsmtfest.com

KUBIX FESTIVAL

July 9
Herrington Country Park, Sunderland
From £35

Ever gone to a cheesy pop night at university? Then Kubix Festival's Pop & Dance Day is for you. It's a '90s and 2000s pop time machine with Steps, Aqua and Vengaboys. If you want something retro but with a little less kitsch, the festival's Rock & Indie Weekend the following Saturday and Sunday has the Happy Mondays and UB40.

► kubixfestival.com

DOUNE THE RABBIT HOLE

July 14-17
Cardross Estate, Stirlingshire
From £185

Billed as a 'mini Glastonbury', Doune the Rabbit Hole's remote party vibe lives up to the description. The line-up has something for all generations, from Boney M and Patti Smith, to Goat Girl and Porridge Radio. Its series of parallel talks and workshops, as well as access to yoga and wellness sessions, signal it as something of a retreat.

► dounetherabbithole.co.uk

LATITUDE

July 21-24
Henham Park, Suffolk
£254.05

One of the country's most sprawling festivals outside Worthy Farm, Latitude has always touched on more than just music, with comedy and literary events just as integral to its appeal. This year is no different – Russell Howard and David O'Doherty are among the cohort looking to raise a laugh. The music is most exciting below the top line (Lewis Capaldi, Foals and Snow Patrol) and away from the main stage. Look to Phoebe Bridgers, Hurray For The Riff Raff, Nilüfer Yanya and Let's Eat Grandma.

► latitudefestival.com

NOZSTOCK: THE HIDDEN VALLEY

July 21-24
Bromyard, Herefordshire
From £150

This festival plays up its intimate English charm, situated around an old Tudor farmhouse on the side of the valley. Its line-up certainly doesn't discriminate against genre or form, with legends Sister Sledge sharing headlining duties with comedian Bill Bailey. They are joined by Ibibio Sound Machine and Utah Saints. Find others including Craig Charles and plenty more on offer at the event this summer.

► nozstock.com

TOP FESTIVALS FOR EXPANDING YOUR MUSICAL HORIZONS

- HIDDEN NOTES
- SUPERSONIC
- WIDE AWAKE
- GREEN MAN





BELLADRUM TARTAN HEART FESTIVAL

July 28-30
Kiltarlity, Scotland
From £70

This now long-running festival in the Scottish Highlands, themed this year as 'Myths and Legends', mixes good-hearted local flair with big names. With a fine dining restaurant and bespoke family area, it is a thoroughly adult affair. Line-up includes Nile Rodgers & Chic, The Fratellis, Shed Seven, Walt Disco and more.

► tartanheartfestival.co.uk

CAMP BESTIVAL

July 28-31 (Dorset) / August 18-21 (Shropshire)
Lulworth Castle, Dorset & Weston Park, Shropshire
£210 (Dorset) / £190 (Shropshire)

Two smaller festivals that split off from the larger Bestival, organised by radio DJ Rob da Bank, the poster gives off a family-friendly vibe. In the Dorset leg, CBBC legends Dick and Dom are leading the 'Family Fun' strand. For adults, Rag 'N' Bone Man, Example, Faithless and Shed Seven are pulling double duty, with Kool & The Gang (Dorset) and Fatboy Slim and Self Esteem (Shropshire) the other big draws.

► campbestival.net

WOMAD

July 28-31
Charlton Park, Wiltshire
£255

Where most festival line-ups can feel repetitive and derivative, Womad always comes up with a set of acts eager to blow your mind. This global music celebration has now been going for 40 years, and it continues to be daring and imaginative. This year welcomes Beninese legend Angélique Kidjo reimagining Talking Heads' classic album *Remain In Light*, American psychedelic rockers The Flaming Lips, Malian singer-songwriter Fatoumata Diawara (pictured below left), British spoken word performer Kae Tempest and other artists from far and wide.

► womad.co.uk

ALL TOGETHER NOW

July 29-31
Curraghmore Estate, County Waterford, Ireland
€235

Like many this festival season, All Together Now is bigging up a return to normality with its tagline, 'Back to where you once belonged'. With 18 stages of music, spoken word, comedy, theatre, debate, art, workshops and wellness, if ever there was an extravaganza to remind you that fun can be had once more, it's this. The line-up includes Nick Cave & The Bad Seeds, Underworld, Sinéad O'Connor, Floating Points, a rare appearance from new age cult figure Beverly Glenn-Copeland and more.

► alltogethernow.ie

DEER SHED FESTIVAL

July 29-31
Topcliffe, North Yorkshire
£180

This exceptionally cool little festival in Baldersby Park runs the gamut from music to science. In its 12th iteration, this time with the theme of 'Pocket Planet', a quick browse of the programme makes clear that this is a festival put together with love. John Grant, Dry Cleaning, Django Django and Self Esteem are the top acts here, with Stewart Lee and Richard Herring in the comedy thread.

► deershedfestival.com

REGGAE LAND

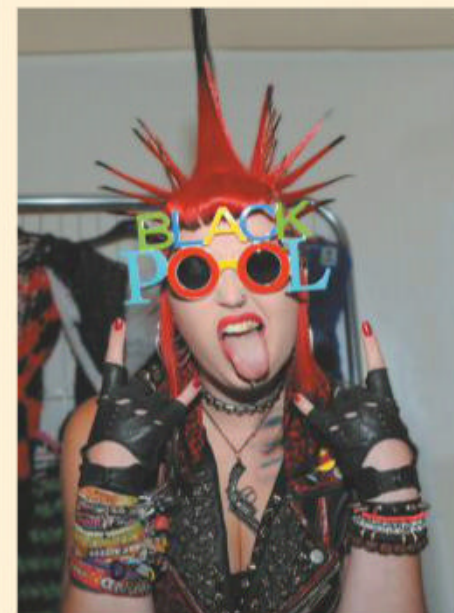
July 30-31
Campbell Park, Milton Keynes
From £83.50

Billed as the UK's biggest reggae festival, this celebration of reggae, dub and dancehall is stacked. Julian Marley and The Uprising, Shaggy, Black Uhuru and Janet Kay stand out on the poster. The festival offers further Caribbean authenticity with its steel pan band and food village.

► reggaeland.co.uk

REBELLION

August 4-7
Winter Gardens, Blackpool
£205



Billed as the largest independent punk festival in the UK, the line-up boasts six indoor stages, 300 bands and an art exhibition. To revisit your misspent youth look to Sham 69, Buzzcocks and Stiff Little Fingers. Squeeze, Bad Religion, The Stranglers and Gary Numan join them.

► rebellionfestivals.com

BRIGHTON & HOVE PRIDE

August 5-7
Brighton, East Sussex
Ticket prices vary

Widely considered the best celebration of the LGBTQ+ community in the UK, if not the world, Brighton Pride this year features numerous events, parades and parties across the city, combined with fundraising calls and campaigning to create a celebratory atmosphere balanced with a call to action. The main event, FABULOSO In The Park, will host names such as Christina Aguilera, Bimini and Scissor Sisters' Jake Shears.

► brighton-pride.org





MATTHEW HALSALL . EGO ELLA MAY . ONIPA
GILLES PETERSON . HAILU MERGIA . WOOM
ALLYSHA JOY . JELLY CLEAVER
HOLYSSEUS FLY . NEUE GRAFIK ENSEMBLE
SNOWBOY & THE LATIN SECTION . ZENEL
GENO WASHINGTON . QUEEN COLOBUS
FOOTSHOOTER . IMMIDASH . WILLIAM FLORELLE
INVISIBLE APPLES . FIDEL CUTSTRO
EARL TEMPLE FOUNDATION . JASPER KIRTON
TINY CHAPTER . DANIEL INZANI
FERGUS MCCREADIE TRIO . DEEJAY FADE
BABIA . MOINA MOIN . THE GRENADINES
JSSO PROJECT . GRIZ-O . ORBURY COMMON
ALBINO TARANTINO . PATRICK MCMAHON
DAVE AYRE AND GUESTS . LOCO DOOMS
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SHREWSBURY FOLK FESTIVAL
26-27-28-29 AUG 2022

Judy Collins
Show of Hands
Carlos Núñez
The Unthanks
Blackie & the Rodeo Kings
Skerryvore
The Breath

P@ndemonium!
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Colin Linden // Sam Sweeney Band // Amythyst Kiah
Lauren Housley // Namvula // Hannah Sanders & Ben Savage
Lady Nade // Miranda Sykes & Hannah Martin
The Roaring Trowmen // Hannah James & Toby Kuhn
Julie July Band presents The Sandy Denny Experience
Sound of the Sirens // Tom Wilson

see website for full line up

tickets on sale now
www.shrewsburyfolkfestival.co.uk

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AARON LIBERATOR | MY BAD SISTER
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KNOCKENGORROCH.ORG.UK

24-25.09.22
ST LAURENCE CHURCH
STROUD

HIDDEN NOTES
Vol 2

SATURDAY 24.09.22

PENGUIN CAFE

POPPY ACKROYD PETER BRÖDERICK DANIEL THORNE SIMON MCCORRY

SUNDAY 25.09.22

JONNY GREENWOOD + GUESTS

ERLAND COOPER JAMES MCVINNIE SHIDA SHAHABI HARRIET RILEY

PLUS: MANDEL - SECRET OUTDOOR CONCERT (LOCATION TBA)
TONES, DRONES AND ARPEGGIOS: THE MAGIC OF MINIMALISM SCREENING
+ Q&A W/ CHARLES HAZLEWOOD
EXCUSE THE MESS PODCAST
SOUND RECORDS DJ SETS + POP-UP RECORD STALL

Logos: BEDROOM COMMUNITY, 130701, OLI, d&b audiotechnik, DARBYSHIRE, Stroud Audio Festival



From top: Kraftwerk headline Green Man, The National play Scotland's revived Connect Festival

BOOMTOWN

August 10-14
Matterley Estate, Hampshire
From £266

Boomtown is a city to be explored more than a festival to attend. The publicity makes it look like stepping into a game of D&D. The festival organisers have completely revamped the offering, calling this 2022 event 'Chapter One: The Gathering'. However, that's as much information as you'll get for now – the most polarising aspect of this new approach is the fact that the line-up will not be released until just before it goes ahead. In 2019, headline acts included Lauryn Hill, The Streets and Prophets of Rage. It's up to you whether to trust its team of bookers.

► boomtownfair.co.uk

EDINBURGH INTERNATIONAL BOOK FESTIVAL

August 13-29
Edinburgh College of Art
Ticket prices vary

Almost everyone has heard of the Edinburgh International Festival, its comedy wing The Fringe and its other parallel arts and culture celebrations such as

the city's film festival. The book festival is perhaps the jewel in the crown, regularly attracting the best, most potent writers currently working for events you can't get anywhere else. The full line-up is yet to be announced, but it always delivers.

► edbookfest.co.uk

GREEN MAN

August 18-21
Brecon Beacons, Wales
£210

Green Man may be much larger now than when it started out 20 years ago, but despite its stature, it still favours independent, eclectic (and sometimes eccentric) songwriters and bands. Kraftwerk, Beach House, Metronomy, Bicep and Michael Kiwanuka headline, but the undercard is absolutely stacked. Expect to see Cate Le Bon (at home in her native Wales after releasing the best album of her career), Parquet Courts, Jenny Hval and Mdou Moctar, as well as Alex G, Arooj Aftab and Cassandra Jenkins – to name only a few.

► greenman.net

ALL POINTS EAST

August 19-28
Victoria Park, London
From £68.55

If you didn't manage to get tickets to Primavera Sound in Barcelona, this likely less warm festival will scratch the same itch with a line-up that varies in genre. Headliners include Gorillaz, The Chemical Brothers, Kraftwerk and The National, but the stacked undercard – Yves Tumor, Self Esteem, Sleaford Mods, Aldous Harding and Low, among many others – is where the real quality lies.

► allpointseastfestival.com

CONNECT FESTIVAL

August 26-28
The Royal Highland Centre, Edinburgh
From £165

In Connect's first guise in the late 2000s, it was the cool alternative to Scotland's other (now defunct) big festival, T in the Park. Now it's returning, and it's taking on a similar counterpoint to the much more mainstream TRSNMT in Glasgow. Making its home on the outskirts of Edinburgh, on a site that will allow the festival to be environmentally sustainable, Connect will bring the likes of The National, Massive Attack, and The Chemical Brothers together with Scottish legends (Mogwai, The Twilight Sad) and local up-and-comers (Cloth, Swim School).

► connectmusicfestival.com

JUPITER RISING

August 26-28
Jupiter Artland, Edinburgh
£95

Few festivals stand out like Jupiter Rising. Set in the Jupiter Artland sculpture park, which is home to works from Antony Gormley, Andy Goldsworthy and Anish Kapoor, there could be few more beautiful environments for music. The small but diverse line-up matches that. So far announced are Tamara Schlesinger, Malka, Young Fathers' Alloysious Massaquoi and more.

► jupiterrising.art

VICTORIOUS FESTIVAL

August 26-28
The Common and Castle Field, Southsea, Portsmouth
From £155

With stages set against seaside views, this coastal offering is the ideal end to the summer festival season. To soundtrack the location is a line-up of consistency including headliners Stereophonics, Paolo Nutini and Sam Fender. There are some gems if you go exploring too, from SOAK and Anna Calvi to Sugababes and Suede. There's also a special guest appearance on the Sunday afternoon from The Libertines.

► victoriousfestival.co.uk

FESTIVALS TO SATISFY YOUR THIRST AND HUNGER

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- CAMP GOOD LIFE
- LATITUDE
- BIGFOOT



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SHREWSBURY FOLK FESTIVAL

August 26-29
Shrewsbury, Shropshire
From £165



The folk tradition lives on in Shrewsbury thanks to this festival, which welcomes back international artists after a Covid-forced hiatus. Judy Collins leads that pack. She's joined by musicians representing folk leanings from their parts of the world. Artists from Spain (Carlos Núñez), Zimbabwe (Black Umfolosi), Haiti (Moonlight Benjamin) and Canada (Stephen Fearing and The Sentimentals) are making the trek.

► shrewsburyfolkfestival.co.uk

TOWERSEY FESTIVAL

August 26-29
Claydon Estate, Buckinghamshire
From £152

Now in its new venue, a rustic line-up of Bill Bailey, Anaïs Mitchell, This is the Kit and

more folk-leaning artists will pair nicely with the festival's dance workshops and ceilidhs.

► towersefestival.com

END OF THE ROAD

September 1-4
Larmer Tree Gardens, Dorset
From £210

This chilled out mid-size outlier provides a calming but quality-filled final chance to see some of the best independent artists in modern music. Headlined by surrealist rockers Pixies, folk bastions Fleet Foxes, emo balladeers Bright Eyes and funky Khruangbin, the depth of undercard can't even be rivalled by bigger, more established events. Battles, The Magnetic Fields, Sudan Archives and Rosali are all worth checking out, but so is the rest.

► endoftheroadfestival.com

MOSELEY FOLK & ARTS FESTIVAL

September 2-4
Moseley Park, Birmingham
From £135

It's rare to see a festival so steeped in the historic traditions of folk music be so forward-thinking. Moseley Folk Festival boasts the bayou blues of Seasick Steve and beat poetry of John Cooper Clarke, but it's also showcasing the fuzzed-out jams of Kurt Vile, the paranoid eco-nightmares of The Weather Station, and the youth of tomorrow in Billie Marten alongside veteran headliners Supergrass. It also boasts a Q&A with folk legend Vashti Bunyan.

► moseleyfolk.co.uk

WOMEN X FILM FESTIVAL

September 2-11
Darlington Hippodrome
Ticket prices vary

This brilliant short film festival spotlights established and emerging talent from women and non-binary directors, writers and producers. With both in-person and online events, it's one of the best chances to see a glut of lovingly curated work from varying cinematic genres.

► riannepictures.com/womenx

FORWARDS FESTIVAL

September 3-4
Clifton Downs, Bristol
£95

As its name suggests, this newcomer (brought by AEG Presents, one of the world's largest tour promoters) to the slate promises to be a forward-thinking event, one that mixes good music with a sense of social purpose and responsibility. So far, only the music side has been announced, and it's a mix of the urgent and timely (Little Simz, Sleaford Mods, Khruangbin, Roisin Murphy) and floorfillers (Jamie xx and The Chemical Brothers).

► forwardsbristol.co.uk

CAMP GOOD LIFE

September 16-18
Hawarden, North Wales
From £160

This small festival of 'music, food, fire and ideas' provides an extremely specialised programme, with chefs receiving top billing even over musicians. It promises a 'mellow' time, the opportunity to forage amid bonfires and mist, and the chance to see H. Hawklane and Molly Linen.

► thegoodlifesociety.co.uk/events/camp-good-life-autumn-2022

SCOTTISH WILD FOOD FESTIVAL

September 17-18
Tir na nOg, Balfon
From £16

Set in the Stirlingshire countryside, this food festival is about more than tasty delights. Dedicated to the practice of foraging, cooking by fire and other elements of wild cooking,

the gathering allows people of all ages to step outside and learn about what we can consume safely from our surroundings.

► scottishwildfoodfestival.co.uk

WIGTOWN BOOK FESTIVAL

September 23-October 2
Wigtown, Dumfries & Galloway
Ticket prices vary

'Scotland's National Book Town', the tiny populace of Wigtown has become synonymous with bookshops and literature after its regeneration in the mid-'90s. In 1999, the festival was established, and has become one of the most anticipated literary events of the year. Even without glancing at the line-up, the picturesque placement of the town and its array of quaint and quirky stores make it an essential visit.

► wigtownbookfestival.com

HIDDEN NOTES

September 24-25
St. Laurence Church, Stroud
£55

This small festival in Stroud – established by local independent arts magazine Good On Paper – presents the opportunity to witness rare live performances from contemporary classical and avant-garde composers. Closing the festival will be Radiohead guitarist and film score pioneer Jonny Greenwood, a huge get for the festival. Elsewhere, Scottish multi-instrumentalist Erland Cooper will play works inspired by his home of Orkney, and there will be an appearance from classically trained Poppy Ackroyd.

► hiddennotes.co.uk



Erland Cooper can be seen at Stroud's Hidden Notes



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TICKETS & INFO
WWW.REBELLIONFESTIVALS.COM/R-FEST



HOW MUSE-IC WILL SAVE LIVES

As well as fundraising for The Big Issue, Muse and Razorlight are supporting two other incredible organisations

MÉDECINS SANS FRONTIÈRES

● Médecins Sans Frontières (Doctors Without Borders) is a non-profit, independent and impartial humanitarian NGO, delivering vital medical treatment where it's needed most, even inside conflict zones.

Celebrating its 50th anniversary last year, MSF has grown from 300 volunteers to 65,000 people worldwide. It was established with the belief that all victims of armed conflict, epidemics and natural or man-made disasters have the right to medical assistance quickly and efficiently irrespective of religion, race or politics.

MSF teams have been directly responding to the global Covid-19 pandemic over the last two years, while ensuring treatment and demands for non-Covid-19 needs such as cholera, HIV and TB are met all over the world, while increasing their vital work in Ukraine.

Vickie Hawkins from MSF explains how the concert will save lives:

We are absolutely delighted to be working with Muse for this very special fundraising event. MSF is an international medical humanitarian organisation that works in over 70 countries worldwide, providing

vital medical care to people in conflict zones, natural disasters, and epidemics, or who have otherwise been excluded from healthcare. From emergency care to longer-term interventions, we are committed to going where the need is greatest.

As the war in Ukraine escalates, we have scaled up our presence to better respond to the deepening humanitarian crisis. From the beginning, there has been a clear need for the right medical supplies to reach the right places as quickly as possible. Since February 24, we have brought more than 225 metric tonnes of medical and relief supplies into Ukraine. Much of it has been dispatched to hospitals, health centres or the Ministry of Health for onward transport to places it is most needed.

More recently, our teams began medical train referrals. On April 1 we completed the first of these, transporting nine patients who had been wounded in or near Mariupol to hospitals in Lviv using a two-carriage train kitted out as a basic hospital ward. Since then, we've organised three further referrals from hospitals close to the frontlines in Donetsk and Luhansk regions. A total of 114 patients, and their families, have been medically evacuated to date.

During this crisis, MSF continues to respond to other emergencies worldwide. In Afghanistan, our teams are witnessing the degradation



of an already weak public health system. The country has historically been dependent on aid, and the suspension of much international donor funding has hugely impacted the availability of care. When I visited the country a few weeks ago, I saw gravely ill children having to share emergency hospital beds due to a rise in measles and malnutrition cases and a lack of functioning health facilities.

MSF runs five medical projects across Afghanistan and, although our work cannot replace desperately needed state services, it is vital for the individual Afghans who access our care. In the MSF-supported Boost provincial hospital in Lashkar Gah, roughly 60 babies are delivered in the maternity hospital every day. Boost delivers as many babies in a three-month period as London's Kings College Hospital does on an annual basis.

MSF's unique funding structure allows us to respond immediately during a crisis. We rarely take money from governments, and instead are largely funded by private donors. This allows us to remain independent, releasing funds quickly without waiting for money to be released or appeals to be launched. We are extremely grateful to Muse for their support, which will help fund our work in Ukraine and other countries around the world.

Vickie Hawkins, Executive Director of MSF UK. [msf.org](https://www.msf.org)

War Child at work: A boy evacuated from Mariupol's Azovstal plant in Ukraine arrives at a processing area for internally displaced people in Zaporizhzhia



WAR CHILD

As the only charity for children affected by conflict, War Child's mission is to educate, support and protect the rights of children in conflict.

Filmmakers David Wilson and Bill Leeson and social entrepreneur Willemijn Verloop established the NGO in 1993, after the trio witnessed the horrors of the ethnic cleansing and the violence towards children in former Yugoslavia during the Bosnian war (1992-95). Today, War Child UK helps children in Afghanistan, Central African Republic, Democratic Republic of Congo, Iraq, Yemen and now Ukraine.

From assisting children separated from families to those who have experienced sexual violence, War Child ensures millions of children across the world don't have their future destroyed by conflict. They establish child-friendly spaces in refugee camps, lead education classes and champion young people to stand up for their rights.

War Child's Dean Anderson explains more about their work:

We are thrilled to be benefitting from this amazing event, and grateful to Muse for their generosity and support.

At War Child we are driven by a single goal – ensuring a safe future for every child living through war. We go to some of the hardest-to-reach places to support those who are hardest hit, and work with local communities and governments to protect, educate and support children.

We understand children's needs, respect and stand up for their rights, and put them at the centre of everything we do. Every day, our teams are in communities and in refugee camps creating safe spaces for children to play, learn and access psychological support, and we specialise in responding rapidly to crisis situations to deliver immediate and critical care

to help to those who need us most, when they need us most.

So when the crisis in Ukraine unfolded we were quick to respond.

Our team is delivering life-saving aid and psychological care at the borders of Ukraine. In Moldova we are delivering child protection and psychosocial support through 50 mobile teams.

We are supporting refugees in accommodation centres and supporting those seeking advice and information. We are also working with Moldova's largest anti-trafficking organisation to prevent traffickers from exploiting the vulnerable.

In Romania, we are helping to coordinate social services by working with 26 local organisations to protect refugee children, particularly to ensure the safeguarding of highly vulnerable children such as those with disabilities. We are also training teachers, social workers and caregivers in psychological first aid and the unique needs of a child who has witnessed conflict.

Furthermore, in Ukraine we are working with local organisations to deliver psychological first aid and provide emergency cash assistance to vulnerable families where children who have stayed and are at particular risk.

Right now, all donations made up to May 31 2022 will be doubled by the UK government through UK Aid Match. Public donations will go towards supporting our continued response in Ukraine, and other conflicts like Afghanistan, while matched funding by the UK government will fund a project to support the millions of children still in need of support in Yemen.

There is no better time to support War Child, and stand with children all over the world who are living through conflict.

Dean Anderson, Director of Communications and Fundraising, War Child. [warchild.org.uk](https://www.warchild.org.uk)



Clockwise from left: A young patient is given glucose in Afghanistan; MSF medics prepare to admit patients on a medical train in Zaporizhzhia, Ukraine; Patients queue for the above service

ABI MORGAN

She's penned a host of powerful TV and film work – but the screenwriter's own life has had its fair share of drama



I spent my childhood going from one area to the other. I went to seven schools because both my parents were in the theatre, so we moved every few years. When I was 16 I lived in Stoke-on-Trent, and the Potteries has many brilliant things about it, but I never thought I really fitted. So I was floundering. I hated school with a vengeance and I didn't do well. About seven years ago I was diagnosed with adult ADD, and that was revelatory for me, to suddenly understand why I found processing and systems and institutions incredibly difficult. Most of my memories of school involve sitting on the swings in the playground eating KitKats. After I signed in I just walked out again. So I found school very hard but I had no idea what I might do next. I guess I just took a long time to grow into myself.

One thing I did know I loved when I was a teenager was television. The beautiful little box in the corner of the room that transported me to other worlds. Having a mother who probably played every Shakespeare part there was, I saw a lot of plays in the theatre – Shakespeare, Chekhov, Beckett, David Mamet. But what I loved about TV was the control I had – I could turn it off, I could move around the four channels. I loved *Grange Hill* then *Brookside* and *Coronation Street*, then Jimmy McGovern and Ken Loach. I guess that was my great escape really.

If you'd met the 16-year-old me you'd find her painful, gauche, trying to cope with having huge boobs.

Desperately trying to fit in but clearly incredibly awkward. But what I did do was, I chatted, I couldn't stop talking. I think you would have probably told me to shut up.

In terms of what I might do with my life, theatre and storytelling was the family business. I grew up with playwrights and actors and directors. I knew very quickly that I wasn't going to be an actress. I wanted something that gave me some sense of control, and as an actor you always need someone who can give you a job. What I realised with writing very early on was that it was something I could do totally on my own. As a teenager I didn't yet know what I was going to do, but I knew I loved the world of storytelling. And I had to find a way of being part of it without being in front of the camera or on stage. When I went to university writing became this incredible escape, and I had the realisation that maybe this was how I could create and communicate with the world.

I still remember the first thing I wrote that got a real response.

I loved the way Alan Bennett created

1984 THE YEAR ABI TURNS 16

Virgin Atlantic makes its inaugural flight

Indian Prime Minister Indira Gandhi is assassinated

Bruce Springsteen releases the massive-selling album *Born in the USA*

characters and the way he owned the screen for 30 minutes, so when we were asked at uni to write a monologue I thought, "I can do this." I wrote about a woman I'd observed on a train one day. I'd been really fascinated because she'd taken a whole iceberg lettuce out of her bag and spent the entire journey eating it. So I created a story in which she'd silently cut this lettuce from her father's vegetable garden. You realised it was about a woman escaping an abusive relationship and the eating of the lettuce was an act of defiance, a liberation. We had to perform the monologues ourselves, and while I'm no actress, one of the things I felt powerfully was the silence of the audience. It was exhilarating and surprising. I had this profound sense of finding my North Star.

If I could go back and tell my younger self what happens in her future, I think she'd be surprised that she'd survived. She would be surprised that she had a currency beyond physical beauty. And that she'd grow into her ears and her boobs. And that one day she would lose one of those boobs; I had a mastectomy a couple of years ago. That, more than anything, reminded me of that desire to live. And I guess she'd be surprised that she'd raised a teenage daughter of her own, who she tried to teach the lessons she'd learned in the hope that her daughter would have more confidence and more self-belief in the world.

When I think of some of the men I worked with on those gig economy kind of jobs in my late teens, and all the sleazy innuendos and sexual hassles that ran parallel with just being a young woman, I wish I'd learned to look those men in the eye and tell them to piss off. I wish I'd had more courage and the strength to know my own power. One of the things I've realised is that I've been guilty of just ignoring misogyny. Silence is compliance in a way. So if I could go back to my 20s I would walk up to that sleazy pizza delivery boss I worked for and say, go fuck yourself.

My book [the autobiography *This is Not a Pity Memoir*] has been one of the hardest things to release into the world. It was both a solace and a refuge, born out of a desperate need to communicate not only to myself, but to my partner who was in a coma and then for a long time, very absent from themselves [due to complications related to his MS medication, Morgan's husband, actor Jacob Krichtevski, was in a coma for several months, after which he struggled to remember her. She revealed in 2020 she was recovering from breast cancer]. I had a real compulsion to describe

what it's like when you are in one of the loneliest places in the world, how you find yourself behaving in intense moments of crisis and how you survive them. When the life of the person you love most in the world and then your own life are put in jeopardy, the ability and the desire to swim as far away as you can from the current trying to pull you back is incredibly powerful.

I was surprised how humiliating I found vulnerability. I was surprised by how defiant my need and desire to live was. And I was humbled and moved by how essential it is to be vulnerable and to lean into other people helping you. I was blown away by the NHS. Each one of those components was absolutely essential. And not only to Jacob's survival, but also my survival and the survival of our family. So yeah, I guess at a very simple level I learned how strong I was.

If I could have one last conversation with anyone I would choose my father. I would say, "I forgive you." And I would say, "I hope you forgive me." If you come from observing a toxic divorce, you realise that actually, the repercussions of that go on throughout your life. Now that I'm in a marriage of my own and I have children on my own I have more understanding and appreciation of the complexities of divorce. So I have a desire to build bridges rather than break them down.

If I could go back to any time in my life it would be to when my children were little, to the festivals we went to on those long summer holidays. I just want to bottle that feeling because my children are getting bigger and they're going to have their own life, and while there's great joy in that it's a constant reminder that nothing is forever.

I remember one particular holiday in Costa Rica, in 2015. We went to an incredible beach party on New Year's Eve with music and fireworks and fire eaters. At one point we broke away from the crowd and the four of us, Jacob, Jesse, Mabel and I, went off on our own to watch the fireworks explode across the bay. And we danced. I especially remember the dancing. It was heady and giddy, one of those rare moments when you're there, and you're in it, and you don't want to be anywhere else.

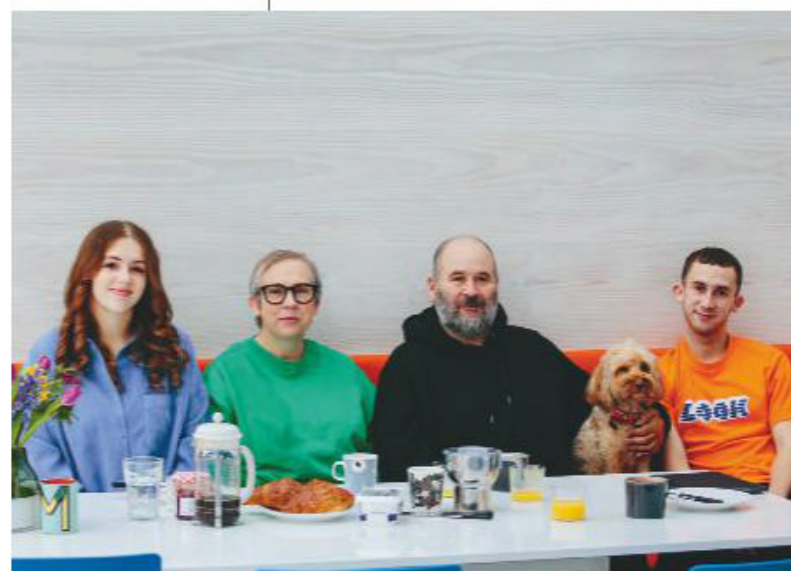
This is Not a Pity Memoir by Abi Morgan is out on May 12 (John Murray, £14.99)
A special event in aid of the National Brain Appeal will be taking place to mark the release of the book on May 11 at the Royal Court Theatre in London. royalcourttheatre.com
Interview: Jane Graham @Janeannie

'I WAS SURPRISED BY HOW HUMILIATING I FOUND VULNERABILITY. I WAS SURPRISED BY HOW DEFIANT MY NEED AND DESIRE TO LIVE WAS'

► 2001 Morgan and husband Jacob, who she met in 2000



▼ 2022 With daughter Mabel, Jacob, son Jesse and their dog

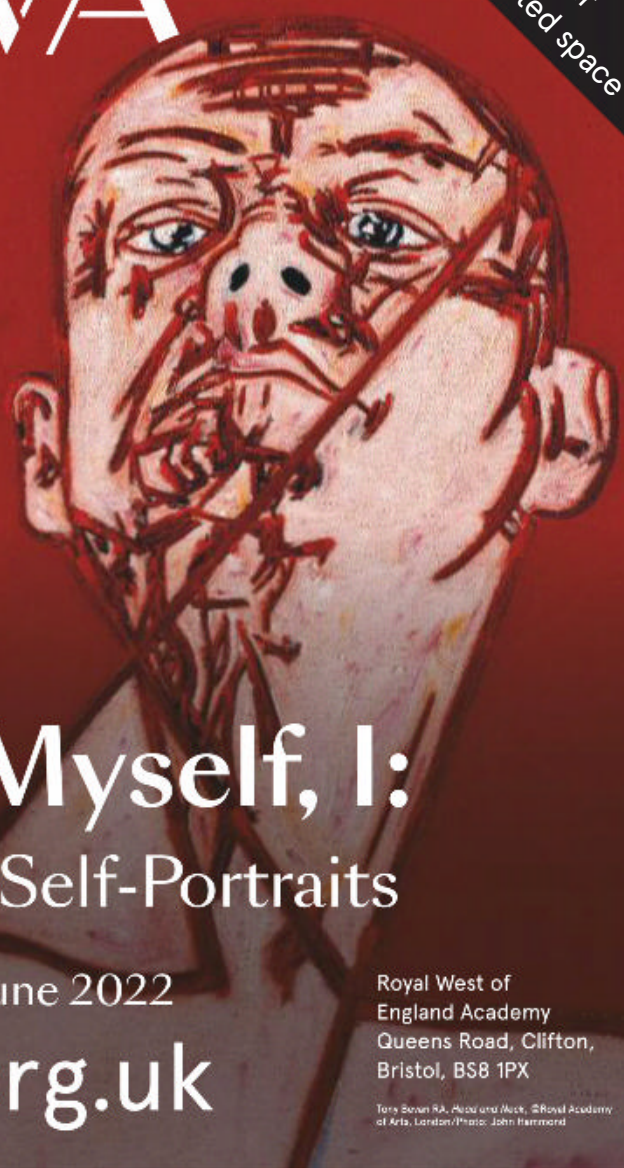


► 2022 Nicola Walker and Stephen Mangan in *The Split*, the hit BBC show penned by Morgan

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rwa.org.uk

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Terry Bowen RA, *Me, Myself, I*, © Royal Academy
of Arts, London/Photo: John Hammond

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BOOKS

On the frontline as a midwife, it helped to write things down

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John Simm

ON THE ROAD

A UK book tour that's taken me to Heaven and Hull

Robin Ince

MUSIC

Dub be good to me: why the cassette is enjoying a revival

Deb Grant

CULTURE

STREET ART

CAFÉ IN COVENT GARDEN

By Geraldine Crimmins

Frequent Street Art contributor Geraldine is in her sixties, and has in the past struggled with drug addiction and been homeless twice. This painting is an A3 oil on canvas depicting a London street scene.

Art has been a major part of Geraldine's rehabilitation. "I am currently painting in my home studio," she says. "I am also working on some street art this summer with a homeless graffiti artist."

geraldinecrimmins.co.uk



The work on this page is created by people who are marginalised. Contact street.lights@bigissue.com to see your art here. To see more and buy prints: bigissueshop.com. At least half of the profit goes to the artist.

Books



By Barry Pierce

REVIEWS

A two-pronged tale of forbidden lust has mixed results

As is often the case with the new school of provocative contemporary literature, the protagonist of Julia May Jonas' novel **Vladimir** is never given a name. We know she is a woman, we know she is middle-aged, and we know she is married to a man who is in a lot of trouble. It seems her husband, John, had some dodgy relationships with his students going back a couple years. Our protagonist knows this, she doesn't really care. Fast forward to the #MeToo era and stories of John's extramarital endeavours are unearthed at the liberal arts college the couple both work at. The uber-liberal students are outraged and question how our protagonist could possibly stand by her evil husband. But her mind is elsewhere. All she thinks about is Vladimir, the hot, young novelist who recently joined the English department, and what she has to do to get his pants off.

Vladimir is essentially two novels in one. There is the novel about John, his affairs, and their consequences, and there is the novel about our protagonist's obsession and pursuit of Vladimir. I cannot help but wish that Jonas would have just chosen one. While both storylines are well executed and, as a whole, the novel is enjoyable and often hilarious, there is just a sad lack of the skill that would have made *Vladimir* work successfully. This is best

summed up by the novel's grand finale – it honestly feels like the author had somewhere more important to be, so hashed out a fairly nonsensical ending, stapled it on to the manuscript and ran out of the door.

Vladimir is one of those novels that I'd recommend to people with the proviso that it doesn't always work but it's still pretty good. Jonas deserves credit for overcoming her own weaknesses by being constantly funny and refreshingly provocative. As a debut, *Vladimir* leaves me suitably curious as to what Jonas will produce next.

Despite being one of the finest novels of the 2010s, a Pulitzer Prize finalist and shortlisted for the Woman's Fiction Prize, Elif Batuman's *The Idiot* was as divisive as it was lauded. It was a largely plotless romp which followed Selin as she pursued a hopeless relationship whilst studying linguistics at Harvard. **Either/Or** is a direct sequel to *The Idiot*. Those who enjoyed the meditative style of Batuman's prose in *The Idiot* – how she would often go on pages-long tangents about literature, art or television – are in luck, *Either/Or* is essentially a whole novel of just that. If you hated those parts, well, this will be your personal hell.

It's Selin's second year at Harvard and much of it is spent trying to grapple with the events of *The Idiot*. In order to make sense of things, Selin dives into her books. She looks to Kierkegaard, to André Breton, to Samantha from *Sex and the City*, perhaps the answers lie there. But, as she's had to learn before, there are some things in life that simply cannot be found in Proust.

In most cases, accusing an author of writing the same novel twice would be considered a critique; in the case of *Either/Or* it is music to this reader's ears. Batuman has taken what made *The Idiot* so brilliant, distilled it, and created an equally brilliant new work. *Either/Or* is unbridled joy.

Barry Pierce is a journalist and cultural commentator @BarryPierce

All the protagonist can think of is Vladimir, the hot young novelist, and what she has to do to get his pants off



Vladimir by Julia May Jonas is out on May 26 (Pan Macmillan, £14.99)



Either/Or by Elif Batuman is out on May 26 (Vintage, £16.99)

TOP 5

Books about dogs

Selected by Jules Howard
Popular zoologist and wildlife expert

1 Inside of a Dog: What Dogs See, Smell, and Know

by Alexandra Horowitz

Many authors write non-fiction science about animals in a detached way. Not Horowitz. With eloquence and skill, she writes about dogs as if they are people, while remaining a champion of science and an authority on all things canine.

2 A Dog's World: Imagining the Lives of Dogs in a World without Humans

by Marc Bekoff and Jessica Pierce

I love creative approaches to science writing and this book – an imagining of what would happen to dogs if humans disappeared – delivers it all: fresh perspectives, top-drawer science and an original, thought-provoking hook.

3 In Defence of Dogs: Why Dogs Need Our Understanding

by John Bradshaw

I still cannot believe that Bradshaw managed to cram so many facts and research findings about dog science into this book, yet somehow kept it so readable.

4 Sirius

by Olaf Stapledon

This 1944 classic is the story of a sheepdog afforded a human-like brain through hormone therapy. The premise might sound comic book, but in Stapledon's hands it becomes a masterpiece about acceptance, grief, love and what it is to be human.

5 Animal Wise: The Thoughts and Emotions of Our Fellow Creatures

by Virginia Morell

This book first awakened me to the fact that dogs were helping scientists unlock big questions about animal consciousness and cognition. Quite simply, [my book] *Wonderdog* would not exist without it.



Wonderdog: How the Science of Dogs Changed the Science of Life by Jules Howard is out on May 12 (Bloomsbury Sigma, £17.99)

ESSAY

Giving a voice to the mothers who couldn't speak for themselves

Anna Kent

● Writing has saved my life. Because writing helps me know what I am thinking.

I started to write letters to friends from around the age of five, talking about winning a teddy or a trip to the circus – happy experiences from my family life. I was also five when I saw Live Aid on TV and began my awareness that humanitarian atrocities like starvation could happen in the world. My understanding was child-like, but I knew I wanted to help. That feeling grew stronger with the next news of a devastating tsunami or earthquake.

My teenage diaries veered wildly from writing about my confusion and horror at the Gulf War to worrying about whether Ben would ask me to the school disco.

My journal was becoming my safe space, my comfort blanket,

my way of figuring out vastly different dilemmas.

At 26, I joined MSF (Médecins Sans Frontières or Doctors Without Borders) and went to war-torn South Sudan for one year as a nurse. Now, inside my one-man tent and by headtorch, I wrote about the patients I'd seen that day and my glimpses of their fragile lives. I'd offload about the woman I had seen during a lightning storm in the night, who had travelled for miles to show us her dead child, or my fear of the nearby landmine fields, my homesickness, the red cobras, how unbearable I found the midday heat of 50 degrees.

South Sudan was a dangerous place to be pregnant, and an estimated one in eight women died from childbirth. In one diary entry I describe an intense night, during a tropical thunderstorm, when I'd helped a woman, Nyawan, deliver her baby by the light of my headtorch. She had walked for days to reach us across swamps, and her long-term malnutrition and lack of access to health care meant she arrived in obstructed labour – so both her and her baby's lives were in danger. Thankfully, with our medical intervention, baby Moses was born safely and Nyawan survived. My excited handwriting recounted the jubilant celebrations amongst her family members, the beaded belly chain they gave to me in thanks; how I vowed to become a midwife.



Frontline Midwife: My Story of Survival and Keeping Others Safe by Anna Kent is out on May 12 (Bloomsbury, £18.99)

Some years later, processing the grief of my own baby loss, I realised my writing had an important purpose

But my diary pages also held the stories of the people we couldn't save; of babies who died from tetanus, of women who died from cholera, of children with such complex injuries that our basic hospital just couldn't save them.

A few years later, I was 30 and working again for MSF, a nurse and midwife in charge of all female and pregnancy health for a refugee camp of 30,000 stateless Rohingya people. This population had fled persecution in Myanmar, and our hospital was their only access to healthcare. After long, gruelling hours in the camp or hospital, I would spend my evenings writing; either in my diary about the extreme hardship women in the camp experienced, or a new proposal for a birth unit. This was a big project, it would take a whole new section of hospital to be built and staffed, but I was determined to make it happen. Ten years later, that maternity unit still runs and has around 100 safe births each month.

I retired from frontline aid work when the emotional burden became too much for me to carry. I didn't recognise myself any more. After months of tortuous sleep, plagued by vivid dreams of the patients I felt I had failed, one therapist suggested that if I could write down my dreams it may take away their power. Through writing, mindfulness and therapy, I learned to live again. Some years later, still scribbling down memories and accounts of aid work when I could, processing the new grief of my own baby loss, I realised my writing had another important purpose. All those important, fragile lives I had been privileged to meet, all those important stories from people who had died, was a testimonial to them. I began to write my book; to bear witness and to speak out.

Writing **Frontline Midwife** has been cathartic in every way. To be able to tell the stories of women who couldn't speak out for themselves only served to strengthen my belief that everyone deserves access to a trained midwife, regardless of where in the world they happen to live. Now, working as both an NHS nurse and midwife, splitting my shifts between the two roles, my diary is still a powerful point of comfort to me. This was especially true during the past challenging years when helping women and birthing people safely deliver their babies throughout the Covid-19 pandemic. Even, at times, without access to proper protective equipment.

One of my biggest joys in life now is helping my energetic five-year-old daughter, Aisha, learn to write. I've come to understand the power it can give her, the comfort. My biggest hope is that it will help her make some sense of the confusing, difficult, and yet often wonderful world we live in.



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Syllabus Title

Grade

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D

Physics

E

English Literature

A*

Mathematics

D

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Screen

It is good to be in things so universally loved. To do even one of these things in a lifetime would be enough

PROFILE

The seven ages of Simm

As John Simm marks 25 years at the top of British TV, he reflects on his key roles, from **The Lakes** to Sunday night detective drama **Grace**.

Breakthrough, Blair and Britpop

The Lakes was a game changer for me. I remember driving up to the Lake District in my little Golf at night – because that's when the roads were quiet – listening to the new Charlatans album. It was all kicking off, wasn't it? We were filming up a mountain the day Labour got in. It was a great time to be alive.

After *The Lakes* there was **Human Traffic**, then **24 Hour Party People**. While all that was happening, I turned 30, had a kid and, you know, tried to grow up a bit.

Serious success

I did **State of Play** and **Sex Traffic**, both with director David Yates, one after the other. It was 2002-03 by then. I got rid of the music and clubbing and got into some proper serious drama. This was like the comedown after the party. Darkness descends. Corruption in the corridors of power. I've got nothing but great memories of *State of Play* – I remember reading one script after another and realising I'd finished all of them and I hadn't moved. I hadn't even taken my coat off. *State of Play* had the old US remake

[with Russell Crowe in Simm's role], but me and David Morrissey agreed never to watch it.

Leading light

Life On Mars was another game changer. I adored the job, loved playing Sam Tyler. I don't regret only doing two – maybe there would have been a backlash – but I would have done another series if they'd set it in London. I had a small child and the workload was so intense.

There was a point where [*Life on Mars* co-star] Phil Glenister and I did everything together. It was as if it was in the contract. But we haven't worked together for a while so we'll see what happens with [mooted *Life On Mars* sequel] **Lazarus**. I'm not allowed to say much, but it's the same characters. They're writing the pilot, and apparently it has been picked up so me and Phil, plus [writers] Ashley Pharoah and Matthew Graham are going to meet up and have a chat. The idea is really good – there's a lot of travelling in time and car chases. So I think it is happening, fingers crossed. But in this business, you never know.

Doctor Who was also great fun. I don't know whether it was deemed a success or not [it was!], a lot of arguments go on in fandom. But it is good to be involved in things so universally loved. To do even one of those things in a lifetime would be enough.



New career stages

I was turning 40 and thought, I'm never gonna get the chance to play **Hamlet** again. So when that pops up, you take it. What an experience – terrifying, exhilarating, incredible. I really miss being on stage at the moment. I was 50 when I played **Macbeth**, which was easily the best part I have played. That is the reason you become an actor. The arc of that character, from honest, decent man to bloodthirsty tyrant is amazing. Shakespeare is the best.

Collaborations

I went straight from *Hamlet* to **Exile**, with Olivia Colman and Jim Broadbent. Not a bad cast! I really loved that job. And then I did **The Village** with Maxine [Peake]. **Mad Dogs** was around that time too. That felt like the luckiest gig – filming in the sun with my mates, Phil Glenister again, Marc Warren, Max Beesley and Ben Chaplin. It was ridiculously funny to us that we landed that gig. We pinched ourselves every day.

The one that got away

There was **Game of Thrones**. I did the pilot of the prequel, the one that cost, what was it, \$130 million (£103m)? It had a great cast and once you've had the fourth costume fitting and you're told by the 20th person that it's 99.99 per cent definitely going to be huge, you're already celebrating. I was thinking, "I'll see you in Belfast", and in the meantime I'll be moving my family over, looking at schools. Then suddenly, the rug is pulled. Everybody was shocked.

Grace period

... which is why I'm lucky to be doing *Grace*. I've been able to dive into the source material, the Peter James books, so it is easy to get into his head. And it's a tried-and-tested storytelling method, hugely successful, so all we had to do was not fuck it up.

Grace airs on Sunday nights on ITV
Interview: Adrian Lobb @Adey70

INTERVIEW

SVN



AFTER THE MUSICAL SIX IT'S TIME FOR SVN

They teamed up for a modern take on royal history, now the West End cast have formed a pop group to continue their positive message

Words: Lara Roberts

Six is a musical phenomenon. Having first appeared at the Edinburgh Fringe in 2017, the show's popularity grew rapidly, leading to London's West End, Broadway and on to worldwide tours.

Its retelling of the lives of the six wives of Henry VIII is funny, fearless and has a lot to say about history and big contemporary issues. So do the cast.

The six original West End cast members – and the understudy who covered each of their roles – have continued their story by forming a pop group, SVN. They aim to carry on spreading the message of girl power and strength in womanhood, with their rousing debut single *Woman* exemplifying this.

All seven members of SVN – Jarnéia Richard-Noel (Jaye'J), Millie

O'Connell, Natalie Paris, Alexia McIntosh (Lexi), Aimie Atkinson, Maiya Quansah-Breed and Grace Mouat – sat down with The Big Issue to talk about the pressures and expectations facing women through history and today.

THE BIG ISSUE: The wives of Henry VIII endured a lot while living up to the expectations of women at the time. Has much changed?

AIMIE: I think there is still an element of what they had to deal with. Obviously, the repercussions aren't as drastic as getting your head chopped off, but I think we've still got some way to go. That's why I think *Six* is so relatable, because you can still look at the lives of those women from hundreds of years ago and go, "Oh my gosh, I get that!"

MILLIE: The things that women still have to go through daily are horrific. It's just evolved with the times. We're still dealing with the same amount of pressure, the same amount of weight on our shoulders, how society labels us. The lyrics to our songs are picking up on what is happening now and singing about it. And calling it out. We are not afraid to say what we feel, to protect and speak up for people.

Did *Six* give you a different perspective on our current royals?

NATALIE: Learning about that period of time, you start to understand certain things but you don't really know what's going on in their lives and their heads. I guess it's the same now. We see the royals, we don't really know what's happening in their lives. It's the same with celebrities and people who have some sort of platform or status. We see something but we don't really know what's going on behind all that.

Any plans with the band for the Platinum Jubilee?

ALL: Tea party!

What does girl power mean in 2022?

JAYE'J: Girl power is about connection, saying exactly what we want and being exactly who we want to be. Standing together and having a collective voice, not just on our own. And lifting each other up. Building empires with women and knowing that we can shine bright all together.

You've talked about using your platform to change the world. What big issues would you like to tackle and how would you do it?

MAIYA: Gender equality within work. Whatever you identify as and whoever you want to be, equality within the workplace is very important. Putting women at the top of the food chain.

I honestly think things would run so much better if we were in charge.

LEXI: I'm a single parent and I think it's important that they're represented, whether you're a man or a woman. I want to be a voice within the group for parents. Just to say, you can still live your dreams. For me as a single parent from Birmingham, to being in a West End show with all these beautiful women is amazing.

MILLIE: I want to reach out to the queer community. It's really important to us. We want to represent women, queer women, trans women, Black women, POC women. In all our tracks, pretty much, we don't use gender-fied language. Our pronoun choices are "they", "you", "us", "I". So every single person can listen to SVN and feel seen, held and heard.

What do you think is the best part of being a woman in 2022?

NATALIE: There's that quote, "When women come together, incredible things happen." I feel that – not only in what we've done, but with incredible, inspirational women in whatever field it is – when women come together they create amazing things that are so powerful and empowering.

LEXI: One of the great things about being a woman is being able to birth a child. It's such an amazing experience. A sperm and an egg, coming together... nine months later a big-headed baby, gates of fire opening and there you go. We do that!

JAYEJ: I think how different we all are is beautiful. As a woman who loves women, you can look at other women and say, "That's so beautiful about you." We are all individual. You're not exactly the same as anyone else, but there is always something you can relate to.

MILLIE: Having the capability to have unconditional love for women is something which we have actually experienced first-hand. And that's the word, unconditional. Learning from other women is another one. I have learned life-long lessons from these six people.

Woman by SVN is available to listen to now on Spotify

Live in consort:
The Six wives have a
right royal party



ROBIN INCE IS ON THE ROAD



I love Hull.

I have an affection for places that are the end of the line.

I love seeing the Humber Bridge as we approach the terminus and Philip Larkin's poem of place, *Here*, plays in my head.

Though my visual imagination used to have Larkin and the knitwear of The Housemartins, the self-proclaimed fourth best band in Hull, at the forefront, a new image usurped that after reading musical pioneer Cosey Fanni Tutti's memoir *Art Sex Music*.

Like so many I have met from Hull, there is a beautiful understatement of the remarkable in her work. She writes of an Adonis gardener who would mow the communal lawns topless as the girls worshipped him.

He was Mick Ronson, the musical genius who would become a Spider from Mars.

I am near the end of my tour, just a few days to go, which is why I drank one pint more than usual the night before.

JE Books is the smallest bookshop on my tour. It is situated in one of those old shopping arcades that reminds you of when a high street had shops owned by many people rather than dominated by two or three corporations which are all probably ultimately owned by a big American hedge fund company.

There is no element of surprise in those generic stores, but this arcade is a place of potential delights, whether you are looking for sound equipment or a whoopee cushion (that's from Dinsdales Joke Shop – "We sell laughter – keep smiling").

Julie, who owns the bookshop, is just the sort of person you want to

meet when you are doing a Monday morning 11am book signing with a slightly blurry head. She is ebullient.

She has worked in a bookmaker's, the civil service, taught English at the University of Hull and has a PhD on the novels of Jeanette Winterson. Like all the other booksellers I have met, she always knew her destiny was to have a shop of her own.

There is no room to sign in the shop, so she has set up a table outside, with a chair with a hot water bottle on it in case I am cold, a blanket, hand disinfectant and a box of chocolates. What author could ask for more?

On top of that, people come and we run out of books. Though I am in a hurry to get the train, I cannot leave without browsing and, as ever, I find there are books I must have.

Of course I need a 1950s *Penguin Guide to Devon* to compare and contrast Ilfracombe, as well as a David Foster Wallace interview and one of Richard Allen's lurid skinhead books from the early 1970s.

This is the end of my north of England leg of the tour, I recline in my seat as I pass the Humber Bridge enjoying a soft centre and falling into the dubious pleasure of

Tonight's event includes cheese cubes on cocktail sticks and prosecco. We are having a party

pulpy youth culture written by a middle-aged man.

"Billy shrugged and settled back against the Cortina's upholstery. At 21 he was beyond reach of the do-gooder society's leniency. Beyond the screaming newspapers."

My next destination is Warwick Books. I arrive at 5pm, but all is closing now, save for the light at the end of the square where the bookshop throbs.

Tonight's event includes cheese cubes on cocktail sticks and prosecco. We are having a party.

Like Julie, Mog and her wife Pauline knew they had to run a bookshop. It buzzes with recommendations, and I do not leave empty-handed.

The reasons for my sciatica are not hidden, but piled around my house – the possibility of shelves long since gone, but what a way to drown.

Robin Ince is an author and broadcaster
@robinince

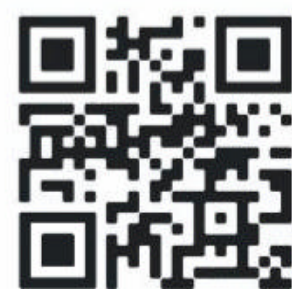


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Music

Deb Grant

CASSETTE COMEBACK

The tape of things to come

Record Store Day celebrated its 15th anniversary last month, with thousands of independent shops taking part across the UK, and seasoned vinyl junkies clamouring alongside casual collectors for a chance to take home an exclusive release. The nation's wax obsession is showing no signs of waning; the appeal of tactility, that 'warm' analogue sound and the fact that its limitations oblige us to enjoy one album, in order, at a time being the most commonly cited reasons. However, while records continue to be celebrated with cultish enthusiasm, their technological successor, despite being smaller, cheaper and possessing similar tactile qualities, somehow fails to attract the same nostalgic veneration.

Like many children of the Eighties, my love affair with music didn't start with vinyl, it started with tapes, more specifically the dusty selection stacked in the glove compartment of my parents' car. *The Wanderers* soundtrack, which gave me my first taste of early Sixties soul from Ben E King and The Shirelles. A compilation of The Who's early years, opening with *My Generation*, which made me ache to be at teenager. My dad's bootleg Johnny Winter cassette which a friend had carefully taped from an LP for him in the Seventies. I savoured every car ride and we listened, rewind and listened again, until the tapes began to disintegrate. Once that happened, every glitch, burp, wow and flutter became part of the listening experience too.



Mixtapes were swapped and shared in the playground, and friendships were won and lost over whose were best. Cassettes were my first love

My first Walkman was a revelation. Music was suddenly autonomous and private – I no longer had to argue with my sister about who controlled what we listened to. I expanded my taste and my character between those little black foam headphones. For Christmas and my birthday all I wanted were cassettes, and in between I would tie up the landline phoning our local pirate radio station, requesting songs and hovering my fingers over the play and record buttons on the family stereo so I could listen again the next day on the walk to school. Mixtapes were swapped and shared in the playground, and friendships were won and lost over whose were best. Cassettes were my first love.

CDs became the dominant technology as I approached my teens, and I always resented their fragility; how they skipped and scratched and had to be handled with such care. Making mix CDs and dragging MP3s into an iTunes window felt clinical and impersonal. Then the iPod arrived and negated the mixtape format altogether, and music was no longer something to be touched at all.

In many parts of West Africa and the Middle East the cassette's popularity has endured. DJ Brian Shimkovitz encountered a thriving musical economy of DIY tapes during a trip

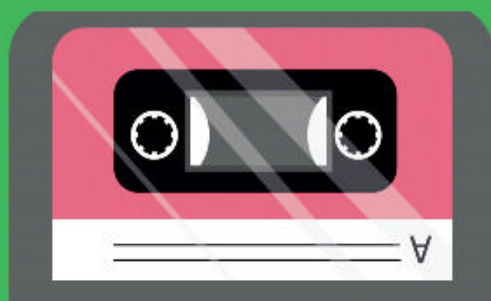
The cassette is still a crucial part of the musical landscape in places such as Ghana, where a thriving DIY tape culture exists

to Ghana in the early Noughties. He launched a blog, *Awesome Tapes from Africa*, along with a record label soon after to share his discoveries, from scratchy highlife to synth-led squelchy homemade afro-disco. Amsterdam-based DJ Moataz Rageb, AKA Disco Arabesque, has been building a cassette collection of Egyptian funk and disco for many years and is set to release a selection of his favourites on a new compilation called *Sharayat El Disco* on the We Want Sounds label in June. Rageb credits the cassette format as a catalyst for youth culture across Egypt; tapes are cheap, accessible and easy to share and gave young people a new musical independence.

Cassettes may yet reclaim their cultural cachet in the UK too. Ninja Tune's Strictly Kev (aka DJ Food) believes the comeback has already begun, and that it's no bad thing. "The cassette is cheap and easy to produce," he says. "Bands are going to be looking to other formats for a fast turnaround now that vinyl waiting times and costs are through the roof." He also rebuffs the notion that records are inherently superior. "When tapes first came out there were all sorts of claims made for their quality and clarity, then it was the CD, now it's vinyl's turn again."

Giorgio Carbone, co-founder of Mars Tapes in Manchester, which claims to be the UK's last cassette shop, agrees. "The revival is surely underway," he tells me. "More and more artists are now releasing on tape, and even big record labels have reintroduced the format on their catalogues." The shop's clientele ranges from newcomers looking for a selection of tapes, and a Walkman or boombox as a starter kit, to serious collectors who visit every week and browse the new stock. As with vinyl, the tangibility of cassettes seems to trump the lack of convenience. "Streaming is a great tool, but nothing beats the feeling of holding and owning music," Carbone adds. "And they fit inside your pocket!"

Deb Grant is a radio host and writer
@djdebgrant



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- The aim would be to support customers and their families in providing a service based on 'Person Centred Planning'.
- To support and train the customer's in considering and making informed decisions and taking responsibility for themselves (wherever possible).
- The PA to support customers to participate inclusively in agreed activity. Also, to facilitate the development of a range of mutual and supportive friendships between customers and their peers.
- Support systems with the Development Manager for effective monitoring and evaluation of work.
- Providing respite care, evenings, weekends and nights
- Any other reasonable duties

Applications close 30th May 2022

For Application form contact **Steve 07786115110** or

Mike 07930 822183 or e mail **everylinkcounts@aol.com**

Project Support Officer

Reports to: South & Wales Area Manager

Hours: 22.5 hours per week, Mon-Wed approx. 1-8pm but some flexibility required.

Pay: £10.87 per hour which equates to £244 per week

Location: home based with travel to Projects across Wales – Swansea, Cardiff and Newport

Contract: Fixed Term 6 months

Timings: Our Projects run on evenings and weekends

Essential: Full Driving License with access to a car

As the Wales Project Support Officer you will support FoodCycle's South & Wales Area Manager to ensure our Swansea and Newport Projects can run each and every week, as well as taken an active role in the launch of our Cardiff Project later in the year.

The right person for this role enjoys variety in their work, is a confident communicator, champions volunteering and the mission of FoodCycle, pays attention to detail and understands that they are a key component in supporting our fantastic Project.

Applying for this role

What to send: A CV of no more than two sides, and a covering note/letter of no more than two

Closing date: 5pm 16th May 2022



cyngor ar bopeth citizens advice Casnewydd Newport

Adviser/Trainee Adviser

Ref: 2022Adviser

Job Title: Advisers/Trainee Adviser (Multiple vacancies)

Salary: Trainee adviser £20,444 pa based on a 37-hour week. Pro rata part time e.g. 22.5 hours will be £12,432pa Adviser (with generalist certificate or acceptable equivalent) £22,571pa based on a 37-hour week. Pro rata part time e.g. 22.5 hours will be £13,726pa

Pension: 8% pension supplement payable (subject to 2% employee contribution)

Hours: Full time: 37 hours per week, or

Part time: 22.5 or 30 hours per week

Holidays: Full time: 37 days per annum (including Bank Holidays and fixed days) (pro rata for part time)

Duration: Permanent

Closing Date: Monday 23rd May 2022 at 4.00pm

Interview Date: Week commencing - Monday 6th June 2022

ROLE PURPOSE

To interview and advise clients via the telephone or through other digital means as required

Provide advice on a range of issues using the Citizens Advice Advisernet system and other resources provided

Admin Worker

Ref: 2022/AW1 – FT

Salary: £19,650 per annum based on a 37-hour week (pro rata for vacancies £11,744)

Pension: 8% pension (inclusive of a 2% employee contribution)

Hours: 37 hours per week

Holidays: 37 days per annum including Bank Holidays and fixed days

Location: Newport Citizens Advice

Duration: Permanent

Closing Date: Monday 23rd May 2022 at 4.00pm

Interview Date: Week commencing - Monday 6th June 2022

ROLE PURPOSE

Provide administrative support to the organisation

Act as initial point of contact for clients accessing our services

To request an application pack please email: recruitment@newportca.org.uk and quote reference number.



Building Communities Trust
Ymddiriedolaeth
Adeiladu Cymunedau

Invest Local Officer

£33,950 FTE

28-37 hours per week (subject to negotiation)

Home-based with frequent travel

This post is funded for three years with strong possibility of extension.

We're offering an exciting opportunity for an experienced community worker to work on Wales' largest asset-based community development programme.

The post will be responsible for supporting the Invest Local programme in three communities and helping communities to develop plans for investment. The post will be located from home but will involve extensive travel and frequent evening and occasional weekend working. This role will also contribute to BCT's networking and shared learning work.

Access to a car is essential. The post will cover programme areas in Tredegar, Merthyr Vale/Aberfan and Hirwaun.

For an application pack, go to www.bct.wales/jobs, or email info@bct.wales.

For an informal discussion, please contact Chris Johnes, Chief Executive on 07736 158817 or the current post holder Rachel Harding on 07736 158827.

Closing date: 23rd May

Interviews: 7th June



Swyddog Buddsoddi Lleol

£33,950 Cyfwerth ag Amser Llawn

28-37 awr yr wythnos (agored i drafodaeth)

Gweithio gartref gan deithio'n aml

Mae'r swydd hon yn cael ei chyllido am dair blynedd gyda phosibilrwydd cryf o estyniad.

Rydyn ni'n cynnig cyfle cyffrous i weithiwr cymunedol profiadol weithio ar y rhaglen datblygu cymunedol fwyaf yng Nghymru sy'n seiliedig ar asedau.

Bydd deiliad y swydd yn gyfrifol am gefnogi'r rhaglen Buddsoddi Lleol mewn tair cymuned a helpu cymunedau i ddatblygu cynlluniau ar gyfer buddsoddiad. Bydd deiliad y swydd yn gweithio gartref, ond bydd yn rhaid iddo ef/hi deithio'n helaeth a gweithio'n aml gyda'r nos, ac ar y penwythnos o bryd i'w gilydd. Bydd y rôl hon hefyd yn cyfrannu at waith rhwydweithio a dysgu ar y cyd BCT.

Mae mynediad i gar yn hanfodol. Bydd y swydd yn gwasanaethu ardaloedd y rhaglen yn Nhredeggar, Ynysowen/Aberfan a Hirwaun.

I gael pecyn ymgeisio, ewch i www.bct.wales/jobs, neu anfon e-bost at info@bct.wales.

I gael sgwrs anffurfiol, cysylltwch â Chris Johnes, y Prif Weithredwr, ar 07736 158817 neu Rachel Harding, deiliad y swydd hon ar hyn o bryd ar 07736 158827.

Dyddiad cau: 23ain Mai

Cyfweliadau: 7fed Mehefin



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to hear how you could sleep like a lamb

southdownduvets.com

News from the Intrepid Wool Grower

From Koala to Polar, I Cannot Bear It!

I know I am in good company as I acknowledge that I am increasingly showing signs of climate change anxiety. I read daily, with shame, guilt and a deep fear, about the human-induced and accelerating deterioration of our planet. Forgive my cynicism, but I fear that while the global powers-that-be fly into luxury venues to talk big and enjoy air-mile laden lunches, there is scant evidence that humans, en masse, are prepared to genuinely change the way we live. Yes, many are trying, but we all need to do this together – no exceptions.

So, I fear for the polar bears and their shrinking habitats. I haven't forgotten the plight of koala bears in the aftermath of those devastating fires in Australia, which effectively destroyed vast tracks of eucalyptus forests. There are clearly more catastrophic wildfires and melting of glaciers to come – all over the globe. Climate change induced extreme weather has become an annual inevitability which will continue to threaten everything on this planet. And so, I fret.

To find some comfort, I notice I now constantly look to my local environment for evidence that "things are still ok".

Last week I was thrilled to see that literally thousands of tadpoles had hatched in my new ponds; a veritable writhing soup of new life, reassuring me of the health of the microclimate that I created during the long months of the first Covid lockdown. My delight was only compounded when I realised that 5 goslings had successfully hatched, with thanks to their parents jointly for a fine job of babysitting.

Then yesterday, I welcomed the annual return of the house martins and swallows. There they were, sitting on the overhead telephone line, eyeing the eaves of my letting cottages. They nest under those eaves every year and their annual arrival and choice of real estate brings me joy and relief.

So let me state this here in writing. If any of my human cottage guests complain about the little pile of bird droppings on the path under the eaves, they get short, sharp shrift from me!



Jessica



Puzzles

Crossword

CRYPTIC CLUES

Across

- 1. Wild West food (4)
- 4. Trencher to land in the sea hesitantly (7)
- 8. Misconception: "Take mine," said eccentric (8,4)
- 9. Relevant stuff (8)
- 10. Standard to wilt (4)
- 12. Troubled Frank not right to accept thanks for an eastern garment (6)
- 14. Place in Italy where the lady carries on (6)
- 16. Presently held (4)
- 17. Worried about broken net, horse did it perhaps (8)
- 20. But it isn't the shortest part of a church service (6,6)
- 21. Just right next to lonely extremities (7)
- 22. A, B, C, D, F or G presumably (4)

Down

- 2. Oliver's turn (5)
- 3. Shipping lane? (8)
- 4. I'd come up with Katy, say, a tribal leader imposing a harsh settlement (6)
- 5. Shelter included in the contents (4)
- 6. I had log chopped up for a Spaniard (7)
- 7. Type of action taken by railway worker back on top (9)
- 9. Hurry up, Kate has me confused (4,5)
- 11. Aircraft is not designed to be abandoned (8)
- 13. Fine clue compiled by accountant for a small merchant vessel (7)
- 15. Cereal is sweet with sugar! (6)
- 18. Come home to this perch (5)
- 19. From the bank, noticed the wader (4)

	1	2		3		4		5		6		7
	8											
9									10			
							11					
12		13					14					
						15						
16					17					18		
				19								
20												
21								22				

QUICK CLUES

Across

- 1. Explosion (4)
- 4. Halfway through period (7)
- 8. Out of uniform (12)
- 9. Horrified (8)
- 10. Deceiver (4)
- 12. Obliterate (6)
- 14. Mark of disgrace (6)
- 16. Heavy metal (4)
- 17. Small fried cake (8)
- 20. Cold cabinet (12)
- 21. Oval (7)
- 22. Forest plant (4)

Down

- 2. Share out (5)
- 3. Counsel (8)
- 4. Derided (6)
- 5. Room access (4)
- 6. Reverberating (7)
- 7. Wrongdoer (9)
- 9. Outsize (9)
- 11. Not flowing (8)
- 13. Apprehensive (7)
- 15. Stick together (6)
- 18. Lasso (5)
- 19. Small tuft (4)

Sudoku

The second-toughest Sudoku in Britain

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



ISSUE 1511 ANSWERS

CRYPTIC:

Across – 1 Escargot; 6 Abbé; 8 Impose; 9 Bottle; 10 Float on air; 12 Indict; 14 Damage; 15 Green pound; 19 Instal; 20 Labour; 21 Vera; 22 Altitude.
Down – 2 Sump; 3 Aloof; 4 Goes out; 5 Tibet; 6 Antonym; 7 Billings; 11 Entrance; 13 Inertia; 14 Doublet; 16 Palma; 17 Debit; 18 Fund.

QUICK:

Across – 1 From A to Z; 6 Cool; 8 Turn up; 9 Berate; 10 Extra cover; 12 Grocer; 14 Bonbon; 15 Ventilated; 19 Adored; 20 Tavern; 21 Myth; 22 Nobility.
Down – 2 Rout; 3 Mince; 4 Tipster; 5 Zebra; 6 Cartoon; 7 On the hop; 11 Friendly; 13 Catarrh; 14 Bathtub; 16 Laden; 17 Devil; 18 Brat.

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

Send entries to:

Crossword Competition,
The Big Issue,
43 Bath St,
Glasgow, G2 1HW

Win

The first correct drawn entry to the crossword will win a copy of this week's random book selection, *Who Are We Now? Stories of Modern England* by Jason Cowley

MY PITCH

*Bristol Temple Meads railway station
Monday-Friday 9am-5pm*

OPREA RUDUCAN, 48

● I have moved pitch in Bristol recently from Waitrose to Temple Meads railway station and it has been very good for me. I am here as part of The Big Issue's partnership with Network Rail and all the staff here and the manager Fran respect me. They help me all the time and they are very, very good people.

I sell 100 magazines every week and the new pitch is good for that because I used to sell around 20. It was very hard on my old pitch. Now I have a card reader so people can pay without cash. They say to me, "Oh you have the machine?" and I go, "Yes! It's very good technology!"

It can be very busy on my pitch – sometimes there are too many people here! It means that I don't have many regular customers at the moment. Instead, lots of different people buy the magazine from me every day. This is good for me because I like meeting new people. I try to just say to my customers "Hello" or "Good morning." I try not to speak too much because it's so busy and people are travelling to where they need to be. But I make sure my pitch is very clean, that makes it easier for customers to approach me and makes me calmer. This is very important.

As well as selling the magazine, I am also studying a Level 3 business course at the University of Nottingham. I learn about management and integration in business – I study on Zoom one day a week. In one way, the

I wanted to see the world when I left Romania, but I found a home in Bristol



longer the coronavirus goes on the better it is for me because I might have to study for two days a week on campus next year. I'm waiting to see. The course is very good for me. I need it to see if maybe I can change my job in the future. I am not aiming for anything in particular, selling the magazine is fine for me at the moment.

I have mobility problems and that means I have problems with my neck and my back. I found a job on a construction site after I came to the UK from Romania in 2014, but I had an accident and couldn't work. I used to sleep rough but I rent a flat now, it's one-room accommodation and I am there temporarily. I've applied to the council in Bristol for a home that is suitable for someone with disabilities, but I am waiting. It is very hard for the council because there are too many people waiting for accommodation. I would like to buy a flat in the future,

but I need a permanent job for that and it is a problem for me. My condition is not very good – a construction job would be too physical for me. But here in the UK, people do not hold prejudices against disabled people and I feel like you're given a chance. If the manager at the train station said she had a job for me, even if it was part-time, it would be very welcome!

I like it in Bristol. I like the city, the people, the shopping, that's why I've been here for eight years. I wanted to see the world when I left Romania, but I found a home in Bristol. Each person who buys the magazine from me helps me get everything I need. This is very important to me and I want to thank them and the station staff, the manager, everyone. It's like a family here. Everyone has time for me.

Words: Liam Geraghty @LGeraghty23
Photo: Frankie Stone

SEA CHANGE PRESENTS

MAY 2022

27TH – 28TH – 29TH

CHILLY GONZALES LAUNCH SHOW

TIM BURGESS PORRIDGE RADIO

GWENNO KATHRYN JOSEPH HAILU MERGIA

KEELEY FORSYTH KATY J PEARSON **CAROLINE**

SINEAD O'BRIEN SOCCER96 THE LOUNGE SOCIETY

FULU MIZIKI ANDREW WASYLYK **QUINQUIS**

MELTS *LUCY GOOCH* STUDIO ELECTROPHONIQUE

TARA CLERKIN TRIO **NAIMA BOCK SILVERBACKS**

HIGHSCHOOL PALE BLUE EYES

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