

A LEVEL MEDIA STUDIES

SET PRODUCTS FOR COMPONENT 2 SECTION B: MAGAZINES

OPTION 3: VOGUE/THE BIG ISSUE

Vogue
July 1965

The following extracts must be studied:

- Front cover of magazine
- Contents Page (p.3)
- Feature: 'Money: Questions and Answers' by Sheila Black (p.14, 18)
- Advert: Revlon 'the applied art of eye-making' (p.17)
- Advert: Cutex 'Bare Essentials' (p.23)
- Advert: Imperial Leather (p.27)
- Feature: 'Picnics Probable and Improbable' (p.34-35, 40-41, 42-43, 50-51)
- Fashion Feature: 'Heatwave Holiday: Clothes new in the shops now' (p.58-59, 60-61, 66-67)

THE BIG ISSUE

Oct 17-23 2016, No. 1227

This edition has been offered free of charge as an educational resource but we would be very grateful if you would consider taking out a subscription of our award-winning publication.

The Big Issue is a social enterprise that exists to dismantle poverty by offering a 'hand up' to thousands of vulnerable people throughout the UK. Vendors buy the magazine from us for £1.25 and sell it to the public for £2.50, keeping the difference. In this way the magazine provides them with the means to earn a legitimate income.

Print corporate subscriptions contribute to creating real time work for a vendor in our sheltered employment project subscribe.bigissue.com. Digital subscriptions are also available for a more limited budget www.zinio.com/bg/the-big-issue-m3201. We have a number of colleges and universities that have taken out a subscription and hope that it provides a valuable resource for young people.

The following extracts must be studied:

- Front cover of magazine
- Contents Page (p.3)
- Editor's Letter (p.6)
- Feature: 'Letter to My Younger Self: Grayson Perry' (p.14-15)
- Feature: 'Vendor Success Stories: Moving On' (p.32-33, 35)
- Feature: 'Rise of the Homeless Bakers: No Soggy Bottoms Here!' (p.41)
- Adverts: At least 3 key adverts of the centre's choosing
- Feature: 'My Pitch' (p.58)

VOGUE

JULY 1965 3/-

*marvellous mad midsummer
sand swim sea sun
sheiks sophia
and how to
scintillate
almost
anywhere
even at a picnic*

VOGUE

BRITISH | AMERICAN | FRENCH | AUSTRALIAN | NEW ZEALAND | SOUTH AFRICAN | PRESIDENT I. S. V-PATCÉVITCH
PUBLISHED 16 TIMES A YEAR NUMBER 9 WHOLE NUMBER 1958 VOLUME 122 JULY 1965



COVER: Sophia Loren photographed by David Bailey during the shooting of her newest film, *Lady L*, at Castle Howard, York. Here, as Lady L dressed as a Turkish dancer for the masked ball scene when her aristocratic husband (David Niven) appears as Macbeth, her anarchist lover (Paul Newman) as Casanova. Adapted from Romain Gary's novel by Peter Ustinov, who also directs and plays the part of a Bavarian prince. Produced by Carlo Ponti for MGM, *Lady L* will be released later this year.

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NEXT ISSUE: OUT JULY 29

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money

Questions and Answers
by Sheila Black of the *Financial Times*

In the six months that I have been a small part of *Vogue*, I have come to learn a lot about *Vogue* readers from their letters. Most of them confirmed things I already knew or suspected. For example, I knew that they were intelligent (I mean, I've always been one myself . . .) I knew that most of them were happily free of financial problems, that a number were definitely rich, and that there must be a fair ballast of those who have more taste than money.

The thing that has most surprised me is the number of women with money who admit that they have done nothing more with it than buy what they want and leave the rest in the bank. The wish to invest is there, but the fear of losing money inhibits most women from taking the first steps.

Most of these letters ask for my advice in rather vague terms. "Dear Miss Black, what can I buy with £500," is just not enough. Some readers even leave out the £500 bit. I have had to ask something like one-third of my correspondents for more information before I can give any kind of helpful answer. So I hope those of you who are not so vague will be patient while I make some suggestions for the others.

First, the borrowers. I'm all for people borrowing money. But when you ask how to go about it, please say what you want the money for, and what security you can offer. Security means anything you own that has an intrinsic value. Pictures, jewellery, share certificates. And any security you offer has to be lodged with the bank that lends you the money. That is, anything saleable like jewellery or certificates. Houses and other property involve documents. No lending company—banks, finance houses—lends without security. Although it can sometimes be estimated profits from a business, intangible securities of this kind are not usual. And before leaving the subject of securities, they have to belong to the borrower or pledged by the borrower's guarantor on her behalf. It may sound obvious enough, but it seems that a lot of people expect lenders just to take the joint home "on trust" and advance any loan asked.

Home improvements crop up in many letters. Enough to make it worth repeating that these can often be done through hire purchase companies on "personal loan" schemes which give some income tax reliefs that hire purchase repayments don't offer. And that building societies, with insufficient funds to meet full mortgage applications, are lending more and more to existing borrowers to improve the value of the houses partly owned by both lender and borrower. But there are usually minimum amounts one can borrow in this way. It costs money to administer "loans" and few companies will lend such small sums that they lose on the deal. So don't expect to get £50 for repainting the hall from anyone except the bank manager, if he's willing.

On insurance problems, there is also a dearth of information. So much so that I am beginning to understand why so many people have the wrong policies. Taking life insurance as an example, essential data includes the age of the insured and the beneficiaries. Income, sources of income and how long both are likely to be stable. Medical history is important. Whether or not one wants an

(continued on page 18)

money

continued from page 14

endowment and at what age. Whether one's expectation is of greater or smaller income in the years ahead. And so on.

Then there are the women who want to insure, borrow or invest without their husbands knowing about it. I am not going into the moralities of this. I can only say that, in British financial law, married women are never independent even if they are the chief breadwinners, and they have no chance of keeping their affairs completely private. Banks honour wifely privacy. But, in the end, comes that income tax return which has to be signed by the husband after all the details of "wife's income" etc. have been entered. And, in nearly all other financial transactions, married women have to bring their husbands in somehow. Sorry, but there it is.

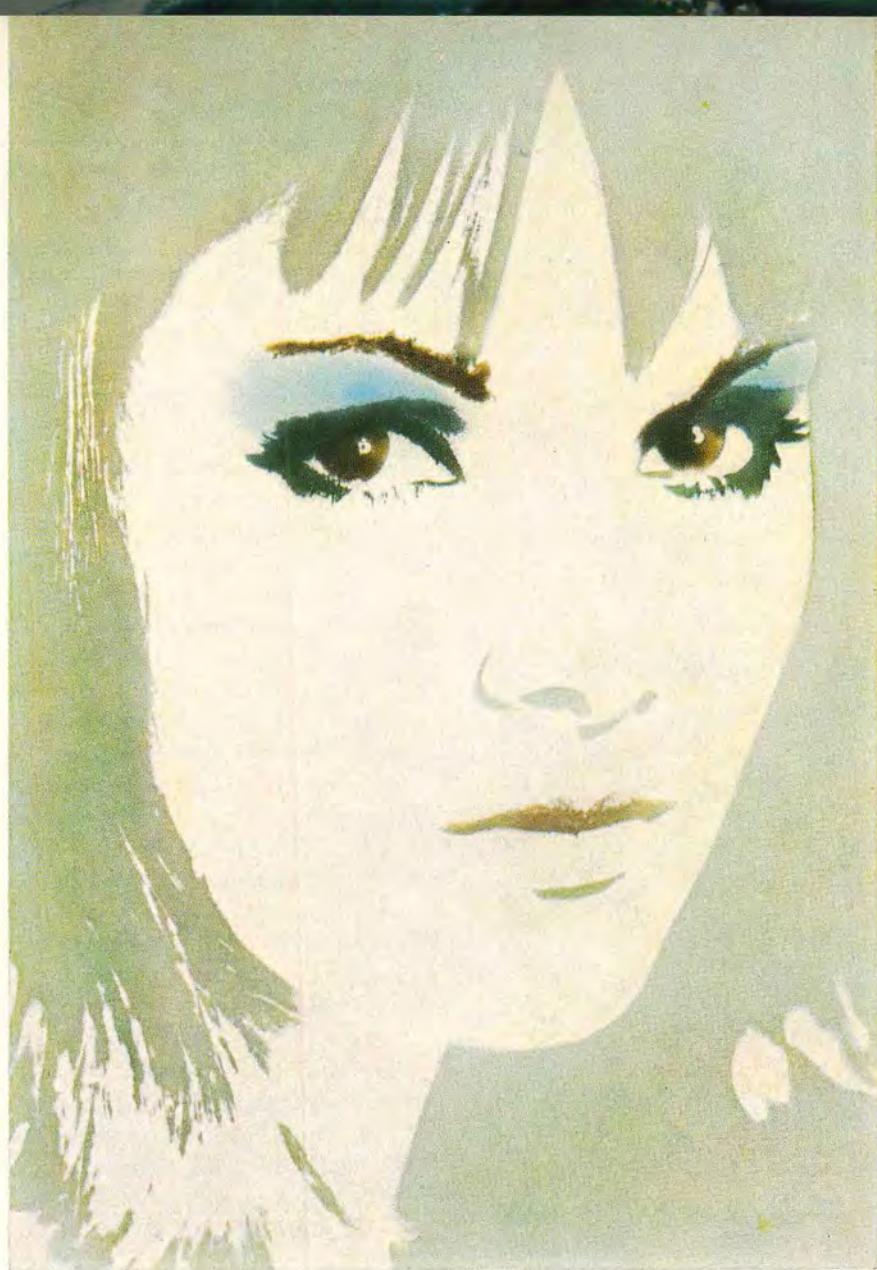
And that brings me to another subject of letters. Summed up, the question is, "Can I invest and make money without paying income tax?" The answer is a positive NO. The illusion that tax-free dividends don't have to be declared is just that—an illusion. The stock or share or bond holdings have to be declared, as do the dividends, even when no tax is due. Forms should be filled in regardless of whether anyone is eligible for any tax or none at all. And now that there is capital gains tax, the position is even stricter.

Which brings me to shares. One woman asked how she should invest £10,000. Others were more modest, but the question was as basic. A good many just wanted to "dabble," or just "do something about money." Obviously, any adviser must first know what proportion of your total wealth is represented by £10,000, £5,000 or even £100. It's worse to lose £100 if that is all you have, than £10,000 when you have £20,000. Then one must know whether you are able to lock the money away, and for how long—if it might be needed suddenly, premium bonds are the safest answer since you should not be forced to sell shares at a loss. Another thing is whether one wants a good income and, therefore, high-yielding shares, or no income and as much capital gain as possible, taxed or not. Age is important too—there is little point in the really elderly buying long-term or undated stocks of many types.

These are the recurring points in letters. I hope I don't sound too pompous when I say I do feel rather inadequate when I have to keep answering that I can't help without another letter, but it's true. Anything I'm told is completely confidential—and the same is true of any information you give to your bank manager, insurance broker or agent, building society or anybody else.

Finally, I am always being asked about shares and why I don't tip them. In broad terms, I will, after the shake-out of the last budget restrictions and a re-settlement to normal in the early Autumn—we hope. But only broadly. Share buying is rather a sensitive day-to-day business, with prices and situations altering while the magazine is being printed, or in even less time.

Obviously, under present conditions, one should back super managements and skills. So I shall talk to the top managers and the successful buyers of jewellery or pictures or antiques and pass their advice on in the hope of shedding some light on what looks like being a long dark winter.



The applied art of eye-making by Revlon

Making eyes has always been a great feminine art. But never has a woman had so many utterly devastating (and easy to use) products at her command... as with Revlon's new 'Eye Makers À La Carte'. Here are the secrets to make your eyes make history for you!

Begin with Revlon's new 'EYE VELVET'. Squeeze a dab on your fingertip, stroke it on from the inner corner, blending upward and outward across your eyelid. This matte-finish eyeshadow never streaks or fades, keeps velvety for hours. Positively alluring!



To make your own eyelashes darker, silkier and most of all longer (with a most natural look), brush on Revlon's new 'FABULASH'. It's lash-lengthener and mascara in one. Go even longer with the separate super-lengthener... a Revlon exclusive! Lets you keep adding length until you say "stop". It's simply 'Fabulash'!

Make your eyes look twice their size with Revlon's new liquid 'EYELINER'. Dip the brush in bottle; then holding as a pencil, draw a fine line with flat edge of brush from inner corner of eyelid to outer edge extending the line slightly upward. The results are dramatic... dazzling... so very beguiling!

Newest eye idea is Revlon's 'BROW BEAUTIFUL' for today's soft-shaped brow. Brush on natural-looking colour with this new stay-put powder. Comes complete

with a clever angled brush that makes it easier and faster to arch, fill-in, extend and colour... all at the same time. It's called 'Brow Beautiful' and it most certainly is!



Don't wait another minute. Create all the eye-illusions you need—shape them, change them, colour them, darken them, deepen them! It's all so easy to do with Revlon's new collection of

**'EYE MAKERS
À LA CARTE'**



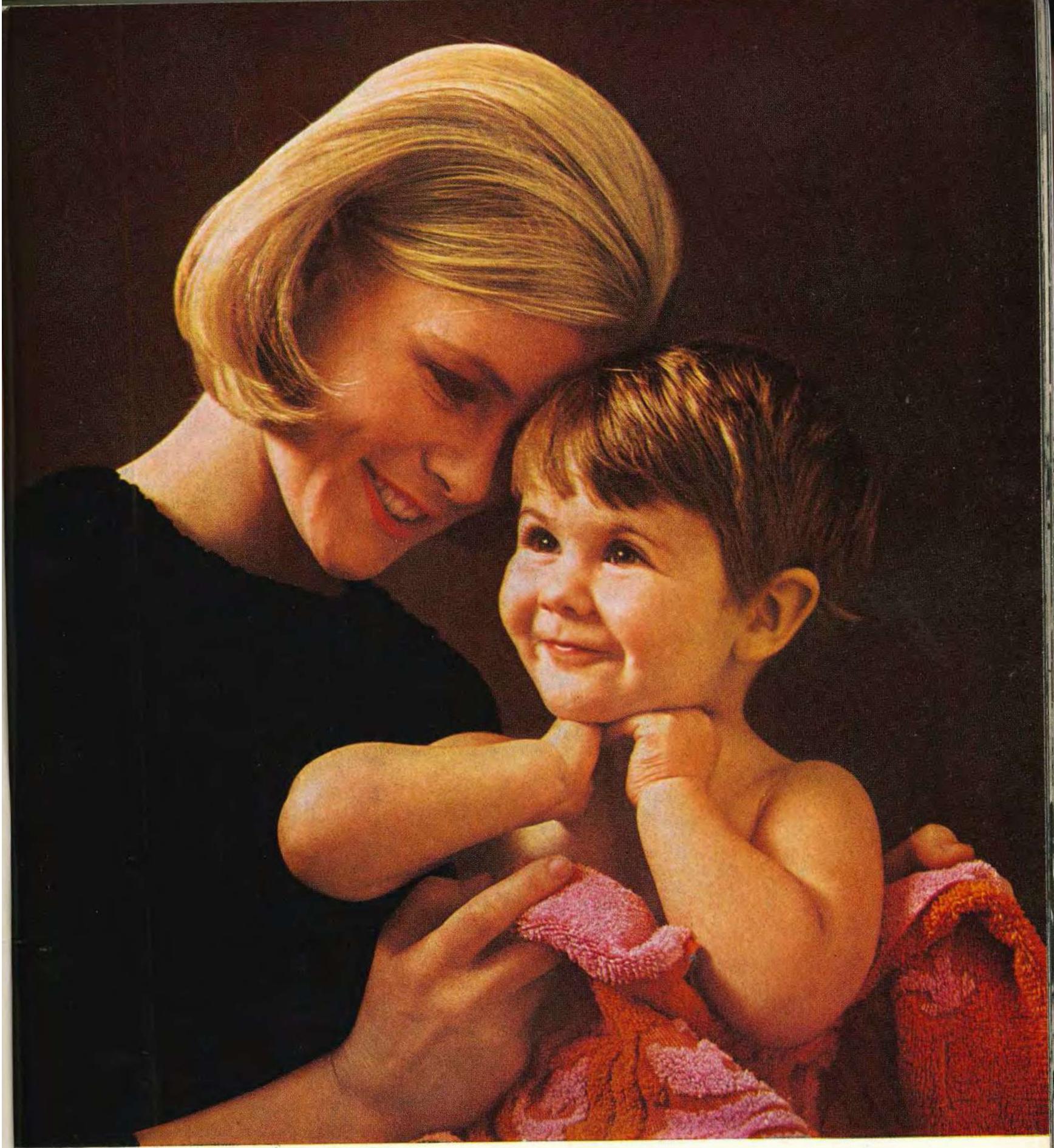
This
Summer
don't go out
without
the
“bare
essentials”

New sunned, honeyed hues that
say the chalky-white look is o-u-t!

Just uncovered! The newest,
you-est look in lipsticks! Now,
Cutex unveils four birthday-suit
hues so naturally you...they're
just barely decent. Not wan, not
white...but warm and womanly.
Are you woman enough to
wear them?

by
CUTEX
• (of course!)





You want skin that feels soft . . . soft as a child's.
And for that you need Cussons Imperial Leather . . . good,
pure soap, blended with 21 essential oils to care for your
complexion, gently, safely. To keep your skin as soft as a child's.
Enjoy Imperial Leather's perfume in bath cubes and talcum powder too.



IF THE WORLD DIVIDES INTO THOSE WHO LOVE OR HATE.

PICNICS

the next sixteen pages are strictly for addicts: picnics photographed in settings probable and improbable, from the Nile to an English country garden; plus the clothes to wear scintillatingly at each of them.

Here, Tissot's view of a 19th-century picnic beneath the chestnut trees and

Antonia Fraser's
account of some celebrated picnics,
adventurous, fictitious and romantic

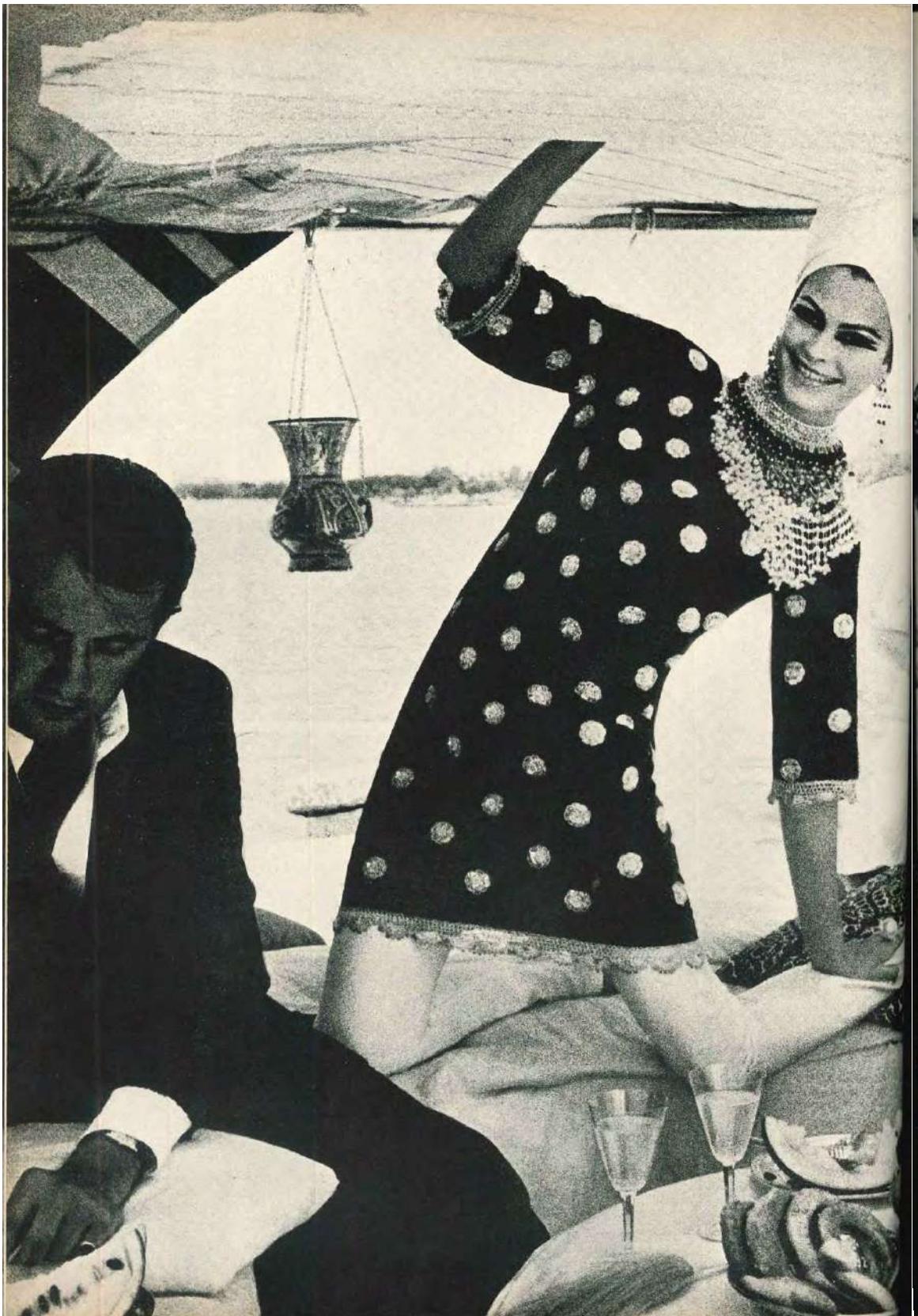
There are those who are prepared to picnic at a moment's notice and enjoy it, and those who, like the late Lord Wavell, think of picnics as "sitting on a nettle and eating a wasp". I am firmly on the side of the picnickers, and I don't care whether the origin of the word is French (*piques niques*), German (*piquen und niquen*), or Italian (*piccola niechia*). To me it is the spirit of the feast which counts, and this is surely firmly English. One might refine the field still further, and say that the picnic is the special province of the English lady; I can never quite forget that in our family my mother was a determined picnicker, whereas my father, when asked to describe his idea of a picnic, replied lugubriously: "I think of the Feeding of the Five Thousand." Of course this male-female contrast is obviously not confined strictly to England; at the most famous of all pictorial picnics, the *Déjeuner sur l'Herbe*, the men's dress was strictly formal, whereas the women were somewhat more relaxed. In Tissot's *The Picnic*, opposite, though the man looks placid enough, it is the ladies who are clearly enjoying themselves.

It might, however, be politic to establish a few rough rules for picnics, if only to convert more of the unhappy hot-lunch-at-homers to this delightful pastime. First of all, I will concede that as man is born free, picnickers ought not actually to be taken in chains. I must have put a great many people off picnics forever by my enthusiasm for them, my conviction that everyone is enjoying themselves as much as I am: sadly, therefore, I plead for the picnic voluntary.

This is a rule which would have been appreciated in the past by the entourage of lady picnickers of high rank: the Ladies-in-Waiting to Queen Victoria never ceased moaning at how they were compelled to picnic with her in Scotland in all weathers and all seasons. One feels that the picnic voluntary at Balmoral might have been rather sparsely attended. Yet the Queen clearly brought a great (continued on page 97)

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“ . . . She came from Egypt.
Her galley down the silver Cydnus rowed,
The tackling silk, the streamers waved with gold.”

All for Love, Dryden

Shimmering seductive
silk tunic, Eastern blue
fringed with golden lace,
flowering pearly gold
and silver roses; 55 gns.

Pure white pure silk

Choridar pants; 22 gns.

Cascade of golden, pearly,
green glass beads.

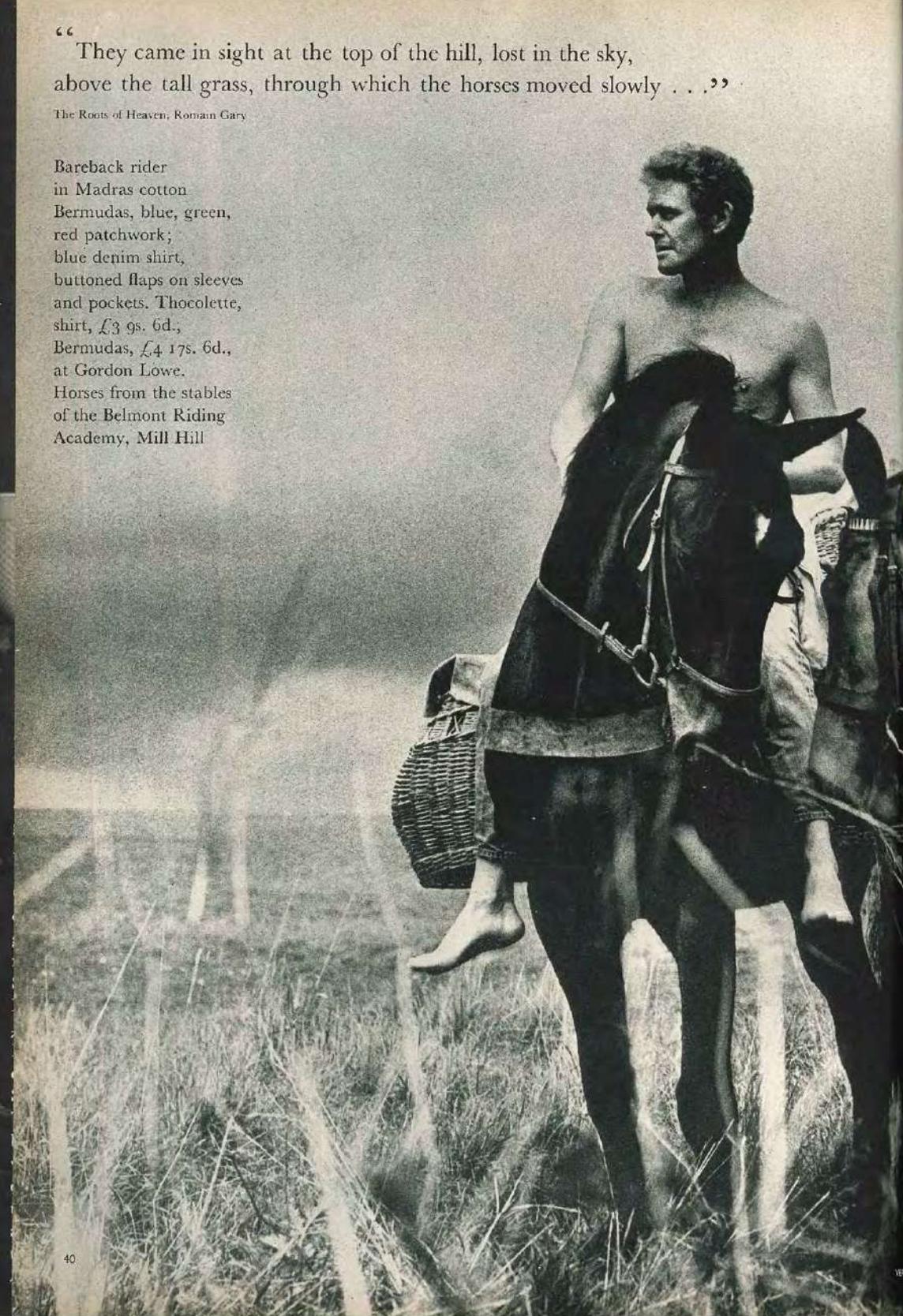
All at Savita.

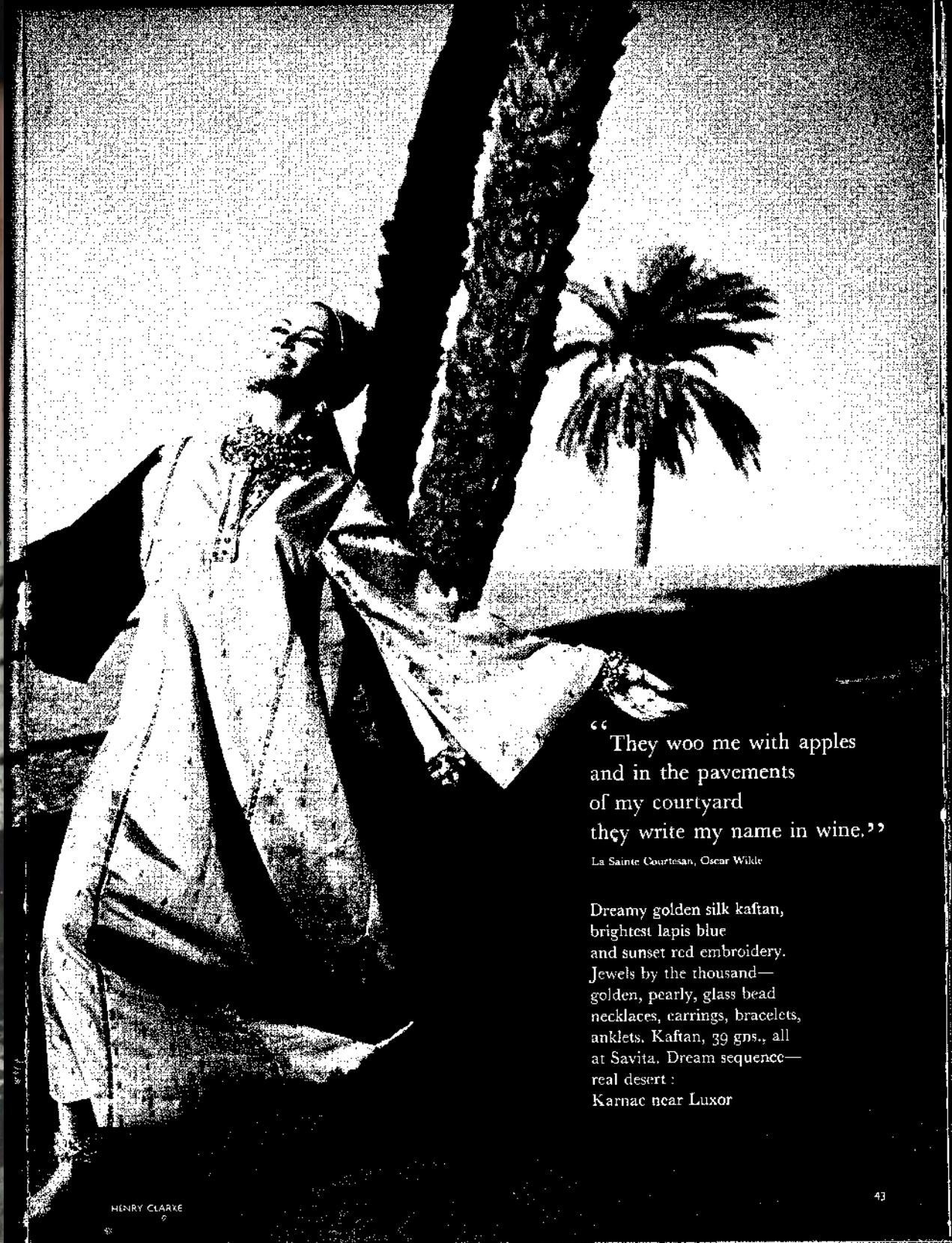
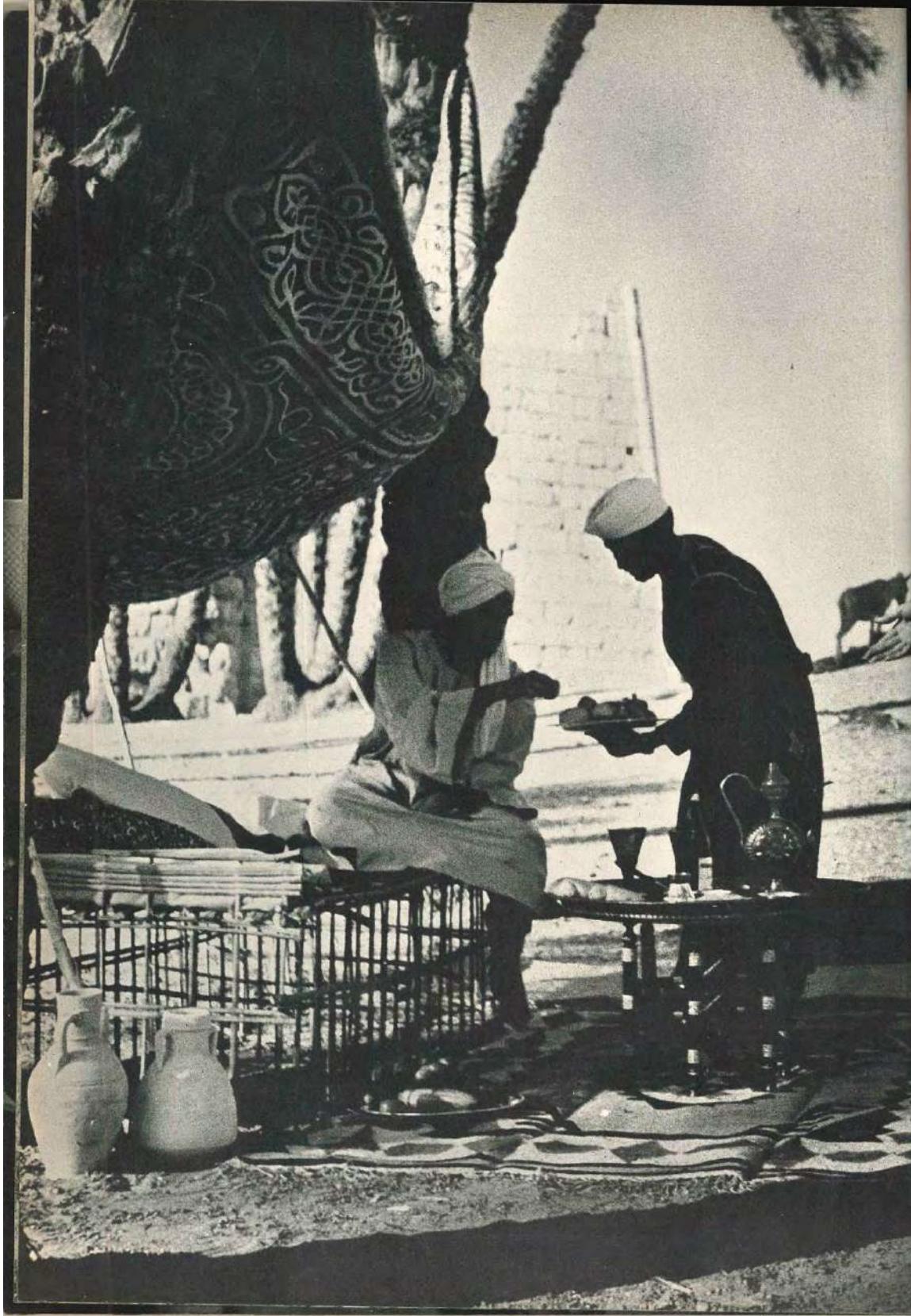
Moonwhite chiffon turban,
Ascher, £3 4s. 6d.,
Simpson. Nile picnic
prepared by the New Winter
Palace Hotel, Luxor

“They came in sight at the top of the hill, lost in the sky,
above the tall grass, through which the horses moved slowly . . .”

The Roots of Heaven, Romain Gary

Bareback rider
in Madras cotton
Bermudas, blue, green,
red patchwork;
blue denim shirt,
buttoned flaps on sleeves
and pockets. Thocolette,
shirt, £3 9s. 6d.,
Bermudas, £4 17s. 6d.,
at Gordon Lowe.
Horses from the stables
of the Belmont Riding
Academy, Mill Hill





“They woo me with apples
and in the pavements
of my courtyard
they write my name in wine.”

La Sainte Courtesan, Oscar Wilde

Dreamy golden silk kaftan,
brightest lapis blue
and sunset red embroidery.
Jewels by the thousand—
golden, pearly, glass bead
necklaces, earrings, bracelets,
anklets. Kaftan, 39 gns., all
at Savita, Dream sequence—
real desert :
Karnac near Luxor

HENRY CLARKE



Simply romantic white,
near right, tucked
cotton and lace; 18 gns.
Empire look, *centre*,
lace top, cotton skirt;
pink ribbon tie; 15 gns.
Blonde straw hat,
Otto Lucas, at Fortnum
& Mason. Dreamy white,
far right. Ripples of
lace, tucked cotton.
Skirt, 10 gns., top, 7 gns.
All at Mexicana. White
parasols, Charles Judson.
Hair by Susan of André
Bernard. Little boy's
white cotton suit, 14½ gns.;
pink flowered white voile
dress, 29½ gns.; white
cotton romper suit, 12½ gns.;
all at The White House.
Shoes, Start-Rite, at Lilley
& Skinner. Man's clothes,
Monty Berman. Birdeage,
Geoffking Antiques, Cale St.
Cakes, Fortnum & Mason.

“I adore simple pleasures,”
said Lord Henry. “They are the last refuge of the complex.”
Oscar Wilde



Darling, the moment we landed there it was—a **HEATWAVE** larger than life. As we drove along to the hotel the



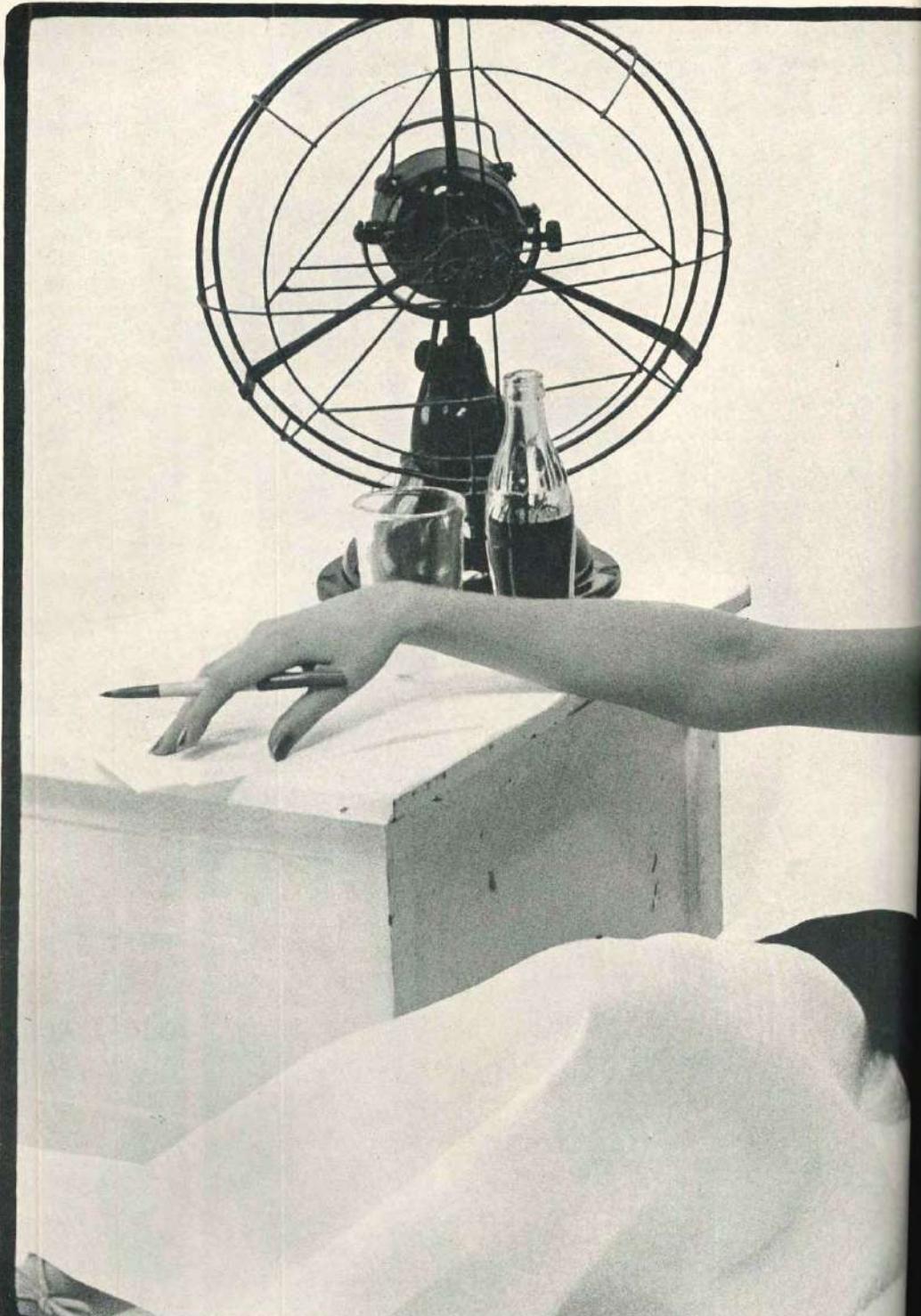
Thank heaven for iced blue, skinny too. Little girl coat, Courteille lace, Coin bonded to acetate tricot, great new fabric idea, little nothing bodice. Cool white collar, cuffs. 15 gns., with skirt, Wallis Shops, Knightsbridge; Marble Arch. Accessory details p. 104

town seemed still and deserted. I unpacked all my **HOLIDAY** clothes, at least I'm all prepared for a sunstrike



Slipped into something free and easy, a slip shape in crepe with a built-in dazzle. Thunderbolt V of white on black, small size top free-falling into a flare skirt. Simon Massey, 6½ gns., Dickins & Jones. Sandals, 8 gns., Kurt Geiger. Other shops, page 104

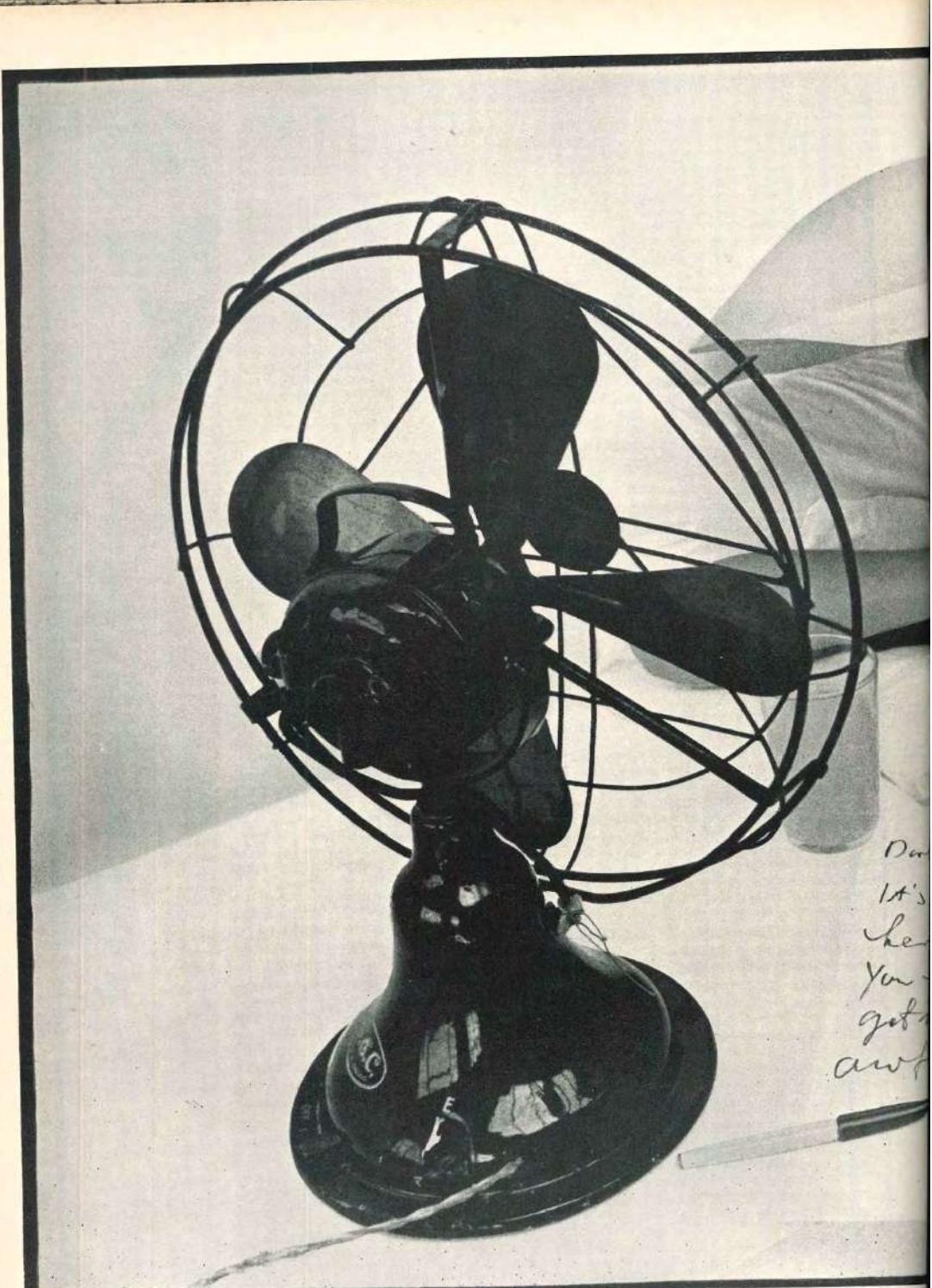
HELMUT NEVTON



To call it a sweater is cutting it a bit fine—but there you are: finely cut sweater ribbed in black wool, fine straps crossing be



£3 gs. 6d. I wear it with a long icy white waffle piqué skirt and belt; 7 gns. Both at Jaeger, Regent Street and Kings Rd. branches



Have you the feeling you've seen it somewhere before? In those days a vest was a vest, but in St. Tropez this summer *this* is the heat natural, threaded with ribbon, scalloped edges. By Vachon, available from Maxine Leighton Boutique. Trousers, 22 guineas, from Woollands.



Belt, a chiffon scarf, 52s. 9d., by Ascher. Sun swept natural straw hat, sprung with an over-blown cabbage-green Mexican flower. Hat, by Otto Lucas, to order from Woollands. Flower, 17s. 6d., available from Mexicana. Viva Maria! and is it as hot as this in Mexico?

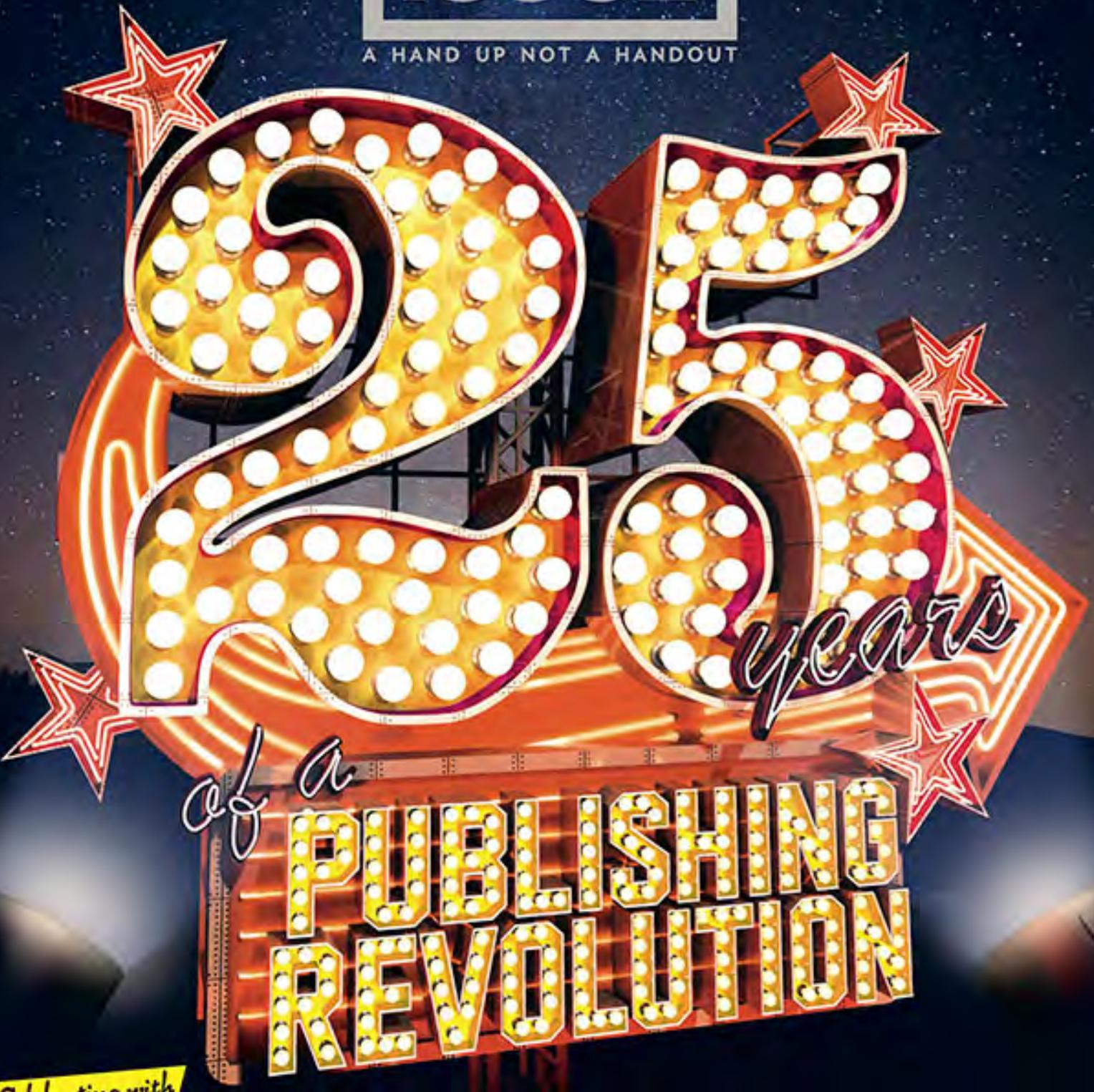
SPECIAL ANNIVERSARY EDITION

OCTOBER 17-23, 2016 NO.1227

EVERY MONDAY. £2.50

THE BIG ISSUE

A HAND UP NOT A HANDOUT



Celebrating with

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	Double
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Perfect Memory 22	£685. £685 £545
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Meadow 2000 Pocket Sprung

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†min spend £250, 48 monthly payments shown. Credit subject UK residents, age and status.



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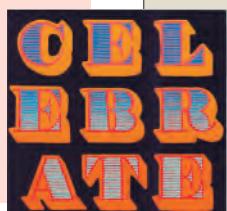
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A BEN EINE LIMITED EDITION BIG ISSUE EXCLUSIVE PRINT
TURN TO PAGE 56



Hello, my name is Donato

I'm honoured to feature in the 25th anniversary edition of The Big Issue. It made a big difference in my life when I needed it. I've worked all over the world

but I came to London for a fresh start. I now have a roof over my head and a fantastic pitch inside Victoria station. Read more of my story on page 58.



THE BIG ISSUE MANIFESTO

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

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

WE BELIEVE in trade, not aid...

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WE BELIEVE poverty is indiscriminate...

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COMMENT OF THE WEEK

The end of a long road for my brother

Here are a few words about my brother, Hamish Lorimer. He was born in Dechmont West Lothian on June 24, 1955. Our family moved to Sleaford, Lincolnshire in 1962. We were brought up at Rauceby Hospital, where our father worked. Hamish was a bright child and after leaving school he gained a degree in computing. Later he completed an Msc, in the same area using 'Bird Song' as his theme.

He could recognise every species of British bird. As a person he was very quiet and thoughtful. He had a dry sense of humour and was well-liked. Unfortunately, he struggled from his late teens with drug

abuse. This culminated in deteriorating health in the last few years of his life. Despite that he worked his pitch outside Marks & Spencer in Lincoln in all weathers until forced through worsening health to give up.

For the last year he was in and out of hospital and spent his last few months in Branston nursing home. I would like to thank all his loyal customers who treated him with respect and kindness. Also Doris and Linda and her husband, who gave up their time to attend his funeral. It was greatly appreciated at such a sad time.

Heather Lorimer, email

Taking liberties

Having read your letters on community libraries [October 10-16], I'm afraid I must disagree. Library closures have for decades been a popular answer to budget cuts since Thatcher. Whilst communities taking over these vital resources has been great for easing the conscience of councils, in the long term it is not great for communities.

In a time when we have fewer and fewer community job opportunities, turning government-funded resources into charities is killing off careers. Librarians are just as important to the communities as libraries and they need money to pay their rent just like our nurses and teachers.

I live near one of the community libraries in Lewisham that Barbara Greenall mentions. Whilst it is a lovely endeavour, I would rather those hard-working staff were given vocational training and paid for their time. Perhaps the government could use the £15m earmarked in 2013 for the Margaret Thatcher memorial library?

A friend who studied for a librarian degree (yes, it's not just a matter of knowing the Dewey decimal system) left the UK when, after two years,

she could not get a job. Volunteering is a wonderful experience for some but it is constantly being exploited with the effect of destroying salaried employment.

When as a nation we are demonising those who live off the welfare state, who is left to staff 'community libraries'? I agree with Tim Wells that community action can save libraries but I do not think putting the responsibility on unpaid workers is the answer.

Carolyn Hughes, email

Feeling the love

I regularly buy The Big Issue, I truly appreciate its ethos and the support it gives. I wondered if you could pass on my thanks to Ben Shell, for his poem *Love is* [Street Art, October 3-9].

I just wanted to say I found it really beautiful and very touching and I am so grateful that he wrote it and allowed it to be shared. I loved it.

Anonymous, email



I, KEN LOACH



@KenLoachSixteen
Producer Rebecca O'Brien very proud to purchase @BigIssue outside St James Park this evening



@jonesey1983

Just saw the @BigIssue guy outside of Cannon St Station give a handful of change to 2 ladies collecting for @guidedogs. What a top bloke!



@MelanieeMacleod

Another hopeless morning travelling through Victoria station. At least I got to have a nice chat with my favourite @BigIssue seller

Lost for words

I often mean to get in touch (usually to say how much I agree with what John Bird has written each week) but have never yet found/made the time. But this once I am going to find the time to feed back to Marc Carver [Street Art, September 5-11] that I think *Knock, Knock* is a beautiful poem. It says so much in very few words and is open to different interpretations. I love it. I have kept it. Thank you.

Jo White, email

Celebrating vendors

Today I had the pleasure of meeting the friendly and inspirational Ken, the Big Issue seller whose new pitch is on Middle Street, Yeovil, Somerset. I got into conversation with Ken, a feat I never managed with the previous Middle Street seller, and we chatted for some time. Ken told me about the plans he had for his future, working for himself and building a new life.

On my way back up Middle Street Ken greeted me again, despite having other customers to serve and chat to. You might say that he was merely ensuring that he would have my custom next time, but he didn't have to chat to me for as long as he did, and he didn't have to share his extremely well-behaved German Shepherd's dog treats with my dog. Thank you Ken, you are an inspiration.

Sherin Roffey, email

A close-up portrait of Antonio Banderas as the Man in Black from Westworld. He has white hair and blue eyes, looking intensely at the viewer. He is wearing a dark, ribbed sweater over a white collared shirt and a dark tie.

**"ALREADY TIPPED AS THE
NEW GAME OF THRONES"**

THE GUARDIAN

**"SINISTER
AND SPECTACULAR"**

THE DAILY TELEGRAPH

"STUNNING"

THE TIMES

WESTWORLD

The Sky logo, featuring the word "sky" in a lowercase, sans-serif font. The letters are a vibrant, multi-colored gradient, transitioning from red at the top to orange, yellow, green, blue, and purple at the bottom.

sky ATLANTIC

Tuesdays 9pm
or catch up now

THE EDITOR

This is a milestone. Where will it take us?



Illustration: Lauren Crow

In autumn 1991, Bob Dylan didn't have a Nobel Prize. In fact, his late period renaissance that kicked off with *Time Out Of Mind* had yet to come.

Mikhail Gorbachev was still in charge in Russia, making the world feel that not only had the Cold War thawed, but a period of global peace was here to stay.

Donald Trump was a garish self-publicist with weird hair.

Syria was a (relatively) stable state and friend of the West.

The euro was barely a glint in a technocrat's eye. A run at a bank was a thing that happened in the Depression. The internet didn't really exist. Amazon was simply a river.

In the intervening 25 years, as the world has shifted angrily with what feels like unstoppable pace, The Big Issue has pulsed and grown. Our focus has remained true. A hand up not a handout. That's it. Everything else builds from there.

A means to make a living, a means to move out of broken poverty back into society, allowing the men and women who sell The Big Issue to rebuild their sense of self, for those who were invisible to become visible.

There is a traceable line through our history in which we have challenged authorities to work for the poorest in society, to act rather than to pay lip service.

You can see how The Big Issue changed the publishing world. Before we came along, newspapers were sold on the street, but not magazines. And certainly not by homeless people. Now, the street is not just an accepted place of distribution but a



crowded one. Still, we remain the only street magazine that charges for copies. And while the move to digital is hurting many fine old print titles, we're on the up.

While our medium of sale is a clean message, our content, the message between the pages, is vital. We enjoy being a rogue element, a raised rebel voice that challenges orthodoxy and standardised received notions.

John Bird, The Big Issue founder and still our pilot light and beating heart, this week details the core ambition for the next stage of The Big Issue development. To be locked into prevention; to deal with the foundations of poverty rather than treating the symptoms.

To begin, we will look to literacy.

We will fight for those without access to books, the great joy and possibilities of reading. We will agitate to protect libraries and independent bookshops.

There is work to be done. We hope you stay with us. This week, though, we shall have a little cake.

Paul McNamee is editor of The Big Issue
Paul.McNamee@bigissue.com
@pauldmcnamee

SO... WH HOMELE



In 1991 the cover of the first edition of *The Big Issue* posed a stark and provocative question: "But why don't the homeless just go home?" Nick Hardwick, then director of the charity for homeless young people Centrepoint, answered in an article identifying factors such as broken family relationships, a desperate shortage of cheap rented accommodation and meagre social security payments. In the last 25 years great progress has been made in helping people up from the streets, raising public awareness of the problem of homelessness and challenging common misconceptions about the forces driving it. But with rough sleeping and statutory homelessness still on the rise in the UK, plainly much more remains to be done. With that in mind, we asked people on the frontline of homelessness provision in the UK the same question again in 2016: why don't the homeless just go home? Here's how they responded.

Y DIDN'T THE SS JUST GO HOME?

MOMENT
IN TIME

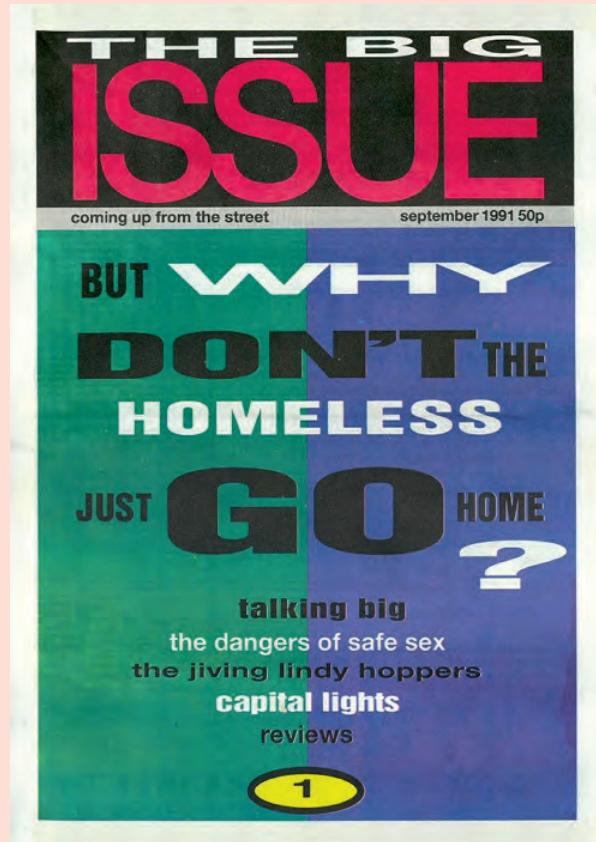
THE BIG
ISSUE



UP IN DOWNING STREET

May 1997

John Bird and representatives of homeless charities present Prime Minister Tony Blair with a 10-point plan to tackle homelessness.



PAUL NOBLET

Head of Public Affairs at Centrepoint

"For most of the young people we support going home just isn't an option. Often they have been forced to leave home because there has been some form of family breakdown, be that because of financial problems which mean a family can't keep a young person at home, anger over a young person's sexuality, or even domestic violence. A lot has changed in 25 years, and while Centrepoint's mission to support homeless young people remains the same, homelessness is no longer just a problem of why those experiencing it can't go back, the current housing crisis means the real problem is about where they go next."

JON SPARKES

Chief Executive at Crisis

"Homeless people can't go home because there aren't enough homes available

to them. Even if there were, the law as it stands in England could still leave thousands out on our streets. Successive governments have failed to build the decent, affordable homes we so desperately need, while cuts to housing benefit have left even the cheapest rented flats out of reach for too many people. And homeless people in England can be turned away with little or no help by councils if they are not considered a 'priority', even if they have nowhere else to stay."

ADAM LANG

Head of Communications and Policy at Shelter Scotland

"Homelessness can happen to anyone and it is shocking and shameful that homelessness still exists today. At the root of the problem is the simple fact that there currently aren't enough homes for people facing the tragedy of homelessness. Our

new campaign in Scotland, Homelessness: Far From Fixed, aims to refocus attention on tackling homelessness. We want a safe and affordable home for everyone and help to be available for everyone to keep or find a home. We want a strong housing safety net to catch people if they do lose their home and we want a society where no-one should ever have to sleep rough on the streets."

HOWARD SINCLAIR

Chief Executive, St Mungo's Broadway

"Because people who are homeless don't have a home to return to. And while some may have a roof that's not the same as a home. A home is somewhere safe, warm, personal. Our job is to provide the opportunity, and to help people (re)find the skills and resilience, to make their own home."

From Switzerland



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- Only 6 calories per sweet



Ricola

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For 25 years we've offered a hand up. We will not stop.



Twenty-five years ago we struggled, and for many years after, with the enormity of our task. Starting on the double yellow lines of the West End of London, kindly ignored by friendly coppers and traffic wardens, we began.

To say that we knew precisely what we were doing was our first big whopper. That knowing what you are doing only comes from doing. And quickly we learned that we loved and loathed our work because it was so madly engaging and intense.

"John Bird, you scumbag, you're exploiting us" was said at one of the memorable confrontations with a group of distraught vendors rough-sleeping in Lincoln's Inn Fields. "You're charging us for this paper when homeless people have always been given things free." My reply, "Well, maybe that's one of the reasons you are still homeless" was greeted with derision of a loud declamatory kind.

Out of this confrontation and other confrontations with angered and left-behind and patronised homeless people we built a system of goodwill. At times it got strained but we did our best to play honest broker in this appalling reality where thousands had faced decades of slaps, kicks, punches and pats on the back; so to speak.

An amazing array of contradictory encouragements and rejections had added to homeless distress.

What we brought into the argument was the chance to make honest money, and the chance to begin to control your life; if falling had kept you down.

From the double yellow lines we expanded to Europe, Scotland, Russia, the North of England rapidly. We built an international network wherever the blight of homelessness occurred. We cut our teeth on homelessness locally and universalised this system of giving the homeless "a hand up not a handout".

Twenty-five years is a frigging long time to try and keep up the passion, and at times we sagged, got lost, and

tivated rather than innovated. But eventually I believe we turned into something that smacked of usefulness. I think we have got somewhere very special.

It would be impossible if it were not for the thousands of homeless people who took us on this forced march of knowledge-gathering. This continuous assault course, demonstrating how much damage had been done to them that they needed our aid in alleviating; or managing. Unfortunately sometimes the damage of their plight was so deep it could be terminal.

"I believe the greatest of all challenges is to create a science of new government. We must work to dismantle poverty"

I wonder where Ray, for instance, is now? Caught in a world of lies, cheats, beatings, neglect and yet rising to aid not just himself but others. Or Bungalow Bill, who the last time I saw him was dressed as a large tomato raising money for a children's hospital charity. Alas one of the

downs of our work has been to see people go when they feel they need us not. Goodbyes often left unsaid.

It's a wonder of a world that seems to enrich our work and understanding, and it's with this feeling we face the future.

Recently I have been working in the House of Lords on issues of literacy and the around 30 per cent of our children who pass through school and come out ill-prepared for life. This is one area that we could put useful energies into because many of the people we work with have not done well at school.

Cutting off homelessness and social neglect and need, at source, is where I want to take our work. To look upon our 25 years as a vast, at times sharp, learning curve that leads us to now passionately want to struggle to dismantle poverty. Not to simply bleat about how poor poor people are; but to find the mechanisms for breaking the machines that create poverty. To dismantle poverty.

Our Let's Dismantle Poverty conference next March will rally many bodies and individuals who want to help us to do that. And to begin what I believe is the greatest of all challenges: to create a SCIENCE OF NEW GOVERNMENT!

For that is what I went into the House of Lords to do: to stop government policy creating poverty; or policy that is not preventing poverty happening in the first instance.

For all of our efforts outside of government we need to change many of the dumb practices that have grown up over the years that stop people dismantling poverty in their own lives. That impede the poor.

Literacy is one of the most useful fights we can enter. But planning new ways of spending our money on dismantling poverty – our tax money – is a true David versus the big fella kind of struggle.

Happy 25th.

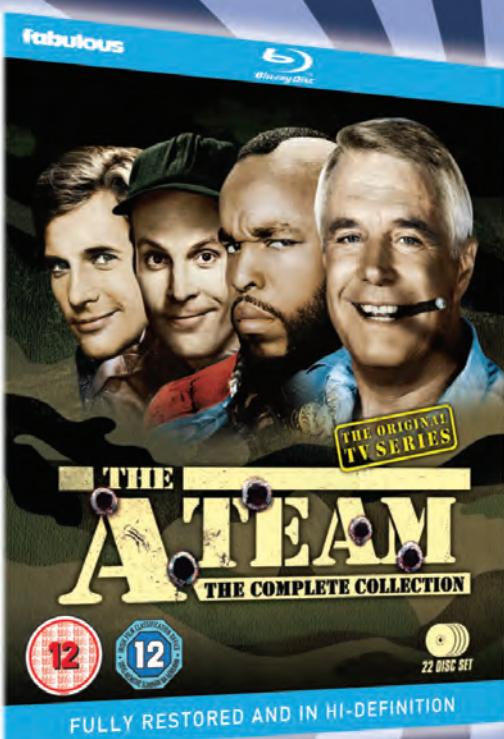
John Bird is the founder and Editor in Chief of The Big Issue. [@johnbirdswords](http://johnbirdswords.john.bird@bigissue.com)



READ ALL ABOUT IT!

Last week, John Bird offered parliament a stark warning – if the government kept closing libraries and failed to tackle growing illiteracy in Britain they would have to build more prisons and homeless hostels. Bird was speaking during a Lords debate on the crisis facing public libraries and independent bookshops, and the need to work for literacy in the UK. Watch the speech in full at [YouTube.com/BigIssueMag](https://www.youtube.com/BigIssueMag)

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STREET ART



Ever since The Big Issue started in 1991 there has been space in the magazine given to publishing writing and visual art by homeless and vulnerable people. Originally called Capital Lights, later renamed Street Lights and now titled Street Art, this space continues to provide a vital platform for talented creatives marginalised by issues such as homelessness, disability and mental health conditions. You can directly support some of these outsider artists by buying prints of their work sold through the Big Issue Shop at a price of £15 for A4 and £25 for A3. At least half of the profit from each sale goes directly to the artists. Both the artworks pictured here will be newly added to the shop: shop.bigissue.com

▲ UNTITLED BY ANDREW HOWARD



▲ NEW HOPE BY DAVID BIRD

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

#BENEFITS AWARE

TOP A WEEK SAVED OUR HOME



Money was tight when my husband became terminally ill. We thought we were going to be made homeless.

Then we found out he was entitled to Pension Credit. It was only 10p a week, but it made us eligible for help with housing costs. It meant we could stay in our home.

Check what help you could get at
turn2us.org.uk/benefitsaware

TURN2US
FIGHTING UK POVERTY



STEP BACK IN TIME

MOMENT IN TIME

THE BIG ISSUE



A VISIT FROM THE PRINCE OF WALES

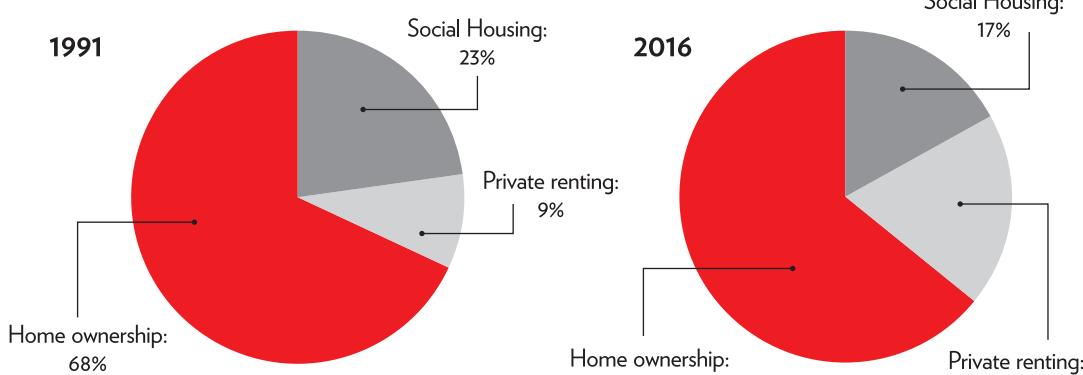
December 1997

Charles visits Big Issue London office and bumps into an old school chum from Gordonstoun, now selling the mag.

THAT WAS THEN, THIS IS NOW

Things change a lot in 25 years, don't they? Not as much as you might think...

HOW WE LIVE



Number of houses built annually:

1991

200,000

2016

152,000

Average house price:

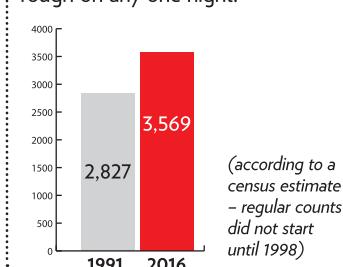
1991

£62,000

2016

£216,000

People estimated to be sleeping rough on any one night:



HOW WE EAT

The amount of tea drunk by the average household:

1991



2016



The amount of bread eaten by the average household:

1991



2016



Price of a pint of milk:

1991



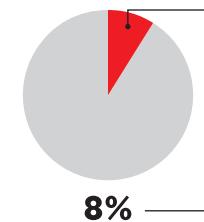
2016



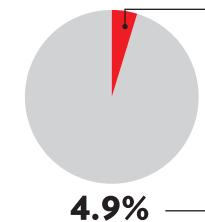
HOW WE WORK

UK unemployment rate:

1991



2016



Average earnings for full-time workers:

1991



2016



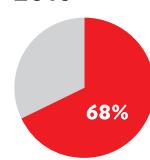
HOW WE SPEND OUR TIME

People using a mobile device to access the internet:

1991



2016



Most watched TV programme:

1991



Coronation Street
20.5 million

2016



Great British Bake Off
13.6 million

Best-selling album:

1991



Stars
by Simply Red

4 million copies

2016

25 by Adele
(physical sales, downloads and streaming equivalents)



3.1 million copies

Highest-grossing film:

1991

Terminator 2: Judgement Day

2016

Captain America: Civil War



LETTER TO MY YOUNGER SELF

Grayson Perry

Colourful potter, textbook dad

I was already a transvestite by the time I was 16. I took my stepmother's clothes, changed in the toilets behind the Chelmsford Museum and walked up and down the high street in make-up, a mini dress and a wig. I was just acting on an instinctual desire, this need to play a role. It was very sexually exciting, a big turn on. Adrenaline is a great aphrodisiac. I got the wig from an advert in the back of the *Daily Mail*. It was about £1.50, a shapeless, brunet, very wiggly sort of thing. I'm sure the *Daily Mail* would be happy to know they facilitated my sexual fetish.

At 16 I was a complete mess. That was probably the epicentre of my adolescent woes, my annus horribilis. My mother had a volcanic temper and when she found out I'd been in contact with my real father for the first time in eight years she erupted. Within half an hour she'd packed up all my possessions and was driving me to my father's house. She dumped me at the top of the road. He wasn't even there, he was working away. His wife took me in and I ended up sharing a room with the lodger until she found out I'd been wearing her clothes and threw me out.

Getting into contact with my dad came out of chance. A friend of mine at school was going out with a girl who said her stepfather was my dad. So my ears pricked up. And I put feelers out through her and went to visit him. It was interesting but disappointing. My male role models weren't great. My dad was an emotional coward. And my stepfather was a violent ignoramus.

I wasn't a very sophisticated teenager. At 16 I was still watching war films and wanted to be a jet pilot. My plan was to join the army. I had a very well developed interior fantasy life, I did a lot of drawing. But I didn't relate that to any wider context. I was in the cadets and I saw the army as an easy transition. And lots of transvestites overreact, try to cure themselves by doing something manly; there was a bit of that going on. Then halfway through my 16th year I got my first girlfriend, I stopped going to cadets, and my art teacher said I should go for art college. Almost overnight I changed my ideas. I thought, actually, that sounds good – doing something I like. Wow.

I wish I'd had the emotional intelligence when I was younger than I have now. Perhaps I could have said things to my mother or father that would have made their lives easier. My mother would have had a much better life if she'd left my stepfather when I was 16. But I was very fucked up then. And my relationships with my parents just got worse. I see my father about once a year. My mother died this year and only half of her children went to the funeral, and that was out of morbid duty. She was, yeah... a difficult woman. And mentally ill, and it wasn't our job to fix that.

I don't think I'd tell my 16-year-old self everything is going to turn out okay. In a way it would be lovely to put my arms around him and tell him not to worry but then he might relax and he wouldn't be driven by the demons I was driven by. Yes, confidence is the most valuable commodity on earth because it



Grayson Perry built A House for Essex with FAT Architecture – a shrine to fictional local woman Julie; with wife Philippa and daughter Flo

allows people to reach their full potential. But I wouldn't be the artist I am now without all those years of self-doubt and anger. Fear and anxiety powered me through those times. Anger is a force that motivates you. I still use it now but in a much more measured way.

If I met the 16-year-old Grayson now I might tell him to be nicer to people. Some of my friends tell me they used to find me funny but scary, that after

a few drinks I could be vicious to people. I had the temper from hell. And I was articulate enough to pull people to pieces. I went on to have very taut relationships with art dealers, with arguments and fall-outs. One of my mottos now is it's nice to be nice. Because people will be nice back. I think because I was so hard on myself I was hard on other people as well. I was struggling all the time and I was very negative and cynical. That's still a big part of what I do but now I think being nice is fun and it makes the world a better place.

The 16-year-old set to join the army would just not get it if I told him his future was in ceramics. It's so random. I didn't go to college to do ceramics, I took an evening class in it because it sounded fun. I wasn't overly blessed with self-awareness as an artist, I just got on with things. I think that was helpful when I was young, and I'd tell my younger self to go with his instincts. That would be a lovely thing to say, because you're not sure of anything when you're young, your mind is just plastic. To be guided by your intuition, that's an asset.

I felt relieved to have a daughter, that I wouldn't inflict my own problems about masculinity on to her. I was so aware of the dysfunction I'd grown up with, it had been a worry regarding becoming a parent. I was a textbook dad in her early years. My wife would read me out passages from parenting manuals and I'd say right, this is how we have to do it. I took everything on board. One thing I'm good at is playing, so I taught Flo to play. I think being good at playing is an under-celebrated part of life. I felt quite sad when she became less huggy as she got older.

The thing I find most poignant is the idea of doing things for the last time. And you often don't know you're doing something for the last time, perhaps because it's the last time you're physically able to do it. Or it could be the last time your child sits on your lap. Most of the things I enjoy doing I can still do. But I do miss anonymity. Fame means that as a transvestite, I can no longer be this anonymous man in a frock walking down the street. I'm now Grayson Perry, public property, and I will be very nicely accosted by my mainly middle-class fans. I didn't realise how much I would lose when I became famous. I miss that thrill of being that weird bloke in a dress who is slightly dangerous and ridiculous.

IN 1976 THE YEAR GRAYSON PERRY TURNS 16...

The first commercial Concorde flight takes off / Nadia Comănești scores the first-ever perfect 10 in gymnastics / Anita Roddick opens the first Body Shop branch in Brighton

The Descent of Man is out from October 20 (Allen Lane, £16.99). Grayson Perry's *Typical Man in a Dress* tour begins on November 2, with dates in Bristol, London, Salford, Worthing and Sheffield. Interview: Jane Graham @Janeannie



“The Daily Mail would be happy to know they facilitated my sexual fetish”

THE BIG ISSUE: BIG IMPACT,

WE'VE SOLD
MORE THAN

200 MILLION

COPIES IN
25 YEARS

LAST
YEAR



27,000
people across the world
earned an income selling
a street paper



IN TOTAL THEY MADE
£23.4m
in 2015

THERE ARE
1,450
VENDORS WORKING
HARD ON THE STREETS
EACH WEEK ACROSS
THE UK

The weight
of 200 million
magazines is



24
MILLION KG

They buy the magazine
for £1.25 and sell it
for £2.50 – they are
working their way out
of poverty,
NOT BEGGING

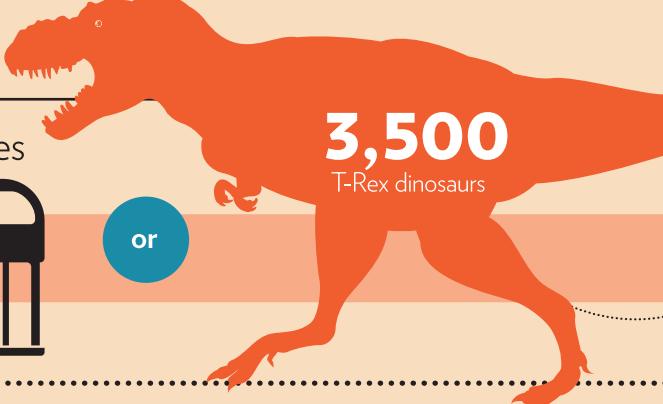
WE HAVE SEEN AN
AVERAGE OF
3,700
NEW VENDORS SELL THE
MAGAZINE EACH YEAR (1)

3,019 London buses



3,500
T-Rex dinosaurs

or



SOCIAL RETURN ON INVESTMENT

A 'Social Return on Investment' study on The Big Issue found the saving to society was 1:4.5 – for every £1 made by vendors, it saves £4.50 spent on benefits, social services and other potential costs to society. That means The Big Issue in

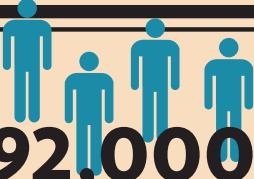
Britain has saved society more than £520m in 25 years. That's more than the entire amount spent by the government – £500m – supporting homeless people and people at risk of homelessness in the UK since 2010. (2)

The amount
The Big Issue
has saved the
government is
equivalent to:

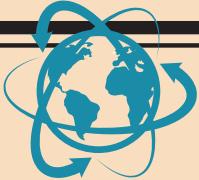
1.25m	hospital beds
5.5	hospitals
36	primary schools
25,510	teachers
23,166	firefighters
21,875	nurses
21,443	police officers
6,756	MPs

We have sold more than 200 million magazines – enough to fill 12 Olympic swimming pools.

BIG NUMBERS


92,000

people have sold
The Big Issue in 25 years
to help themselves work
their way out of poverty
– more than could fit into
Wembley Stadium



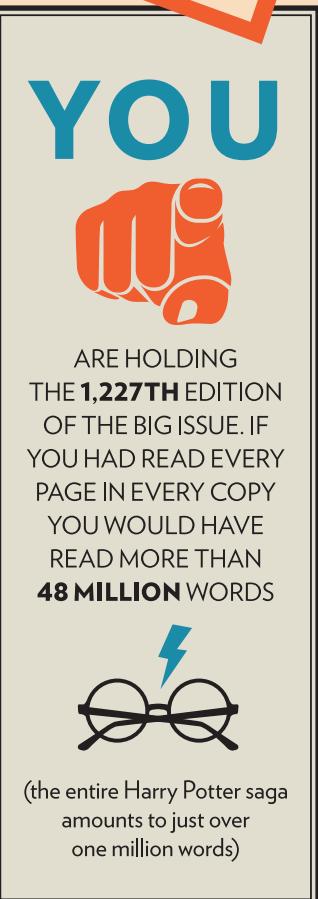
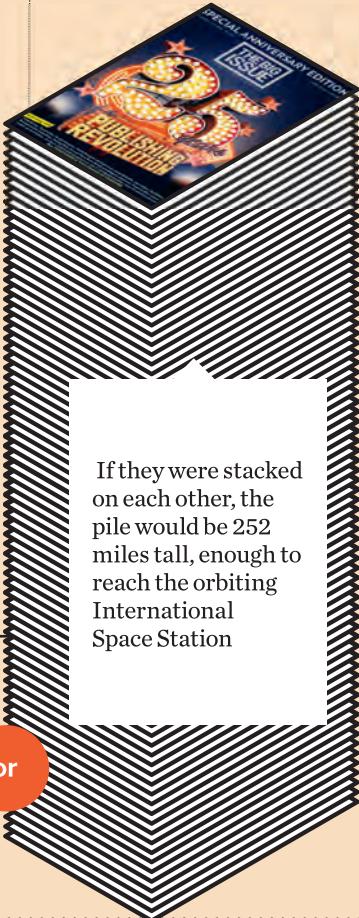
The Big Issue has
inspired other
street papers in
more than 120
countries, leading
a global self-help
revolution



**WE CURRENTLY SELL
4 MILLION COPIES A YEAR.
THAT IS 10,989 EVERY DAY**



An average of **738,460**
people have read The Big
Issue every week since it
was first published



The length of all those magazines
laid out together is
37,878
miles – that's the length of
750,000 football pitches

Big Issue vendors
have earned £115m
– that's on average
£1,908 a year. That
is enough to buy...



Les Femmes D'Alger by
Picasso – the world's most
expensive painting

Paul Pogba – the world's most
expensive footballer (and still
have £26m change)



1,350
new houses
(£85,000 per house) (3)



Big Issue Invest is the social investment arm of The Big Issue. We invest in social enterprises and charities that are making a positive difference in fields like education, employment, housing and financial inclusion.

Since 2005, Big Issue
Invest has invested £30m
in 300 different social
ventures across the UK.



Last year alone, Big Issue
Invest directly invested
£5m, helping to create
more than 380 jobs and
helping to safeguard a
further 600 jobs.



Big Issue Invest and
Greater London
Authority are helping
create more affordable
housing through the
£10m London Housing
Fund. It aims to create
200 affordable homes
in London and 180 jobs
and apprenticeships.



THE UNTOLD STORY

WE MADE HISTORY, D



For
the
now

IDN'T WE?

The early, early days of The Big Issue were forged in blood, sweat, tears, untempered emotions and a battle for survival. There were also negative points. **Peter Ross** uncovers the untold story of how a publishing revolution began



John Bird and Phil Ryan in their first office in Richmond, 1991

The Big Issue?" says John Bird. "It was turmoil, chaos, waste, rottenness of poverty, stupidity, foolishness... and inspiration."

On the occasion of this magazine's 25th anniversary, Bird – the founder and first editor – is reflecting on how it all began. Sitting beneath the trees in his Cambridgeshire garden, he seems to be enjoying himself, relishing the punk savour of that word "rotteness", sucking on its marrow and spitting out the juice.

Bird is 70 and, since last October, has been a member of the House of Lords – "How the hell am I in there? I wouldn't let me in" – but resists any attempt to portray him as a doer of good works or, worse, some kind of master media strategist. "I'm not the Mother Teresa of Fulham Broadway"; "I fucking hate the idea that I'm some kind of genius"; Vide Arthur Seaton and the Arctic Monkeys, whatever you say he is, that's what he's not. Bird can describe himself perfectly well, thanks, and does: "The only guiding principle I've ever had, the only controlling factor in my life, is that I'm incredibly unstable. Instability is often the breeding ground of change and development."

It was this instability, this creative chaos, that brought The Big Issue to life in the early autumn of 1991. Today, the magazine is sold by up to 2,000 vendors across the UK. This year saw the 200 millionth sale in Britain. It has won several national journalism awards, and inspired a network of 120 similar street magazines and newspapers set up around the world. Yet the story of how The Big Issue came into being is much more complicated, and far less pretty, than is often assumed.

It was Gordon Roddick's brainchild; his money was the midwife. The Scottish multi-millionaire was co-founder of The Body Shop with his wife Anita. In 1990, on a trip to New York, Roddick encountered a homeless man outside Grand Central Station. He was selling the world's first homeless paper, *Street News*. The businessman bought a copy and they chatted. "He told me it wasn't so much the cash, which was great. It was the human contact," Roddick explained to Tessa Swithinbank in her history of The Big Issue, *Coming Up From the Streets*. "He felt he was part of the throbbing race of life and not a bit of garbage sitting on a corner asking for someone's indulgence."

Roddick, who is now 74, decided to import the idea to Britain. He would start a magazine that homeless people could buy cheap and sell at a mark-up, pocketing the difference. They would be earning, not begging. It was ethical capitalism; red in tooth, green in claw. But who should he approach to make it happen? The obvious thing would have been to recruit an experienced magazine editor, but Roddick's thoughts turned instead to a man he had first met in an Edinburgh pub in 1967. "John represented pure anarchy," he says. "And if you can harness anarchy into something more positive, it will go somewhere... He was also pretty hard-nosed and tough, and you need that quality if you are dealing with a whole load of the homeless, who are sometimes incredibly >

aggressive. John was the man to handle that.” The two men came from very different backgrounds. Roddick had been a public schoolboy. Bird, who was 45 in 1991, had grown up in poverty, spent time in an orphanage, a detention centre for young offenders, and on the streets.

It was by no means certain that Bird would agree to become The Big Issue’s founder editor. For a start, he didn’t want the job. He had grafted his way to a kind of middle-class stability. He was married with two teenagers and had a printing business; he had no desire to revisit the world of the poor. But Roddick offered him a daily wage to run a feasibility study, and by the time that was done, Bird believed that The Big Issue would work. He also needed the magazine just as much as the homeless did – although his needs were more psychological rather than economic. It would, he felt, somehow give meaning to, and justify, the difficulties of his early life. “I was really desirous of something that would make sense of all the rough sleeping and the fights in the street and the drunkenness and the prisons and the orphanage and the homelessness. I was looking to turn that into a product.”

A date was set for the launch:

September 11, 1991. This gave Bird just three months to build a team and put together the first issue. This lack of time suited his addiction to crises. “If we didn’t rush and sweat then it wouldn’t work for me. I needed to feel that I was at war with everything.”

His way of finding staff was unorthodox. The recruitment policy seemed modelled, in some cases, on Human League lyrics: “You were working as a waitress in a cocktail bar when I met you.” The team was young, keen and deeply inexperienced; one section editor was, according to Bird, “a rent boy”. It was, he says, “a team of freaks and misfits”. They felt embattled, exhausted, alive.

Phil Ryan was a musician whom Bird had met through a mutual actor friend. Ryan was well-spoken and mannered, and he owned a blazer, so was given the job of negotiating with the Metropolitan Police over the right of vendors to sell the magazine on London’s streets.

“My official title was deputy editor. In fact, I ran the magazine,” Ryan explains. The editorial team was based in a basement office between two pubs in Richmond. It was crowded, noisy, a mess. On the spectrum between chaos and creativity – where did the needle tend to hover? “Chaos.” He tells a story about the time the computers crashed on Sunday night, losing the entire magazine, and they had to rewrite the whole thing from scratch so it could be printed on Monday morning. “I could fill a book with things we did wrong and mistakes we made. But we learned very quickly.”

The newsreader Sophie Raworth is probably the best-known veteran of those early days. Studying for a postgrad in broadcast journalism, she would pop into The Big Issue on her way home from university, and work for free. “A tiny little office with no room to move,” she laughs. “I loved it. There was a real buzz and camaraderie, with John Bird

– this charismatic leader – at the centre of it all. I’m sure there were a lot of people who doubted what he was doing and questioned whether it would work. I never thought it would be as big as it has become now.”

What about Bird? Wasn’t he difficult and aggressive? “He was impossible,” Phil Ryan recalls, fondly. “John is mercurial and angry and shouty and swearly. And some days I wanted to kill him. I wanted to hit him with a chair until he stopped moving. But I can’t remember a time in my life I laughed so much. I think what got us through was laughter. I’m not some apologist for John when he’s being a complete arse. He would have a million ideas, and sometimes that was annoying when you only wanted one, but once you learned to filter it, then it became completely tolerable.”

Bliss it was in that dawn to be alive but to be young was very heaven. Wordsworth’s recollections of the French Revolution are never far from mind when

“IF YOU CAN HARNESS ANARCHY INTO SOMETHING MORE POSITIVE, IT WILL GO SOMEWHERE” Gordon Roddick

talking to Big Issue staffers from those early days. There is sometimes a whiff of hedonism: the distribution office in Victoria that became an impromptu warehouse rave; the “mad Latvian typesetter” laid out by vodka; the times John Bird would go out boozing and sleep the night in a park before coming into the office, as normal, the following day. But this shouldn’t be overstated. “It wasn’t rock ‘n’ roll, it was just a bunch of young, determined people busting their bollocks to get out the best product we could for the vendors,” says Paul Minett, the designer of the magazine in its first six months. “I don’t mean to be pretentious but in a little way we made history, didn’t we?”

There was an urgency about The Big Issue, a sense of mission. In 1991, between 2,000 and 3,000 people were sleeping rough on London’s streets alone, and thousands more across the whole of Britain. Within the magazine there was a belief, fair or not, that the government didn’t care and that homeless charities – with their soup kitchens and hostels – were merely treating the symptoms but not helping people to turn their lives around. The difficulty came, however, when this idealism met the lived reality of the streets. Rough sleeping in London was a subculture, complete with traditions and hierarchies and a belief system in which suspicion of ‘do-gooders’ was an important tenet. To walk into one of the main homeless areas – Lincoln’s Inn Fields, Victoria Street, the pedestrian underpasses at Waterloo known as the Bullring – and try to recruit magazine vendors was to invite hostility and genuine physical threat. Peter Bird, John’s youngest brother, is now national distribution director. In those early days, he took to carrying a baseball bat around in his van.

“It was like *Mad Max*,” he says. “Horrible. There would be bonfires at night. A lot of aggression. We’d pull up at the church where we had a distribution point, and the people hanging around on the steps would kick and spit at the van. They didn’t want to know us. The people living there had their own ways of making money and dealing with things. It was a violent time.

Left to right: The Body Shop’s Anita Roddick, John Bird, Sheila McKechnie, director of Shelter, and Gordon Roddick on the steps of St Martin-in-the-Fields church, September 1991



But to win people over you had to prove yourself. So we'd turn up every day and say, 'Magazines?'. And they'd say, 'No, fuck off'. But gradually they realised they could make money without having to beg and steal. It worked because we never gave up. I think we survived through stubbornness more than anything."

They expanded through the city block by block, winning over homeless men and women to their cause, facing down the menaces of those who ran organised gangs of beggars. Liverpool Street, Oxford Street, Covent Garden, Victoria, Waterloo; Peter Bird makes it sound like a high-stakes game of Monopoly. His brother, however, in reflective mode, sounds more like an elderly gangster. John Bird loves to paint himself in a bad light whenever possible.

"I had a kind of criminal attitude," he says. "I believed that if somebody threatened you, and you couldn't do anything about it because they were bigger and stronger, you'd either use a blunt instrument to equalise it, or you'd pay somebody bigger than them. I'd seen that work very well in the prison system. It was part of my life that you didn't allow people to intimidate you. And if they did, you would get somebody to intimidate them." He used Gordon Roddick's money to bribe some of the real hardmen – Scots, mainly, some of them ex-soldiers – to stick up for The Big Issue against the thuggish element who were causing trouble. "So we built a kind of police force... The brown envelope was very important."

Fifty quid here and there was nothing, though, when set against the significant losses the magazine began to make. By June 1992 it was losing £25,000 a month, despite selling 150,000 copies. Roddick kept the faith and did not pull the plug: "But in the end I had to bring John in and give him a deadline: if he didn't break even within three months, I would simply close up shop. Incredibly, he managed it."

The Body Shop invested £500,000 in the first three years. Roddick is proud that The Big Issue has become an established part of Britishness. Orwell, if he were writing now, might list it with his red pillar-boxes and old maids biking to Holy Communion through autumn morning mists. Henry Mayhew would certainly rank the vendors alongside his costermongers and mud-larks in *London Labour and the London Poor*. But the success of the magazine has not come easily. There has been some personal cost.

"Our marriage went up the spout, that was the first thing," says Tessa Swithinbank, who separated from John Bird in 1992 after almost 20 years. "The Big Issue was all-consuming. There wasn't really any discussion about what would happen if this took off. Eventually it was 24 hours a day. He was sleeping in the office. It wasn't a good time."

Bird's take: "She wanted a quiet life and I wanted to change the world."

There are no regrets. But it must have been tough in that moment. It is a small human story, a rarely turned page within the history of the magazine itself.

But that's what makes The Big Issue different from a regular magazine – the stories of those who make or, more often, sell it are often as compelling as any of the articles within. Take William Herbert, one of the very first vendors. When asked how he came to start selling The Big Issue, Herbert points to the scar looped like a watch-chain between his left ear and the corner of his mouth. "I got that from racist Millwall supporters," he says. "It was like a nightmare." He had stopped into a pub for a quick half, and a football fan, seeing his dreadlocks, walked over and, leaning in as if to speak in his ear, opened his face with a Stanley blade.

He required 24 stitches, almost as many as he'd had birthdays. For a young man, this was a disaster. He became paranoid, isolated, lost all his confidence. His face and demeanour made him unemployable. Loving relationships with women seemed no longer a possibility. Tennent's Super brought a necessary numbness. "I had to have a beer just to walk out the house, and in the end I couldn't even live in the house,

I was in such a state." He was out on the streets: sleeping rough, begging, shoplifting, drinking heavily; booze, and the vents outside the Empire, Leicester Square, brought the only warmth in his life. Looking back, he understands what was going on: "I was committing suicide slowly."

In the midst of this darkness, Herbert began to sell The Big Issue. A young woman in his little group of rough sleepers had told him about it. If you were homeless you could buy it for 10 pence, sell it for 50, and keep the profit. "That was my drink money and I knew I wasn't going to get nicked for it." He found that it felt better to earn money this way. His pitch was in Covent Garden. Having to talk to the public, making eye contact, started to give him his confidence back. And it was honest work. You could take a pride in it. "A life-changer," he says.

His path through life since 1991 has not been straight. There have been stumbles and reverses. He has tried other jobs but they haven't worked out. Some prison time. One might regard a man who has sold The Big Issue off and on for a quarter of a century as a failure, and a demonstrable failure of the whole concept of helping the homeless help themselves.

"No, that would be a misunderstanding," he explains. The magazine has given him stability, routine and dignity. He has a flat now. Pays his bills. Rarely drinks. He is back in touch with his family.

A quick flash of a knife in a pub and a life was laid waste; that sort of wound can take years to heal. The Big Issue was, in its way, a 25th stitch, one that has helped hold his life together. "I don't make a lot of money selling the papers," he says. "I'm never going to be no millionaire. But it has helped me move on."

His pitch, these days, is on Upper Street in Islington. Outside Budgens supermarket. If you're passing, why not say hello and buy one? Wish him – and The Big Issue – a very happy anniversary. **TE**

@PeterAlanRoss

REAL CHANGE, SEATTLE

After the pioneering investment from London Big Issue vendor Simon Mott to start accepting card payments from his pitch, Seattle-based *Real Change* developed an innovative smartphone app last year to help vendors cater to increasingly cashless customers. Seattle residents can now buy the magazine for \$2.99 (digital edition) direct from street vendors.



MI VALEDOR, MEXICO CITY

First published in February 2015, *Mi Valedor* was launched by Maria Portilla in the Mexican capital after a visit to The Big Issue's offices on a trip to the UK. *Mi Valedor* is 'my pal' in Mexican slang, but Maria says that its meaning translates to "my protector or someone who looks out for me".

Photos: International Network of Street Papers, inspiringgo

FROM LONDON TO THE WORLD

It started in London in 1991 with a single magazine. Twenty-five years on, The Big Issue has gone global with a series of sister titles in Australia, South Africa, Japan, Taiwan and Korea, and more than 100 fellow street papers – from Budapest to Buenos Aires and Melbourne to Mexico City – across 41 countries. Each publication is linked through the Glasgow-based International Network of Street Papers, which The Big Issue co-founded in 1994. Here are just a few of them.

MEGAFON, BERGEN

One of Norway's five street papers, Megafon's vendors offer a pay-by-text service as well as cash transactions. Selling for 100 kroner, vendors keep half the cover price. Norwegian street papers recently banded together to discuss how drug addiction and mental health problems – two of the biggest issues affecting their vendors – can be tackled.



THE BIG ISSUE

SHEDIA, GREECE

As the Greek financial crisis rocked Europe in 2013, *Shedia* rose from the streets of Athens and continues to offer hope and a new way of thinking for the embattled people in the Greek capital. *Shedia* follows the same model as The Big Issue. Vendors buy magazines for €1.50 and sell them for €3.



HECHO EN BUENOS AIRES, ARGENTINA

Launched in June 2000, *Hecho en Buenos Aires* is a multi-award-winning news and arts magazine that has hard-hitting coverage of social issues alongside creative work from vendors themselves. It sells for \$20 of which vendors keep \$13.



SEE BIGISSUE.COM ALL THIS WEEK FOR
A SERIES OF VENDOR PROFILES FROM
ACROSS THE WORLD

PUT DOMOI, ST PETERSBURG, RUSSIA

For 22 years *Put Domoi* has been helping homeless people earn an income. The only street paper operating in Russia, the monthly publication is sold outside Metro stations around St Petersburg by 16 vendors, most of whom are over 60 and mentally or physically disabled. It helps them source medical treatment and support. Approximately 50,000 people in St Petersburg are homeless, with around 5,000 rough sleepers.



[Read more](#)

BIG ISSUE SOUTH AFRICA

First published: December 1996
Frequency: monthly
Vendors buy copies for R12.50 and sell to the public for R25.
Number of vendors: 250-300
Set up after The Body Shop Foundation gave a grant for a feasibility study, over the last 20 years the magazine has helped thousands of vendors earn more than £1.2m.



BIG ISSUE KOREA

First published: July 2010
Frequency: fortnightly
Vendors buy copies for 2,500 won and sell it on the street for 5,000 won.
Number of vendors: 2,000
The youngest addition to The Big Issue global family, The Big Issue Korea helps its vendors in Seoul boost their confidence through weekly ballet classes.



BIG ISSUE JAPAN

First published: September 2003, in Osaka
Frequency: fortnightly
Vendors buy copies for 170 yen and sell for 350 yen.
Number of vendors: 150
With vendors in 13 major Japanese cities, in its first 10 years The Big Issue Japan sold six million copies, earning £6.3m for its vendors.



BIG ISSUE TAIWAN

First published: April 2010 in Taipei
Frequency: monthly
Vendors buy each copy for NT\$50 and sell for NT\$100
Number of vendors: Around 60 sellers in Taipei and New Taipei City.



BIG ISSUE AUSTRALIA

First published: June 1996
Frequency: fortnightly
Vendors buy copies for \$3.50 and sell for \$7
Number of vendors: 650-700
Around 6,500 people have sold more than 10 million copies of the magazine since it was first published in Melbourne.

HAPPY BIRTHDAY

**“THE BIG ISSUE HAS
BEEN AN INCREDIBLE
FORCE FOR GOOD
IN BRITAIN”**



Photo: Justin Sutcliffe / eyevine



HAPPY BIRTHDAY

Some of our most celebrated supporters tell us what The Big Issue means to them and why it's still so important, 25 years on...

THERESA MAY

Prime Minister

I'm delighted to congratulate the magazine for its 25 years of helping some of society's most vulnerable individuals.

Just like The Big Issue, I also believe in the power of prevention. We know there is no single cause of homelessness and those at risk can often suffer from complex issues such as domestic abuse, addiction, mental health issues or redundancy.

So I believe it's time we changed our approach. We can no longer focus on tackling the symptoms and immediate consequences of homelessness. We need to put prevention at the heart of a new approach.

As a first step towards this change, I'm announcing a new £40m package to both prevent and tackle the causes of homelessness. This will include £20m for local authorities to pilot innovative initiatives to tackle the causes of homelessness – helping to find solutions for families and individuals before they reach crisis point.

Manchester, Newcastle and Southwark have been chosen as the first areas for the scheme, having already put forward ambitious proposals for reform with an emphasis on preventing at-risk groups from becoming homeless – including plans for new work with landlords and private sector tenants.

But we know that some people do not always receive the help they need in time and face the reality of having to sleep rough. That's why we'll provide a further £10m to help those new to the streets or at risk of sleeping rough. This will include targeted prevention activity aimed at those at risk

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and more rapid crisis support to help get people to stay off the streets for good.

We also recognise that homelessness is more than just a housing issue – the longer someone spends homeless, the more complex their needs become and the harder they are to reach. That's why we are

providing a third investment of £10m for local authorities to improve employment, education and housing for entrenched rough sleepers.

But there is still so much more to do to protect some of the most vulnerable in our society. This includes building many more homes and getting more people into housing in the medium and long term.

We also need to help victims of trafficking and modern slavery who can be at risk of homelessness. Through our new task-force on modern slavery we will battle this cruel exploitation and strengthen support for victims.

So I want to thank The Big Issue for giving so many people affected by homelessness a new sense of purpose.

And I would like to thank the sellers of the magazine, who show great strength and determination. The magazine would never have reached its landmark anniversary without them.

The magazine has been an incredible force for good in Britain. It believes in giving people the chance to take back control of their lives and earn a legitimate income – as The Big Issue says, a hand up, not a handout.

The social problems The Big Issue tackles so courageously will be at the very heart of my Government as we build a Britain that works for everyone, not just the privileged few.



NICOLA STURGEON

First Minister of Scotland

For the past 25 years, The Big Issue has been at the forefront of tackling homelessness and, as well as allowing people to work their way out of poverty, has worked hard to help some of the most vulnerable in our society.

I have had the pleasure of meeting some Big Issue vendors at the Homeless World Cup in Glasgow earlier this year, and I was inspired by their positive attitude and commitment to making the very best of their lives.

As First Minister of Scotland, I am proud and encouraged by the fact homelessness is falling, however there is always more we can do. That's why, alongside work we're doing as a Government to tackle the root causes of poverty, I am delighted that organisations such as The Big Issue are continuing to play a hugely important role in creating a fairer and more inclusive Scotland.



HAPPY BIRTHDAY

JAMES BOWEN

Former Vendor and Bob the Cat Companion

I first became aware of The Big Issue back in 1996 when it launched in Australia, where I was living at the time. It was five or six years later in London that it first played a part in my story. My life had taken a turn for the worse by then and I had begun selling the magazine. The magazine's motto – a hand up, not a handout – really was true. It was hard work – every sale seemed like a triumph.

By the time I was back selling the magazine for a second time, this time with Bob at my side, things had changed for the better. People around Covent Garden and Angel Islington where we sold it were more open to us. As a vendor, you are always eager to know what is in the magazine each week. I always liked the magazine's mix of humour, interviews, politics and arts coverage. The other main reason I read it was so that if a customer asked what was inside that week's edition, I was able to give a good answer.

But, of course, no matter how good the editorial inside, the biggest selling point is often who or what is on the cover each week. My favourites over the years have featured some of my rock idols – Dave Grohl, John Lennon, David Bowie and Primal Scream, as well as my hero, the Dalai Lama. Perhaps rather selfishly, my favourite cover of all is the Sgt. Pepper-style one The Big Issue did to mark the 20th anniversary back in 2011, which had a photo of Bob in the corner. This was before Bob and I found success with our books so it's very special to me.

ARCTIC MONKEYS

Indie Rock Heroes

We want to wish The Big Issue a very happy 25th birthday. We are very proud to be associated with the work you do and stand with you in celebration of the opportunities you have provided and the lives you have changed. Cheers, Alex, Jamie, Nick and Matt.

JEREMY VINE

Radio 2 Host

Fifteen years ago The Big Issue asked if I wanted to interview New Order. I ended up in Liverpool, where they were playing Joy Division songs. They gave me a lot of time to interview them, which spoke to the enormous amount of respect they have for The Big Issue. And I ended up in a pizza restaurant with them. One of the greatest days of my life, so thank you Big Issue – seriously! I really enjoy the magazine. I like its attitude, and I like the way it is sold.

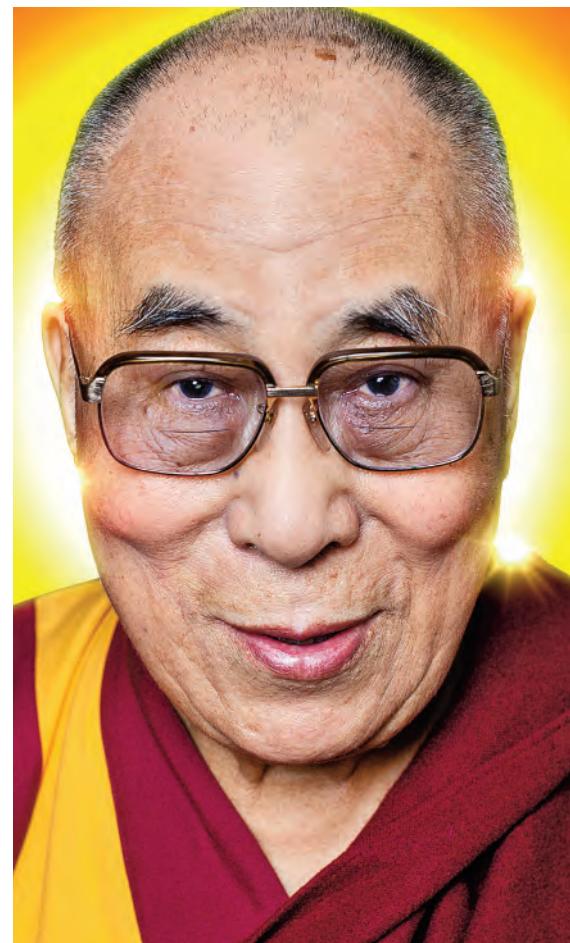
STEPHEN FRY

National Treasure, Wit and Master of Social Media

That's a very good fight you're fighting. Especially today when they've announced



I appreciate
your work,
helping the
homeless – a
good service to
humanity.
THE DALAI LAMA





HAPPY BIRTHDAY

TO THE BIG ISSUE - HAPPY 25TH BIRTHDAY! MORE STRENGTH TO YOU. KEEP ON KEEPIN' ON. PAUL WELLER *The Modfather*

the biggest rise in homelessness for a decade or so. Much love and congratulations on a quarter of a century of making a real, tangible and hopeful difference.

COLIN FARRELL

Actor and Homeless World Cup Ambassador

We're all looking to add something to society in a meaningful and recognised way. That is what The Big Issue has done from the start. It's allowing those without a roof over their head and without the stability to do something for themselves. That alone is priceless.

SIR ALEX FERGUSON

Football Legend

I never pass a Big Issue vendor on the street because these people aren't begging. They're trying to get back on their feet. I do like to read the articles. What is it you say? 'A hand up not a handout?' Excellent!

JOANNA LUMLEY

Ab Fab Actress

I remember often going past the old Big Issue office at Vauxhall and always thinking, "Hooray, The Big Issue!" I'm a fan and I'm a regular buyer of the magazine. Is it 25 years? It has been a real privilege to talk to The Big Issue and be in the magazine, because I just respect and love what you do more than I can say.

DANIEL RADCLIFFE

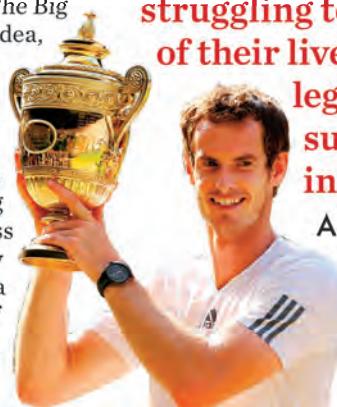
Harry Potter Star

Happy birthday and congratulations on a wonderful achievement over 25 years. The Big Issue is undoubtedly a wonderful and fantastic thing. It's a great magazine – I buy it whenever I see it. Thank you for existing.

JON SNOW

Channel 4 News Anchor

Back in 1991, I never thought The Big Issue would fly. It was a great idea, and yet I thought, "Who is going to buy a magazine off a homeless person?" Well, I was quite wrong, because the magazine turned out to be really good quality, doing really interesting stories and, of course, homeless people saw it as an absolutely fantastic opportunity. It is a liberation for quite a lot of people who had no mechanism whatsoever for independently earning money.



Happy 25th! I have always been a huge fan of The Big Issue, it plays an incredibly important part in the fight against homelessness. The Big Issue helps people who are struggling to gain control of their lives and earn a legitimate and sustainable income.

ANDY MURRAY
Wimbledon Champion

MOMENT IN TIME

THE BIG ISSUE



HIRST, BOWIE AND JARVIS

September 1997

A Damien Hirst guest edit features David Bowie interviewed by Jarvis Cocker and a competition to win one of Hirst's paintings.



JOHN LYDON

Punk Legend

Oh, hello, happy birthday, or whatever. Quite astounding really, innit? I remember nobody ever giving it any hope at all when it first came out. You are always lurking outside train stations. Everybody needs something to read and The Big Issue fills in that gap quite well indeed. It is a highlight of literature. Those blokes handing out the copies outside the station, say hello to them – they're alright. I have got to know a few over the years.

LUKE TREADAWAY

Star of A Street Cat Named Bob

A big happy birthday to The Big Issue! My love and respect to everyone involved in

making the magazine, and especially to all the vendors. A lot of people will never understand what it's like to be vulnerable, to feel excluded from society, or how a lifeline like The Big Issue can be the difference between surviving or not.

VICKY MCCLURE

This is England Actress

There is no reason why homelessness can't happen to any of us. The Big Issue is the biggest movement in that fight. So for 25 years and selling millions of copies is incredible – you will have helped so many people with what was such a simple idea.

YANIS VAROUFAKIS

Global Economics Pin-Up

When you buy a copy of The Big Issue it is not exactly an act of philanthropy, it is not a gift – you get something. I can safely say that you get a lot better quality than buying commercial.

JO BRAND

Actress and Comedian

I regularly buy The Big Issue. The thing that drives me mad is this rubbish that people come up with – that people who sell The Big Issue secretly have massive houses. I am appalled that people use this to rationalise not paying £2.50 to buy a magazine. I can't believe people give that as an explanation not to buy from people who are homeless. Bollocks to them!



SADIQ KHAN

Mayor of London

For over a quarter of a century now, The Big Issue has been helping vulnerable men and women get back on their feet, giving them a chance to sell the magazine, earn a living, and also, crucially, to give them dignity. It is a badge of shame that we still have homelessness in London and around the country. I wish we didn't need to have The Big Issue, but we do. I want to say

THE BIG ISSUE

EVERY MONDAY £2.50
A HAND UP NOT A HAND OUT

Live!

Ed Harcourt, Andreya Triana, James Walsh (of Starsailor)
& Lande (of Muncie Girls) + DJs

WHEN JARVIS MET BOWIE



A classic
Big Issue interview



You're invited to celebrate!

‘UP FROM THE STREETS’ 25 YEARS OF A PUBLISHING REVOLUTION

Join us for live music and the launch of our 25th anniversary photographic exhibition, featuring an iconic collection of covers, limited edition prints and memories

Including renowned images by photographers Bryan Adams, Andrew Cotterill, Julian Anderson and Jeff Leyshon. Limited edition, signed prints available to purchase with proceeds going to The Big Issue

October 19th, 8.30pm-1.30am

Tickets, £10 – available in advance from www.bigissue25.eventbrite.com

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HAPPY BIRTHDAY



Happy Birthday – 25 years and how far you've come. It's been brilliant. Fabulous articles, fabulous paper – well done. You've got to keep up the good work because homelessness is on the rise, so you are even more needed than you ever were. **JULIE WALTERS** *BAFTA-Winning National Treasure*

congratulations and thank you to John Bird and everyone involved with The Big Issue, because it has been a fantastic success story.

SIR JOHN MAJOR

Prime Minister, 1990-1997

I am delighted to have the opportunity of sending my warmest congratulations to The Big Issue on your 25th anniversary. I well remember the launch of the magazine in 1991, since when you have stirred people's conscience and done so much to help those who are homeless and in poverty. It is a blot on our society that so many still face such hardship, and I am proud to support an organisation that has done so much to help the most vulnerable amongst us. I send all my good wishes for every possible success in your continued endeavour, until the need for your work is finally at an end.

BENJAMIN ZEPHANIAH

Poet

There was a guy selling The Big Issue and I said to him "I've got it already" – because I do buy it, take it home and read it – and he went "Benjamin Zephaniah," and he did, word for word, a performance of my poem called *Money*. He just did it, really loud and clear performing my poem to me. It's a fast complicated poem and he did it word for word – I was blown away.

Photo: Getty



Benjamin Zephaniah, Ruta Gedmintas, Michael Palin

MOMENT IN TIME

THE BIG ISSUE



PRINCE WILLIAM

December 2015

Prince William gives an exclusive interview to The Big Issue carried out by 24-year-old Sophie Kichou who was made homeless aged 18.

WAYNE HEMINGWAY

Designer and Housing Campaigner

Who would have thought that The Big Issue would last for 25 years? I remember when it came out and people said, "What a daft idea, this won't last." Things don't last for 25 years unless they are brilliant ideas. It must have had a fantastic team working on it over the years. And it gives you some faith in the British public that they have supported it for 25 years and it still keeps going.

NICK CLEGG

Former Deputy Prime Minister

When it was launched 25 years ago it was groundbreaking, because it wasn't just vendors selling The Big Issue expecting people to pay the money out of compassion, but because it was a really good read. It was a properly produced, well-written product. It believes in certain causes and espouses them brilliantly, campaigns for things it believes in, but it is not dancing to the tune of any uber-wealthy proprietor.

BRYAN ADAMS

Rock Hero and Photographer

In 2011, I had the pleasure of photographing some vendors for an issue that was guest edited by my friend, Trudie Styler. My image of Sergeant Rick Clement was used on the cover of The Big Issue to mark Remembrance Day, and last year it won the PPA Award for Cover of the Year, which was a great honour. I hope to continue collaborating and supporting The Big Issue in the future.

MICHAEL PALIN

Python Legend and Travel Guru

Happy 25th Big Issue! Thanks for doing what you are doing, keep doing what you are doing. It is helping a lot of people and I love reading it. So keep it up for another 25 years.

CHRISTOPHER ECCLESTON

Former Doctor and Friend from the North

When The Big Issue launched in 1991 it was very welcome and I was proud of my country for doing something like that. What we are seeing is the return of the homeless to the streets, and more and more people left without homes. So The Big Issue is even more relevant today than maybe it was in 1991. I celebrate your existence. And I'm proud to be associated with you.

DESIGN THE BIG ISSUE'S CHRISTMAS COVER!

It's that time of year again when we throw open the doors for our Big Issue Christmas Competition to design the cover for our special festive edition.

You could draw a picture of your favourite Big Issue vendor or Bob the Cat in a Santa hat, or anything else that makes you think of a happy Christmas. Use pens, paint, glitter, crayons or your tablet. You don't have to be brilliant at drawing – just send us your brightest, best ideas.

THE WINNER WILL APPEAR ON OUR COVER ON DECEMBER 12, AND WE'LL FEATURE LOADS MORE ENTRIES INSIDE.

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THE WEEK
Junior



See bigissue.com for how to enter.
CLOSES NOVEMBER 21

THE BIG
ISSUE



Sheridan Smith



SHERIDAN SMITH

West End and TV Star

When I moved down to London I was only 16 and I was doing *Bugsy Malone* in the West End, and there was a guy who sat in the fire exit doorway of the Queen's Theatre, who sold The Big Issue. He used to sing the songs when I came out of the stage door. I'd stand and talk with him for ages. This was 15 years ago, but I saw him in Soho the other day, and I grabbed him and said, "You won't remember, but I used to sing with you outside *Bugsy Malone*." He started singing the songs again, went in his pocket and found this little bit of paper that I'd written on when I was 16 – it was so lovely it made me cry. We were both stood in the middle of Soho singing: "We could have been anything that we wanted to be..."

RUTA GEDMINTAS

A Street Cat Named Bob Actress

I support you because you do an incredible job with giving homeless people a sense of purpose – to connect the population with the homeless to see that we are all part of the same humanity. The Big Issue gives people an opportunity to get themselves back into a life where they feel they have something to do, some purpose.

TUPPENCE MIDDLETON

War & Peace Actress

It makes me really, really happy to see readership and support for your magazine growing over the past 25 years. I'm a huge supporter. I used to see my dad buy it when I was little and realised, not only what an interesting and lovingly put-together publication it is, but also what great work you do for so many homeless people across the UK. I also want to say a personal hello

HAPPY BIRTHDAY



So, The Big Issue. You're 25. And I have mixed feelings about that. I've had lots of great times with you, and it's a magazine that was always important for me to speak to because homelessness is something that has always really bothered me and angered me. So I suppose I feel a little sad that we still need The Big Issue. But happy birthday and congratulations for the very important work that you do. Let's keep fighting the fight.

MELANIE C

Singer and Spice Girl

Photo: Getty

MOMENT
IN TIME

THE BIG
ISSUE



CHANGE PLEASE

November 2015

Big Issue-backed project Change Please starts selling coffee from carts in London, training homeless people to become baristas.

to John Gregg, who has been my vendor for many years. Hope you are still playing the guitar and making your music.

LEANNE WOOD

Plaid Cymru Leader

The Big Issue has done a fantastic job of being there as a means of income as well as a source of relevant information for the many people that have slipped through the net over the last quarter of a century. Many lives have been turned around as a result of the creation of The Big Issue and, for that, it deserves nothing but praise.

BETTY BOOTHROYD

Former Speaker of the House of Commons

The Big Issue confronted indifference by working with homeless and long-term unemployed people and creating a business model that sustained them and funded its campaigning, which has blossomed into a charitable foundation. The Big Issue's quarter-century has given hope where there was none. It has proved that direct action can work, even when the odds are stacked against it.

TIM FARRON

Lib Dem Leader

September 1991 was a very important month. It was the release of *Nevermind* by Nirvana. But let's argue that The Big Issue, which had its first edition that month, has had an even bigger impact on the lives of people across the country – the people who have found a way out of homelessness and poverty through The Big Issue. So to everybody involved in The Big Issue, I just want to say a massive thank you. You should be very proud of yourselves. Here's to the next 25 years.

And there are even more celebs wishing us well and sharing their Big Issue memories in a stellar new film celebrating 25 years of the magazine. Not to mention a special rendition of Happy Birthday performed by violin virtuoso Nicola Benedetti and the Royal Scottish National Orchestra! See bigissue.com for details.



MOVING ON

Some Big Issue vendors stay with us for a long time – as long as they need us. Others use the magazine as a stepping stone to move on to new starts. Here are some of our great success stories.

STAN BURRIDGE

Healthcare Champion for Homeless People



Stan is an expert on homelessness through his own experience: he slept on the streets of London and sold The Big Issue outside the old BBC headquarters in west London during the late 1990s. "Selling The Big Issue, I learnt I had an ability to get people talking, not only talking but listening as well," he says. "I got to hear about

other people's lives, marriages, divorces – it led me to where I am today."

Now in his early 50s, Stan is a project leader at Pathway, a charity that works within the NHS to get homeless people and other marginalised groups better healthcare. "I get a real sense of pride when one of the people we help gets a job or when they make a massive step forward in other areas of their lives," Stan says. "It's the same feeling that The Big Issue has when one of their flock smashes through the glass ceiling and begins to fly. The Big Issue opened the door to me and countless others."



IAN DUFF

Chef

Ian Duff, 49-year-old chef, combines selling The Big Issue in Bath with running his own catering business. Run as a social enterprise, Duff Cooks has even taken on other Big Issue vendors to help with the cooking and waiting roles. Ian says selling the magazine helped "make it all possible" and he now gives talks explaining the entrepreneurial aspect of The Big Issue. "People are amazed: not only are we making an honest living, we are all trying to move on from homelessness."

Photo: Roger Moody

MARVINA NEWTON

Youth Charity Boss

Marvina Newton, 30, began sleeping rough on the streets of east London when she was still a teenager. She decided to sell The Big Issue to earn an income, before finding a job as a waitress and beginning to build her career. Marvina now lives in Leeds and is a part-time biomedical technician. She has taken a career break to focus on her charity Angel of Youths, helping disadvantaged children.

Marvina's aim was to stop other teenagers ending up in the predicament she found herself in over a decade ago. "Whether they're white, black or whatever, I can see a little bit of me in them," she says. "No one's going to save you but you. You're the superhero in the story – that's what I got from The Big Issue. The only person I had was myself. I could have chosen to be a victim but I chose to sell as many Big Issue magazines as I could."

JOEL HODGSON

Legal Eagle

Seven years ago Joel was sleeping rough in London. Today the 27-year-old works for top City law firm Freshfields. He says the turning point was when he walked through the doors of The Big Issue in 2009: "It felt like someone was on my side for the first time in a while." After a corporate placement at Freshfields, he got a job in the firm's billing department. "The Big Issue turned my life around massively. The good thing is they give vendors the tools to help themselves."





OWEN BAILY
Gambling Campaigner

Owen, 34, began selling The Big Issue in Canterbury in 2006, when he was still struggling with a gambling addiction, hooked on the high-street bookmakers' digital roulette games called Fixed Odds Betting Terminals (FOBTs). After The Big Issue helped turn



FLORIAN CIOBANU
Organic Supermarket Chef

Florian, 47, used to sell The Big Issue outside organic supermarket Whole Foods in Glasgow. Then at the end of 2014 he landed a job as a chef in the shop's cafe. In 2012 he moved to the UK from Romania for a fresh start but when his newsagent business collapsed he lost everything. Selling the magazine outside Whole Foods led to a full-time job as a prep cook and kitchen porter. "I showed I'm not afraid of hard work and I think they recognized that," he explains. "I'm very grateful to The Big Issue for all the support over the two years I was selling it."

his life around, Owen began campaigning for regulation of FOBTs and now works with many organisations to combat gambling addiction. "Selling The Big Issue gave me some stability back," he recalls. "I realised I was getting the chance to run my own little business – it was the moment things began to change for me."

JO ADAMSON
Painter



Jo was known in Glasgow for many years as "the singing vendor," cheering everyone up with songs about the magazine. Registered blind, Jo stopped selling The Big Issue because of her deteriorating sight. But she is now thriving at her first love: painting. She has exhibited at CASS Art in Glasgow and also set up her own online Etsy store to sell her work. "I don't do depressing pictures – I do cheerful ones," she says. "Since I left The Big Issue I didn't think I could draw any more because I'm almost blind. So I'm very proud of what I've done."

CARON BOULGHASSOUL
Refugee Charity Manager

Caron, 42, sold The Big Issue in central London back in the early days of the magazine, from 1992 to 1995. Using it to gain some structure at a chaotic time, she applied to go to university in Lancaster, got a degree in social policy there and then went on to work with refugees struggling with homelessness. Today she is the project manager for Nottingham Arimathea Trust, finding housing for destitute asylum seekers and refugees in the city.

"Selling The Big Issue helped me get my self-esteem, a bit of structure in my life, and I met some very good people doing it," Caron recalls. "The people I work with now find themselves in desperate trouble, and I can relate and empathise with them, because as a young woman I went through some of the same things."

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VIV ASKELAND

Tour Guide

Norwegian-born Viv, 58, was sleeping rough under London Bridge before she came to The Big Issue. She sold the magazine from the start of the 2000s until 2010, when she found a new role as a London tour guide. Part of the award-winning Sock Mob's Unseen Tours team, Viv takes tourists on a journey through hidden parts of the city. "When I started selling the magazine it gave me a lot of confidence," says Viv. "I realised how much I actually liked speaking to new people, and that's what I've moved on to doing with the tours."



MARK DEMPSTER

Harley Street Therapist

Former addict, drug dealer and prisoner, Mark Dempster turned his life around with The Big Issue's help. After selling the magazine in London in the mid-90s he went on to become a qualified therapist, and the 51-year-old now treats patients at his practice in Harley Street in London. He hails his time selling the magazine as the catalyst to his recovery.

"It felt empowering – it gave me the platform to put drugs and crime behind me," Mark recalls. "I remember one day in The Big Issue office, a pal of mine called Paul, another vendor, came in and said he was going through a detox programme. I remember thinking, yes – I can do it, too. It was an important turning point, and The Big Issue was a very big part of that process."



JON BROWN

Children's Book Illustrator

Jon, 37, sold the magazine in Bath up until the end of 2015, when he finished work on a series of drawings for a children's book called *Katy and the Rainbow Mermaid*. Jon had painted a colourful dragon on the window of Waterstones where he sold The Big Issue, which caught the eye of author John West who offered him work on his book. "The biggest thing is confidence," says Jon. "It got me talking to people, gave me the push to talk to them about my work."



TERRY GORE

Housing Charity Manager

Terry, 51, used to sell The Big Issue in Wimbledon, and now manages Canterbury-based housing charity Catching Lives. "I started selling The Big Issue after I'd been sleeping rough for two years," he says. "It started to give me back my self-esteem. I'd become very isolated but selling the magazine meant I had to talk to people. That was the start of developing interpersonal skills that are key to the work I do now. It was the start of my route off the streets." **TE**

More success stories at bigissue.com Words: Adam Forrest



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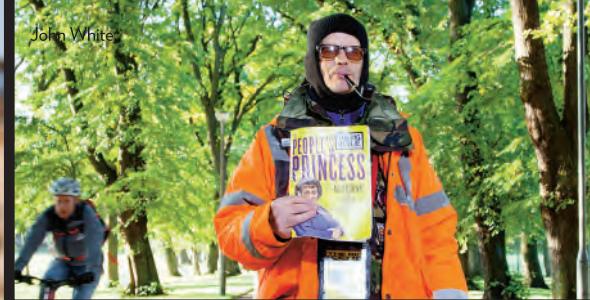
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 13TH - LINCOLN - ENGINE SHED
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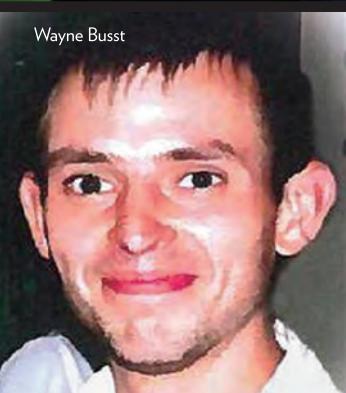
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John White



Ralph Millward



IN MEMORIAM

Over the past 25 years The Big Issue has supported tens of thousands of people to take big, positive steps forward in life. Sadly, the harsh reality of life on the streets has meant grief and tragedy too.

In towns and cities across Britain, people have united to mourn the death of beloved local vendors, and this has often led to lasting efforts to better look after some of society's most vulnerable people.

Back in May 2009, 41-year-old Ralph Millward was kicked to death outside a branch of Marks and Spencer in Westbourne, Dorset. Ralph was a quiet, unassuming Big Issue vendor, extremely well liked by all his customers. The manner of his death – he was attacked by three boys aged between 14 and 16 – shocked the town. Hundreds of people walked the half-mile from the spot Ralph was killed to the church to come together for his funeral service.

In 2015, Ralph's friends unveiled a memorial outside Marks and Spencer and this summer St Ambrose Church's Rev Chris Colledge planted a sensory garden in Ralph's memory. The minister wanted it to "act as a reminder that we should consider all vulnerable people in our society".

Big Issue supporters have marked each anniversary of the deaths of popular vendors Ian Watson-Gladish and Wayne Busst since they were killed in January 2013. Ian, 31, and Wayne, 32, were knifed to death in Birmingham city centre one evening by a paranoid schizophrenic, who later admitted manslaughter. More than £5,000 was raised for homelessness

charities in their memories.

When Edinburgh vendor John White died in 2014, his friends and loyal customers also decided to create a lasting memorial – a plaque in the Meadows area park where he sold the magazine. John, who lost his battle with cancer at the age of 69, was a hugely popular character in the Scottish capital, and the memorial featured his distinctive sales pitch: "Don't be shy, give it a try."

When Totnes Big Issue vendor Michael Gething, just 42 years old, died from sleeping outside in the freezing cold weather of December 2012, his customers in South Devon volunteered to carry his coffin through the town to the cemetery. It also led to local churches, charities and council officials getting together to work out the best way of reaching rough sleepers during winter.

Last Christmas, Big Issue customers in Norwich paid tribute to popular 51-year-old vendor Joseph Saunders, who suffered a heart attack after choking in a McDonald's restaurant on Christmas Eve. And in July this year, a candlelit vigil was held in Camden for 53-year-old vendor Steve Percival after he was found dead in the doorway of a bank in the north London neighbourhood.

Research by Crisis has found that the average age of death for homeless people is 47: a stark contrast to the average age of death, which is 77. The Big Issue pays tribute to all the hard-working vendors who died before they got the chance to find a home of their own. **TBI**



Words: Adam Forrest @adamtomforrest



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SUPERMARKET SWEEP

June 1999

For a Big Issue campaign Mark Thomas, Colin Firth and Tony Booth go shopping with the same weekly vouchers as an asylum seeker.

RECIPE FOR SUCCESS

Good ideas can often wither on the vine without proper financial backing. Big Issue Invest (BII) is the social investment arm of The Big Issue and is always looking to talk to social entrepreneurs who are creating social impact across the UK. Since 2005, Big Issue Invest (a social enterprise itself) has established a formidable reputation as one of the country's leading social investors.

Social investment has been hailed as a pioneering way to fund social businesses, charities and other ventures tackling poverty and creating opportunity for people across the country. Big Issue Invest harnesses the power of financial investment to help grow the organisations addressing some of the country's most pressing social problems, in fields like job training, housing, mental health and financial inclusion.

Some of the ground-breaking projects that Big Issue Invest has supported include the Fifteen Foundation, Jamie Oliver's social enterprise that has provided training and job opportunities for disadvantaged young people in the restaurant industry. Big Issue Invest helped finance a restaurant in Cornwall where more than 100 young chefs have received training since it opened.

Blue Sky Development and Regeneration received investment from Big Issue Invest to help provide job opportunities for ex-offenders. Blue Sky delivers commercial contracts for municipal grounds maintenance, waste collection and recycling, and has employed around 1000 ex-offenders in the last 10 years.

Impressively, fewer than 15 per cent have reoffended.

After more than 10 years, Big Issue Invest continues to innovate and forge new partnerships. The Rental Exchange scheme, in collaboration with the UK's leading credit reference agency Experian, is helping social housing tenants improve their credit score and get better deals when buying goods at lower interest rates.

And through the Corporate Social Venturing (CSV) programme, Big Issue Invest uses corporate partnerships to support and nurture a new generation of high-potential social entrepreneurs.

Big Issue Invest and Greater London Authority are now also helping to create more affordable housing through the £10m London Housing Fund. It aims to create 200 affordable homes in London as well as 180 new jobs and apprenticeships.

And as the Prime Minister Theresa May writes in this week's magazine, stopping poverty from happening in the first place – "the power of prevention" – is often the most effective way of making that difference.

Nigel Kershaw OBE, Executive Chair of The Big Issue Group, says: "Big Issue Invest was set up to help tackle and prevent some of our biggest social problems. We invest in businesses led by socially minded entrepreneurs from all walks of life. We understand first-hand how good, smart businesses can do great things."



- In 2015-2016, Big Issue Invest directly made 60 investments totalling almost £10m
- The money we invested is raised by external sources, not through sales of the magazine
- Any surplus made by Big Issue Invest is reinvested into the wider mission of The Big Issue

See infographic on page 17

'The brilliant pop party'- Time Out

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COVER OF THE YEAR

July 2015

Big Issue scoops prestigious PPA British magazine Cover of the Year gong, featuring Sgt Rick Clement, who lost his legs in Afghanistan, photographed by Bryan Adams.



NO SOGGY BOTTOMS HERE!

There's no party without cake, and who better to look to than the inspiring homeless trainees at Rise bakery

When *The Bake Off* is in turmoil and Mary and Mel and Sue are more or less on the lam (in baking terms), you need a good bunch to test the best of cakes. And who better to taste a Big Issue birthday cake than some of our vendors?

Brilliantly iced to look like our very first cover from 1991, the cake was made by the homeless trainees at Rise Bakery in east London. Graham Grenfell, 51, and Paul Logan, 57, who both sell the magazine around Liverpool Street station, came along to thank the budding cooks. "It's a very nice gesture, and a very tasty one too," said Graham.

Rise Bakery is the social enterprise arm

of Providence Row, a charity tackling the root causes of homelessness. Orders for the team's speciality – boxes of delicious brownies – have come flooding in from the south coast to the north of Scotland. So far, 20 homeless and vulnerably housed people

have taken advantage of the unique cooking course.

While 13 have already been accredited since Rise launched in April, the other seven are still being put through their paces in the kitchen. Two of those who completed the course have already found jobs.

"Some people have worked in the kitchen here previously, and some were completely new and ready to try something different," explains Dom Gates, enterprise and training manager. "Some are still



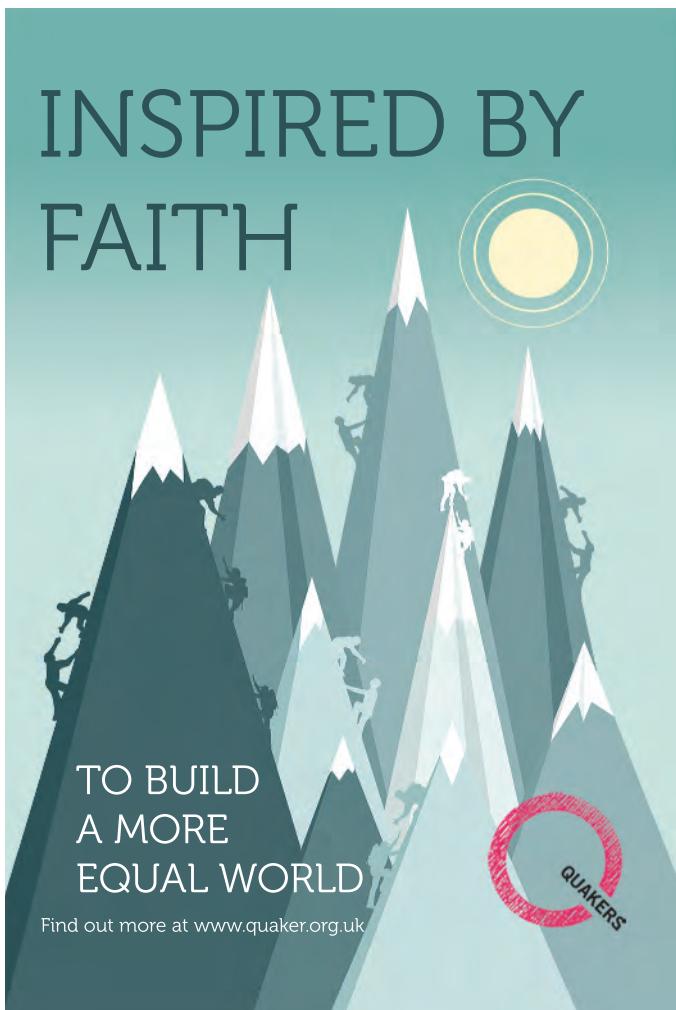
sleeping rough at night and coming in here to bake during the day. But in all cases it's been a chance to engage with something positive, learn new skills and hopefully work towards employability. It's amazing how quickly people take to it."

Henry, one of the homeless bakers, took charge of the project to mark The Big Issue's first 25 years. "The trainees were all very happy to be baking for The Big Issue – it's great to be doing something special for an organisation working towards the same sort of ends," says Dom. "I think everyone thought of it like doing it for a mate, I suppose."

Graham, who said he would make sure other vendors got the chance to share some of the cake at The Big Issue's Finsbury Park office, said he appreciated the gesture. "It really was a lovely cake and very nice of them to do it – good luck to them all." **TBI**

Words: Adam Forrest @adamtomforrest





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A photograph of a young girl with dark curly hair, smiling broadly with her hands resting under her chin. The background is a solid pink color.



THE ENLIGHTENMENT

BOOKS/FILM/TV/MUSIC

EXHIBITION

WE'VE GOT YOU COVERED

As James Bowen acknowledges on page 26, the cover of The Big Issue is crucial for vendors to catch the eye of passers-by and make that all-important sale.

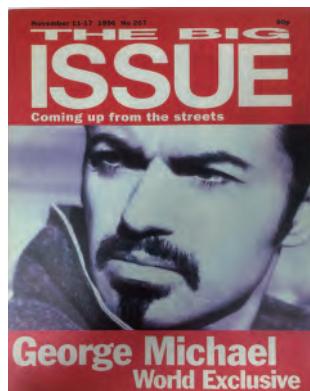
That is why our exhibition *Up from the Streets: 25 Years of a Publishing Revolution* at Proud Camden is important. For the first time it collates our distinctive, striking and unusual covers alongside photography from eminent snappers, including David Bailey (whose *Insiders* cover is shown top right) and Bryan Adams, whose portrait of Sergeant Rick Clement (third row, right) won British Magazine Cover of the Year.

The exhibition shows how covers that celebrate vendors, knock on the doors of politicians, land exclusive interviews with world leaders and bring a fresh perspective to celebs – from Street Cat Bob to Robert Downey Jr, who spoke of his own experiences of homelessness – are key to everything we do.

► Proud Camden, October 17-30. Limited edition prints are available to buy. proudonline.co.uk/exhibitions

TELL US WHICH IS YOUR FAVOURITE...

It could be one of these classic covers. Maybe you've got an old favourite that you want to shout about. We want to know YOUR favourite Big Issue cover. Tweet us @BigIssue with our birthday hashtag #BigIssue25.



BOOKS

The last word

Over years at the OED, John Simpson saw how language is knocked into shape by our history

I'd seen the sepia photographs of the Victorian dictionary editors in Oxford: Sir James Murray with his flowing white beard and black scholar's cap; the aquiline CT Onions (not responsible for the expression "to know your onions"). I knew JRR Tolkien had worked on the Oxford English Dictionary before he let himself loose on hobbits and orcs. But somehow, in the summer of 1976, I'd landed a job on the *OED*, and as I traced my nervous steps up to the door of the small terrace house in Oxford, that at the time was the control centre of the dictionary, I reflected on the strangeness I was walking into.

Almost 40 years on, and I shut the portals of the dictionary in Oxford behind me for the last time. I was changed, the language had changed, and the dictionary had changed. My memoir, *The Word Detective*, attempts to describe, as informally as I felt I could, my journey of discovery over this period. I knew that lexicographers defined meaning. What I hadn't properly understood was that words have histories. And those histories are so intertwined with the lives and societies of English speakers that writing a historical dictionary involved coming to terms with the twists and turns (I refuse to say "rollercoaster") of the language since it all began 1,500 years ago or more in the days of the Angles and Saxons (and Jutes): the art, the literature, the love, life and death, war, invention, technology, and everything else that has rocked and buffeted the English-speaking world throughout that period.

Let's take an example. The Big Issue is a magazine, and magazine needs defining. So I fondly thought the lexicographer's job was to scratch his (or her) head for several minutes before enlightenment came in the form of a concise and elegant half-sentence of definition: say, "a periodical publication featuring articles of popular and general interest". And then on to the next word, Magellan, magenta, and then maggot. That would have been an exciting day. The dye magenta is named after a town in northern Italy where Napoleon III crushed the Austrians in 1859 (Napoleons were always on the rampage then), just shortly before the dye was discovered. It was a buzzword

of its day. Sorry, it's easy to get distracted: back to magazine.

What the historical lexicographer needs to know is that we first encountered the word magazine in the late 16th century, in the sense of a "storehouse", especially for provisions and explosives – though not necessarily at the same time. The word derives from the Arabic for "storehouse" (early borrowings are often related to the impedimenta of trade). Arabic interactions in Europe at the time brought the word into Italian, and then into French, with whom – you will remember – we had various positive and negative relationships at the time. And then we wrestled the word from French into English. Borrowing

involves contact, and in the 16th century that meant physical, geographical contact, not modern-day digital communication.

Language doesn't stand still. Once we had assimilated magazine it started to insinuate itself into English in new meanings but still always with the idea of a "store" in the centre. We careered off into magazines of ammunition rattling through a gun, and magazines which collected together (in the manner of a storehouse, if you push the analogy) articles written by different authors. Later we elaborated this into a TV magazine programme. At the same time the French were busy along a different route: although they prefer not to be regarded as a nation of shopkeepers, their *magasin* became the regular word for a "shop".

Surprisingly enough, it's not just magazine that follows such a zigzag but logical course. You can plot similar courses for almost any word in English. Table, cat, degree, truth. Gradually I was captivated by the dynamism of the language and the challenge of capturing the essence or the biography of each word in a perfect dictionary entry. Okay, it's not for everyone but somebody has to do it. And we can still see the changes taking place every day: Grexit (remember?) becomes Brexit, little snuggly mice become computer mouses, Olympics leads to Olympians leads to Paralympians;

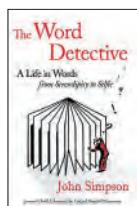
human being becomes human bean (the dictionary is on a Roald Dahl rap at the moment, though this particular switch dates back to *Punch* magazine in 1842).

Since the early days in the mid-19th century, the dictionary has always relied on contributions from you to swell its word files: crowdsourcing before we had even thought of the word – 2006 in *Wired* magazine (just look how productive magazines have been). So if you have invented a word, and can demonstrate that it has gained a firm foothold in the language, don't forget to tell the OED. Don't tell me any more but there are plenty more like me at dictionary ground zero in Oxford. I'm going to take that as a good thing.

"You can plot the zigzag course for almost any word in English: table, cat, degree, truth, magazine"



Victorian lexical genius Sir James Murray, centre, wrote the book from A to Z





TOP 5 THRILLERS FOR INTREPID UNDER-12s

FLEUR HITCHCOCK



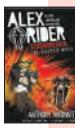
1. THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN Hergé

This is part one of the Red Rackham's treasure stories. Old but it's still one of my all-time favourite books. It's part thriller, part detective and it looks soooo good.



2. BLACK HEARTS IN BATTERSEA Joan Aiken

An almost historical thriller, richly peppered with wild characters and high risk. It goes with *The Wolves of Willoughby Chase* but I read it on its own when I was eight. Loved it then, love it still.



3. STORMBREAKER Adapted by Antony Johnston from the novel by Anthony Horowitz

This is the first in the Alex Rider series and it's the graphic novel version. It took my dyslexic daughter into reading – she loved the beautiful illustrations by Kanako Damerum and Yuzuru Takasaki, as did I. A cracker.



4. MORTAL ENGINES Philip Reeve

A steampunk adventure that keeps you on the edge of your seat. A wondrous world that's a little bit funny and a little bit dark and very, very compelling.



5. WOLF BROTHER Michelle Paver

My son and I competed over this. He had it until he fell asleep and I had it afterwards. It's about a boy called Torak, in an imaginary ancient world. Not my normal cup of tea but it hooked me – and if you like the first one, there are another five. Real page-turners.



Fleur Hitchcock's *Murder in Midwinter* is out now (Nosy Crow, £6.99)

REVIEWS



THE CYCLIST WHO WENT OUT IN THE COLD / THE HISTORY OF A TOWN

Back in the USSR

Tim Moore does the Iron Curtain on two gears and a sense of humour

endeavouring to file a review that matched the spirit of the birthday edition of a remarkable publishing phenomenon/high-risk borderline crazy venture, one book stood out this week. Tim Moore – who operates at what he, not entirely straight-faced, calls 'the coalface of offbeat travel writing' – refers to the project recounted in *The Cyclist Who Went Out in the Cold* as 'the ride to end all rides'. His rather more prudent wife simply introduces the notion to friends as 'ride too far'. One thing becomes clear early on – Moore's decision to cycle along the 9,000km route of the Iron Curtain on a dwarf-wheeled, two-gear East German shopping bike (chosen for its 'authenticity') is not the act of a sensibly-wired man. It does, however, lend itself to one of the funniest pieces of travel writing you're likely to read this year.

Moore is a master of draw'em in journalism. The first few pages of this book are crammed with laugh-out-loud descriptions of his failure to maintain dignity in the face of the extreme conditions he has volunteered – while sunning himself in summery northern Italy – to battle. The picture is not pretty but it is beautifully rendered. Encased inside immovable thermal layers, 'the tiny exposed parts of my face encrusted with frozen tears of pain and terror', Moore struggles along 'the road to forsaken hypothermia', wistfully recalling the goading phone call from *The Guardian*'s Germany correspondent, which triggered the whole affair. (The initial call was brief and unedifying, with just enough chat to secure a 'Part-time cyclist knows nothing of new Iron Curtain bike trail' headline.)

Moore is among that small, superior tribe of witty travel writers whose personality is so entertaining and well-defined (a 'frightful weed') that he can fill pages with nothing but tales of



Illustration: Dom McKenzie

his own mood swings and satisfy even the most wander-lusty reader. It's as much fun to read of his self-pitying teary phone calls to his wife, and regular visions of a conclusion necessitating identification by dental records, as it is to discover the scars of Stalinism, which still mark so much of the terrain he covers.

He is a competent, empathetic historian, ruminating on the horror of the siege of Leningrad and the Soviet silencing of raised rebel voices. But his skills are better employed observing individual idiosyncrasies across what we still tend to think of as the homogenous Eastern 'bloc'. His depictions of stony-faced Finnish landladies, sneering

Russian babushkas, hearty Polish entrepreneurs and East German sex braggarts spring to life in what is generally a hilarious tale of woe. But, in the end, the triumph of having 'conquered a continent' in a 'Commie campsite wobbler' gladdens Moore's heart, and secures a satisfying and non-fatal end to a great fun read.

If Moore gives you a taste for Putin's Russia (unlikely), a relatively obscure little gem from the unceasingly superb Apollo Classics line offers an equally amusing portrayal of that most complex of nations more than a century ago. ME Saltykov-Shchedrin's shrivelling 1870 satire of Tsarist Russia, *The History of a Town*, was a great favourite of Lenin's, suggesting the stern Bolshevik moustache masked the mirthful smile of a man who might have enjoyed Reeves and Mortimer. Yes, the satire is political but Shchedrin's spirit is far more antsy than that label suggests, and this is a joyfully surreal and playful novel, which manages to be insightful and prescient at the same time.



The Cyclist Who Went Out in the Cold Tim Moore

Out now, Yellow Jersey, £14.99

The History of a Town

ME Saltykov-Shchedrin

(translated by IP Foote)

Out now, Apollo, £10

Words: Jane Graham @Janeannie



Christmas starts here



We know that Christmas seems to start earlier and earlier every year. **But at Crisis we really have no time to waste.** We have to get planning well in advance. Crisis at Christmas involves thousands of people. With 4,200 guests over nine days, tens of thousands of meals, hundreds of health checks and the special care and support only Crisis can provide, we need to be ready.

But it can only happen because of the people who support us. If we're going to be ready, we need to start work now. **The number of people sleeping on the streets in England has doubled since 2010 and risen by 30 per cent in the last year alone.** Across the UK, thousands of people are sleeping rough. By reserving someone a place at Crisis at Christmas you'll be providing them with the chance to leave homelessness behind for good.

This Christmas, we want to be ready to welcome more guests than ever – and that is why your gift could be so important. To reserve one place costs just **£22.32**; two places **£44.64**; and **£223.20** would pay for a whole table, giving ten people a day to remember and a whole fresh start.



Photo credit: Sam Mellish

Go online now and bring someone in from the cold this Crisis at Christmas at www.crisis.org.uk or freephone 0800 999 2060.

A whole new life for Alex.

After an unsettled childhood growing up in care, Alex was in and out of homelessness for years, often sleeping rough. With no support and a six year wait for any council housing, he felt abandoned.

Then Alex heard about Crisis at Christmas. He came along, hoping to relax and get help with his housing situation. "It's more than I thought it was going to be. I've had a couple of meals. Two plates! I'm hoping to get some of my clothes sewn up, get a haircut – but I mainly want to get housing advice. It would be nice just to have a warm sleep, rather than being sat crunched up trying to sleep." With Crisis' support, Alex hopes to create a steady hopeful future for himself. "In a year's time, I'd just like a roof over my head, and to be working really."

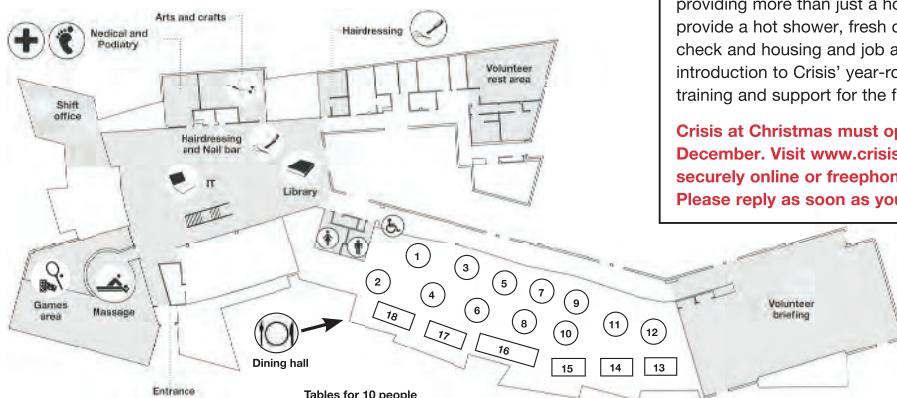
What better present could you give someone this Christmas?

Alex's story is 100 per cent genuine, but his name has been changed and a model photographed to protect his identity.

Here's our plan for Crisis at Christmas 2016 . . .

Here's what you helped us provide last year:

- Hot Christmas dinners for more than 4,200 guests
- Health checks
- Clean clothes and hot showers
- Housing and employment advice
- Support for dealing with addiction
- Sports, arts and games sessions



Reserve a place for someone who's homeless – for just **£22.32** – and you'll be providing more than just a hot meal. You'll also provide a hot shower, fresh clothes, a health check and housing and job advice, plus an introduction to Crisis' year-round services for training and support for the future.

Crisis at Christmas must open on 22 December. Visit www.crisis.org.uk to donate securely online or freephone 0800 999 2060. Please reply as soon as you can. Thank you.

Please reserve places at Crisis at Christmas.

£22.32 £44.64 £223.20 £ _____
(1 place) (2 places) (10 places) (Other)

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Expiry date

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To make your donation visit www.crisis.org.uk, call free on 0800 999 2060 or post to:
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Please remember we need your full name and home address to allow us to claim Gift Aid.

Homelessness ends here

Crisis

FILM



I, DANIEL BLAKE

Against the wall

Ken Loach's award-winning film shows what it is to be trapped in the inner workings of the welfare system

I, Daniel Blake is the latest film from Ken Loach, a Newcastle-set drama that's as fierce an attack on austerity Britain as we've seen from any British filmmaker. The eponymous character (played with enormous warmth and sensitivity by Dave Johns) is a former carpenter in his late 50s. He recently suffered a heart attack and has been ordered off work by his doctors. But then his disability benefits stop – seemingly on a bureaucratic whim – and the film charts his anguished battle with red tape to appeal the decision.

It's enraging viewing. The obstacles Daniel encounters are small enough to start with, though profoundly frustrating – like the tinny Vivaldi music played on the benefits helpline while he's put on hold before finally speaking to a coolly unhelpful human being. But quickly the ardent refusal by the Jobcentre to hear his claim becomes a matter of life-and-death consequence.

With his writer Paul Laverty, Loach has made a film that feels acutely attuned to the harsh realities of life on and below the poverty line. They chart the immense efforts

Daniel must go through to get the payment he's medically entitled to, an ordeal that he endures with a resilience and heroic dignity. To all that tabloid rubbish about benefit scroungers, this is the ultimate slapdown.

So there's a political thrust to the work but it mostly avoids the blunt directness of a polemic. There's a bitter, despairing tragicomic edge to the film. The system in which poor Daniel is trapped – built around inflexible but unachievable deadlines and the judgment of unseen, all-powerful 'decision-makers' – feels like something out of Kafka. It's a bleakly absurd, starkly existential scenario. Or, as one kindly Geordie says pointedly to Daniel about the authorities making him jump through hoops to complete his online appeal: "They fuck you around."

And alongside the righteous anger are moments of real tenderness and delicacy. Daniel strikes a friendship with Katie (the brilliant Hayley Squires), a young mother who has been relocated by her London housing authority to a cheaper house up north with her two kids. She is reeling from years of grim living in a hostel while Daniel is still



Sonita pushes boundaries

grieving the loss of his wife, and in one another they find solace and a source of support – or, as I suspect, Loach would call it solidarity. Whatever, as with so much of his work, it's his attention to the acts of kindness between people on society's margins that resonate most movingly. Besides, neither Daniel nor Katie can count on any help from the state.

That's underlined in a remarkable scene when Katie visits a foodbank with Daniel and her kids. I won't reveal any more but it's as powerful a piece of filmmaking as Loach has accomplished over his long career. He won the top prize at this year's Cannes film festival, one of only a few directors to be awarded this honour twice. Some quibbled with the award but at its best the film is devastating. Daniel might have a dodgy ticker but I couldn't claim the film is deficient in heart. There's plenty to think about here (and even politely dispute) but it's the raw human drama on display that is most immediately – and inarguably – felt. It hits you right in the chest. When I watched the film, the credits finally rolled to the embarrassed sound of sobbing in the dark.

I, Daniel Blake is in cinemas from October 21

FINAL REEL...

Sonita is a documentary that tells the story of a young Afghan refugee rapper determined to pursue her dreams. It starts conventionally but when Sonita is threatened with an arranged marriage, filmmaker Rokhsareh Ghaem Maghami crosses the journalistic line to actively help her. A fascinating exploration of the ethics of documentary making and a cheering portrait of an irrepressible young woman.

Words: Ed Lawrenson @EdwardLawrenson



BIG BUSK

May, 2001
Virtuoso violinist Nigel Kennedy busks to support The Big Issue. Frank Black, Travis, Ellie Goulding and Passenger follow suit in coming years.



THE APPRENTICE

Lord Sugar – it's time you were fired!

The way we watch TV has changed – it's a mad scramble of mega-budget Sky Atlantic productions, midnight repeats of *Taggart*, Nigerian soap operas and Peter Simon on shopping channel Ideal World. Nobody is watching the same thing as anybody else any more, so water-cooler conversations tend to sound something like: "Did you see *Westworld*?" "Er, no."

Of course, there are still programmes we all watch together, and one of these is – for a reason I've never been able to fathom – *The Apprentice*. But it's now in its 12th series, and the formula is knackered. Like an awful never-ending PowerPoint presentation or a hideous conference call between five million people, all of whom are screaming their names into the void.

It may shout about going forward but *The Apprentice* is forever going backwards. For all the dizzying shots of The Gherkin and the strutting around with wheely suitcases, it's essentially *The Generation Game*, overseen by a man whose idea of innovation is the Amstrad E-m@iler Plus phone, which looks like Mrs Doyle's teasmade.

And now the programme that made Trump a household name represents everything that's wrong with the world: incompetence, sexist jokes, male privilege, terrible ties, loudmouthed certainty. One of this year's contestants is Karthik Nagesan, who describes himself as a 'business emperor' and

has a monobrow that looks as if it could become sentient as the series goes on. "What do you think of the chicks?" he asks his fellow business bros, before theorising that women aren't as good as men because they have emotions.

So far, so outrageously 1973. After that bit of everyday sexism we go to the task at hand, appraising collectibles to flog from the back of a van. They make jokes about jugs, try to get a price for a trashy drinks trolley from an 18th-century antique dealer and get ripped off by a bloke in a flat cap in Camden Market. Even the comfortable predictability of it is starting to feel offensive. When contestants say things like "I'm king of the truth bomb" and "I'm like a nuclear explosion", we used to be outraged – now this kind of idiocy can be heard

in every office in the land. And we all know enough about reality TV to understand they're getting paid to take taxis to the wrong places, freak out on speakerphone and cry.

"If you wanna moan, you can send me an email at lordsugar.idon'tcare.com," says the shaven ape, as he berates his minions. But he should care because some things, like the Amstrad E-m@iler Plus – and even the pound itself – can become obsolete in the blink of an eye. This year, viewing figures are down by almost a million. So watch out, Alan, you might be next.

Words: Lucy Sweet @lucytweet1

OUT AND ABOUT



POTTER MANIA

Starting with the theme of 'language', this year's **Bloomsbury Festival** (October 19-23, various locations Bloomsbury, London; bloomsburyfestival.org.uk) has a broad spin on how it could be interpreted – 'from computer code to the language of food, music and dance'. What that means in practice is a mix of street festivals, concerts, art installations and talks in one of the most decorous areas of central London.



Adriaen van de Velde: Dutch Master of Landscape (until January 15, Dulwich, London; dulwichpicturegallery.org.uk) is the first UK

exhibition centered on the Dutch painter and draughtsman who was active in the second half of the 1600s.

In collaboration with Amsterdam's Rijksmuseum, more than 60 paintings and preparatory drawings, such as *Recumbent Cow and Three Sheep* (below), will show why he was deemed a key landscape artist of the Dutch Golden Age.

More art is at the **Print Prize 2016** (October 19–November 12, Birmingham; rbsa.org.uk), which showcases the best contemporary printmakers from around the UK and makes up part of the Royal Birmingham Society of Artists' ongoing (and inaugural) Printmaking Festival, which runs until November.

If cats didn't exist, the internet would be tumbleweed. For feline fanatics, the **Supreme Cat Show** (October 22,

MUSIC

THE NOSE / THE PEARL FISHERS

Not to be sniffed at



Birmingham; gccfcats.org) is now in its 40th year and will show the best and most unusual moggies, most of whom will stare down their owners with a look of utter disdain. Just don't call it "the Crufts of cats".

This year marks the 150th anniversary of the birth of one of the country's most enduring children's authors. The self-explanatory **150 Years of Beatrix Potter** (October 22, Loughborough; loughboroughtownhall.co.uk) will have storytellers, dressing up, singing and dancing – all based on her characters (see main image). For many, Potter was their entry point into a lifelong love of literature and wildlife, so this should fire up the next generation.

More fauna is at **Illuminated Weekends at Fairytale Farm** (every weekend until December 18,

Chipping Norton; fairytalefarm.co.uk), where you can walk through the farm at dusk as it's lit up with fairy lights.



If all that farming has you wanting to reconnect with the earth and the fruits of honest toil, the **Bramley Apple Festival** (October 22, Southwell; visitsouthwell.com/events) is an annual celebration of the titular cooking apple, which, literally, has its seeds in the area. Expect a huge amount of apple-centric dishes, cooking classes and (really) poetry, crotchet, knitting, craft and photography competitions. Who knew apples could be so versatile?

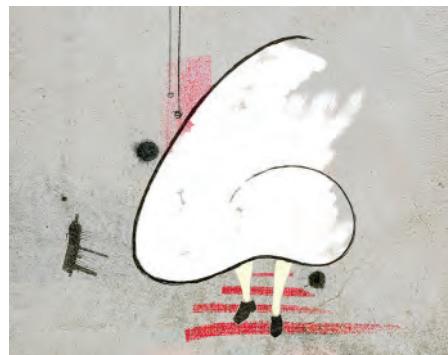
Emmam Forde

This week is a good one for opera in the capital. Both of London's main opera houses host opening nights, with two very different shows hitting the stage. Just off Trafalgar Square, a six-week run of Bizet's **The Pearl Fishers** begins in the Coliseum on October 19. In nearby Covent Garden, a new production of Shostakovich's first opera **The Nose** starts in the Royal Opera House on October 20. The former is an Orientalist love story premiered in Paris in 1863, the latter a Russian satire about a Major's missing nose given its first performance in 1930.

This is the first time the Royal Opera House has staged *The Nose* – a romping, irreverent opera steeped in Shostakovich's brand of teasing wit tinged with cynicism. In Nikolai Gogol's short story, a middle manager in the civil service (with the ceremonial title of Major) wakes up one day to find he is minus a nose. A frenzied and utterly bizarre nose-hunt begins, capturing the imagination of the whole of St Petersburg – not to mention a 20-year-old Shostakovich, whose inventive setting of the frivolous tale (complete with percussion interludes and a trombone fart) soon caught the attention of the Soviet censors.

The mayhem taking over Covent Garden for three weeks is directed by Barrie Kosky, the Australian chief director of the Komische Oper Berlin, making his Royal Opera House debut. Fortunately for the ROH audience, given the plot's frantic twists and turns, it will be sung in English, to a new translation written by irrepressible operatic polymath David Pountney. Ingo Metzmacher conducts a cast including eminent British bass Sir John Tomlinson, with Austrian bass-baritone Martin Winkler as the hapless (and noseless) Major. It promises to be a hoot, and a riotous one at that.

Bizet's *Pearl Fishers* is far more familiar operatic ground: a romantic, exotic tale of two friends in love with the same girl, who happens to be a veiled virgin priestess. Treachery, jealousy and death inevitably



Sweet smell of success? Shostakovich's *The Nose* premieres

ensue. Its music is far better known, too; while it's unlikely you'll be humming Shostakovich through the nose, you may well know the exquisite melody of *Je crois entendre encore*, sung by Bizet's tenor, Nadir, as he remembers his love for priestess Leïla.

Unlike *The Nose*, ENO's *The Pearl Fishers* has appeared twice before at the Coliseum.



Karl Jenkins will pay tribute to the Aberfan victims

Penny Woolcock, who began her career as a film director but now has a foot in opera too, directs a production that relocates the drama from Ceylon to a Sri Lankan shanty town. Its opening underwater scene wowed critics last time around, though other aspects of the production were found wanting. One of these was the lead male singers, so ENO will be hoping tenor Robert

McPherson and baritone Jacques Imbrailo find more success in their roles than their predecessors. Claudia Boyle sings the ill-fated Leïla, and Roland Böer conducts the excellent ENO chorus and orchestra.

LAST NOTE...

Fifty years ago on October 21 the Aberfan disaster killed 116 children after a colliery spoil tip collapsed. Composer **Karl Jenkins**' work *Cantata Memoria: For the Children* was written in memory of the tragedy. Out on Deutsche Grammophon, it premiered earlier this month.

Words: David Fay @themeleristener

To advertise: Jenny Bryan / jennifer_bryan@dennis.co.uk



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DO YOU SELF-HARM?

HAVE YOU EVER SELF-HARMED IN THE PAST?

If yes, then your thoughts, feelings, ideas, and stories are needed

A new research study is being conducted which aims to learn more about how self-harm effects people's relationships and how relationships can affect self-harm. We want your thoughts and feelings so that people who have experience of self-harm from the inside have more of an influence on how we understand it.

We are interested in listening to what you have to say and in learning about your relationships and about your story.

Your involvement in the study would be to take part in an interview which can be conducted in person OR by email OR by Skype OR by telephone – **it is your choice.**

Your participation will be confidential and your identity protected

Contact us for an information leaflet, and any questions that you may have: Text or leave a message on: **447748994367**
Or email to: **pete.steggals@york.ac.uk**

Dr Peter Steggals, Department of Sociology
University of York, YO10 5DD

THE UNIVERSITY of York



ARE YOU CLOSE TO SOMEONE WHO SELF-HARMS?

HAVE YOU EVER BEEN CLOSE TO SOMEONE WHO SELF-HARMS?

If yes, then your thoughts, feelings, ideas, and stories are needed

A new research study is being conducted which aims to learn more about how self-harm effects relationships and how relationships can affect self-harm. We want your thoughts and feelings so that people like you, who have experience of being close to someone who self-harms, have more of an influence on how we understand and cope with it.

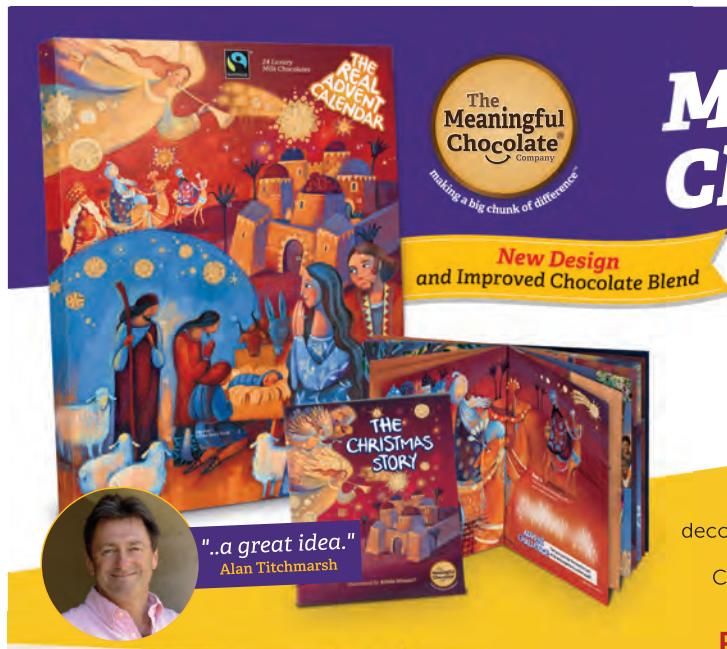
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Partners, friends and mental health and support workers welcome
Saturday 5th November 2.00 – 5.00 pm Central London Venue
Cost: £35.00 to £25.00 (reductions for students/unemployed)

Aims of the workshop:

- Break out of isolation and meet others in a safe space
- Understand the impact of the past on our self esteem and relationships
- Repossessing our sexuality so it works for us
- Building good boundaries in relationships

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The workshop is led by a Survivor and Professional Counsellors BACP ethics. Friendly and Supportive.

For more info email Rebecca at info@intothelight.org.uk Look at our website for more info about us and the services we offer www.intothelight.org.uk

INTO THE LIGHT

Investment Manager



Ref: BII/IM

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Salary on application

Permanent, Full time

We are currently seeking a highly motivated individual to join our growing team as an Investment Manager supporting the senior team. The role holder will be responsible for seeking out, developing and assessing new investment opportunities and presenting these to the Director of Lending.

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The successful candidate will have substantial experience of the financial needs of small businesses. This could have been obtained through a background of financial, banking and lending roles or from hands on involvement in the running of successful small businesses or social enterprises.

Specialist knowledge of the needs and the priorities of community and social enterprises would be an advantage. Knowledge of development funds, voluntary sector grants, and the making of applications to charitable foundations and public bodies is desirable.

If you are interested in this opportunity please go to www.bigissue.org.uk and click on the 'Work for Us' to download a full job description.

Big Issue Invest benefits include an incremental holiday scheme starting at 25 days per year plus bank holidays (pro-rata), a health care scheme, pension scheme, life cover & childcare vouchers.

To apply please go to www.bigissue.org.uk and click Apply Now on the vacancy or alternatively send a copy of your CV and a covering letter outlining your suitability for the role to the HR Department at personnel@bigissue.com quoting job reference: Ref: BII/IM

Closing date: 24 October 2016

The Big Issue thanks all applicants for their interest and will reply only to those invited for interview.

To advertise: Jenny Bryan / jennifer_bryan@dennis.co.uk



RESEARCH VOLUNTEERS WANTED

We are running a study to test the effectiveness of a naltrexone implant versus naltrexone tablets for keeping people off heroin.

You may be eligible if:

- You have recently detoxed from opioids or are working towards an opioid detox
- You have not used opioids for at least seven days
- You would like additional support with remaining free of heroin
- You live in London or Solihull

How long will it take?
If you volunteer to take part you will receive an implant and tablets for 12 weeks. You will need to attend our clinic three times a week for 12 weeks and then three times over a further 24 weeks for follow-up.
You will receive up to £400 of shopping vouchers for your time.

If you would like to hear more about this study, please contact:
Alison Peachey on 0203 228 1557 or
Rob van der Waal on 07813 055 732 in London or
Shabana Akhtar on 07985 882 165 in Solihull

Research Ethics Committee
Reference Number: REC 14/LO/1615
Version 1.0 16.08.2016

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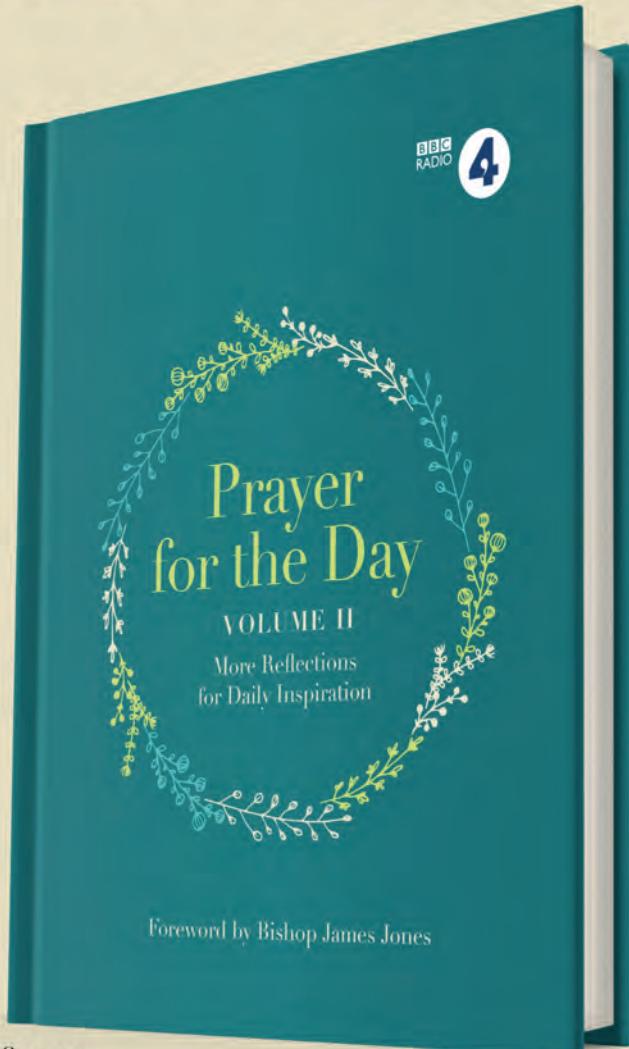
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PPA
Cover of the
Year 2015



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Year 2015



International Network of
Street Papers



COMPETITION

WIN!

A BEN EINE LIMITED EDITION BIG ISSUE EXCLUSIVE PRINT



When The Big Issue celebrated the landmark sale of its 200 millionth copy earlier this year, highly sought-after street artist and top designer Ben Eine, whose work is owned by President Barack Obama, among many luminaries, offered to create an exclusive cover for us.

His *CELEBRATE* cover, which was produced in three collectable versions for that week's magazine in his iconic Shutter, Vandal and Circus fonts, became a massive seller for The Big Issue. And when limited edition prints of it went on sale people queued up outside the Jealous Gallery in London to snap them up.



Priced at £250 each, the 70cm by 68cm prints are now running out fast, and with only a few left available to buy they are going like hotcakes.

So we are very excited to announce that to mark our

special birthday this week, the Jealous Gallery and Ben have given us a four-colour screenprint of *Celebrate – Shutter* for one lucky winner to hang on their wall.

These unframed prints cost £250 each, and because of the way the colours blend on *Shutter* each is slightly different, so if you enter our birthday competition you have a chance to win a unique part of Ben Eine and Big Issue history. Jealous Gallery has a range of Ben's work for sale, see their full range here: jealousgallery.com/artists/ben-eine

We also have three runner-up prizes of a framed print from The Big Issue birthday exhibition – *Up From the Streets: 25 Years of a Publishing Revolution* – which is on show at Proud Camden from October 17 to 30. Find out more about the exhibition here: proudonline.co.uk/exhibitions

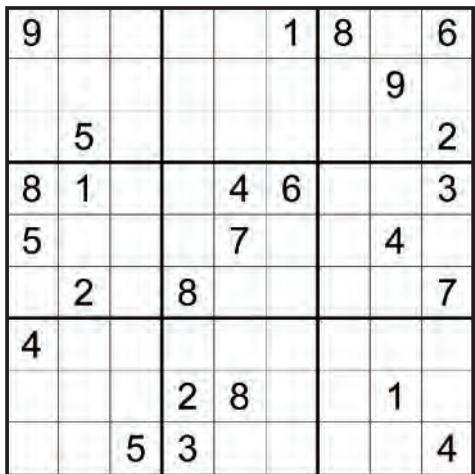
To enter tell us: Which big birthday does The Big Issue celebrate this week?

Send your answers with BEN EINE as the subject to competitions@bigissue.com or post to The Big Issue, 43 Bath Street, Glasgow, G2 1HW. Include your name and address. Closing date is October 30. Include OPT OUT if you don't want to receive updates from The Big Issue. We will not pass your details to any third party. For full T&Cs see bigissue.com

GAMES & PUZZLES



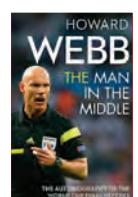
SUDOKU



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

ISSUE 1226 SOLUTION

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



To win *The Man in the Middle* by Howard Webb, mark where you think the ball is, cut out and send to: Spot the Ball (1227), 2nd flr, 43 Bath St, Glasgow, G2 1HW, by October 25. Include name, address, phone no. Enter by email: send grid position (eg A1) to competitions@bigissue.com. 1225 winner: Paul Johnston, Hove.

(Last week's

Spot

the Ball

revealed:

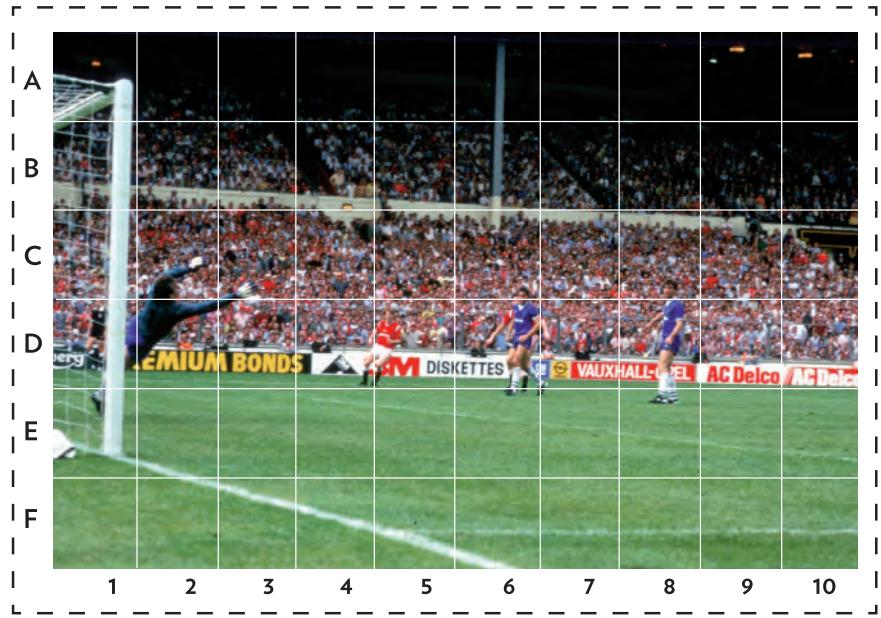
England v

Hungary,

1978)

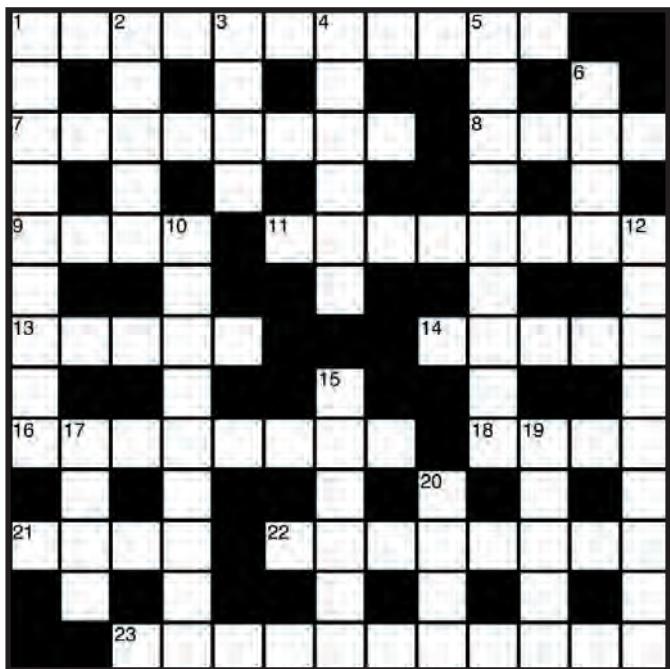


SPOT THE BALL



Photos: Action Images

PRIZE CROSSWORD



CRYPTIC CLUES

Across

- Sort of rude warning that is fruitless (11)
- Schoolwork a witch is doing? (8)
- It is not round the cricket ground (4)
- Grave prognostication given to doctor? (4)
- Match fit? (8)
- The French hit another port in Scotland (5)
- Unnaturally clear-cut (5)
- Homely type of servant (8)
- Taxis provided for many a surgeon (4)
- Clutch components (4)
- Curiosity about financial stake (8)
- Manufacturer of wicked items! (11)

Down

- Restless, having not been paid (9)
- Drink he included was cold (5)
- Run over the beast.... (4)
- to cause more annoyance, ran over the climbing beast (6)
- In it Chloe discovered that it related to ancient times (9)
- One in the small party came back with security (4)
- Beats everyone in London (9)
- Interpreter shows that poor exist in a bad way (9)
- Communication of note (6)
- Russian girl escaping from gaol (4)
- A point that is vertical (5)
- Light piece of wood (4)

QUICK CLUES

Across

- Secure custody (11)
- Demonstration of force (inf.) (3,5)
- Robe (4)
- Separate article (4)
- French region (8)
- Very tall (5)
- Proclamation of marriage (5)
- Slavering (8)
- Narrow strait (4)
- Droop (4)
- Snowstorm (8)
- Staunchly (11)

Down

- Provided with captions (9)
- Musical composition (5)
- Bird of prey (4)
- Call for more (6)
- Nocturnal bird (9)
- Long-necked bird (4)
- It seemed to me (9)
- Twenty-four hours ago (9)
- Not dressed (6)
- Reign (4)
- Fermenting agent (5)
- Old Testament book (4)

To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1227), second floor, 43 Bath Street, Glasgow, G2 1HW by October 25. Include your name, address and phone number. **Issue 1225 winner is Shelagh Duffy from Wotter, Devon.**

Issue 1226 solution

Cryptic: Across - 1 Impenitent; 7 Logic; 8 Lakelet; 10 Overleaf; 11 Wisp; 13 Lading; 15 Troyes; 17 Gust; 18 Jumbo jet; 21 Therein; 22 Belie; 23 Stationery. Down - 1 Ingle; 2 Pickling; 3 Nilgai; 4 Take; 5 Nullify; 6 Floodlight; 9 Typesetter; 12 Probable; 14 Descent; 16 Quango; 19 Jelly; 20 Vest.

Quick: Across - 1 Upholstery; 7 Appal; 8 Vertigo; 10 Three-ply; 11 Wilt; 13 Gaffer; 15 Reggae; 17 Tang; 18 Yodeller; 21 Dungeon; 22 Sushi; 23 Bestseller. Down - 1 Upper; 2 Helmeted; 3 Lively; 4 Tart; 5 Ruining; 6 Castigated; 9 On the brain; 12 Reversal; 14 Finance; 16 Bounce; 19 Laser; 20 Belt.

IN ASSOCIATION WITH





MY PITCH

MOMENT
IN TIME

THE BIG
ISSUE



Donato Barbieri, 70

VICTORIA STATION, LONDON

“The Big Issue gave an old man like me a sense of purpose again”

FACTS ABOUT ME...

WHERE I LIKE TO GO

The British Museum – there is so much to see and explore there. A wonderful place in a wonderful city.

MY UNUSUAL HOBBY

Coin collecting – I've collected since I was a boy. My favourite coins were the British ones. I had nothing valuable but they were special to me.

I'm still alive, after all my troubles – that's what I like to tell people. I've been through the mill but I'm still standing. That's the important thing.

I've been selling the magazine here at Victoria station since January this year, and it has been good for me. I had been homeless in London for a few months before that, having left Italy in September last year. I left Italy because life had become very difficult for me there and I needed a fresh start. So London seemed a good place to come because I lived here many years ago as a younger man.

I grew up in Turin in the north – a very industrial place, where they make the Fiat cars. Not many tourists but a good place anyway. When I was a

child I grew up in an orphanage, and I was beaten up there by the nuns and the priests. Later, when I went home, I was beaten up by my stepfather. So my troubles began.

I moved around a lot. I went to Australia as a young man. I worked as a fitter and metal worker there, then I worked in the nickel mines. Australians are rough people – big drinkers – but I got on well there. I came to London in the mid-'70s and worked as a waiter for a couple of years. Then I worked on a cruise liner, a P&O ship, before going back to Italy to become a salesman for a time.

But life became hard because of a relationship with a woman – I would rather not explain – so I came back to London for a new start.

It was difficult at first. I slept outside, then found shelter at a Methodist church in Chelsea. Then, when I started selling The Big Issue, I found it gave an old man like me a sense of purpose again.

In February I began to share a room in Whitechapel, so things are getting better. I have a fantastic pitch here inside Victoria station, organised by The Big Issue and Network Rail.

The nice people in Caffè Nero bring me a cappuccino each morning, and I really enjoy speaking to my wonderful customers.

So life is good. After all, I'm still alive.

ON MY PITCH...

I'm in Victoria station Monday to Friday from 7am until 2pm.

Interview: Adam Forrest
Photo: David Tett

RISK BEING ATTACKED ON THE FREEZING STREETS.

OR RISK BEING ABUSED IN A WARM FLAT.

WHICH WOULD YOU CHOOSE?

Emma was 15 when her life fell apart. A family breakdown meant she had no choice but to leave home.

Homeless and alone, Emma faced a terrifying choice – sleep on the streets at the mercy of muggers and rapists, or sleep in a flat used by addicts and abusers. Emma chose the flat, but the threat of abuse from her ex's predatory father and the drug users was too much. She was forced onto the streets. Now her life is in the hands of anyone who wants to take advantage of a vulnerable young girl, as well as freezing temperatures. Just being homeless you are twice as likely to die.*

This Christmas our research indicates that almost 25,000 young people will be at risk, making dangerous choices like this just to survive. Some will sleep with strangers, some will self-harm to get into A&E, others will commit a crime to be taken into custody to avoid freezing to death. Thousands more will have no choice but to risk sleeping rough.

But there is another option: You. With your help we can give young people like Emma a warm, safe room. A place they can call home this Christmas.



CENTREPOINT
SAFE CHRISTMAS
APPEAL

£17 could give a young person like Emma a safe room this Christmas. Please help today.

**PLEASE CALL 0300 330 2729, FILL IN THE FORM BELOW
OR VISIT CENTREPOINT.ORG.UK/SAFECHRISTMAS**

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

*University of Sheffield, 2012.

Your donation will save lives and change lives.

- £17** could help pay for a warm, safe bed, and a hot meal with people who can care for them
- £50** could help pay for a warm, safe bed, and a welcome pack full of essentials for their new life at Centrepoint, like toiletries, towels and cookware.
- £100** could help pay for a warm safe bed over Christmas plus the professional support they may need to overcome their difficult past and turn their lives around.

Other £ _____ (your own amount)

I enclose a cheque made payable to Centrepoint
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