

NO.1340 · 1 - 7 JUNE 2020

DIGITAL EDITION £2

# BIG ISSUE NORTH

THE INDEPENDENT STREET PAPER | WORKING NOT BEGGING



## It's a fair cop

JOAN AS POLICEWOMAN

## Opening time?

PUBS AND BARS GET READY

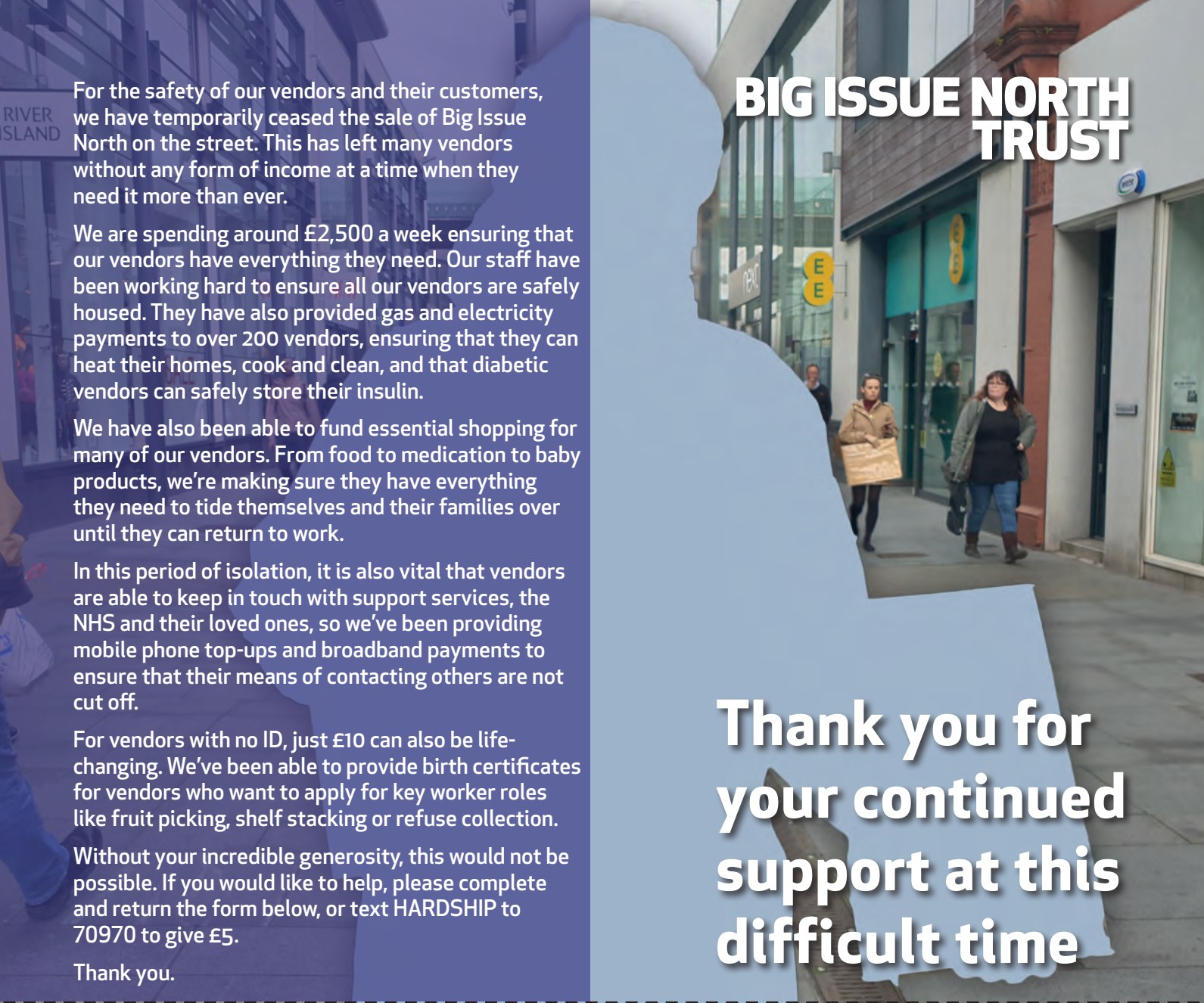
## LIVERPOOL SCHOOL OF TROPICAL MEDICINE

Leading the global Covid-19 fight

SUPPORT YOUR VENDOR THROUGH THE CRISIS







# BIG ISSUE NORTH TRUST

For the safety of our vendors and their customers, we have temporarily ceased the sale of Big Issue North on the street. This has left many vendors without any form of income at a time when they need it more than ever.

We are spending around £2,500 a week ensuring that our vendors have everything they need. Our staff have been working hard to ensure all our vendors are safely housed. They have also provided gas and electricity payments to over 200 vendors, ensuring that they can heat their homes, cook and clean, and that diabetic vendors can safely store their insulin.

We have also been able to fund essential shopping for many of our vendors. From food to medication to baby products, we're making sure they have everything they need to tide themselves and their families over until they can return to work.

In this period of isolation, it is also vital that vendors are able to keep in touch with support services, the NHS and their loved ones, so we've been providing mobile phone top-ups and broadband payments to ensure that their means of contacting others are not cut off.

For vendors with no ID, just £10 can also be life-changing. We've been able to provide birth certificates for vendors who want to apply for key worker roles like fruit picking, shelf stacking or refuse collection.

Without your incredible generosity, this would not be possible. If you would like to help, please complete and return the form below, or text HARSHIP to 70970 to give £5.

Thank you.

## Thank you for your continued support at this difficult time

### I want to support the Big Issue North Trust to help vendors through the lockdown

Please accept my donation of £5 ☐ £10 ☐ £20 ☐ £50 ☐ £100 ☐ Other

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I enclose a cheque made out to Big Issue in the North Trust ☐

Please contact me about making a standing order ☐

Please debit my credit / debit card with the above amount ☐

Card Number:

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Expiry Date:

Issue no: (Switch)

Security code: (Last three numbers on the back of your card)

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If you are a UK taxpayer and would like the Big Issue North Trust to reclaim the tax on all donations you have made as well as future donations, please tick here ☐

You must pay at least as much UK income tax and/or capital gains tax (for the year of the donation) as the amount that will be claimed by us and any other charities and CASCs you donate to. Please remember to notify us if you no longer pay income tax (or capital gains tax).

## How to donate

**Post:** Please complete this form and return it to: **Big Issue North Trust, 463 Stretford Road, Manchester, M16 9AB.**

**Online:** visit [www.justgiving.com/BigIssueNorth](http://www.justgiving.com/BigIssueNorth).

**Mobile:** Text HARSHIP to 70970 to give £5 Texts are free and all the money comes to us.

**Telephone:** Call **0161 871 2608** to donate by credit or debit card or to set up a standing order to donate regularly.

*thank you for your donation*

The Big Issue North Trust is a registered charity (number 1056041)

When you donate to Big Issue North Trust, we'd love to keep in touch with you to tell you about the difference you've made to our vendors. If you're happy for us to do this, please tick here. ☐

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No. 1340

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 bigissuenorth

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# BIG ISSUE NORTH

THE INDEPENDENT STREET PAPER | WORKING NOT BEGGING



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Email us **letters@bigissuenorth.co.uk**

Comment on the website **bigissuenorth.com**

Tweet us **@bigissuenorth**

Like us on Facebook **/bigissuenorth**

Please keep letters brief. We reserve the right to edit them for length.

Include your full name, town or city and phone number.

# How to help our vendors

You can provide some crafty solutions for the return to work, says **Brontë Schiltz**

As lockdown measures begin to be eased, many people are preparing to return to work. Although their desks might have to be moved apart, or they might have to squeeze in changing gloves and face masks between serving customers, they can expect to return to a fairly similar workplace to the one they left. For our vendors, however, returning to their jobs will mean entering a whole new world of work.

When it is safe for us to reopen, our vendors will find our offices fitted with Perspex screens, hand sanitiser and card readers, and they will be given a reusable face mask, visor and a contactless card reader, allowing them and their customers to stay safe. To accept contactless payments, vendors will also need a bank account. Our staff are helping those who do not currently have an account to open one, buying ID certificates for those who don't have any.

These changes will come at a cost. Combined with the impact of financially supporting our vendors through lockdown and the loss of our usual income from magazine sales, this is the greatest challenge we have faced as an organisation. We need your help.

If you have a minute, you can help us

at zero cost by nominating the *Big Issue North Trust*, registered charity number 1056041, to win £5,000 for our vendors from Sheffield Mutual's 2020 Charity Award at savings. [sheffieldmutual.com/charityaward20](http://sheffieldmutual.com/charityaward20).

Inspired by the Greek street paper *Shedia*, which sells handmade jewellery and homeware made from unsold copies of their magazine (some of which are available from our shop at [shop.bigissuenorth.com/category/shedia-art](http://shop.bigissuenorth.com/category/shedia-art)), we have also decided to launch our own range. To do so, we need crafty volunteers! If you would like to try your hand at making bracelets, bangles or coasters, we have put together a simple how-to guide: [bigissuenorth.com/wp-content/uploads/2020/05/BIN-paper-products-guide.pdf](http://bigissuenorth.com/wp-content/uploads/2020/05/BIN-paper-products-guide.pdf).

Finished products can be returned to *Big Issue North*, 463 Stretford Road, Manchester, M16 9AB. If you need copies



to work with, please send your address and how many magazines you'd like to [fundraising@bigissueinthenorth.com](mailto:fundraising@bigissueinthenorth.com).

If you have a 3D printer or sewing skills and have the time and resources to make some PPE for our vendors, we would also be incredibly grateful for any donations. If this is something you can help with, please let us know!

If you would like to make a donation to our hardship fund, you can text **HARDSHIP** to 70970 to give £5, or go to [easydonate.org/HARDSHIP](http://easydonate.org/HARDSHIP) to give as much or as little as you can afford.

You can also continue to support the magazine by buying issues or taking out a subscription at [shop.bigissuenorth.com](http://shop.bigissuenorth.com), buying digital issues from [issuu.com/bigissuenorth](http://issuu.com/bigissuenorth), or picking up a copy during your weekly shop at Sainsbury's, McColl's, Co-Op, Asda, One Stop, Morrisons, Waitrose or Booths.

Thank you for your continued support.

## Style and content

If you're looking for a mask for yourself or a loved one, why not buy one from MancMade Clothing? As well as supporting an independent northern business, you'll also be helping our vendors to survive the pandemic, as £1 from each sale will be donated to our hardship fund. Available in six sizes, custom made with a fabric of your choosing, it's designed to fit over filtered masks and has pockets for filters for additional safety. They'll keep you and those around you



safe in style. They're also environmentally friendly, made from washable cotton. To get yours, go to [etsy.com/uk/NattySewandSo/listing/796040494/fabric-face-mask](http://etsy.com/uk/NattySewandSo/listing/796040494/fabric-face-mask)



## 'Getting a roof over your head – that's when the work starts, the effort starts'

RICH, DONCASTER\*

### How's life going?

It's okay. I will have had my flat for a year in July. It feels amazing. The fact that I can sit here and say, I did it. I know there were people who didn't expect me to have this flat a year on – they expected me to cock up. But I'm not in rent arrears or anything, and I'm a million miles away from where people expected me to be.

### Did you expect you to cock up?

Yeah, I did, if I'm honest. Part of me did. I never had expectations in my head about what would happen. I thought when I got the flat, if I still have this place this time next year, what an achievement it will be – to come off the streets after two years and keep a flat going. When you are on the streets, you get used to not having bills, not cleaning up after yourself. It gets to a point when you are homeless when it's easier to stay where you are. When you really hit rock bottom it can feel like there's no point in trying to get yourself back up again. I've got my sister down the road and that's been a massive thing. She's really helped. But getting a roof over your head doesn't mean everything is sorted. To me, getting a roof over your head – that's when the game starts, when the work starts, the effort starts.

### Are you missing selling the magazine?

Yeah. I miss my customers. I have seen some of them around town since things have shut down and they have asked how I am and how they can get the magazine. Some of them have even given me money anyway or bought me things from shops. That's been amazing. It's put a smile on my face. I miss talking to them. Selling the magazine, it's not just about the money. If it was only about the money, I could just go shoplifting or beg or something, but I enjoy talking to people and getting to know them.

### Have you noticed a lot of people still begging in Doncaster during the last few weeks?

There are some, yeah. I can understand the people who are still out begging – people who are homeless, nowhere to live, nowt else to do. They have been sat outside shops that have been open. But some people who used to beg have stopped. If I had still been begging, like I used to do, I wouldn't have carried on.

### Have you been in touch with the *Big Issue North* office?

Yeah, I've been in touch with the office now and again. I hadn't asked for any money from the crisis fund until a few weeks ago. It was difficult to ask for help, but I was struggling.

### How have you been keeping yourself entertained?

I started going to bingo just before the lockdown and got into that, so since the bingo place shut I've been playing different games on my phone. I'm careful not to put lots of money on. I have also been reading poems and things, especially on Facebook. A lot of things have really inspired me since this started, like that bloke Captain Tom Moore, who raised money for the NHS, and he's inspired loads of other people to raise money for them as well, which is amazing.

### Do you have a message for your customers?

Take care and stay safe. I know some people have the attitude that they won't get infected or it won't matter if they do because they will be okay, because they are healthy enough or strong enough to cope with it. I hope they realise that it's about the people around them, their aunty, uncle, who are not strong enough for it, who might not be able to beat it. That's why we should stick to the rules.

INTERVIEW: CHRISTIAN LISSEMAN



# TEST CRISIS AT CARE HOME



Sharon Reed, Danmor Lodge manager: toll on care staff is "relentless"

## Manager struggles to get swabs for staff

### Testing kits for home's residents also scarce

**An experienced care home manager has attacked the government for what she believes is a systematic, ongoing failure to develop a coronavirus testing system for care home staff and residents.**

Sharon Reed of Weymouth's Danmor Lodge private care home also feels Matt Hancock and Helen Whately, health and social care ministers, do not understand how care homes operate and have failed to defend those working in them.

#### Deeply frustrating

Danmor, which won the 2019 Dorset Echo care home award, provides accommodation for up to 25 residents. In 2016 its end of life care won it one of only 15 quality awards from the National Gold Standards Framework Centre.

As a manager since 2013, Reed administers a staff of 40.

She estimates around 60 per cent have contracted Covid-19, while the figure among residents, one of whom has died of the virus, is higher.

"Some staff self-isolated once the crisis started because of family concerns," said Reed. "Some with Covid-19 were absent for three weeks, others longer. Some returned too early and exhaustion forced them to take additional time off to recover. Everyone has given their all."

Testing staff for Covid-19 helps Reed know whether they are safe to work, thus helping prevent the virus spreading to patients. She has been left deeply frustrated at the government testing systems she has tried to access.

"I am into the sixth system for staff," she said. "The new DHSC online portal system does not seem to be any better than the previous five. I asked on 12 May for swabs to undertake staff and resident tests. I am still waiting."

She described how earlier test systems expected unwell staff to drive 100 miles to

Bristol. Venues were later switched to Poole, then Weymouth, which was overwhelmed by demand. A mobile testing centre also collapsed within hours and a one set up by the local clinical commissioning group failed to last 24 hours.

Reed said she had consistently sought to get swab tests for her residents, with mixed success, and wants all of them to be regularly tested until she can be sure no one at the care home has the virus.

#### Ring of steel

Earlier during the pandemic, she asked for a testing kit and received only five swabs. She sent back two, which both gave positive results, but was not allowed to use the remaining three because a second courier was not available. On another occasion, she said, she only received tests for residents when she threatened to go to the press.

"I must inform Public Health England when we are virus free. Regular testing will be required but is this part of any long-term plan by the government?" said Reed, who believes government ministers do not understand the sector she works in and remains angry that the government initially allowed people who had not been tested for coronavirus to be transferred into care homes.

According to the Office for National Statistics there had been 8,312 Covid-19 recorded deaths – around a quarter of all deaths associated with the virus – in England and Wales care homes up to 1 May. The number rises to 12,526 when care home residents who died elsewhere – mainly in hospital – are included.

In the week ending 1 May there were 6,409 deaths recorded in care homes more than the 6,397 deaths in hospitals in the same week.

"Matt Hancock and Helen Whately should have thrown a

ring of steel round care homes and explained to the public our role," said Reed. "They have done neither."

"Consequently, the toll on care staff nationally, who are all trained, is relentless. It is dispiriting to see comments on Facebook and in letters columns that residents, many of whom have multiple medical problems, are being stopped from going to hospital for oxygen and being pressurised into completing do-not-resuscitate forms. In fact many complete these before entering a care home."

"Doctors and district nurses support all our work, which should be explained to those who don't know how we work."

#### Frontline

In response to Reed's comments a Department for Health and Social Care spokesperson said: it had built the biggest diagnostic testing design industry in British history.

"Supporting the social care sector has been a priority throughout this unprecedented pandemic and we recently announced a further £600 million for care homes to tackle the spread of Covid-19," added the spokesperson.

"We are testing all care workers and residents, regardless of symptoms or not, and, since the start of the outbreak, nearly 125,000 workers in care settings and over 118,000 care home residents have been tested."

The spokesperson highlighted the 11 May establishment of an online portal for care homes to register for tests, and Whately's comments on 15 April when the social care minister said: "Care workers are on the frontline going into work day in day out. It includes looking after people with Covid-19 and I am hugely grateful."

MARK METCALF



Old Abbey Taphouse volunteers assemble meals for people living close to the pub in Hulme, south Manchester. Photos: Ella Marshall/Deem Studio

# Local pub taps into community needs

## Meals and support for regulars and others

**A Manchester pub forced to close its doors in line with lockdown restrictions has become the centrepiece for a new pay-as-you feel food delivery service - providing meals and support to vulnerable people in the community.**

The Old Abbey Taphouse, in Hulme, has launched a new project, Taphouse TV Dinners, bringing together a number of grassroots organisations to provide meals and support to neighbours living close to the pub.

The service also offers help with collecting groceries, providing check-in calls, help with gas and electricity payments, picking up prescriptions and other services on request.

Every Tuesday volunteers distribute meals cooked using food donations and collections of unharvested food to people living in the area.

Many of the service users are struggling families and individuals isolating due to health conditions who have slipped through the net. The service receives no funding from the local authority and is reliant on support from the community.

### New relationships

Ella Marshall, who works at the pub and is helping with community engagement, said: "We've got some very under-served communities around where the pub is, so as soon as the lockdown was announced we knew we wanted to do something to help people."

"We wanted to help out our regulars who could no longer use the pub as their community hub for events and workshops. We wanted to carry on having that relationship with them but also form new relationships with individuals who might not know where we are."

"We've noticed a lot of people are ordering meals and then asking if they can also

order an extra portion for their neighbour, so it's just great to see people are outreaching to individuals on their estates."

"Often it can be a pride thing to accept food when you're in need and I think sometimes it's very hard to ask for help, so for us to make something for the whole community to enjoy – it's not a charity case. It's about us all connecting with each other through food and hopefully at the end we'll be able to have a big community feast with everyone."

"There are quite a few individuals who are self-isolating due to health issues, and you can hear in people's voices when you ring them up that they're just glad to hear a different voice asking how they are. It's an incredibly lonely time, so having a group of volunteers who go each week and who are able to offer additional support such as getting groceries or prescriptions really connects people with the community because not everyone is

internet savvy or wants to be on social media."

The pub has collaborated with social enterprises Geeks for Social Change, Acorn and Gaskell Garden Project to provide other services, including housing advice for people at risk of eviction. Volunteers from Geeks for Social Change have made databases with personalised information to make the service more efficient.

The collaboration was launched as a response to the Covid-19 outbreak, but Marshall told *Big Issue North* she expects the demand to remain after the pandemic.

She said: "We know this isn't over. There are going to be economic burdens on people. People are going to be at risk of eviction, and there's a massive loss of earnings, so we know this service needs to continue."

"We will support our neighbours for as long as they need it."

SASKIA MURPHY



## LAST WEEK

### Beards and brawls

Beards may have evolved to absorb the impact of a punch to the throat, just as a lion's mane does, scientists now believe. Charles Darwin believed the human beard was merely "ornament" but University of Utah academics argue that that hairs in a beard would collectively diffuse the force of a blow and so may have evolved in response to the need to win battles.

### Chatty chimps

The lip smacking observed in chimps confirms the primitive roots of human speech, scientists believe. Researchers, including scientists from St Andrews, York and Warwick universities, observed the mouth signals of great apes and found they smack their lips at the same pace that humans speak. Author Adriano Lameira said: "Our results prove that spoken language was pulled together within our ancestral lineage using 'ingredients' that were already available and in use by other primates."



### Aping behaviour

Imitating babies is the way to win them over, a new study of Swedish infants has found. Researchers met and played with six-month-old babies in a variety of ways and found they engaged and smiled more when their behaviour was mirrored. Author and main researcher Gabriela-Alina Sauciuc said: "The mothers were quite surprised to see their infants joyfully engaging in imitation games with a stranger."

### Cuckoo over penguin poo

Scientists have reported getting so high on nitrous oxide that they went "cuckoo". The fumes, commonly known as laughing gas, were emitted from penguin waste that was being studied by the University of Copenhagen for agriculture research. But it was no laughing matter – the greenhouse gas 300 times more polluting than carbon dioxide left the researchers feeling ill.

## WHO CARES

### An anonymous social worker stands on the doorstep of her casework

**I work in children's services. We're now working from home, but that in itself is quite hard because the nature of the job is that we have awkward conversations with parents at difficult times in their lives, and it's like you're inviting those people into your house and into your safe space.**

We have been advised that we can control our risk with good hygiene, so that means no more PPE. What worries me is sometimes it's not enough for us to stand at a doorstep and have a chat with a child, or with a parent. Sometimes we do need to go in and lay eyes and see what's going on in the context of the home.

My husband is diabetic so he's in the high risk group. I'd probably be all right if I got the virus, but my husband wouldn't, and I can't put him at risk for this job.

It's getting stressful. We're having far more domestic violence calls. We're trying to deal with stuff where under normal circumstances we'd be able to go to the home, sit down and have a chat with people and put a safety plan together, but now we can't do that, and because the kids aren't in school we don't have eyes on these kids every day. We don't have the relatives who would normally be keeping an eye out, auntsies who might have the children after school a few times a week, and who would normally report an issue – we don't have that now. It's making it far more stressful.

Normally when we have a domestic violence incident we would ask the perpetrator to leave the home for the night, to go to a relative's or, if worse comes to worst, we would put them into a hotel for a night, but we can't do that now. We are having to allow domestic violence perpetrators to remain in the

home when we know there has been an incident because we can't send them anywhere. We have to just hope for the best that they won't kick off again. It's really scary.

Lone working is so much harder. I had a visit recently where I had to go and see a mum who was a known alcoholic, and I had to stand there on the doorstep and work out whether she was drunk or just a bit dopey. I have to weigh up now what's more important – my safety or the kids'? And on that occasion I had to go into the house and the first thing I saw was a can on the side, but because I don't know her it was difficult for me to assess whether it was safe for the kids to stay with their mum that night. Ordinarily I would have said no and made the decision for them to go elsewhere, but on that occasion I couldn't do that because I didn't have the resources.

The lockdown is a huge issue for child safeguarding. I totally understand why parents don't want to send their kids to school, but at the same time school, for a lot of kids, is their place of safety and it's where we know the teacher will phone up if there's a concern.

Quite frankly I'm knackered, but I can't sleep properly because I'm always thinking about whether I have made the right decision or whether I have done the right thing. What I'm struggling with is the fact that I think there are going to be so many kids who are missed at the moment, and I do think we have a ticking time bomb.

We've got the perfect storm. We've got a virus that is allowing parents to stop sending their kids to school, and to stop letting professionals in because it's a perfect excuse – they can just say their child has a temperature or a cough.

Nobody goes into this job for the glamour of it, but it genuinely feels like we're in between a rock and a hard place.

I really feel for all my colleagues across the country because it's just impossible, but nobody ever recognises us – because who loves a dirty baby snatcher? ■

As told to  
Saskia Murphy





## HE HAS ISSUES

Will tourists follow their instincts and holiday in northern Pennine towns this summer, asks Roger Ratcliffe

**I wonder how many people are seriously planning to go on holiday to southern Europe this coronavirus summer. Will warnings of the feared second wave simply conjure up pictures of invigorating surf crashing onto a sun-kissed beach?**

There will doubtless be those who see two weeks on the Costas as a risk worth taking after enduring months of lockdown in Liverpool or social distancing in Doncaster. Going by recent emails from Ryanair and Jet2 there'll clearly be no shortage of deals to choose from, although the threat of having to self-isolate for 14 days on return – or at least through June and perhaps July too – will act as a deterrent.

I reckon most of us will not be cheerfully whistling that old Cliff Richard hit “We’re all going on a summer holiday” and getting on a plane when some of the restrictions are eased. The whole air travel experience is simply not conducive to the way we are now accustomed to behaving in order to save our lives. Queues through passport controls and security checks have already been getting longer and more time-consuming year after year, so imagine what they will be like if you have to build into them two metre or just one metre gaps.

Add the problem of social distancing in airport shops, bars and cafés. At least two in three departure lounge seats would have to be put out of use to observe current rules, making the wait for flights a thoroughly miserable experience for many. Then there’s the queues at departure gates, and the issue of how you can feel safe in an aircraft cabin with constantly recirculating air. It’s a holiday in hell even before you’ve left the runway.

Last year UK residents each had 9.8 nights abroad and spent £48 billion. Spain was by far the most popular country, drawing 15.62 million of us, with France (8.56m) and Italy (4.16m) the next most popular destinations. So for argument’s sake imagine at least half of all this business going to destinations in England, Wales, Scotland and Ireland.

It points to the sort of domestic holiday experience not seen since the 1970s, more than two decades before the portmanteau word “staycation” entered the language, and could lead to the long-overdue renaissance of the British seaside, complete with ice creams and fish ‘n’ chips. Perhaps we will see the reinvention of less-favoured places like Withernsea and Hornsea on the Yorkshire coast – their heyday just a sepia-tinted memory – and the pace of revival at resorts like New Brighton and Morecambe begin to accelerate.

For years I have shown my age with younger members of my family by declaring that you just can’t beat the UK coast on a good day. Seriously, when the sun is out I would rather walk along that fine sweep of sand in Filey Bay towards the gleaming chalk cliffs of Bempton than be on any beach I can remember seeing in Spain or Greece.

Inland, there are plenty of holiday options too. It could be a bumper summer for the Lakes and the Yorkshire Dales, with honeypots like Langdale and Malham experiencing crowds not seen for half a century. Elsewhere the possibilities are endless, and I have it on the highest authority that the place to be seen this year is the picturesque north Pennines town of Barnard Castle. ■

**“This could lead to the long-overdue renaissance of the British seaside.”**



*Roger Ratcliffe has worked as an investigative journalist with the Sunday Times Insight team and is the author of guidebooks to Leeds and Bradford. Follow him on Twitter @Ratcliffe*



Joan As Police Woman gives **Mia Bleach** advice on how not to kill house plants, cracks up about being nude on the roof of her New York apartment and deconstructs the need to shift the vibe on cover tracks

**Joan Wasser's laugh is loud and throaty and warm. Down the line, thousands of miles across the pond, you can feel the creases of her eyes deepen as she lets you in, each story like a rapid stream that sweeps you up and carries you with it.**

Sitting at the piano in her Brooklyn loft apartment full of plants ("there are 49 in total, I think"), Wasser jumps from topic ("tomatoes are INCREDIBLE") to topic ("there's this magical gigantic rubber

tree in Buenos Aires...") with as much enthusiasm for tomatoes and trees as for the book she's reading on the human gut. "The young scientist who wrote it is sooo crazy about the gut – which you should be! It's part of our bodies! It's unbelievable what happens in there!"

The crux of Wasser's enthusiasm, though, is firmly rooted in music in all its forms. Having played violin throughout her childhood, she went on to study

music at Boston University's College of Fine Arts, where she began to shed her classical skin and explore the world of rock, pop and folk. Before going solo as Joan As Police Woman in 2004, she played in numerous bands throughout the 1990s, including the Dambuilders, Anthony and the Johnsons and Black Beetle, a group made up of the remaining members of her late boyfriend Jeff Buckley's band, and the first project in which she would drop the violin altogether.

"While I love the violin and I got myself to a certain level of technical proficiency, I hardly ever pick it up. It's not the instrument I'm drawn to any longer," Wasser says, favouring the piano, guitar and voice. "When I started



# Sofa so good



playing in bands, I'd been going to shows since forever, so it felt really natural. In the classical world, you don't learn to improvise. You're playing music that's been written already so you don't have to think much. I play everything by ear now. So that transition was really scary and also fun."

The layers of Wasser's rich musicality come together instinctively on her latest album, *Cover Two*, in which she reinterprets songs by various artists. Released at the beginning of May, it comes 11 years after her first cover album, the range of tracks alone – *Kiss* by Prince, *Spread* by OutKast, Michael McDonald's *I Keep Forgettin'* – testament to a life steeped in musical zest.

"The vibe is so coked up!" she enthuses of the Michael McDonald song, her laughter crackling down the line. "It's like you can hear how many beats per second his heart is going. The lyrics are just beyond, and I always thought it was crazy that they were laid over this super tight track. It makes it easy to miss the depth of the lyrics, so I wanted to bring that out. I probably listen to the original recording more than any song ever.

"I love covering songs because it just feels like candy. It's a really nice contrast after doing a lot of writing. I'm not poring over the lyrics, there's no weight. That's all really fun too, but playing a cover is pure joy.

"People are always like 'Why don't you cover this song?'" and I think I ended

up covering none of those suggestions on the album. If I can't find some sort of new light or shadow in the song when I'm putting it back together after deconstructing it, it's not worth covering for me. I desperately wanted to cover *Sweet Love* by Anita Baker but the fact is, I just want to sing like Anita Baker. And that's not okay, because then I'm just doing a crappy wedding version. I may continue to work on it though. I just sort of gather songs and I have a huge list, so I'm already on *Cover Three*."

Wasser was due to start her European album tour in Finland the day after we speak. "Ugh, yeah," she sighs in her New York drawl. "I erased all the dates on my calendar because it makes me too sad, you know?"



# od for Joan

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On warmer days than this, Wasser goes to the roof of her New York building to sunbathe naked, except for her sliders, which are "everything"

When the tour does go ahead, the songs will once again don new guises under the frame of a stripped-back trio, with Parker Kindred on drums, Jacob Silver on bass and Wasser on piano and guitar.

## **"I love covering songs, it just feels like candy. It's a nice contrast after doing a lot of writing."**

"The tracks will be completely rearranged for the trio, which will be really fun. Parker and Jacob are also amazing singers so they'll be doing a lot of vocals as well. Will I be able to cover all of Cole [Kamen-Green]'s trumpet parts [on *Spread*]? No. The recorded version exists already. When I go to see a band and I hear them play a song exactly like the record, I don't care all that much. It'll be new, fun versions."

The stand-out track on *Cover Two* is Wasser's rendition of Neil Young's 1974 number *On the Beach*, her raw voice, at once fragile and strong, cracking and lilting over crashing drums and minor melodic jazz chords played on piano. "I'm so glad you think I pull it off – it took so much to make that happen. I'm terrified about touring this record because it means I have to play that live, so I've been practising it now for a tour that's hopefully going to happen in a year."

The song was recorded under gloriously serendipitous circumstances "at the Abbey Road of Argentina", a handful of hours before she was due to catch a flight to New York.

"A sweet, shy gentleman called Leo" had approached Wasser at an equally happenstance gig she'd played the night before and offered her free recording time at Ion Studios, a place she'd always

wanted to record. "I was just like: 'What? No way!' It was so wild."

Wasser's love for the piano is wed to her romantic conception of it as an exotic beast, never to be tamed. "I took, like,

two lessons from this woman, the wife of a minister, when I was really young, and I brought in the music to *Light My Fire* by the Doors. She thought it was not appropriate, so that's where my piano lessons ended.

"I especially like the piano. I also like to tangle with its evil twin sibling, the guitar, which is one of the most elusive instruments I've ever come into contact with. I'll never understand it, and that's

working at for almost 20 years. Just as this was happening, the studio's owner went upstate with his family, so that allowed me and the engineer, who is one of my best friends, to continue mixing. We both live alone and are each other's sole contact. We ride our bikes separately and meet up at the studio, so that's been incredibly helpful.

"I love creating all the time. Sometimes the creative spark isn't there and that's also okay because I love reading, I love being outside. That time is really necessary, so you can be living – living a life that you will then use as fuel for later creation."

As we wind down the call and Wasser attempts to diagnose my flailing succulents from across the Atlantic ("How did you kill them? What do

## **"I lost a couple of people, one of them a close friend, so I just really want people to listen to the scientists."**

fine. Don't get me wrong, I love playing guitar, but I can see the piano, I can see [she tinkles a few notes on the keys] what's happening on the piano. So yeah, it's my favourite."

This global lockdown has not only resulted in the cancelled tour for her.

"I'm concerned about Covid-19. I lost a couple of people, one of them a close friend, so I just really want people to listen to the scientists.

"Making my life as a musician means I'm set up for this type of thing. I've spent a lot of time writing and producing music in my home studio, so that's been a godsend. I've also started mixing a record at the professional studio I've been

they look like? Sometimes plants are like: 'This isn't my time around!'", she hands me a final mental picture that encapsulates her sense of fun.

"I live in an old industrial building that used to be a squat and it has this amazing swelteringly hot silver tar roof that almost nobody uses. I love the sun, so I take my clothes off up there!"

She laughs, one last open, charming, generous laugh. "I wear slippers so I don't burn my feet – they're black and gold Adidas Slides that have all these nubs on the soles so you get a massage when you walk. Those are the best. The nubs, I mean – they're everything." ■



Liverpool School of Tropical Medicine's researchers must continue their work on other conditions while carrying out new studies of Covid-19

# PORT IN A TROPICALS

A Liverpool institution has been pioneering research into tropical diseases for more than a century. Now it's applying its expertise to finding tests and treatment for Covid-19, both at home and in developing countries, where health systems are under even greater pressure. By **Ciara Leeming**

**An institution founded through a £350 donation by a Victorian shipping magnate is at the forefront of the battle against Covid-19.**

After Sir Alfred Jones signed his cheque in 1898, Liverpool School of Tropical Medicine became the first institute of its kind in the world. Its scientists are now working to improve coronavirus testing in a way that could benefit lower-income countries.

Professor David Lalloo, LSTM director and a clinician who is treating Covid-19 patients in hospital, says: "We are looking to develop diagnostics for people with the disease and to see if people have already had the disease. One of our focuses is developing tests which are suitable for low-resource settings such as Africa, where they don't have big laboratories. We would like to achieve something a bit

like a pregnancy test – with a rapid result on a stick. If that was achievable it would be good for the UK and overseas."

At the time of LSTM's creation, Liverpool was the key port in the British Empire, with ships docking from the Americas, Africa, India and the Far East. Consequently, the city's hospitals saw a constant supply of tropical diseases – including 294 malaria cases in 1898.

As well as malaria, LSTM's regular work today includes researching tuberculosis, HIV/Aids and dengue fever. It has projects and partnerships in more than 70 countries and frequently collaborates with Liverpool University. The two institutions are collaborating on 21 Covid-19 studies, which include diagnostics, treatments and prevention strategies. Together with the NHS they have put £1.1 million into the research –

and LSTM has launched a drive to raise more funds to fight the pandemic and build resilience for the future.

The speed with which scientists have reacted to the current pandemic is in large part due to their experiences during the 2014-16 Ebola epidemic, according to Lalloo, who joined LSTM in 1999 and became director last year. During that outbreak, which gripped three West African countries, British clinicians and researchers treated patients and undertook studies that helped bring the epidemic under control.

"Although we've seen many deaths from coronavirus now, if you caught Ebola your chance of death was much higher," he says. "That brought up many issues around how to protect health workers properly, and about local populations being understandably very scared.

"It also highlighted issues about this disease being in countries with health systems which were not equipped for emergencies."

LSTM sent clinicians and scientists to Sierra Leone, where they set up mobile laboratories and ran clinical drug trials and vaccine studies. Only a small number of Ebola cases ever arrived in



# STORM

the UK – in large part because those who picked up the disease often died and had fewer opportunities to spread the infection. Conversely, there is thought to be a period when Covid sufferers are contagious while asymptomatic – aiding its spread.

Another lesson from Ebola was how diseases that emerge in far-flung countries can be relevant to people's health closer to home.

He says: "We are now seeing how a disease that emerged in one region of

**"People who spent decades studying infections say they never imagined it could be this bad."**

China has had consequences across the world. We are a very connected global community and diseases can spread easily. Even so, I've talked to people who have spent decades studying emerging infections, who say they never imagined it could be this bad. I think it's difficult to be completely prepared for something of this magnitude, which are infrequent occurrences."

Some LSTM staff – like Laloo – maintain active clinical roles within the NHS, while others have returned

to the health service to help out during the pandemic. The school also employs laboratory scientists, virologists, vector biologists, immunologists, and pharmacologists. Staff provide expertise to Public Health England and the World Health Organisation.

LSTM also attracts more than 600 postgraduate students from 68 countries, and works with health ministries, universities and research institutions worldwide to train doctors, scientists, researchers and health professionals.

One of Laloo's biggest concerns at present is what is going to happen in lower income countries when the pandemic peaks. In countries with fragile health systems, the impact is likely to be severe.

Together with the University of Liverpool, LSTM manages the Malawi-Liverpool Wellcome Trust Clinical Research Programme. Malawi has just 350 doctors to treat a population of 18 million, and even its largest hospitals lack the basic equipment needed to treat the most serious cases. There are only a handful of intensive care beds in the country and getting oxygen can be a challenge. It is thought two-thirds of serious Covid-19 cases admitted to hospital in the country could die as a result.

Another problem is the impact of the pandemic on other conditions. Laloo says: "Even in the UK we've heard evidence of people not coming to hospital with serious conditions like cancer because they are worried about Covid-19. We are concerned that in areas like Africa that effect may be even more stark. If, for example, you stop malaria control programmes where people distribute bed nets or spray houses to prevent mosquitos being present, then the disease will come back.

"If women who can't get to hospital or a health centre have a complicated delivery they could die in childbirth.

Many more people died in West Africa from causes other than Ebola than died from Ebola during the period of that epidemic, because they did not receive the healthcare they needed.

"We've seen the effect of Covid-19 on our health system and reasonably-resourced systems in the world. When you take a system which is just teetering on the brink of coping normally, something like this is catastrophic. Imagine staff having no gloves, or no running water even in a hospital – health

## Medical history

**When Sir Alfred Jones got out his chequebook in 1898, Britain was the major global power – ruling a quarter of the world. The Port of Liverpool played a pivotal role in British trade, with ships arriving from all over the world.**



The city's hospitals saw a steady stream of tropical diseases as a result of these international links and this threat did not go unnoticed by the city's shipping magnates.

In 1898 alone, Liverpool reported 294 cases of malaria, 24 cases of dysentery, 10 cases of beri-beri, 23 cases of tropical anaemia and two cases of yellow fever.

Philanthropy was fashionable at that time and the city's wealth was already being invested in buildings, public health and education. Libraries, learned societies, museums, art galleries and other cultural institutions were also being created.

The £350 donation by Jones, head of the Elder Dempster Shipping Line, led to the creation of the first school of tropical medicine in the world. The institute was charged with studying these devastating diseases and imparting their findings to doctors at home and abroad.

In the following years, staff made important discoveries about diseases including river blindness and sleeping sickness. Almost 25 years after his initial pledge, Jones made another donation towards the development of the school's first overseas research lab in Freetown, Sierra Leone.

LSTM's first prospectus, published the year after it opened, in 1899, said: "Owing to the short time required for the passage between Liverpool and the tropical parts of Africa, to the interest taken by the great shipowners in the School, and to the large importation of cattle from America, a constant supply of examples of parasitic diseases of the higher animals can easily be obtained with a view to students being able at all times to examine the living organisms. The importance of this is very great.

"Thus living examples of the malaria and filariasis of birds, of tsetse fly disease and trypanosomes of rats, of coccidia and gregarina, of the larger parasites, of mosquitoes and other insects, and possibly of Texas cattle fever will always be kept, so far as practicable, ready at hand."

# URGENT APPEAL



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workers just won't engage and everything will fall apart."

In nations such as Malawi – where many people live hand to mouth, in large households and often grow their own food – there are also huge challenges when it comes to people's ability to self-isolate to slow the spread of the virus, should they show symptoms.

Viruses and other pathogens are mutating, or developing resistance, at an alarming rate – and environmental change, urbanisation and increased travel mean diseases are emerging and spreading at unprecedented rates across borders. While LSTM happens to be based in Liverpool, most of its work is overseas and it collaborates with partners all over the world – putting it in a good position to respond to future health emergencies.

Lalloo says: "Clearly it's important that we get research funded into Covid-19 now but it's important that we don't neglect all the other conditions. If we stop researching some of those tropical conditions like malaria, they will ultimately kill many more people. There's an important balance in terms of getting the funding to deal with this emergency and continuing to do all the other good work which needs to continue both in the UK and overseas.

"Our concern is that as a result of a contracting economy there will be less research funding available in the future, particularly that which comes from government, and it's important that these are not just diverted to one condition."

One lesson from the pandemic is the need for good surveillance systems, so new diseases can be detected early. Covid-19 happened to arise in China so was picked up relatively quickly, but there are other parts of the world with less well-developed surveillance systems where a novel disease could become more widespread before being detected.

Lalloo says: "The sooner you identify something the sooner you can put things in place to limit the spread of the disease. I think we need to develop a good detection system and then a co-ordinated system to respond to that. We've seen some co-ordination but maybe not as much as we should have done around the world. Certain countries have thought much more about their own population than about the global population. But we need a collaborative approach for a disease which really doesn't know borders if we're going to stop these illnesses from becoming pandemics." ■

## Manchester shacks up with Kenya

Informal settlements pose specific problems for Covid-19 treatment, says Saskia Murphy

**An initiative designed by a Manchester University professor is helping to address the complex challenges of dealing with Covid-19 in informal settlements in Kenya.**

Diana Mitlin, of the university's Global Development Institute, is working alongside longstanding collaborators SDI Kenya to map community responses, develop solutions that work in local environments, and rapidly share its findings within Kenya and beyond.

Mitlin described how global advice to self-isolate and wash hands in a bid to stop the spread of the coronavirus are "simply not possible" in some informal settlements.

Speaking to *Big Issue North*, Mitlin said: "One of the problems about the way the global world has been responding to this [crisis] is the assumption that all settlements are the same – they are really not. In really dense settlements in Nairobi people live in a shack of about three square metres and there may be one family in each shack. Better-off families have two rooms, or two shacks, but many of them can't afford that. People live in very close proximity to each other and therefore it is very easy for the disease to spread.

"It's impossible to practice social distancing, and even the things we take for granted – for example, these families live for the most part without taps in their homes. The way shacks are organised is generally you will have five to 10 shacks on a plot, and that plot would have a tap and a toilet, but there's not always running water. You might have an informal settlement that only has water three days a week; the other four days there is no running water. Or water is available for five hours a day; the other 19 hours there's no running water, so hand washing for example is impossible."

Mitlin's work with SDI Kenya aims to address the challenges in the country's slums head on by allowing communities to share data and information about ill health, using multiple informants in each settlement and sharing information with other people in the locality so individual leaders have a better understanding of the situation.

Regular reports and updates are posted on the website of Muungano, an organisation that works with SDI Kenya, in an effort to make sure slum residents are seen and supported during the pandemic.

Over three months, the project, funded



by Manchester University and the Global Challenges Research Fund, aims to monitor 400 communities via an accessible, online platform. It will pilot community hand washing stations in areas with little running water, as well as community isolation shacks suitable for a variety of different contexts within a settlement.

At the time of writing Kenya had confirmed 1,471 cases of Covid-19, but at the end of April there were just 5,000 testing kits in a country with over 51 million citizens.

Mitlin described how the virus itself isn't the only threat to communities living in informal settlements, citing economic and educational impacts that are "considerable".

"Before you get to the spread, the curfew in Kenya has caused very significant disruption to informal settlements," said Mitlin.

"People can't do the work they used to do. Things are being shut down, formal shops are being kept open but informal shops much less, schools have been shut, so there are the economic and educational impacts that are really very considerable.

"[And then] there is a lot of concern about what will happen if it spreads. Hospitals have very limited equipment and lots of people will not be able to access hospitals – community health workers and volunteers will do what they can.

"One of the things to work out now is how to isolate people who are sick, and also isolate those who are vulnerable – for example, old people and people with health conditions. But those things are not straightforward when you have really low income people and limited space in which isolation can take place."



# Those who can, do

As lockdown restrictions are eased across England, there's cautious optimism that the pulling of pints could resume soon in the north's pubs. **Neil Tague** reports

**Is there light at the end of the tunnel for pubs? As the first relaxations of England's lockdown measures were announced in mid-May, pubs and restaurants were declared one of five sectors to have a minister-led taskforce exploring how and when reopening might be allowed.**

The start of July is the target date for what's expected to be a phased operation, although in this time of Rumsfeldian "known unknowns" nothing is set in stone.

Emma McClarkin, chief executive of the British Beer & Pubs Association (BBPA), said on the announcement: "This would be great news for pubs who can meet the social distancing measures required by them, but more clarity is still needed on the conditions that will be required. No two pubs are the same. For many it may be a considerably longer time before they can fully reopen."

Therein lies the rub. Jan Rogers, director of Manchester brewer and pub operator Marble, believes there's still a lot to iron out.

"We've been measuring up at the Marble Arch and we think that, with social distancing, there's maybe room for 12 to 15 people in the main room," she

says. "But pubs are about atmosphere, and I'm not sure what the atmosphere will be like. I'm also wary about the talk on limiting customers to two or three drinks – they've not met my customers!"

Keith Wildman, owner of the Record Café – announced in March as Bradford's CAMRA pub of the year for a third time – says: "Will people reopen right away? It depends on your circumstances really. Your overheads are fixed, so it comes down to how much trade you need to justify it.

"If, for example, you're only allowed 10 people in, you can't guarantee that you'll get a load of ale enthusiasts first through the door with £200 to spend. Everyone will have to adapt."

The BBPA's stance is that pubs with beer gardens of some kind, covering around 27,000 of the UK's 47,000 pubs, should come first.

The industry certainly looks likely to come out of lockdown a lot slower than it went in. Cast your minds back to that mid-March week as the government dithered.

Wildman says: "On the Sunday, I got the call about Pub of the Year. A day later, I was doing a radio interview about that when it came on the BBC website that the

government was now advising people not to go to pubs – but not telling us to close. We had a busy week, then on the Friday night lockdown started."

Lockdown meant waste – plenty of it. At the Record Café, around 850 pints of cask ale were poured away. The BBPA estimate UK-wide is 70 million pints dumped.

One brewer hit hard is Middleton's JW Lees, with managing director William Lees-Jones flatly describing the situation as a "nightmare". Over the last decade, the Lees estate has been reconfigured towards food-led, family-friendly country pubs, a policy that had served it well. Until, you know.

Lees-Jones says: "The problem we have is that we're set up to brew draught beer for pubs. We don't have a bottling or canning plant."

The pubs business was essentially mothballed on 21 March. For this large but by no means gigantic company alone, the furlough salary bill is £1 million-plus a month.

Timing can be everything. Marble has a spanking new canning machine, part of the autumn 2019 investment programme that saw the company move to a larger brewery in Salford. "We have been quite lucky in that regard. I know other brewers have been waiting their turn with mobile canners," says Rogers.

Many operators are gamely raising cash through forward-sales of vouchers for meals and overnight stays, but such





Keith Wildman's Record Cafe was named Bradford's CAMRA pub of the year just before lockdown

measures only go so far. Anxiety is high among the more corporate part of the sector, although in the short term the furlough scheme is at least providing a fighting chance. But could the massive cost of the scheme be reduced by a bit more flexibility?

As Lees-Jones explains: "If you put somebody on furlough, they're not allowed to do anything at all. So with one of our pubs, if we were to do takeaway meals, we'd have to have the manager there, the head chef and someone else washing up. We'd have to sell 70 meals every day, and that's with people coming to pick up. If we worked with Deliveroo or whoever, that would be 110 meals a day. It's a huge ask.

## "The government has done a lot to protect the hospitality sector and I do feel for politicians."

"The government has done a lot to protect the hospitality sector's three million jobs, and I do feel for politicians, because everybody's demanding clarity on things we don't yet know enough about."

Less praise has fallen on pubcos – the pub operators often charged with caring only about profit over staff and community. Although almost all have said they'll defer rents, the #NationalTimeOut rent holiday campaign has added momentum to a broad movement started by the British Pubs

Confederation's publication of a hall of shame in April, detailing the companies not cancelling rents outright.

The fear is that even for pubs reopening in July, reductions in capacity and possibly the ability to sell food will make it incredibly hard to break even. One recently retired publican tells *Big Issue North*: "Those working for breweries will be supported, but the pubco model

just can't survive this without flexibility. Margins are incredibly tight anyway, and thousands could close."

The next quarterly rent bill for thousands of pubs is due later this month. Among those under threat is Manchester's renowned Briton's Protection (owned by Star Pubs & Bars, Heineken's leased pub business), which has launched a GoFundMe page seeking to raise £20,000.

The BBPA is stuck in the middle, including within its membership the big pubcos and many regional brewers alike. McClarkin says: "This is an extraordinary

time for our sector, which is why we acknowledge the calls many publicans are making on rent payments and recognise the pressures they face.

"All our members have taken action, not least deferring rent collections, and are reviewing help on a case by case basis. This is in direct contrast with commercial landlords that are pursuing businesses for immediate rent payment even though they are not open. The government needs to work with us for a solution that supports the whole of the pub ecosystem."

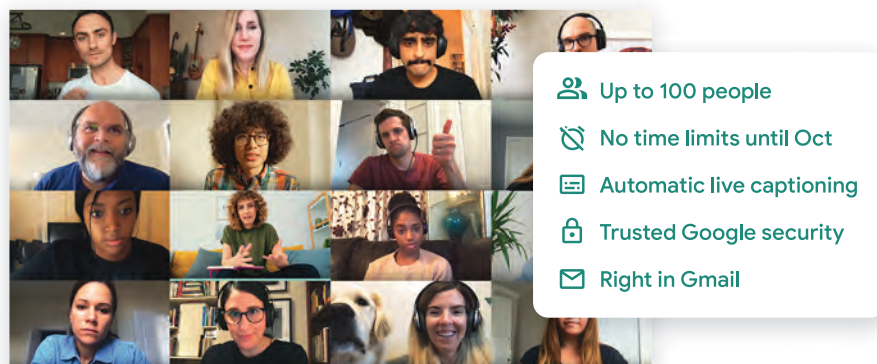
Another area of contention is the £51,000 rateable value ceiling that marks those able to apply for a £25,000 grant. The Briton's Protection is outside this, the Marble Arch inside.

"There are companies similar to us who've fallen the wrong side of the lines, and it doesn't feel right. There but for the grace of God go we," says Rogers.

Camra has called for the ceiling to be lifted, a move it says would help a further 10,000 businesses.

Rogers adds: "The situation of any pubco still charging rent to tenants is awful, and I think there are some hidden

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**Pubs as we know it are likely to be a thing of the past with new measures likely to include Perspex partitions, demarcated movement and table service**

agendas, in those cases where the site can be worth more for redevelopment if a pub is deemed no longer viable.”

So what could reopening look like? “We reckon that if social distancing is two metres, we could open 30 per cent

Wildman says there might not be the rush people expect. “We appeal to a broad cross-section of society, and I’m not convinced people are that confident. It’s quite a leap to go from being told to stay indoors and to wear a mask when you do

people thinking: ‘Well, we’re here, but I can’t stand at the bar and chat, we’ve got to sit in the same family group as at home. This isn’t much fun.”

It’s the pub, Jim, but not as we know it. Still, it would be a start. And as Wildman points out, there are parts of the pub experience that can’t be matched at home

“You can’t replicate some things. You can’t get cask ale at the supermarket. It has to be in a pub, and ideally somewhere you know it’s looked after. It’s what we’ve always been about – a nice, safe environment, getting people in, chatting, listening to records, eating, enjoying themselves.” ■

## **“If there’s another spike we’re not going to be bringing people into the pub.”**

of our pubs,” Lees-Jones says. “But if it’s decided that one metre is safe enough, we could open 70 per cent. There are a lot of challenges, such as access to toilets, and we’re looking at options such as spreading beer garden furniture into car parks.

“We want to reopen safely. We all see from our own experiences that some shops are dealing with distancing better than others, and on a wider scale it’s always tempting to look to other countries and say: ‘These guys are doing it better.’ But we won’t really know where has got it right for a long time. We want to get to a position where we can welcome people safely. When we do reopen it will be with a reduced offer, and we’ll do it slowly.”

Marble’s plan as measures ease is to focus on the Marble Arch, starting with some takeaway service for beer and food. Rogers says: “It does still feel early, but we have to plan. We’ll decide as we go, but if there’s another spike we’re not going to be bringing people into the pub at that stage.”

One thing’s for sure – the early days of reopening won’t see huge doors-thrown-open parties but will be low-key. Reduced product ranges, strictly demarcated movement and drinks ordered from tables or via apps. Perspex screens and partitions, alien to the pub environment, may be in place in some pubs.

go out to: “Let’s all go to the pub.’ A lot of ale drinkers are older – are they going to feel safe?” Lees-Jones agrees. “There’ll be excitement of course, but you might get a drop-off after the initial glee –

## **Indies rock**

While many in pubs and brewing remain hobbled, independents among brewers and outlets alike have been able to think on their feet.

Several renowned city centre pubs, including Liverpool’s Ship & Mitre and Manchester’s Crown & Kettle, have reinvented themselves as ad hoc bottle shops and takeaways, while for rural community pubs such as the Emmott Arms near Colne, Sunday roasts and fish and chip nights have offered a lifeline.

Some brewers have been able to gear back up to meet increased off-trade demand. Marble, having received its first shock in February with the blocking of a regular shipment to Italy, has closed its three pubs (the Marble Arch, 57 Thomas Street and brewery tap) but is busy brewing.

Director Jan Rogers says: “It’s been a gradual upward trajectory after those setbacks. There was a lot of panic at first, we went down to a quarter of our normal trade, but last week we had an extraordinary week.”

The business hadn’t previously been overly focused on online sales, but did at least have it in place ready to gear up.

Beer fans have largely been able to get their fix, especially since guidelines on permitted outings were relaxed. The Crown & Kettle, for example, has on a typical recent day offered four or five choices on cask and keg each, along with ciders and lagers.

An expanded audience has been reached by local brewers that are able to offer free, quick delivery, enabling them to get cases and mini-kegs out to a wider range of punters, including those trying to cut shop visits down.

North Brewing Co’s offer is typical: online orders; free delivery within three miles of its Leeds brewery site; 20 per cent discount for NHS; doorstep drops with a call to ensure contactless delivery.

For Rogers, the pubs community has shone. “What I’ve been impressed by is the creativity and mutual support from this sector – Nicky at the Crown & Kettle, Gareth at the Brink, Cloudwater using their webshop capacity to sell other peoples’ beer.”

The Brink in Manchester, a micropub built on only offering locally brewed ales, feels particularly well equipped for these times.



# SELECT

# THINGS TO DO ONLINE THIS WEEK



## Scarborough

A new short film inspired by the everyday pleasures of a daily family walk, including nature and music, is the latest in a series of new digital commissions from Scarborough Art Gallery. Wanja Kimani's **Butterfly** is filmed from the perspective of two children adjusting to life during lockdown. ([scarboroughmuseumtrust.com](http://scarboroughmuseumtrust.com))



## Hebden Bridge

Happy Valley Pride presents Kirsty's Poptastic Singalong – Back to the 80s Special. On 5 June at 8pm Kirsty Newton leads the singalong party online with the biggest anthems of the decade requested by viewers. ([facebook.com/HappyValleyPride](https://facebook.com/HappyValleyPride))



## Liverpool

Liverpool musician and friend of *Big Issue North*, **Ian Prowse** plays live on Facebook on Friday nights. Prowse was meant to be touring with Elvis Costello to promote his new album but his joyous, sad, daft and irreverent live streams are gaining popularity, thanks to impressive musical collaborations and guest appearances from Prowse's eight-year-old daughter Rosita. ([facebook.com/amsterdamuk](https://facebook.com/amsterdamuk))



## London

Recorded at Sadler's Wells in March and playing as part of the BBC's Culture in Quarantine season, **Revisor** is a dance-theatre production created by award-winning choreographer Crystal Pite and playwright Jonathon Young, based on Nikolai Gogol's play *The Government Inspector*. ([bbc.co.uk/arts](http://bbc.co.uk/arts))



## London

Hang out with the Natural History Museum's scientists on Tuesdays at 12 noon and Fridays at 10.30am for interactive talks and topical discussions. From meteorites to mammoths, evolution to the climate crisis, **Nature Live Online** is designed to help children explore the natural world from home. ([nhm.ac.uk/visit/exhibitions/nature-live](http://nhm.ac.uk/visit/exhibitions/nature-live))



## Jersey

Author Deborah Carr (pictured) leads a **virtual historical fiction book festival** on 6 June. Authors including Kate Mosse, Victoria Hislop and Alison Weir will talk to readers, there'll be an authors panel, a free book download and more. ([myvlf.com](http://myvlf.com))



## Egypt

Explore inside the 5,000-year-old **tomb of Queen Meresankh III**. Featuring 3D modelling by Harvard University, the extensively decorated tomb, under the shadow of the Great Pyramid, features a chapel and inscriptions about her death and elaborate funeral in 2522BC. ([tinyurl.com/sf0g7lf](http://tinyurl.com/sf0g7lf))



## London

The National Theatre at Home presents **Coriolanus** featuring Tom Hiddleston. The Shakespearean tragedy of political manipulation and revenge was filmed at the Donmar Warehouse in 2014 and will be available to watch online on 4-11 June. ([nationaltheatre.org.uk/nt-at-home](http://nationaltheatre.org.uk/nt-at-home))





## IN THE FRAME

Redscar I & Redscar II, Kathryn Poole; Portrait of a Black Girl, William Henry Hunt; Study after the Aldobrandini Wedding, Angelica Kauffman

# The Artful Line

Holly Nesbit writes about spending weeks cataloguing drawings from the archives of the Harris Museum and Art Gallery in Preston, now on display in a virtual exhibition

**Samuel Courtauld was one of the founders and a key funder of the Courtauld Institute of Art. His wealth came from the textile industry and one of his many factories was in Preston, at Redscar. It closed 40 years ago.**

Courtauld was a passionate art collector who exhausted his friends going to exhibitions, and travelled far just to trace Cezanne's footsteps. "Pictures excite Sam so much," one of his friends wrote of his endless energy for looking at art. It's something I can relate to and which I got to put into practice when, as collections assistant apprentice at the Harris, I catalogued over 200 drawings from the archive – a collection that is very rarely seen due to its sensitivity to light.

It took me several weeks to catalogue the drawings, recording aspects such as the materials used and any inscription or mark the artist may have left. You pick up on things you may not have seen before and different themes came to light – people and portraits, imagination, playing with line, and making art.

When cataloguing a portrait, it is useful to

have context of who the sitter is. Research must sometimes be done. One of the drawings was made by William Hogarth of Simon Fraser, Lord Lovat – a rather interesting character. I found out that the drawing was done when Hogarth visited Fraser whilst he was awaiting his execution.

It turns out he was known as "the most devious man in Scotland" and nicknamed the Fox. Guided solely by self-interest, he kept switching sides during the Jacobite Risings. He was eventually found out in 1746 and executed the following year for high treason. He was so unpopular that crowds of people came to see his execution and an overcrowded stand collapsed, causing the death of nine spectators.

Hogarth's drawing is currently in the exhibition next to the print that the drawing was made for, but drawings are not just a stepping stone to a finished composition. Three contemporary artists commissioned for this exhibition – Kathryn Poole, Gavin Renshaw and Anita George – demonstrate this.

Poole has created two drawings –

*Redscar I* and *Redscar II*. They depict roadkill she found on a walk around the Redscar industrial site. In an accompanying video she says that by intricately observing them, the animals allowed her to learn about the site.

Each work has its own story to tell, whether this be obvious or more abstract, and the Artful Line aims to bring them to light. *Study after the Aldobrandini Wedding* is one example by Angelica Kauffman who, as a woman, was prohibited from drawing nude models. Instead she made studies of figures from paintings and sculpture. It is unclear when she saw the *Aldobrandini Wedding*, but this ancient Roman fresco would have offered intriguing possibilities for studying drapery and the human form. The drawing is in reverse, suggesting that Kauffman may have intended to make it into an engraving.

On display alongside the Harris archive and new commissions are pieces on loan from the Courtauld Gallery, including *Portrait of a Black Girl* by William Henry Hunt. Hunt is best known for his colourful still lifes and charming portraits of children and country people. Due to a disability, he worked mainly indoors. He welcomed visitors from all backgrounds to his home, drawing and painting them in his studio. This unidentified little girl is one of a number of portraits he made of black children. Hunt has beautifully captured her delicate features using a stippling technique. The tiny dots of white bodycolour in the eyes heighten her gaze as she stares out inquisitively at the viewer.

**For a virtual tour of the Artful Line visit [theharris.org.uk](http://theharris.org.uk)**



TELEVISION

## THE OTHER ONE

BBC One, Friday 5 June, 9pm

When family man Colin Walcott keels over at his own birthday party, he drags a fairly big skeleton out of the closet with him – namely, the existence of a secret other family living a few miles up the road. Now his daughter Cathy has to make peace with the fact that she has a half-sister, five days younger than her, also called Catherine, though she prefers to go by Cat.

Would it surprise you to learn that Cat, and her chain-smoking mum Marilyn, come from the common side of town and are as crude and disorganised as Cathy and her mum, Tess, are repressed and serious? If so, welcome to your first ever sitcom.

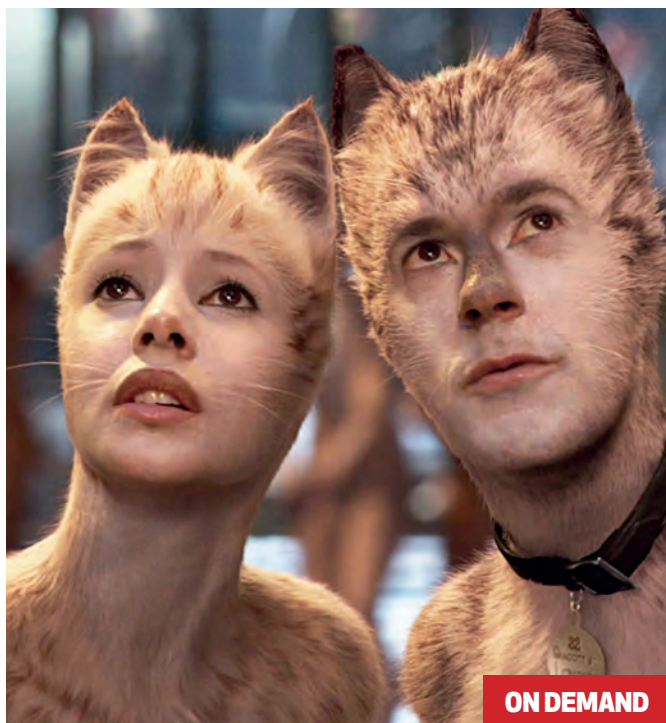
So, yes, **The Other One** is a show that digs into the sort of snobs vs slob territory that has been mined by comedy since time immemorial, but that's not to say it doesn't find a somewhat fresh approach to an old trope.

The tone is pretty spot on, for one thing, hitting a target placed somewhere between Peter Kay and *The Royle Family*. Filmed in and around Manchester, there are enough deadpan northern dialogue gems to make up for some of the broader stereotyping surrounding Cat and Marilyn's terraced home life. Siobhan Finneran as Marilyn delivers the more subtle punchlines, hitting a menopausal *laissez faire* note that really works. Lauren Socha goes broader as Cat, but the script cannily keeps her from becoming a council estate cartoon.

Ellie White's Cathy is a familiar archetype, the highly-strung middle class over-achiever, but her journey from uptight disdain to liberated big sister never feels contrived. The role of Tess, the posh mum of the quartet, could easily be the weak link but comedy legend Rebecca Front is given lots to work with, and often ends up as the emotional anchor of the show.

And it's this emotion that makes the difference. It's hard to switch from deadpan wit to heartfelt authenticity, but each episode manages this shift at least once with deceptive ease. Although they may brush up against cliché, all four lead characters feel like people leading actual lives with stories that see them grow and change. Ultimately, the more predictable gags about funeral ashes in biscuit tins are mere window dressing for a deeper, more genuinely affectionate comedy about female friendship and generational angst. A possible sleeper hit.

DAN WHITEHEAD



ON DEMAND

## CATS (DVD/Blu-ray/Digital)

## A BEAUTIFUL DAY IN THE NEIGHBORHOOD (DVD/Blu-ray/Digital)

Some movies arrive dripping with so much accumulated scorn that your first instinct is to look for a reason to swim against the tide of popular opinion and be a lone voice saying: "Hey, this is actually not that bad." The underdog in this instance is a cat, or lots of them, as Andrew Lloyd Webber's theatrical behemoth **Cats** gets the live action movie treatment. It is, sadly, every bit as mind-bogglingly awful as you may have heard.

Adapting the musical into a film was always going to be an uphill struggle, given that the stage version is little more than a series of largely disconnected song-and-dance vignettes based on TSEliot's poems about cats with whimsical names like Rum-Tum-Tugger and Skimbleshanks. Director Tom Hooper, who hit big with *The King's Speech* and stumbled with *Les Misérables*, plays up the thin premise of the "heavy side layer", a sort of cat heaven where those "jellicle cats" deemed worthy can be reborn.

It's a slender thread that can't bear the weight of a frankly hideous aesthetic, in which the faces of stars such as Taylor Swift, Idris Elba, James Corden, Judi Dench and Ian McKellen are stitched onto CGI bodies, which look neither human or feline. A few scenes are visually striking, but too often it feels like a fever dream – and not in a fun way. It's also distractingly horny, with the stage show's preening and frotting choreography looking downright disturbing when applied to these digital homunculi.

Worst of all, it's simply a horrendously staged musical. Hooper rarely trusts his troupe of singers and dancers to carry a scene, and so edits every number into dizzying mush, lurching from extreme close-ups to distant wide shots every few seconds, bleeding whatever theatrical energy has been mustered by his performers. It's almost impressive that such a perverse and misguided movie made it to the screen in this form, but that doesn't mean you should suffer through it.

Also out this week is **A Beautiful Day in the Neighborhood**, a sentimental ode to niceness with Tom Hanks starring as US children's TV star Mr Rogers, helping a cynical magazine reporter heal his emotional issues. It's hard to be too down on a movie that promotes basic decency right now, but I suspect you have to be an American to truly feel the heartstrings being plucked.

DAN WHITEHEAD





MUSIC

## ERLAND COOPER

*Hether Blether* (Phases)



Named after a mythical island that's said to intermittently rise from the waters around Orkney, *Hether Blether* is the third and final part in Erland Cooper's trilogy of records about the archipelago where he grew up.

Like its predecessors, the overall mood is one of quiet contemplation, with soothing strings, gentle piano and ripples of electronic ambience serving as the musical backdrop for the composer and songwriter to explore his autobiographical subject.

Four of the album's 10 tracks are entirely instrumental and gracefully swoop and soar over the same meditative realm that neo-classical artists like Nils Frahm, Ludovico Einaudi and Max Richter have made their home.

Elsewhere, poetry by John Burnside (a scene-setting *Noup Head*), evocative spoken word recitals from musician Kathryn Joseph and snatched field recordings of locals talking about their lives add colour, character and depth to an already lavish musical palette.

Cooper himself sings on four tunes: a serene *Peedie Breeks*, the orchestral piano ballad *Hildaland*, the rousing title track, and an exquisite *Where I Am Is Here*, a beautifully fragile song about time and memory that sees him bring the curtain down on his Orkney triptych with the repeated phrase "Love now, more than ever".

RICHARD SMIRKE

## KSI *Dissimulation*

(BMG)



British YouTube superstar KSI has been releasing music of varying quality since 2015. His debut solo album is let down by the same inconsistencies, although represents a major step up in terms of production values and calibre of guests. Lil Pump, Offset and Rick Ross are among the big-name US artists who feature here, while Trippie Redd features on *Wake Up Call*, an infuriatingly catchy hip-hop groove set to a clattering trap beat and thumping bass. KSI's own rhyming skills lack the presence of his more established friends, but they are at least sufficient enough to not derail his rise to UK rap's top table.

## THE HOWL & THE HUM *Human Contact*

(AWAL)



Heartache rather than lockdown is the inspiration behind the 13 songs that make up *The Howl & The Hum*'s presciently-named debut album, recorded last year and produced by Jolyon Thomas (Royal Blood, U2). "Give me your hand, reach out," pleads Sam Griffiths on the title track, a throbbing mix of drums, bass, buzz saw guitars and earnestly delivered lyrics about loneliness. *Hall of Fame* is addressed to a former lover as the York band pull off a convincing impression of The Killers. *Until I Found A Rose* explores the lighter side of romance as echoes of Keane and Editors reverberate out of the speakers.

## INDIA ELECTRIC CO *The Gap*

(Shoelace Music)



Cole Stacey and Joseph O'Keefe's first album as India Electric Co presented a richly textured blend of traditional folk, lilting vocal melodies and twisting world music rhythms that was hard to pigeonhole. Follow-up record *The Gap* sees the Devon duo further expand their horizons into lounge jazz, samba and classical with equally delightful results. *Statues'* shuffling drumbeat, gleaming synths and pizzicato violin form an enticing introduction to the record. The warm welcome continues with a cinematic *Scarlet* and honeyed *Great Circles* before *Tempest II* brings events to a sombre philosophical close.



CINEMA

## STATE OF INDEPENDENTS

Like so many other distributors, documentary specialist Dogwoof is currently releasing films straight to streaming services, the latest being **Mike Wallace Is Here** (available on Curzon Home Cinema). While perhaps not as well known here as in his native country, Mike Wallace changed the face of American television news by ushering in the style of combative questioning and hard talk we are familiar with today. Wallace, whether talking to actors, politicians or controversial figures such as a Ku Klux Klan leader, asks them the questions they didn't want to be asked.

The documentary includes archive footage of his on-screen confrontations and insightful interviews with Wallace himself, revealing the man behind the persona. It also posits an intriguing notion – that while his style of interview has many positives, revealing the uncomfortable truths behind people in power, it has led the way to the kind of shock tactics that muddy journalism with opinion that organisations such as Fox News thrive on today.

CHRISTIAN LISSEMAN

## GET ON BOARD

Backyard camping is having its moment with families in lockdown, and Asmodee's **Picture Show**

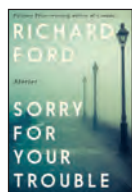


**Show** could be the perfect combination of an under-canvas favourite pastime, shadow puppets, and family classic – charades.

A deck of cards provides words, actions or sayings for you to act out using 45 magnetic shapes behind a backlit screen. The contents are attractive. With stage lights holding up a translucent screen, it looks like a mini old-time cinema. Using magnetic sticks you can play with a variety of shapes – people, weather, vehicles, even a dinosaur – to show the answer.

It's an original, high-quality take on a timeless concept – but half-baked. The pieces are varied but the clues are too random, jumping from "ET" to "a dog with a phone" to "going on safari" in the flash of a bulb. My advice – use the cool set-up but play charades the old-fashioned way for a fun evening when everyone looks forward to their turn.

**Read a longer version of Ricky Stack's review in the See Hear section of [bigissuenorth.com](http://bigissuenorth.com)**



## Author Q&A: Richard Ford

**SORRY FOR YOUR TROUBLE**

(Bloomsbury, £16.99 hardback, £14.26 ebook)

**Among his eight novels and four collection of short stories, Richard Ford won the Pulitzer Prize for *Independence Day*. Among his characters in this latest collection, a woman and a man, parted a quarter of a century ago, reunite in a New Orleans bar as a parade goes by. A former lawyer grieves for his wife in a rented cottage in Maine. Many have connections to Ireland. There is gentle despair, half-glimpsed happiness and almost accidental wisdom in Ford's world, rendered as vividly and fluently as usual.**

**Like most of your collections of short stories, *Sorry For Your Trouble's* works cohere around certain themes. Did you recognise the themes after you'd written them or write them with the themes in mind?**

I recognised something once I'd written about half of the stories – over a period of 15-plus years. I'd hesitate to say precisely what that cohering something actually is; if the book's any good that theme can't be distilled out of the stories, and the stories are the only way to reach it. I don't think I could write a book to the tune of a previously known theme. Take all the fun out. You're, after all, trying to write something new, not illustrate something old.

**"Some quality of being Irish," believes Henry's mother of Niall, "allowed the world not to bother him too much". What's in the gap between being Irish and being Irish-American?**

That's a good question. I'll use Occam's merciless razor, though: being Irish is being Irish. Being Irish-American is being American. Think of it in terms of someone who "transitions" from male to being female – at day's end, a female. Not a hybrid.

**"Eliminate everything that's not, and there the solution will be," teaches one of the many lawyers in the book. Is he teaching writing as well?**

No. Not in my pedagogy, he's not. When I used to teach writing I wanted my students always to say more, not less. Writing's not like sculpture. (Take away everything that's not *The Thinker*, and *The Thinker* will be what's left.) Writing's more like painting. Give me more paint.

**Lots of your characters are now financially or professionally successful but you don't delve into that detail. Does it interest you less than their emotional interiors?**

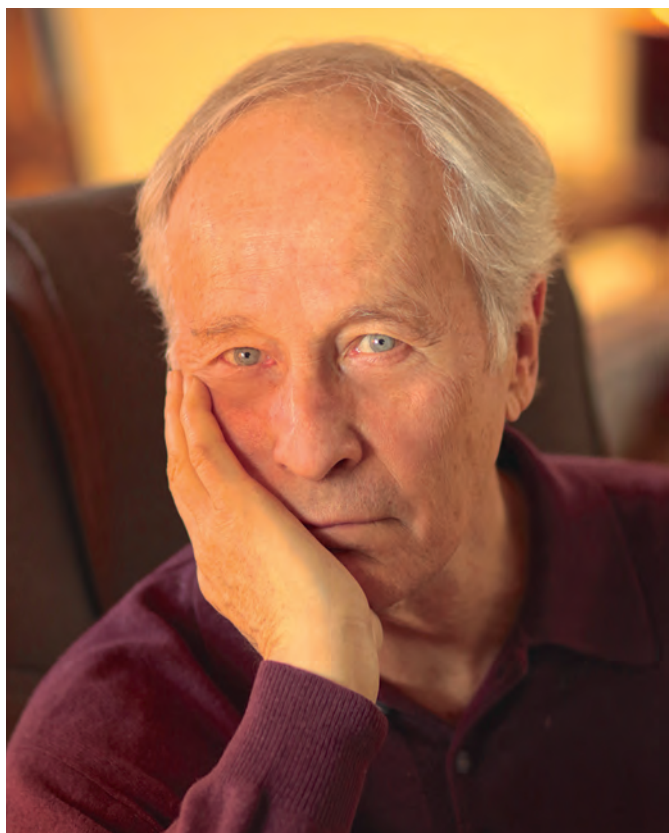
Yes. And I think – at least if I were doing the writing – more details of financial life would be boring, as it surely must be in real life.

**New Orleans and Maine are favoured settings for your stories. How does the forthcoming presidential election look from both?**

Louisiana – where New Orleans lies – is a "red state." Thus a majority are nitwit Trumpers. Maine has plenty of nitwits, for sure; but Maine tends to vote more moderate. I think Trump will not carry Maine; whereas Louisiana's a goner.

**We read that Frank Bascombe, protagonist of four of your books, is returning in your new novel. How will he have changed?**

As I'm writing this book today, he's (obviously) older. He's 75. I seem to be writing him a little harder-edged than previously he was. A bit more fulminant. Sceptical. I may, by the time I finish this writing though, be able to go back through and mediate some of that edginess. I'd like to. Sometime you just have to get things out and onto the page, and then fully assess whether you want to stand behind it. Sometimes you decide you don't want to stand behind it, so you change it. Best practices though – never part with it until you can stand behind every single choice in the book.



**How is coronavirus affecting you now and how do you think it will affect your writing?**

Because I live already isolated and socially distanced, it's conferred a lot of writing time upon me; whereas in the past I'd have been lured away to some now obviously less than essential activity. How it'll affect my writing – well, the experience of the pandemic has made me feel, as a novelist with readers, potentially more useful. I write pretty much about life as lived, with the upshot that life is confirmed as being both worth living and also worth our closest notice. That's not a bad thought in the midst of a calamity – that life matters. Pay attention.

KEVIN GOPAL

**OFF THE SHELF BRIGHT LIGHTS, BIG CITY, DARK DEEDS BE JONES**

I've always been a sucker for novels with a setting so integral to the unfolding story that they really couldn't take place anywhere else. That's why, years before I ever visited New York city, it won my heart as the perfect platform for tales of glamour, grime, dreams and disillusionment. It's no accident I've set half of my psychological thriller, *Wilderness*, in Manhattan, where we find Olivia, who should be enjoying the high life among the bright lights of the big city, only to be devastated by the discovery of her husband Will's affair.

With her marriage in tatters, the movie-set metropolis she's fallen in love with starts to take on a more sinister aspect as she prowls the streets, hurt and betrayed. Then there's their 1,500-mile road trip, offering "contingencies" to deal with her husband that wouldn't exist anywhere else. It's dangerous out there in the wilds of America's national





## OFF THE SHELF IDENTITIES IN DOUBT EMMA KAVANAGH

In today's changing world, so many of us find ourselves wondering just who we are, once the trappings of society and the place given to us by our careers is removed. Who are you, when you are all alone?

I have always been fascinated by the question of identity – both my own and that of other people. What makes us who we are? Is it our childhood, our families? The world around us? And can our identities be changed or are we forever locked into this sense of who we are? My new novel *The Devil You Know* dives into this question, as Rosa Fisher struggles to understand her past, and to reconcile these unknowns with who that makes her now. It's also an idea at the heart of other great books.

**Dark Matter** by Blake Crouch (Pan) dives right into the heart of who we are and how our choices affect that. Is the you of yesterday the same person as the you of today? This is a book that made me think about every choice I have ever made.

**Daniel Deronda** by George Eliot (Oxford World's Classics) is one of my favourite books of all time. It is the story of a young man, struggling to find a place in the world and understand who he is in a world where his background is a mystery. Alongside the story of Daniel is the story of Gwendolen Harleth, a woman who is determined to make herself more than who she is. Ambition alongside doubt leaves you questioning which of them managed to become who they were meant to be?

**1984** by George Orwell (Penguin Modern Classics) poses some tough questions about who we are, when who we are is determined by a brutal regime. Does room remain for any sense of identity whatsoever? Or must we all become cogs in a wheel, losing all sense of individuality, even within our own thoughts?

In these books and for Rosa in *The Devil You Know*, it becomes clear that our identities grow and change, and that who we were in the past does not necessarily dictate who we will be in the future.

***The Devil You Know* by Emma Kavanagh is published by Orion**



parks, away from phone signals and civilisation, but there's also threat of a different kind among the city's skyscrapers and sidewalk walks.

You can recreate the journey that kicked off my New York obsession with Michael Chabon's ***The Adventures of Kavalier and Clay*** (Fourth Estate). Set in the heyday of comic books, two young Jewish artists partner up to create heroes and fight the forces of Nazi villainy in this intrigue-filled romp. Dip into John Colapinto's ***About the Author*** (Fourth Estate) for a more grimy take on the Big Apple that influenced this twenty-something budding author. Cal is a down-at-heel wannabe novelist seeking fame, fortune and a bestseller at all costs, even if he has to indulge in a spot of deception and plagiarism along the way.

In her contemporary novel ***Social Creature*** (Raven Books), Tara Isabella Burton captures the beauty and brutality of Manhattan in her hallucinogenic tale of socialites rolling from one glittering party to another, until homicidal cracks threaten the gilded facades they've perfected.

As for Wilderness's ***Will and Liv***, even if they both survive their dream road trip, the urban wilderness might turn out to be just as deadly as the deserts and mountains.

***Wilderness* by BE Jones is published by Constable**



# Please help us find

## Rebecca Carr - Gillingham, Kent



Rebecca was last seen in Gillingham on 25 Nov 2002. She was 22 years old when she went missing.

Rebecca is urged to call Missing People on 116 000 or email [116000@missingpeople.org.uk](mailto:116000@missingpeople.org.uk) for advice and support, including the opportunity to send a message in confidence.

## Ioannis Oikonomopoulos - Ilford, London



Ioannis has been missing from Ilford since 18 Feb 2020. He was 33 years old when he disappeared.

Ioannis, please call Missing People on 116 000 or email [116000@missingpeople.org.uk](mailto:116000@missingpeople.org.uk) for advice and support, in confidence, whenever you feel ready.

## Donna Lerwill - Walsall, West Midlands



Donna went missing from Walsall on 06 Oct 2019. She was 36 years old when she was last seen.

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

## Grant Fishlock - Croydon, London



Grant has been missing from Croydon since 21 Apr 2020. He was 27 years old when he disappeared.

Grant, please call Missing People on 116 000 or email [116000@missingpeople.org.uk](mailto:116000@missingpeople.org.uk) for advice and support whenever you feel ready.

## Peter Brown - Scarborough, North Yorkshire



Peter was last seen in Scarborough on 08 May 2019. He was 46 when he went missing.

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

## Riyaz Kadri - Erdington, Birmingham



Riyaz has been missing from Erdington since 07 Jan 2020. He was 51 years old at the time of his disappearance.

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

Call or text **116 000**  
Email **[116000@missingpeople.org.uk](mailto:116000@missingpeople.org.uk)**  
It's free, 24hr and confidential

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

To help Missing People bring them back to safety text FIND to 70660\* to donate £5.

Our free 116 000 number is supported by players of People's Postcode Lottery.

\*Texts cost £5 plus your standard network charge. Missing People receives 100% of your donation. Obtain the bill payer's permission.

**[www.missingpeople.org.uk/help-us-find](http://www.missingpeople.org.uk/help-us-find)**

**missing  
people**  
Registered charity in England and Wales (1020419)  
and in Scotland (SC047419)

# LETTER TO MY YOUNGER SELF

## HUEY LEWIS

*Musician, father, Newsman, aged 69*

I graduated from prep school in New Jersey when I was 16, in June of 1967. I was going to go straight to college – I was accepted at Cornell University – but my dad, who was an interesting fellow, said: “Look, you’re young and there’s only one more thing I’m going to make you do. As far as I’m concerned, you’re educated” I’d been to an aggressive prep school and he felt that education occurs at the high school level so that was all I needed. He said: “Look, here’s what I want you to do. Don’t go to college, not yet. Take a year off and bum around Europe.” In July I turned 17 and in August, at my father’s direction, I took my harmonica and busked my way throughout Europe and North Africa for a year.

**I wouldn’t advise my younger self to do anything differently. It was a really great idea. I don’t know that you could do it now, I’m not sure I’d want my 16-year-old kid to go hitchhiking through Europe, but it worked out for me.**

After that I came back and went to Cornell University, for like five minutes over a two-year period. It was a particularly turbulent time at Cornell, when the African-American students had taken over the student union, all this kind of stuff. It disrupted classes so bad you were able to take pass/fail courses, which I took and passed. So I really just joined and played in bands for a year and a half. Then the work started to catch up with me. I called my old man, I said: “Pops, I’m dropping out, I want to be a musician.” And he went: “Well, you either know what you’re doing or you don’t. Good luck.” And it looked like a very bad decision for a long time.

When I was nine or 10 I remember falling for music. My old man was a Dixieland drummer. He used to play with Ralph Sutton, a great stride piano player from a band called the World’s Greatest Jazz Band. I had [legendary saxophonist] Ben Webster in my living room at one point. On a Sunday my old man would have these jam sessions at a place called the Outdoor Art Club in Mill Valley. My mom would make spaghetti and the kids would run around as the bands played. I remember going: “Wow, I gotta figure out how to get up on that stage.”

My advice to my 16-year-old self would be: relax. I was pushing so hard and was so ambitious in those days. Maybe I would rather have just appreciated it a little more. All I cared about was being able to make a living playing music. That’s all I wanted to do. So I would tell my younger self it’s going to be OK.

**There are so many moments that my younger self would be impressed by. *We Are The World*, winning a Grammy. We had some memorable concerts in Japan and one night in Paris I jammed with Bruce Springsteen and Bob Geldof. We did a version of *Barefootin’* by Robert Parker, who just died in January, actually. Robert Parker, 89 years old from New Orleans, a great R&B singer.**

If I was to have one last conversation with somebody I think it would probably be Phil Lynott [Bluesey Huey Lewis, as he was known at the time, played harmonica with Thin Lizzy]. I never got to know Philip as well as I wanted to. He was like a mentor to me. I figured he was a wealth of information. We had much more stuff to do, we were producing a record that could have been great. He was an incredible talent.

## ***My parenting ended at 13 so I endeavoured to be a much more hands-on parent***

My younger self was definitely hip. *Hip To Be Square* [1986 single] was meant to articulate a comment on the phenomenon of bourgeois bohemians, kind of like the movie *American Psycho* really. I originally wrote it in the third person – “He used to be a renegade, he used to fool around” – and I thought it would be funnier if I turned it on myself. My only regret is that a lot of people didn’t get the joke and thought it was an anthem for square people. But yeah, I was definitely hip as a kid. And it’s really not hip to be square. It really isn’t.

My parents were bohemians. My mother was wild. She was born in Poland and escaped during the war. When my grandparents came to America they had a real tough time. They were wealthy in Poland and here they were discriminated against and not very rich. They committed suicide together and in that moment my mom became a bohemian. She was probably, if not the first hippie in San Francisco, one of the very first hippies, took LSD and hung out with Timothy Leary, Ken Kesey and Allen Ginsberg – all these people in this blossoming beatnik hippie scene in Sausalito. My dad didn’t like all the drugs so he convinced me that I should go away to prep school at the ripe old age of 12.

My parenting ended in any real sense at 13 and so I’ve endeavoured to be a much more hands-on parent than my parents. My father never said “I love you”, even though I know he loved me. And I loved him. We talked every day, but I would never say “I love you, pop”. That would just freak him out. He was a hard ass and he just didn’t do that. But my kids and I say “I love you” every phone call. We’re different.

To me, the power of love is family. Family, family family. I have two wonderful children who have supported me and helped me through





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this illness [in 2018 Lewis was diagnosed with Ménière's disease, which causes hearing loss, meaning he can no longer sing or even listen to music]. My son has become my best friend. He has turned into this wonderful person who looks after his father. And I need some looking after, so I'm very pleased.

It is tough. It's tough but I'm not dead. You have to be grateful. I'm still a lucky guy. There's lots of people out there worse off than I am. It's important to remember that and the support I've had from my fans is overwhelming. You don't realise that your music can have such impact and that part is really gratifying.

I'm a three out of 10 today. Six is as high as I've been in two years. Six is pretty good though. Three is just barely passable. When I'm below three I can't hear anything. I'm still hoping to get better. My hearing fluctuates episodically. It'll be terrible for a day or for six weeks, and you never know. Then it'll get better for a day to six weeks, and you never know. There's still hope there.

One of the new songs, *While We're Young*, absolutely sums up my philosophy. "Do you remember not so long ago, all we had was time and the future was the last thing on our mind? Now here we are getting older, wondering what will be. Life is short. Let's take advantage of every opportunity."

Reproduced from The Big Issue UK (@bigissue)

**Huey Lewis and the News' latest album *Weather*, their first new music since 2001, is out now ([hueylewisandthenews.com](http://hueylewisandthenews.com))**

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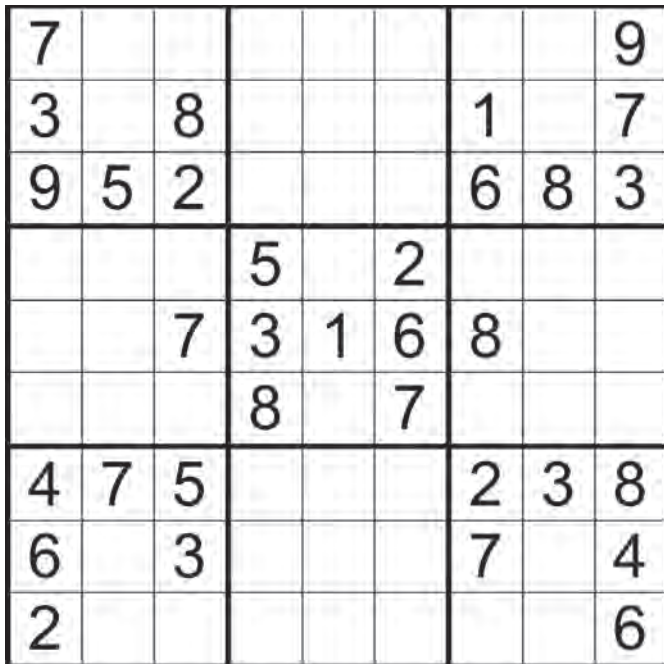
## BIG ISSUE NORTH

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# BRAINWORK

## SUDOKU

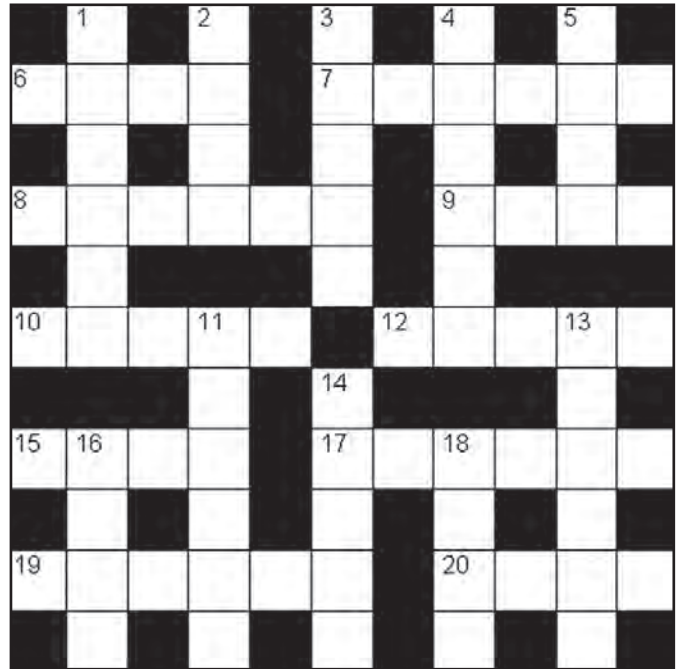


Complete the Sudoku puzzle so that each and every row, column and region contains the numbers one to nine once.

The solution to the last Sudoku is shown on the right.

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

## CROSSWORD 1340



SUPPLIED BY PANTHES

### CRYPTIC CLUES: ACROSS

6. Sound of cockerel, first to scull (4)
7. Swears at dogs, pets even (6)
8. Beer with marge alternative, hear you go out as I go in? (6)
9. How to cross wide and deep estuaries at the beginning? (4)
10. Succeed in touching stretch of river (5)
12. To uncle, s-sell the offspring (5)
15. Not Lord's but nearly round (4)
17. Play with hard amulet, half-heartedly (6)
19. Pay a premium, near the beach to hear.... (6)
- 20....turned when sailing with diplomacy (4)

### CRYPTIC CLUES: DOWN

1. Head of state on setter's fur (6)
2. Pulls up assiduous scholar (4)
3. Nasty fracas involved losing a necktie (5)
4. Stopped the car and made a plan (4,2)
5. Take care of gruesome dent (4)
11. School to hurry even in red, say (6)
13. Barmaid in a jocular manner has right after first pull (6)
14. With back of foot, turn sharply around (5)
16. Heard to be conceited blade (4)
18. Story of girl with a lisp (4)

### QUICK CLUES: ACROSS

6. Gloat (4)
7. Utters oaths (6)
8. Soured by experience (6)
9. Paddle a bit deeper (4)
10. Extend to (5)
12. Pre-tadpole stage (5)
15. Egg shape (4)
17. Settlement of a few houses (6)
19. Secure against loss (6)
20. Sensitivity (4)

### QUICK CLUES: DOWN

1. Stoat (6)
2. Mug up (4)
3. Muffler (5)
4. Got a chair (4,2)
5. Look after (4)
11. Pigment (6)
13. Spanner in US (6)
14. There are two on a bicycle (5)
16. Part of a weathercock (4)
18. Legend (4)

### LAST WEEK'S SOLUTIONS

**ACROSS:** 1. Article, 5. Ait, 7. Utter  
8. Doric, 9. Urn, 10. Narrate  
11. Caravel, 13. Tub, 14. Under  
15. Wacko, 16. Err, 17. Scratch

**DOWN:** 1. Acupuncture, 2. Titan  
3. Coronavirus, 4. Elderflower  
5. Aorta, 6. Ticket booth, 12. Rider  
13. Tacit

## FOUR WAYS YOU CAN HELP OUR VENDORS DURING THIS DIFFICULT TIME

# #1

Purchase a digital issue of this magazine for just £2, with £1 from each sale going to our hardship fund, at [issuu.com/bigissuenorth](http://issuu.com/bigissuenorth)  
Or buy this magazine from selected stores.

# #2

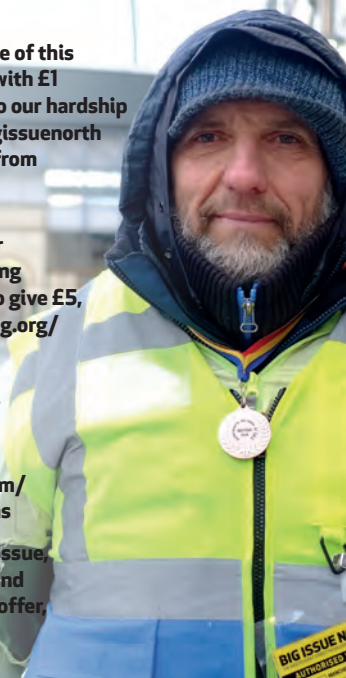
Make a donation to our hardship fund by texting **HARDSHIP** to 70970 to give £5, or visit [easyfundraising.org/HARDSHIP](http://easyfundraising.org/HARDSHIP)

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# #4

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SEE PAGE 4 FOR MORE DETAILS





Meet Jessica, the intrepid shepherdess who is changing the face of sheep farming, one night and one duvet at a time

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### News from the Intrepid Shepherdess

#### Unintended Consequences and Co-Lateral Damage

With the world focusing on the coronavirus and hunkering down in the wake of the Chinese experience, the consequences are already becoming apparent. But how many have thought about the co-lateral damage?

One of the first signs of things beginning to happen were a scree of telephone calls from advertisers who we have worked with in the past to promote our Southdown wool bedding. Suddenly they were all offering me bargain basement advertising rates in their various magazines. Clearly to fill spaces recently vacated by others, as retailers began, at very short notice, cutting back on their marketing campaigns.

I was not surprised, but maintain that cutting back on marketing is exactly what a retailer should not do right now. And this applies even more to the companies that support this publication. Given the business model of the Big Issue, through which the vendors earn a living off the sales of their magazines, now is the very time to remain supportive.

Yes, there probably will be less people on the high streets of the UK and ergo the vendors will sell less magazines while this virus plays out. Hard-headed business people would conclude that money spent on advertising now is wasted. But this is not how I see it, for better or for worse, my heart rules over my head.

Firstly, my word is my bond and if I commit to an advertising campaign, I will not suddenly renege and let my account manager down. This applies to anything I commit to – you just don't let the side down, not ever.

Secondly, it is in the face of adversity that we all need to pull together, stand shoulder to shoulder and support each other in every possible way. So that is why this particular blog is appearing now – it is in special support of all the Big Issue vendors, in the hope that they can continue, in good health, selling their copies and that these sales go some way to making their lives easier in these unprecedentedly trying times.

And if you are reading this, I say a very sincere thank you, because you too have stepped up to the plate in support and between all of us, we are doing something to prevent the Big Issue vendors from becoming co-lateral damage.





# lendwithcare

## Small Business Solidarity Fund



## Donate now

Angela from Malawi is determined to work herself out of poverty. But the coronavirus pandemic could spell the end for her village shop and many other small businesses like hers.

So many small-scale entrepreneurs in low income countries have no safety net to rely on. Coronavirus could take away everything they have worked for, leaving them with nothing.

That's why Lendwithcare has launched the **Small Business Solidarity Fund** – to help support families struggling to survive. You can help provide emergency grants to businesses that have had to close during lockdowns, and provide food and essentials to those who cannot work.

**Donate today and help small business owners like Angela get back on their feet.**

**Donate £20 today and help a small business survive**

**[careint.uk/lendwithcare](https://careint.uk/lendwithcare)**



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