

Which of your own songs still gives you goosebumps?

Did the Smiths ever fall out over football or politics?

# the new review

Which painters have influenced your sound?

Would you consider becoming an actor?



## In the spotlight **Johnny Marr**

*The musician and former Smiths guitarist answers questions from Observer readers and famous fans*

Where do you go to think?

Which book has had the biggest impact on you and why?

What do you think about being a fashion icon?

# Agenda

*The finest writing every Sunday for arts, science, politics and ideas*

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## Feedback

Last week, Tim Adams explored how science is uncovering the secrets of Stonehenge. Here's how you responded:

Stonehenge is a wonderful example of how science works. I first visited the site more than 20 years ago and I still have a book I purchased at the visitor centre explaining how it was built. Yet much of that information has been superseded thanks to new discoveries. Layer after layer, scientists are revealing not just how Stonehenge was built but how people of the time lived. It's fascinating to see, and Stonehenge

serves as the model for how these discoveries are made and presented. **kirkmc1**

The more we know about Stonehenge and the times in which it was built the more we will stand in awe of it and the people who created and used it. **HederaHelix**

Thatcher's police repression at the 1985 "battle of the beanfield" was not in response to "plans for a free festival among the stones". It was a response to a decade of free summer festivals sited nearby but on the other side of



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## The big picture

Senegalese photographer Omar Victor Diop pays homage to the US teenager whose shooting sparked the Black Lives Matter movement

In 2016, the Senegalese photographer Omar Victor Diop began what he calls the "liberty project", dramatising in his studio defining moments of black history. This picture, dedicated to the memory of Trayvon Martin, is the most recent of the events that he portrays. As in all of his pictures, Diop casts himself as the teenager, just as he depicts himself in the shoes of Senegalese second world war soldiers, Black Panther members or freedom marchers at Selma, exploring a common thread within struggles for racial justice separated in time and space.

It is 10 years ago this month that Martin was shot and killed by neighbourhood watch volunteer George Zimmerman. Martin, 17, was on his way home to his father's house in Sanford, Florida, from a local store where he had bought iced tea and a bag of Skittles sweets. It took six weeks before Zimmerman was arrested and charged with the killing after a petition that attracted more than 2m signatures. When Zimmerman was acquitted of second-degree murder, the verdict sparked the Black Lives Matter movement.

Diop pictures himself as Martin in the hooded sweatshirt that became a symbol of solidarity in that protest – Zimmerman had claimed that the hoodie suggested Martin was "a suspicious guy". He is surrounded by a sunburst halo of Skittles, sanctifying his image. The picture is included in a recent collection of Diop's photographs from the past decade. "These people who have been subjected to systemic violence, look at the viewer through the lens and seem to say: no liberty without justice," he says. "My intention in depicting this universal chronology of black protest was to act as a reminder, not as a prompt for any particular claims or complaints, but as a means of uniting." **Tim Adams**

Omar Victor Diop is published by 5 Continents Editions



Trayvon Martin,  
2012, from the  
series *Liberty*  
(2016).  
© Omar  
Victor Diop /  
MAGNIN-A, Paris

# ON MY RADAR

## ROSE MATAFEO



Born in Auckland, New Zealand in 1992, comedian and actor Rose Matafeo started doing standup aged 15. In 2018, she won the best comedy show award at the Edinburgh fringe with her show *Horndog*. Last year, she created, co-wrote and starred in BBC series *Starstruck*, a romcom about a young woman who begins a relationship with a world-famous actor played by Nikesh Patel. Season two starts tomorrow on BBC Three.

Kathryn Bromwich



### TV

#### Northern Exposure

I'm getting into this 90s show: it's a fish-out-of-water story about a doctor who moves to the middle of nowhere in Alaska, where he meets lots of funny characters. It's quite lovely and friendly and warm and John Corbett is just so good-looking in it – I hate to focus on the hot guy but he's stunning. Unfortunately, it's very hard to find. It's not streaming anywhere, so I bought a box set off a random website and have had to get a DVD player that plays the region code. So good luck if you want to find it.

### Theatre

#### Spring Awakening (Almeida)

My friend Emma got us tickets for the New Year's Eve matinee of this and it blew my mind. Since then, I've been obsessively listening to the soundtrack, then last night I saw it for the second time. It's a mid-2000s musical based on a German play and it's about youth and sex and intimacy. It would be reductive to call it horny – it's so much more than that. It's so energetic, with an amazing young cast – Stuart Thompson (right), who plays Moritz, is incredible.



### Film

#### World of Wong Kar-Wai (Prince Charles Cinema)

I've been going to the cinema a lot at the moment – well, I always go to the cinema a lot. London is a dream for a person like me: you guys have things like the BFI and smaller cinemas like the Castle or the Rio. There's a Wong Kar-Wai series at the Prince Charles at the moment and I've been to see *Chungking Express*, *Happy Together* and *In the Mood for Love* in the space of two weeks or so. If you can't see them in real life, you can buy the very expensive Criterion box set.

### Documentary

#### This Is Joan Collins (BBC iPlayer)

I really liked this little doco in which Joan Collins narrates her life. I love her: she's the last of that golden age of Hollywood stars from an era of films I'm obsessed with. My most prized possession is a signed copy of *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*, which is a film she was in with her husband at the time, Anthony Newley. I walk around doing Joan Collins's voice a lot to myself in the house. I think I'm nailing the impression.



### Music

#### Akiko Yano

I love J-pop – Japanese pop – and I've been listening to a lot of Akiko Yano. She's been very inspiring, particularly for her album covers: they're the coolest things I've ever seen. My favourite album by her is *Piano Nightly*, which is a good entry point, where she does covers of lots of other things. Her music is quite jazzy, with a bit of 80s YMO (Yellow Magic Orchestra) synth, and she's got an amazing voice. It's my kind of music – basically, it's what's playing in my head when I'm walking around London.

### Restaurant

#### Indian Veg, London N1

I haven't been out to dinner in so long, but this is the place I really feel like going tonight. It's an all-you-can-eat buffet, really pretty cheap, and it's got very interesting signs on the walls – things such as "Why quitting smoking will make you better at sex" or "Why vitamin C will give you cancer somehow". It's wild, but it's delicious and I love it so much. It actually reminds me a lot of home: they do a banana pakora, which is very similar to a Samoan food called panikeke, which are deep-fried banana pancakes.

# Having a laugh in church? God forbid

## David Mitchell



**T**he news that Newcastle Cathedral is going to host monthly comedy nights, complete with “full bar” and merchandise outlet, has annoyed a former chaplain to the Queen. Dr Gavin Ashenden described it as “a misuse” and feared the “awesome” cathedral would be reduced to “an O2 Arena or a nightclub”. “If the diocese of Newcastle wants to have comedians, it should hire a comedy club,” he said, “but to do it in a cathedral is offensive to everyone who thinks a cathedral is a holy space.”

I like comedy but it’s hard to immediately dismiss this view. You imagine a comedy gig-style lighting state, all reds and greens and lager brand gobos flickering up the walls, and it all feeling somehow diabolical in the context of shadowy gothic architecture. And then in the middle, the confident standup, spotlit, microphone in hand, swearing and talking about being dumped and saying that the statues of the saints look like paedos. The raucous laughter echoing up the nave, spilt beer trickling into the lettering of the memorial flagstones, while the comedian perches a buttock on the altar and goes into his bit about internet porn.

I’ve never liked those bars or clubs that exist in deconsecrated Victorian churches or chapels. It feels a bit sad, the spiritual hopes of the people who commissioned and built those dignified places dashed nightly, their confidence and piety made foolish by the passing of time, as punters drink or dance or rush to the new lean-to toilet block. They’re fine buildings whose congregations have long scattered, and so logically they should be used, but a part of me feels that demolition would be kinder to the memory of the long-dead worshippers who once filled them.

So is Ashenden right when he says that, by allowing David O’Doherty’s forthcoming gig, the Church of England has shown “spiritual illiteracy”? It’s a catchy phrase, no less than you’d expect from a media-savvy former cleric, though I’m not sure what it actually means. At first glance, it really feels like it means something insightful but then you look at it for a bit longer and no more meaning is forthcoming. I reckon it just means he thinks the church has done something bad and so he’s saying it in a vaguely religious and ecclesiastical way to suit the mood. It’s the same instinct that might cause someone to compliment a particularly

delicious plate of haggis by putting on a comedy Scottish accent.

I feel I’m uniquely placed to opine on this issue because I actually performed at a comedy gig in a cathedral a week ago. Perhaps “performed” is putting it a bit strongly. I chatted. It was part of the Bristol Slapstick festival and I was interviewed about my favourite bits of slapstick from film and TV, in front of a big screen to show the clips, in Bristol Cathedral. My wife, who was in the audience, says she isn’t sure if there was a bar. But she said she really enjoyed the evening so I think there must have been.

I thought it was a lovely event: Bristol’s annual festival celebrating silent and physical comedy, having weathered the existential threat of lockdown, returning triumphantly to its audience of pratfall enthusiasts. And while its usual venue, the Bristol Beacon, is being refurbished, it was welcomed into the most ancient of the city’s indoor spaces, its medieval cathedral. It was a happy atmosphere, with vergers wearing the regalia of the cathedral mingling with festival volunteers in their slapstick-branded sweatshirts, everyone enthusiastic about the hundreds of people who were arriving, and anxious for the show to be a success. We ended the evening with a tribute to the wonderful Barry Cryer, who had died a couple of days earlier.

So was it “offensive to everyone who thinks a cathedral is a holy space”? I’m not very religious, but neither am I an atheist. I’m a “don’t know”. I hope there’s a nice big God, and I hope I find myself believing in one when I expire, but I don’t reckon thinking about it a lot is going to give me the answer. I like churches, though – I find them both calming and moving, a combination rarely achieved by TV drama. During the event, I was extremely pleased to be in a cathedral.

**W**ould Ashenden say that was irrelevant because I’m not a practising Anglican? Presumably not because neither is he any more. Though formerly a priest of the Church of England, he has subsequently changed service provider and is now a Roman Catholic. He says he left the C of E because of its “capitulation to the increasingly intense and non-negotiable demands of a secular culture”.

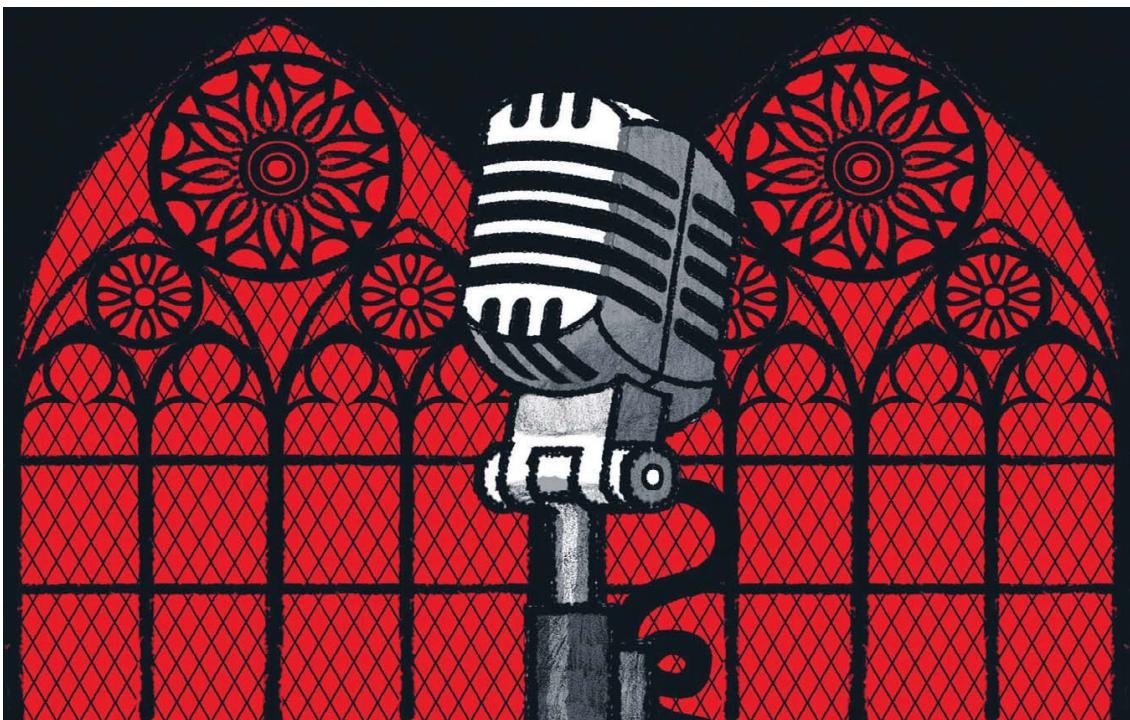
I understand his frustration. Religion, many people think, is supposed to offer clarity: rules and salvation. Eternal and unchanging truths. The woolly and hand-wringing Church of England, the state religion of an increasingly irreligious state, coping with declining congregations and disintegrating architecture, might seem like a poor excuse for a belief system compared with its muscular and unwavering rivals. Far from converting people to its doctrines, it seems more concerned with accommodating the faithless.

Maybe that’s why I like it. To me, the troubled, thoughtful and well-meaning fogginess of the C of E feels much more truthful, a much more comprehensible and sane reflection of how the human condition feels, than all those more dynamic philosophies. Other religions may have retained the fiery naivety of youth, but the Anglican church has the mild and tolerant befuddlement of experience, which is the closest thing to wisdom that I’ll ever believe in.

And it has all these amazing buildings. Why not take as a starting point that people should be going inside them, for whatever reason? They should be part of our lives. They are beautiful and imbued with centuries of faith, but also of politics and compromise and hypocrisy. Bristol Cathedral was an abbey before Henry VIII took a shine to a younger woman. It’s a cathedral because of a midlife crisis. That doesn’t feel like an entirely inappropriate venue for comedy.

*Ashenden, though formerly a C of E priest, has changed service provider and is now a Roman Catholic*

Illustration by  
**David Foldvari**





## The grid

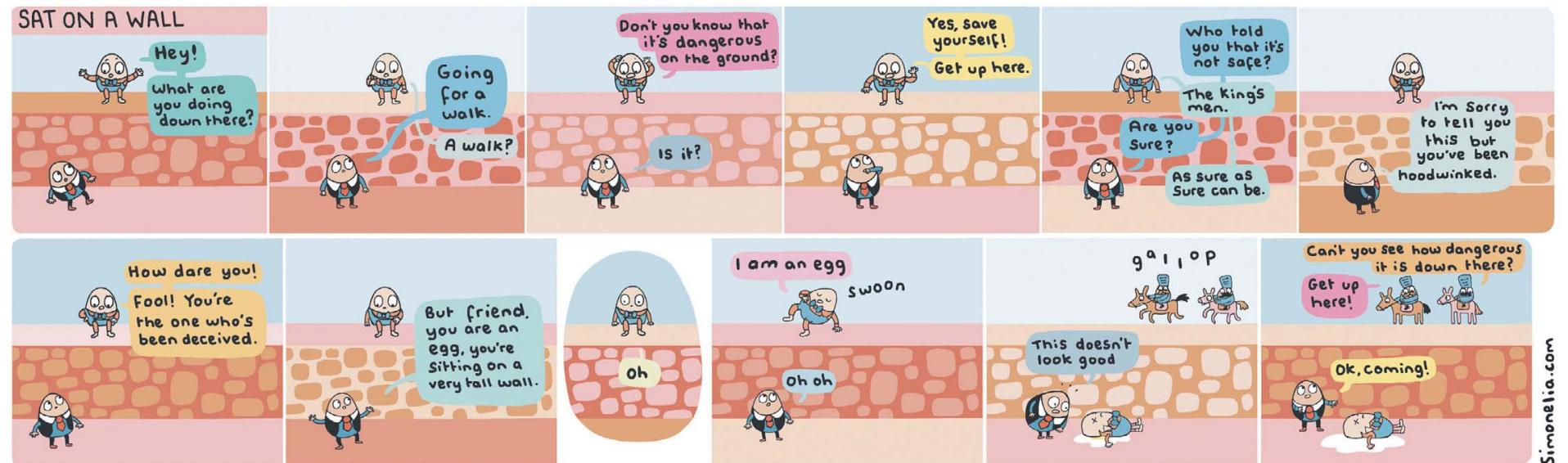
*An Italian photographer transforms the world with his infrared landscapes*



Photographer and art director Paolo Pettigiani grew up climbing and hiking in the Alps of northern Italy. Though he now runs a creative agency in Turin, he still wanted to capture his vision of the natural world. "I think colours represent my academic spirit and nature represents my love for outdoor sports." The result is *Infraland*, a series of infrared landscape photos taken with a special camera converted to show the full colour spectrum. "Infrared shows us the invisible world. This light sits outside the spectrum the human eye detects. Using it, you show something ordinary in a new way. It makes nature the protagonist of my images." **Alice Fisher** [paolopettigiani.com](http://paolopettigiani.com)



## The Simone Lia cartoon



# Q AND A

As his new show opens in Cambridge, the artist reflects on his interest in fakes, why he'd still love to go home, and the fate of Chinese tennis star Peng Shuai

Ai Weiwei:  
'Playfulness is  
so important.'  
Portrait by  
Thierry Bal

Ai Weiwei must qualify by now as a grand old man of contemporary art, except that, as a sculptor, photographer and documentary film-maker, he is characterised by a youthful energy and playfulness. As a child, he lived in a dugout in China's "Little Siberia" where his poet father, Ai Qing, had been banished. In 2011, he was "disappeared" for 81 days in a Chinese jail and then spent four years under house arrest. In 2015, Ai left China and has since lived in Berlin, Cambridge and Portugal. His latest show at Kettle's Yard, *The Liberty of Doubt*, exhibits Chinese antiquities – bought in 2020 at a Cambridge auction sale – alongside his own work.

You seem always to have been interested in what constitutes a fake and even once described yourself as both "sincere and insincere"? I talk about fakes all the time. I thought maybe I'd do a show about authenticity. I've been a collector of Chinese antiquities for 30 years, and the Cambridge auction happened when I was driving to Portugal. I asked my partner to use her garage to store the works I bought – they arrived badly wrapped in newspaper. I knew many were not authentic but they were not badly made. They were super-good – perfect – except that they did not have the patina of 500 years ago. Then I showed them to friends, one of whom, a retired top US dealer, said: "Weiwei, it's all fake." Another friend who sells antiques in China said: "Not only is this fake, I even know who made it." And I thought: this is interesting.

**There is a 2020 work in the show of a toilet roll made out of marble (2020)...** Playfulness is so important – I think I am like a cat. Cats are always wondering. If you throw a paper ball to a cat, it can play for a whole day... Life is a serious matter, but also ironic. When marble was used in the past, it had a monumental or memorialising status. Toilet paper disappeared from the shelves during the pandemic. This is a society in which we can send a shuttle into outer space yet cannot solve a humble problem – the moment deserved to be remembered.

**How have the years spent living in the dugout influenced your life? What did they teach you about survival?** My father was a poet, and the word "money" never came out of his mouth. What mattered was imagination and the spiritual and the daily practice of language. This time was a training in understanding that nothing belongs to you except your mind and your health. The dugout was in a vast, vast desert – the Gobi desert – with

no sign of life. But we survived. We survived the lack of material things. That time taught me how low humanity can go.

**And at what point in your life did you start to feel a spirit of resistance?** When I started to research the students who died in the Sichuan earthquake in 2008, right before the Olympics opened [the Chinese government censored and controlled all information about the earthquake]. Piece by piece, we found them – the names, schools and universities of 5,219 students. I felt desperate at that time. I felt I could collapse at any moment and I knew the authorities could make me disappear easily.

**What would your father have made of your success had he lived to see it?** He died in 1996. I went back [to China] from New York in 1993. I was trying to stay quietly in China – doing nothing, sometimes playing poker with my brother, just to be there as his son. I knew the time was getting closer, and one night we went to the hospital and he had

**Ai Weiwei**  
Artist, 64

passed away. We were very close, we were together all the time but didn't have that much communication. He had been tragic in his life. His mind was always somewhere else. He was tolerant that I did art, but knew what art was like in China, that it could bring all kinds of trouble.

**Do you think your son, Ai Lao, has the artistic or poetic gene?**

He is 13, and I think he has better potential than me – I was very late in recognising I could do some art, but he, I can see, is very creative and with a strong mind and good skill. But I'm not sure he would want to become an artist. And I don't give him any advice.

**Your film *Human Flow* (2017), about the refugee crisis, is going to be in the exhibition. I imagine you must have keen fellow feeling for the refugees...** To be a refugee, you have to give up everything: your language, first; your people, your culture, even your religion. It is never a clear choice. I can understand their courage to give up everything in exchange for their children's future. And many courageous people lose their lives on the way to their destination. That's a price they are paying... They need safety and to be helped and treated with compassion, and to be told "here you can stay", but we don't even give that possibility, and that makes me really frustrated. They ask so little and are giving up so much.

**Can you envisage living in China again?** I'd love to go back. My mum is almost 90 and worries about my safety but tells me: "Do not come back." I take her seriously. No mum tells her son: "Do not come back", but she is sincere because of what she experienced when I was "disappeared". In the whole nation, no one could give her one sentence about where I was and that made her older by many years.

**This morning, knowing I was interviewing you, a headline leapt out at me: where is Chinese tennis champion Peng Shuai?**

She is in the very safe hands of the Communist party. They will make sure she behaves exactly according to the party. She cannot act of her own will. She may already be thinking she made a mistake in exposing this very deep, dark relationship. She has become another person, and whatever she tells you is not true.

**Does your energy ever flag?**

I have much less energy, which is natural when you are getting older. But when you do something you believe in, it attracts you and you are part of it. You borrow your energy from others.

**Interview by Kate Kellaway**

*The Liberty of Doubt* is at Kettle's Yard, Cambridge, 12 February–19 June



YOU ASK THE  
QUESTIONS

# JOHNNY MARR

*On the eve of his new double album, the former Smiths guitarist and acclaimed songwriter takes questions from collaborators, famous fans and readers on being a style icon, meeting his wife when they were teens – and 20 years without booze. Interview by Tim Lewis*

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Portrait by  
Pål Hansen





ohnny Marr calls himself "a lifer". It's a fair description of someone who started playing guitar in bands aged 13, founded the Smiths at 19, departed the band five years later, and went on to become an integral part of the sound of the Pretenders, Electronic, Modest Mouse and the Cribs. Latterly, Marr has contributed to soundtracks with Hans Zimmer, including the Billie Eilish song No Time to Die for last year's Bond film, and made four solo albums. His latest is *Fever Dreams Pts 1-4*, a terrific, vigorous double album of 16 tracks that swoops from moody introspection to rousing anthems. So, yes, after 40 years in the business, it's hard to deny Marr's zeal and commitment.

"When you get older, you learn that no matter whether your work is in or out of fashion, it's all about whether you can stand behind it," he says, "because you can't do anything about the trends and fashions and the way you are perceived too much – that's a really secondary load of baggage that just gets in the way. So there are definitely some advantages to being older: you don't really care too much about being liked, certainly not as much as how much you like the work."

At 58, Marr is, you have to say, in decently good nick: his eyes alert, his skin clear, his hair raven black. He hasn't always lived the most temperate life, but he became a vegetarian in the mid-1980s, and he hasn't had a drink or smoked for more than 20 years. Since he was a kid he's been a ball of energy, but these days his release is running, and he has completed marathons in under four hours. Marr met his wife, Angie, when they were both teenagers, and they have two grown-up children. He is careful not to preach, but perched on a stool in a photo studio in north London, sipping green tea, he's certainly an impressive advertisement for wholesome living.

"It's worth saying that if I thought that drugs and booze would make me a more interesting musician I would do it," says Marr. "And I don't go around skipping through cornfields, by any means; I have my issues just like anybody else. But it'd be tougher if I was a boozer, that's for sure. I just don't think it's a particularly happening

*Continued overleaf* ➤➤

drug. I don't think Bob Marley thought that either."

On the evidence of our shout-out for questions for this feature, there is clear affection for Marr, both from former collaborators and *Observer* readers. Not everyone, though, feels so well disposed. After our interview took place, his former Smiths bandmate Morrissey posted an "open letter" on his website asking Marr to stop talking about him. "Move on," the singer wrote. "It's as if you can't uncross your own legs without mentioning me. Our period together was many lifetimes ago, and a lot of blood has streamed under the bridge since then... Take responsibility for your own actions and your own career, with which I wish you good health to enjoy. Just stop using my name as click-bait."

Marr, on Twitter, responded that open letters haven't "really been a thing since 1953". And in fairness to him, Marr didn't mention the name Morrissey once in our 90-minute conversation. A couple of readers asked emotional questions about the Smiths, but his responses were thoughtful and measured, as you can judge below. As for Morrissey's complaint that Marr doesn't discuss his own solo work, Marr would probably much rather do that, but he knows that fans are still interested in the Smiths, and he seems to feel no compulsion to erase that period of his life.

He would brush off the comparison, but Marr is almost entering Paul McCartney territory. Both men were blamed by many for the break-up of their iconic British bands; both have remained mostly tight-lipped about what went down and have relentlessly worked in the intervening decades to create new material that they know will inevitably be compared to their formative output. And both McCartney and Marr seem to be now enjoying a revisionist take on their lifetime in music.

Has Marr seen *Get Back*, the Peter Jackson documentary series about the Beatles? "Yeah, amazing," he replies. "There were so many things to take from it, little things. And that 50 years later that Paul McCartney is exonerated almost. Really, really impressive. He kept a lid on a lot of things for whatever reasons. I think that's really impressive."

Did any of that resonate with Marr? "Maybe, yeah," he says with a wry smile. "No, I wouldn't want to say that. I think Paul McCartney is out on his own dealing with a whole lot of different agendas on a world scale, on a historic scale. But he definitely seems to be such an impressive person because of how he's just stayed human. He's an absolute beacon for everyone. And, yeah, it does cross my mind quite often: if he can do it, anyone can, know what I mean?"

## The Questions

### from readers and famous fans

**Which song of yours still gives you goosebumps? And which can't you stand any more?**

**Richard Hornby, Manchester**

I've always really liked That Joke Isn't Funny Anymore by the Smiths. And Last Night I Dreamt That Somebody Loved Me and The Headmaster Ritual. City of Bugs by the Cribs, Dashboard by Modest Mouse and Get the Message particularly by Electronic. I think it's one of the best things I've ever done; almost my favourite, really. What sounds don't I really like very much any more? I got tired of Heaven Knows I'm Miserable Now pretty quick. As much for the music as anything else. What else? I know Reel Around the Fountain is a big, big song for some people, but I fell out of love with that fairly quick. I don't want to ruin it for people but, yeah, those two songs I could live without.

**Debbie Harry**  
Singer (below right)

**How has the global pandemic changed your sources of inspiration?**

I've just come out of this two-year period having made a double album. But to be honest, it was time for me to make a record anyway. I went into the pandemic with this idea for an album called *Fever Dreams*. I'd started a few songs already, but then broke off to do the James Bond movie. Then the pandemic started and I definitely didn't want to make a lockdown record and be singing about the stores not being open and anti-vaxxers or any of that. But the psychology of that time and how it was affecting me and my thinking, and how that might be the same for my audience, fed into the album entirely.

**What do you think about being considered a fashion icon, particularly among some current teenagers?**

**Daisy, 22, Liverpool**

These days, you just cross your fingers and hope for the best. Me and my sister got into clothes really young, like eight or nine. Growing up on an estate, it's something to share and get noticed and obsess about. And it's never really left me. But it all comes from an interest in style and design, I think, not vanity. So I'm glad some people are noticing. Because otherwise, I've wasted a lot of my time.

## Johnny Marr Career in brief



**Late 70s**  
Shortly after meeting Angie. They got together as teenagers and are still married.  
Courtesy Johnny Marr



**Jason Williamson**  
Lead vocalist, Sleaford Mods (right)

**As someone who broke into music in their 40s, how do you navigate pushing forward in an industry that values youth?**

I'm maybe being over-idealistic here, but I think that people or fans of music recognise an artist's agenda and possibly their motivation. You can tell a lifer when you see them. And Sleaford Mods are a really good example of that. In a way, the fact that you can be still bothered with all the bullshit involved in a modern career says quite a lot about you, I think. It's as simple as that.

**Andy Burnham**  
Mayor of Greater Manchester

**Did the Smiths ever fall out over football or politics?**

We never discussed football so that's that. And we never fell out over politics, but we probably would now.

**Guy Garvey**  
Musician

**I heard you were collecting art long before the Smiths took off – is that true?**

Yeah, it is, but it was stuff from junk shops. The most valuable stuff was some Man Ray and David Bailey photographs that I picked up on an excursion to Covent Garden in this crappy little junk shop. But the first

thing I got into when the Smiths took off was collecting books, buying first editions. People like Isherwood, Huxley, Bernard Shaw, Gurdjieff. It wasn't anything to do with an investment; I just figured if I was going to educate myself, I might as well be holding a really nice artefact.

**Hans Zimmer**  
Composer

**Which painters have influenced your sound the most?**

I suppose it's obvious, or obvious to me: Robert Rauschenberg, Jasper Johns, David Hockney, Cy Twombly, Paul Klee. With David Hockney, it's a sense of being wide awake, his sense of inquiry and joy and curiosity. David Shrigley has got this sense of knowing about him, and he's funny. I also think Tracey Emin is really deserving of her reputation. In some ways the noise around her persona gets in the way of the actual work sometimes. Maybe I can relate to that!

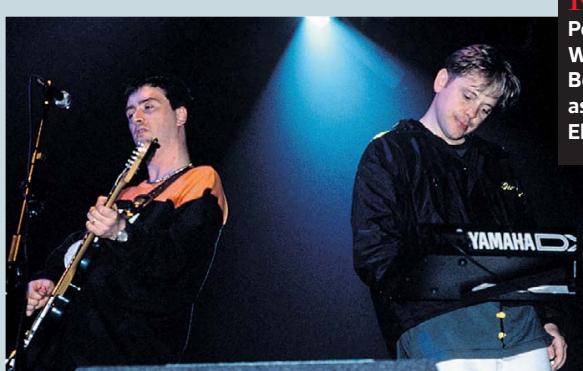
**Morrissey's recent political views have cast a shadow over the Smiths for me – reaching back into the past and tainting something that was very important to me. I'm so disappointed in him. Has it impacted how you feel about the Smiths or are you able to separate the past from the present, the band from the**





**1985**

With the Smiths,  
left to right,  
Marr, Morrissey,  
drummer Mike  
Joyce and bassist  
Andy Rourke.



**1991**

Performing at  
Wembley with  
Bernard Sumner  
as 'supergroup'  
Electronic.

**2014**  
With Noel  
Gallagher at a  
Manchester City  
match.



**2014**

With his wife,  
Angie, and  
daughter, Sonny,  
at the NME music  
awards.  
All photographs  
Getty Images

### man? I find it very difficult. Johnny Spence, Northern Ireland

It hasn't impacted how I feel about the Smiths. That's all I can say about that. I'm certainly able to separate the past from the present. I don't know whether you can separate the band from the man, but I can separate myself from the man and what I did, so when I do see how disappointed people are, it really does make me sad. But it's completely out of my control. And I can only really do what is in my control. So I play Smiths songs for reasons that I think are real. And over the years I've tried to take care of the catalogue and the releases as much as I was able to. As I would have done anyway. So, you know, I see it the way everybody else sees it. I don't have any answers. And I don't want to have any answers.

### Bernard Butler

Musician

**We have both had many casual musical flings but one very strong personal bond in our lives. How has your relationship with the wonderful Angie influenced your creativity, and does she have a favourite guitar?**

I'll answer the easy bit first: Angie's always loved Les Pauls. That's to do with when we first met – she was 14 and I was 15. We were into Johnny Thunders and the Heartbreakers, so she became bit of a Gibson fan.

I've had a Gold Top guitar for about 20-odd years and I think if I've ever got rid of that one, she'd leave me. The important thing I can say about my relationship with Angie is that she made me brave at 15, 16. Not only did Angie know me before everybody else knew me, but she knew me before I knew myself. She was there before the Smiths started: it was me and Angie. And then when that whole thing got together, it was me and Angie and Joe Moss [the late manager of the Smiths]. Not only was I with my soulmate, but I was with somebody who was very smart and very talented.

**Nabihah Iqbal**  
Musician and writer (left)

**Where do you go to think?**

I go to a room in my house for half an hour in the morning and half an hour at night and meditate. I've done that for 20 years. It still doesn't get any easier, for anyone who's thinking of taking it up, but it works, it does work. Most people use running to unwind, but for some reason, I just get more rewound and get a lot of ideas. I certainly don't zone out. But, yeah, either meditating or running.

**Maxine Peake**  
Actor

**You really are a musical chameleon – would you ever consider becoming an actor? If so, which would be your**



### preferred medium: film, TV or stage? I personally think you would be a natural.

Do you know what, Maxine? Telly or film, I'm not fussy. I'd like to play a menacing, villainous eastern European gangster or a drug dealer. One or the other, as long as it's not a fucking musician from Manchester in the 80s. That's about the depth of my range. Or if Robert Downey Jr decides to retire I'll just take his gig – got the same haircut.

**Lottie Pendlebury**  
Singer and guitarist of Goat Girl (left)

**"I feel that listening to the Smiths growing up and hearing your guitar playing was crucial to my understanding of the guitar and how to approach it, as I can imagine it was for many others. Who were your main influences growing up and what kind of techniques did they provide you with?"**

Wow. Well, first off, it's great to get a question from Lottie because she's one of my favourite musicians to come out over the last few years. Whenever I hear a Goat Girl track and I don't know it's them, I'll say to whoever I'm with: "I really like this, who's this?" And it's always Goat Girl; I should know by now. So I'm chuffed about that. The biggest influence on me would have to be Bert Jansch. When I was about 14, a friend of mine told me he'd got into this folk group called Pentangle. And

I immediately thought: "Well, OK, I don't need to know any more about that." Anyway, when I was round at his house, he played me *Basket of Light* by Pentangle. And I couldn't believe what I heard, especially from the guitar: it was jazzy, it was bluesy and kind of funky, it went off all over the place. I could see straight away that there are people who are influenced by Bert Jansch that don't even know it. Anyone who got into Nick Drake – totally into Bert. Anyone who got into Led Zeppelin's acoustic stuff, Neil Young, Donovan, therefore the Beatles. No Bert Jansch, no Back to the Old House, no Unhappy Birthday, even my electric stuff. So it runs all the way through what I was doing in the Smiths. All roads lead back to Bert Jansch.

**It's apparent that you keep getting better and better with age. Can you speak to the role that removing alcohol from your life has played in that?**

**Mike Shennan, Ontario, Canada**

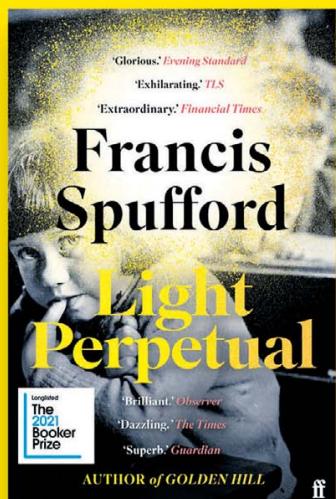
Giving up alcohol has played a massive part in the last 20-odd years of my life, from day one. Without getting judgy, because people get very touchy about this shit, I can really recommend it. I'm not coming from a place of abstinence or a place of "my drink and drugs hell", but for me, I just thought it was a shit drug, and other drugs were better. No, seriously, if anyone gave me a pill that would make me feel that shitty the next

*Continued on page 13* ➤

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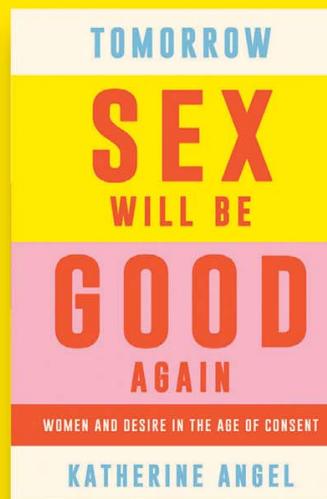
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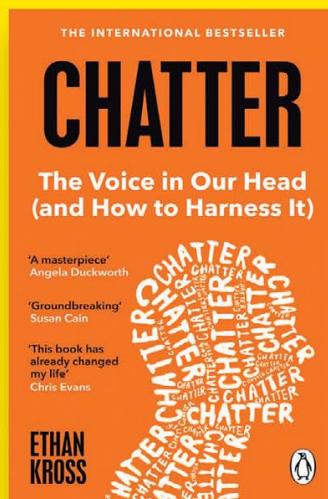
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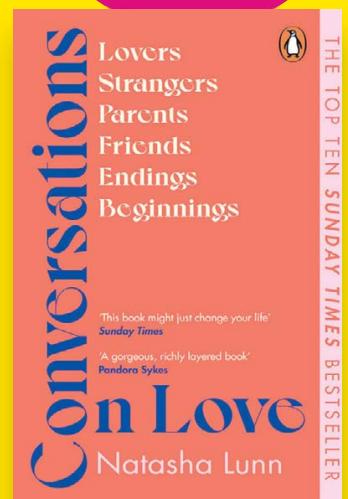
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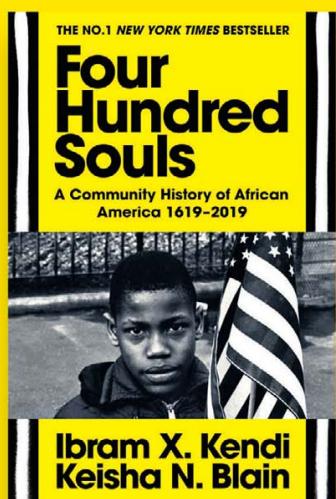
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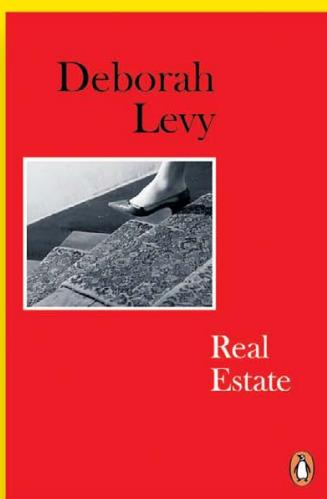
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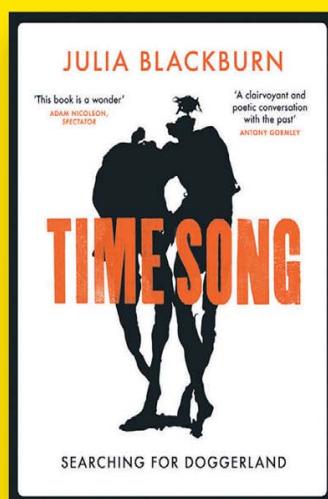
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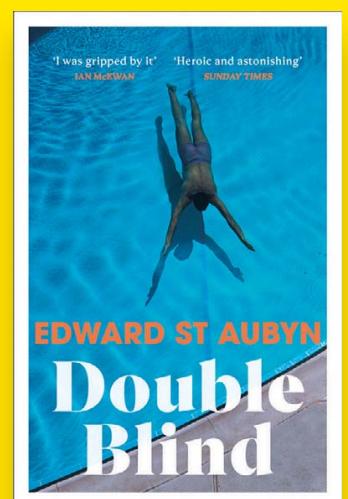
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» *Continued from previous page*

day and say such stupid things then I just wouldn't be taking it.

**I was at Glastonbury in 2019 when you played There Is a Light That Never Goes Out at the end of your set. Without wanting to sound too gushy, men and women in their 40s and 50s were openly crying, I guess because it felt like you were giving us permission to love these songs again. What is going through your head when you perform these songs? Do you feel any sadness or regret, or do you feel that you are claiming them fresh, as yours?**

Lindsay Wright, London

I've been asked about claiming the Smiths songs quite a lot before and I'm not doing that. Because I'm a musician, I'm thinking about joy and about giving people that I like something they love. I feel like their sort of leader, conducting everybody. Of course I'm aware that there's a lot of different meanings going on for people, and I experience this huge wave of elation, there's no doubt about it. After just a few seconds, I'm just joining along with everybody else really. It's no deeper than that. But I don't think I need to claim anything, because I wrote them.

### Neil Tennant

Musician

“

You've played on orchestral film soundtracks – do you ever listen to or take inspiration from classical guitar music?

I don't, to be honest, no. Whenever I've been recommended classical music – once or twice by Neil in fact – I've enjoyed it. But it's just a little bit too formal for me. I like the guitar to do everything but formal. I'm aware that it can be dramatic and expressive, but whenever I've listened to Julian Bream or something like that, it has always felt just too stiff to me.

### Bobby Gillespie

Musician (right)

“

When you left the Smiths you said you'd like to be like Nils Lofgren. It was something I instantly understood, but could you explain to non-Nils fans what you meant?

Never been asked that before; trust Bobby. My introduction to Nils Lofgren was in the 1970s and finding out that he was a young, hyperactive ace guitar player who had been brought in as a ringer for Neil Young's *Tonight's the Night*. He was little like me, and a great singer. Then in the 80s, he was playing with Bruce Springsteen. So I guess really what Bobby was understanding was this idea of the ringer. I always found that really attractive: John McGeoch did it when he went from Magazine to the Banshees to Public Image; Ronnie Wood did it when he



went from the Faces to the Rolling Stones. Nile Rodgers has done it with countless groups. And I was relating to that, really, as a way for me out of this shitstorm that was the Smiths split.

**You've recently collaborated with one of today's most popular artists, Billie Eilish, on the brilliant track No Time to Die, which won a Grammy. Are you planning on doing another collaboration like this? I would love to see you work with Taylor Swift, who you recently tweeted about playing your signature Jaguar guitar!**

Paula, Malaga, Spain

I can't think of one collaboration that I've done over 40 years that I went after. They all come about by being invited by always very interesting people. When me and my band were listening to Billie's first record on the tour bus, I had no idea that I was going to be doing the Bond song with her that would get to No 1. So it's quite likely that some other stuff is going to happen that I don't know about. That window is always open for me, for whoever it is.

### Pauline Black

Singer (right)

“

**My favourite track on your new album, *Fever Dreams Pts 1-4*, is Ariel. The music and the lyrics successfully mesh together with a convincing, almost dark intention. You have spoken about getting in touch with your “feminine side” on this album. Sylvia Plath, who you've said in interviews influenced this song, very much turned upside down the notion of “feminine” as it was understood in 1965. So I am interested to know how you embrace your “feminine side” in this new age of gender politics in 2022?**

Me and my sister, who's 11 months younger, are incredibly close. And I've been with my wife since I was 15. And I've got a daughter who's now 27. As well as that, I've worked with some really amazing women like Chrissie Hynde and Kirsty MacColl. So it's never really been too difficult to have an awareness of the life that the women around me might be living. I think there are a lot of men out in the world right now who are really enjoying the opportunity to be part of a change. It's an exciting time, of hopefully enlightenment. Now I'm aware that plenty of people might scoff at that and think I'm being naive, but speak for yourself! I'm really glad Pauline clicked with Ariel because if that's coming across, that's good, because it's there.

### Billy Bragg

Singer-songwriter and activist (above left)

“

**You once told me that your unique guitar style was just**



**2019**  
Performing at London's Roundhouse as part of the AIM Independent Music awards. Getty Images



**“Martin Carthy licks sped up”. How influential was traditional folk music on your development as a musician?**

To follow on from Lottie's question earlier, because of that introduction to Bert Jansch, you then need to know about Davey Graham and Martin Carthy. This was just before punk, and compared with the heavy rock that my mates were getting into, the more radical folk stuff just sounded much more interesting and tougher and less straight to me. But “Martin Carthy sped up” is actually quite a good way of describing what I was doing, with the equipment of the Patti Smith Group. The idea of folk music played through punk gear was really modern, but – I also should insert here – with the chord changes of the girl groups. My technique was folk playing, but harmonically I was going for Phil Spector music, with gear that my peers were using.

**Which book has had the biggest impact on you and why?**

Sarah Corbyn, Essex

I'd say *The Outsider* by Colin Wilson, because it's the ultimate explanation of a certain kind of mindset that I've had, that I've recognised in myself from being a kid and maybe even a predicament sometimes in my own thinking, my own life. Or *The Bhagavad Gita*, which Chrissie Hynde introduced me to, because you can read it and read it and read it, and then keep doing it for thousands of lifetimes.

### Chris Packham

Naturalist

“

**Johnny, the world is in a big mess but me and some of my equally defiant mates are determined to make a last stand for life. We will probably end up on a muddy hill surrounded by those who just don't care. Facing such odds, will you be willing to provide**



**the rallying song to stir our hearts in the time of ultimate darkness?**

No pressure there then! I think even if I was to be ambitious enough to try and tackle a song on a big level, if it happened, it would be by accident. The last song on the new album, *Human*, is the closest I've got to writing something like that. It's the most stirring song I've written myself on my own. But now I think of it, I'd either do it by accident or, yeah, I'll try and accept the challenge!

### Harry Hill

Comedian

“

**Johnny, out of 10 what would you give me for my turn as Mozzer on *Celebrity Stars in Their Eyes*? [Hill sang This Charming Man.] PS: if you and the fellas ever decide to regroup and his nobs won't play ball, I still have the wig – and more importantly, the hearing aid.**

I sort of remember that. I'm going to have to give Harry a solid two out of 10 for that, and he can make of that what he will. As for the offer, I don't even know what to make of that...!

**What are you most looking forward to in 2022?**

Gemma Faulkner, London

Well, the obvious thing is playing concerts. Human contact. I'm very fortunate that in my life I have strangers say hello to me on the street. And plenty of them just say “Hi” and walk on – they don't need to do selfies or anything like that. There was a time probably leading up to the pandemic that I was a little overwhelmed with selfies. And after a couple of years, I'm not saying: everybody come and take a selfie – but I'm looking forward to human contact on a large scale.

*Johnny Marr's double album *Fever Dreams Pts 1-4* is released on 25 February via BMG. Marr tours the UK with Blondie starting at Glasgow's SSE Hydro, 22 April*

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# MY AWARD GOES TO...

*On the eve of the official Academy award nominations, our film team publish their own shortlists. Here Guy Lodge surveys the field and introduces our alternative Oscars (in full overleaf)*



**A**mid the hype over her acclaimed performance as Diana, Princess of Wales in *Spencer*, Kristen Stewart briefly stopped awards pundits dead in their tracks when, upon being asked about her Oscar buzz, she drily admitted, "I don't give a shit." Sacrilege! Some of the best films and performances of all time haven't been considered by the Academy, she continued. "There's five spots. What the fuck are you going to do?"

Nobody disagrees with Stewart on any of this: just ask our critics, whose ideal Oscar ballots overleaf are knowingly far from the expected reality of next week's nominations. That the actor's comments made showbiz headlines anyway speaks to the strange aura the Oscars maintain as a literal gold standard of cinematic achievement: for several months a year, people fret and discuss and strategise about them, while companies expensively campaign for them, only to spend the rest of the year complaining that they don't mean anything anyway. Even Stewart's scepticism emerged while on the campaign trail, being interviewed on a *Variety* podcast named *Awards Circuit*. Should she win for *Spencer*, she'll doubtless turn up and give a humbly grateful speech anyway. That's the game.

This year, the pageantry of Oscar season seems especially at odds with the prevailing spirit in an embattled film industry still figuring out its own economic survival strategy, atop calls on all sides for social and political change. Covid has largely deterred the cinemagoing audience for the kind of grown-up prestige film-making awards voters like most: Steven Spielberg's *West Side Story* remake, once predicted to be a frontrunner, is trying to run a bullish Oscar campaign in the face of box-office defeat. Meanwhile, Marvel – currently being hailed as the saviour of big-screen cinema as *Spider-Man: No Way Home*'s grosses soar past 10 digits – is parlaying that into its own populist best picture campaign. The film's stand-and-cheer response from audiences is, says Marvel president Kevin Feige, "the sort of thing the Academy was founded, back in the day, to recognise".

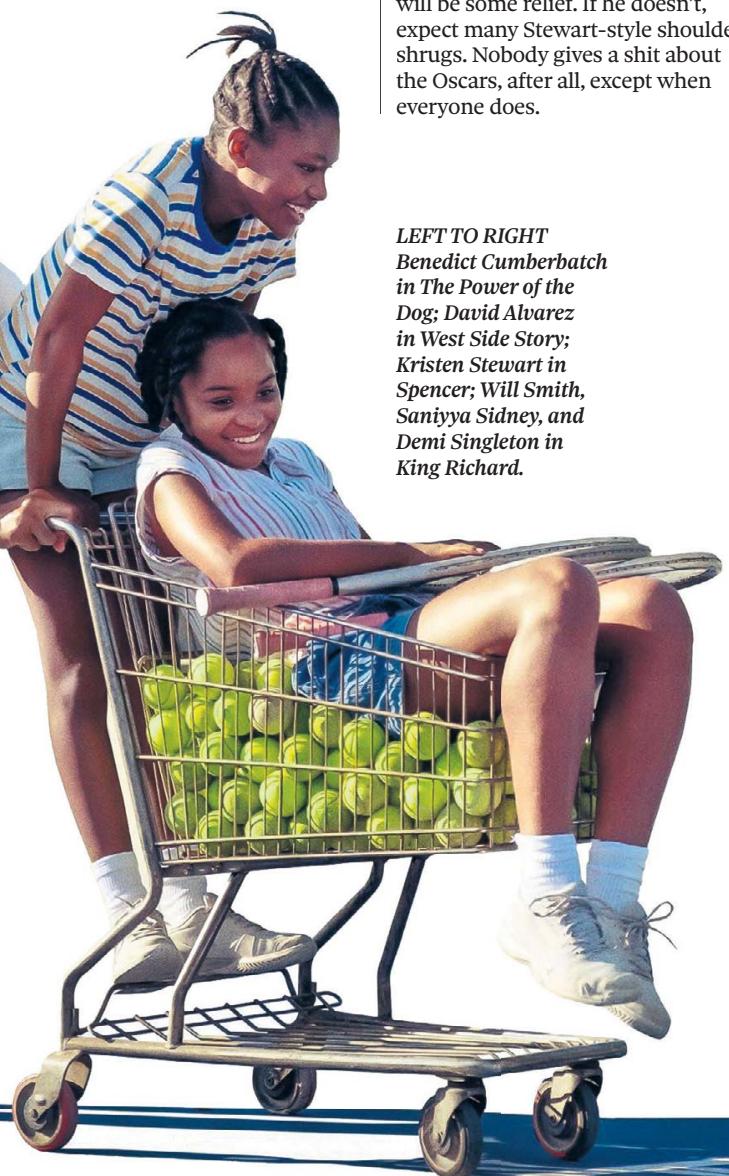
If Academy members can't stomach voting for a plasticky superhero reboot for the supposed good of cinemas, their alternative is to bite the bullet and finally bow to their streaming overlords. Netflix has been creeping its way toward a best picture Oscar in recent years: it almost had it three years ago, when frontrunner *Roma* was derailed by conservative studio crowdpleaser *Green Book*, which benefited from a vocal anti-streaming campaign

led by Steven Spielberg. (Last year, Spielberg signed a multi-film deal with Netflix: how times change.)

This year, Netflix might just have the one with Jane Campion's critically adored queer western *The Power of the Dog*, which seemingly edged past Kenneth Branagh's cosy nostalgia piece *Belfast* into pole position when it received eight Bafta nominations last week and swept the Golden Globes last month – or would have done, had the Globes not been boycotted and taken off air after industry protests over allegations of longstanding corrupt practices and lack of Black representation.

The Oscars, meanwhile, have weathered such storms with relative grace, responding to the #OscarsSoWhite controversy of the mid-2010s by rapidly expanding and diversifying their membership. Progress has been visible if inconsistent: in rewarding *Green Book* over *Roma*, they reverted to old habits, but big, history-making wins for *Moonlight* and *Parasite* have been heartening. Off the back of his phantom Globes win, *King Richard* star Will Smith is hoping to be the first Black actor in 15 years to win a leading-role Oscar. If he wins, there will be some relief. If he doesn't, expect many Stewart-style shoulder shrugs. Nobody gives a shit about the Oscars, after all, except when everyone does.

**LEFT TO RIGHT**  
Benedict Cumberbatch in *The Power of the Dog*; David Alvarez in *West Side Story*; Kristen Stewart in *Spencer*; Will Smith, Saniyya Sidney, and Demi Singleton in *King Richard*.





## Mark Kermode



## Best film

*My shortlist (my winner in red)*

- *Petite Maman*
- *Summer of Soul*
- *The Green Knight*
- *Titane*
- *Censor*

Céline Sciamma's *Petite Maman* rekindled my faith in the universal power of cinema. *Summer of Soul* was a revelation that has been shortlisted for the documentary feature award. Meanwhile, Julia Ducournau's Palme d'Or winner *Titane* bizarrely failed to make the best international feature selection. The bookies favour *The Power of the Dog* for best film, but Belfast has the popular touch.

## Wendy Ide



- *The Lost Daughter*
- *The Power of the Dog*
- *Zola*
- *The Worst Person in the World*
- *Red Rocket*

It has been a thrilling year for cinema, with a wealth of bold, daring visions staking a claim on the big screen. Not that you would necessarily know it to look at this year's best picture frontrunners. Rather than some of the safer options, I would love to see Janicza Bravo's nerve-jangling road trip *Zola* get a nomination or Sean Baker's grubby, funny *Red Rocket*. But my pick would be Maggie Gyllenhaal's sinuous, unsettling debut, *The Lost Daughter*.

## Simran Hans



- *The Souvenir Part II*
- *Dune*
- *Licorice Pizza*
- *The Lost Daughter*
- *Zola*

*The Souvenir Part II* deserves international acclaim; it has been criminally overlooked by awarding bodies here in the UK, missing out on Bafta's best film and best British film longlists. It's about those first, tentative green shoots of creative confidence, made by a director whose talent and authority are finally in full bloom. The film is heartbreakingly poignant and my clear winner.

## Guy Lodge



- *Drive My Car*
- *The Green Knight*
- *Moffie*
- *Procession*
- *The Souvenir Part II*

After a surprise sweep of the major US critics' awards, *Drive My Car*, Ryusuke Hamaguchi's languid, longing meditation on grief, companionship and Chekhov is now a dark horse for a best picture nomination, potentially disrupting what otherwise looks to be an all-English-language lineup. With bland titles such as *Belfast* and *Coda* seen as sure things, there's really no excuse for it not to make the cut.

## Best director

- Céline Sciamma – *Petite Maman*
- Julia Ducournau – *Titane*
- Guillermo del Toro – *Nightmare Alley*
- Jane Campion – *The Power of the Dog*
- Prano Bailey-Bond – *Censor*

The real-world title fight seems to be between Jane Campion and Kenneth Branagh, with Siân Heder a possibility for *Coda*. My award would go to either Céline Sciamma, who has barely put a foot wrong since 2007's *Water Lilies*, Julia Ducournau, for her thrillingly confident follow-up to *Raw*, or Guillermo del Toro, who previously won for *The Shape of Water*.

## Best actress

- Jennifer Hudson – *Respect*
- Agathe Roussel – *Titane*
- Kristen Stewart – *Spencer*
- Alana Haim – *Licorice Pizza*
- Niamh Algar – *Censor*

British writer and director Aleem Khan's terrific *After Love* is not eligible for this year's Oscars – if it were, Joanna Scanlan would be on my list. Of those actually in the running, Jennifer Hudson was born to play Aretha Franklin, although *Respect* fails to live up to her barnstorming central performance. Special mention to Agathe Roussel for her fearless turn in *Titane*.



- Jane Campion – *The Power of the Dog*
- Maggie Gyllenhaal – *The Lost Daughter*
- Joanna Hogg – *The Souvenir Part II*
- Janicza Bravo – *Zola*
- Sean Baker – *Red Rocket*

Great direction isn't just about the big-budget spectacle. One of the most intriguing and satisfying pieces of work this year was the mercurial introspection of Joanna Hogg's *The Souvenir Part II*. But my pick for the top prize is Jane Campion, for her emotionally attuned and assured direction of *The Power of the Dog*.



- Janicza Bravo – *Zola*
- Jane Campion – *The Power of the Dog*
- Maggie Gyllenhaal – *The Lost Daughter*
- Rebecca Hall – *Passing*
- Joanna Hogg – *The Souvenir Part II*

Janicza Bravo's bravura vision transforms a viral Twitter thread into an entire world, bringing visual wit, an arch sense of humour and a distinctly feminine point of view to what might, in the wrong hands, feel like tawdry sleaze. Hollywood can feel like a bit of a desert when it comes to new ideas; Bravo is one of several female directors whose perspective feels like an enlivening, ice-cold glass of water.

- Alana Haim – *Licorice Pizza*
- Olivia Colman – *The Lost Daughter*
- Jodie Comer – *The Last Duel*
- Taylor Paige – *Zola*
- Honor Swinton Byrne – *The Souvenir Part II*

I hope Alana Haim goes on to have a long and successful career. Paul Thomas Anderson has a way of bringing out the best in his actors, which feels even more miraculous given this is the pop star's film debut. She's endearingly gawky and naturally intelligent, with a flirtatious quality that translates beautifully on screen. An Oscar nomination would certainly put her on more filmmakers' radars.



- Ruth Negga – *Passing*
- Olivia Colman – *The Lost Daughter*
- Rebecca Hall – *The Night House*
- Tôko Miura – *Drive My Car*
- Tessa Thompson – *Passing*

Ruth Negga has been categorised as a supporting actress in Rebecca Hall's exquisite directorial debut, but I disagree: even if she has less screen time than the excellent Tessa Thompson, her magnetic performance as a white-passing black woman in 1920s New York City is the film's thematic linchpin. Hall, meanwhile, makes the cut for her film-elevating turn in the underrated horror *The Night House*.

- Tatiana Huezo – *Prayers for the Stolen*
- Janicza Bravo – *Zola*
- Jane Campion – *The Power of the Dog*
- Julia Ducournau – *Titane*
- Maggie Gyllenhaal – *The Lost Daughter*

Having struggled to limit my best picture selections to five in a strong and diverse year, I opted to pick five completely different films for best director. All are distinctive visions from female filmmakers working at a high level of risk and formal daring, none more so than Salvadoran-Mexican doc-maker Tatiana Huezo, whose devastating first fiction film blends socially conscious realism with earthy poetry.

## Best actor

- Dev Patel – *The Green Knight*
- Will Smith – *King Richard*
- Riz Ahmed – *Mogul Mowgli*
- Bradley Cooper – *Nightmare Alley*
- Hidetoshi Nishijima – *Drive My Car*

Will Smith, Benedict Cumberbatch and Andrew Garfield seem to be Oscar frontrunners. A statuette for Smith (who's been nominated twice before) would be deserved. My picks include the endlessly versatile Dev Patel for *The Green Knight* and Riz Ahmed (who should have won for *Sound of Metal* last year) for *Mogul Mowgli*, which didn't open in the US until 2021.



- Hidetoshi Nishijima – *Drive My Car*
- Joaquin Phoenix – *C'mon C'mon*
- Simon Rex – *Red Rocket*
- Riz Ahmed – *Encounter*
- Benedict Cumberbatch – *The Power of the Dog*

The best acting doesn't necessarily mean the most acting. In the best actor category, I have found myself drawn to reined-in, introspective performances that seduce the audience rather than assault them with a fireworks display of emotional range. Joaquin Phoenix in *C'mon, C'mon* is a rumpled, rueful pleasure. But it's the rare delicacy of Hidetoshi Nishijima's work in *Drive My Car* that has stayed with me.

- Hidetoshi Nishijima – *Drive My Car*
- Anders Danielsen Lie – *The Worst Person in the World*
- Andrew Garfield – *Tick, Tick... Boom!*
- Cooper Hoffman – *Licorice Pizza*
- Denzel Washington – *Macbeth*

Not a vintage year in the best actor category, which will probably see a familiar Hollywood face collect another gong to add to their collection. The Academy's bias towards English-language films doesn't help Hidetoshi Nishijima's case, but he's a cut above the rest in Ryusuke Hamaguchi's *Drive My Car*. He's subtly brilliant as a man whose placid exterior hides stinging grief.

- Bradley Cooper – *Nightmare Alley*
- Yury Borisov – *Compartment No 6*
- Hidetoshi Nishijima – *Drive My Car*
- Simon Rex – *Red Rocket*
- Kodi Smit-McPhee – *The Power of the Dog*

Bradley Cooper has quietly racked up eight Oscar nominations in various categories, without winning any of them. This isn't looking like his year either, despite a pair of superb performances in very different registers. His all-American slickness is subverted to intense, dark-souled effect in *Nightmare Alley*, while his brief, delightfully gonzo turn in *Licorice Pizza* (see best supporting actor, right) provides impressive contrast.

## Best supporting actress

- Kathryn Hunter – *The Tragedy of Macbeth*
- Ariana DeBose – *West Side Story*
- Aunjanue Ellis – *King Richard*
- Martha Plimpton – *Mass*
- Ann Dowd – *Mass*

There are lots of things wrong with Joel Coen's visually striking but dramatically inert *The Tragedy of Macbeth*, yet Kathryn Hunter's astonishingly physical performance elevates the project. Ariana DeBose steals the show in Spielberg's *West Side Story* with a performance full of energy and wit, while Aunjanue Ellis proves the perfect foil for Will Smith in *King Richard*.

## Best supporting actor

- Vincent Lindon – *Titane*
- Jason Isaacs – *Mass*
- Reed Birney – *Mass*
- Ciarán Hinds – *Belfast*
- Reece Shearsmith – *In the Earth*

The ensemble cast of *Mass* seems to have been largely overlooked by the major awards – a tragedy since they are superb. I've nominated all four in my supporting actress/actor picks. My list also includes Reece Shearsmith in a film that most Oscar voters won't have seen or even heard of. But it's Vincent Lindon's transformative turn in *Titane* that takes top prize.



## Best original score

- Jonny Greenwood – *Spencer*
- Daniel Hart – *The Green Knight*
- Robert Aiki Aubrey Lowe – *Candyman*
- Germaine Franco – *Encanto*
- Jeymes Samuel – *The Harder They Fall*

Depressingly, the 15-strong Oscar shortlist (from which I've drawn my picks) includes only one female composer: Germaine Franco. My favourite score of 2021 was Eiko Ishiishi's heartbreakingly beautiful music for *Drive My Car*, alongside Nainita Desai's score for *The Reason I Jump* (which isn't eligible). Jonny Greenwood is a favourite for *The Power of the Dog*, but his score for *Spencer* gets my vote.

## Best international feature

- *The Worst Person in the World*
- *Drive My Car*
- *Compartment No 6*
- *Prayers for the Stolen*
- *Playground*

The *Parasite* effect has refocused attention on the international feature category, which can only be a good thing. I hope that smaller titles, such as Laura Wandel's riveting *Playground* and Tatiana Huezo's *Prayers for the Stolen* reach a wider audience as a result. But my pick for the win is Joachim Trier's *The Worst Person in the World*, a joy of a movie that embraces the chaos and charm of its central character.



- Ruth Negga – *Passing*
- Jessie Buckley – *The Lost Daughter*
- Ann Dowd – *Mass*
- Ariana DeBose – *West Side Story*
- Gaby Hoffmann – *C'mon, C'mon*

Ariana DeBose is looking like a frontrunner in this category and deservedly so: she is electrifying in *West Side Story*. Jessie Buckley, once again demonstrating that she's one of the most exciting actors of her generation, could take the prize for *The Lost Daughter*. But I would love to see Ruth Negga win for her magnetic and treacherous charisma in *Passing*.



- Mike Faist – *West Side Story*
- Richard Ayoade – *The Souvenir Part II*
- Colman Domingo – *Zola*
- Kodi Smit-McPhee – *The Power of the Dog*
- Woody Norman – *C'mon C'mon*

I'm crossing my fingers for Mike Faist, whose ferocious bad-boy bite gives an edge to *West Side Story*. Equally deserving, though, are the giddy, sharply tuned comic performances from Richard Ayoade and Colman Domingo, Kodi Smith-McPhee's slinking intelligence, on display in *The Power of the Dog* or the emotionally translucent Woody Norman in *C'mon C'mon*.



- Jessie Buckley – *The Lost Daughter*
- Ana De Armas – *No Time to Die*
- Gaby Hoffmann – *C'mon C'mon*
- Charlotte Rampling – *Benedetta*
- Suzanna Son – *Red Rocket*

Only twice in Oscar history have two actors been nominated for playing the same character in one film: both times, Kate Winslet (in *Titanic* and *Iris*) was one of the beneficiaries. Buckley deserves to muscle in on that stat: playing the younger version of a peak-form Olivia Colman, she subtly but uncannily echoes the physical and unravelling psychological presence of her older counterpart.

- Anders Danielsen Lie – *The Worst Person in the World*
- Richard Ayoade – *The Souvenir Part II*
- Bradley Cooper – *Licorice Pizza*
- Colman Domingo – *Zola*
- Jared Leto – *House of Gucci*

Last year, *Minari*'s Youn Yuh-jung became the first actor since Marion Cotillard in 2007 to win an Oscar for a wholly non-English-language performance; even as the Academy diversifies, Anglocentric bias remains the norm. As the broken heart of Joachim Trier's lovely reflection on millennial ennui, Norwegian actor Danielsen Lie – who maintains a career as a medical doctor between films – deserves to buck the trend.

## Other categories

### Best original score

- Jonny Greenwood – *Spencer*
- Daniel Hart – *The Green Knight*
- Robert Aiki Aubrey Lowe – *Candyman*
- Germaine Franco – *Encanto*
- Jeymes Samuel – *The Harder They Fall*

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### Best documentary

- *Procession*
- *Ascension*
- *Billie Eilish: The World's a Little Blurry*
- *Faya Dayi*
- *Flee*

This category is voted for by a specialist documentary branch; its shortlist of 15 has been announced, and happily, some of their more leftfield choices overlap with my own. I'd love to see something formally experimental rewarded, such as *Faya Dayi*, Jessica Beshir's trancelike exploration of the stimulant khat, or *Procession*, Robert Greene's creative collaboration with six survivors of child abuse in the Catholic church.

### Best original screenplay

- Joanna Hogg – *The Souvenir Part II*
- Amalia Ulman – *El Planeta*
- Paul Thomas Anderson – *Licorice Pizza*
- Sean Baker and Chris Bergoch – *Red Rocket*
- Joachim Trier and Eskil Vogt – *The Worst Person in the World*

Dubiously, Academy rules define all sequels as adaptations, though Joanna Hogg isn't drawing on anything other than her own experience and imagination in her dazzling self-portrait of the artist as a young woman. Bafta absurdly left *The Souvenir Part II* off a 20-title longlist for best British film; I'm not expecting the Academy to notice it either. It's a masterwork just the same.

# BELFAST BOYS

*Both stars of stage and screen, Kenneth Branagh and Ciarán Hinds grew up in the same city on opposite sides of the divide and took very different paths to success. Here, they reflect on revisiting their past in Belfast, Branagh's acclaimed, highly personal new film*

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Interview by  
Claire Armitstead

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Portrait by  
Pedro Alvarez

Ciarán Hinds and Kenneth Branagh, photographed for the Observer New Review.





hen the Troubles kicked off in Belfast in August 1969, Kenneth Branagh was eight years old. He recalls cowering under a table with his mother and his older brother as paving stones were torn from the street and hurled through the windows of their Catholic neighbours. Ciarán Hinds was away on holiday in the countryside, and only found out what was going on when his father, a doctor, phoned to say he wouldn't be joining the family for his usual week, because he felt honour-bound to stay and tend to his patients.

Branagh was from working-class Protestant stock, while Hinds was a 16-year-old former altar boy from a Catholic family, whose school was close to the Branagh house. Though they never knew each other, they would have gone to the same cinema, hung out in the same park, and suffered the same Sunday doldrums. "Belfast Sunday evening, you know, was a grim time," says Branagh. Even the kids' playground in the park was shut, Hinds adds: "And not only was the playground locked, but each individual swing was too, and the roundabout was padlocked." "It was savage, wasn't it?" chips in Branagh. "Brutal, brutal!" sighs Hinds, shaking his head in mock disbelief.

Spruced up for a photocall at an upmarket hotel in London, in the final publicity push for Branagh's semi-autobiographical film *Belfast*, they have the easy banter of two drinking buddies enjoying the craic over a Guinness in an Irish pub. But, though they went on to the same London drama school – Rada – it has taken more than half a century for them to get together to process an experience that ushered in decades of bloodshed, and deeply affected each of them in different ways. "When the new school term started, there was this sense of a major elemental change," says Hinds, whose family stayed in Belfast through the Troubles. The Branaghs, meanwhile, emigrated to the English town of Reading, driven out – the film suggests – by an increasingly vicious with-us-or-against-us culture on the streets around their home. *Belfast* is dedicated to "those who stayed, those who left and all those who were lost".

The Troubles are not the only bit of history that has shaped this most personal film. Branagh started work on *Belfast* in March 2020, emerging from his shed after his first day's writing to find Boris Johnson on television announcing the lockdown. "I've always known that the separation from Ireland, and the separation from a settled sense of knowing who you were, was a big thing in my life," he says. "I knew that I wanted to write about it, but didn't know what the story would be or who it would be for. And I suppose it was really the lockdown that unleashed a way to tell it, because, particularly at the beginning of it, so many people from all parts of the world, who I hadn't seen for a while, got in contact, really wanting to know how you were and what you were doing, and I was doing the same thing. It sent me back to that sense of this story being about separation, and whether, in the telling of it, you could reconnect to something that was permanent, and not merely an exercise in sentimentality or nostalgia."

Six months later Hinds was in Lyon, where his partner, Hélène Patarot, was rehearsing a play, when his agent got in touch to say Branagh wanted to fix up a Zoom call. "Ken said, 'Would you mind if I sent you the script?' I managed not to shout 'Would I mind?' And a few pages in, something just connected, deep back into the core of the home that you've left; at the root of it was the authenticity, and the fun and the spark and the soul." As "Pop" – the grandfather of nine-year-old Buddy – Hinds is a back-yard philosopher who dispenses advice – and maths homework – from a throne on the outside toilet, while the formidable Granny (Judi Dench) sits at the window, listening in,

»»» Continued from page 19

with a put-down always to hand. There is a 19-year age gap between Hinds and Dench. "I said: 'I'll age up and you age down and we'll meet in the middle,' he says.

The part of Buddy is played by Jude Hill, who was just nine when the film was shot. The perspective and palette of the film is shaped around his ardent awkwardness, its monochrome broken by flashes of brilliant colour as he sits with Granny in the cinema, eyes wide in delight as Raquel Welch and Dick Van Dyke romp across the screen in *One Million Years BC* and *Chitty Chitty Bang Bang*. He competes with a maths geek for the attention of a clever Catholic girl in his class, is lured into a gang and coerced into joining a shoplifting raid on the local corner shop, escaping with one bar of turkish delight, which nobody likes. How true to life are these anecdotes?

Well, says Branagh, his father was a joiner like Buddy's, who was often away working in England, and he did compete for the attentions of a Catholic classmate with another boy who was much better than him at maths. In the run-up to filming, he took the company on a tour of Belfast, which included a visit to the house in which the girl used to live. He has no idea if she would have any memory of him: "She probably only remembers the maths geek." There also really was a cornershop called Mr Singh's, where he once got involved in a shoplifting escapade. "The turkish delight episode is mortifyingly true. It was all I could bloody well grab. Mr Singh's was at the bottom of the street, so it was madness. Just a few hours later a real copper turns up at our house thinking 'I'll give five minutes to scaring the living bejaysus out of this kid' – with the full approval of my mother. I had to explain to Jude about the old way of policing – that if you saw a cop car outside the house it could only mean one thing."

For those who witnessed Branagh's spectacular rise in the 1980s – playing Henry V for the RSC while still in his early 20s and then setting up his own Renaissance company, enabling him to reprise his performance on film five years later – his account of his early years comes as a surprise. By the time Branagh emerged from drama school, Hinds was a regular at Glasgow Citizens theatre – "a working-class people's theatre doing an incredible European repertoire, which seemed to have every exciting young actor in the country: there's this fellow called Ciarán Hinds, a bloke called Gary Oldman, and another one called Mark Rylance," says Branagh. "And I couldn't get an audition for love nor money. Then John Boorman's *Excalibur* arrived with another tide of Irish actors, and Ciarán was there again. He's always been right in the middle of those waves."

Hinds, meanwhile, had his own outsider narrative going on. "It's very funny because in our generation there were hardly any of us," he says, though he had been friends with Liam Neeson since they started acting together in amateur productions in their teens. Though his major roles have mainly been in the theatre – he met his partner, the French-Vietnamese actor Hélène Patarot, while working on Peter Brook's *Mahabharata* in 1987 – he has worked with Steven Spielberg and Martin Scorsese, and was ranked 31st in an *Irish Times* list of all-time great Irish film actors in 2020 (one ahead of his *Belfast* co-star Jamie Dornan).

To see the two men together is to witness the yin and yang of a successful life in showbusiness: the reliably good and quietly in-demand character actor, who has combined a blue-chip career with nice little earners in blockbusters such as *Harry Potter* and *Game of Thrones* ("I never think: 'I want to play that role.' My mind doesn't work that way," Hinds has said), and the mover and shaker, who has made a speciality of directing himself in starring roles. When the doors did open for Branagh his origins were nowhere to be seen. He was the new Laurence Olivier, heir to a tradition of great actor managers, whose power matches, first with Emma Thompson and then with Helena Bonham Carter, meant he was seldom out of the gossip columns.

The memories tumble out of him. "Can you now imagine, having seen this film, how discombobulating it was for me?" he demands. "Not to deal with the work – the work was amazing, and to have a chance to make a film of *Henry V* and have our own theatre company



LEFT  
Judi Dench and Ciarán Hinds as the grandparents of Buddy, centre, played by Jude Hill, in the film *Belfast*.



ABOVE  
Jamie Dornan stars as Buddy's Pa.

Photographs  
Rob Youngson / Focus Features / PA

and everything. I woke up this morning with this incredible sense memory of 1 February 1988, Borough Market rehearsal room, *Much Ado About Nothing*, with Judi Dench directing and me playing Benedick. I just remember I was as happy as a sandboy. Almost from the time I left Belfast, that was the first time I felt: 'God this is it. I'm in a family, and with somebody who knows what they're doing. We trust each other. We're doing an honest day's work for an honest day's pay.'

"Then cut to a year later and suddenly you've made a film of *Henry V* and there's a bit of a pre-digital world media storm. So you're in way too many newspapers. You're annoying the bejaysus out of plenty of people. And it was completely at odds with the background I came from, so I dealt with it as best I could. It wasn't so much impostor syndrome, just that I never needed or asked for the rest of it. I knew you had to bang the drum and you couldn't be churlish with people, but you paid a price."

He stresses that he's not playing the victim card. "I'm sure I said and did some stupid things, but I was always a devotee and an enthusiast, so the real me was always watching your man here [he nods at Hinds], or people like him that I admired, and thinking: 'God, isn't it amazing what they're doing?' For me, the thing about being famous, or a star or a personality, was that I didn't really know quite how to handle it. And I'm sure I mishandled it. And now of course, I couldn't give a monkey's about it because life's too short to worry about that kind of thing. And I'm back to enjoying the work."

*Belfast* has already won him a Golden Globe for best original screenplay and last week was nominated for six Baftas, including best film. It looks set for a good showing at the Oscars, too, but a reminder of that other sort of notoriety came the day before our interview, when a little social media storm blew up over a newspaper column suggesting that Jamie Dornan, who plays Buddy's "Pa", was too good-looking to pass for a working-class joiner from 1960s Belfast. "Could you get in touch with [the writer] and say that we need a word with him? Because that's possibly insulting to the men of Belfast," riffs Hinds, in his best barroom heavy drawl. "Just possibly insulting

RIGHT  
Ciarán Hinds and Kenneth Branagh as children.  
Courtesy of Kenneth Branagh and Ciarán Hinds



to my father," laughs Branagh. "Yeah," says Hinds, "that would certainly be insulting. Gorgeous man."

Joking aside, they agree that the furore cast light on the architecture of the film. Buddy's Pa is a glamorous figure to his son, who elides the heroes he sees on family cinema outings with the semi-stranger who rides into town once a fortnight bearing gifts. "The film is rife with the vocabulary of what we would have seen in cinemas quite close to each other, but through a nine-year-old's eyes," says Branagh. "The stories that helped him frame the way the world was came out of westerns and glamourised figures on the screen. And he's at that age when you hope and want your parents to match up to John Wayne or Jimmy Stewart – or Gary Cooper, who was all that plus sensitive."

Part of the point of sticking so closely to the young boy's perspective, adds Branagh, was that the film didn't have to paint a political picture, "because that's not what the boy saw: what he saw was small-scale intimidation, the beginnings of a kind of gangsterism, and at that stage he wasn't in a position to see higher political causes. So it inevitably has a narrowness of perspective, which means that you can get away without doing what many mightier minds than mine have done, which is to fall prey to believing that it is right and proper to try and explain everything."

Hinds still has sisters in Belfast, though he lives between Paris and London and has visited less frequently since his mother died a few years ago. It's a very different city today, he says. "You really don't want things to break out again. I would despair if they did. But as we know, it only takes a single match to strike a tinderbox. I'm hoping that in a few years' time, the British public will see sense and vote to go back into Europe. It's not about surrendering. It's got to do with understanding that things might take longer than you think, and having patience and thinking further ahead to what it means to generations to come."

As simple as it sounds, adds Branagh, the message of the film is summed up by Buddy's Pa, after the little boy solemnly asks if there could ever be a future for him and his Catholic classmate. "Pa says: 'She could be a vegetarian antichrist for all I care. But if you respect each other, and you're kind, then they're welcome in our house any day of the week.' So the film is a plea, really, for what I hope the future holds, which is open communication, understanding, respect, tolerance – all the things that are easy to say, and hard to do. But the prize at the end of that is peace and prosperity. I think that's worth going for."

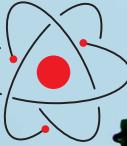
*Belfast* is in cinemas now

“

*I was annoying the bejaysus out of plenty of people. And it was completely at odds with the background I came from*

# Science Tech

Ideas, analysis, gadgets and beyond



## The bacteria that eat plastics

Many micro-organisms have evolved chemical processes that enable them to digest plastics, potentially leading to a new form of recycling.  
**Michael Marshall** reports

**B**eaches littered with plastic bottles and wrappers. Marine turtles, their stomachs filled with fragments of plastic. Plastic fishing nets dumped at sea where they can throttle unsuspecting animals. And far out in the Pacific Ocean, an expanse of water more than twice the size of France littered with plastic waste weighing at least 79,000 tonnes.

The plastic pollution problem is distressingly familiar, but many organisations are working to reduce it. Alongside familiar solutions such as recycling, a surprising ally has emerged: micro-organisms. A handful of microbes have evolved

the ability to “eat” certain plastics, breaking them down into their component molecules. These tiny organisms could soon play a key role in reducing plastic waste and building a greener economy.

As a species, we make an enormous amount of plastic. In 2020, the most recent year for which we have data, 367m tonnes were produced globally, according to trade association Plastics Europe. This represented a slight decline compared with 2019, when 368m tonnes were made, but that was probably because of the Covid-19 pandemic: production had previously increased almost every

*Continued overleaf* >>>

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year since the 1950s. A 2017 study estimated that 8.3bn tonnes of plastic had been made in total.

A huge fraction of this goes to waste. In 2016 the world generated 242m tonnes of plastic waste, according to the World Bank. Despite the popular image, only a small fraction of this ends up in the ocean – but the seas may still be absorbing more than 10m tonnes of plastic every year. As well as the dangers of the plastics themselves, they contain a lot of additives that leach out into the water. “Over time we really don't know what effects these have,” says Tiffany M Ramos of Roskilde University in Denmark.

Much of the rest ends up in landfills. That does not sound so bad, but a lot of it is single-use plastic, which is inherently wasteful. Making plastic requires extracting fossil fuels such as oil from the ground, with all the pollution risks that entails. Plastic manufacturing also releases greenhouse gases that contribute to global warming. A 2021 report found that the US plastics industry alone releases 232m tonnes of greenhouse gases every year, the equivalent of 116 coal-fired power plants.

The solution is not to stop using plastics altogether, because they are incredibly useful. For example, plastic bottles are far lighter than glass ones, so transporting them requires less energy and releases a smaller amount of greenhouse gases. But we do need a revolution in how we handle plastics, and this is where the micro-organisms come in.

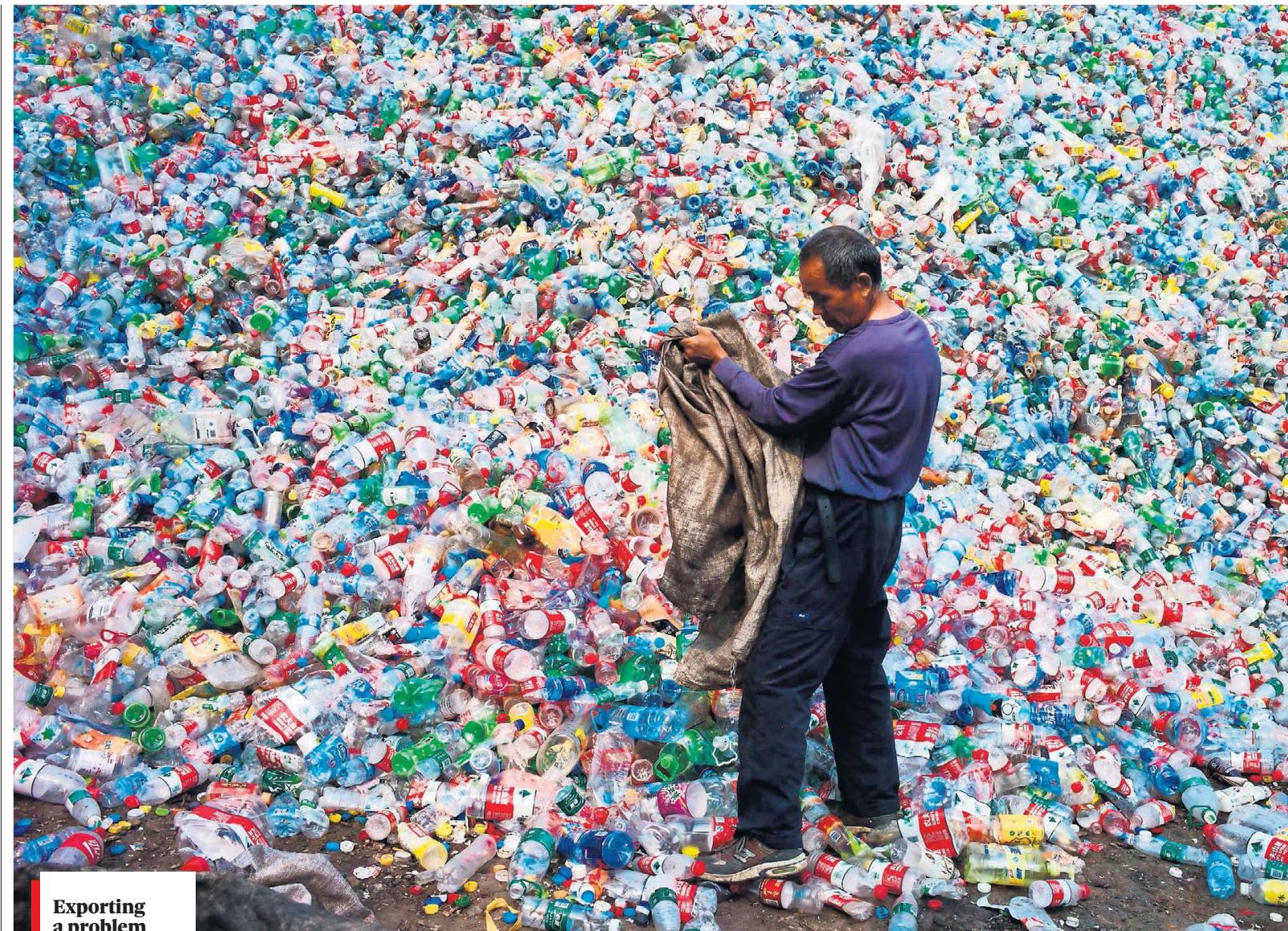
## On the scrapheap

In 2016 researchers led by microbiologist Kohei Oda of the Kyoto Institute of Technology in Japan reported a surprise discovery. Oda's team visited a recycling site that focused on items made of polyethylene terephthalate (PET), a clear plastic that is used to make clothing fibres and drinks bottles.

Like all plastics, PET is a material made up of long string-like molecules. These are assembled from smaller molecules strung together into chains. The chemical bonds in PET chains are strong, so it is long-lasting – exactly what you do not want in a single-use plastic.

Oda's team took samples of sediment and wastewater that were contaminated with PET, and screened them for micro-organisms that could grow on the plastic. It found a new strain of bacterium, called *Ideonella sakaiensis* 201-F6. This microbe could grow on pieces of PET. Not only that: Oda's team reported that the bacterium could use PET as its main source of nutrients, degrading the PET in the process.

The key to this ability was a pair of enzymes made by the bacteria. Enzymes are complex molecules that can speed up chemical reactions. They are crucial to life: our digestive system relies on enzymes to break down the complex chemicals in food into simpler ones



### Exporting a problem

A Chinese labourer sorts plastic bottles for recycling, 2015. In 2017, China banned trade in most plastic waste, putting pressure on the EU and US to find new ways to deal with the issue.

that our bodies can absorb and use. For example, our saliva contains an enzyme called amylase that breaks up the long molecules of starch found in foods such as bread.

*Ideonella sakaiensis* 201-F6 produces two unique enzymes. The first is a PETase that breaks the long PET molecules down into smaller molecules called MHET. A second enzyme called MHETase then goes to work, producing ethylene glycol and terephthalic acid. These two chemicals are the building blocks of PET, so *Ideonella sakaiensis* 201-F6 can completely reverse the manufacturing process that made PET.

### Plastic eaters

The finding made headlines around the world, but it was not the first example of an organism that could degrade plastics. Reports of plastic-munching microbes date back to at least the early 1990s. The earliest examples were arguably less remarkable, because they could only eat plastics that were chemically flimsy or biodegradable. But by the 2000s researchers had found enzymes that could tackle tougher plastics.

A prominent researcher in this area has been Wolfgang Zimmermann of Leipzig University in Germany. His team studied enzymes called cutinases, which

it obtained from bacteria such as *Thermobifida cellulolytica*, and which could also break down PET.

Lars Blank of Aachen University in Germany first heard about this in 2012. He set about creating a consortium of researchers to study plastic-eating enzymes. This became the P4SB project, which ran from 2015 to 2019. Blank has since set up a project called MIX-UP, which sees European and Chinese researchers cooperating.

By the mid-2010s plenty of plastic-degrading enzymes were known. The potential was clear to Gabriella Caruso of the Institute for Coastal Marine Environment in Messina, Italy, who wrote in a 2015 review that “microbial degradation of plastic is a promising eco-friendly strategy which represents a great opportunity to manage waste plastic materials with no adverse impacts”.

So why did *Ideonella sakaiensis* 201-F6 cause such a stir? “The difference with the 2016 paper was this micro-organism could use the plastic as its sole energy and food source,” says John McGeehan of the University of Portsmouth. “That's actually quite surprising and it kind of shows evolutionary pressure in action. If you're the first bacterium in that rubbish pile that suddenly has a taste for plastic, then you've got an unlimited food source.”

Put another way, the earlier enzymes had not evolved for

plastics. They evolved to break down tough chain molecules found in living things, and their ability to degrade plastic was a side-effect. In contrast, the enzymes in *Ideonella sakaiensis* 201-F6 were specialised.

Blank has a different interpretation, arguing that the *Ideonella sakaiensis* 201-F6 enzymes are not especially good because they only degrade PET slowly. “Wolfgang Zimmermann had far better enzymes at that point,” he says. But the excitement the paper created had a huge impact. “Suddenly the media and also the academic literature really cranked up and a lot of interest came in.”

### Better and better enzymes

Two years later McGeehan and his colleagues took things further. They produced a three-dimensional structure of the *Ideonella sakaiensis* 201-F6 PETase, shedding light on how it worked. Hoping to understand how it evolved, they tweaked the structure. To their surprise, this made the enzyme more efficient at degrading PET. Clearly, it was possible to improve the enzyme.

McGeehan now wants to take that further, modifying the PETase and other such enzymes so that they can be used on an industrial

If you're the first bacterium in a pile of rubbish that suddenly has a taste for plastic, you've got an unlimited food source

**Cleanup time**

In 2016, the world produced 242m tonnes of plastic waste. Pictured below, volunteers collect plastic rubbish from a beach in Lima, Peru.



FRED DUFOUR/AFP/GTET; ERNESTO BENAVIDES/AFP/GTET; UNIVERSITY OF PORTSMOUTH/STEVEN VENTUR/PA; KOHEI ODA, KYOTO INSTITUTE OF TECHNOLOGY



**A mini miracle**  
Colourised slides of *Ideonella sakaiensis* (above left) and the degraded remains of plastic (right). Enzymes produced by the bacterium reduce PET to its constituent chemicals.



**Breaking down better**  
Prof John McGeehan, director of the Centre for Enzyme Innovation at the University of Portsmouth. His team have created a 'super-enzyme'.

scale to break down plastics that would otherwise linger in the environment. "We've got a big £6m grant from the government," he says, and they have started a specialist institute called the Centre for Enzyme Innovation.

This is now bearing fruit. In 2020 McGeehan's team reported that it had linked the PETase and MHETase enzymes together. This "super-enzyme" could eat PET about six times faster than the two enzymes working separately.

Other groups such as Blank's MIX-UP have produced modified enzymes of their own.

Meanwhile there is evidence that microbes all around the world are evolving similar abilities. A study published in October 2021 looked at microbial DNA from a range of habitats. In areas with high levels of plastic pollution, the researchers found that the microbes were more likely to have enzymes with plastic-degrading tendencies. In line

with this, a 2020 study identified a soil bacterium that can feed on some of the components of polyurethane, which releases toxic chemicals when it breaks down.

The question now becomes: how significant a role can these enzymes really play in reducing plastic pollution?

**The circular economy**

So far, most of the activity has been in universities, but some groups are attempting to commercialise the technology. The University of Portsmouth has set up Revolution Plastics, which aims to forge links between academics and industry. "We've already advertised a joint PhD project with Coca-Cola," says McGeehan. He is also part of an international research team called BOTTLE, which is negotiating with large companies.

The most advanced project is run by Carbios, a French biotechnology company. In September 2021 it opened a pilot plant in Clermont-Ferrand, where it will test a system for recycling PET. Carbios's system uses an enzyme that was first identified in compost, which they modified so that it worked faster and could operate at high temperatures where PET is softer.

The advantage of these enzymes is that they break down the plastic at the molecular level, so it is possible to recreate the highest-quality plastic. In contrast, other forms of recycling cause a slow decline in quality, until eventually the plastic cannot be recycled again and gets landfilled or incinerated. Enzymatic recycling, in theory at least, is truly circular. "That's what we call a closed-loop recycling system," says Ramos. "You recycle something, but then you're able to make something new of the same quality out of that." To date, only a tiny percentage of plastics are being recycled in this way, but the enzymes could change that – "Which would be great."

McGeehan says: "I think in the next five years we're going to be seeing demonstration plants all over the place."

Still, there are limits to the enzymes' usefulness. "It will never be a one-size-fits-all type of solution," says Ramos, and we should not count on the enzymes to mop up all our plastic waste. Some plastics are even tougher than PET.

Blank points out that the enzymes work best if the plastic has been softened by heating. That means releasing the enzymes into the environment would not do much good: they only really work in temperature-controlled reactors. So the solution to plastic in the sea remains the same as before: we have to stop releasing it in the first place.

Nevertheless, it seems likely that plastic-eating enzymes will have a role to play as societies move towards a circular economy in which everything is recycled as much as possible. In a study published in July 2021, McGeehan and his colleagues estimated how much enzymatic recycling of PET will cost. They calculate that it could compete on cost with standard manufacturing methods, which use fossil fuels as feedstock.

The key is to be savvy about where we use the enzymes, says Blank. Some plastics can be mechanically recycled, a technology that is improving rapidly, so they probably are not the best targets. Instead, he says, researchers should go for plastics that cannot be recycled any other way – particularly if they can become substances that are otherwise expensive to make.

Ultimately, the enzymes have to be part of a revolution in the entire way we make and use plastics, says Ramos. Better methods of recycling are useful, she adds, but they are only part of the solution. It is also important for plastic products to be designed in such a way that they can easily be reused and recycled. That might mean avoiding designs that use several kinds of plastic, or fuse plastic with other materials, as these are very difficult to recycle.

As with all our environmental problems, there is no silver enzyme. These chemical machines can help us recycle plastic better, but we will always need to pick up our litter.



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# Guy Leschziner

The neurologist and broadcaster talks to Andrew Anthony about dreams, the significance of pain, and his new book exploring sensory perception and reality

Guy Leschziner is a consultant neurologist at Guy's and St Thomas' hospitals. His areas of expertise are epilepsy and sleep disorders. He has presented two BBC radio series, one on sleep and another on the neurology of our sensory world. His latest book is *The Man Who Tasted Words*, which explores the relationship between our sensory perception and the reality it constructs.

**A common phrase in cognitive neuroscience is "perception is nothing more than controlled hallucination". What exactly does that mean?**

What we think of as a hallucination is an experience that is devoid of reality or removed from reality. And the term "controlled hallucination" implies that our experiences are constructed by the brain. As I point out in the book, sometimes what we perceive to be reality is very different from the cold, hard reality or what we assumed to be the cold, hard reality around us. So it is essentially stressing the point that what we term reality is entirely a construct of our nervous system.

**There is a debate in neuroscience between the orthodox viewpoint that sees our sensory system as a kind of flawed means of perceiving reality and those who suggest it is designed**

**to conceal reality. What are your thoughts on those debates?**  
Intuitively as a human being, rather than as a neurologist, I find it very difficult to get my head around those views that say that our brains are designed to conceal reality. I'm fascinated by these theories. Do I, in my heart of hearts, like to accept them? No, I don't. I'm much more comfortable with the view that there is some relationship between the world that we inhabit and what we experience rather than them being completely removed from each other.

**The title of your book refers to a man with synesthesia, in which one sense triggers another. He can taste words, while someone else sees colours in music. What does this tell us about our sensory system?**

The most widely cited statistic regarding the prevalence of synesthesia is that it affects about 4-5% of individuals. The thing that it really tells us is that there are people out there with essentially normal brains – these are not individuals with pathology, they're not people with brain injury or damage – who experience reality in a very different way from most of us. It highlights that our perception of reality is so defined by how our brains work and illustrates that it's entirely dependent upon our nervous system.

**One of your areas of expertise is sleep. The neuroscientist David Eagleman argues that the brain is a Darwinian battlefield between neurons and that dreaming is a means of maintaining vision when we sleep. What do you think about that?**  
It's true that humans have evolved to be more dependent upon their vision rather than the other senses.



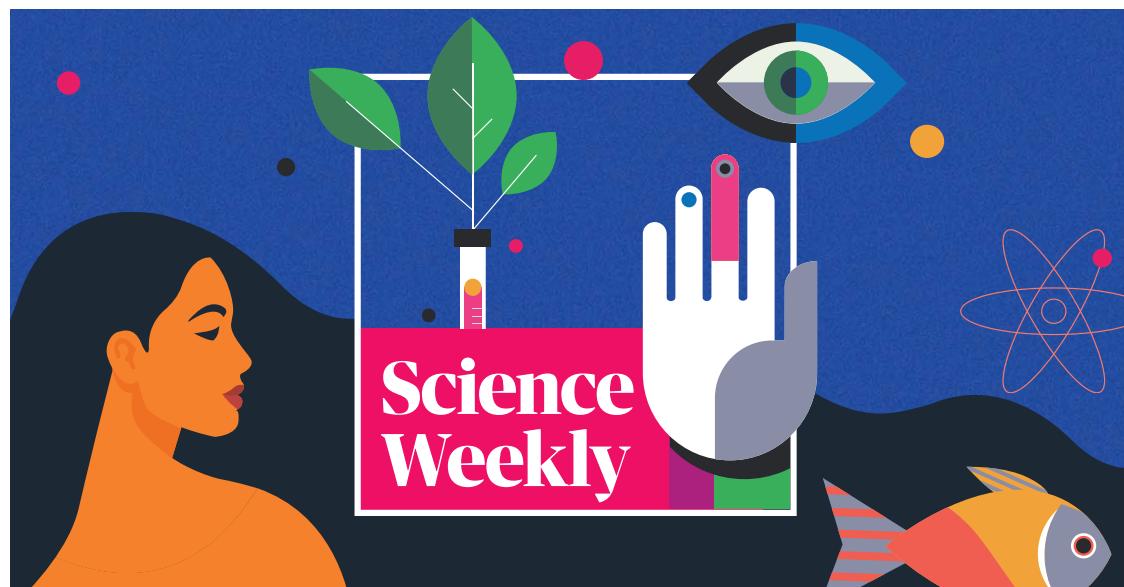
But there are lots of theories as to why we dream. The one that particularly appeals to me is that in order for our nervous system to function properly, for us to understand the world, we constantly need to make predictions. In order to make predictions, we need to have some sort of internal model of the world as we understand it. And dreaming may represent an integration of our experiences over the course of the day and, indeed, over the course of our lifetimes into

that model. And that dreaming sleep is that stage in our lives every night where we tweak that internal model of the brain.

**The issue of pain features prominently in your book. One of your subjects experiences no pain at all. Why do you think pain is quite so painful?**  
We know that pain has got many components to it. A major component is the sensory discretion that tells you where in the body that pain is. Another

feature that everyone will be aware of is what is termed the affective component of pain. In addition to knowing that I've just hit my finger with a hammer, it's that sort of overwhelming unpleasantness, that dread of pain. I think that that's a very important evolutionary mechanism. Pain is a very strong driver to avoid damage to oneself.

**You touch on Covid-19, particularly in relation to loss of smell. Do you expect**



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**the research into long Covid will produce neurological findings?**  
Undoubtedly, it is the case that we do see a lot of people in whom long Covid has had a significant psychological impact. For many people, it's the first time they have been faced with their own mortality. But it's clear that there appears also to be a physical or biological component to it. From a neurological perspective, one recent study has looked at individuals with the brain fog of long Covid. What they clearly demonstrated in this cohort of individuals is that 70% of them have abnormalities in their cerebrospinal fluid. I think that what we will find out is that there is a combination of factors that leads to long Covid. And to group it into one condition is probably erroneous.

**If you had a spare billion pounds to spend on medical research, where, from a neurological perspective, would you like it to go?**

From an entirely selfish perspective, my academic background is in epilepsy and sleep. Sleep was the subject of my first book. And I think that given that we spend a third of our lives asleep and yet we don't fully understand the impact of what sleep does, I think that that is an area that remains very much underresearched and probably has very far-reaching implications for us all.

**In a sense, you ask the reader to re-evaluate the senses, particularly the overlooked senses of taste and smell. How would you rank the senses in order of importance to you?**

I would have said vision first, then hearing, then touch, then smell and then taste. By the end of writing the book, I'm not sure it changed significantly, but I certainly appreciated smell a lot more. It has far-reaching implications in terms of memory, in terms of emotion, in terms of lots of hidden aspects of our lives, for example, the attraction towards another individual. I think it's much underappreciated that smell is a very important mode of communication.

**In the time that you've been practising, what is the medical breakthrough that has had the greatest impact on your patients?**

When I was a medical student, it was said that neurology was the speciality with 1,001 diagnoses, but only one treatment. And that treatment was steroids. Whereas our understanding of immunology, in particular, has caused an explosion in terms of treatments that are available for some very serious conditions such as multiple sclerosis or other autoimmune conditions that cause devastating neurological damage. That is a huge step forward therapeutically.

*The Man Who Tasted Words* by Guy Leschziner is published by Simon & Schuster (£16.99). To order a copy for £14.78, go to [guardianbookshop.com](http://guardianbookshop.com) or call 020 3176 3837. Delivery charges may apply

**The networker**

# John Naughton



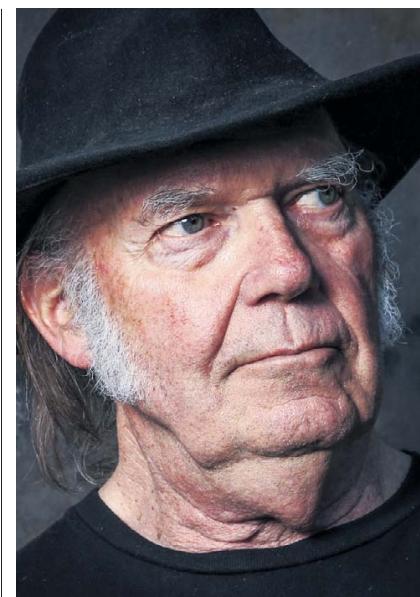
## Spotify's attempt to use the Facebook playbook over Joe Rogan won't wash

**T**wo decades ago, the late and much-lamented David Bowie said something that was eerily prophetic. "Music itself," he observed, "is going to become like running water or electricity." His point was that in 2002 we were still carrying our music in little bottles called iPods, just as Victorian travellers in India carried bottles of drinking water because you couldn't rely on their being a safe and sanitary public supply.

Spool forward 20 years and Spotify, the Swedish audio streaming and media services provider founded in 2006 by Daniel Ek and Martin Lorentzon, is, in Bowie's terms, the global music authority, providing sanitised recorded music everywhere, on demand. At the moment, it has something like 406 million active monthly users, of whom more than 180 million pay for its "premium" (advertising-free) service.

Given its dominance in the distribution of music, Spotify has inevitably been at the centre of controversies about the royalties musicians get paid for having their work streamed on the platform. In 2009, for example, it was reported that Lady Gaga's hit song *Poker Face* had been streamed 1m times on Spotify, for which she received the princely royalty of \$167! In May 2015, Spotify, seeing that Apple and Amazon were getting into the music streaming business, decided that it was also going to diversify into podcasts. And in May 2020 the company persuaded the popular American comedian Joe Rogan to move his podcast, *The Joe Rogan Experience*, exclusively to Spotify in return for a reported \$100m.

In January this year, an episode of the Rogan show prompted an open letter signed by 270 health care professionals calling on Spotify to develop a counter-misinformation policy on the platform. The complainants especially objected to an episode that had featured Robert W Malone, a medical researcher whom Twitter had permanently suspended from its platform, citing "repeated violations of our Covid-19 misinformation



Neil Young (far left) demanded Spotify remove his music from its service over remarks made by Joe Rogan (left) on his podcast. AP; Dpa Picture Alliance/Alamy

### What I'm reading

*John Naughton's recommendations*

#### Not over yet

Covid-19: Endemic Doesn't Mean Harmless is the title of a sobering article in *Nature* by Aris Katzourakis. A good antidote to complacency about Omicron.

#### Your number's up

There's a terrific blog post for 1 February by Cory Doctorow (below) on his Pluralistic site, about the glossy accountancy and posh legal firms that enable money laundering by oligarchs and crooks.

#### Coded message

The transcript at metacpc.org of a fascinating (and intermittently baffling) dialogue between Yanis Varoufakis and Evgeny Morozov about "crypto, the left and techno-feudalism" is larded with flashes of inspiration.

policy", together with a comment Rogan made where he stated that he believed that young, healthy people do not need a Covid-19 vaccine.

At this point, Spotify experienced a sudden collision between its interests in music and podcasting. The musical superstar Neil Young gave the company an ultimatum: it could have his music or Joe Rogan's podcast but not both. "I am doing this," he wrote, "because Spotify is spreading fake information about vaccines, potentially causing death to those who believe the disinformation being spread by them." Shortly afterwards, Joni Mitchell announced that she was taking the same line.

Faced with these ultimatums, why did Spotify do? You only have to ask the question to know the answer. I mean to say, a hundred million bucks is a lot of money, even in the debased currency of the tech industry. And in his attempt to "manage" the controversy, Spotify's co-founder Ek consulted the

Facebook playbook. He vowed to provide "greater transparency" on the company's content rules. And, of course, he wanted to support free speech – "while balancing it with the safety of our users". And,

just like Facebook, Spotify would henceforth be labelling content with warnings and directing users to a Covid-19 information hub with inputs from scientists and health experts. Etc, etc.

**T**here are, however, a couple of problems with this fatuous virtue-signalling. The first is what philosophers would call a category mistake – "assigning to something a quality or action which can only properly be assigned to things of another category". Spotify is not Facebook. Whatever you might say about the latter, one thing it does not do is pay its users for what they post on its platform. Ek, on the other hand, has paid Joe Rogan \$100m to broadcast from Spotify's platform. Which makes him, I would say, a *publisher* and therefore someone not entitled to the legal protections enjoyed by Facebook, Twitter et al in the US.

And on top of that, there is Ek's naivety in thinking that labelling content about contentious matters is a way of doing good. From what we have learned so far about combating mis- and disinformation, labelling is as likely to boost bad stuff as it is to correct errors. So while Spotify may have succeeded in taming – or suborning – the mighty music industry, when it comes to handling political extremism and conspiracy theorists it's clearly out of its depth.



# Critics

'A portrait of the artist as a young woman': Honor Swinton Byrne as Julie in *The Souvenir Part II*. Alamy



## Film of the week

# What Julie did next

*Joanna Hogg's terrific semi-autobiographical sequel, in which a young film-maker played by Honor Swinton Byrne finds her creative path after a doomed love affair, is the British director's most accessible work to date*

**Mark  
Kermode**



**The Souvenir Part II**  
(107 mins, 15) Directed by Joanna Hogg; starring Honor Swinton Byrne, Tilda Swinton, Richard Ayoade

What is "The Souvenir"? In Joanna Hogg's autobiographically inspired 2019 drama, that title appeared to refer specifically to an 18th-century Fragonard painting depicting a young woman (the heroine of Rousseau's epistolary novel *Julie*, apparently) carving the name of her lover into a tree trunk. In that film, set in the 1980s, Julie Harte (played by Hogg's goddaughter Honor Swinton Byrne) is introduced to the painting by an enigmatic man with whom she is falling in love. Like Hogg, Julie is perplexed by what the painting means and by her own

increasingly tumultuous feelings for her mysterious companion.

In this flipside second instalment of Hogg's most personal and surprisingly most accessible work, the word "souvenir" takes on a rather more metatextual meaning. This time the film itself becomes a kind of cinematic keepsake, a memory of a memory (or a dream of a dream?) set in the aftermath of Julie's relationship with the heroin-addicted Anthony. An overwhelming presence in the first episode, as portrayed by Tom Burke, Anthony is now an even more confounding *absence*, leaving Julie struggling to make sense of their former life together, with all its mysteries and misdirections. Who was her lover? Did she ever really know him? Did he actually work for the Foreign Office? Where did he go as the end approached? Who did he talk to? What was he thinking?

More significantly, *The Souvenir*

*Part II* finds Julie finding herself, embracing her own future as a film-maker even as she wrestles with the ghosts of the past. Like Eva Husson's underrated *Mothering Sunday* (which I stumbledly described in this paper as feeling "more like an emotional memory than an unfolding narrative"), this is a creative coming-of-age story – a portrait of the artist as a young woman discovering her own voice. Appropriately enough, the very last voice we hear in the film's wonderfully self-reflexive finale is that of Hogg herself.

Facing the prospect of having to make her film-school graduation project while still reeling from the fallout of her doomed relationship, Julie channels her personal experiences into a free-form script (a "memorial") that baffles and irks her tutors. Meanwhile, creative battles also engulf Julie's fellow film students, most notably wannabe



**Art**  
Van Gogh at  
the Courtauld,  
page 32

## And the rest

auteur Patrick (Richard Ayoade), whose own film has more than a hint of Julien Temple's *Absolute Beginners* ("I always wanted to be like Orson Welles"), and who tells his editor: "You're forcing me to have a tantrum!"

It's a laugh-out-loud moment, one of many in Hogg's oeuvre in which intense soul-searching is habitually broken by brittle humour, alerting us to a playful sensibility beneath the often austere surface. There are shocks too: a domestic scene in which Julie's mother, Rosalind (played once again by a flinty Tilda Swinton), reacts with tremulous grace to an unexpected breakage gave me a start that had me burying my face in my hands – a sort of laughing-screaming-squirming symphony of tragicomic awkwardness.

As for the film Julie is making, at times it appears that we are watching a Pirandello-esque behind-the-scenes doc about the making of *The Souvenir*, viewed through a kaleidoscopic maze of self-reflection. Just as Julie tells her tutors that she's no longer interested in showing life "as it plays out" but rather "as I imagine it", so Hogg also uses an audacious



Hogg's movie-within-the-movie owes a debt to the dreamy dance sequences of old-school Hollywood musicals

cinematic sleight of hand to conjure yet another movie-within-the-movie, revisiting events that we have previously seen portrayed with uncanny realism, but here reimagined as fantastical flights of fancy that owe a debt to the dreamy dance sequences of old-school Hollywood musicals.

It's a bold move, and one that invokes both *Singin' in the Rain* and Fellini's 8½ – not comparisons I thought I'd be making after reviewing *The Souvenir*. Yet watching parts I and II back to back (the first is conveniently available on BBC iPlayer), they do miraculously come together as a coherent whole, an adventurous meditation on the alchemical process of making life imitate art and vice versa. Hogg (who recently confessed to me her love of disaster movies) is currently working on a ghost story, her first foray into "genre" cinema. I can't wait!

**Simran Hans**



**The Eyes of Tammy Faye**  
(126 mins, 12A) Directed by Michael Showalter; starring Jessica Chastain, Andrew Garfield

Superstar televangelist Tammy Faye Bakker was a queer ally; with her tattooed lip liner and drag queen makeup, she was a queer icon too. Disappointingly, Michael Showalter's biopic couldn't be straighter.

Based on the 2000 documentary of the same name by Randy Barbato and Fenton Bailey, Jessica Chastain and Andrew Garfield star as Tammy Faye and Jim Bakker, a husband-and-wife duo whose cheery evangelical sermons and handmade puppets help them develop a cult following. By the mid 1970s, they've become successful enough to start their own TV network, a business venture that funds their opulent lifestyle. Their lakeside palace is a riot of cream, gold and fur. For Tammy Faye, it's evidence that their piety has been rewarded – except Jim has been fudging the accounts.

The film smiles politely at Tammy Faye's tacky aesthetic without ever fully embracing it, a bad-faith approach to its heroine. It reveres her feminist impulses – one scene sees her literally drag a seat up to a table of men – but then implies she had no agency when Jim drove them into debt. Her lust for money is glossed over; there is the sense that acknowledging her complicity could make her a less blandly likable heroine. The real Tammy Faye was more complex.

Chastain, ordinarily so good at projecting innocence, is unable to imbue the character with a sense of inner life. Beneath the prosthetics, she's simply a collection of tics and mannerisms, all pawing hands and Betty Boop giggle.

**Belle**

(121 mins, 12A) Directed by Mamoru Hosoda; starring Kaho Nakamura, Takeru Satoh

A pink-haired pop star soars on to the screen riding a giant blue whale. The crowd cheers as her dress explodes, raining multicoloured petals. In this gorgeous, big-hearted anime from Mamoru Hosoda (*Mirai, Summer Wars*), Belle is the virtual avatar of Suzy (Kaho Nakamura), a grieving teenager and "mousy country bumpkin", according to her best friend. We soon learn that her mother, who taught her to play the piano, died when she was a child. Suzy hasn't been able to sing since.

U is a virtual reality she accesses via an app on her phone. It's here, inside this twinkling digital metropolis, that Suzy becomes Belle



'A bad-faith approach to its heroine': Andrew Garfield and Jessica Chastain as Jim and Tammy Faye Bakker, top, in *The Eyes of Tammy Faye*; 'gorgeous, big-hearted' anime Belle; Achouackh Abakar Souleymane in *Lingui: The Sacred Bonds*. Allstar; AP

and rediscovers her voice. When one of Belle's concerts is interrupted by a mysterious horned Dragon (Takeru Satoh), U's self-appointed police step in, threatening to catch him and expose his true identity. Understanding the protection afforded by adopting an avatar, Belle goes out of her way to protect him.

The floating city of U sits suspended in an infinite starry sky; Hosoda imagines the internet as a glittering expanse of endless possible connections. In the synthetic world, the animation is rendered in 3D; Suzy's reality is flatter and hand-drawn. In U, avatars are generated based on their users' hidden strengths. Belle sings because Suzy has something to express. The film's message is a beautiful one: to integrate our real-life vulnerabilities with the persona we project is to become all the more powerful.

**Moonfall**

(130 mins, 12A) Directed by Roland Emmerich; starring Halle Berry, Patrick Wilson

Astronauts Jo (Halle Berry) and Brian (Patrick Wilson) witness a freak accident caused by an undulating mass of black matter. When they make it back to Earth minus a crew member, no one believes them; Brian is blamed and blacklisted from Nasa. Fast-forward 10 years, and KC (John Bradley from *Game of Thrones*), a lonely blogger with a cat named Fuzz Aldrin, gets in touch. The moon has fallen out of orbit; its debris will destroy the planet within weeks. It's up to Brian and Jo to return to space and defeat what they call "the swarm".

There are too many characters and too many redemption arcs in this silly, overstuffed sci-fi. At least the eye-poppingly expensive special effects are cool. Apocalypse expert Roland Emmerich (*The Day After Tomorrow, Independence Day*) directs, drawing his premise from a conspiracy theory. "You're telling me that the moon has the biggest cover-up in history?" says a baffled Jo, now the deputy director of Nasa.

**Lingui: The Sacred Bonds**

(88 mins, 15) Directed by Mahamat-Saleh Haroun; starring Achouackh Abakar Souleymane, Rihane Khalil Alio

Fifteen-year-old Maria (Rihane Khalil Alio) is pregnant and in desperate need of an abortion. The procedure is taboo in Chad, where she lives. It's up to her single mother, Amina (Achouackh Abakar Souleymane), to find a solution, aided by a secret network of women.

"I don't want to be like you, Mum. They think you're a loose woman," says Maria, face turned away from the camera, to her mother. Amina, on the other hand, meets the film-maker's gaze head-on. In this compelling though not exactly subtle drama from Chadian writer-director Mahamat-Saleh Haroun, Amina is a beacon of hope in bright-coloured robes. Her grit and determination are apparent from the opening scene, in which she breaks down a tyre for scrap metal.

**Jackass Forever**

(96 mins, 18) Directed by Jeff Tremaine; starring Johnny Knoxville, Steve-O

The fourth Jackass movie sees franchise co-creator Johnny Knoxville and his merry men gleefully reunited to document one final array of puerile practical jokes. There are bodily fluids and much bashing between the legs of the cast members, who are now in their 50s. Yet the hit rate of gags is admirably high: a human ramp (exactly what it sounds like) and a set piece involving a pitch-dark room and a snake in a bucket are straightforwardly funny and, for the most part, blissfully low-stakes.

There's no plot, just a string of pranks, but watching them in succession is not quite the same numbing experience as bingeing on TikToks or YouTube videos. The cumulative effect is strangely heartwarming, a touching insight into 20 years of indestructible male friendship.

# To the heart of Theodora

*It comes with a health warning, but Katie Mitchell's perceptive, largely cogent new staging of this rarely seen work, performed by a committed cast, allows Handel's genius to shine through*

**Fiona Maddocks**



**Theodora**  
Royal Opera House, London WC2; until 16 February  
**OAE: Bach, the Universe and Everything**  
Kings Place, London N1

The wry observation – no joke given the seriousness of the material – that the Royal Opera's new staging of *Theodora* failed to deliver the sex and violence promised may have worn thin by the time you read this. All to the good. Katie Mitchell's take on Handel's late oratorio, first performed in London in 1750, is far superior to the blizzard of warning signals that preceded it, and far less radical too. Most of the advance alerts were irrelevant for anyone with even mildly robust 21st-century sensibilities.

This tragedy of a virginal Christian woman persecuted by the Romans, set to an English libretto by Thomas Morell, contains some of the most affecting and inward-looking music Handel wrote. Therein lies the shock: that his economy of means could produce music of such grief. Mitchell's updating honoured that solemnity, as did the star cast led by the soprano Julia Bullock as Theodora, the mezzo-soprano Joyce DiDonato as her friend Irene, and the countertenor Jakub Józef Orliński as the Christian convert Didymus.

You can take or leave the directorial interventions, the hallmark slo-mo sequences, the gun-toting and bomb-making. So, too, can you accept the shift in narrative emphasis: Mitchell wants this religion to be active and political rather than, as she sees it, passive, though we could argue at length about whether an interior faith can ever truly be passive. None of her interpretation, thoughtfully conveyed on its own terms, obscures the work's simple message – a cry for tolerance urged at the outset by Didymus: "vain is the attempt to force belief/with the severest instrument of death". Handel asks the same question with equal force in *Messiah*: "Why do the nations so furiously rage together". Humanity wins out in *Theodora*. Neither the misogyny Mitchell finds in the work, nor the rescue from it by a feminist interpretation and a reworked and unconvincing ending, can alter that central plea.

Conducted by Harry Bicket, whose familiarity with *Theodora* goes back to Peter Sellars's Glyndebourne

production of the 1990s, when Bicket played harpsichord continuo, the music took time to settle, with nervous scrambling between pit and stage at the start. Yet during the course of this four-hour evening, Handel's genius shone with ever greater luminosity, supported by a staging of care, perception and mostly – a second encounter is needed to understand every aspect – coherence. Designed with stylish attention to detail by Chloe Lamford, with costumes by Sussie Juhlin-Wallén and lighting by James Farncombe, the setting is a modern embassy. The covert Christians work in a catering kitchen, in service to the Romans who hold champagne parties next door, both rooms visible at once in the sliding-boxes set.

Bullock's Theodora, heartfelt and strong, is ardently sung by this versatile performer. Handel may not be her central musical territory, but she gave it her all, with nuance and vitality. The role of Irene, taken by DiDonato, has greater dramatic scope and matchless arias (including As with rosy steps the morn). DiDonato and Bicket together showed how Handel's long da capo arias – in which the first section returns after a contrasting middle – move forwards not back, not a repetition but an emotional transfiguration. They did this via ornamentation and dynamics, subtle in execution, absolute in impact. DiDonato, whether pushing her *Dinnerladies* cleaning trolley or spooning out instant coffee as if for a homely prayer meeting, electrified, especially in Lord, to thee. (Asserting my non-passive self, I would happily thwack the person who shouted "Brava!", fortissimo solo, each time DiDonato finished singing.)

The production's dominant visual image, gallingly, will be that of the two near-naked pole dancers who spiral up and down in their red padded velvet boudoir like birds of paradise. They do this, nearly to distraction, in Theodora's sorrowing aria. With darkness deep, underlining the disparity between the dancers' pride in their work and the Christian virgin's horror at her enforced prostitution. Yet they can coexist, and offer mutual solace. Crass humour is narrowly avoided when Didymus, now disguised in Theodora's short, tight, sequined sex



'Nuance and vitality': Julia Bullock in the title role, with Joyce DiDonato, electrifying as Irene, in the Royal Opera's *Theodora*. Photograph by Camilla Greenwell

worker garb, takes over on the pole. Orliński, singing with limpid clarity in a striking house debut, is also a brave and game actor. This episode is merely the most titillating part of a rich visual whole that offers so much more.

Ed Lyon as the conflicted Septimius (triumphing in From virtue springs each gen'rous deed), Gyula Ordent as Valens and Thando Mjandana as Marcus completed the lineup. The orchestra sounded more meaty than we are now used to in baroque repertoire, but still lithe and responsive. Five-star praise to the ROH chorus, and to the basso continuo players, the linchpin of

this music, who give colour and character: harpsichordists Andrew Griffiths and Mark Packwood, cellist Chris Vanderspar and, especially, theorbo player Eligio Luis Quintero, sinewy and sensuous throughout.

Handel's contemporary Bach may never have written any operas, but his conservative employers in Leipzig, on his appointment as cantor, warned him against being too operatic. One of his cantatas from that period, *Jesus schläft, was soll ich hoffen?*, BWV 81 (Jesus sleeps, what should my hope be?) uses expressive colouring, whether in the drifts of woodwind that suggest slumber in the opening



alto aria, or in the bursting storm music that follows. Dramatic? Without question. This was the work featured in the latest **Bach, the Universe and Everything** by the Orchestra of the Age of Enlightenment, an ongoing Sunday series performed on the same day at Kings Place, London and Oxford Mathematical Institute.

Directing from the organ, Steven Devine led eight singers and nine instrumentalists in a taut programme of short works with the cantata as centrepiece. Bethany Horak-Hallett, a member of the OAE's Rising Stars of the Enlightenment scheme, sang

**“**  
*You can take or leave Mitchell's hallmark slo-mo sequences, the gun-toting and bomb-making*

the opening aria with persuasive freshness and assurance. A feature of these events is the choice of a science-connected speaker to give a “sermon”. Tim Harford, economist, journalist and wonderful presenter of Radio 4's *More or Less*, spoke fluently about how random obstacles can inspire us to be more creative. His central example was Keith Jarrett's Köln concert, when a bad back and a bad piano nearly forced the jazz master to cancel, but resulted in a bestselling album of improvised brilliance. We should all bear that in mind as we embrace our current chaoses – and yes, let's put that in the plural.

*'Wordless choruses': Ghosts in the Ruins at Coventry Cathedral.*  
Richard Stonehouse/Getty Images



## Lost in the ruins

**Stephen Pritchard**



**Ghosts in the Ruins**  
Coventry Cathedral

*With precious little to stir the emotions, Nitin Sawhney's ‘new take’ on Britten's War Requiem fails to reflect Coventry's proud, vibrant history*

In November 1940, a priest plucked three large medieval nails from the ashes of the blitzed Coventry Cathedral. Fashioned into a cross, they would be at the centre of the altar crucifix in the modernist masterpiece that rose up alongside. That powerful symbol of resurrection and renewal has been replicated several times, sent out around the world as a reminder that wilful destruction need not be the end of the story.

One such cross can be found in Odessa, where recently, as thousands of Russian troops massed on their border, Ukrainians told the dean of Coventry they had found strength and consolation in his cathedral's support during eight years of fear and uncertainty. It reflects Coventry's declared desire to be seen as a city that, defiant in the face of destruction, chose reconciliation over revenge; one that offers sanctuary, welcoming refugees, asylum seekers and migrants; a city where today, 27% of the population was born outside the UK.

All these aims and achievements cry out to be expressed in profound music; music that might match the stature of Coventry's cathedral and its signature work, Benjamin Britten's *War Requiem*, performed at the opening of the new building 60 years ago. How disappointing,

then, that Nitin Sawhney's *Ghosts in the Ruins*, commissioned as a “new take” on Britten to mark the anniversary, made such little impact in its attempt to reflect the modern, vibrant city of culture.

Britten dovetailed Wilfred Owen's devastating poetry into the requiem mass. In his desire to take the story on from the grief and loss expressed by Britten, Sawhney interspersed three conventional motets with instrumental interludes and spoken poetry. But while each section was given a heading (*Ashes, Phoenix Children, Seeds of Hope*, etc), there was only a vague sense of narrative and precious little to stir our emotions.

A massive projected portrait of Britten had greeted concertgoers as they arrived, while a recording of the Libera Me from his *Requiem* played softly in the background. Sawhney read Owen's searing *Dulce et Decorum Est* before his remarkably tonal Anglican setting of the same words were sung by the cathedral choir. This proved to be the most successful part of the evening, followed as it was by portentously dull recorded orchestral sections featuring violinist Eos Counsell and Coventry singer YVA. New verse from local poets Emilie Lauren Jones, Landry Aftton, Tiur Sitompul, Tanisha Chopra and Hawwa Hussain, extolled the virtues of multicultural Coventry, but we were shown only projected photographs of those communities. We heard none of their music.

Counterintuitively, the audience moved out to stand in the ruins of the bombed building for the finale. Here, the cathedral choir was joined by the local singers of Spires Music and the Choir With No Name, which supports and encourages the isolated and marginalised. This warm gesture of solidarity might have been nourished with some thought-provoking music, but instead we had three short, unintelligible, wordless choruses. Such a lost opportunity.

# Architecture

**Rowan Moore**



**Tower of Light**  
Manchester

*Inspired by Tudor palaces and one of David Attenborough's favourite creatures, Tonkin Liu's flue for Manchester's new sustainable power system is a work of fantasy and innovation*

Manchester has long liked garnishing industry with ornament. For all the four-square practicality of its Victorian streets, its buildings are eclectic in their detail – Byzantine, Flemish, gothic and baroque, encrusted and polychrome, with turrets, domes, gables, swags and cartouches formed from stone, brick and soot-resistant ceramics. Mancunian architecture grew fantasy from the filth of coal-fired wealth.

The Tower of Light, white and sparkling, updates this tradition for a low-carbon age. It is essentially a big chimney, but not as LS Lowry would have known it. It's a dispersion flue, to use the technical term, a 40 metre-high device for extracting fumes from a gas-fired combined heat and power unit beneath it. Its swirling forms resemble those that Antoni Gaudí put on top of Barcelona apartment blocks. They are inspired, say its architects Mike Tonkin and Anna Liu, both by the ornate chimneys on Tudor palaces and by the glass sponge, a submarine organism that is one of David Attenborough's favourite creatures.

The tower is the most visible manifestation of the Manchester Civic Quarter Heat Network, a £24m project to provide a more sustainable heat and power system to the landmarks such as the city's town hall, central library and convention centre, and the Bridgewater Hall music venue. Conceived in 2019, the network is not so far advanced as to dispense with fossil fuels altogether, but the city council and its partner Vital Energi say it's a considerable upgrade on previous arrangements. Renewable power sources, they add, can be plugged into the system at a later date.

The tower serves a symbolic as

## The cheery chimney



well as a practical function, as a statement of the council's desire for cleaner energy. As this is, in effect, a small power station near the heart of the city, it was felt that something other than a standard flue tower was desirable. A design competition was held, with the hope of creating some sort of marker to what is considered an important gateway to the city's centre.

Tonkin Liu won the competition with a design that aims to be more than an artistic statement. The outer form of the tower – a vertical steel tube that supports the extract flues inside – puts into practice a concept called the “shell lace structure”, which they have developed with the engineers Arup over the past 12 years. It uses principles derived from nature to make a building as strong as possible with the minimum amount of materials. It's a rigid object shaped by the flow of forces, by dynamics of rotation that, says Tonkin, are fundamental to natural energy.

So the steel skin of the tower is stiffened with corrugations and undulations like those of a sea shell. Its structure, like a glass sponge, is a lattice, which efficiently resists both horizontal and vertical loads. It becomes more open and perforated towards the top, where less strength is needed, which also allows the wind to blow through it more easily. Its shape is an ellipse in plan, with the narrower ends aligned with the prevailing wind, so as to reduce resistance. Its spiralling form helps to break up wind pressures,

*The tower serves a symbolic as well as a practical function, as a statement of the council's desire for cleaner energy*



as similar patterns do on ornate Tudor chimneys. All these features allow the steel sheet from which the tower is made to be an exceptionally thin 6mm.

The mathematics of this biologically-inspired engineering also create the filigree form that passersby will notice more than anything else, and which amply fulfils the council's desire for a landmark. It rises from the Wall of Energy, a curving horizontal base clad in robust ceramic tiles – each one made with the techniques and to the approximate size of a Belfast sink – whose three-dimensional undulations echo those of the tower. A long window allows you to see the workings of the heat and power plant inside. Almost everything on both base and tower is white and curvy, but the lower part is more weighty and earthy, the upper more ethereal.

By day, light bounces off it and penetrates through it, and reflects off the stainless steel flues that you can glimpse through the openings. By night it's illuminated with shifting colours that can be changed to suit an occasion – Pride, for example, or a triumph by the city's blue or red football teams. Car headlights put the rippling tiles into continuous visual motion.

*The latticed steel skin of the Tower of Light, rising from a Wall of Energy made from Belfast sink-like ceramic tiles. Matthew Burnett*

This glistening thing is borderline kitsch – it could be one of those futile objects which, in the name of public art, public authorities sometimes commission – but it is saved from such a fate by the determined thought that went into its engineering. Those shapes are not pure whimsy. It's a work of skill, both by its architects and engineers and by the Lancastrian businesses, Shawton Engineering and Darwen Terracotta, that made the steelwork and the tiles.

The next question is how the principles behind the tower might be applied at a larger scale and in a more everyday way. It stands in an area of Manchester that has been extensively redeveloped, with big blocky developers' towers standing nearby. These are more conventionally constructed, with rectangular frames and concrete cores. In theory, shell-lace construction, applied to buildings like this, could save many tonnes of steel and concrete.

In practice, the approach has a way to go. The companies that build such towers usually like both straight lines and techniques they already know. Rooms, windows and doors tend also to come in right-angled shapes that would have to be reconciled with the curves of a shell-lace structure. One can but dream. Meanwhile, you'd have to have a heart of stone not to enjoy the simple pleasures the Tower of Light offers, and the inspired commitment with which it was designed and built.

*'By night it's illuminated with colours that can be changed to suit an occasion – Pride, for example, or a triumph by the city's blue or red football teams': Tonkin Liu's Tower of Light in Manchester. David Valinsky Photography*

# Theatre

## Like father like sons...

Lennie James and Paapa Essiedu illuminate Caryl Churchill's great cloning play, while a fine cast lift Alistair McDowall's wordy new dystopia

**Susannah Clapp**



### A Number

Old Vic, London SE1; until 19 March

### The Glow

Jerwood Theatre Downstairs, Royal Court, London SW1; until 5 March

It is proving to be one of the essential plays of the past 20 years. In 2002, *A Number* carried a special, current thrill, tapping into debates about cloning. On an almost bare, tousled stage a baleful Michael Gambon confronted three versions of his son, all played by a clenched Daniel Craig. Is one of these more "real" than the others?

Questions raised in Caryl Churchill's drama continue to matter long after Dolly the sheep has ceased to bleat. What counts more, inheritance or upbringing? How do we recognise another individual? Why do we think of ourselves as being singular? This is the fifth production I have seen: each has glinted with different alarms, jokes and sorrows. Directed by Lyndsey Turner, ignited by magnificent performances from Paapa Essiedu and Lennie James, it has a new luminosity.

Turner's production is beautifully rounded – and spiky. Every aspect presses on Churchill's themes. Arvo

Pärt's *Fratres*, an insistent set of variations, is woven between scenes. Es Devlin's design (Adele's loss is the theatre's gain) is sturdily naturalistic but is all-over apricot-coloured as if made of overheated plastic, questionably solid.

Essiedu and James set up a terrific dynamic, playing the dialogue less posh than usual, so that questions of money and menace seem particularly immediate; at moments there is a Pinter gangster tang – alongside good domestic detail to do with the casual shucking off and the busybody picking-up of trainers. Both actors have been missing from the stage while lighting up the telly: the stage has missed them.

James, who has to remain recognisably the same person while slowly disclosing information that makes an audience see him differently, shifts subtly between caginess, wiliness, regret – suggesting that damage is its own inheritance. Essiedu's task is the opposite: to create three separate

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**Essiedu is a marvel, twisting from dishevelled anxiety to thuggish rage**



*'The stage has missed them': Lennie James and Paapa Essiedu, above, in *A Number*.*

*LEFT 'Explosive' Ria Zmitrowicz in *The Glow*.*

*Photographs by Manuel Harlan*

characters from the same material. He is a marvel, twisting from dishevelled anxiety to thuggish rage; pronouncing "Daddy" as if it were the most desperate of words; finally conjuring up an American sunniness which beams from every atom before he has even opened his mouth. He makes you want to see him in everything. At one point he stretches out his hands and stares at them as if they were foreign to him – and strangers to each other. In that gesture he goes to the heart of this extraordinary play.

Like Churchill, Alistair McDowall belongs to that small group: the

dystopian dramatists. He proved a master of the form in *Pomona*, first seen at the tiny Orange Tree theatre in 2014, which took off from a hole in the middle of Manchester to explore wild realms of wit and savagery. His new play, *The Glow*, is more noisily ambitious. It judders between 1863, AD343, 1348 and 1993; its cast includes a Roman soldier, a phoney spiritualist medium, a medieval knight, a woman grieving for her dead son, a scholar researching folklore – and a time-travelling visionary.

A rather brilliant cod-academic essay attached to the play text

constructs an entire pseudo-academic background, with an invented core text and a thesis about an immortal woman: this is at least as lively as a lot of authentic academic lectures in theatre programmes. It's a pity there is not more such precise invention in the play itself: a final speech bellows with vapid approximations about apocalypse, with "thunderous force", "bloated, swelling forms", "drifting about the void".

Vicky Featherstone's production is fast, and full of talent. Space and time are sliced and expanded by Jessica Hung Han Yun's fine lighting design and by Tal Rosner's transforming videos, which splash and swarm against the walls, stippling them with forest branches or slapping down, as if on a slide morphing under a microscope, what could be a section of an organ or a volcano. Multitasking, Fisayo Akinade brings his particular intelligence and comic gleam to several characters; Rakie Ayola is spiny and focused; Ria Zmitrowicz is explosive, arresting. Yet there is too much windy writing for the play to sear. It is a series of fiery moments, sometimes glowing, but also guttering.

## Theatre

### The White Handkerchief

Guildhall, Derry; available online until Tuesday at [derryplayhouse.co.uk](http://derryplayhouse.co.uk)

Iconic photographs give this new musical play its title: a crouching priest waves a bloodstained white handkerchief as he moves along a city street, past armed soldiers, followed by men bearing a body in their arms. The priest is Father Edward Daly, the city is Derry, the body is 17-year-old John ("Jackie") Duddy; the date is 30 January 1972, known since as

Bloody Sunday. On that day, unarmed civil rights marchers, protesting against internment without trial, were shot at by British soldiers: 13 were killed; 15 wounded.

The events of Bloody Sunday have been crafted into drama by composer Brian O'Doherty and playwright Liam Campbell (who died on 20 December last year, just before it went in to rehearsal). They are played out for us by a 34-strong cast of local professional and community actors in the symbolically charged setting of the Guildhall, the intended destination

never reached by the marchers.

On opening night, families of those who lost their lives are in the audience. Their past is brought into our present via the spirit of William McKinney (a finely measured performance from Warren McCook). Returning to the site where he fell, he relives his final hours. Under Kieran Griffiths's direction, scenes flow, swift-paced, over, around and under the raised traverse stage bisecting the hall (designer: Ciaran Bagnall). The actors range easily through performance styles: intimate



*Orla Mullan as Bloody Sunday victim Peggy Deery in *The White Handkerchief*. Aine McCarron*

naturalism; rough comedy; epic monumentality.

Created to commemorate the 50th anniversary of Bloody Sunday, the production only touches on the two official reports into army actions that day; it does not mention army killings leading up to it, nor IRA killings afterwards. A little more context here would be useful. That said, this performance for, by and about the people of Derry connects powerfully to wider experiences of loss and injustice. Site-specific? Yes! But with themes that touch us all. **Clare Brennan**

# Up close and personal with the real Vincents

*He never felt saner than when he was painting, and yet this small, unmissable show of 16 of Van Gogh's 37 surviving self-portraits – all made during the last four years of his life – reveals a world of extreme feeling*

Rachel Cooke



**Van Gogh: Self-Portraits**  
Courtauld Gallery, London WC2;  
until 8 May

What did Vincent van Gogh look like? Only one photograph of the artist exists, and in it he's unrecognisable. At 19, the beard has not yet appeared; the familiar inverted triangle of his skull still goes incognito beneath the fleshiness of youth. Later, several of his friends would make portraits of him. But if we know him by his bristles in their pictures, he's still several kinds of man.

Toulouse-Lautrec casts him in pastel with the far-off look of the absinthe drinker. In Pissarro's sketch, in which he sits beside his top-hatted brother, Theo, he is almost (but not quite) the dandy. Gauguin famously has him at his easel, the sunflowers beside him doing nothing whatsoever to ease his mood, which is downcast, shuttered against the world. "It's me all right, but me gone mad," he is supposed to have said, on first seeing it.

Perhaps the better question, then, is to ask how Van Gogh saw himself – though it's surely no easier to answer. At the Courtauld's wondrous new exhibition, where a collection of the artist's self-portraits are gathered together as if in a family album, the atmosphere is uncanny almost beyond description. A ghostliness is abroad in these rooms: here are the "apparitions" of which Van Gogh writes in his letters, the "modern" portrait having in his eyes more to do with a lingering vitality than with any photographic resemblance. But the eerie mood is cut with a clarity that goes through it like a knife. Have spectres ever been so corporeal, their bones, their flesh and even the colours of their eyes so infinitely varied?

Each time Van Gogh looked in

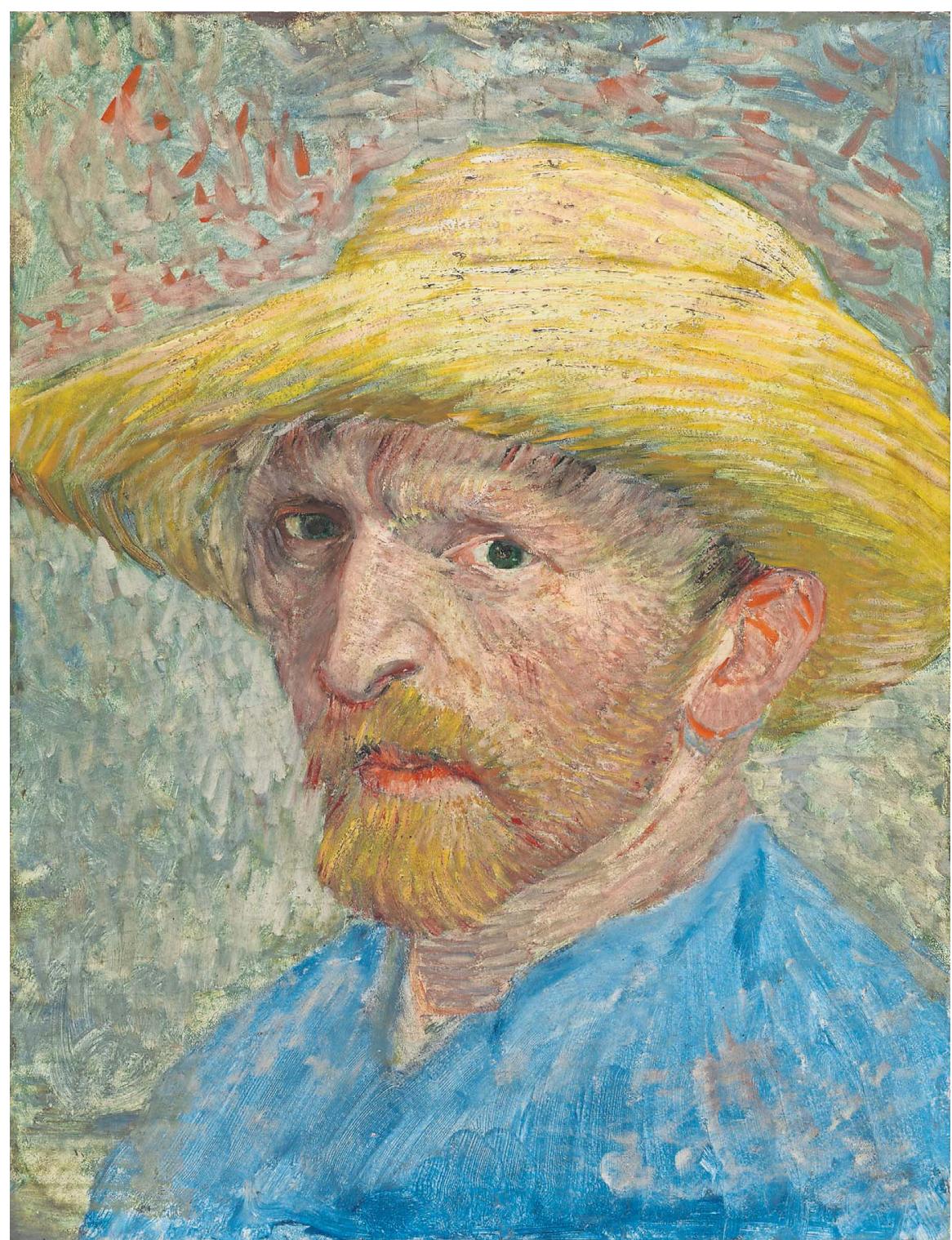
the mirror, a different creature rose up before him, with the result that you might be in the company not of one man, but of a small crowd: a band of brothers. Only the fox-red hair gives the game away. That, and the feeling that this work represents some of those rare moments when, for the artist, "the veil of time and fatality of circumstances seemed to be torn apart for an instant"; that you are, in other words, in the presence of greatness.

The exhibition's curator, Karen Serres, is keen to dispel the notion that Van Gogh's self-portraits are displays of raw emotion. They are, she believes, as much demonstrations of technique as they are depictions of mood; the artist was his own best (and cheapest) model, and beyond this, and the details of where this or that picture was painted, she doesn't say much.

I strongly favour this approach, and not only because one tires of the now highly commercialised mythology, all mutilated ears and laminated coasters. It was Van Gogh's mental health – a madness that would descend like darkness – that stopped him from working; when he was painting, he was never, he felt, more sane. Nevertheless, these works reveal all sorts of signs of extreme feeling.

Van Gogh used a brilliant metaphor to explain the relationship between his art and his illness: knowing it could strike again at any time spurred him on, he said, "to seriousness, as a miner who is always in danger makes haste in what he does". It's not feverishness, exactly, that we detect here. He's too deft for that, and too innovative; he's a minimalist in the sense that he knows just when to stop. But it is intense, this conviction (in his talent) that sometimes flickers, and sometimes blazes. It's not only his eyes, as deep-set as boreholes, that bring to mind a sense of excavation.

There are 37 surviving self-portraits, all of which were made between the spring of 1886 and the early autumn of 1889 (Van Gogh killed himself, aged 37, in July 1890).



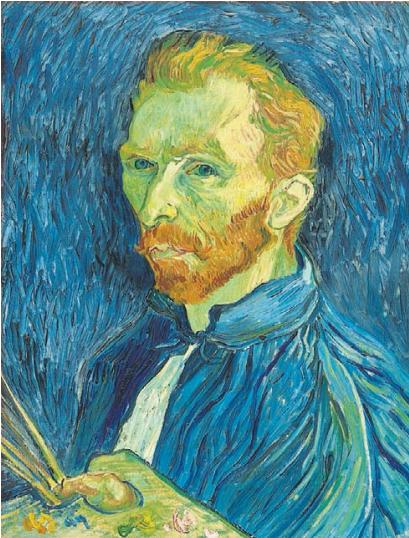
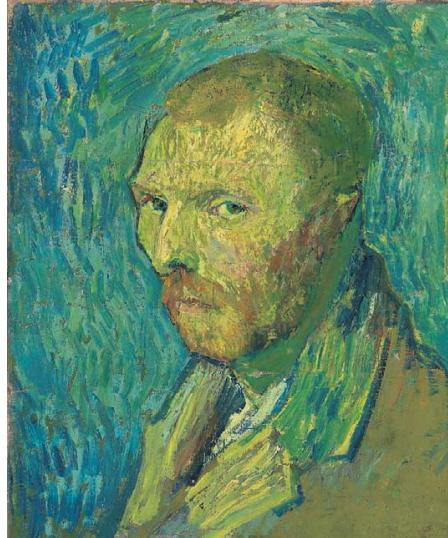
*Self-Portrait with Straw Hat, August-September 1887* by Vincent van Gogh.  
Detroit Institute of Arts

This exhibition has 16 of them, as well as two other pictures from 1888: *Van Gogh's Chair*, in which the artist is represented by his pipe and tobacco pouch, and *Portrait of Eugene Boch*, in which he depicts the Belgian painter against a starry sky ("I paint the infinite"), giving

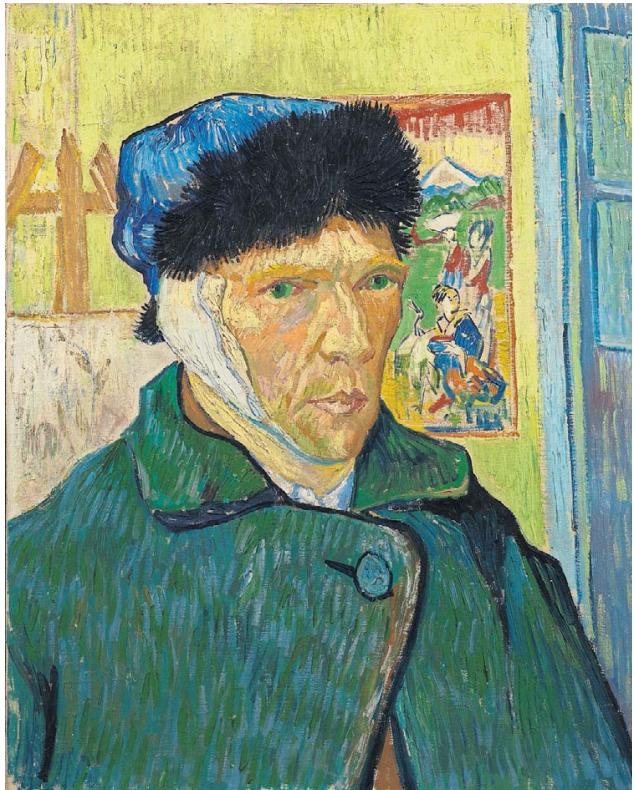
his friend the appreciation, the understanding, even the love he must often have craved for himself.

For the Courtauld, this is a great coup: here are some stunning loans. This is the first time in more than 130 years that two self-portraits of 1889, made when Van Gogh

The 'feral' Self-Portrait, late August 1889, left, and Self-Portrait, September 1889, in which Van Gogh is working and 'the light has come in'.



NATIONAL MUSEUM OF ART, ARCHITECTURE AND DESIGN,  
OSLO; NATIONAL GALLERY OF ART, WASHINGTON DC



LEFT  
*Self-Portrait with Bandaged Ear,*  
January 1889. Courtauld  
Gallery, London; Samuel  
Courtauld Trust

But there's fascination at every turn: the colours, the brushstrokes, the magnificent forehead. The earliest painting, *Self-Portrait with Felt Hat* (1886–87), comes with a whiff of the drawing room: the artist looks so serious, so bourgeois. But in *Self-Portrait with Straw Hat* (1887), made only a few months later, he appears before us like some old prog rocker decked out for his latest album cover.

Thinking about these pictures as a group, the obvious comparison – and the curator makes it – is with Van Gogh's idol, Rembrandt (though his self-portraits were produced over decades). But I was put in mind of the Finnish artist Helene Schjerbeck. It's to do with scale, experimentation and, above all, a certain self-tenderness: a kindly honesty in the matter of what the eyes see.

And there's something else, too. Like the show of Schjerbeck's self-portraits at the Royal Academy in 2019, the Courtauld's exhibition is small, staged over just two rooms. You could not possibly describe it – though there will be crowds – as a blockbuster, and for me this is one of the best things about it.

You will want, sometimes, to wrestle these great pictures from their heavy frames, as if releasing a prisoner from a cell. But this is an exhibition that wholly defies the terrible paradox of museum-going, which is that, in the case of very famous artists, it induces a kind of blindness. The eye is unharried, the legs are never weary. You have the time truly to see these pictures. Van Gogh and his inferno of a talent are palpable. For the rest of the day, your heart beats out a rhapsody.

Laura Cumming is away

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Each time  
Van Gogh  
looked in the  
mirror, a  
different  
creature rose  
up before  
him

was in a psychiatric hospital (an asylum, as he would have known it) in Saint-Rémy-de-Provence, have been reunited.

Painted only a week apart, the contrast between them is dramatic, completely gob-smacking. In the first, Van Gogh's skin is yellow-green; there's something feral about his expression, as if he were a sickly field mouse that has spied a particularly vigorous stoat. In the second, the light has come in. We see his brushes. He's working, and the luxuriant folds of his smock suggest renewed energy. Art, Van Gogh's most precious balm ("it fortifies the will and consequently allows these mental weaknesses less hold"), has performed its magic once again. I spent more time with these two works than with all the others combined. Taken together, there is something indomitable about them, and it does the soul good to see it.

## Art/Games

# Kaws and effect

This hybrid show of physical and digital works by US artist Brian Donnelly – also viewable in the video game *Fortnite* – could not be more of the moment

Simon Parkin



**Kaws: New Fiction**  
Serpentine North Gallery, London W2;  
until 27 February/online

For decades, artists have worked across physical and digital canvases, especially in public installations, where a virtual component can lend a futuristic frisson to traditional works. The current brouhaha about NFTs – digital artworks to which proof of ownership can be bought, assigning currently indeterminate rights to the buyer – makes the Serpentine Gallery's New Fiction exhibition feel especially of the moment, however. The show (admission free) features physical and digital works by Kaws, AKA the Brooklyn-based artist Brian Donnelly, the digital works viewed via a third-party augmented reality app downloaded on to a smartphone.

Visitors must calibrate the app on arrival; point your phone camera at a QR code outside the gallery and the scene fills with towering, brightly painted figures, including an emaciated Cookie Monster-like character who sits, legs a-dangling, from the plinth above the entrance. Inside, you must again calibrate the app, at which point you wander around the rooms, figuratively brushing shoulders with virtual "visitors" who also form part of the installation. It's an uncanny feeling seeing virtual characters observe physical works of art (typically, these days, it's us, the corporeal, who perennially gaze upon the digital), and the sense of discombobulation is compounded by the fact that the exhibit features actual brightly painted bronze statues.

Donnelly's work is ideally suited to the moment in its aesthetic and subject matter, too. His cartoonish characters have the feel of post-apocalyptic Disney classics, cuddly but also fraught, with Xs for eyes. On the canvas, these characters seem lost in mazes built from the debris of modern civilization: snapped steel beams, tyre fragments. This feels like Armageddon, but painted

in the fashionable neon colours of 90s-era sports Lycra. Donnelly's juxtaposition of candy curved shapes and colour with scenes of desecration resonates with our current species-wide anxieties: our saturated state of constant entertainment (usually administered via digital channels) at odds with our fears about the state of the physical world, and our complicity in its decline.

Fitting, too, that this show should have been made in collaboration with Epic Games, creators of *Fortnite*, arguably the dominant digital playground for young people. Epic were responsible for last year's superlative *Kid A Mnesia* digital exhibition, released for PlayStation, Mac and Windows to coincide with the 21st anniversary of the release of Radiohead's seminal records, which succeeded in providing players with a mesmerising and highly memorable experience by blending the traditional gallery experience with flourishes that would have been impossible outside a virtual context.



A visitor to the Serpentine North Gallery uses the Acute Art app to display augmented reality art by Kaws. Courtesy of Kaws and Acute Art

New Fiction, which has also been rendered in *Fortnite* to allow players anywhere in the world to "visit", is a more conservative effort, perhaps due to the fact it also had to work in person. It is, nevertheless, a mostly successful experiment in this rapidly evolving blend of the physical and digital. Some argue that the old distinctions between the real and the virtual are now meaningless (anyone who has experienced an online pile-on and been left feeling as though they had been physically attacked will agree). New Fiction shows that it is possible, in an artistic context, to ignore those old distinctions. Then again, put the phone in your pocket and, in reality, you won't miss too much.

## Artist of the week

# Radiohead's engines set for departure



**Kitty Empire**



**The Smile**  
Magazine, London SE10

*Thom Yorke's latest Radiohead spin-off, alongside Jonny Greenwood and Tom Skinner, is best when it leaves the mother ship behind in a thrilling frenzy of analogue synths and percussion*

In primates, what looks like a smile usually signifies submission. In humans, it's more complicated.

"There is a smile of love and there is a smile of deceit," intones a disembodied voice – actor Cillian Murphy's – at the start of the third live performance in a series by the Smile, the latest band headed up by Thom Yorke of Radiohead. The power trio is completed by fellow 'Head Jonny Greenwood, latter-day composer of film soundtracks, and drummer Tom Skinner of jazz activists Sons of Kemet. (Producer Nigel Godrich is a silent partner.) It's a sunny January morning outside, contrasting with the dimly lit, alternative Sunday service indoors, in which a churchy Fender Rhodes features. The band have snuck a few hours' kip after their earlier 11pm and 1am live streams. The only sign that they are not fresh as daisies is one slight mistake on one song.

The opening invocation is by William Blake, that great observer of humanity's double nature. But there's confusion too: last May, Yorke declared the Smile to be named after a particularly intense Ted Hughes poem. That confusion lingers. The songs that make up the Smile's 15-song set list come under this new alias, but Yorke and Greenwood's preoccupations and aesthetics are ongoing. In May, when the Smile debuted online at Glastonbury, they were hailed as a raw, almost post-punk outfit, in sharp contrast with Radiohead's more rococo output.

This morning, the clear blue water between the bands is less clear and less blue. As last spring, they play an unreleased song, previously thought to be by Radiohead – Skirting on the Surface. Yorke's wracked croon takes centre stage and Greenwood's effect-laden instrumentation now provides a trebly counterpoint.

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*Just Eyes and Mouth is practically Afrobeat, Greenwood's guitar and Skinner's kit doing genuinely new things*

There is also Open the Floodgates, previously a solo Yorke tune, now warmed by the glow of Greenwood's guitar notes and analogue blooping from the multi-talented Skinner, who frequently leaves the kit during this gig to man an electronic workstation. It climaxes as something akin to 60s systems music, one of the key features of the set.

As these songs spool out, it seems the Smile's rawness has proved ephemeral. The vast bulk of these songs are intense, layered and feature Yorke's vocals and Greenwood on guitar. Exactly how is this not a Radiohead gig? Because Colin Greenwood, Ed O'Brien and Phil Selway are not here? So many of Yorke's non-Radiohead projects have privileged digitals over instrumentation. It has been easy to interpret his extracurricular activity as the restless singer exploring electronic sounds that other

# Hot tracks



**Teno Afrika ft KayCee**  
*Fall in Love*  
Seductive, melodic deep house, a standout from the South African amapiano producer's wonderful second album.



**James Blake ft Labrinth**  
*Pick Me Up (Euphoria)*  
Blake's falsetto combines with some pin-sharp sound design on this one-off TV tie-in.



**Charlotte Adigéry & Bolis Pupul**  
*Ceci n'est pas un cliché*  
The Belgian Caribbean artist offers up a slice of disco funk with a deliciously propulsive bass line.

## Albums



### Mitski

#### *Laurel Hell (Dead Oceans)*

Made up in equal parts of emotional pop bangers and riveting electronic anomie, Mitski's hotly anticipated fifth album does not disappoint. This Japanese American indie artist's strides towards the mainstream are laced with resonant themes; disembodied hands, cleanliness and "the dark" recur as images.

The hooks are sharp. A series of tunes skew hard towards sleek, oversaturated 80s pop. In addition to the maximalist *cris de cœur* *The Only Heartbreaker* and *Love Me More*, Mitski packs in bouncy romps such as *Should've Been Me*, outlining the pitfalls of a relationship with deceptive orchestral cheer. The dulcet Americana of *Heat Lightning* could sit easily alongside the work of Lana Del Rey.

And yet the mesmerising album opener – *Valentine, Texas* – and its devastating midpoint – *Everyone* – cast Mitski as an altogether more frightening artist, a fierce being with "wet teeth", one who ill-advisedly invites in "the dark" to take "whatever it wants". "But it didn't want me / Yet," she notes, a phrase pregnant with unresolved tension and dissonant musicality. This is an album that wrestles with the sisyphean slog of remaining engaged – with love, with work, with life. And you can dance to it. **Kitty Empire**

### Black Country, New Road

#### *Ants from Up There* (*Ninja Tune*)

Things rarely associated with fun: 1) free jazz, 2) math rock, 3) Black Country, New Road. On the London band's second album there is less of the "fire in a pet shop" jazz than on their 2021 debut *For the First Time*, but there are still

whiplash changes of time signature and songs that take forever to get going. Thankfully, music isn't just about fun: it can be about creating remarkable soundworlds of baroque pop fantasias, and this band are outstanding at those.

Like Arcade Fire, BC, NR's playfulness and humour is unfairly overlooked, smothered by an intensity that seems utterly inimical to fun. Maybe it's not quite *TV Burp*, but Isaac Wood's voice, heavy like a father's frown, solemnly obsessing over Billie Eilish, Concorde and "the clamp", is a hoot. Shame that he unexpectedly left the band last week, as he's often the best thing about it.

He kills on the long-awaited *Basketball Shoes*, which performs the same task here as it does at their gigs: a slippery, shifting set closer that partly reprises what you've just heard, and spurs the band on to a startling, vicious crescendo. To get the full effect, listen to the album from start to finish, over and over again. It's a blast. **Damien Morris**

### Animal Collective

#### *Time Skiffs* (*Domino*)

After a decade of experimentation, Animal Collective finally struck gold with 2009's *Merriweather Post Pavilion*. One of that decade's finest albums, its dense, complex rhythms were overlaid with psychedelic textures and inspired pop nous. But having delivered a masterpiece, they seemed not to know how to follow it: 2012's *Centipede Hz* and 2016's *Painting With* were an awkward mix of innovation and irritating, self-conscious wackiness.

In one respect, *Time Skiffs* is a step forward in that there is nothing to set one's teeth on edge. Equally, however, there's precious little to fall back in love with. The rare kernels of genuine inspiration tend to be buried beneath so many awkwardly

assembled layers and stop-start arrangements that they get lost; the disjointed *Prester John* began life as two songs and it shows; the plodding *Royal* and *Desire* is actively dispiriting.

Every so often the disparate parts coalesce into something enjoyable: *We Go Back* and *Dragon Slayer* both exhibit a lovely playfulness. Stretched over 48 minutes, though, there's the sense that for all its undoubtedly cleverness, *Time Skiffs* is not terribly easy to warm to. **Phil Mongredien**

### Heal & Harrow

#### *Heal & Harrow* (*Shadowside*)

The Scottish parliament has been commendably busy issuing pardons for some of the thousands of women convicted and killed during the Scottish witch trials of the 16th to 18th centuries. Some were herbalists and healers, others mere beggars. Alongside the accounts of writer Mairi Kidd comes this tribute to the persecuted from a pair of accomplished Scottish musicians – harpist Rachel Newton (of the Shee and Spell Songs, among others) and fiddler Lauren MacColl (of Salt House and chamber folk quartet Rant).

It's an appropriately haunting outing, with Newton's spare, percussive harp complemented by MacColl's fuller violin. The mood is largely sombre but not gloomy; the lives of the individual women in each song given dignity, with spoken word commentaries, in English and Gaelic, whispered into the mix. The effect is spectral (spooky if you like).

Recorded on the island of Bernera, the album's lightness also reflects the mists and moods of the Hebridean landscape. There are some upbeat touches for the fictional witches of Robert Burns in *Tam O'Shanter*, and for the legendary malevolent Gaelic being the Eachlair Úrlar. **Neil Spencer**

## One to watch

### Los Bitchos

Drawn from across the globe, the London-based quartet are party people who love cumbia as much as garage rock



It's when leather-jacketed Serra Petale fans out a hand of flaming playing cards and lights her cigarette off them that you know it's going to be love. This scene from the video for *Las Panteras*, part of a linked series of pulpy tales in which the London-based quartet Los Bitchos portray *Charlie's Angels*-style secret agents on the trail of a criminal cat gang, encapsulates their charm: silly, self-aware, swaggering with punked-up global psychedelic grooves.

Formed in 2017 over a mutual love of cumbia (Afro-Latin dancing music, laced with rock guitar), Los Bitchos are Australian Petale, ex-drummer of indie rockers Kid Wave on guitar; Uruguayan former model Agustina Ruiz on keytar; Swede Josefine Jonsson, once of garage rockers Thee MVPs, on bass; and Londoner and

NHS physiotherapist Nic Crawshaw on drums.

As the million-plus views on their KEXP live session attest, they need to be experienced live, though they've bottled their lightning with debut album *Let the Festivities Begin!*, on which cumbia parties with Middle Eastern psych-rock and distorted surf-garage. Recorded pre-pandemic, it was produced by Alex Kapranos of Franz Ferdinand, who provided vintage synths and razor-sharp discipline. It's music made by crate-diggers who aren't chin-scratchers, whose laudable main ambition, as they told NME, is to "play all over the world and make people dance". **Emily Mackay**

*Let the Festivities Begin!* is out now on City Slang. Los Bitchos tour the UK, 15 February–2 March

# Television

## Sex, spies and videotape

*A transformed Lily James gives us a fully rounded Pamela Anderson; Mary Beard finds no end of illicit art; and an eye-opening documentary explores vaccine hesitancy through the lens of race*

**Barbara Ellen**



**Pam & Tommy** Disney+  
**Mary Beard's Forbidden Art** BBC Two

**Station Eleven** Starzplay

**Race and Medical Experiments: What's the Truth?** Channel 4

It's odd to think of the Disney+ series *Pam & Tommy* as a period piece, but as it's set in the 1990s, that's what it is. Based on an article by Amanda Chicago Lewis, it dramatises the fallout from the sex tape stolen from Mötley Crüe's Tommy Lee and *Playboy* model/*Baywatch* actor Pamela Anderson, and also serves as a time capsule of the dawn of internet porn and the sexual mores of the era. These days, would Anderson be slut-shamed on a global level? Mind you, just as she didn't consent to the release of the tape (a hedonistic sex marathon believed to generate \$77m), nor did she give her blessing to this series, which is something to consider as the eight episodes unfold. The tone verges on hyperreal – at one point Lee's penis talks, bobbing away like a CGI-uncooked sausage – but the people are real.

Craig Gillespie (*I, Tonya*) directs the first three episodes and also executive produces. What saves *Pam & Tommy* from disappearing beneath a churning sea of retrospective "ick" is a crisp script from Robert Siegel (*The Wrestler*) – Lee shouting: "I'm going to be a dad. On purpose" – and bravura performances. Lily James is transformed into Pam with hairpieces, fake teeth and

prosthetics, including breasts so gargantuan, female viewers may be thinking less of sex than of biting bra straps and backache. Initially there's the fear that James is going to play Anderson as a human pout, a pinkie-chewing 90s Marilyn Monroe in denim cut-off shorts, but as the nightmare develops, so does her vulnerability and anger.

As Lee (tattooed, jockstrapped, strutting around his Malibu mansion waving a gun), Sebastian Stan (*Captain America: The First Avenger*) goes full cartoon LA rock star, though in fairness, so do most LA rock stars. Seth Rogen (who helped develop the project) is fine as the appallingly treated workman who steals the tape, but we see far too much of him: his justifications, his regret, his being ripped off too, his interest in theology... enough already! Indeed, after lively opening episodes, the series starts to struggle as it gets into legal actions resulting from the leaking of the tape.

This show seems to want to be viewed in the same light as Paul Thomas Anderson's 1997 porn-set masterpiece *Boogie Nights*, but the piquant blend of sleaze and heart isn't quite there. James is dynamite though: Anderson is portrayed not as a Barbie doll having a tantrum, but as a real hurting woman.

For the shock of the illicit, the first of BBC Two's two-part documentary **Mary Beard's Forbidden Art** delivered arty obscenities and cultural nasties by the shovelful: penises galore, war atrocities, incest, bestiality. It wasn't long before I was so burnt out and desensitised, a full-blown multi-species orgy could have erupted at the other end of the sofa and I'd have just sighed and chucked over some wet wipes.

This was an engrossing documentary in which the Cambridge University professor of classics examined not only banned works, but also art that people choose to look away from. Tracey Emin spoke candidly about her oeuvre, detailing her assaults, abortions and cancer: "If I go through hell, I make paintings about hell." Turner prize winner Martin Creed showed videos depicting people first vomiting, then defecating on to the floor (shocking – no one wiped).

Daphne Todd won the BP portrait award in 2010 for her painting of her 100-year-old mother shortly after her death. Todd stopped painting her after three days, saying:



*"Anderson is portrayed not as a Barbie doll having a tantrum, but as a real hurting woman"*



'Dynamite': Lily James as Pamela Anderson in *Pam & Tommy*.  
 Erin Simkin/Hulu/PA

"I didn't want it to get to a point where there was a smell, I suppose." Even Beard blanched at that one.

A 10-part Starzplay adaptation of Emily St John Mandel's 2014 bestseller, **Station Eleven**, adapted by Patrick Somerville, arrives bearing a spookily familiar theme. A virus destroys the world's population, and years later, a troupe of thespians travel around, foraging, surviving, performing the works of Shakespeare, keeping the spirit of creativity alive.

I wasn't optimistic (foraging hippy troupes? I've done my time at Glastonbury), but a few episodes in, I'm finding *Station Eleven* richly themed and intriguing. This is about wars of the outer and inner world (love and hope versus evil and menace). In the virus scenes, it's inky in its darkness: dead people slump over workstations; a plane crashes in a long, slow moment; snow-blanketed cars are marooned in a motionless jam.

Danielle Deadwyler is haunting as the heartbroken, demotivated author of a graphic novel called *Station Eleven*. Mackenzie Davis is raw and credible as Kirsten, who was a child actor performing on stage in *King Lear* when the

'Calm authority':  
 Seyi Rhodes, presenter  
 of *Race and Medical Experiments*:  
*What's the Truth?*;  
 Mary Beard and  
 Daphne Todd in the  
 'engrossing' *Mary Beard's Forbidden Art*. Uplands TV;  
 Lion Television

plague struck and the lead (Gael García Bernal) died. Kirsten goes on to become one of the Shakespearean performers, but is she too zealous about protecting the troupe at all costs?

At times, *Station Eleven* becomes choked up on themes, time zones and characters, and liberties have been taken with reality: in this post-civilisation, everybody has straight white teeth – clearly all the dentists survived. Still, especially considering our own recent history, this is meaty, absorbing fare, with a true sense of global and personal catastrophe.

Sometimes a documentary sharply nudges you awake and makes you look at things differently. Seyi Rhodes's hardworking Channel 4 documentary *Race and Medical Experiments: What's the Truth?* did just that. An examination of heightened vaccine hesitancy among ethnic minorities, it took a forensic look at why some people of colour harbour an ingrained distrust of science and medicine.

Rhodes travelled to the US to relate some grim history. In Tuskegee, Alabama, black people with syphilis were treated as experiments and allowed to die, even though a cure was available. Among other outrages, he also looked into the 20th-century testing of mustard gas on hundreds of British and Indian soldiers. Rhodes, who is vaccinated himself, steered this shocking documentary with calm authority, explaining how people of colour were helping one another overcome their deep-set hesitancy. This was a sobering, valuable hour shining a bright torch into a dark area.

# Audio

## Podcasts & radio

### WATCH LIST

Barbara Ellen's best of the rest

#### BBC Three relaunch

The channel's return to terrestrial TV last week included RuPaul's *Drag Race UK* Vs the World and repeats of *Fleabag*, which originally aired on BBC Three, as did Sally Rooney's *Normal People*. An adaptation of Rooney's debut novel, *Conversations With Friends*, is imminent.

#### Celebrity Hunted

(Channel 4)  
A celebrity version of the show in which contestants evade capture by "hunters", but for how long? In the opener, former Olympic sprinter Iwan Thomas (below) popped home! (Last time, Stanley Johnson seemed to go on his hols.) All in aid of Stand Up to Cancer.

#### The Tourist

(BBC One)  
The series finale of the Australian outback-based thriller that turned out to have more plotholes than a doily. Still, Jamie Dornan and Danielle Macdonald are good, the locations are stunning, and at least it's been a bit different.



*S-Town's Brian Reed takes a long, hard look at the alleged conspiracy to introduce an Islamist agenda into UK schools*

Miranda Sawyer



**The Trojan Horse Affair**  
Serial Productions/New York Times

**Fake Psychic** BBC Sounds

**Nicholas Craig : I, An Actor, a Podcast** Acast

The last time most of us heard a podcast series from reporter Brian Reed, he was working his diffident, determined way around the life of Alabama horologist John B McLemore for the fantastic, award-winning *S-Town*. Now he's back, alongside rookie journalist Hamza Syed, unpicking ... the education of children in Birmingham schools.

That's Birmingham, UK, by the way. Syed is from there. An ex-doctor turned investigative reporter, in 2018 he approached Reed with an idea. Syed's very first investigation: **The Trojan Horse Affair**. For those who don't remember, here's a recap. In 2014, the then education secretary Michael Gove commissioned a report from a counter-terrorism expert into a few Birmingham schools with majority Muslim pupils. He wanted to know whether the heads and governors were "radicalising" the pupils by introducing extreme Islamic ideas.

As a result of the report, teachers and governors were sacked and previously outstanding schools were taken into special measures. Citizenship lessons were inserted into the national curriculum, and the still controversial inform-on-a-potential-terrorist Prevent programme was created. The whole affair had huge ramifications, especially for young Muslims.

The trigger for the whole hoo-ha was an anonymous letter, sent to Birmingham council, which detailed the supposed methods that the supposed radicalisers were using for "Operation Trojan Horse". *Step one: get on to the governors' board* – that sort of thing. Though it seemed to be well informed, many people now assume that the letter was bogus. Syed had one question: who wrote it?

A simple question. Always the best way to start a journalistic journey. And surely Serial Productions, the non plus ultra of podcast brands,

will deliver a revelatory, gripping listen. Well yes, sort of. Here are the positives. Novice Syed – emotional, funny, articulate – is an immensely charismatic presenter and brilliant on what the Trojan Horse affair has meant to Muslims who want to succeed in the UK without disavowing their cultural backgrounds.

Reed, great as usual, balances precise, truthful reporting with personal, funny asides. Plus, the pair do appear to discover who wrote the letter and why. Their pursuit of truth leads them to local government, to national government, back to schools and, eventually, to Australia (*Serial* clearly has a bigger budget than most podcasts).

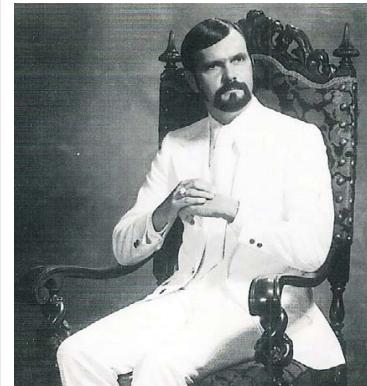
But. This series is loooong, about eight hours over eight episodes. It's also frustrating. Perhaps this isn't a surprise. Anyone who has tried to deal with local councils, even in just a "why is this bill so high and what is it for?" capacity, knows how hard it is to pin down anyone to accept responsibility for anything. So to discover, say, who was in a particular meeting, and what was said, takes endless hours and mammoth patience. With this story,

the shutters come down very swiftly from anyone official and, despite freedom-of-information requests, many stay down.

The British establishment has a habit of mischaracterising those it deems to be outsiders, whether Irish Catholics, working-class football supporters, the Windrush generation or Muslim youth. It also has a habit of suppressing its own past misdemeanours, as all those communities know. Often, it takes years for the truth to be revealed, and even longer for any consequences. I hope that something concrete will come from this dogged podcast, but I won't be holding my breath.

Another podcast that lands with the weight of its maker's previous success is **Fake Psychic**. From journalist Vicky Baker, who made **Fake Heiress**, about Anna Delvey, this new series is funny, both ha ha and peculiar. It's a detailed retelling of another fraudster's life: that of Lamar Keene, a US psychic who wrote a book about how he and other mediums used to trick their audiences. As it's a BBC podcast, there are drama inserts (I wonder when this awful trend will stop?),

*Self-confessed trickster, spirit medium M Lamar Keene, subject of Fake Psychic. BBC*



but these are saved by the fabulously outre performance of Edward Hogg as Lamar.

The problem with *Fake Psychic* is that it's quite interesting but not madly. A four-parter, rather than a six-parter. Still, it's frothy enough, and there's weirdness here too. Did you know that even today, the US has several spiritualist camps, like spooky Butlin's, where the public pay and psychics commune with their dead relatives?

And more silliness from good old Nigel Planer, who has revisited Nicholas Craig, the exquisitely observed pompous old thesp of his book *I, An Actor*. His new show, **I, An Actor, a Podcast**, is yet more harrumphing about other actors' careers, plus ego-driven daftery, and I am enjoying it greatly.



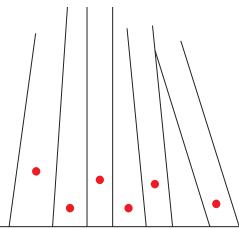
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# Books

## Biography

### The cod warrior who broke Britain



*Michael Crick's gripping and vivid study of Mr Brexit is full of revelatory stories, but pulls its punches at the end, writes Andrew Rawnsley*

#### **One Party After Another: The Disruptive Life of Nigel Farage**

**Michael Crick**  
Simon & Schuster, £25, pp608

As usual, he was acting the stunt. Early in the morning on the day of the 2010 election, Nigel Farage turned up at an airfield in Northamptonshire, near to the constituency he was contesting. He was wearing his typical pin-striped suit and a rosette in the plum-and-custard colours of his party. He boarded a two-seater plane, the idea being that it would trail a banner bearing the slogan "VOTE FOR YOUR COUNTRY – VOTE UKIP". Farage wanted to fly in the passenger seat, even though no one would be able to see him from the ground and the TV companies never broadcast campaign stunts on polling day.

You can't just stick a big banner on the back of a small aircraft. The

plane had to take off, gain some height and then make a deep dive in order to use a grappling hook to grab the banner from between two poles. The pilot finally managed to attach the banner at the fifth attempt only for it to become entwined in the tail and rudder. The aircraft was soon plunging towards the earth at 80mph. "Oh fuck!" cried Farage. He closed his eyes just before impact, convinced he was about to die. The plane smashed into a field, nose first and inverted. When Farage opened his eyes, he was upside down, his face was almost touching the ground and his blood was dripping on to the grass. Another few inches and he would have been dead.

It is smart of Michael Crick to place this near-death experience at the beginning of a gripping and vivid biography. What better illustration that random quirks of fate can change the destiny of

nations. Our recent history would have been very different had Farage died that day. Without him, it is much less likely that Ukip would have been transformed from an eccentric fringe into an insurgent force that felt so threatening to the Conservative party that David Cameron was panicked into pledging a referendum on British membership of the EU.

Absent that referendum, there would have been no Brexit. Labour would not have seen its electoral coalition split and smashed at the 2019 election, moderate Tories would not have been purged from their party and the UK would not have become so bitterly divided. Absent Brexit, the premierships of Theresa May and Boris Johnson might well never have happened. No cabinet minister, and arguably no prime minister, of recent times has been so consequential as Farage, a feat the more remarkable because

he has many times failed to get himself elected as a Westminster MP.

Crick is a highly accomplished biographer whose previous subjects include Jeffrey Archer and Alex Ferguson. One of his missions here is to examine what fuelled "the extraordinary story of one of the most important politicians of modern British history". The answer is that Farage's personality is essentially driven by his lusts and the greatest of them are his cravings for fame, money and sex.

The desire for the spotlight was inherited from his parents. His mother, Barbara, was a vivacious character. In her late 60s and early 70s, she would strip off and pose for fundraising calendars in the style of *Calendar Girls*. His stockbroker father, the flamboyantly named Guy Justus Oscar Farage, was known as a great storyteller and the best-dressed man on the Stock Exchange.

## This week



**Monica Ali**  
Anthony Cummins reviews *Love Marriage*, a first-rate tale of premarital tension and second-wave feminism



**Laurie Penny**  
Rachel Cooke gets to grips with *Sexual Revolution: Modern Fascism and the Feminist Fightback*



**Picture books**  
Underground trains, butterflies and starving monsters compete for Imogen Carter's attention



He was also an absentee dad who left the family when Nigel was just five. The trauma of a missing parent is often in the background of politicians who are desperate for adulation.

At the age of 10, he arrived at Dulwich College, a public school in an affluent area of south-east London, where he made a name for himself as a yob with a gob. He and many other boys would get to the school by train. One contemporary recalls being "in awe" of the young Farage's ability to project spittle across two sets of tracks and hit travellers on the opposite platform. On journeys to the school, the Dulwich boys would take over an empty compartment, wait until the train reached a tunnel, throw the lightbulbs out of the window and "have a massive punch-up in the dark". The Bullingdon Club would have been proud of them.

Around the age of 16, he experimented with a more dandyish persona, turning up for school in a look-at-me striped blazer, walking around with an old-fashioned cane and keeping a box of snuff. There were highly academic boys at Dulwich College. Around a third of the sixth form went on to either Cambridge or Oxford. Farage was not among them. After mediocre A-level results, he eschewed university altogether. It is my thought (not the author's) that this helps to explain his contempt for expertise, a Brexiter trait that is especially pronounced in his case. Richard North, an aide to Farage when he was an MEP, tells Crick that his boss hated policy meetings. "He was totally out of his bloody depth. Intelligent people – he was scared of them. He has an inferiority complex about education and highly qualified people."

While most of his contemporaries took degrees, he became a trader on the London Metal Exchange with the fierce ambition to make "a lot of money". Another attraction was the many opportunities to indulge in a PFL – a "Proper Fucking Lunch" or "Proper Farage Lunch". Though his childhood had been blighted by his

**Farage and then**  
*Ukip leader Roger Knapman outside the party's conference in Bristol, October 2004.* Martin Godwin/Guardian

father's alcoholism, one of Farage's conceits is that he can consume prodigious amounts of booze without wrecking himself. Many of the stories in this book, especially the more hilarious or appalling ones, are lubricated with oceans of alcohol.

He had a scare when cancer attacked his left testicle and it had to be removed. His consultant warned him that it was very likely that he would have secondary tumours in his stomach and lungs. As it turned out, the cancer had not spread. When the oncologist turned up in Farage's room to break the good news, he found him smoking, drinking and on the phone placing bets as he watched horse racing on TV.

Crick, who has an acute eye for turning points, identifies this brush with mortality as an intensifier of Farage's urge to go into politics. The United Kingdom Independence party, famously derided by Cameron as a bunch of "fruitcakes, loonies and closet racists", had a record of abject electoral failure at this point. It was a small pond for a hungry shark. But it proved to be the perfect vehicle for Farage. In the 1990s, Ukip was populated with men wearing Bomber Command ties. As Crick writes: "Farage, the public school-educated City trader from the borders of London and Kent – a man who loved golf, cricket and fishing, and pottering about first world war battlefields – fitted that southern middle-class profile perfectly." He soon established himself as the party's most effective speaker and most tireless campaigner.

The initial breakthrough was the 1999 elections to the European parliament, which saw Farage and two other kippers become the party's first ever MEPs. The

limelight beckoned. His debut appearance on the BBC's *Question Time* came in 2000 and Crick quotes analysis that he has since been on the programme more frequently than anyone else in politics. This was not because the production team were secret Farageites, but because the party's other MEPs were hopeless communicators, while he could be guaranteed to spout often outrageous polemic to the delight of sympathisers and the enrage of the many who were learning to loathe him.

Being an MEP proffered opportunities to satisfy his other appetites. Just because his speeches depicted the EU as a corrupt racket leeching off ordinary folk didn't mean he wasn't going to make the most of the salary and allowances. "I reckon this job in sterling terms is worth over a quarter of a million pounds a year," he once declared. "That is what you'd need to earn working for Goldman Sachs or someone like that."

He and other members of the Ukip cadre drank and feasted for England. One favourite restaurant in Strasbourg was À la Tête de Lard (literally, the Pig's Head). The drinking would go on until three in the morning and sometimes Farage never made it to bed. Colleagues who fell out with him later told stories of champagne being glugged in lapdancing clubs. Crick produces a lively chapter about Farage's hectic sex life. "Anything in a skirt he would be after," remarks North. "He'd shag anything that let him." Though Ukip had banned its MEPs from using their staffing allowances to employ relatives, Farage was publicly accused in the parliament chamber of spending taxpayers' money on salaries for both his second wife (subsequently separated) and a former mistress.

This generated embarrassing headlines. So did the jailing of several Ukip MEPs for fraud. Rancorous feuds and expulsions regularly convulsed the party, often triggered by Farage's intolerance of anyone who might compete for the

spotlight. The affable pint-supper of a thousand pub-based photo opportunities ruthlessly purged internal critics and potential rivals.

Yet none of this impeded the party's momentum. Ukip voters either didn't know or didn't care that the party was scandal-ridden. It was an instrument, successfully weaponised by Farage's grievance-stoking rhetoric, to express their discontent with the status quo.

Brexit would not have happened without him, but it is wrong to say that it happened only because of him. The result could have been very different had the foolish Cameron not chosen exactly the wrong time to call the referendum and had not the opportunist Johnson decided to be a Leaver because it best served his leadership ambitions.

Comprehensively researched, fluently written and brimming with both funny stories and jaw-dropping ones, this is the best biography of Farage that will be written. My one complaint is that Crick is so keen to be fair-minded that he is too hesitant about making judgments. Take the issue of Farage and racism. The book explores his fascination with Enoch Powell, the entanglements with figures from the far right and the alliances with extremist parties in the European parliament. It chronicles the many occasions, going all the way back to his school days, when Farage has been accused either of outright racism or legitimising it. One of many examples was the notorious Breaking Point poster at the climax of the referendum campaign that Farage launched just 90 minutes before the murder of the Labour MP Jo Cox by a white supremacist. The book also rehearses Farage's objections to being called a racist and his claims to be "extremely upset" by the accusation. It is too limp of the author not to come to his own conclusion.

"Egotism, arrogance, duplicity, dishonesty, hypocrisy, all are attributes Nigel Farage has in abundance," writes Crick, but weakens this punch by adding "so do many other successful politicians, not least our prime minister".

He is more nervous than a biographer ought to be about delivering a verdict on what his subject has done to Britain, writing: "Quite how far-reaching Farage's legacy will be – how damaging or beneficial, or a combination thereof – it's far too soon to judge." No, it isn't. He played an instrumental role in polarising Britain in the most toxic way and urging this country into its worst strategic mistake since the 1930s. And all because he wanted attention.



Farage delivers a letter to Downing Street calling for a vote on Britain's membership of the EU, July 2012.  
Steve Bell/Rex

Nigel Farage:  
'a personality  
driven by his  
lusts'. Photograph  
by Pål Hansen for  
the Observer

One contemporary  
recalls being 'in  
awe' of the young  
Farage's ability to  
project spittle across  
two sets of tracks

## Fiction

# Lurid turns and lashings of sex

A tale of premarital tension tears down family facades and second-wave feminism, and finds Monica Ali back on form, writes Anthony Cummins

## Love Marriage

Monica Ali

Virago, £18.99, pp512

The air of a surefire hit:  
Monica Ali.



## Essays

# Reflections on exile and exoticism

## East Side Voices

Edited by Helena Lee

Hodder & Stoughton, £14.99, pp224

*East Side Voices* boasts contributions from a dazzling range of east Asian and south-east Asian public figures, from *Eternals* actor Gemma Chan to model Naomi Shimada. It grew out of a salon convened by the book's editor – and acting deputy editor of *Harper's Bazaar* – Helena Lee in February 2020, just before the pandemic that Donald Trump branded the “China virus” and “Kung flu”, fuelling a wave

of racist violence against east and south-east Asian people.

The anthology describes instances of racism in all its forms: crude vilification, sexualised exoticism, entitlement, self-righteous ignorance and insularity. But it also reaches back through centuries of colonisation, exploitation and migration and reminds us that in the sweep of human history, there is often no fixed motherland and no fixed resting place.

Many pieces reference meagre cultural representation and insulting stereotypes in TV and film, such as the contribution by Katie Leung, the Glaswegian actor cast as Cho Chang in the *Harry Potter* films. A private school rebel turned art school cool girl, Leung is as far from the cringing, sniffling Cho Chang as it's possible to be. Yet her success is racialised: “I was not considered [for roles] unless race came into it.”

A throwaway moment in Monica Ali's new novel introduces us to a minor character, an unpublished young black author who, when he talks of struggling to sell his manuscript – a futuristic thriller about an eco-terrorist attack on a billionaire's post-apocalyptic bolthole in New Zealand – finds himself told to try something “closer to home”; drop the sci-fi, in other words, and write about being black in Britain today.

You sense Ali speaks of what she knows; born in Dhaka and raised in England, she has arguably spent her whole career to date wriggling in the jaws of publishing's authenticity fetish. *Brick Lane*, her bestselling 2003 debut about a Bangladeshi teenager's arranged marriage in east London, earned her a reputation as a vital voice of multicultural Britain – which meant no one quite knew what to make of her next book, *Alentejo Blue*, tales of village life in rural Portugal. She fared better with *In the Kitchen*, about migrant labour in London; less so – putting it mildly – with the counterfactual shenanigans of *Untold Story*, in which Princess Diana, fearing assassination, fakes her own death and relocates to the US after cosmetic surgery in Brazil.

The pattern – one novel a market-pleaser, the next a curious left turn – continues with Ali's latest book, which is set in London in the wake of the Brexit vote and centres on Yasmin, a trainee doctor who is the daughter of Bengali immigrants. She's about to marry her colleague, Joe, who lives with his subtly domineering mother, Harriet, a feminist academic still famous for posing nude in her 70s heyday.

The setup starts off as giggly meet-the-parents comedy, with early laughs coming at the expense of the malapropisms and wonky grammar of Yasmin's head-wobbling mother, Anisah, who mistakes a Howard Hodgkin painting on Harriet's wall for a long-cherished childhood artwork by Joe. For his part, Joe faces embarrassment of his own when his mother's self-congratulatory liberalism all but corners his fiancee into planning a Muslim wedding against her will.

As Ali pokes fun at the unwitting ironies of one-size-fits-all feminism, the easy gags soon give way to

**Harriet's story, like everyone's here, is ultimately about sympathy, not score settling**

the drama of a busy plot rife with secrets and lies. Yasmin gets a shock when a nurse on her ward lifts the lid on Joe's double life, foreshadowed in segments told from his therapist's point of view. An even more seismic upset follows the revelation that her parents' cross-class marriage was a murkier affair than let on by the family lore of an unarranged love match.

We stick chiefly to Yasmin's perspective, her self-image slowly unravelling once she begins to grasp the nature of the shadow cast by her increasingly hard-drinking father, also a doctor. Private turmoil is amplified by ever-present workplace aggro, as Ali portrays a hard-pressed NHS prey to dodgy contractors and

hidebound hierarchies, with a whistleblower subplot involving overmedicated geriatrics.

There's also lashings of sex, thanks to Yasmin's suave older superior, an outlet for tit-for-tat infidelity; more lurid turns involve Joe's relationship with his mother, whose readiness to walk in on him in the shower (among other liberties) further brings into relief Yasmin's body-conscious inhibitions, before paving the way for a gnarly Oedipal storyline. If the novel's mickey-taking of Harriet as a superannuated pin-up of second-wave feminism feels especially pointed, it may be relevant that Germaine Greer once wrote sharply on the row over *Brick Lane*, suggesting non-Asian readers trusted its portrayal of British Bangladeshis simply because Ali had a Bangladeshi father, a fact that counted for less “in the eyes of British Bangladeshis... some of whom “did not recognise themselves”.

Either way, Harriet's story, like everyone's here, is ultimately about sympathy, not score settling. Even Ali's broadest strokes – as when Anisah falls for a lesbian performance artist – butter us up for a sucker-punch climax in which a variety of buried sorrows come to light. We all, the novel seems to say, have our cross to bear, even overweening mums and dads, and (as Yasmin ends up thinking) “life is not simple”: a last-page banality brought to life by dint of the accumulated backstory generously granted to each member of the book's two families.

A topically freighted tale of premarital tension told with easy-reading propulsion, *Love Marriage* has the air of a surefire hit, and at the very least deserves to underwrite whatever curveball Ali has up her sleeve for next time: roll on the eco-thriller.

To order *Love Marriage* for £16.52 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837



Tash Aw: ‘We revel in the three-dimensional nature of our hybrid cultures.’

only for him to start shouting and running after me.”

The most powerful and disturbing piece is by novelist Claire Kohda, who describes her philistine English grandmother's treatment of her: “When my cousins once visited my nan and grandad at the same time as me and my parents, they received little bags of sweets and chocolates, while I sat and watched

empty-handed from a corner of the room.” The piece centres on a portrait her grandmother paints, in which Kohda's features (her mother is Japanese) are whitewashed.

The strength of this slim collection is in its nuance. Many essays do not speak just of racist stereotypes or attacks, but also of internal conflicts, self-censorship, self-disavowal, embarrassment and shame, of initially pushing away questions of heritage and identity.

*East Side Voices* is a thoughtful, painful reminder of the grand narratives that get buried under belittling stereotypes, of how progress can also regress and how self-actualisation, self-discovery and personal excellence still grate against the perceptions of strangers. **Bidisha**

To order *East Side Voices* for £13.04 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## In brief by Ben East

### Tell Me How to Be

**Neel Patel**

Trapeze, £14.99, pp336

A fresh take on the split-perspective novel, Patel's debut is written in short, sharp chapters narrated by Akash and his mother, Renu, both of whom are trying to work out their place in the world. Akash, a wannabe R&B songwriter and heavy drinker, is plagued by shame for being gay, while Renu guiltily searches for her first love after her husband's death. What this poignant tale lacks in finesse, it makes up for with convincing Indian-American characters.

### The Go-Between

**Osman Yousefzada**

Canongate, £14.99, pp368

Yousefzada's journey from son of illiterate immigrant parents to artist and world-famous fashion designer is fascinating in itself. But in concentrating on his early years, he explores something more profound and universal: the search for identity. With a documentarian's eye, he picks apart life in his devout Pashtun patriarchal community in 1980s Birmingham, taking on racism, gender roles, women's rights and honour-based violence. The result is a remarkable insight into multicultural Britain and the pain inherent in following your own path.

### Time Song: Searching for Doggerland

**Julia Blackburn**

Vintage, £14.99, pp304 (paperback)

This moving exploration of the huge landmass that once connected the east coast of England to Europe won Blackburn awards nominations a few years ago. The pandemic delayed publication of the paperback, but *Time Song* is timeless – a beautifully crafted rumination on the strange yet comforting effect the fossils, found objects and vanished peoples have on her imagination and sense of impermanence. The ethereal, meditative tone is complemented by Blackburn's narrative poems, illustrated by Enrique Brinkmann.

To order *Tell Me How to Be* for £13.04, *The Go-Between* for £12.74 or *Time Song* for £12.74 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Society



'A manifesto for the cause?':  
**Laurie Penny.**  
Photograph by  
Hal Bergman/  
Getty Images

# Playing fast and loose with the f-word

Poorly researched and lacking serious analysis, this 'searing critique of male dominance' is almost comically relentless, writes **Rachel Cooke**

### Sexual Revolution: Modern Fascism and the Feminist Fightback

**Laurie Penny**

Bloomsbury, £20, pp320

When I was a student, there was a craze among a small group of my friends for a bestselling self-help book called *Women Who Love Too Much* by an American therapist whose name was Robin Norwood. We were all feminists, though at this point (it was the late 80s) the f-word was painfully unfashionable, and on our shelves was lots of seriously good – if then already slightly retro – theoretical stuff: Kate Millett, Janet Radcliffe Richards, Sandra Gilbert and Susan Gubar.

Also, of course, *Our Bodies, Ourselves* by the Boston Women's Health Book Collective, in its millionth (or so) edition. But somewhat to our embarrassment, it was Norwood's book whose spine was the most cracked. What can I say? At 19, and away from home for the first time, all we really wanted

to know was how to stop wasting so much of our time and energy on horrible men.

The grandiloquently titled *Sexual Revolution: Modern Fascism and the Feminist Fightback* sounds more Kate Millett than Robin Norwood; it promises something serious-minded and galvanising, even if the word fascism does, in context, whiff just a little of Rick in *The Young Ones*. But as I read Laurie Penny's 'searing critique of male dominance', it was Norwood of whom I thought. If the tone of this book is almost comically relentless – if Penny, whose pronouns are they/them, says something once, they say it 54 times – it's also oddly reminiscent of a superannuated self-help manual, its assumptions seemingly based mostly on the experiences of its author and their friends, a focus group to whom every possible Bad Thing has happened at least once (so handy).

Men? Oh, they're in terrible distress; they're forever emailing Penny to tell them just how toxic masculinity is. Women? Well, they're in terrible distress too, only they're fighting back. To sum up: "More women are asking if they might do something bigger with their lives than wear themselves out saving the world one man at a time."

For the reader, especially the reader who has never read a book or a newspaper, never watched any television or seen a film, Penny has all sorts of revelations. For instance:

there are now more women in the "male workplace" than for centuries. Patriarchy, in case you don't know, is a "power system based on male dominance" and consent "is not an object you can hold in your hand" (unlike some things Penny could – and does – mention).

It should also be noted that there are currently a lot of authoritarians around: Bolsonaro, Johnson, Putin, Trump, Jacinda Ardern ... No, not Ardern. Ha, I almost got you there, didn't I? Actually, Penny doesn't mention Ardern at all, nor even Angela Merkel. Anyway, moving on: things are grim because women are still judged far too much on their looks, ageism is very cruel, and male violence is just, like, everywhere.

But don't be disheartened. Penny has good news, too. Like them, we may eventually be able to overcome our addiction to "predators with pretty eyes and a vacancy for a secret side-piece". We may even wind up loving ourselves instead of just waiting around "for a man" to

**Consent 'is not an object you can hold in your hand', unlike some things Penny could – and does – mention**

find us lovable (for someone who identifies as gender-queer, and who therefore has some trouble with the word woman, which does not reflect her "lived experience", Penny uses "man" with an abandon that is quite dizzying).

Heterosexuality is – newsflash! – "in trouble", but good sex is still possible, once you "stop looking to White supremacy and patriarchy to define its terms". Penny herself enjoyed a fantastically sexy weekend in Berlin in 2018 – good clean (or not) fun of a kind no "pearl-clutching Promise Keeper or chatroom-addled crypto-fascist" is ever likely to experience.

Most crucially of all, something is now – out in the world, I mean – fighting to break out, as if from a shell: something "wet and angry", with "claws". By this, I think Penny is referring to the ongoing activism that was stirred by #MeToo, but I suppose it is possible – I'm troubled by the word "wet" – that I've got this entirely wrong.

Personally, my feminism is fiercer than it has been for decades. I don't disagree that things are still appalling for women, and in some senses I believe they're getting worse. But the reader waits in vain for Penny to offer solutions to the injustice she describes, for serious analysis of any kind. The best they can do is to suggest that affordable childcare might be of help. No shit, Sherlock.

The chapter devoted to sex work is utterly enraging, and not only because Penny clearly knows so little about it (where are the interviews, the statistics, the thoughts of experts in this field?). Having painstakingly explained that many women enjoy sex – that they do not, contrary to the old myths, only endure it, the better to keep their men happy – Penny then accuses those women, feminists and others, who are critical of the sex industry of, yes, a sort of twisted envy, because why should some women get paid for what others have to do for free? I'm afraid I clutched my own pearls (inherited, I should say, from a grandmother who left school at 13) at this point.

Having spent half of my life hoping for feminism's revival – for it to be, if not fashionable, then proudly worn and meaningfully directed – it is lowering beyond words to see a serious publisher describe this ill-edited, ill-considered drivel as a manifesto for the cause. This isn't feminism. This is a swizz.

To order *Sexual Revolution: Modern Fascism and the Feminist Fightback* for £17.40 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Fiction

# Filthy rich and quarantined

*Old friends escape New York to sit out the pandemic in a Covid satire whose references don't travel well, writes Jonathan Myerson*

## Our Country Friends

Gary Shteyngart

Allen &amp; Unwin, £12.99, pp320

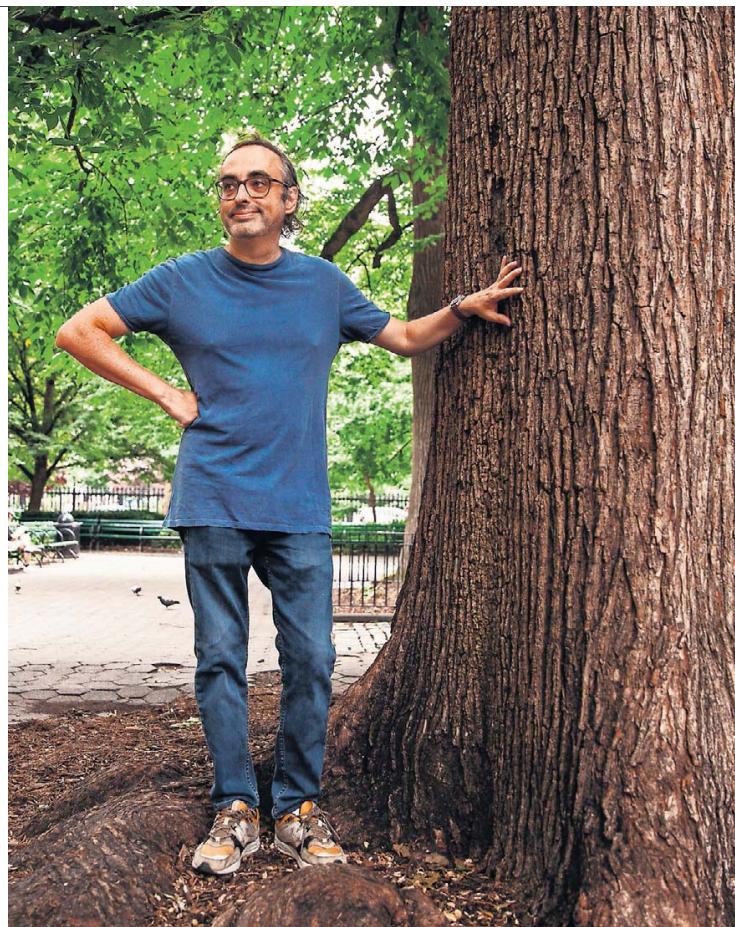
I have met people, mercifully few in number, who just don't respond to Chekhov. For me, his four main plays (*Uncle Vanya*, *The Cherry Orchard*, *The Seagull* and *Three Sisters*) are stone-cold masterpieces, timeless examinations of the human condition. But some people, slap them in the best seat in the stalls and they'll ask what all the fuss is about: a whole lot of rich people complaining about nothing and achieving even less?

And perhaps now, with Gary Shteyngart's latest book, I'm beginning to understand their bewilderment. *Our Country Friends*, a Chekhov-inspired Covid novel, comes lauded with every form of praise from serious Americans, up to and including the word "masterpiece". And yet here I am in the Crush Bar, staring into my G&T

and wondering what I'm missing.

The initial premise is more Boccaccio than Anton Pavlovich. Sasha, a Russian-born and previously successful satiric novelist, has invited his closest friends up to his "house on the hill" somewhere on the east coast to sit out the disease now running rampant through New York. But it opens nevertheless like any good Chekhov – after a self-conscious page of dramatis personae, straight out of a 19th-century playscript – with old retainers running round, preparing the estate. Sasha has near-bankrupted himself to build four bungalows around the main house, each to safely accommodate a guest.

There's Vinod (Indian immigrant) and Karen (Korean immigrant), Sasha's friends since maths high school. There's Ed, also Korean, now a trust-fund idler, and Dee (surname Cameron, making sure we don't entirely lose track of that Boccaccio analogy), a former creative writing student of Sasha's, now firebrand essayist. And one extra guest is promised: The Actor. In a Trollopian touch, he is never awarded an actual name but again fills a classic Chekhovian role: the impossibly handsome and successful incomer (think Trigorin or Vershinin) who drives the men to despair and the women to masturbation, including



*'Lauded with every form of praise': Gary Shteyngart in New York. Ramin Talaie/Guardian*

Sasha's psychiatrist wife Masha.

And now, once they're nicely settled in? They behave according to Standard Chekhovian Operating Practice: fall in love, bemoan their lack of fulfilment, fall out of love and then the estate is sold. In a slight deviation, a Shakespearean touch is required to trigger The Actor's *amour fou* for Dee: Karen is a newly minted tech billionaire following

the sale of her app, Tröö Emotions. This app, by toying with a selfie of two willing participants, somehow induces unstoppable love (usually). It's slightly less credible than Oberon's wild thyme bank but still generates the kind of intense, semi-requited passion that runs through most Chekhovs.

Which is not to say that all the action is old world. Dee's shtick is "y'all-ism", trading on her Poor White Roots (think *Hillbilly Elegy*) but when the George Floyd murder erupts outside, bifurcating the country, she finds herself at the wrong end of Twitter for standing by "my people", namely southern whites with racist inclinations. Social

media may have anointed them "The First Couple of Quarantine" but now The Actor's retinue strongly advises him to cut and run.

But he is soon back, still agonisingly in love, and craving the antidote. Somehow Karen (off you go again, Puck) knows exactly what to say to him, which images of his former self to show him in order to explode this ersatz, algorithmic passion of his. She sits and talks him through it – bizarrely staying indoors, bungalow windows closed – and thus, the final Chekhovian piece slots in: bang goes that Covid gun that was on the wall in the first chapter. The disease has breached the commune.

The American praise quoted on the dust jacket promises a "brilliant" "laugh out loud" tragicomedy, but I didn't laugh and I didn't cry. I wonder if too many of its culture-war references – the dark foreboding on the roads around the estate, a menacing "black pickup" which seems to embody the White Lives Matter backlash – simply lack the same pungency for a British readership. The friction between self-regarding Manhattan creatives and barely managing upstate farmers should be fertile enough ground for any novelist, but I constantly felt as though I'd forgotten to pack the codebook. Which left me with the mere domestic shenanigans of the characters, namely a whole lot of rich people complaining about nothing and achieving less.

To order *Our Country Friends* for £14.78 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Society

## Do we have a childcare system beyond repair?

**Behind Closed Doors:  
Why We Break Up Families  
and How to Mend Them**

Polly Curtis

Virago, £16.99, pp320

The key question comes towards the end of this fine investigation into why we are taking more children into care than since records began in the 1990s, exercising draconian powers, including forced adoption, to break up more families than any other western country. "Is the system so corrupted by 30 years of distrust that it is beyond repair?" asks journalist Polly Curtis.

The answer has to be yes, if her meticulous investigation, conducted over many months, is any guide. The reasons why are not so complex. If you are a poor white, Asian, black and/or disabled person, your family is much more likely to be split apart by a system that can appear ferociously unfair to a growing group of parents and carers who see social workers as nothing more than "baby snatchers". Hence the mistrust.

Curtis excavates the truth via interviews with social workers, judges, fathers who are invisible in the system, mothers who have doubly lost their children – because they are victims of domestic abuse and deemed unable to protect them and because the abuser may be given parental access by the secretive family courts – and survivors of care. The truth comes camouflaged by red tape and a growing professional fear that to risk giving a family the benefit of the doubt is to potentially endure a bloody trial by the tabloid press.

The facts are stark. More than 80,000 children are in care at a cost of more than £9bn a year. A third could have stayed with their parents if there had been early intervention, sustained support for the family as a whole and a recognition that however many challenges parents and carers face – including the "toxic trio" of substance abuse, domestic abuse and mental illness – they have a strong desire to do the best they can by their children.

Austerity, Curtis says, has stripped

away that infrastructure. In affluent Kingston upon Thames in southwest London, 33 out of 10,000 children are in care. In Blackpool, that statistic soars to 210 in 10,000. "We are missing a chance to prevent fires," says one social worker, "so there are more fires to put out later."

Under the 1989 Children Act, proceedings are undertaken when a child is "suffering or is likely to



Tottenham FC pay tribute to murdered child Arthur Labinjo-Hughes. PA

suffer significant harm". Since the recognition, in 2015, that coercive control should be an offence punishable by up to five years in prison, calculating harm has an added onus. It has to be "interpreted, understood and disentangled from a social worker's own expectations of what parenting should look like". A process, Curtis says, that is riddled with "class bias and prejudice".

Only 20% of a social worker's time is spent with families: the remainder is absorbed by bureaucracy. Josh MacAlister, whose independent review into children's social care is published in the spring, describes it as "a doom loop". "More rules mean less responsibility for individual judgment [and] when people don't have agency the job becomes less attractive... that leaves bigger gaps, so you need more rules."

The deaths of children haunt this book. In 2020, six-year-old Arthur Labinjo-Hughes was killed by his father and stepmother and 16-month-old Star Hobson was punched to death by Savannah

Brockhill, her mother's girlfriend. The extended family had asked for help but went unheard. Before that were the horrific killings of Victoria Climbié and Baby P. Every time it's promised that lessons will be learned, but still a child dies every week in the UK at the hands of someone they love and trust.

What this book reminds us is that intervention early enough to salvage a young life is inextricably part of an ethos that also understands when a family can be rebuilt again. Of course, there are outstanding social workers, teachers and lawyers who can work miracles, but it's a jalopy of a system. Curtis suggests splitting social work into a smaller team of child protection officers who investigate abuse and a larger fleet of community workers who provide early support to the extended family. A strong society, Curtis points out, builds families instead of tearing them apart. Tragically, for too many children and those who love them, ours is a society profoundly scarred by weakness. **Yvonne Roberts**

To order *Behind Closed Doors* for £14.78 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

Iris Murdoch in 1957. Ida Kar/© National Portrait Gallery, London



## History

# Four young females seize their moment

*Ideas are a little submerged by biography – and soft furnishings – in this account of how Elizabeth Anscombe, Iris Murdoch, Mary Midgley and Philippa Foot sought to reframe logical positivism in wartime Oxford.*

By Andrew Anthony

**Metaphysical Animals: How Four Women Brought Philosophy Back to Life**  
Clare Mac Cumhaill and Rachael Wiseman  
Chatto & Windus, £25, pp416

Few people read books about philosophy nowadays, if they ever did, but there is a larger audience for books about philosophers. One of the more successful examples in this flourishing genre was David Edmonds's and John Eidinow's *Wittgenstein's Poker*, published in 2001, which examined a brief and tense meeting between Ludwig Wittgenstein and Karl Popper that took place in Cambridge in 1946.

*Metaphysical Animals* bears some resemblance to that book insofar as it has two authors – the philosophers Clare Mac Cumhaill and Rachael Wiseman – and concerns roughly the same period. It even features an influential walk-on part for Wittgenstein.

The big difference is that it looks at four philosophers, all of whom are women, and it is spread out over a number of years. By focusing on a disputed encounter of just a few minutes, Edmonds and Eidinow gave

themselves a tight structure that offered a tidy means of exploring deeper questions of philosophy.

The trick in this kind of work is to be able to move from scene-setting to difficult intellectual questions without losing the reader. *Metaphysical Animals* lacks the narrative discipline of *Wittgenstein's Poker*, and as a result is a baggier and less clearly defined book.

It's really tied together by its subtitle: *How Four Women Brought Philosophy Back to Life*. The quartet in question are Elizabeth Anscombe, Iris Murdoch, Mary Midgley and Philippa Foot, all of whom studied philosophy at Oxford in the late 1930s and early 1940s.

In the late 1930s, British philosophy, at least at Oxford, was dominated by AJ Ayer, whose groundbreaking book *Language, Truth and Logic* was published in 1936. Ayer was the chief promoter of logical positivism, a school of thought that aimed to clean up philosophy by ruling out large areas of the field as unverifiable and therefore not fit for logical discussion.

In a sense, it sought to rid philosophy of metaphysics, those

abstract questions of being and knowing that students have traditionally liked to explore late at night after one too many stimulants. It also rendered much of moral philosophy as little more than an expression of emotional preferences.

Anscombe, Murdoch, Midgley and Foot were not fans of logical positivism dogmatism or conclusions. Fortunately for them, if not for the world, the second world war intervened in their studies, removing Ayer and his acolytes from Oxford, and bringing a large influx of European émigré philosophers.

Suddenly metaphysics was back in fashion, or at least no longer frowned upon. The four women all committed to establishing themselves as philosophers, and sought to refute Ayer and his ilk. Mac Cumhaill and Wiseman do attempt to explain how they did this, but too often the arguments are lost under a welter of descriptions of daily life in Oxford, with all its strange academic rituals, arcane language and general sense of inwardness, as well a great deal of incidental detail.

If you want to know what colour

**In the late 1930s, British philosophy, at least at Oxford, was dominated by AJ Ayer**

of silk cushions and bedspread Foot had in her rooms near Somerville College, then this is the book to read. Similarly, if your thing is the extended social connections of the Oxford intelligentsia, it's a handy resource. But the general reader interested in the subject may wish that it devoted the same care to dealing with philosophical definitions, or where Wittgenstein stood in relation to the debates around logical positivism, as it does in bringing to life the rarefied milieu of Boars Hill.

The problem, of course, with philosophy is: where do you start and where do you end? It's an overarching discipline in which people write whole books on strictly limited concepts. What level of knowledge should be assumed of the reader?

Even within its own defined terms, *Metaphysical Animals* isn't entirely convincing in making its case. It's hard to get an objective sense of where these four women stood in terms of influence in the greater scheme of philosophy, either as individuals or as a group. Indeed, it's not entirely clear whether they ever amounted to a group beyond being friends.

That they played an active part in challenging the rigid materialism of prewar British philosophy is beyond doubt. But as the authors note, it was the war itself, and the many atrocities it engendered, that gave urgent impetus to a new moral philosophy.

Anscombe, for example, wanted to establish an ethical basis on which it could be established that the Nazis were objectively wrong. She is said to have coined the term "consequentialism" – the notion that it is the consequences rather than the intentions by which your conduct should be judged. She was arguably the most eminent of the four in terms of philosophy, though of course Murdoch made a larger impact as a novelist.

Late in her life I interviewed Midgley, who still spoke in dismissive terms of Ayer, though she claimed he had renounced his views (which was not entirely true). She spoke of a "life force" and was scathing about what she called the "scientism" of her new bete noire, Richard Dawkins.

She was enormously engaging, but lurking around the edges of her thought was something mystical and celebratory that left her excluded from mainstream philosophy. A similar tone sometimes informs the pages of this book.

It would be wrong to call it religious, though Anscombe, a practising Catholic, speaks seriously about the "divine". Perhaps it's nothing more, nor less, than the profound excitement experienced by four young women shaking off the suffocating orthodoxies of male domination.

To order *Metaphysical Animals: How Four Women Brought Philosophy Back to Life* for £21.75 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Picture books of the month

## All of life is here

A twist on counting, a mysterious glass marble and a subway train journey through Seoul inspire different ways of looking at the world, finds Imogen Carter

Young children's counting books can (whisper it) be a bit dull. They're brilliant, of course, at helping under-fives learn their numbers. But turning page after page of, say, farmyard animals gradually multiplying can get rather formulaic. **How to Count to One (and Don't Even Think About Bigger Numbers)** (Nosy Crow, 17 March) aims to mix things up: here, Caspar Salmon teasingly forbids his readers to count beyond one. Matt Hunt's primary-coloured drawings team with multiple lifeforms – ducks, whales, worms – but you must spot the one duck that's rollerblading, or the one worm in disguise.

It's a neat bit of reverse psychology – little kids will itch to break the rules; they'll revel in chatting back to the bossy narrator (who sometimes slips up: "I made a mistake! And now you have said 'two!' he cries). Like French author Hervé Tullet's interactive bestsellers

such as *Press Here!* and *Say Zoop!*, this debut is more than a book; it's an invitation to have fun.

**Monster! Hungry! Phone!** by Sean Taylor and illustrator Fred Benaglia (Bloomsbury), is another high-energy read. If the title alone doesn't wake you up, wait until the monster starts shouting his pizza order down the phone. A red, egg-shaped beast with a beakish nose and inky scribbled hairdo, he's starving, but keeps misdialling and reaching a sleepy sloth or a jaguar in Nicaragua. Finally, with the pizza almost within his grasp, he accidentally scares the delivery guy away and is forced to gobble the only thing to hand ...

When a colourful glass marble drops into the grey, intricately sketched world of the insects in **It Fell From the Sky** (Frances Lincoln), they all agree it's the most amazing thing they've ever seen. They study the mysterious new addition – roll it, lick it, try to hatch it. Soon, though, a greedy spider decides that it belongs to him, and turns it into a museum attraction with a hefty entrance fee. Until disaster strikes.

The latest from Canadian-based creatives the Fan Brothers is a thought-provoking exploration of selfishness, which also encourages children to look deeply. Young imaginations should be enchanted by the idea that stuff lost from their pockets becomes treasure for bugs.



'Full of feeling':  
*I Am the Subway*,  
written and illustrated  
by Kim Hyo-eun.

BELOW  
*Monster! Hungry!  
Phone!* Fred Benaglia



Gill Smith's illustrations for **Saving the Butterfly** (Walker) by Helen Cooper also lean towards muted grey shades as we see a boy and his older sister, two refugees, rescued from a boat. The boy settles, makes friends, but the girl is haunted by the past and can't move on until the day her brother brings her a butterfly. As the insect and the girl begin to flourish, the illustrations become as rich and colourful as the butterfly's wings. A tender tale focusing on the aftermath of conflict, it's a great companion to Nicola Davies's *The Day War Came* (2019).

The notion that a story or film can take you on a journey is overused these days, but it's the perfect description for **I Am the Subway** (Scribe), a stunning new Korean picture book by Kim Hyo-eun (and translator Deborah Smith) that evokes the physical experience of riding on an underground train, and the random lives the subway

throws together each day.

Punctuated throughout by the sound of the train on the tracks – ba-dum, ba-dum – the book shows us Seoul through the eyes of a subway train moving in and out of each station, and delves into some of the passengers' backstories, whether it's a granny who grew up by the sea or an overworked young pupil. Kim's watercolour illustrations are full of feeling – one standout image places the reader inside the carriage at the exact moment the doors fling open and strangers stare directly at us.

A bestseller in Korea, this is one of the finest picture-book portraits of city life that I have ever read, and a beautiful reminder that humans the world over share many of the same worries and emotions, and the same daily rhythms.

To order any of these books, go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Memoir

## Higher powers

**Time on Rock**  
**Anna Fleming**  
Canongate, £16.99, pp272

Mountains have been firing the imaginations of writers and adventurers for centuries, and Anna Fleming's debut is the latest addition to a long tradition of literary reflections that includes Nan Shepherd's *The Living Mountain* and Robert Macfarlane's *Mountains of the Mind*, both of which have clearly influenced Fleming's writing.

There has been a vogue in recent years for memoirs by women seeking to immerse themselves in the natural world as a means of overcoming some deep trauma: divorce, addiction, the death of a parent. Fleming's book has no such heroine's journey at its heart; she just loves climbing. At one point she mentions the end of a relationship driving her to a more intense focus on her craft, but skates quickly across the surface of her feelings: "Some people turn to drink, I relaxed on the rock."

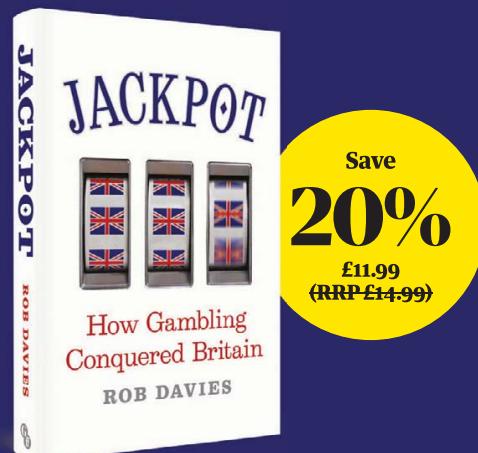
While in some ways this is refreshing – male writers rarely

frame stories of physical challenge in terms of psychic "healing" – the lack of an overarching narrative means that Fleming's book can feel a little repetitive. No doubt fellow enthusiasts will relish in the intricate account of each ascent, but the non-specialist may feel it's weighted too heavily towards the technical detail. I'd have liked to hear more, for example, about the pioneering female climbers she mentions in passing, or to read in greater depth about the psychology of risk, and how the experience of challenging herself on the rock face translated into the rest of her life.

That said, she writes beautifully about landscape, and her passion for these ancient formations is physical and poetic; she presents climbing as a form of partner dance. "And within that absorbing outdoor ballet – when stretching and balancing, reaching and releasing – you come to see things differently." **Stephanie Merritt**

To order *Time on Rock* for £14.78 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## A striking exposé of the UK gambling industry



Guardian journalist Rob Davies investigates the sinister inner workings of the UK gambling market – and the uncertain future of thousands of victims.

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# Louise Welsh

## 'It was like driving with the lights off'

The prize-winning author of *The Cutting Room* talks to Hepzibah Anderson about writing its long-awaited follow-up, female victims in crime novels, and the allure of Mrs Danvers

Louise Welsh's intensely atmospheric debut novel, *The Cutting Room*, won prizes and plaudits when it was published in 2002. Its protagonist is Rilke, a gay auctioneer and accidental sleuth who stumbles upon a disturbing cache of photographs. Now, 20 years later, comes an equally compelling sequel, *The Second Cut*, in which Rilke must navigate Grindr, queerwashing and Covid restrictions, as well as murky goings-on in a crumbling mansion and the sudden death of an old friend. Welsh, who was born in 1965, is a professor of creative writing and former antiquarian bookseller. Like Rilke, she lives in Glasgow with her partner, the writer Zoë Strachan.

### Why did you wait so long to write a sequel?

You have to have the right story, and I guess I didn't really feel I had anything to add. *The Cutting Room* changed my life, so I didn't want to do something rubbish.

### What made you feel differently?

I think enough has changed now. I wrote that first book with hysterical laughter and a lot of anger during the campaign to defeat clause 28. Now we've had equal marriage for a long time, hate laws... A lot has changed in the world of auctions too. Also, something nice happened: the Saltire first book award did a best-winner-of-30-years prize [the Most Inspiring Saltire First Book award], and the public voted for *The Cutting Room*. It was just another little shove.

### How was it to re-encounter Rilke?

It was really good fun. I didn't go back and read the previous book – you don't want to ventriloquise something you did earlier – but we share some memories, Rilke and I, about the history of this city. Another pleasure was that I got permission to think about the fabric of stuff, because Rilke is an auctioneer [both novels involve him being called to do a house clearance]. When he picks something up, he knows where it came from, and there's detective work in that.

### Do you and Rilke share any characteristics?



### The books interview

**Louise Welsh photographed at home in Glasgow in December 2021 by Katherine Anne Rose for Observer New Review.**

He's tall, he's thin, he's male – my opposite in terms of physicality. And I think he's better than me: he sees something wrong and goes and fixes it. We do share a sense of humour.

#### Did you plot much before you started writing?

It was like driving with the lights off – you have scenes in mind but there's a lot of instinct. I knew I wanted to start off with the two Bobbys' wedding [Rilke's friends have the same name]. People still have ideas that queer lives are a bit transitory; they confuse it with just being completely sexual – chance would be a fine thing! And so I wanted that image of a relationship that's enduring, because Rilke won't have that. To an extent, the genre demands that; if he settles down, it's a different book.

#### Does being described as a crime writer make you feel boxed-in?

It's a hugely broad church so I'm happy. Along with love stories and ghost stories, crime writing is an essential of life. Love, fear, justice – it's always been there. I guess the fact that at times it's been a denigrated genre means that the person on the street is empowered to pick it up, and that makes it a great political tool. Each writer decides their own ethics too, so my books don't have that many murders in them, and they tend not to have the naked, tortured, female body.

#### Do you worry about the impact of images like that?

It's not my favourite image. At the same time we know that women are being murdered, so how do we represent the world if we don't represent this torture, which we know some people enjoy and find energising for some reason? I think Denise Mina is really good at engaging with misogynistic aspects of society. You can feel the political commitment and yet she's expressing it within a story that people will want to read. It's good advocacy work.

#### How integral is Scottishness to your writing?

Identity is funny because you don't go to your desk thinking, Here I am, a lesbian Scottish novelist, writing at the start of the 21st century... But I do inhabit that landscape and it's the language that I draw on.

#### You've a wall of books behind you (we are on Zoom). How do you organise them?

It's very willy-nilly, like a reflection of my brain. You can't find anything. We're moving to the apartment downstairs and so maybe we'll crack it this time.

#### What was the last really great book you read?

I really liked Pat Barker's *The Women of Troy*. The things it tells you about war and consistency of the way in which women in particular are

treated – she's an incredible writer. I also thought Ai Weiwei's *1,000 Years of Joys and Sorrows* was great.

#### Has any of your childhood reading stuck with you?

All the Robert Louis Stevenson – I think because it was read to me. I used to take out of the library a series of Alfred Hitchcock ghost stories with very lurid covers, and I still remember some of those. That's possibly why I write the kind of things that I do.

#### What's the last book you put down without finishing?

I haven't finished *One Thousand and One Nights* yet. I started it because I was interested in the story of The Three Apples, which is about a woman whose body is dismembered, so it's a really early iteration of that image we were talking about.

*People still have this idea that queer lives are a bit transitory'*

**Do you have a favourite literary hero?** I love Sarah Waters's books, and her female characters – she always has someone who is heroic and admirable and flawed enough for you to like. I've also been thinking about *Rebecca* recently – which I don't think is the best book in the world, but who wouldn't want a friend like Mrs Danvers? She's so very loyal and passionate.

*The Second Cut* is published by Canongate (£14.99). To order a copy for £13.04 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

# Puzzles

## Guess the painting by Tim Adams



**This week's question:**  
Who painted who in this picture (above)?  
Answer next Sunday.

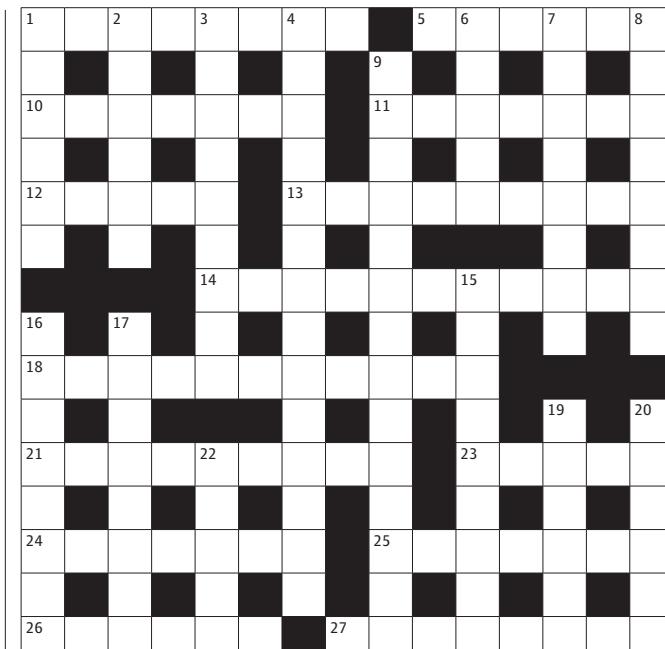
Last week's detail of a house of cards was from this painting by Jean-Siméon Chardin. Completed in 1740-1, *The House of Cards* is currently on loan from the National Gallery to the Camarthenshire Museum until May. Chardin's work concentrated on domestic interiors and still lifes at a time when French court painting was dominated by the ornamental excesses of Rococo. This painting, of the son of a furniture-maker friend, was typically insistent on poise and stillness. When it was subsequently made into an engraving, in a popular series, it came with an inscription about the passing of youth: "Dear child all on pleasure bent/ We hold your fragile work in jest/ But think on't, which will be more sound/ Our adult plans or castles by you built?"



## Everyman crossword No.3,930

### Across

- 1 Jester to reach princess that's not all there (8)
- 5 Good times! Cool! Result! (6)
- 10 Policeman: 'Two PMs in report' (7)
- 11 Woman's captivated by philistines: tell everyone (7)
- 12 Month lost in major reversal: Everyman's drunk wine (5)
- 13 Ignore girls' weapons (9)
- 14 This pie came in from the cold? (6,5)
- 18 Pope's support complete for untrue tale (5,6)
- 21 Earls deny rearing cattle (9)
- 23 Jealous politician (5)
- 24 Sportsperson, part of eleven, terminated (7)
- 25 Soldiers in resistance shunning restraining devices (7)
- 26 Originally, Tethys, Iapetus, Theia and nine siblings? (6)
- 27 Seaman did what seamen do, we're told: moved using ropes (8)



sleuth ordered a drink (3,5)

- 9 Perhaps driver supports soothing facilities in recreational establishment (10,4)
- 15 Teacher of ape gouged bananas (9)
- 16 Tense, following friend with parrots somewhere in C Europe (8)
- 17 Honour the German books, showing respect (8)
- 19 Give new kit to thief that's upset (6)
- 20 University students' education neglected (6)
- 22 Run with stick, heading off to shop (3,2)

Name \_\_\_\_\_

Address \_\_\_\_\_

Post code \_\_\_\_\_

£15 book tokens for the first five correct solutions opened.

Solutions postmarked not later than Saturday night to: The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313.

No enclosures please other than name and address. Results on Sunday week.

## Sudoku classic

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

Fill in the blank cells using the numbers 1 to 9.

Each number must appear just once in every row, column and 3x3 box.

## SOLUTION No. 3,929



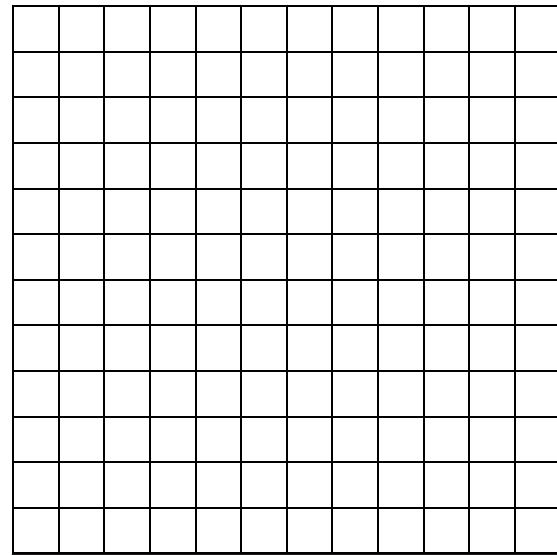
### Everyman No. 3,928 winners

Rev MA Brooks, Bridgnorth, Shropshire  
W&S Fitzgerald, Blantyre, Glasgow  
Val Heap Sheffield  
David Markham, London N10  
Ann Barrington, Hitchin Herts

## SUDOKU SOLUTIONS

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

## Azed No. 2,591 'Carte Blanche' - Competition Puzzle



## Azed 50th Anniversary

There will be a lunch at Wolfson College, Oxford, on Saturday 28th May to celebrate the 50th anniversary this year of the Azed crossword. For details please email [head.richard@googlemail.com](mailto:head.richard@googlemail.com), or send an SAE to: Azed 50th Anniversary, 13 Eshton Court, Mapleshaw, Barnsley, South Yorkshire S75 5QG.

## Carte Blanche

The symmetry of the bars in the completed diagram is such that it would look the same if turned upside down but not if given a quarter turn. Clues are given in their correct order. Entries (with a cryptic clue to replace the asterisked definition) should include bars, but numbers are unnecessary.

## Across

- \* Mountain pass  
A crowd's turned back in this fenced enclosure
- Rod, worthless, catching exhausted fish for supper?
- Waitress serving drink, a chitterer
- Foreign prince shown on Arabic tapestry
- Member of minority party in Oz, I, e.g. agitated about local waterway
- Composer breaks before end of concert
- Drunk falls over in place of bishop, bristling?
- 'Peaceful' girl, not drinking, with fan round what encloses tennis court? (2 words)
- Delicate sponge cake – it receives new adornment on wedding day (2 words)
- See next page counsel's penned – you can't do better than that
- Take your medicine, one short in sherry glass (2 words)
- Dotty, Laura or Rosy
- Season for Horace? His first is holding the writer back
- Study illuminated from behind architectural block
- After start of election party man delivered speech with more detail
- Bit of leather 'moistened' encapsulates?
- Opposite of that
- Early composition to prepare for press, first to last

## Down

- Changes in playground allegiance forming current links? (2 words)
- Pomade causing cheer when foreign monarch enters (2 words)
- Ribbon, brightly coloured, growing narrower
- Burns I get treated: this saline solution and guts maybe
- Ring mount including bit of erbium? It only looks like gold
- Art having the ability to show consent in what's felt?
- Painter, silly, accepting closure of atelier
- Riders regularly cover these warm trousers?
- Period of a festival as in Rome and since
- Bacteria: see all erupt freely round middle of plate
- Part of hammer getting under pitfall of e.g. basalt
- Sang like a pigeon, holding note?
- Welshman probably having to learn about precipitation
- Box on in traditional Glaswegian bar
- River includes rising toll, to do with vassalage
- I'm swallowed by bot that's done for?
- Judge, as before, Spielberg's achievement in e.g. cinema
- Concerning unction, 'allowed, I introduced?

The Chambers Dictionary (2014) is recommended.

## Azed No. 2,588 solution &amp; notes

1	S	2	C	3	A	4	M	5	B	6	L	7	I	8	N	9	G	D	A	Y	S
C	H	A	A	R	U	D	I	A	R	O	M										
A	I	B	L	I	N	S	R	E	C	I	G	O									
T	R	O	T	S	K	I	L	L	A	D	A	R									
T	A	R	A	K	I	H	I	S	P	L	A	T									
E	L	A	L	E	B	O	T	W	R	Y	L	A									
R	O	G	E	T	E	N	T	A	I	L	E	D									
G	R	E	N	A	D	E	S	G	F	U	M	E									
U	E	I	T	L	R	A	M	M	O	N	A	L									
N	E	S	T	B	O	X	E	E	L	A	N	L									
E	N	T	R	E	P	R	E	N	E	U	S	E									

Across 1, m in anag.; 13, I blin in as; 19, PL in sat; 23, author of *Thesaurus*; 25, anag. in greeks; 30, ammo n all(); 31, anag. in nox (L = night); 32, (Franklin) (Delano) (Roosevelt); 33, anag. in entree.

Down 1, c + anag. in Sun (newspaper); 6, r in nil it; 9, sv raja; 20, a geist; 21, bed + rop(e); 27, albe(scent); but = although.

## Rules and requests

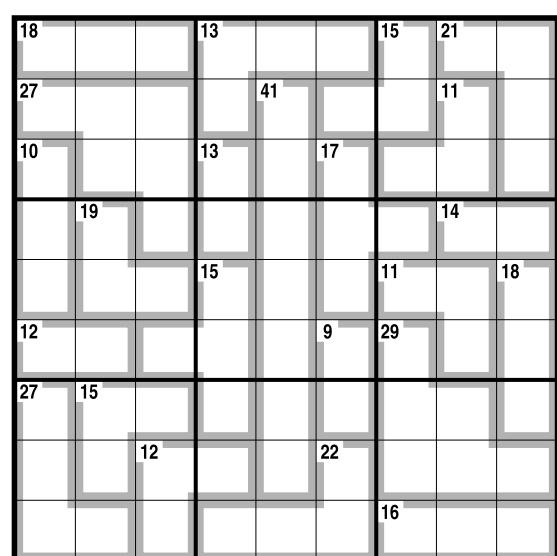
Send correct solution (one only) and clue to replace definition asterisked (on separate sheet also bearing name and address, securely attached) to Azed No. 2,591, PO Box 518, Oxford, OX2 6WX. Entries should be received by Monday week at the latest. Please add a brief explanation of your clue (one entry only). Emailed entries from overseas will be accepted, addressed to [jcrowther2000@hotmail.com](mailto:jcrowther2000@hotmail.com) £35, £30, £25 prizes and Azed bookplates for the three clues judged best. The Azed slip, containing details of successful competition entries and Azed's comments, is available on subscription at £16 a year. Cheques, payable to the Azed Slip, should be sent to The Azed Slip, Coombe Farm, Awbridge, Romsey SO51 0HN. To receive a sample slip, please send an sae to this address.

## Azed 2,588 winners

K Thomas, Gt Crosby, Liverpool  
John Fairclough, Cambridge  
Julian Smale, Nottingham

## Name/address

## Killer by Godefridus



Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

## Chess by Jonathan Speelman

## Diagram 1

Nineteen-year-old Zhu Jiner from China is currently the highest-rated woman aged under 20 in the world. She came last in the Challengers tournament at Wijk aan Zee but did score a couple of wins, including this nice finish. Most of her pieces are aimed at g2. How did she use this, making a crucial capture on an unexpected square? (See end.)

The annual tournament in Wijk aan Zee concluded a week ago in victory for Magnus Carlsen, after a somewhat anticlimactic final round. The anticlimax was the result of the forced withdrawal of Carlsen's last round opponent, Daniil Dubov, who had tested positive for Covid a few days earlier. Back in round 7, Dubov had refused to wear a mask against Anish Giri after informing the organisers that one of his team had tested positive. He then defaulted and a few days later tested positive himself and had to withdraw before the 11th round.

Whatever else happens, games that have been played will be rated and defaults not. But the effect on the tournament depends on when the withdrawal occurred. If a player has completed less than 50% of their games, then according to long-established rules all of these results will be scrubbed out, but otherwise they persist. Having played nine of the 13 games, all of Dubov's games were counted (with losses for the defaults of course). And so Carlsen, who was already a point clear, got another point for his last round non-game. Without

first place at stake, his two closest pursuers, Shakhriyar Mamedyarov and Richard Rapport, both drew their last rounds quickly, though there was plenty of bloodshed in the remaining four games.

The tournament had been decided the day before when Carlsen defeated Fabiano Caruana as Black (below). Carlsen finished on 9.5/13 ahead of Mamedyarov and Rapport on 8, Anish Giri 7.5 and Sergey Karjakin and last year's surprise winner Jorden Van Foreest on 7.

The Challengers tournament was utterly dominated by the teenage Indian, Arjun Erigaisi, who sealed his place in next year's Masters with a massive 10.5/13 ahead of Thai Dai Van Nguyen (Czech Republic) and Jonas Buhl Bjerre (Denmark) 8.5.

## Diagram 2

26 f3? Inviting a powerful exchange sacrifice. Instead 26 Re1 Qg4 27 f3 Qf5 28 Ne4 f6 was about equal (28 ... Bxe4 29 fxe4 Qxe4 30 Qxa4 is a tad better for White)

26 ... Rxd1! 27 Bxd4 Qxd2 With the disappearance of the d-pawn, all of the dynamism has gone out of White's position. Carlsen already has a pawn for the exchange, the e5 pawn is weak and his bishop on c6 is magnificent, bolstering the b7 pawn and defending the passed pawn on a4 to boot. Black is simply better.

28 Rd1 Qf4 29 Qb4 e6 30 Bc3 Qxb4 31 Bxb4 If 31 Rxb4 Bf8 32 Bd4 Rd8 White gets tied up. One line goes 33 Rc4 a3 34 Kf2 Bb5 35 Rb4 Bxc5 36 Bxc5 (53 Rd1+ Bd4) 53 ... Kxc5 and Black has far too many pawns.

Rb8 g5 (not 39 ... a1Q?? 40 Bf8+ Kg8 41 Bh6+). The black king has g6 so he wins the rook for the pawn and should then win the exchange ahead.

31 ... Bxe5 32 Ba3 Bf6 33 Kf2 Be7

34 Rb6 Rc8 35 Rd2 f6 36 f4 e5 37 fxe5

fxe5 38 Re2 Rf8+ 39 Ke1 Rf5 40 Rb1

e4 41 Rc1 Bh4+ 42 g3 Bg5 43 Rb1 Rf3

44 Bc1 Bf6 45 Rb6 Black's position is

so good that White's only real chance is to bail out by returning the exchange on c6. Carlsen now prevents this.

45 ... Rf5 46 Ba3 If 46 Rxc6 bxc6 47

Rxe4 Re5! The bishop ending should be easy.

46 ... Kf7 47 Rf2 Rf3 48 Rxf3 exf3

49 Kf1 Bd4

## Diagram 3

Here Caruana resigned. In many lines, Carlsen can arrange to queen the pawn, winning the white rook for it and liquidating to a won bishop endgame. Otherwise, he can advance the king and at worst arrange to capture the c5 pawn. For example it could go 50 Ke1 f2+ 51 Kf1 Be4 52 Ke2 Bg2 (of course 52 ... Bd3+ 53 Kxd3 f1Q+ 54 Kxd4 Qf3 is good enough too) 53 Rb1 f1=Q+. Or 50 Rb1 Ke6 51 Ke1 Kd5 (threatening Bd7-h3+) 52 h3 Bxc5 (52 ... h5 53 Kd2 Bd7 54 Rxb7 Bxh3 is another way) 53 Bxc5 (53 Rd1+ Bd4) 53 ... Kxc5 and Black has far too many pawns.

In diagram 1 Black played

33... Bxg2+ 34 Rxe2 Qxg2+ 35 Qxg2

Rd1+! The point. Black arranges to take the queen on g1.

36 Qg1 Rxg1+ 37 Kxg1 d3+ White

resigned since after 38 K moves dxc2 the pawn queens.



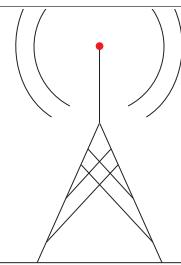
1 Roven Vogel v Zhu Jiner (to play)



2 Fabiano Caruana (to play) v Magnus Carlsen



3 Fabiano Caruana (to play) v Magnus Carlsen



# Television

By Alexi Duggins  
Films by Jonathan Romney

## The week's highlights

### Today

#### Pick of the Day

##### Chloe

BBC One, 9pm

This glossy thriller sets up the delightfully complex character of Becky (Erin Doherty, below), a bored temp who loves a scroll on social media. The mysterious Chloe (Poppy Gilbert, last seen being truly disturbing in Netflix banger *Stay Close*) is her Instagram obsession. But when she dies, Becky edges closer to Chloe's best friend, and before long she's sipping wine and eating pavlova with her inner circle. What starts out as a scarily realistic portrayal of Insta-worship escalates very quickly. **Hannah Verdier**



#### Trigger Point

ITV, 9pm

The headlong bomb-disposal drama crammed with conspiracies and cliffhangers continues. As the terror campaign escalates, new expo leader Lana (Vicky McClure) is at the sharp end, attempting to defuse volatile devices in stressful circumstances. McClure is as good as ever, but the breakout star might be the remote-controlled robot. **Graeme Virtue**

#### The Curse

Channel 4, 10pm

A comedy fanboy-pleasing cast list lies at the heart of this new crime caper. It teams Tom Davis – the writer/actor behind *Murder in Successville* – with the majority of the *People Just Do Nothing* crew. It's an impeccably stylised production that's set amid the grotty warehouses of 1980s east London, in which the leads attempt to get away with a robbery. **AD**

#### Film

##### Sorry We Missed You

(Ken Loach, 2019)

BBC Two, 10pm

Ken Loach's 2016 film *I, Daniel Blake* raised a defiant, even jubilant fist against the bleakness of the benefits trap. His sobering follow-up, however, denies us such consolations, as Loach and screenwriter Paul Laverty explore the dark labyrinth of Britain's service economy. Kris Hitchens plays Ricky, a Newcastle man who has lost his construction job and decides to start over working as a delivery driver; but that means staking all on buying a van. Meanwhile, his wife Abbie (Debbie Honeywood) struggles with her job as a carer. It's followed at 11.35pm by *Versus: The Life and Films of Ken Loach*, Louise Osmond's 2016 documentary, which – among other things – offers a reminder of the director's early trailblazing TV work. **JR**

### Monday

#### Pick of the Day

##### Starstruck

BBC Three, 10pm

Rose Matafeo's gender-swapped *Notting Hill*-style romantic comedy returns. As we rejoin the almost-couple Jessie and Tom, there are hints of commitment but they're generally spiked by Jessie's insecurity and Tom's diffidence. The writing has a good handle on the sense of stasis that can attach itself to rootless twenty-somethings adrift among the excitements of London, and the couple's attraction and confusion always plays out in plausibly human and relatable ways. **Phil Harrison**



#### No Return

ITV, 9pm

Kathy (Sheridan Smith) sees her family holiday become a nightmare when her son Noah (Louis Ashbourne Serkis) is arrested for sexual assault. As golden-hued footage of swimming pools gives way to the sound of fizzing electronica, this tense drama leaves you guessing. Is Noah guilty, or has he been framed? **AD**

#### Imagine ... Marian Keyes: My (Not So) Perfect Life

BBC One, 10.35pm

Alan Yentob meets Marian Keyes, the queen of "chick lit" – not that the throwaway term does her justice. Keyes is as warm and engaging as her darkly funny books while she talks about what she's learned in life, from working as a waitress to becoming one of the finest storytellers around. **HV**

#### Film

##### Supernova

(Harry Macqueen, 2020)

Sky Cinema Premiere, 10.50am, 6.15pm

It doesn't quite blaze as intensely as the title suggests, but this widely acclaimed second film from British writer-director Harry Macqueen is an insightful, well-crafted character piece made distinctive by its fine lead performances. Colin Firth and Stanley Tucci play pianist Sam and novelist Tusker, partners for 20 years, who drive to the Lake District to meet friends after Tusker has been diagnosed with early onset dementia. The title comes from the fact that the couple are amateur astronomers, hence a central metaphor linking astrophysics with the mysteries of the human mind. It's a little decorous, but beautifully shot by Dick Pope, and the leads expand their repertoire with a whole new palette of emotional nuance. **JR**

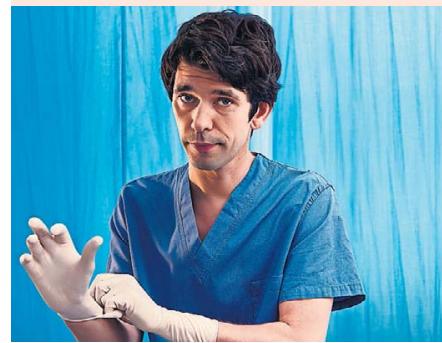
### Tuesday

#### Pick of the Day

##### This Is Going to Hurt

BBC One, 9pm

A screaming maelstrom of patients swirls around Ben Whishaw, as he lies atop a moving gurney, battling to save a patient's baby. "Welcome to the NHS," he sighs to camera. This seven-part adaptation of former obstetrician Adam Kay's bestselling book sees Whishaw on captivating form as a doctor on the brink, who relies on wisecracks instead of tears to get through long shifts. It is a stellar comedy drama that's full of dry humour, heroism and, occasionally, tear-jerking tragedy. **AD**



#### Cheaters

BBC One, 9.50pm

"No one knows their neighbours now." So says Josh in the first of this zippy, well-acted, 18-part comedy drama told in 10-minute episodes. He has a point, given that he headed to Finland and ended up downing shots with a writer and cheating on his partner with her – later discovering that they live over the road from each other in London.

#### Mel Giedroyc: Unforgivable

Dave, 10pm

Cannabis theft, Nazi waxworks and cheating at *Street Fighter* are among the topics for the return of this gameshow based around bad behaviour. Tonight's confessors of outrageous antics include Sarah Millican, Jamali Maddox and Chris McCausland. As ever, Giedroyc is joined by brilliantly potty-mouthed co-host Lou Sanders. **AD**

#### Film

##### White Riot

(Rubika Shah, 2019)

Sky Arts, 9pm

Named knowingly after one of the Clash's more gauche punk anthems, this is an impassioned documentary about activist organisation Rock Against Racism. In the 1970s, with the National Front highly visible in Britain, the time was right to mobilise the music scene: hence RAR, with its 'zine *Temporary Hoarding* and gigs mixing punk with reggae acts like Steel Pulse and Misty in Roots. Interviewees include RAR mainstay Red Saunders, and musicians including the Selecter's Pauline Black, reggae star Dennis Bovell and Clash drummer Topper Headon. Perhaps short on music and long on reminiscence about RAR's groovy typography, but a timely reminder of a troubled and electric era. **JR**

### Wednesday

#### Pick of the Day

##### Mega Mansion Hunters

Channel 4, 10pm

"We are literally turning estate agency on its head," says Tyron Ash (below), a sports car-driving property mogul who likes to celebrate megabucks deals by yelling, "Fuck you!" and giving the middle finger to thin air. We're immersed in the rivalries of his agents, as they battle for commission, engage in *Selling Sunset*-esque squabbling and utter dense, *Apprentice*-style braggadocio. Who will ultimately succeed in selling the £5m Surrey mansion? No one with a sense of modesty. **AD**



#### The Bay

ITV, 9pm

A fresh wave of drama hits Morecambe Bay this week, though this time it's personal for DS Townsend (Marsha Thomason), who is on the hunt for her missing son. Things get worse when her ex husband turns up. Meanwhile, the team investigate Saif's ever-murkier murder, which currently hinges on a fixed boxing match. **Henry Wong**

#### Martin Fishback

BBC Two, 10.15pm

Creating a genuinely funny sitcom by porting a Twitter profile on to TV is no mean feat. All the more reason to enjoy the accomplished 15-minute comedy debut of the character Martin Fishback – an egotistical ex-Colgate employee turned dreadful crime writer. It's part exposition of his dreadful detective, Roger le Carré, part enjoyable family comedy. **AD**

#### Film

##### Dangerous Liaisons

(Stephen Frears, 1988)

BBC Two, 11.15pm

Renowned – partly because of the Christopher Hampton stage hit on which it's based – as a darkly elegant salon drama, Stephen Frears's adaptation of Choderlos de Laclos's 18th-century novel of moral decay is more like an extended gaze into a bottomless lazar pit – a tale of universal perdition as bleak as they come. Glenn Close is regally Machiavellian as the ruthless social manipulator Madame de Merteuil; John Malkovich at his most lizardly as Valmont, her accomplice; Uma Thurman makes her career breakthrough as ingenue Cécile. The "It's beyond my control" scene between Valmont and Michelle Pfeiffer's Madame de Tourvel has to be a prime exhibit in any anthology of the mad magnificence that is Malkovich. **JR**

## Thursday

### Pick of the Day

#### The Fear Index

Sky Atlantic, 9pm

This new four-part thriller, based on the Robert Harris novel, rolls groggily out of bed with an opener that could have conveyed the necessary plot information in a quarter of the time. Hollywood star Josh Hartnett, always careful not to overact, is scientist-turned-hedge-fund genius Dr Alex Hoffman, whose new algorithm might be a step too far. And what is the antique book that he receives from an anonymous sender all about? Cue a plot to destroy the world's financial markets. Jack Seale



#### Mary Beard's Forbidden Art

BBC Two, 9pm

Controversial profiled art tonight ranges from Otto Dix's work (banned by the Nazis) and Derek Jarman's paintings to Tyler Shields and Kathy Griffin's "decapitated Trump" (it earned Griffin an FBI investigation). Beard explores a range of contested culture that has spoken truth to power, or conversely, been weaponised to serve politics. Ali Catterall

#### Kate Garraway's Life Stories

ITV, 9pm

While the nation is unlikely to find the absence of Piers Morgan from this interview show too great an obstacle to overcome, it's brave of new host Kate Garraway to give it a try – and she gets into the swing of things with her second deep and meaningful chat of the series. Tonight, she welcomes Liverpool and England football veteran John Barnes. PH

### Film

#### Brighton Rock

(John Boulting, 1947)

London Live, 1pm

A superbly atmospheric British noir based on the Graham Greene novel, and arguably Richard Attenborough's greatest screen moment, playing an out-and-out bad 'un – ruthless razor boy Pinkie, carving out an empire of terror on the piers and promenades of Brighton. Carol Marsh is the ingenue who falls under his sway, and among the variously raffish and sleazy gang members are two TV Doctors of blessed memory – Nigel Stock (Watson) and William Hartnell (Who). The visuals catch a certain 20th-century English seediness to definitive effect. Adapted by Greene and Terence Rattigan, this is superb stuff, right up to a chillingly ironic ending which mixes cruelty with a merciful compassion. JR

## Friday

### Pick of the Day

#### Veleno: The Town of Lost Children

Sky Documentaries, 9pm

In the 1990s, 16 children were taken from their families in northern Italy. They never returned. After being accused of running a paedophile ring, the parents have always maintained their innocence. This five-part documentary follows a journalist unpicking the case decades later. Were these children victims of satanic abuse, or did hysteria blur the truth? It's a slow, sometimes salacious burn, but everyone involved is treated with respect. HW



#### George Clarke's Amazing Spaces

Channel 4, 8pm

Tonight, a Norfolk dad surprises his camping-crazy kids with a renovated VW van, while an Isle of Wight bomb shelter becomes a bijou bar. Elsewhere, Master craftsman Will Hardie checks out a Russian-inspired Grayson Perry creation on an Essex river bank; and there's progress on a studio flat prototype that converts into an enchanting garden. AC

#### The Graham Norton Show

BBC One, 10.35pm

It's a line-up of Oscar winners on Norton's show tonight, with Helen Mirren and Jim Broadbent chatting about their new comedy drama *The Duke*. Golda Rosheuvil, best known as Queen Charlotte in Netflix's hit period drama *Bridgerton*, also joins in the chatty fun. Plus, George Ezra is on hand to provide live music. AD

### Film

#### Paris, Texas

(Wim Wenders, 1984)

Film4, 1.05am

The German director's most successful engagement with his dreams of America, this Cannes winner made a cinematic icon (or should that be a windblown totem?) out of Harry Dean Stanton. He plays Travis, a man who walks across the desert to reconnect with his past, his son and eventually his wife (Nastassja Kinski). Co-written by Sam Shepard, it's a film that makes the most of its script, but is best remembered as a perfect marriage of sound (Ry Cooder's eerie, hugely influential slide guitar score) and Robby Müller's cinematography, especially in those images of Stanton striding alone, his red baseball cap (long before such a thing was tarnished by Trump association) shining like a beacon in the vastness. JR

## Saturday

### Pick of the Day

#### Starstruck

ITV, 8.30pm

"Tonight Matthew, I'm going to be..." Oh, wrong show – but this new offering might please those who still miss *Stars in Their Eyes*. Over six weeks, we see teams of three contestants transform into their favourite singers to perform their hits on stage (see?) Each episode, Adam Lambert, Sheridan Smith, Beverley Knight and Jason Manford decide on the best team before the voting audience picks one person to go through to the series final. Hollie Richardson



#### The Masked Singer

ITV, 7pm

The fact that footballer Michael Owen made it through to the quarter-final by singing on stage while dressed as a donut is testament to just how oddly wonderful this guessing game is. Alas, we have now reached the final. Last year's winner, Joss Stone, joins the panel to judge the last three remaining contestants and decide who will follow in her footsteps. PH

#### The Promise

BBC Four, 9pm & 9.55pm

For fans of French crime drama *Spiral*, here's another thriller from its showrunner Anne Landois. The six-part series follows the story of 11-year old Charlotte, who goes missing after getting stuck in a storm in 1999. After the prime suspect is released for lack of evidence, the case of another missing girl many years later rings alarm bells. HR

### Film

#### Booksmart

(Olivia Wilde, 2016)

BBC Three, 10pm

Now properly back in business, youth-angled BBC Three savvily programmes this very on-brand, bracingly bolshy high school comedy, a female riposte to generations of male coming-of-age farces – though it's very much a kindred spirit to nerd-positive outings like *Superbad*. Beanie Feldstein and Kaitlyn Dever play the serious, achievement-focused classmates who end their school years only to realise that everyone else has been having fun. It's not too late, though, and the two friends let rip on a wild night at a house party. Sharply new-generation, with terrific leads supported by the likes of Lisa Kudrow and Jason Sudeikis, and cracklingly paced by actor turned director Wilde. JR

## Radio By Stephanie Billen

### Picks of the Week

Barbara Taylor Bradford says her mother was determined she should have a better life than hers. In *Private Passions* (Sunday, Radio 3, 12noon), the bestselling novelist explains how she was set up for something extraordinary, her education including being "force-fed books" and listening to opera on the gramophone. Now 88, she looks back on a career in which she rose up from the typing pool to become a journalist and prolific author whose female heroines are equally formidable: "I write about women warriors, women who go out and conquer the world." Her choices include soaring music from Puccini, Beethoven and Tchaikovsky.

"As I had the training, I knew it was down to me..." A shopper draws on her army experience to bring down an attacker in a supermarket heist in *Siege* (daily from Monday, Radio 4, 2.15pm). The fast-moving five-part series and podcast relives the drama through the eyes of each hostage, exploring their different responses, from praying to pulling out a smartphone. An excellent ensemble cast makes the most of an authentic, at times humorous script by Katherine Jakeways, Eno Mfon and Darragh Mortell.

The gap between expectations and reality makes for rich comedy in *Please Use Other Door* (Tuesday, Radio 4, 6.30pm), a series of naturalistic sketches from new writers under producer Bill Dare. Highlights include the dad required to go on a mythical quest to find an actual unicorn for his child's birthday and the awkward chat in which a mum assures her adult daughter she can have any man she wants while suggesting she should not rule out older men, ex-offenders or her friend Catherine ("You could explore it together...")

Student Anoushka Mutanda-Dougherty reports on the absence of regular sex in young people's lives in *The Documentary: No Satisfaction* (Tuesday, World Service, 8pm). A Japanese DJ explains how he feels unworthy to have a girlfriend while UK students talk about "sexual situations" where there is an understanding the liaison is not long term. Bleak as this sounds, Mutanda-Dougherty identifies a positive: "My generation are much more likely to take charge of their sexuality... and with that the pressure to perform seems to be fading."



Barbara Taylor Bradford: formidable heroines, music to match. Linda Nylind/the Guardian

# Monday 7



**Imagine... Marian Keyes:**  
My (Not So) Perfect Life  
BBC One, 10.35pm  
Alan Yentob meets the bestselling author

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast (T)** 9.15 Live Winter Olympics (T)  
Hazel Irvine presents live coverage from day three, where there are medals to be won in short track speed skating, ski jumping and biathlon. **1.0 News and Weather (T)** 1.30 Regional News (T) **1.45 Doctors (T)** 2.15 Hope Street (T) **3.0 Escape to the Country (T)** **3.45 The Farmers' Country Showdown (T) (R)** **4.30 Antiques Road Trip (T) (R)** **5.15 Pointless (T) (R)** **6.0 News and Weather (T)** **6.30 Regional News (T)** **7.0 One Show (T)** **7.30 Panorama (T)**

**6.0 Live Winter Olympics (T)** The second and final run of the women's giant slalom. **9.15 The Customer Is Always Right (T) (R)** **9.45 Wanted Down Under Revisited (T) (R)** **10.30 Homes Under the Hammer (T) (R)** **11.30 Bargain Hunt (T) (R)** **12.15 Politics Live (T)** **1.0 Live Winter Olympics (T)** Includes the mixed team ski jumping final. **3.0 Winter Olympics (T)** **6.0 Richard Osman's House of Games (T) (R)** **6.30 Great Coastal Railway Journeys (T)** **7.0 Winter Olympics: Today at the Games (T)**

**6.0 Good Morning Britain (T)** **9.0 Lorraine (T)** **10.0 This Morning (T)** **12.30 Loose Women (T)** **1.30 News (T)** **1.55 Local News (T)** **2.0 Dickinson's Real Deal (T) (R)** **3.0 Lingo (T) (R)** **3.59 Local News (T)** **4.0 Tipping Point (T)** **5.0 The Chase (T)** **6.0 Local News (T)** **6.30 News (T)** **7.0 Emmerdale (T)** Cain is furious that Al is moving in with Kyle, his son. Jai rocks the boat. Ellis dreads breaking some news to Belle. **7.30 Coronation Street (T)** Sarah panics when Adam vows to confront his harasser.

**6.05 Countdown (T) (R)** **6.45 Cheers (T) (R)** Double bill. **7.35 Everybody Loves Raymond (T) (R)** Triple bill. **9.0 Frasier (T) (R)** Triple bill. **10.30 Ramsay's Kitchen Nightmares USA (T) (R)** **11.25 News Summary (T)** **11.30 Sun, Sea and Selling Houses (T) (R)** **12.30 Steph's Packed Lunch (T)** **2.10 Countdown (T)** **3.0 A Place in the Sun (T) (R)** **4.0 A New Life in the Sun (T)** **5.0 Four in a Bed (T)** **5.30 The Simpsons (T) (R)** Double bill. **6.30 Hollyoaks (T) (R)** **7.0 News**

**6.0 Milkshake! 9.15 Jeremy Vine (T)** **12.15 Shoplifters and Scammers: At War With the Law (T)** **1.10 News (T)** **1.15 Home and Away (T)** **1.45 Neighbours (T)** **2.15 FILM Deadly Estate: Hailey Dean** **Mysteries (Terry Ingram, 2017)** **4.0 Watercolour Challenge (T)** (16/20) Fern Britton hosts the contest on Porthmeor Beach in Cornwall. **5.0 News (T)** **6.0 Neighbours (T)** **6.30 Winter Road Rescue (T)** **7.0 Motorway Cops: Catching Britain's Speeders (T) (R)**

**7.0 Canal Boat Diaries (T) (R)** (5/5) Robbie Cumming concludes his journey by travelling from Barton Swing Aqueduct to Liverpool Docks - but experiences engine problems on the way. **7.30 Fred Dibnah's Age of Steam (T) (R)** (1/6) The Early Pioneers. The development of steam power, beginning with a visit to Cornwall to look at how water was pumped out of the tin mines.

**8.0 EastEnders (T)** Chelsea holds her son for the first time. **8.30 Kelvin's Big Farming Adventure (T)** The Fletchers enter three sheep into the Ashbourne Show. **9.0 Chloe (T) (2/6)** A party gives Becky the chance to get closer to Chloe's grief-stricken husband.

**8.0 Mastermind (T)** **8.30 University Challenge (T)** The fifth quarter-final. **9.0 The Nilsen Files (T) (3/3)** Michael Ogden reveals how the media focus on Dennis Nilsen intensified after his conviction, but his 16 victims were ignored, leaving their families without answers.

**8.0 Bradley & Barney Walsh: Breaking Dad (T) (4/6)** The pair head to Denmark. **8.30 Coronation Street (T)** Adam and Imran are held at gunpoint by armed police. **9.0 No Return (T)** New series. While on a family holiday in Turkey, a couple's teenage son is accused of a serious crime and faces prison.

**8.0 Great Cookbook Challenge With Jamie Oliver (T)** The second lot of contestants pitch their ideas. **9.0 60 Days With the Gypsies (T)** Ed Stafford spends 60 days with traveller communities, in the face of proposed new laws granting police extra power to move encampments on.

**8.0 Traffic Cops (T)** A woman is suspected of drink-driving at 10am. Includes news. **9.0 Warship: Life at Sea (T)** HMS Northumberland receives intelligence that a Russian warship has been spotted heading towards Faslane, the home of the British Trident submarine base. Last in the series.

**8.0 The Impressionists: Painting and Revolution (T) (R)** (4/4) A study of the movement's final years. **9.0 Britain's Lost Masterpieces (Glasgow) (T) (3/3)** Art experts Emma Dabiri and Dr Bendor Grosvenor visit museums aiming to track down previously unknown paintings.

**10.0 News (T)** **10.25 Regional News.** Weather **10.35 Imagine... Marian Keyes – My (Not So) Perfect Life (T)** **11.35 Free Spirits (T) (R)** Documentary following Team GB freestyle skiers and snowboarders as they prepare for the Olympics. **12.35 Live Winter Olympics (T)** Figure skating and freestyle skiing on day four.

**10.0 Couples Therapy (T)** **10.25 Planet Earth Live: An Elephant's Tale (T) (R)** (4/5) **10.30 Newsnight (T)** Weather **11.15 FILM Red Joan (Trevor Nunn, 2018)** (T) Drama. **12.50 Sign Zone Countryfile (T)** **1.45 Stacey Dooley: Stalkers (T) (R)** **2.30 Rick Stein's Cornwall (T) (R)** **3.0 Inside the Factory (T) (R)** **4.0 Weather (R)** **4.05 News (T)**

**10.0 News (T)** **10.30 Local News (T)** Weather **10.45 Secrets of the Krays (Fear and Fame (T) (R)** (2/3) Charting Ronnie and Reggie Kray's rise and fall. **11.40 AEW: Dynamite (T)** **12.5 Shop: Ideal World 3.0** **Loose Women (T) (R)** **3.50 Unwind With ITV** **5.05 Tipping Point (T) (R)**

**10.0 Boobs (T)** Documentary exploring British women's attitude to their breasts. **11.0 I, Sniper: The Washington Killers (Call Me God (T) (3/6)** **12.15 Ramsay's Kitchen Nightmares USA (T)** **1.05 Grand Designs (T) (R)** **2.0 Undercover Boss Canada (T) (R)** **2.50 Grayson's Art Club (T) (R)** **3.45 Couples CDWM (T) (R)**

**10.0 Casualty 24/7: Every Second Counts (T) (R)** **11.09 999: Critical Condition (T) (R)** (1/8) A one-punch attack leaves a man with a brain injury. **12.05 A&E After Dark (T) (R)** **1.0 The Live Casino Show (T) (R)** **3.0 Entertainment News (T)** **3.05 Britain: A Year in the Wild (T) (R)** **3.55 Tribal Teens (T) (R)**

**10.0 Metalworks! The Golden Age of Silver (T) (R)** Exploring the importance of metals in British history. **11.0 Metalworks! The Knight's Tale (T) (R)** (2/3) Innovations of the Tudor era. **12.0 Africa With Ade Adepitan (R)** **1.0 Canal Boat Diaries (R)** **1.30 Age of Steam (R)** **2.0 The Impressionists (R)** **3.0 Britain's Lost... (T) (R)**

## Other channels

**Dave**  
7.10am Lazy Boy Garage Double Bill **8.0 Timber Kings** **9.0 Storage Hunters UK Double Bill** **10.0 American Pickers** **11.0 Top Gear Double Bill** **1.0 Border Force: America's Gatekeepers** **2.0 Expedition 3.0 Rick Stein's India** **4.0 Top Gear 5.0 Rick Stein's Far Eastern Odyssey** **6.0 Taskmaster 7.0 Richard Osman's House of Games** **7.40 Room 101 8.20 Would I Lie to You? 9.0 QI** **XL 10.0 Pride Live at the Apollo 10.40 Taskmaster** **11.40 Comedians Giving Lectures** **12.20 Room 101 1.0 Would I Lie to You? 1.40 Pride Live at the Apollo 2.15 Insert Name Here Double Bill** **3.30 Last Stop Garage**

The Goldbergs Double Bill **12.0 Brooklyn Nine-Nine Double Bill** **1.0 Big Bang Theory** **1.30 Big Bang Theory** **2.0 Big Bang Theory** **2.30 Big Bang Theory** **3.0 Young Sheldon Double Bill** **4.0 Brooklyn Nine-Nine Double Bill** **5.0 Big Bang Theory** **5.30 Big Bang Theory** **6.0 Big Bang Theory** **6.30 Big Bang Theory** **7.0 Hollyoaks** **7.30 Celebrity Big Brother Australia** **9.0 Celebs Go Dating** **10.0 Celebrity Gogglebox** **11.05 Gogglebox 12.10 First Dates** **11.15 Celebs Go Dating 1.15 Below Deck: Mediterranean** **3.05 Gogglebox 4.0 Don't Tell the Bride** **4.55 Kitchen Nightmares USA**

**Film4**  
11.0am **FILM Last Train from Gun Hill (1959)** **12.55 FILM Flying Tigers (1942)** **2.55 FILM Thunder Bay (1953)** **5.0 FILM Winchester '73 (1950)** **6.50 FILM The Huntsman: Winter's War (2016)** **9.0 FILM Finding Your Feet (2017)** **11.15 FILM Dirty Grandpa (2016)** **1.20 FILM How to Lose Friends and Alienate People (2008)**

**ITV2**  
**6.0am Love Bites** **7.0 The Ellen DeGeneres**

**Show 8.0 You've Been Framed! Gold: Harry's Favourites** **9.0 The Cabins** **10.0 Dress to Impress** **11.0 Love Bites** **12.0 Supermarket Sweep** **1.0 Tipping Point: Lucky Stars** **2.0 Family Fortunes** **3.0 The Ellen DeGeneres Show** **4.0 Dress to Impress** **5.0 YBF! No Limits!** **6.0 Celebrity Catchphrase** **7.0 Hollyoaks** **7.30 Celebrity Big Brother Australia** **9.0 Celebs Go Dating** **10.0 The Stand Up Sketch Show** **10.30 Family Guy** **11.30 Crossing Swords** **12.25 American Dad!** **Double Bill 1.25 Bob's Burgers** **2.15 Superstore Double Bill** **3.0 Totaly Bonkers** **Guinness World Records**

**More4**  
**8.55am Food Unwrapped** **9.15 A Place in the Sun** Double Bill **11.05 Find It, Fix It, Flog It Double Bill** **1.05 Heir Hunters** **2.05 Four in a Bed** **2.35 Four in a Bed** **3.40 Four in a Bed** **4.50 Find It, Fix It...** Double Bill **6.55 Escape to the Chateau: DIY 7.55 Grand Designs** **9.0 The Britain's Great Art Walks** **12.0 The South Bank Show Originals** Double Bill **1.0 Tales of the Pennines: Backbone of Britain** **10.0 Remarkable Renovations** **11.05 24**

**Hours in A&E** **12.05 Emergency Helicopter Medics: Air Crash Emergencies** **1.10 The Pennines: Backbone...** **2.15 24 Hours in A&E** **3.20 Food Unwrapped**  
**Sky Max**  
**6.0am Stargate SG-1** **Double Bill 8.0 Supergirl** **9.0 DC's Legends of Tomorrow** **10.0 The Flash** **11.0 NCIS: New Orleans** **12.0 Double Bill** **1.0 Hawaii Five-O** **2.0 MacGyver** **3.0 DC's Legends of Tomorrow** **4.0 Supergirl** **5.0 The Flash** **6.0 Stargate SG-1** **Double Bill 8.0 Flinntoff: Lord of the Fries** **9.0 Resident Alien Double Bill** **11.0 A League of Their Own** **11.5 A Discovery of Witches** **1.0 Road Wars** **2.0 Brit Cops: Law & Disorder** **3.0 Hawaii Five-O** **4.0 MacGyver** **5.0 Stop, Search, Seize**

**Sky Arts**  
**6.0am Barry Humphries on the Music Hitler Banned** **6.55 Simon Rattle Conducts An Imaginary Orchestral Journey** **9.0 Tales of the Unexpected Double Bill** **10.0 Discovering: The Wire** **12.25 Game of Thrones** **1.30 Gomorrah Double Bill** **3.30 Six Feet Under Double Bill** **5.45 The Wire Double Bill** **7.55 Game of Thrones** **9.0 Billions** **10.05 Euphoria** **11.10 The White Lotus** **12.15 Gomorrah** **1.20 In Treatment** **2.0 The Gilded Age** **3.05 Babylon Berlin** **4.10 Urban Secrets** Double Bill

**Unexpected Double Bill** **2.0 Landscape Artist of the Year** **National Trust Favourites** **3.0 Landscape Artist of the Year 2022** **4.0 Discovering: Blur/Bryan Ferry** **5.0 Tales of the Unexpected Double Bill** **6.0 Discovering: Richard Widmark** **7.0 Inside Art: Lubaina Himid** **8.0 Smokey Robinson: Music Icons** **9.0 André Rieu: Welcome to My World** **10.0 Double Bill** **11.0 Too Young to Die** **12.0 The Park Bench** **1.0 Playing the Future** **2.0 Royal Academy: Painting the Future** **3.0 Inside Art...** **4.0 Marina Abramović Takes Over TV** **5.0 Auction Double Bill**

**Sky Atlantic**  
**6.0am Fish Town 7.0 CSI: Crime Scene Investigation** **8.0 Six Feet Under Double Bill** **10.15 The Wire** **12.25 Game of Thrones** **1.30 In Tune Mixtape: Music for Study** **(R) 7.30 In Concert** Recorded at last year's Salzburg festival. **Double Bill 5.45 The Wire Double Bill** **7.55 Game of Thrones** **9.0 Billions** **10.05 Euphoria** **11.10 The White Lotus** **12.15 Gomorrah** **1.20 In Treatment** **2.0 The Gilded Age** **3.05 Babylon Berlin** **4.10 Urban Secrets** Double Bill

**Radio 3**  
**6.30am Breakfast** **9.0 Essential Classics** **12.0 Composer of the Week: CPE Bach (R)** **(1/5) 1.0 Lunchtime Concert: Wigmore Hall Mondays** **Veres: Sonatina** for violin and cello. **Schulhoff: Duo for violin and cello** Kodály: **Duo for violin and cello**, Op 7. **Barnabás Kelemen (violin)**, Nicolas Altstaedt (cello). **2.0 Afternoon Concert** The Orchestra National de France perform Saint-Saëns, Dutilleux and Ravel. **4.30 New Generation Artists**. The violinist María Dueñas plays Chausson's Poème. **5.0 In Tune 7.0** In Tune Mixtape: Music for Study (R) **7.30 In Concert** Recorded at last year's Salzburg festival. Mozart: Overture to The Marriage of Figaro, K492; Clarinet Concerto in A, K622. **8.10 Interval music**. **8.20 Mozart: Symphony No 41 in C, K551, Jupiter**. **9.30 Mozarteum Orchestra, Salzburg**

**Radio 4**  
**6.0am Today** **9.0 Start the Week** (5/12) **9.45 (LW) Daily Service** **9.45 (FM) Book of the Week: On Consolation**, by Michael Ignatieff. **10.0 Woman's Hour** **11.0 The Wedding Detectives** (R) **11.30 11.0 Night Tracks** **12.30 Through the Night**

**Radio 4 Extra**  
**6.0am John Mortimer** Presents the Trials of Marshall Hall (1/5) **6.30 S-Laughter in the Dark** (1/4) **7.0 For the Love of Leo** (3/4) **7.30 The Unbelievable Truth** (4/6) **8.0 Marriage Lines** (11/13) **8.30 Boogie Up** (1/6) **9.0 John Reid reads Jenny Eclair's comic monologue**. (R) **10.0 Counterpoint** (7/13) **11.30 The Food Programme** (R) **4.0 Taxi Drivers** (R) **4.30 My Name Is Christina** (R) **5.0 PM 5.54 (LW) Shipping**

**Forecast** **6.0 News 6.30 The Unbelievable Truth** (5/6) **7.0 The Archers** **7.15 Front Row** **8.0 This Union: Being Welsh** (3/3) **8.30 Analysis: Why Worry About Future Generations?** With David Edmonds. **1.0 Coming Storm: Blowback** (R) **5.7 9.30 Start the Week** (R) **10.0 The World Tonight** **10.45 Book at Bedtime**: Piranesi (R) **11.0 Word of Mouth** (R) **11.30 Today in Parliament** **12.0 News 12.30 Book of the Week** (R) **12.48 Shipping Forecast** **1.0 As World Service** **5.20 Shipping Forecast** **5.30 News 5.43 Prayer for the Day** **5.45 Farming Today** **5.58 Tweet of the Day**

**Radio 4 Extra**  
**6.0am John Mortimer** Presents the Trials of Marshall Hall (1/5) **6.30 S-Laughter in the Dark** (1/4) **7.0 For the Love of Leo** (3/4) **7.30 The Unbelievable Truth** (4/6) **8.0 Marriage Lines** (11/13) **8.30 Boogie Up** (1/6) **9.0 John Reid reads Jenny Eclair's comic monologue**. (R) **10.0 Counterpoint** (7/13) **11.30 The Food Programme** (R) **4.0 Taxi Drivers** (R) **4.30 My Name Is Christina** (R) **5.0 PM 5.54 (LW) Shipping**

**Mortimer Presents...** **1.30 S-Laughter in...** **2.0 Believe Me (1/5)** **2.15 Henry James: The Wings of the Dove** (6/10) **2.30 The Robert Peston Interview Show** (With Eddie Mair) (3/6) **3.0 Micah Clarke (1)** **3.55 The Fanthorpe Investigations** (3/5) **4.0 Jest a Minute** (6/6) **4.30 Mortimer Presents...** **5.0 S-Laughter in the Dark** (1/4) **9.0 TED Radio Hour** **10.0 The Unbelievable Truth** (4/6) **10.30 Hearing With Hegley** (5/6) **10.45 Crème de la Crime** (5/6) **11.0 The News Quiz** (6/10) **11.30 Sarah Millican's Support Group** (2/4) **12.0 Earthsearch** II (1/10) **12.30 A Good Read** (1/9) **7.0 John Mortimer Presents...** **1.30 S-Laughter in...** **2.0 Believe Me (1/5)** **2.15 Henry James...** **2.30 The Robert Peston Interview Show** **3.0 Micah Clarke (1)** **3.55 The Fanthorpe Investigations** (3/5) **4.0 Jest a Minute** (6/6) **4.30 Mortimer Presents...** **5.0 S-Laughter in...** **5.30 The Leopard in...** **5.50 For the Love of...** **5.30 The Unbelievable Truth** (4/6)

# Tuesday 8



**Cheaters**  
BBC One, 9.50pm  
*Joshua McGuire plays haplessly unfaithful Josh in the first of a new series of comic mini-episodes*

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast** (T) **9.15** Live Winter Olympics (T) Day four in China, where Great Britain are hoping for a historic cross country skiing medal in the men's individual sprint. **1.0 News** (T) **1.30** Regional News (T) **1.45** Doctors (T) **2.15** Hope Street (T) **3.0** Escape to the Country (T) **3.45** The Farmers' Country Showdown (T) **4.30** Antiques Road Trip (T) (R) **5.15** Pointless (T) (R) **6.0** News (T) **6.30** Regional News (T) **7.0** The One Show (T) **7.30** EastEnders (T) **7.50** Holby City (T)

**8.30 Garden Rescue** The teams vie to transform a space into a Mediterranean garden. **9.0 This Is Going to Hurt** Drama based on Adam Kay's book about his time as a junior doctor in obstetrics. **9.50 Cheaters** (T) New series. After their flight is delayed, strangers Josh and Fola end up sleeping together.

**10.0 News** (T) **10.25 Regional News**. Weather **10.35 Cheaters** (T) (2 & 3/18) **11.0 Starstruck** (T) (R) Return of the Rose Matafeo sitcom. **11.25 Michael McIntyre's The Wheel** (T) **12.20 Would I Lie to You?** (T) (R) **12.50** Live Winter Olympics (T) Alpine skiing and snowboarding action on day five.

**6.0 Live Winter Olympics** (T) Snowboarding and curling on day four. **9.15 The Customer Is Always Right** (T) (R) **9.45 Wanted Down Under Revisited** (T) (R) **10.30 Homes Under the Hammer** (T) (R) **11.30 Bargain Hunt** (T) (R) **12.15 Politics Live** (T) **1.0** Live Winter Olympics (T) The action continues with the mixed doubles curling final. **3.0 Winter Olympics** (T) **6.0 Richard Osman's House of Games** (T) (R) **6.30 Great Coastal Railway Journeys** (T) **7.0 Winter Olympics: Today at the Games** (T)

**8.0 Great British Menu** (T) Four chefs compete for the North-West region. **9.0 AstraZeneca: A Vaccine for the World** (T) BBC medical editor Fergus Walsh examines the inside story and extraordinary ambition behind the Oxford-AstraZeneca Covid-19 vaccine.

**10.0 Toast of Tinseltown** Monster Mash (T) (6/6) Toast prepares for his first day on the big movie set. **10.30 Newsnight** (T) Weather **11.15 Your Garden Made Perfect** **12.15 Sign Zone** Dragons' Den (T) (R) **1.15 Rick Stein's Cornwall** (T) (R) **1.45 Rip Off Britain: Holidays** (T) (R) **3.15 The Green Planet** (T) (R) (4/5) **4.20 News** (T)

**6.0 Good Morning Britain** (T) **9.0 Lorraine** (T) **10.0 This Morning** (T) **12.30 Loose Women** (T) **1.30 News** (T) **1.55 Local News** (T) **2.0 Dickinson's Real Deal** (T) (R) **3.0 Lingo** (T) (R) **3.59 Local News** (T) **4.0 Tipping Point** (T) **5.0 The Chase** (T) **6.0 Local News** (T) **6.30 News** (T) **7.0 Emmerdale** (T) Jai tries to bluff his way out, Al continues his mission against Cain – and Dawn is being followed. **7.30 Wonders of the Border** (T) (5/6) Sean Fletcher carries on along the Offa's Dyke Path.

**8.0 Brit Awards** (T) Mo Gilligan hosts the 2022 Brit awards, the annual show celebrating the best of British and international music, live from the O2 arena in London, with performances by Dave, Doja Cat, Ed Sheeran, Holly Humberstone, Liam Gallagher and Little Simz.

**10.30 News** (T) **11.0 Local News** (T) Weather **11.15 Kate Garraway's Life Stories** (T) (R) Taking over from Piers Morgan, the broadcaster is joined by Charlotte Church. **12.15 The Bay** (T) (R) **1.05 Shop**: Ideal World **3.0 Loose Women** (T) (R) **3.50 Unwind With ITV** **5.05 Tipping Point** (T) (R)

**6.05 Countdown** (T) (R) **6.45 Cheers** (T) (R) Double bill. **7.35 Everybody Loves Raymond** (T) (R) Triple bill. **9.0 Frasier** (T) (R) Triple bill. **10.30 Ramsay's Kitchen Nightmares USA** (T) (R) **11.25 News Summary** (T) **11.30 Sun, Sea and Selling Houses** (T) (R) **12.30 Steph's Packed Lunch** (T) **2.10 Countdown** (T) **3.0 A Place in the Sun** (T) (R) **4.0 A New Life in the Sun** (T) **5.0 Four in a Bed** (T) **5.30 The Simpsons** (T) (R) Double bill. **6.30 Hollyoaks** (T) (R) **7.0 News**

**8.0 Geordie Hospital** (T) A patient has her second major cancer surgery in a year, and plastic surgeon Susan deals with a patient who injured her finger on an outing to get cake. **9.0 24 Hours in A&E** (T) Doctors treat 75-year-old Bipin, who has been rushed to A&E having a stroke.

**10.0 Davina McCall's Language of Love** (T) Dating show. **11.0 Caroline Flack: Her Life and Death** (T) (R) **12.05 Kitchen Nightmares USA** (R) **1.0 Couples CDWM** (R) **1.50 Undercover Boss Canada** (T) (R) **2.40 Amazing Spaces** (T) (R) **3.35 Location, Location, Location** (T) (R) **4.30 Food Unwrapped** (T) (R)

**6.0 Milkshake!** **9.15 Jeremy Vine** (T) **12.15 Shoplifters and Scammers: At War With the Law** (T) **1.10 News** (T) **1.15 Home and Away** (T) **1.45 Neighbours** (T) **2.15 FILM** A Deadly Seduction (Michael Feifer, 2019) (T) **4.0 Watercolour Challenge** (T) **5.0 News** (T) **6.0 Neighbours** (T) (R) **6.30 Winter Road Rescue** (T) Documentary following snowplough teams and RAC patrols. **7.0 GPs: Behind Closed Doors** (T) (R) A patient awaiting knee surgery is suffering from acute abdominal pain.

**8.0 Dogs Behaving (Very) Badly** (T) A German shepherd that barks at anything and anyone. **9.0 Ben Fogle: New Lives in the Wild** (T) The broadcaster journeys to one of Britain's furthest outposts, the Shetlands, to meet a couple a few years into their new life on Yell.

**10.0 The Ripper Speaks: The Lost Tapes** (T) Recordings of Peter Sutcliffe. **11.35 Dale Cregan: Hunting a Cop Killer** (T) (R) Documentary. **12.35 Car Thieves and Thugs: Caught on Camera** (T) (R) **1.0 Live Casino** (T) **3.05 Britain's Wild Rivers** (T) (R) **3.55 Tribal Teens** (T) (R) **4.40 Wildlife SOS** (R) **5.10 House Doctor** (R)

**8.0 Keeping Up Appearances** Hyacinth Tees Off (T) (R) **8.30 Yes, Prime Minister** (T) (R) A territorial battle develops in the corridors of power. **9.0 The Secret Life of the Motorway** (T) (R) (2/3) Peter Hall and Will Self discuss the eagerness with which Britain expanded its motorways.

**10.0 Classic British Cars: Made in Coventry** (T) (R) With Mark Evans. **11.0 Metalworks!** The Blacksmith's Tale (T) (R) **12.0 Africa With Ade Adepitan** (T) (R) (3/4) Tanzania, Ethiopia, and Somalia. **1.0 Handmade** (T) (R) **1.30 Yorkshire Wolds...** (T) (R) **2.0 Age of Steam** (T) (R) **2.30 Classic British Cars** (R)

## Other channels

**Dave**  
6.0am Teleshopping **7.0 Lazy Boy Garage Double Bill** **8.0 Timber Kings**  
**9.0 Storage Hunters**  
UK Double Bill **10.0 American Pickers** **11.0 Top Gear Double Bill** **12.0 Border Force: America's Gatekeepers** **2.0 Expedition With Steve Backshall: Unpacked** **3.0 Rick Stein's Far Eastern Odyssey** **4.0 Top Gear** **5.0 Rick Stein's Far Eastern Odyssey** **6.0 Taskmaster** **7.0 Richard Osman's House of Games** **7.40 Room 101** **8.20 Would I Lie to You? At Christmas** **9.0 QI XL** **10.0 Mel Giedroyc: Unforgivable** **11.0 Taskmaster** **12.0 Comedians Giving Lectures** **12.40 Room 101** **12.20 Would I Lie to You? At Christmas** **2.0 Mel Giedroyc: Unforgivable** **2.45 Insert Name Here Double Bill** **4.0 Teleshopping**

**Nightmares USA** **8.0 Mike & Molly Double Bill** **9.0 How I Met Your Mother Double Bill** **10.0 The Big Bang Theory Double Bill** **11.0 The Goldbergs Double Bill** **12.0 Brooklyn Nine-Nine Double Bill** **1.0 The Big Bang Theory** **1.30 The Big Bang Theory** **2.0 The Big Bang Theory** **2.30 The Big Bang Theory** **3.0 Young Sheldon Double Bill** **4.0 Brooklyn Nine-Nine Double Bill** **5.0 The Big Bang Theory** **5.30 The Big Bang Theory** **6.0 The Big Bang Theory** **6.30 The Big Bang Theory** **7.0 The Big Bang Theory** **7.30 The Big Bang Theory** **8.0 Big Brother Australia** **9.0 Celebs Go Dating** **10.0 Celebrity Gogglebox** **11.05 Gogglebox** **12.10 First Dates** **1.15 Celebs Go Dating** **2.15 Below Deck: Mediterranean** **3.10 Gogglebox** **4.05 Don't Spook the Bride** **5.0 Ramsay's Kitchen Nightmares USA**

**Film4**  
**11.0am FILM** Shane (1953) **1.25 FILM** The Man Who Shot Liberty Valance (1962) **3.55 FILM** El Dorado (1966) **6.40 FILM** Star Trek Beyond (2016) **9.0 FILM** Black Rain (1989) **11.25 FILM** Brawl in Cell Block 99 (2017) **2.05 FILM** Wild Honey Pie! (2018)

**ITV2**  
**6.0am Love Bites** **7.0 The Ellen DeGeneres Show** **8.0 You've Been Framed!** And Fearless **9.0 The Cabin** **10.0 Dress to Impress** **11.0 Love Bites** **12.0 Supermarket Sweep** **1.0 Tipping Point** **1.30 Lucky Stars** **2.0 Family Fortunes** **3.0 The Ellen DeGeneres Show** **4.0 Dress to Impress** **5.0 YBFF!** Presents **Top 100 Shockers** **6.0 Catchphrase** **7.0 Brit Awards 2022** **8.0 Red Carpet** **9.0 DC's Legends of Tomorrow** **10.0 The Flash** **11.0 NCIS: New Orleans** **12.0 Road Wars** **1.0 Hawaii Five-O** **2.0 MacGyver** **3.0 DC's Legends of Tomorrow** **4.0 Supergirl** **5.0 The Flash** **6.0 Stargate SG-1 Double Bill** **8.0 An Idiot Abroad** **2.0 Strike Back: Shadow Warfare** **10.0 SEAL Team** **11.0 NCIS: New Orleans** **12.0 Road Wars** **1.0 The Force: Manchester** **2.0 Brit Cops: Law & Disorder** **3.0 Hawaii Five-O** **4.0 MacGyver** **5.0 Stop, Search, Seize**

**More4**  
**8.55am Kirstie's Handmade Treasures** **9.15 A Place in the Sun** **Double Bill** **11.05 Find It, Fix It, Flog It Double Bill** **1.05 Heir Hunters** **2.04 Four in a Bed** **3.10 Four in a Bed** **3.40 Four in a Bed** **4.15 Four in a Bed** **4.50 Find It, Fix It, Flog It Double Bill** **6.55 Escape to the**

**Chateau: DIY** **7.55 Grand Designs** **9.0 Car SOS** **10.0 Emergency Helicopter Medics** **11.05 24 Hours in A&E** **12.05 Emergency Helicopter Medics: Air Crash Emergencies** **1.10 Car SOS** **2.10 24 Hours in A&E** **3.15 Food Unwrapped** Gets Chocolatey

**Sky Max**  
**6.0am Stargate SG-1 Double Bill** **8.0 Supergirl** **9.0 DC's Legends of Tomorrow** **10.0 The Flash** **11.0 NCIS: New Orleans** **12.0 Road Wars** **1.0 Hawaii Five-O** **2.0 MacGyver** **3.0 DC's Legends of Tomorrow** **4.0 Supergirl** **5.0 The Flash** **6.0 Stargate SG-1 Double Bill** **8.0 An Idiot Abroad** **2.0 Strike Back: Shadow Warfare** **10.0 SEAL Team** **11.0 NCIS: New Orleans** **12.0 Road Wars** **1.0 The Force: Manchester** **2.0 Brit Cops: Law & Disorder** **3.0 Hawaii Five-O** **4.0 MacGyver** **5.0 Stop, Search, Seize**

**Sky Atlantic**  
**6.0am Fish Town** **7.0 CSI: Crime Scene Investigation** **8.0 Six Feet Under** **Double Bill** **10.15 The Wire** **Double Bill** **12.25 Game of Thrones** **13.0 Gomorrah** **Double Bill** **1.35 Six Feet Under** **Double Bill** **5.45 The Wire** **Double Bill** **7.55 Game of Thrones** **9.0 The Gilded Age** **10.10 Raised By Wolves** **11.10 Big Love** **12.15 Big Love** **1.20 Big Love** **2.25 In Treatment** **3.0 In Treatment** **3.35 In Treatment** **4.10 Fish Town** **Double Bill**

**Sky Arts**  
**6.0am John Wilson Orchestra** **Presents Cole Porter in Hollywood** **8.0 Tate Britain's Great Art Walks** **9.0 Tales of the Unexpected** **Double Bill** **10.0 Discovering: Eli Wallach** **11.0 Discovering: Blur** **11.30 Discovering: Bryan Ferry** **12.0 Fresco**

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**Secrets** **1.0 Tales of the Unexpected** **Double Bill** **2.0 Discovering: Richard Widmark** **3.0 Cold War and Cinema** **4.0 Discovering: Dire Straits** **4.30 Discovering: Eurythmics** **5.0 Tales of the Unexpected** **Double Bill** **6.0 Discovering: Terence Stamp** **7.0 Hepworth** **8.0 David Hockney: Time Regained** **9.0 FILM** White Riot (2019) **10.45 Rudeboy:** The Story of Trojan Records **12.40 Toots & The Maytals:** From the Roots **2.10 Classic Albums:** The Wailers - Catch a Fire **3.10 Chadwick Boseman: Off Camera** **4.30 Unmuted** **Double Bill** **5.30 Auction:** David Hockney Special

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**Radio 4**  
**6.0am Today** **8.31 (LW)** Yesterday in Parliament **9.0 Room 5: Gavannra** (5/6) **9.30 The Political Butterfly Effect** (5/5) **9.45 (LW) Daily Service** **9.45 (FM) Book of the Week:** On Consolidation, by Michael Ignatieff. (2/5) **10.0 Woman's Hour** **11.0 The Coming Storm:** The Usual Suspects. After the storming of the Capitol in Washington, DC, major figures from the QAnon movement gather in Dallas, Texas. With Gabriel Gatehouse. (6/7) **11.30 Headwaters.** The author Rebecca Watson explores the origins and use of stream-of-consciousness as a narrative technique **12.0 News** **12.01 (LW) Shipping Forecast** **12.04 Piraniesi.** By Susanna Clarke. (2/10) **12.18 Call You and Yours** **1.0 The World at One** **1.45 Lemn Sissay's Poetry Rebels:** The Political Poets (R) (2/5) **2.0 The Archers** **2.15 Drama: Siege**, by Katherine Jakeways, En Mfon and Darragh Mortell. Danielle Vitalis and Kwabena Ansah star. (2/5) **2.45 Little Lifetimes:** The Kitchen Table (R) (2/4) **3.0 The Kitchen Cabinet** (R) (7/7) **3.30 The Long View of the Future** (3/5) **4.0 Word of Mouth:**

**Radio 4 Extra**  
**6.0am John Mortimer Presents** The Trials of Marshall Hall (2/5) **6.30 S-Laughter in the Dark** (2/4) **7.0 Dot** (4/4) **7.30 Tudor Owen:** United Nations of Anglesey (2/2) **8.0 The Goon Show** **8.30 Winston Back Home** (5/6) **9.0 The News Quiz** (6/10) **9.30 Elephants to Catch Eels** (6/6) **10.0 Micah Clarke** (2/5) **10.55 The Fanthorpe Investigations**

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**Radio 4 Extra**  
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# Wednesday 9



**The Bay**  
ITV, 9pm  
What has become of DS  
Jenn Townsend's (Marsha  
Thomason) missing son?

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast** (T) **9.15** Live Winter Olympics (T) Short track speed skating, featuring the men's 1500m and the women's 1000m.  
**1.0 News**(T) **1.30** Regional News (T) **1.45** Doctors (T)  
**2.15** Hope Street (T) **3.0** Escape to the Country (T) (R) **3.45** The Farmers' Country Showdown (T) (R) **4.30** Antiques Road Trip (T) (R) **5.15** Pointless (T) (R) **6.0** News (T) **6.30** Regional News (T) **6.55** Party Political Broadcast by the Conservative Party. (T) **7.0** The One Show (T) **7.30** We Are England (T)

**6.0 Live Winter Olympics** (T) Snowboarding coverage on day five. **9.15** The Customer Is Always Right (T) (R) **9.45** Wanted Down Under Revisited (T) (R)  
**10.30** Bargain Hunt (T) (R)  
**11.15** Politics Live (T) **1.0** Live Winter Olympics (T) Day five in Beijing, where medals are being awarded in short track speed skating and doubles luge.  
**3.0** Winter Olympics (T)  
**6.0** House of Games (T) (R)  
**6.30** Great Coastal Railway Journeys (T) **7.0** Winter Olympics: Today at the Games (T) Daily roundup.

**6.0 Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) **1.55** Local News (T) **2.0** Dickinson's Real Deal (T) (R) **3.0** Lingo (T) (R) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News (T) **6.25** Party Political Broadcast: Conservative Party (T) **6.30** News (T) **7.0** Emmerdale (T) Dawn is being watched from a distance. **7.30** Coronation Street (T) Anonymous phone calls and a bouquet of flowers frighten the Barlows.

**6.05 Countdown** (T) (R) **6.45** Cheers (T) (R) Double bill. **7.35** Everybody Loves Raymond (T) (R) Triple bill. **9.0** Frasier (T) (R) Triple bill. **10.30** Ramsay's Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** Sun, Sea and Selling Houses (T) (R) **12.30** Steph's Packed Lunch (T) Weekday magazine show. **2.10** Countdown (T) **3.0** A Place in the Sun (T) (R) **4.0** A New Life in the Sun (T) **5.0** Four in a Bed (T) **5.30** The Simpsons (T) (R) Double bill. **6.30** Hollyoaks (T) (R) **7.0** News (T)

**6.0 Milkshake!** **9.15** Jeremy Vine (T) **12.15** Shoplifters and Scammers: At War With the Law (T) **1.10** News (T) **1.15** Home and Away (T) **1.45** Neighbours (T) **2.15** **Film** A Serial Killer's Obsession (George Erschbamer, 2018) (T) **4.0** Watercolour Challenge (T) **5.0** News (T) **6.0** Neighbours (T) (R) **6.30** Winter Road Rescue (T) **7.0** Dream Home Makeovers With Sophie Robinson (T) (4/6) The designer helps a couple inject some colour into their home after years of playing it safe.

**7.0 Yorkshire Wolds Way With Paul Rose** (T) (R) (2/2) The adventurer concludes his exploration of the Yorkshire national trail, taking to the skies to get a unique view of its stretch of chalk downland. **7.30** Fred Dibnah's Age of Steam (T) (R) (3/6) Driving the Wheels of Industry. The role played by steam in Britain in the 18th and 19th centuries.

**8.0 The Repair Shop** (T) Jay Blades and the team bring four treasured family heirlooms back to life.  
**9.0 Who Do You Think You Are?** (T) (R) The comedian Paul Merton pieces together the story of his grandfather's involvement in key events leading up to Irish independence in the 1920s.

**8.0 Great British Menu** North-West Main & Dessert (T) **9.0 Inside the Factory** (T) Gregg Wallace visits a factory that churns out 50,000 litres of dairy ice cream every day, while Ruth Goodman finds out how soft whip became a favourite on Britain's streets.

**8.0 Paul O'Grady: For the Love of Dogs** (T) Paul meets a chihuahua-pug cross that has been returned for a second time.  
**8.30 Coronation Street** (T) Adam orders Sarah to move out.  
**9.0 The Bay** (T) (5/6) The police investigation grinds to a halt until a vital clue offers a glimmer of hope.

**8.0 Kirstie and Phil's Love It Or List It** (T) Catching up with a Lancashire couple the pair helped five years ago.  
**9.0 Katie Price's Mucky Mansion** (T) (3/3) Katie creates a neon and pink entrance hall, while handing over the design of the garden room to mum Amy and sister Sophie.

**8.0 You Are What You Eat** (T) Trisha Goddard and Dr Amir Khan help Dawn and Ryan take control of their lives.  
**9.0 22 Kids and Counting** (T) For the first time in two years, the whole Radford clan come together for the christening of one-year-old Heidie and two-year-old Phoebe.

**8.0 Patagonia: Earth's Secret Paradise** (T) (R) (2/3) The programme reveals the animals and people carving out a home in the arid environment.  
**9.0 Digging for Britain** (T) (R) Alice Roberts investigates an ancient lost monument as old as Stonehenge, uncovered in Suffolk.

**10.0 News** (T)  
**10.25 Regional News.** Weather  
**10.35 Match of the Day** (T) Gary Lineker presents highlights including Manchester City v Brentford, and Tottenham Hotspur v Southampton.  
**12.0 The Green Planet** Human Worlds (T) (R) (5/5) **1.0** Live Winter Olympics (T) Skeleton and figure skating coverage on day six.

**10.0 The Mind of Herbert Clunkerdunk** (T) (5/5)  
**10.15 Martin Fishback** (T) Comedy.  
**10.30 Newsnight** (T) Weather  
**11.15 Film Dangerous Liaisons** (Stephen Frears, 1988) (T)  
**1.10 Jay Blades: Learning to Read at 51** (T) (R) **2.10** Sign Zone: The Caribbean With... (T) (R) (1/2) **3.10** Rick Stein's Cornwall (T) (R) **3.40** Adriatic Gardens (T) (R)

**10.0 News** (T)  
**10.30 Local News** (T) Weather  
**10.45 Peston** (T) Political analysis with Robert Peston.  
**11.40 The John Bishop Show** (T) (R) The comedian and Doctor Who star performs topical standup and chats to guests.  
**12.15 Shop: Ideal World** **3.0** Bling (T) (R) **3.50** Unwind With ITV **5.05** Tipping Point (T) (R)

**10.0 Mega Mansion Hunters** (T) New series about luxury estate agents.  
**11.05 999: What's Your Emergency?** (T) (R)  
**12.05 Celebrity Hunted** (T) (R)  
**1.05 Kitchen Nightmares USA** (T) (R) **1.55** Couples CDWM (T) (R) **2.45 Film** Mistress America (Noah Baumbach, 2015) (T) **4.15** Location, Location... (T) (R)

**10.0 Skin A&E** (T) (R) Dr Adil treats a patient with five lipomas.  
**11.05 It's Your Fault I'm Fat** (T) (R) TJ from Folkestone is only 19 but weighs over 19st.  
**12.05 Shoplifters: At War With the Law** (T) (R) **1.0** The Live Casino Show (T) (T) **3.05** Britain: A Year in the Wild (T) (R) **3.55** Tribal Teens (T) (R) **4.45** Wildlife SOS (T) (R)

**10.0 Storyville: President** (T) Nelson Chamisa's campaign to restore democracy to Zimbabwe.  
**11.35 Africa With Ade Adepitinan** (T) (R) (4/4) Mozambique, South Africa and Zimbabwe.  
**12.35 Yorkshire Wolds...** (T) (R) **1.05** Age of Steam (T) (R) **1.35** Patagonia (T) (R) **2.35** Digging for Britain (T) (R)

## Other channels

**Dave**  
6.0am Teleshopping  
**7.10** Last Stop Garage Double Bill **8.0** Timber Kings **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Border Force: America's Gatekeepers **2.0** Expedition With Steve Backshall: Unpacked **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI XL **10.0** Outsiders **11.0** Taskmaster **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Question Team **2.45** Insert Name Here Double Bill **4.0** Teleshopping

**Film4**  
**11.0am Film** Timberjack (1954) **12.55 Film** Strategic Air Command (1955) **3.10 Film** The Desperadoes (1943) **4.55 Film** Shenandoah (1965) **7.05 Film** Big Momma's House (2000) **9.0 Film** Olympus Has Fallen (2013) **11.20 Film** The Lovely Bones (2009) **1.55 Film** Dogs Don't Wear Pants (2019)

**More4**  
**8.55am** Kirstie's Vintage Gems **9.15** A Place in the Sun Double Bill **11.05** Find It, Fix It, Flog It Double Bill **1.05** Heir Hunters **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **4.30** Four in a Bed **4.15** Four in a Bed **5.0** Find It, Fix It, Flog It Double Bill **6.55** Escape to the Chateau: DIY **7.55** Grand Designs **9.0** 24 Hours in A&E **10.0** 24 Hours in Police Custody **11.05** Father Ted Double Bill **12.10** Emergency Helicopter Medics: Car Crash

**Sky Arts**  
**6.0am** Arts Uncovered: Gary James McQueen **6.20** Lucia Di Lammermoor **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Richard Widmark/Dire Straits/Eurythmics **12.0** Canaleto and the Art of Venice **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Terence Stamp **3.0** Hepworth **4.0** Discovering: Fleetwood

**Sky Max**  
**6.0am** Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** Rugby's Funniest Moments **9.0** SEAL Team **10.0** A League of Their Own Double Bill **12.0** Dating No Filter Double Bill **1.0** Road Wars **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Stop, Search, Seize

**Sky Atlantic**  
**6.0am** Fish Town **7.0** CSI: Crime Scene Investigation **8.0** Six Feet Under Double Bill **10.15** The Wire Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Six Feet Under Double Bill **5.45** The Wire Double Bill **7.55** Game of Thrones **9.0** Save Me **10.05** Der Pass Double Bill **12.10** Six Feet Under **1.20** In Treatment **2.0** The Fear Index **3.05** Six Feet Under **4.10** The British Double Bill

**Radio 3**  
**6.30am** Breakfast **9.0** Essential Classics **12.0** Composer of the Week: CPE Bach (R) (3/5) **1.0** Lunchtime Concert: Chamber Music from Bucharest. Enescu: Pavane, from Piano Suite No 2 in D, Op 10. Sina Kloké (piano). Franck: Piano Quintet in F minor, Op 14. Lise de la Salle (piano), Daniel Quartet. Brahms: Intermezzi, Op 119. Sina Kloké (piano). (2/4) **2.0** Afternoon Concert. A performance by the Orchestre National de Metz, with music by Saint-Saëns and Debussy. **4.0** Choral Evensong: Winchester Cathedral **5.0** In Tune Mixtape **7.30** In Concert. Live from Glasgow Royal Concert Hall. Samy Moussa: Elysium. Shostakovich: Violin Concerto No 1. **8.25** Interval. **8.45** John Adams: Harmonielehre. María Dueñas (violin), BBC SSO, Royal Scottish National Orchestra,

**Kevin John Edusei.** **10.0** Free Thinking: Whale Watching **10.45** The Essay: The Frozen River - The Sundial (R) (3/5) **11.0** Night Tracks **12.30** Through the Night

**4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Conversations from a Long Marriage: Sally's Your Friend (R) (2/4) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (5/11) **8.45** Witness: A Polish Odyssey (R) (12/14) **9.0** Sketches: Stories of Art and People: Legacy (R) (1/3) **9.30** The Media Show (R) **10.0** The World Tonight **10.45** Book at Bedtime: Piranesi (R) **11.0** Bulk Bed (5/8) **11.15** The John Moloney Show: Speaking in Public (3/4) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** Piranesi (3/10) **12.18** You and Yours **1.0** The World at One **1.45** Lemn Sissay's Poetry Rebels: The Slam Poets (R) (3/5) **2.0** The Archers **2.15** Drama: Siege, by Katherine Jakeways, Eno Mfon and Darragh Mortell. (3/5) **2.45** Little Lifetimes: The Book Club (R) (3/4) **3.0** Money Box **3.30** Inside Health (R) **4.0** The Backlog: Demand. Natasha Loder of the Economist assesses the daunting task facing the NHS as it tackles the huge backlog exacerbated by the pandemic. (1/3)

**Investigations** (5/5)  
**11.0** The Real Comedy Controllers: The Things That Made Us Laugh (1/4) **12.0** Hancock **12.30** Michael Bentine **1.0** John Mortimer Presents... **1.30** S-Laughter in... **2.0** Believe Me (3/5) **2.15** Henry James: The Wings of the Dove (8/10) **2.30** But Still They Come **3.0** Micah Clarke **3.55** The Fanthorpe... **4.0** The Write Stuff (6/6) **4.30** All the Young Dudes (1/6) **5.0** Alexei Sayle **5.30** Digging for Britain (T) (R)

## On the radio

**Radio 4**  
**6.0am** Today **8.31** (LW) Yesterday in Parliament **9.0** More Or Less (5/8) **9.30** The Death of Nuance: Regaining Nuance (R) (5/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: On Consolation (3/5) **10.0** Woman's Hour **11.0** This Union: Being Welsh (R) (3/3) **11.30** Oti Mabuse's Dancing Legends: Tap Dancer Genia Kelly (5/5) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi (3/10) **12.18** You and Yours **1.0** The World at One **1.45** Lemn Sissay's Poetry Rebels: The Slam Poets (R) (3/5) **2.0** The Archers **2.15** Drama: Siege, by Katherine Jakeways, Eno Mfon and Darragh Mortell. (3/5) **2.45** Little Lifetimes: The Book Club (R) (3/4) **3.0** Money Box **3.30** Inside Health (R) **4.0** The Backlog: Demand. Natasha Loder of the Economist assesses the daunting task facing the NHS as it tackles the huge backlog exacerbated by the pandemic. (1/3)

**Radio 4 Extra**  
**6.0am** John Mortimer Presents the Trials of Marshall Hall (3/5) **6.30** S-Laughter in the Dark (3/4) **7.0** Alexei Sayle's Imaginary Sandwich Bar (4/4) **7.30** Conversations from a Long Marriage (1/4) **8.0** Hancock's Half Hour (2/10) **8.20** The Michael Bentine Show (2) **9.0** The Write Stuff (6/6) **9.30** All the Young Dudes (1/6) **10.0** Micah Clarke **10.55** The Fanthorpe

**E4**  
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0**

**ITV2**  
6.0am Love Bites **7.0** The Ellen DeGeneres Show **8.0** You've Been Framed! Gold **9.0** The

# Thursday 10



Mary Beard's Forbidden Art, BBC Two, 9pm  
The classicist enters the worlds of Otto Dix and Derek Jarman

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast** (T) **9.15** Live Winter Olympics (T) Includes Great Britain v Sweden in women's curling. **1.0** News (T) **1.30** Regional News and Weather (T) **1.45** Doctors (T) **2.15** Hope Street (T) **3.0** Escape to the Country (T) (R) **3.45** The Farmers' Country Showdown (T) (R) **4.30** Antiques Road Trip (T) (R) **5.15** Pointless (T) (R) **6.0** News (T) **6.30** Regional News and Weather (T) **7.0** The One Show (T) **7.30** EastEnders (T) Kheerat gets food poisoning after eating from Stacey's van.

**8.0 Dragons' Den** (T) A former fashion designer and her partner hope to bring haute couture to a very different market with an alternative to the flushable toilet wipe. **9.0 The Apprentice** (T) The candidates are told to find ways of capitalising on the booming tourism market in north Wales.

**10.0 News** (T) **10.25 Regional News**. Weather **10.35 Question Time** (T) Fiona Bruce chairs the debate. **11.35 Newscast** (T) **12.05 The Graham Norton Show** (T) (R) Guests include Uma Thurman and Minnie Driver. **12.55** Live Winter Olympics (T) Ayo Akinwolere presents skeleton and snowboarding on day seven.

**6.0 Live Winter Olympics** (T) The men's snowboard cross and men's alpine skiing combined. **9.15** The Customer Is Always Right (T) (R) **9.45** Wanted Down Under Revisited (T) (R) **10.30** Homes Under the Hammer (T) (R) **11.30** Bargain Hunt (T) (R) **12.15** Politics Live (T) **1.0** Live Winter Olympics (T) Includes the luge team relay. **3.0** Winter Olympics (T) **6.0** Richard Osman's House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Winter Olympics: Today at the Games (T)

**8.0 Great British Menu** (T) The two highest scoring North West chefs cook their six-course menus again. **9.0 Mary Beard's Forbidden Art** (T) The classicist examines work ranging from the etchings of Otto Dix, banned by the Nazis, to the paintings of the gay activist Derek Jarman.

**10.0 The Apprentice: You're Fired** (T) With Tom Allen. **10.30 Newsnight** (T) Weather **11.15 AstraZeneca: A Vaccine for the World** (T) (R) **12.15 Sign Zone** The Nilsen Files (T) (R) (1/3) **1.15** Kelvin's Big Farming Adventure (T) (R) **1.45 Cornwall** (T) (R) **2.15 Winterwatch** (T) (R) **3.15** Weather for the Week Ahead **3.20** News (T)

**6.0 Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) **1.55** Local News (T) **2.0** Dickinson's Real Deal (T) (R) **3.0** Lingo (T) (R) **3.59** Local News and Weather (T) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News (T) **6.30** News (T) **7.0** Emmerdale (T) Samson is upset by Sam's reaction. **7.30** Tonight: Dying With Dignity? (T) Euthanasia and assisted dying is still illegal in the UK, but that might be about to change. Jenni Murray investigates.

**8.0 Emmerdale** (T) Dawn is prepared to fight for her life. Cain's temper gets the better of him. **8.30 The Martin Lewis Money Show: Live** (T) **9.0 Kate Garraway's Life Stories** (T) Football veteran John Barnes joins the presenter to look back on his life and career.

**10.0 News** (T) **10.30 Local News** (T) Weather **10.45 Britain's Tiger Kings: On the Trail With Ross Kemp** (T) (R) (1/2) **11.45 All Elite Wrestling: Rampage** **12.30 Shop: Ideal World** **3.0** Tonight (T) (R) **3.25** Britain's Brightest Celebrity Family (T) (R) **3.50** Unwind With ITV **5.05** Tipping Point (T) (R)

**6.05 Countdown** (T) (R) **6.45** Cheers (T) (R) Double bill. **7.35** Everybody Loves Raymond (T) (R) Triple bill. **9.0** Frasier (T) (R) Triple bill. **10.30** Ramsay's Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** Sun, Sea and Selling Houses (T) (R) **12.30** Steph's Packed Lunch (T) Weekday magazine show. **2.10** Countdown (T) **3.0** A Place in the Sun (T) (R) **4.0** A New Life in the Sun (T) **5.0** Four in a Bed (T) **5.30** The Simpsons (T) (R) Double bill. **6.30** Hollyoaks (T) (R) **7.0** News

**8.0 The Dog House** (T) A saluki puppy called Harry has the cutest kangaroo jumps – but will he prove the perfect pooch for Charlie and Ali? **9.0 Screw** (T) The ripple effect of the murder touches officers and prisoners alike. Life on C Wing is altered for ever – and everyone is a suspect.

**10.0 First Dates: Valentine's** (T) **11.0 Katie Price's Mucky Mansion** (T) (R) (3/3) The star hands over the design of the garden room to her mum and sister. **12.0 24 Hours in A&E** (T) (R) **1.0** Geordie Hospital (T) (R) **1.55** Screw (T) (R) **2.50** Couples CDWM (T) (R) **3.45** Location, Location... (T) (R) **4.40** Food Unwrapped (T) (R)

**6.0 Milkshake!** **9.15** Jeremy Vine (T) **12.15** Shoplifters and Scammers: At War With the Law (T) **1.10** News (T) **1.15** Home and Away (T) **1.45** Neighbours (T) **2.15** **FILM** The Neighbour in the Window (Menah Huda, 2020) (T) **4.0** Watercolour Challenge (T) **5.0** News (T) **6.0** Neighbours (T) (R) **6.30** Winter Road Rescue (T) **7.0** Go Veggie and Vegan With Matt Tebbutt (T) The chef rustles up curried fried rice, which is quick, easy and can be made using leftovers, while the hero veg this week is cauliflower.

**8.0 The Queen's Guards: A Year in Service** (T) New series. Cameras focus on the oldest regiment in the British Army, The Coldstream Guards. **9.0 Who Killed Billie-Jo?** (T) The case of 13-year-old Billie-Jo Jenkins, who was murdered on the patio of her home in 1997.

**11.05 The Nightmare Neighbour Next Door** (T) (R) An East Yorkshire couple whose life was ruined by their neighbour. **12.05 999: Criminals Caught on Camera** (T) (R) **1.0** The Live Casino Show (T) **3.10** Britain's Favourite 80s Songs (T) (R) **4.20** Britain's Greatest Bridges (T) (R) **5.10** House Doctor (T) (R)

**10.05 FILM She Wore a Yellow Ribbon** (1949) (T) (R) Western with John Wayne. **11.45 Britain's Lost Masterpieces** (T) (R) (3/3) Art experts track down previously unknown paintings. **12.45 Handmade** (T) (R) **1.15** River Walks (T) (R) **1.45** Age of Steam (T) (R) **2.15** The Secret Life of the Motorway (T) (R) (2/3)

## Other channels

**Dave**  
7.10am Last Stop Garage Double Bill **8.0** Timber Kings **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Border Force: America's Gatekeepers **2.0** Expedition: Unpacked **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI XL **10.0** Live at the Apollo **11.0** Taskmaster **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Question Team **2.45** The Misadventures of Romesh Ranganathan

**E4**  
6.0am Hollyoaks Double Bill **7.0** Kitchen Nightmares USA **8.0** Mike & Molly Double Bill **9.0** How I Met Your Mother Double Bill **10.0** Big Bang Theory Double Bill **11.0** The Goldbergs

Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** Big Bang Theory **1.30** Big Bang Theory **2.0** Big Bang Theory **2.30** Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** Big Bang Theory **5.30** Big Bang Theory **6.0** Big Bang Theory **6.30** Big Bang Theory **7.0** Hollyoaks **7.30** Celebrity Big Brother Australia **9.0** Celebs Go Dating **10.0** Celebrity Gogglebox **11.05** Gogglebox **12.10** First Dates **1.20** Rick and Morty **1.45** Smiling Friends Double Bill **2.10** Celebs Go Dating **3.05** Alex Rider **4.0** Don't Tell the Bride **4.55** Kitchen Nightmares USA

**Film4**  
11.0am **FILM** Elephant Walk (1954) **1.10** **FILM** Freedom Radio (1940)

**3.0** **FILM** The Pink Panther Strikes Again (1976) **5.05** **FILM** Bugles in the Afternoon (1952) **6.50** **FILM** Made in America (1993)

**9.0** **FILM** Murder on the Orient Express (2017) **11.15** **FILM** Total Recall (2012) **1.30** **FILM** Chatroom (2010)

**ITV2**  
6.0am Love Bites **7.0** The Ellen DeGeneres Show

**8.0** You've Been Framed! Gold Top 100 Sportstars **9.0** The Cabins **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Tipping Point: Lucky Stars **2.0** Family Fortunes **3.0** The Ellen DeGeneres Show **4.0** Dress to Impress **5.0** You've Been Framed! Top 100 Senior Moments **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Gordon, Gino and Fred: Road Trip **10.0** Shopping With Keith Lemon **10.30** Family Guy Double Bill **11.30** American Dad! Double Bill **12.25** Bob's Burgers Double Bill **1.25** Superstore Double Bill **2.25** The Stand Up Sketch Show **2.50** Totally Bonkers Guinness World Records **3.15** Unwind With ITV **3.30** Teleshopping

**More4**  
8.55am Kirstie's Handmade Treasures **9.15** A Place in the Sun Double Bill **11.05** Find It, Fix It, Flog It Double Bill **1.05** Heir Hunters **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** Four in a Bed **4.50** Find It, Fix It, Flog It Double Bill **5.55** Escape to the Chateau: DIY **7.55** Grand

**Designs** **9.0** Britain's Novel Landscapes With Mariella Frostrup **10.0** 24 Hours in A&E **11.05** 24 Hour Baby Hospital **12.10** 8 Out of 10 Cats Does Countdown **1.15** Britain's Novel Landscapes With Mariella Frostrup **2.15** 24 Hours in A&E **3.20** Father Ted

**Sky Max**  
6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** A League of Their Own **9.0** An Idiot Abroad **10.0** Rob & Romesh v Andy Murray **11.0** A Discovery of Witches **12.0** The Flight Attendant **1.0** Road Wars **2.0** Highway Cops **2.30** Road Wars **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Stop, Search, Seize

**Sky Atlantic**  
6.0am Urban Secrets **7.0** CSI: Crime Scene Investigation **8.0** Six Feet Under Double Bill **10.15** The Wire Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Six Feet Under Double Bill **5.45** The Wire Double Bill **7.55** Game of Thrones **9.0** The Fear Index **10.05** The Gilded Age **11.10** Euphoria **12.15** Banshee **1.20** Banshee **2.25** Banshee **3.30** In Treatment **4.10** Richard E Grant's Hotel Secrets Double Bill

**Sky Arts**  
6.0am Beyond the Grace Note **7.25** Sir John Eliot Gardiner Conducts Mendelssohn and Schumann **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Terence Stamp **1.45** Fix It, Flog It Double Bill **2.55** Escape to the Chateau: DIY **7.55** Grand

**Fleetwood Mac/Genesis** **12.0** The Impressionists and the Man Who Made Them **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Max Von Sydow **3.0** David Hockney: Time Regained **4.0** Discovering: George Michael/Pet Shop Boys **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Julie Andrews **7.0** Landscape Artist of the Year 2022 **8.0** Discovering: William Hurt **9.0** Cartoon Carnival **11.0** Comedy Legends **12.0** The Fantastic Mr Murray **1.0** The Great Songwriters **2.0** Why Are We Creative? **3.50** Cold War and Cinema **4.45** National Trust: National Treasures

**Sky Atlantic**  
6.0am Urban Secrets **7.0** CSI: Crime Scene Investigation **8.0** Six Feet Under Double Bill **10.15** The Wire Double Bill **12.25** Game of Thrones **1.30** Gomorrah Double Bill **3.30** Six Feet Under Double Bill **5.45** The Wire Double Bill **7.55** Game of Thrones **9.0** The Fear Index **10.05** The Gilded Age **11.10** Euphoria **12.15** Banshee **1.20** Banshee **2.25** Banshee **3.30** In Treatment **4.10** Richard E Grant's Hotel Secrets Double Bill

**On the radio**

**Radio 3**  
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: CPE Bach (R) (4/5) **1.0** Lunchtime Concert: Chamber Music from Bucharest. Enescu: Cello Sonata in C, Op 26/2. Norbert Anger (cello), Sina Kloke (piano). Alexander von Zemlinsky (1871-1942): String Quintet in D minor. WDR Symphony Orchestra Cologne Chamber Players. (3/4) **2.0** Afternoon Concert. The Radio France Philharmonic with Franck's Symphony, and a premiere performance of Péter Eötvös's piano concerto. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Live from the Royal Festival Hall. Walton: Violin Concerto in B minor. **8.0** Interval Music. **8.25** Elgar: Symphony No 1 in A flat, Op 55. James Ehnes (violin), Philharmonia

**Radio 4**  
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** In Our Time **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: On Consolation, by Michael Ignatieff. (4/5) **10.0** Woman's Hour **11.0** From Our Own Correspondent (3/10) **11.30** Taxi Drivers (3/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** (FM) Piranesi. By Susanna Clarke. (4/10) **12.18** You and Yours **1.0** The World at One **1.45** Lemn Sissay's Poetry Rebels: The Establishment Poets (R) (4/5) **2.0** The Archers **2.15** Drama: Siege, by Katherine Jakeways, Eno Mfon and Darragh Mortell. (4/4) **2.45** Little Lifetimes: Greta Doesn't Want to Wait for Godot (R) (4/4) **3.0** Ramblings: Walking in the Rain with Melissa Harrison

with Melissa Harrison

**Orchestra**, John Wilson. **10.0** Free Thinking. Artistic explorations of existential challenges with Shahidah Bari and guests. **10.45** The Essay: The Frozen River - Garbh Choire (R) (4/5) **11.0** The Night Tracks Mix **11.30** Unclassified: Melissa Harrison's Listening Chair **12.30** Through the Night

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6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** In Our Time **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: On Consolation, by Michael Ignatieff. (4/5) **10.0** Woman's Hour **11.0** From Our Own Correspondent (3/10) **11.30** Taxi Drivers (3/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** (FM) Piranesi. By Susanna Clarke. (4/10) **12.18** You and Yours **1.0** The World at One **1.45** Lemn Sissay's Poetry Rebels: The Establishment Poets (R) (4/5) **2.0** The Archers **2.15** Drama: Siege, by Katherine Jakeways, Eno Mfon and Darragh Mortell. (4/4) **2.45** Little Lifetimes: Greta Doesn't Want to Wait for Godot (R) (4/4) **3.0** Ramblings: Walking in the Rain with Melissa Harrison

with Melissa Harrison

**9.0** Foul Play **9.30** An Actor's Life for Me (4/6) **10.0** Micah Clarke (4/5) **11.0** Desert Island Discs (10) **11.45** The Curious Cases of Rutherford & Fry (6/6) **12.0** The Jason Explanation... **12.30** Capital Gains (1/4) **1.0** John Mortimer... **1.30** S-Laughter in... **2.0** Believe Me (4/5) **2.15** Henry James: The Wings of the Dove (9/10) **2.30** Roots **3.0** Mical Clarke (4/5) **4.0** Foul Play **4.30** An Actor's Life... **5.0** John Mortimer... **5.30** The Wilsons Save... **5.50** The Desert Island Discs (10) **9.45** Rutherford & Fry (4/6) **10.0** Plum House (2/6) **10.30** Brian Gulliver's Travels (5/6) **11.0** Where to, Mate? (1/4) **11.15** Joseph Morpurgo's Walking Tour (1/4) **11.30** The Boosh (3/6) **12.0** Earthsearch II (4/10) **12.30** Great Lives (7/8) **1.0** John Mortimer... **1.30** S-Laughter in... **2.0** Believe Me (4/5) **2.15</b**

# Friday 11



**George Clarke's Amazing Spaces**, Channel 4, 8pm  
*The architect checks out a VW 'land yacht' in Norfolk*

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast** (T) **9.15** Live Winter Olympics (T)  
 Includes the third of four runs in the men's skeleton and Britain's men taking on Norway in the curling.  
**1.0 News** (T) **1.30** Regional News and Weather (T)  
**1.45** Hope Street (T) **2.30**  
 The Repair Shop (T) **3.0**  
 Escape to the Country (T) (R) **3.45** The Farmers' Country Showdown (T) (R) **4.30** Antiques Road Trip (T) (R) **5.15** Pointless (T) (R) **6.0** News (T) **6.30** News and Weather (T)  
**7.0** The One Show (T)  
**7.30** Question of Sport (T)

**6.0 Live Winter Olympics** (T)  
 Jeanette Kwakye presents curling and cross country skiing on day seven. **9.15** The Customer Is Always Right (R) **9.45** Wanted Down Under Revisited (T) (R) **10.30** Homes Under the Hammer (T) (R) **11.30** Bargain Hunt (T) (R) **12.15** Politics Live (T) **1.0** Live Winter Olympics (T) Includes the conclusion of the men's skeleton. **3.0** Winter Olympics (T) **6.0** House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Winter Olympics: Today at the Games (T)

**6.0 Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) **1.55** Local News (T) **2.0** Dickinson's Real Deal (T) (R) **3.0** Lingo (T) (R) **3.59** Local News and Weather (T) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News (T) **6.30** News (T) **7.0** Emmerdale (T) Leyla puts in a call for Dawn. Cain is devastated. Laurel utters some tough words. **7.30** Coronation Street (T) Daniel decides to come clean and offer David an apology.

**6.05 Countdown** (T) (R) **6.45** Cheers (T) (R) Double bill. **7.35** Everybody Loves Raymond (T) (R) Triple bill. **9.0** Frasier (T) (R) Triple bill. **10.30** Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** Sun, Sea and Selling Houses (T) (R) **12.30** Steph's Packed Lunch (T) **2.10** Countdown (T) **3.0** A Place in the Sun (T) (R) **4.0** A New Life in the Sun (T) **5.0** Four in a Bed (T) **5.30** The Simpsons (T) (R) Double bill. **6.30** Hollyoaks (T) (R) The rivalry between Damon and Tony continues to build. **7.0** News (T)

**6.0 Milkshake!** **9.15** Jeremy Vine (T) **12.15** Shoplifters and Scammers: At War With the Law (T) **1.10** News (T) **1.15** Home and Away (T) **1.45** Neighbours (T) **2.15** **Film** Killer Affair (Penelope Buitenhuis, 2018) (T) **4.0** Watercolour Challenge (T) **5.0** News (T) **6.0** Neighbours (T) (R) **6.30** Winter Road Rescue (T) **7.0** World's Most Scenic River Journeys (T) Cameras focus on the Guadalquivir, Spain's second longest river, and the great Muslim city of Córdoba. Bill Nighy narrates.

**7.0 Peggy Lee Entertains** (T) (R) The American jazz singer performs some of her most popular songs, in a programme first aired in 1981. **7.45** Top of the Pops 1984: Big Hits (T) (R) A compilation featuring the stars of the year that culminated in the release of Band Aid's Do They Know It's Christmas?

**8.0 Would I Lie to You?** (T) With Lady Leshurr, Alan Titchmarsh, Philippa Perry and Mike Wozniak.  
**8.30 EastEnders** (T) Jean opens up to Harvey.  
**9.0 Death in Paradise** (T) A woman reports a murder and is then found strangled. Had she foreseen her own death?

**8.0 Your Garden Made Perfect** (T) The owners of a new-build in Liverpool seek help with a wall that overwhelms their outdoor space.  
**9.0 QI XL Sexed-Up** (T) With Ahir Shah, Sara Pascoe and Suzi Ruffell.  
**9.45 Live at the Apollo** (T) Jen Brister introduces Esther Manito and Adam Rowe.

**8.30 Vera** Blood Will Tell (T) (R) (1/4) DCI Vera Stanhope investigates the case of murdered entrepreneur Freddie Gill, whose body is found by bailiffs attempting to repossess his house. Brenda Blethyn, Kenny Doughty and Jon Morrison star in the crime drama.

**8.0 George Clarke's Amazing Spaces** (T) A Norfolk father renovates a VW van to surprise his camping-mad kids, while a couple on the Isle of Wight turn a bomb shelter into a bijou bar.  
**9.0 8 Out of 10 Cats Does Countdown** (R) Sean Lock and Harry Hill take on Rosie Jones and Jon Richardson.

**8.0 Susan Calman's Grand Day Out** (T) Susan takes her campervan to the North Yorkshire Moors and the Yorkshire Dales. Includes news update.  
**9.0 A&E After Dark** (T) The staff of Hull Royal Infirmary are shocked when a young man is brought in with life-threatening stab wounds.

**8.0 TOTP: 1992** (T) (R) Music from EMF, Curtis Stigers, Iron Maiden and more.  
**8.30 TOTP: 1992** (T) (R) Marc Almond, En Vogue, SL2, the Cure and more.  
**9.0 Love Songs at the BBC: A Valentine's Day Special** (T) (R) Tracks by Celine Dion, Joe Cocker, 10cc and Jennifer Warnes and others.

**10.0 News** (T)  
**10.25 Regional News**. Weather  
**10.35 Graham Norton** (T) With Golda Roshevuel, Helen Mirren and Jim Broadbent.  
**11.25 Film** The Notebook (Nick Cassavetes, 2004) (T) Romantic drama.  
**1.25 Live Winter Olympics** (T) The second weekend begins with the mixed team snowboard cross.

**10.30 Newsnight** (T) Weather  
**11.05 The Nilsen Files** (T) (R) (3/3) Michael Ogden looks at how the media focus on Dennis Nilsen intensified following his conviction.  
**12.05 Sign Zone** Panorama (T) (R) **12.35** Survivors: Portraits of the Holocaust (T) (R) **1.35** Winterwatch (T) (R) **2.35** Weather for the Week Ahead (T) **2.40** News (T)

**10.20 News** (T)  
**10.50 Local News** (T) Weather  
**11.10 Brit Awards 2022** (T) (R) With performances from Dave, Doja Cat, Holly Humberstone, Ed Sheeran, Little Simz and more.  
**1.15 Shop: Ideal World** **3.0** Moneyball (T) (R) **3.50** Unwind With ITV **5.05** Masterpiece With Alan Titchmarsh (T) (R)

**10.0 The Last Leg** (T)  
**11.05 The Curse** (T) (R) Comedy about small-time crooks in 1980s London.  
**11.35 Film** Whitney (Kevin McDonald, 2018) (T) Exploring the life of Whitney Houston.  
**1.45 Kitchen Nightmares USA** (T) (R) **2.35** CDWM (T) (R) Five episodes. **4.50** The Answer Trap (T) (R)

**10.0 80s Greatest Pop Videos: 1982** (T) A visual celebration, from ABC and Duran Duran through to Tears for Fears and Yazoo.  
**12.05 That's So 1982** (T) (R) **1.0** The Live Casino Show (T) **3.10** Britain: A Year in the Wild (T) (R) **3.55** The Funny Thing About Dating (T) (R) **4.45** Wildlife SOS (T) (R) **5.10** House Doctor (T) (R)

**10.0 Barry White in Concert** Royal Albert Hall, 1975 (R)  
**10.50 Classic Albums: Tears for Fears – Songs from the Big Chair** (T) (R)  
**11.50 Nile Rodgers: How to Make It in the Music Business** (T) (R) (2/3)  
**12.50 TOTP: 1992** (T) (R) Double bill. **1.50** Peggy Lee Entertains (T) (R) **2.40** Love Songs at the BBC (T) (R)

## Other channels

**Dave**  
 6.0am Teleshopping  
 7.10 Last Stop Garage Double Bill **8.0** Timber Kings **9.0** Storage Hunters UK Double Bill **10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Border Force: America's Gatekeepers **2.0** Expedition With Steve Backshall: Unpacked **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** Have I Got a Bit More News for You **10.0** QI **XL 11.0** Taskmaster **12.0** Comedians Giving Lectures **12.40** Room 101 **1.20** Would I Lie to You? **2.0** Question Team **2.45** The Misadventures of Romesh Ranganathan

How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** The Goldbergs Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Celebrity Big Brother Australia **9.0** Gogglebox **11.05** Naked Atraction Double Bill **1.15** First Dates **2.15** Below Deck: Mediterranean **3.05** Alex Rider **4.0** Don't Tell the Bride **4.55** Ramsay's Kitchen Nightmares USA

**Film4**  
 11.0am **Film** Winchester '73 (1950) **12.50** **Film** Midnight Lace (1960) **3.0** **Film** Hell Is for Heroes (1962) **4.50** **Film** Born Free (1966) **6.40** **Film** Sahara (2005) **9.0** **Film** Step Brothers (2008) **11.0** **Film** The Tunnel (2019) **1.05** **Film** Paris, Texas (1984)

**ITV2**  
 6.0am Love Bites **7.0** The Ellen DeGeneres

Show **8.0** You've Been Framed! **9.0** The Cabins **10.0** Dress to Impress **11.0** Love Bites **12.0** Supermarket Sweep **1.0** Tipping Point: Lucky Stars **2.0** Family Fortunes **3.0** The Ellen DeGeneres Show **4.0** Dress to Impress **5.0** You've Been Framed! **Gold 6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** **Film** Ocean's 8 (2018) **11.15** Family Guy **12.10** American Dad! **1.05** Bob's Burgers Double Bill **2.0** Superstore Double Bill **2.50** The Emily Atack Show **3.30** Teleshopping

**More4**  
 8.55am Food Unwrapped **9.15** A Place in the Sun Double Bill **11.05** Find It, Fix It, Flog It Double Bill **1.05** Heir Hunters **2.05** Four in a Bed **2.35** Four in a Bed **3.10** Four in a Bed **3.40** Four in a Bed **4.15** Four in a Bed **4.50** Find It, Fix It, Flog It **5.55** A Place in the Sun **6.40** Escape to the Chateau: DIY **7.45** The Great Pottery Throw Down **9.0** Ice Cold Murders: Rocco Schiavone **11.10** 24 Hours in A&E **12.15** Emergency Helicopter Medics: Home Emergencies **1.15** 8 Out of 10 Cats Does Countdown Double Bill **3.25** Father Ted

**Sky Max**  
 6.0am Stargate SG-1 Double Bill **8.0** Supergirl **9.0** DC's Legends of Tomorrow **10.0** The Flash **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 Double Bill **3.0** DC's Legends of Tomorrow **4.0** Supergirl **5.0** The Flash **6.0** Stargate SG-1 Double Bill **8.0** Flintoff: Lord of the Fries **9.0** A Discovery of Witches **10.0** Dating No Filter **10.30** Brassic Double Bill **12.30** The Force: Manchester **1.30** Road Wars **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** Hawaii Five-0 **5.0** Stop, Search, Seize

**Sky Arts**  
 6.0am Darbar Festival 2018 **7.0** A Tribute to Randy Newman: Hollywood in Vienna **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Max Von Sydow **11.0** Discovering: George Michael **11.30** Discovering: Pet Shop Boys **12.0** Van Gogh: An Exclusive View - From Tate Britain **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Julie Andrews **3.0** Inside Art: Lubaina Himid at Tate Modern **3.30** Inside Art: Steggles Brothers

at Beecroft Southend **4.0** Discovering: Phil Collins **4.30** Discovering: Pulp **5.0** Tales of the Unexpected **5.30** Discovering: Robert Redford **6.30** Discovering: David Bowie **7.30** Discovering: The Smiths **8.0** The Great Songwriters **9.0** Stone Roses: Live in Blackpool **10.20** Discovering: New Order **10.50** Discovering: REM **11.20** Isle of Wight Festival Greatest Hits Double Bill **12.20** The Live Revival **1.20** Long Hot Summers: The Story of the Style Council **2.50** Discovering: Paul Weller **3.20** Video Killed the Radio Star **3.45** The Agony and the Ecstasy **4.45** National Trust: National Treasures

**Sky Atlantic**  
 6.0am Urban Secrets **7.0** CSI: Crime Scene Investigation **7.45** Six Feet Under Double Bill **9.55** The Wire Double Bill **12.05** Game of Thrones **1.05** Gomorrah Double Bill **2.55** Six Feet Under Double Bill **5.0** The Wire Double Bill **7.50** Game of Thrones **9.0** Der Pass Double Bill **11.10** Succession **12.15** True Blood **1.20** True Blood **2.25** True Blood **3.30** In Treatment **4.10** Storm City Double Bill

**Radio 3**  
 6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: CPE Bach (R) (5/5) **1.0** Lunchtime Concert: Chamber Music from Bucharest. Enescu: String Quartet in G, Op 22 No 2. WDR Symphony Orchestra Cologne Chamber Players. Shostakovich: Cello Sonata in D minor, Op 40. Norbert Anger (cello), Sina Kloke (piano). (4/4) **2.0** Afternoon Concert: The Radio France Philharmonic in Bartók's Village Scenes, Sz 78, and Mahler's Symphony No 1 in D, Titan. **4.30** The Listening Service: Close Harmony (R) **5.0** In Tune **7.30** In Concert. Live from the Barbican Hall, London in celebration of a century of broadcasting by the BBC. Bryce Dessner: Mari (UK Premiere). Richard Strauss: Burleske in D Minor. **8.10** Interval.

**Radio 4**  
 6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** Desert Island Discs: David Spiegelhalter (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week On Consolidation (5/5) **10.0** Woman's Hour **11.0** Terrorism and the Mind (3/3) **11.30** Fags, Mags and Bags: Jeff Capes Five Egger (2/4) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Piranesi (5/10) **12.18** You and Yours **1.0** The World at One **1.45** Lemn Sissay's Poetry Rebels: The Internet Poets (R) (5/5) **2.0** The Archers (R) **2.15** Drama: Siege, by Katherine Jakeways, Eno Mfon and Darragh Mortell. (5/5) **2.45** The Internet Poets (R) **3.0** Gardener's Question

**Radio 4 Extra**  
 6.0am John Mortimer Presents the Trials of Marshall Hall (5/5) **6.30** Lord Peter Wimsey: Murder Must Advertise (1/6) **7.0** Welcome to Our Village, Please Invade Carefully (1/6) **7.30** Now You're Asking With Marian Keyes and Tara Flynn (5/10) **8.0** Dad's Army (8/26) **8.30** Second Thoughts (1/6)

**9.0 Whispers** (2/6) **9.30** Ballylonen (5/6) **10.0** Micah Clarke **11.0** Podcast Radio Hour **12.0** Dad's Army (8/26) **12.30** Second Thoughts (1/6) **1.0** John Mortimer Presents... **1.30** Lord Peter Wimsey... **2.0** Believe Me (5/5) **2.15** Henry James: The Wings of the Dove (10/10) **2.30** Calling Hereford **3.0** Micah Clarke **4.0** Whispers (2/6) **4.30** Ballylonen (5/6) **5.0** Welcome to Our Village... **5.30** Now You're Asking With Marian Keyes and Tara Flynn (5/10) **6.0** Dad's Army (8/26) **6.30** Second Thoughts (1/6)

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# Saturday 12



**The Promise, BBC Four, 9pm & 9.55pm**  
Sarah Castaing (Sofia Essaïdi) is puzzled by a young girl's disappearance

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast (T)** **10.0** Live Winter Olympics (T)  
Great Britain's Lilah Fear and Lewis Gibson begin their campaign in the ice dancing. **12.0 Football Focus (T)** **1.0** News and Weather (T) **1.15** Live Six Nations Rugby Union (T) Wales v Scotland (kickoff 2.15pm) All the action from the Principality Stadium. **4.30 Final Score (T)** **5.25** Superman & Lois (T) **6.10** News (T) **6.20** Regional News and Weather (T) **6.30** Celebrity Mastermind (T) **7.0** The Weakest Link (T) **7.45** The Wall (T)

**8.30 Michael McIntyre's The Wheel (T)** (R) Three contestants try to answer their way to a fortune, guided by celeb experts. **9.30 Casualty (T)** Robyn must come to a decision about her pregnancy, while Paige is concerned by Dylan's view that her involvement with patients wastes time.

**10.10 News (T)** Weather **10.30 Match of the Day (T)** Norwich City v Manchester City and Manchester United v Southampton. **11.45 The NFL Show (T)** A look ahead to the Super Bowl. **12.15 Six Nations Sin Bin (T)** **12.45** Live Winter Olympics (T) Curling and monobob coverage on day nine. Plus, giant slalom coverage.

**6.0 Live Winter Olympics (T)** Day eight in Beijing, where there are medals to play for in cross country skiing and speed skating. **10.0 Saturday Kitchen Live (T)** **11.30** Rick Stein's Cornwall (T) (R) **12.0** Live Winter Olympics (T) A busy afternoon sees British hopes competing in both the women's skeleton and women's curling. **5.0 Flog It! (T) (R)** **6.0** Nature's Biggest Beasts (T) (R) **7.0** Winter Olympics: Today at the Games (T) Clare Balding and guests cast their eyes over the events of day eight.

**8.0 The Perfect Morecambe & Wise (T) (R)** Eric and Ernie encounter trouble on the stairs with Penelope Keith. Plus, music by Elton John. **8.30 Ronnie Spector at the BBC (T) (R)** A selection of archive performances. **9.0 Carole King: Natural Woman (T) (R)** Profile of the singer-songwriter.

**9.55 In Concert: Carole King (T) (R)** A 1971 performance. **10.25 James Taylor: In Concert (T) (R)** A 1971 performance. **11.10 FILM 20th Century Women (Mike Mills, 2016) (T)** Comedy drama starring Annette Bening. **1.0 FILM The Conversation (Francis Ford Coppola, 1974) (T)** Thriller. **2.50** Weather (T) **2.55 News (T)**

**6.0 CITV 9.25 News (T)** **9.30** James Martin's Saturday Morning (T) **11.40** Simply Raymond Blanc (T) **12.40** News (T) **12.59** Local News (T) **1.0** ITV Racing: Live from Newbury (T) Coverage of the 3.35 Betfair Hurdle from Newbury, which follows races at 1.15, 1.50, 2.25 and 3pm, plus races at 1.35, 2.05 and 3.15 from Warwick. **4.0** Six Nations Live (T) France v Ireland (kickoff 4.45pm) Jill Douglas presents all the action from the Stade de France. **7.0** The Masked Singer: The Final (T)

**8.30 Starstruck (T)** New series. Olly Murs hosts a contest in which teams of superfans are transformed into their music idols before singing one of their biggest hits to a panel of judges. **9.40 The John Bishop Show (T)** The comedian performs topical standup and chats to guests. Last in the series.

**10.25 News (T)** Weather **10.39 Local News (T)** Weather **10.40 FILM Bridget Jones's Diary (Sharon Maguire, 2001) (T)** Romantic comedy based on Helen Fielding's novel, with Renée Zellweger, Hugh Grant and Colin Firth. **12.30 Starstruck (T) (R)** **1.30** Shop: Ideal World **3.0** Sitting on a Fortune (T) (R) **3.50** Unwind With ITV

**6.0 Mike & Molly (T) (R)** Double bill. **6.40** King of Queens (T) (R) Double bill. **7.25** Frasier (T) (R) Double bill. **8.25** The Simpsons (T) (R) Seven episodes. **12.0** Live Rugby League (T) Leeds Rhinos v Warrington Wolves (kickoff 12.30pm) The first Super League match ever to be shown live on terrestrial TV. **2.45** Guy Martin's War Machines (T) **3.15** George Clarke's Amazing Spaces (T) **4.0** Live Fifa Club World Cup Football (T) The final (kickoff 4.30pm) **7.0** News (T) **7.30** Matt Baker: Our Farm in the Dales (T) (R)

**8.30 Wondrous Wales (T)** New series. Lambing season is in full swing for a family on in the Brecon Beacons. **9.30 FILM The Predator (Shane Black, 2018) (T)** A band of former soldiers and a scientist attempt to defeat a savage extraterrestrial. Sci-fi thriller with Boyd Holbrook, Trevante Rhodes.

**11.35 FILM Sicario (Denis Villeneuve, 2015) (T)** An FBI agent questions everything she believes after she is recruited to an elite narcotics task force. Crime drama with Emily Blunt. **1.55 Club World Cup Highlights (T)** **2.25** Last Leg (T) (R) **3.15** Kitchen Nightmares USA (T) (R) **4.05** Hollyoaks Omnibus (T) (R)

**6.0 Milkshake! 10.0** Sponge Bob SquarePants (T) (R) Double bill. **10.25** Entertainment News (T) **10.30 Friends: Best of Rachel (T) (R)** Five episodes. **1.0** Nick Knowles's Big House Clearout (T) (R) Double bill. **3.0** Cruising With Jane McDonald Down Under (T) (R) **4.30** Holidaying With Jane McDonald & Friends (T) **6.0** News (T) **6.05** Princess Margaret: The Unlucky Princess (T) (R) **7.30** Tony Robinson's History of Britain (T) (1/4) New series, starting with life under Roman rule.

**8.30 Secrets of the Royal Palaces (T)** A look at the christening of Princess Charlotte in 2015. **9.30 Sally Lindsay's Posh Weekends (T) (6/6)** The actor visits the Surrey home of multimillionaire businesswoman and Ann Summers CEO Jacqueline Gold.

**10.30 When Celebrity Goes Horribly Wrong (T)** (R) Contributors recall the popstars, actors, comedians and even astronauts embroiled in everything from sex scandals to televised meltdowns. **1.15 The Live Casino Show (T)** **3.15** Inside the Mr Kipling Cake Factory (T) (R)

**7.0 Avocets: Born Survivors (T) (R)** The life of the wading birds, whose elaborate courtship dances have proved fascinating for those interested in wildlife. **7.10 Castles: Britain's Fortified History (T) (R) (3/3)** Sam Willis charts how castles came under threat from the cannon during the Wars of the Roses, and how some were transformed into palaces during the Tudor era.

**8.10 Around the World in 80 Days (T) (R)** Michael Palin journeys from Shanghai to Japan before facing the daunting task of finding a passage across the Pacific. **9.0 The Promise** New French crime drama with Sofia Essaïdi. During storms in the Landes, 11-year-old Charlotte Meyer vanishes.

**9.55 The Promise (2/6)** Sarah tries to tie Charlotte Meyer's disappearance to the Fanny Vidal case. **10.50 Parkinson: The Peter Ustinov Interviews (T) (R)** **11.50 Yes, Prime Minister (T) (R)** A territorial battle at No 10. **12.20 Keeping Up Appearances (T) (R)** **12.50** Handmade in Bolton (R) **1.20** Around the World... (R) **2.10** Castles... (R)

## Other channels

**Dave**  
**7.10am Lazy Boy Garage Double Bill** **8.0** Rick Stein's Far Eastern Odyssey **9.0** Rick Stein's Long Weekends **10.0** American Pickers Double Bill **12.0** Storage Hunters UK Double Bill **1.0** Top Gear Double Bill **3.0** Red Bull Soapbox Race **4.0** Top Gear: Ambitious But Rubbish Double Bill **6.0** Would I Lie to You? **6.40** Would I Lie to You? The Unseen Bits **7.20** Would I Lie to You? **8.0** Not Going Out **8.40** Not Going Out **9.20** Not Going Out **10.0** Mel Giedroyc: Unforgivable **11.0** QI XL **12.0** Have I Got a Bit More News for You **1.0** Dave Gorman: Modern Life Is Goodish **2.0** Not Going Out Double Bill **3.10** The Misadventures of Romesh Ranganathan

USA Double Bill **10.35** Lego Masters Australia **12.15** Ramsay's Kitchen Nightmares USA Double Bill **2.10** Ramsay's 24 Hours to Hell and Back **3.05** The Big Bang Theory **3.35** The Big Bang Theory **4.05** The Big Bang Theory **4.35** The Big Bang Theory **5.05** The Big Bang Theory **5.35** The Big Bang Theory **6.10** The Big Bang Theory **6.40** FILM Indiana Jones and the Temple of Doom (1984) **9.0** Celebrity Gogglebox **10.0** Gogglebox Double Bill **12.10** First Dates Double Bill **2.20** Celebrity Gogglebox **3.15** Alex Rider **4.10** Don't Tell the Bride Double Bill

**Film4**  
**11.0am FILM Crack in the World (1965)** **12.55 FILM Horton Hears a Who! (2008)** **2.35 FILM Leap Year (2010)** **4.35 FILM City Slickers (1991)** **6.50 FILM The Huntsman: Winter's War (2016)** **9.0 FILM Mechanic: Resurrection (2016)** **11.0 FILM Black Rain (1989)** **1.25 FILM The Purge: Election Year (2016)**

**ITV2**  
**6.0am Totally Bonkers** **Guinness World Records** **6.40 Coronation Street** **Omnibus** **9.20 Love**

Bites **10.20** Dress to Impress Double Bill **12.25** The Masked Singer **2.0** You've Been Framed! Let Loose! **3.0** FILM Sherlock Gnomes (2018) **4.45 FILM Evan Almighty (2007)** **6.50 FILM Pitch Perfect 2 (2015)** **9.0 FILM Identity Thief (2013)** **11.15 Family Guy Double Bill** **12.10 American Dad!** Double Bill **2.10** Crossing Swords Double Bill **2.10** Plebs Double Bill **3.10** Totally Bonkers **Guinness World Records** **3.25** Unwind With ITV

**More4**  
**8.55am Food Unwrapped Investigates** **9.30** A Place in the Sun **10.30** A Place in the Sun **11.35** A Place in the Sun **12.35** Come Dine With Me **1.05** Come Dine With Me **1.35** Come Dine With Me **2.05** Come Dine With Me **2.40** Come Dine With Me **3.10** Four in a Bed **3.40** Four in a Bed **4.15** Four in a Bed **4.50** Four in a Bed **5.20** Four in a Bed **5.50** The Pennines: Backbone of Britain **6.55** Bettany Hughes's Treasures of the World **7.55** Secrets of Egypt's Valley of the Kings **9.0** 24 Hours in A&E Double Bill **11.05** 8 Out of 10 Cats Does Countdown **12.10** Father Ted Double Bill **1.15** 24 Hours in

A&E **2.20** 8 Out of 10 Cats Does Countdown **3.25** Father Ted

**Sky Max**  
**6.0am** Stop, Search, Seize Double Bill **8.0** The Flash **9.0** The Flash **10.0** The Flash **11.0** A League of Their Own **12.0** A League of Their Own **1.0** A League of Their Own **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** Hawaii Five-0 **5.0** Karl Pilkington: The Moaning of Life **6.0** Karl Pilkington: The Moaning of Life **7.0** Karl Pilkington: The Moaning of Life **8.0** Karl Pilkington: The Moaning of Life **9.0** Rob & Romesh v the NFL **9.30** Strike Back: Shadow Warfare **10.0** The Flight Attendant **11.0** A League of Their Own Road Trip: Loch Ness to London **12.0** The Force: Manchester 1.0 Road Wars **1.30** Dating No Filter **2.0** SEAL Team **3.0** A Discovery of Witches **4.0** Stop, Search, Seize Double Bill

**Sky Arts**  
**6.0am** André Rieu: Welcome to My World **6.55** Matthew Bourne's Romeo & Juliet **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected

**Sky Atlantic**  
**6.0am** Fish Town **7.0** Fish Town **7.50** Fish Town **8.40** Fish Town **9.30** Empire Falls **11.45** Boardwalk Empire **12.50** Boardwalk Empire **1.55** Boardwalk Empire **3.0** Sopranos **4.10** Sopranos **5.35** Sopranos **6.45** Sopranos **7.50** Sopranos **9.0** Game of Thrones **10.05** Game of Thrones **11.10** Game of Thrones **12.15** Game of Thrones **1.20** Game of Thrones **2.25** In Treatment **3.0** In Treatment **3.30** In Treatment **4.0** Urban Secrets Double Bill

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**Ascending** **6.0** J to Z. The vocalist Jazzmeia Horn and her quartet recorded at SFJazz Centre in San Francisco, plus harpist Brandee Younger shares music that inspires her. (R) **7.30** BBC 100... Hindemith: Kammermusik No 1. Aziza Sidikova: Marionnettes. **8.10** Interval. Schumann: Piano Concerto. Tippett: Midsummer Marriage - Ritual Dances. BBC Philharmonic, Eliso Virsaladze (piano), Omer Meir Wellber. **10.0** New Music Show. Kerry Andrew introduces the premiere of Svetlana Maras's Weavers, plus John Lely's Orrery. **12.0** Freeness: Sonic Currents (R) **1.0** Through the Night

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**Money Box** **12.30** The News Quiz (R) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** 39 Ways to Save the Planet: Sublime Seagrass (R) **3/10** **3.0** Drama: An Artificially Intelligent Guide to Love. Experimental drama by Hannah Silva. **4.0** Weekend Woman's Hour **5.0** Saturday PM **5.30** The Bottom Line (R) **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Clive Anderson and Scottee are joined by Greg James, Florence Odumosu and Giles Cooper. Music from This is the Kit and Florence Odumosu. **7.0** Profile **7.15** Desert Island Discs: Paul Costelloe (R) **8.0** Archive on 4: God Knows I'm Gay. Rev Dr Joel Love reflects on his life at theological college as an openly gay man. **9.0** DramaL Tumanbay - Fatima, by Mike Walker. (R) **6/8** **9.45** Enchanted Isle: Kow, by Jo Clement (R) **2/5** **10.0** News **10.15** The Moral Maze (R) **11.0** Counterpoint (R) **11.30** Poetry Please: Jo Clement (R) **12.0** News **12.15** Athena's Cancel Culture (R) **2/4** **12.30** Short Works: The Tallest Building in Wales, by Joe Dunthorne. (R) **12.48** Shipping

**Radio 4 Extra**  
**6.0am** Centenier: The Deep End **7.30** Great Lives (7/8) **8.0** The Write Stuff (6/6) **8.30** All the Young Dudes (1/6) **9.0** Open Mike **12.0** The Wilsons Save the World (1/4) **12.30** The Jason Explanation of (1/6) **1.0** The Death of Illegitimacy **2.0** In and Out of the Kitchen (1/6) **2.30** Ian D Montfort Is: Unbelievable **3.0** My Teenage Diary (1/6) **3.30** Where to, Mate? (1/4) **3.45** Warhorses of Letters (2/4) **4.0** Centenier... **5.30** Great Lives (7/8) **6.0** Vampirella **7.0** Open Mike **10.0** Little Lifetimes (1/6) **10.15** Earls of the Court (1/6) **10.30** The Problem With Adam Bloom (5/6) **11.0** Ian D Montfort **11.30** The Absolutely Radio Show (4/4) **12.0** Vampirella **1.0** The Death of Illegitimacy **2.0** In and Out of the Kitchen (1/6) **2.30** Ian D Montfort **3.0** My Teenage Diary (1/6) **3.30** Where to, Mate? (1/4) **3.45** Warhorses of Letters (2/4) **4.0** Centenier **5.30** Great Lives (7/8)

# Today's television



**The Curse**  
Channel 4, 10pm  
A star cast head up  
the 80s-set crime  
comedy series

## BBC One

## BBC Two

## ITV

## Channel 4

## Channel 5

## BBC Four

**6.0 Breakfast** (T) **7.30** MOTD: FA Cup Highlights (T) (R)  
**9.0 Sunday Morning** (T)  
**10.0 Politics England** (T)  
**10.30 Bargain Hunt** (T) (R) **11.20 Songs of Praise** (T) **12.0 News** (T) **12.10 Weather for the Week Ahead** (T) **12.15 Live Winter Olympics** (T) **3.05 News** (T) **3.20 Regional News and Weather** (T) **3.25 Weather** (T) **3.30 Match of the Day Live: The FA Cup** (T) Nottingham Forest v Leicester City (kickoff 4pm) **6.0 The Queen: 70 Glorious Years** (T) **7.0 The Green Planet** (T) (5/5)

**8.0 Call the Midwife** (T) A black raven is found in the parlour and Sister Monica Joan fears it is a bad omen.  
**9.0 Chloe** (T) New thriller series starring Erin Doherty as Becky, who follows a rich woman named Chloe on social media and becomes entangled in her life and mysterious death.

**10.0 News** (T)  
**10.20 Regional News** (T) Weather  
**10.30 MOTD: FA Cup Highlights** (T) Liverpool v Cardiff, and Bournemouth v Boreham Wood.  
**11.20 Women's Football Show** (T) Chelsea v Man City, and Tottenham v Brighton.  
**11.55 Question of Sport** (T) (R)  
**12.25 Live Winter Olympics** (T) Skiing and curling.

**6.0 Live Winter Olympics** (T) Curling, cross country skiing and speed skating.  
**9.15 Live Winter Olympics** (T) Ice hockey, luge, ski jumping and freestyle skiing.  
**12.15 MOTD Live: Women's Super League** (T) Chelsea v Man City (kickoff 12.30pm). **2.35 Kelvin's Big Farming Adventure** (T) (R)  
**3.05 Live Winter Olympics** (T) Men's downhill and the women's snowboard slopestyle. **5.0 Countryfile** (T) **6.0 Six Nations Rugby Special** (T) **7.0 Winter Olympics: Today at the Games** (T) Highlights.

**8.0 Antiques Roadshow** (T) Fiona Bruce looks back at memorable items.  
**9.0 Last Woman on Earth With Sara Pascoe** (T) (R) (2/3) The comedian meets people with unusual jobs in Georgia, including a gunsmith, a polyphonic singer and a guide at the Stalin Museum.

**10.0 FILM Sorry We Missed You** (Ken Loach, 2019) (T) Drama with Kris Hitchen.  
**11.35 FILM Versus: The Life and Films of Ken Loach** (2016) (T) The director shares stories about his films.  
**1.10 Sign Zone** Question Time (T) (R) **2.10 Holby City** (T) (R) **2.50 Weather for the Week Ahead** (T) **2.55 News** (T) **5.55 This Is BBC Two** (T)

**6.0 CITV 9.25 Love Your Weekend With Alan Titchmarsh** (T) **11.05 News and Weather** (T) **11.14 Local News** (T) **11.15 FA Cup Live** (T) Liverpool v Cardiff (kickoff 12noon) Mark Pougatch presents all the action from the fourth-round tie at Anfield. **2.30 Six Nations Live** (T) France v Italy (kickoff 3pm) Jill Douglas presents all the action from the concluding match in the opening round, held at the Stade de France. **5.30 News and Weather** (T) **5.45 Local News** (T) **6.0 Dancing on Ice** (T)

**8.0 The Good Karma Hospital** (T) Lydia discovers that there is only one solution to Greg's visa problem.  
**9.0 Trigger Point** (T) A far-right group claims responsibility for the mosque attack in revenge for Westhaven, while Lana finds a forensic link between the explosives used at both sites.

**10.0 News** (T)  
**10.15 Bradley & Barney Walsh: Breaking Dad** (T) (R) (3/6)  
**10.45 Keeping Up With the Aristocrats** (T) (R) The Fitzalan-Howards bump into Prince Charles.  
**11.45 Gallagher Premiership Rugby Union Highlights** (T)  
**12.45 Shop: Ideal World 3.0** Motorsport UK (T) (R)  
**3.50 Unwind With ITV**

**6.10 Mike & Molly** (T) (R) Triple bill. **7.15 The King of Queens** (T) (R) Triple bill. **8.30 The Simpsons** (T) (R) Double bill. **9.30 Sunday Brunch** (T) **12.30 The Simpsons** (T) (R) Four episodes.  
**2.25 FILM Angus, Thongs and Perfect Snogging** (Gurinder Chadha, 2008) (T) Comedy drama based on Louise Rennison's novels, with Georgia Groome and Aaron Taylor-Johnson. **4.20 A Place in the Sun** (T) (R) **5.20 Chateau DIY** (T) (R) **6.15 News** (T) **6.45 Luxury Holidays for Less** (T)

**7.45 The Great Pottery Throw Down** (T) The potters create a pair of vessels using a decorative 1960s-style glaze.  
**9.0 Celebrity Hunted** (T) The Vivienne and Chloe Veitch go off grid, camping by a motorway on the edge of Slough – and end up turning to Kerry Katona for help.

**10.0 The Curse** (T) New comedy series about small-time crooks in 1980s London.  
**10.30 Gogglebox** (T) (R)  
**11.30 8 Out of 10 Cats Does Countdown** (T) (R)  
**12.35 The Great Cookbook Challenge** (T) (R) **1.30 FILM A Walk in the Woods** (Ken Kwapis, 2015) (T) **3.15 CDWM** (R) Five episodes.  
**5.30 Food Unwrapped** (T) (R)

**6.0 Milkshake!** **10.0 Sponge Bob SquarePants** (T) (R) Double bill. **10.25 Entertainment News** (T)  
**10.30 Friends: Best of Rachel** (T) (R) Six episodes.  
**1.30 FILM Miss Potter** (Chris Noonan, 2006) (T) Biographical period drama starring Renée Zellweger.  
**3.20 FILM The Best Exotic Marigold Hotel** (John Madden, 2011) (T) Comedy drama with Judi Dench and Bill Nighy. **5.55 News** (T) **6.0 Natural History Museum: World of Wonder** (T) (R) **7.0 Secrets of the Mr Kipling Factory** (T) (R)

**8.0 Bargain-Loving Brits in the Sun** (T) Samantha and Richard revamp a dilapidated garden centre.  
**9.0 Hotel Benidorm: Sun, Sea and Sangria** (T) Staff prepare for Halloween celebrations, with Shari frantically getting the decorations up while Tom entertains the guests.

**10.0 The World's Biggest Cruise Ship: All Aboard!** (T) (R) Life aboard the MSC Seaside.  
**11.30 Greatest TV Moments of the 80s** (T) (R) With Matthew Kelly.  
**12.20 The Live Casino Show** (T) **3.20 Entertainment News** (T) **3.30 Britain's Favourite 80s Songs** (T) (R) **4.40 GPS: Behind Closed Doors** (T) (R)

**7.0 Perfect Pianists at the BBC** (T) (R) David Owen Norris trawls through 60 years of BBC archive material to showcase some of the greatest names in the history of the piano, from Benno Moiseiwitsch, Solomon and Myra Hess in the 1950s, through Vladimir Horowitz and Arthur Rubinstein to more recent stars such as Alfred Brendel, Mitsuko Uchida and Stephen Hough.

**8.0 Dames of Classic Drama at the BBC** (T) (R) Archive footage of acting legends.  
**9.0 Kwame Kwei-Armah: This Cultural Life** (T) Playwright and artistic director of the Young Vic Kwame Kwei-Armah shares some of the influences on his work.  
**9.30 Elmina's Kitchen** (T) (R) Kwame Kwei-Armah's play.

**11.0 Imagine... My Name Is Kwame** (T) (R) Alan Yentob presents a profile of the writer and director Kwame Kwei-Armah.  
**12.0 Africa With Ade Adepitan** (T) (R) **1.0 Upstream** (T) (R) **1.30 Dames of Classic Drama at the BBC** (T) (R)  
**2.30 Kwame Kwei-Armah: This Cultural Life** (T) (R) **3.0 Perfect Pianists...** (T) (R)

## Other channels

**Dave**  
**7.10am Lazy Boy Garage Double Bill** **8.0 Rick Stein's Long Weekends**  
**9.0 American Pickers**  
**10.0 Storage Hunters UK Double Bill** **11.0 World's Most Dangerous Roads**  
**12.0 Red Bull Soapbox Race** **1.0 Cops on the Rock** **2.0 Border Force: America's Gatekeepers**  
**3.0 Top Gear** **4.0 Would I Lie to You?** **4.40 Would I Lie to You?** **5.20 Would I Lie to You?** **6.0 Top Gear**  
**7.0 Cops on the Rock** **8.0 QI XL** **9.0 Have I Got a Bit More News for You**  
**10.0 Mock the Week**  
**10.40 QI** **11.20 Would I Lie to You?** **12.0 Meet the Richardsons** **12.40 Meet the Richardsons** **1.20 Meet the Richardsons** **2.0 Have I Got a Bit More News for You** **3.0 Insert Name Here: Christmas Special**  
**3.30 Insert Name Here**

**Film4**  
**11.0am FILM Leap Year** (2010) **1.05 FILM Horton Hears a Who!** (2008) **2.45 FILM Home Alone 2: Lost in New York** (1992) **5.05 FILM Failure to Launch** (2006) **6.55 FILM Hampstead** (2017) **9.0 FILM The Nice Guys** (2016) **11.15 FILM The Business** (2005)  
**1.10 FILM It's Only the End of the World** (2016)

**ITV2**  
**6.0am Totally Bonkers** Guinness World Records  
**6.30 Love Bites** **7.30 Love Bites** **8.25 Love Bites** **9.25 Dress to Impress** Double Bill

**More4**  
**8.55am George Clarke's Amazing Spaces** **9.55 Ugly House to Lovely House** **11.0 George Clarke's Old House**, New Home **12.0 Come Dine With Me** **12.35 Come Dine With Me** **1.05 Come Dine With Me** **1.35 Come Dine With Me** **2.05 Come Dine With Me** **2.40 Four in a Bed** **3.10 Four in a Bed** **4.15 Four in a Bed** **4.50 Four in a Bed** **5.20 Come Dine With Me** **5.55 Come Dine With Me** **6.25 Come Dine With Me** **6.55 Come Dine With Me** **7.25 Come Dine With Me** **8.0 Car**

**Sky Arts**  
**6.0am Madama Butterfly** on Sydney Harbour **8.30 Tales of the Unexpected** **9.0 Tales of the Unexpected** **10.0 Tales of the Unexpected** **10.30 Tales of the Unexpected** **11.0 Tales of the Unexpected**

**SOS 9.0** **9.99pm: On the Front Line** **10.0 24 Hours in A&E** **11.05 Emergency Helicopter Medics Double Bill** **1.10 8 Out of 10 Cats Does Countdown** Double Bill **2.30 24 Hours in A&E**

**Sky Max**  
**6.0am Hour of Power**  
**7.0 Air Ambulance ER** **8.0 Supergirl Double Bill** **10.0 Supergirl** **11.0 Magnum PI**  
**12.0 NCIS: New Orleans**  
**1.0 NCIS: New Orleans**  
**2.0 NCIS: New Orleans**  
**3.0 Dating No Filter** **3.30 Dating No Filter**  
**4.0 Dating No Filter** **4.30 Dating No Filter**  
**5.0 A League of Their Own**  
**7.0 A League of Their Own**  
**8.0 Golf's Funniest Moments** **9.0 Magnum PI**  
**10.0 NCIS: New Orleans**  
**11.0 SEAL Team** **12.0 Brassic Double Bill** **2.0 Brit Cops: Law & Disorder Double Bill** **4.0 Highway Cops** **5.0 Highway Cops** **5.30 Highway Cops**

**Sky Atlantic**  
**6.0am Urban Secrets**  
**7.0 Urban Secrets** **8.0 Urban Secrets** **9.0 Urban Secrets**  
**10.0 Boardwalk Empire** **11.05 Boardwalk Empire** **12.10 Boardwalk Empire** **1.15 Boardwalk Empire** **2.20 Boardwalk Empire** **3.30 Sopranos** **4.35 Sopranos** **5.40 Sopranos** **6.45 Sopranos** **7.55 Sopranos** **9.0 The Gilded Age** **10.05 Billions** **11.10 Succession**  
**12.15 Euphoria** **1.20 In Treatment** **2.0 Euphoria** **3.05 Billions** **4.10 Urban Secrets** Double Bill

**Sky Arts**  
**6.0am Madama Butterfly** on Sydney Harbour **8.30 Tales of the Unexpected** **9.0 Tales of the Unexpected** **10.0 Tales of the Unexpected** **10.30 Tales of the Unexpected** **11.0 Tales of the Unexpected**

**Radio 3**  
**7.0am Breakfast** **9.0 Sunday Morning**  
**Pieces** by Edward Armas Järnefelt, Lili Boulanger, Robert Carver, Fanny Mendelssohn and Franz Liszt. **12.0 Private Passions** by Barbara Taylor Bradford **1.0 Lunchtime Concert** by the tenor Stuart Jackson and the pianist Kathryn Stott perform songs by Gurney, Tosti and Rachmaninov. (R) **2.0 The Early Music Show** by the mezzo Ann Hallenberg sings pieces by Monteverdi, Sances, Merula, Krieger and Purcell. **3.0 Choral Evensong** by Our Lady of Victories, Kensington, London (R) **4.0 Jazz Record Requests** **5.0 The Listening Service**: Close Harmony (R) **5.30 Words and Music: Modernism in the 1920s** **6.45 Sunday Feature**: A Chinese Odyssey in London. Paul French explores British-Chinese cultural solidarity from 1937 to 1945. **7.30 Drama on 3:**

**Sky Atlantic**  
**6.0am Urban Secrets**  
**7.0 Urban Secrets** **8.0 Urban Secrets** **9.0 Urban Secrets**  
**10.0 Boardwalk Empire** **11.05 Boardwalk Empire** **12.10 Boardwalk Empire** **1.15 Boardwalk Empire** **2.20 Boardwalk Empire** **3.30 Sopranos** **4.35 Sopranos** **5.40 Sopranos** **6.45 Sopranos** **7.55 Sopranos** **9.0 The Gilded Age** **10.05 Billions** **11.10 Succession**  
**12.15 Euphoria** **1.20 In Treatment** **2.0 Euphoria** **3.05 Billions** **4.10 Urban Secrets** Double Bill

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**6.0am Madama Butterfly** on Sydney Harbour **8.30 Tales of the Unexpected** **9.0 Tales of the Unexpected** **10.0 Tales of the Unexpected** **10.30 Tales of the Unexpected** **11.0 Tales of the Unexpected**

**Magnitsky the Musical**. Robert Hudson and Johnny Flynn's modern folk tale. (R) **9.05 Record Review Extra**: Haydn's Symphony No 49 **11.0 The World in a Grain of Sand: Ballad, Lyric, Song**. A chronological survey of modern English art song. (R) **1.12.0 Classical Fix**: Sarah Solemani (R) **12.30 Through the Night**

**Radio 4**  
**6.0am News** **6.05 Something Understood: On Walking** (R) **6.35 Passions**: Barbara Taylor Bradford **1.0 Lunchtime Concert**: The tenor Stuart Jackson and the pianist Kathryn Stott perform songs by Gurney, Tosti and Rachmaninov. (R) **2.0 The Early Music Show**: The mezzo Ann Hallenberg sings pieces by Monteverdi, Sances, Merula, Krieger and Purcell. **3.0 Choral Evensong**: Our Lady of Victories, Kensington, London (R) **4.0 Jazz Record Requests** **5.0 The Listening Service**: Close Harmony (R) **5.30 Words and Music: Modernism in the 1920s** **6.45 Sunday Feature**: A Chinese Odyssey in London. Paul French explores British-Chinese cultural solidarity from 1937 to 1945. **7.30 Drama on 3:**

**Sky Arts**  
**6.0am Madama Butterfly** on Sydney Harbour **8.30 Tales of the Unexpected** **9.0 Tales of the Unexpected** **10.0 Tales of the Unexpected** **10.30 Tales of the Unexpected** **11.0 Tales of the Unexpected**

**The World This Weekend**  
**1.30 The Listening Project Omnibus** (R) **2.0 Gardeners' Question Time** (R) **2.45 Drama: The Seventh Test - The Candy Van** by Vikas Swarup, dramatised by Ayesha Menon and John Dryden. (R) **5/10 3.0 Berlin Alexanderplatz**. Simon Scardifield's dramatisation of Alfred Döblin's modernist novel. (2/2) **5.0 File on 4: Missing Evidence** (R) **5.40 Profile** (R) **5.54 Shipping Forecast** **6.0 News** **6.15 Pick of the Week** **With Chris Hawkins**. **7.0 The Archers** **7.15 Now You're Asking** with Marian Keyes and Tara Flynn: The Child Care Problem (5/10) **7.0 News** **7.0 Sunday** **7.54 Radio 4 Appeal**: Rafiki Thabo Foundation. With Amar Latif. **8.0 News** **8.0 Sunday Papers** **8.10 Sunday Worship** **8.48 A Point of View** (R) **8.58 Tweet of the Day** (R) **9.0 Broadcasting House** **10.0 The Archers** **11.0 Desert Island Discs**: Prof Sir David Spiegelhalter **11.45 The Art and Science of Blending**: Whisky (R) **1.12.0 News** **12.01 (LW) Shipping Forecast** **12.04 The Unbelievable Truth** (R) **4/6 12.32 The Food Programme: Eco-Labelling for Food** (R)

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**5.45 Farming Today** **5.58 Tweet of the Day** (R)  
**Radio 4 Extra**  
**6.0am The Rule of the Land Omnibus** **7.20 Love Henry James: The Wings of the Dove** **7.30 The Dove** **8.0 All Gas and Gaiters** (3/20) **9.30 For the Love of Leo** (2/4) **10.0 Desert Island Discs** (10) **10.45 The Curious Cases of Rutherford & Fry** (6/6) **11.0 Radiolab** (6/8) **12.0 Poetry Extra** **12.30 Tom Wrigglesworth's Open Letters** (2/4) **6.0 Mythos** (2/3) **6.45 Short Works** (3/5) **6/8 8.0 Kiss of Life** **9.0 Desert Island Discs** (10) **9.45 Rutherford & Fry** **10.0 Tom Wrigglesworth** **10.30 The Hudson and Pepperdine Show** (3/6) **11.0 In and Out of the Kitchen** (1/6) **11.30 The Masterson Inheritance** (2/6) **12.0 Mythos** (2/3) **12.45 Short Works** (3/5) **1.0 How to Stop Time** **Omnibus** (1/2) **2.20 Adam Bede** **Omnibus** (3/3) **3.30 The Beat Women** **4.0 Kiss of Life** **5.0 Poetry Extra** **5.30 Tom Wrigglesworth**