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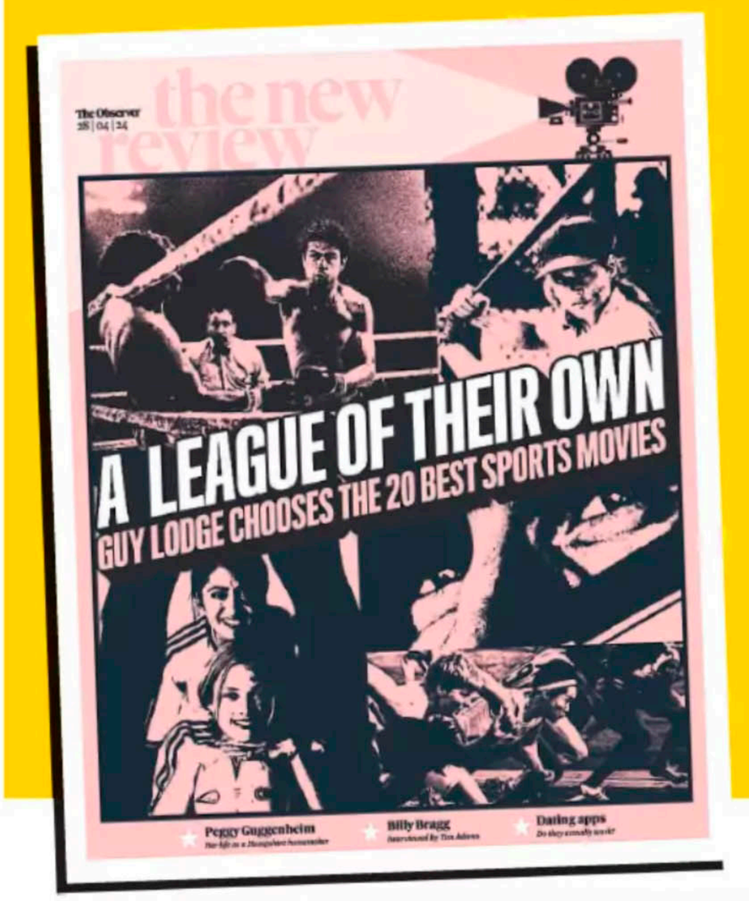

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Exclusive: top Tory MP defects to Labour in fury at NHS crisis

- Ex-health minister slams 'nationalist right'
- 'Tories failing on improving care'

Toby Helm
Political Editor

A Tory MP and former health minister has staged a dramatic defection to Labour, saying the Conservatives have become a "nationalist party of the right" that has abandoned compassion and no longer prioritises the NHS.

Dr Dan Poulter, the MP for Central Suffolk and North Ipswich, who works part-time as a mental health doctor in an NHS hospital, announced in an exclusive interview with the *Observer* that he was resigning as a Tory MP and would be taking the Labour whip until the next election.

He said he would not seek re-election to the House of Commons at the next general election. But, writing in today's *Observer,* he says he envisages a role advising the Labour party on its policies on mental health while focusing more on his NHS work.

Poulter said his experiences on more than 20 night shifts over the last year in a severely overstretched accident and emergency department had been "truly life-changing" and persuaded him to defect to the only party he believed was now really committed to investing in improving the NHS.

Dan Poulter filling out his party membership form with Labour MP Ellie Reeves yesterday.

Dan Poulter
From the frontline I see the NHS desperately struggling. I've come to the conclusion the only cure is a Labour government
Comment, page 5

He said: "I could not go on as part of that. I have to be able to look my NHS colleagues in the eye, my patients in the eye and my constituents in the eye. And I know that the Conservative government has been failing on the thing I care about most, which is the NHS and its patients."

The *Observer* understands that discussions between Poulter and senior Labour figures have been going on for many months at the highest levels about the timing and organisation of his likely defection, as well as advisory roles he could play in future in developing the party's health policies, with the benefit of his firsthand inside knowledge.

The defection has, however, been kept the tightest of secrets, with only half a dozen people in the party knowing it was coming before the *Observer* broke the news.

A one nation Tory on the left of the party, Poulter has regularly made his

Continued on page 4 ››

How warnings were ignored about dirty blood in 1970s

Jon Ungoed-Thomas & Robin McKie

A commercial blood product at the centre of the biggest treatment scandal in the history of the NHS was approved for use after government officials were told convicts were among the paid donors and virus contamination "should be assumed", corporate filings reveal.

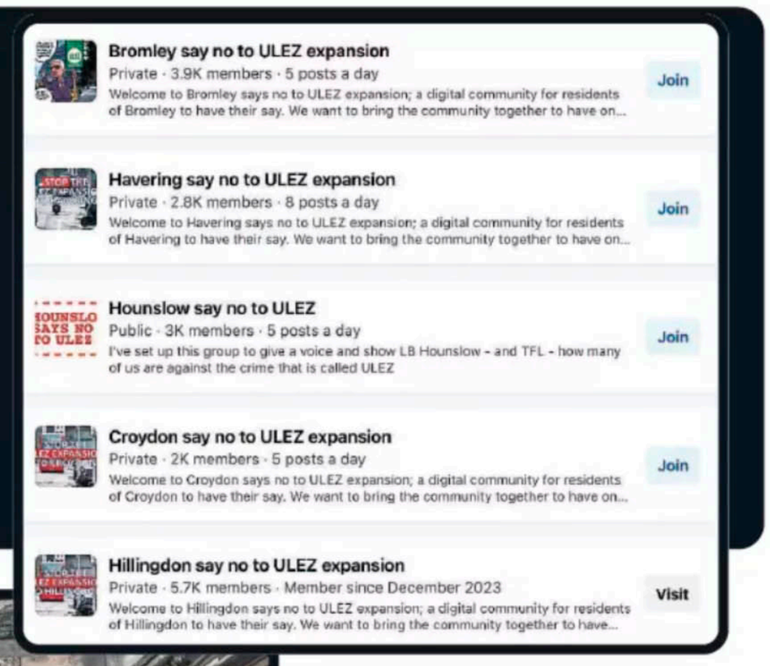
The product, given to haemophiliacs in the 1970s and '80s to enable their blood to clot, was injected into thousands of UK patients, including young children, who were then infected with HIV and hepatitis C.

A single batch could contain plasma from 20,000 donors harvested in US prisons and some of the poorest neighbourhoods of the US, where drug use and sexual infections were rife. One infected donation would contaminate the entire batch.

An inquiry lead by Brian Langstaff will report next month on the scandal, which has killed about 3,000 people in the UK. He has already concluded "wrongs were done at individual, collective and systemic levels".

The drug firm Bayer provided 7,000 documents to the inquiry, which reveals its subsidiary, Cutter Laboratories, warned in licensing application documents in the 1970s that its commercial blood product Koate, may contain viruses. It said: "Since the presence or absence of hepatitis virus in Koate

Continued on page 10 ››



Tory party staff running anti-Ulez Facebook groups rife with racism

Network of 'grassroots' forums used to spread messages ahead of London mayor election

Shanti Das & Jon Ungoed-Thomas

Conservative party staff and activists are secretly operating a network of Facebook groups that have become a hotbed of racism, misinformation and support for criminal damage.

An investigation has identified 36 groups that appear to be separate grassroots movements opposing the expansion of ultra-low emission zone (Ulez) schemes to reduce air pollution. They do not say they were set up by the Conservatives as part of a coordinated political campaign.

The closed groups – which have a combined membership of 38,000 – have been a forum for Islamophobic attacks on Labour's London mayor Sadiq Khan, with members calling him a "terrorist sympathiser" and a "khaki punt" and saying they would pay to get him "popped". Other posts promote white supremacist slogans, antisemitic conspiracy theories and have encouraged the destruction of Ulez enforcement cameras.

The findings by Greenpeace's investigative unit, Unearthed, shared with the *Observer*, are the latest controversy to embroil the party over its campaigning tactics and attacks on Khan. Its former deputy chairman, Lee Anderson, was suspended in February after claiming "Islamists" were controlling the London mayor, and a Tory attack video used scenes of a panicked crowd at a New York subway station to claim Londoners were in fear of crime.

Senior Tories have made posts in some of the groups, including the London mayoral candidate Susan Hall, who is a member of six groups and has posted in two. Hall did not respond to requests for comment.

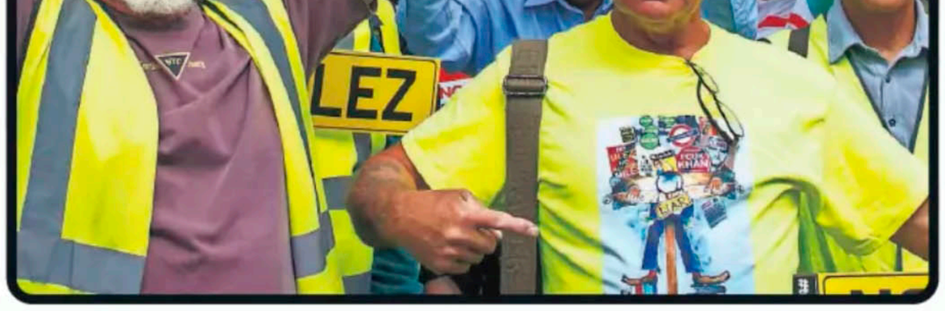
The findings also raise questions about transparency. It is not made clear to the groups' members that they are linked to the Conservatives. But most share the same three administrators, believed to be two CCHQ staffers and an activist who helped run an MP's digital campaigns.

Rachel Cromie, an administrator of all 36 groups, is a Tory councillor in Haywards Heath, Sussex. Her register of interests lists Conservative campaign HQ in a section on employment and she has previously been described as an area campaign manager for the party. An earlier register of interests shows she was head of operations for a political consultancy founded by a former consultant at Cambridge Analytica. Cromie did not respond to requests for comment.

Another Conservative party employee, who has been one of its digital campaign managers since February, is an administrator of 27 groups. Others include councillors, party officials and a local mayor.

The *Observer* also found Tory activists posting in the groups without declaring their political affiliation. One posted a meme calling Khan an "arse" alongside laughing emojis. The approach appears to have enabled the targeting of political messages at certain groups without the need to follow Facebook transparency rules, which require formal ads to carry a disclaimer.

The Conservative party said it would review its "processes and policies" regarding Facebook groups in light of the findings. It did not say whether the running of the groups had been funded centrally or comment on the failure to make clear they were linked to the Tories.



An anti-Ulez protest in London, above, and top, anti-Sadiq Khan message on one of the Facebook groups investigated by Greenpeace, an anti-Ulez placard, and a selection of the 'grassroots' forums.

A spokesperson distanced CCHQ from the racist and abusive comments, saying the party "condemns all discriminatory language, and never encourages nor condones vandalism or criminal activity".

Seven Conservative MPs, including Sir Bob Neill and Steve Tuckwell, who held Boris Johnson's Uxbridge and South Ruislip constituency for the Tories in last summer's byelection, are also members of groups in the network. Neill, Conservative MP for Bromley and Chislehurst, said he did not believe the posts represented the majority of people opposed to Ulez, but that they were "completely inappropriate" and he did not tolerate or condone them.

Chris Philp, policing minister, was previously found to be a member of one of the groups and said this weekend that he condemned unacceptable abuse and endorsement of criminal damage. Tuckwell did not respond to requests for comment.

There is no suggestion the racist posts or those encouraging vandalism were made, or engaged with, by Conservative politicians or staff.

The groups – which have names like "Hillingdon say no to Ulez expansion" – were mostly set up in 2023 before the Uxbridge byelection, but are now being used to promote Hall's campaign and attack Khan. There is a group for almost every London borough, as well as for commuter-belt counties including Kent, Essex and Surrey.

Researchers from Unearthed joined six of the bigger groups and found dozens of racist posts and virulent abuse of Khan, including users saying they would like to see him killed.

Conspiracy theories – including that the World Economic Forum is using green measures to restrict movement and that Ulez cameras are equipped with facial recognition technology – are widespread.

Posts encouraging vandalism have also been allowed to circulate. In the Kent Facebook group, an anonymous participant posted a call to action in February saying "blade runners" were "needed urgently" to target Ulez cameras. The post included a picture of a man holding a molotov cocktail, his face painted with the St George flag, emblazoned with the words: "Fcuk Ulez. People must now stand together. If Khan gets in the PURGE must begin with NO REGRETS."

The groups' rules state that they ban hate speech, bullying, "degrading comments" and posts that are about "illegal activity or encourage others to break the law". Such posts are supposedly deleted and the member permanently banned.

But the content appears to have been allowed to spread without intervention from the Tory figures who oversee the groups and have the power to police their contents.

Ami McCarthy, political campaigner at Greenpeace UK, said: "These groups are an absolute cesspit of vile racism and hate speech, as well as a breeding ground for dangerous conspiracy theories. That they're being managed by Conservative operatives speaks volumes about the direction in which the party has gone, and just how toxic these anti-Ulez campaigns have become. The party should launch a full investigation into this whole shameful scandal and everyone involved."

A Labour source said the party was considering reporting some of the content to the police.

Meta, which owns Facebook, was contacted for comment.

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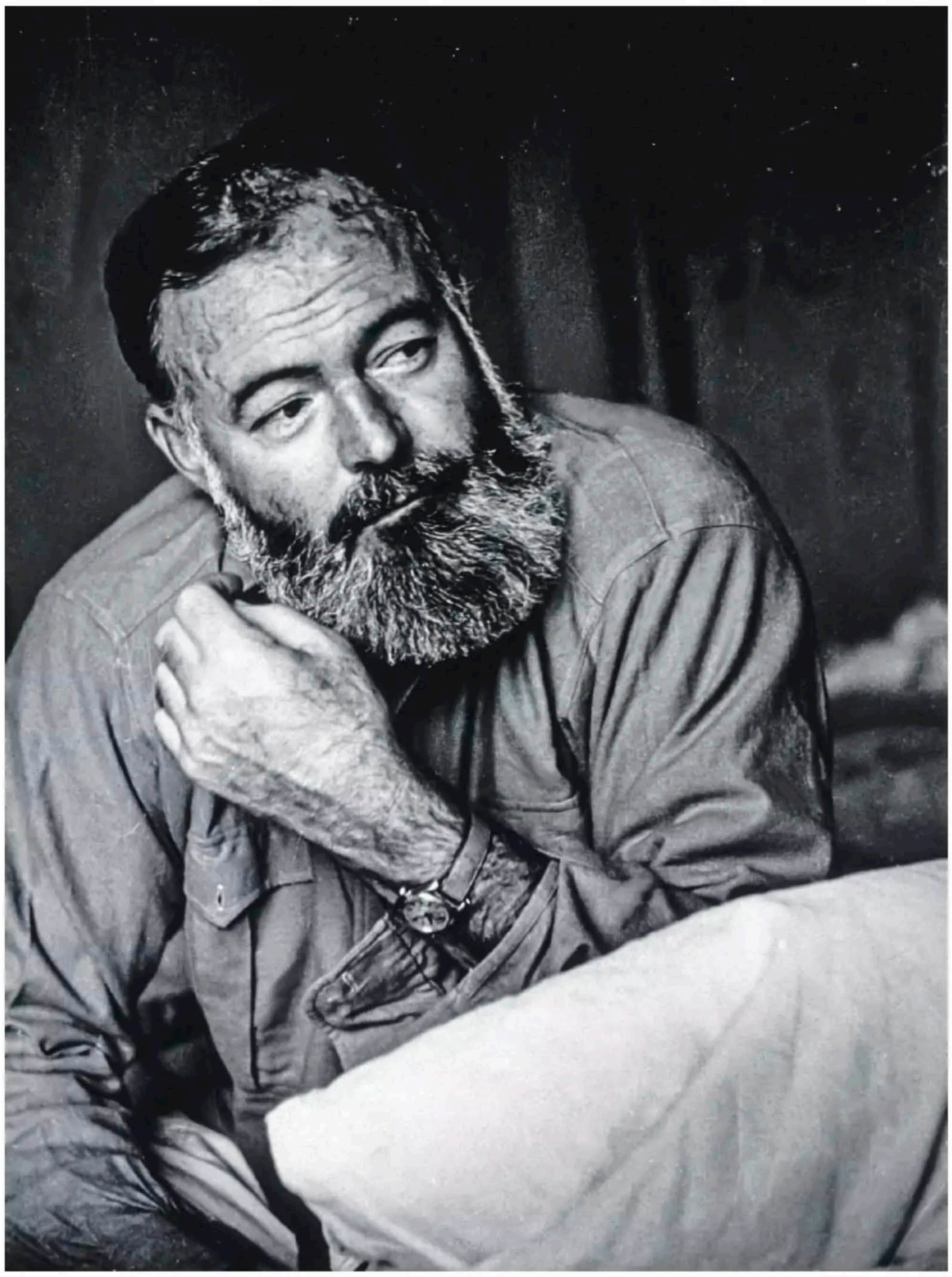
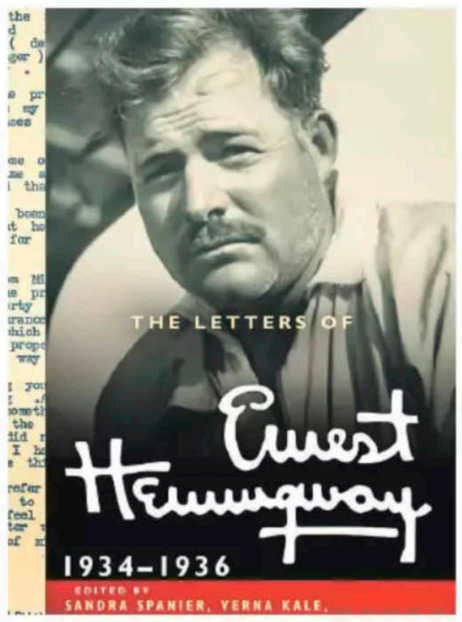
Mean and macho? No, literary lion Hemingway was really a pussycat

The writer spurred on wannabe authors with generous letters full of frankness and humour





LEFT Hemingway in 1944 and, below, with nurses as a young man. Kurt Hutton/ Picture Post

ABOVE The new volume of letters and, top, Hemingway and his wife Pauline in 1934 en route to Africa to hunt big game.

Dalya Alberge

He cultivated a hard-drinking macho image, with a taste for big-game hunting and a love of bullfighting, but Ernest Hemingway had a generous and thoughtful side that is revealed in previously unpublished letters.

In the decade after he made his name with *A Farewell to Arms*, his 1929 war novel, his correspondence shows that he repeatedly offered advice and encouragement – as well as insights into his own craft – to aspiring young novelists.

In a letter from 1934, he wrote: "The real secret in writing a novel is to keep inside of your action all the time like a horse. Don't let the damned horse run away on you when you are going to have to keep racing him forever. And always stop at an interesting place when you still know what is going to happen.

"Then you can go on from there the next day and the next and etc. Never write yourself out in those bursts. It is just like making a 300-mile race a succession of runaways. Do a certain amount every day or every two days and always stop where it is interesting and while you are going good."

While praising achievements, he was also brutally honest in his criticism: "I suppose you'd rather have me be perfectly frank so will be – You can't write a novel that way."

The letter's recipient was Arnold Gingrich, who wanted to become a published novelist. He was then a young, up-and-coming editor who had launched *Esquire* magazine in 1933, with Hemingway contributing features on his hunting and fishing adventures.

In 1936, Hemingway also wrote to an unknown budding writer, Joseph Hopkins, telling him: "Listen. If you die you're dead. And if you can write some more good stories you'll never die. You have enough talent for me to fool around trying to get you published."

He recommended one of Hopkins's stories to Gingrich, who published it.

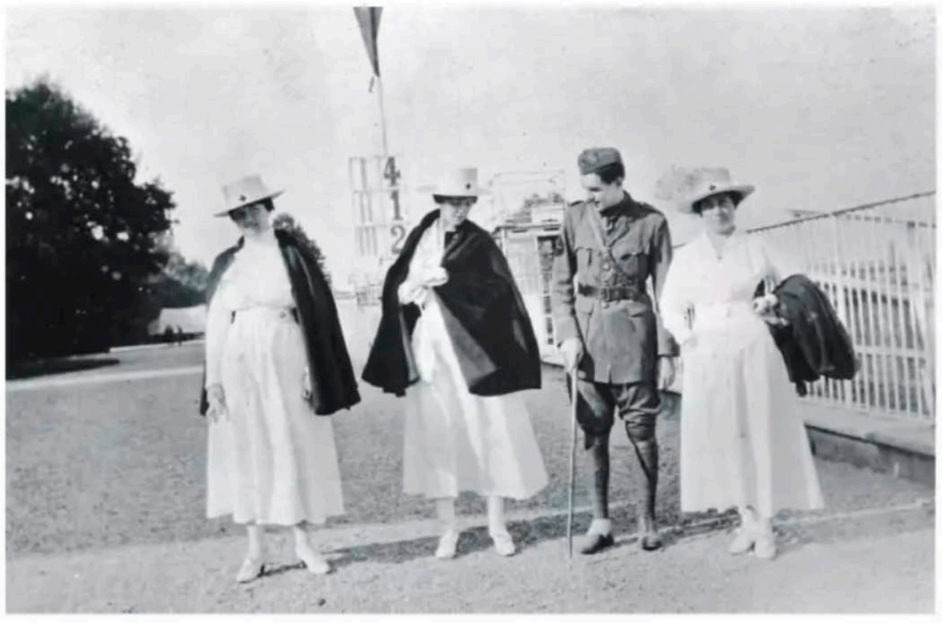
The correspondence will appear in the forthcoming book, *The Letters of Ernest Hemingway: Volume 6*, edited by Sandra Spanier, Verna Kale and Miriam B Mandel, and published by Cambridge University Press.

The latest of 17 planned volumes, it spans 1934 to 1936, with 366 letters to 116 recipients. They cover everything from his experimental nonfiction book *Green Hills of Africa* to his big-game fishing.

Spanier, professor of English at Penn State University, said of his letters to aspiring writers: "Hemingway's swaggering, cantankerous persona is well known. This is a more generous and reflective side of him. He took writing very seriously.

"Gingrich was his most frequent correspondent in this period. The letters show that Hemingway is reflective and wise, offering ideas about what's going to be useful to a writer. These are really great letters. They show a fresh side of Hemingway for people who have stereotypical views of him which he sort of perpetuated himself."

When Gingrich's book – *Cast Down the Laurel* – was finally published, Hemingway wrote to him in 1935 about the "marvellous press" it had received: "There is no doubt but what you are a big shot now and of Literary Importance. How does it feel? But for Christ sake don't let the reviews mean a god-damned thing to you or it will take you from two years to always to get over it. The book is exactly the same as it was when you finished it and it is from there that you have to go on writing ... You are an intelligent guy Arnold with a lot of talent."



Spanier said that while Hemingway is not widely recognised for his sense of humour, the letters show that he could be "very funny". "Hemingway had become passionate about fishing for giant marlin and tuna, and spent much of the period in the waters between Key West, Cuba and Bimini, in the Bahamas, fishing aboard his beloved new boat, Pilar." In a 1935 letter to his old friend and fellow fisherman, the American painter Henry Strater, he ridiculed the idea of appropriate attire for a fishing expedition just because Bimini then attracted the wealthy fishing and yachting set.

He wrote: "Don't know what we will need good clothes for. Whites are good enough to call on anybody. No reason why anybody should snoot us ...

"We're going for a holiday and to catch fish and no need to be dressed up. Much smarter (vogue sense of the word smart) not to be. I don't know anybody in Bimini. Other anglers no matter how millioned more interested in what you catch than in what you wear. I'll shave for anything over 500 pounds; but not for anything under."

Summer election threat is a tactic to ward off revolt against Sunak, say senior Tories

Despite Labour's lead in polls, Westminster is still abuzz with talk of an early contest

Michael Savage
Policy Editor

Senior Tories believe the threat of a summer general election is being used by Downing Street to deter a rebellion against Rishi Sunak's leadership, before a perilous set of local elections this week.

Westminster has been abuzz with rumours about the PM going to the country early, despite Labour's persistent double-digit poll lead.

While Downing Street sources have played down speculation of any imminent announcement, influential MPs believe No 10 is keeping the possibility open to keep rebellious colleagues in check.

"If the prime minister went to the palace and said, 'this is just hopeless and it's not going to get any better, we just need to go to the country', we would end up going to the country," said one influential Tory.

"That will act as a discipline on colleagues. Obviously, some would like an election – but the vast majority would not."

While the mood among Tory MPs is largely one of resignation rather than agitation against Sunak, a wipeout this week, including mayoral losses for Ben Houchen in the Tees Valley race and Andy Street in the West Midlands, could be enough to ignite an attempt to remove the prime minister.

Election analysts believe the Tories could lose as many as half the council seats they are defending this week. Most of the seats were last contested in 2021, when the government was riding high and enjoying a poll bounce for the Covid vaccine rollout.

An effort to shore up Sunak has already begun, including a flurry of activity that saw him pledge to increase defence spending to 2.5% of GDP. Cabinet figures including defence secretary Grant Shapps and home secretary James Cleverly have already spoken out against any potential move against Sunak.

Matt Warman, deputy chairman of the Conservative One Nation group, told the *Observer* that party discipline must now kick in. "The Conservative party has always been a broad church – it is the most successful party in electoral history because of that, not despite it," he said. "Supporters want us to unite against the genuine and underestimated threat to the economy and public services of a Labour government. Floating voters need us to so they can assess the real options available at the ballot box.

"Divided parties are doomed to opposition and we must come together to find pragmatic solutions to the challenges, domestically and globally, that we face today. We know that Keir Starmer's Labour simply are not up to that task."

Despite the calls for unity, senior figures believe Sunak is at the helm of a party now more divided than it was before Labour's landslide under Tony Blair. One former minister said party discipline was now "even worse than in 1997".

"They don't seem to want to group around Rishi Sunak," they said.

"The handicap he has is he wasn't elected by the party members, he took over in the circumstances post-Johnson and post-Truss.

"No party leader has been quite in that situation. So people are saying, 'well, what's the point of being loyal?'"

One advantage for the prime minister is the plotting against him is not said to be fully formed or well organised. Letters of no confidence from 52 MPs are required to trigger a vote on Sunak's leadership and there is no evidence anywhere near that number are considering such a move.

However, a hardened group of rebels will agitate against Sunak after the local election results.

One former minister said there was little discernible appetite for a move against Sunak, partly because morale was so low. "People know they're

Ex-minister defects to Labour, saying Tories are now 'nationalist party of right'

>> Continued from page 1

disquiet clear about the direction of policy since David Cameron's premiership, and it is understood that he has been frustrated by subsequent Tory prime ministers' lack of interest in his views on NHS reform.

The shock defection – the first by a Tory MP to Labour since Christian Wakeford crossed the floor in 2022 – is another severe blow to Rishi Sunak before Thursday's council and mayoral elections, in which the Tory party is expected to lose up to half its remaining local authority seats.

Heavy losses and a failure to hold on to key mayoralties such as the West Midlands and Tees Valley are likely to reopen speculation about a possible pre-election leadership challenge to the prime minister.

In the run-up to the next general election, the future of the NHS will be a vital battleground, and Labour is known to be keen to use Poulter's inside knowledge to maximum effect.

Poulter was first elected to parliament in 2010 and served as a health minister under Cameron from 2012 to 2015.

Since then, he says, he has seen a progressive "rightward drift" in policy and thinking that has left him feeling increasingly uncomfortable.

He described Liz Truss's brief and disastrous premiership as a "shattering moment" for moderates in the party like him, and for middle-ground voters. "It is very difficult to forget that," he said, adding that his constituents had become poorer directly as a result of Truss's mistakes on the economy.

'What I like about Labour is the focus on tackling poverty, poor housing and child health'

Dan Poulter

"The Conservative party's values have changed over the past eight years," he said.

"The values of the Conservative party under David Cameron were different values and the priorities were very different. David Cameron undoubtedly had a very strong commitment to the NHS.

"Since he ceased to be prime minister eight years ago, the health service has ceased to be an area of priority for the Conservative party, and that is now showing in the strain on the frontline and the deterioration of care for patients."

He added: "It feels to me that the Tory party has gone from being a pragmatic, centrist, centre-right party which focused on and understood the importance of public service and the state to deliver certain things ... and

Rishi Sunak on his visit to Germany last week, where he announced a pledge to increase defence spending. Henry Nicholls/PA

going down – they all do. It's just a question of what is best, looking forward," they said. "It's about having the best campaign that you can and making sure you win enough seats to be a credible opposition – that's the basic foundation. If they lose that, then we're in real trouble."

Downing Street sources dismissed claims that Sunak could call an election imminently. While the deputy prime minister, Oliver Dowden, is understood to have discussed the idea of a summer poll, the biggest figures in No 10, including campaign director Isaac Levido and chief of staff Liam Booth-Smith are said to be advocating an election in the late autumn to give the economy more time to show signs of recovery.

had a compassionate outlook on key issues. It has gone from that and feels like it has become a nationalist party of the right, much more of what we see in Europe.

"It is not to say all [Tory] MPs are like that. There are good MPs, but it feels that the party is ever moving rightwards, ever presenting a more nationalist position rather than a position that actually focuses on what a lot of people want to see, which is a level of compassion from government but also well-run public services."

Poulter said he wished Sunak well in what was a very difficult job.

But he lavished praise on Keir Starmer for reforming the Labour party since 2019 and for his clear commitment to the ideals of public service. In the case of the NHS, he said, the party's focus on preventative care, child health and the social causes of poor health were key.

"One of the things I really like about Labour party policy on the NHS is the focus on the social determinants of poor health and actually recognising that tackling poverty, poor housing, all those issues, particularly giving children from poorer backgrounds better chances and focusing on child health," he said.

"That is something Labour understands that the Conservatives really don't – and that, for me, is something that makes the Labour party the party that can be trusted with delivering the reforms that are needed to get the NHS back on its feet."

The Conservative party said it was "disappointing news".

Poulter has a majority of 23,391 in Central Suffolk and North Ipswich.

ON OTHER PAGES

Is Labour about to paint England red?
Focus, p33–36

MP's defection is a sign of a failing government
Observer Comment, p42

Starmer needs to be frank with voters about the price of security
Andrew Rawnsley, p43

I am resigning from the Conservative party. Only Labour has the will to restore our NHS

COMMENTARY

Dan Poulter
MP and consultant psychiatrist

Alongside serving my constituents as their MP, during the junior doctors' strike I have spent more than 20 night shifts over the past year or so working as a mental health doctor in a busy hospital A&E department. It has been a truly life-changing experience.

Working on the frontline of a health service under great strain left me at times, as an MP, struggling to look my NHS colleagues, my patients and my constituents in the eye. Throughout the small hours, my clinical colleagues and I cared for many patients suffering from serious psychosis who would routinely be waiting several days, rather than hours, in a windowless room in A&E for a mental health bed.

When beds finally became available, they would often be with a private healthcare provider hundreds of miles from their homes and the vital on-hand support from their friends and families. I saw countless people at potential risk of suicide and others in crisis with a dual diagnosis of alcohol or drug dependence, together with severe mental illness.

The chaos of today's fragmented patchwork of community addiction services – making A&E the default location for people to get treatment and help – has added pressure to an already overstretched service. The mental toll of a service stretched close to breaking point is not confined to patients and their families. It also weighs heavily on my NHS colleagues who are unable to deliver the right care in a system that no longer works for our patients.

It is this which has led me today to have resigned from the Conservative party to focus on my work as a doctor and to support Keir Starmer, Labour's shadow health secretary Wes Streeting, and the Labour party both before and after the general election on NHS policy.

I shall continue to serve my constituents to the best of my ability until the next election – which I believe Rishi Sunak should call as soon as possible. After 14 years as an MP, including a period as health minister, I shall not be standing for parliament again.

I can well remember when I first qualified as a doctor and began working in the NHS in 2006. At the time, patient care had been radically improved and transformed by Tony Blair and Gordon Brown's Labour governments, following many years of Conservative neglect and under-investment.

I am proud to still work as an NHS doctor alongside energetically serving as the MP for Central Suffolk and North Ipswich. However, just as was the case in the 1990s, what my healthcare colleagues and I see on the frontline of the NHS today is a health service desperately struggling to deliver the care our patients deserve.

I have come to the conclusion that, once again, the only cure is a Labour government.

The NHS currently has record long waiting lists. More than 7.5 million people are waiting for treatment and more than 250,000 people are waiting over a year for their operations. More than one in three cancer patients wait more than two months to start treatment after an urgent referral, and the UK has some of the worst cancer survival rates in the developed world. In a major A&E department, 44% of patients wait more than four hours for their care, and 235,835 people a year wait more than a month for mental health treatment.

I want much better than this for patients. As a consultant psychiatrist, I am deeply concerned about the failure of the government to implement vital reforms to mental health law and to the 1983 Mental Health Act, many of which were contained in Sir Simon Wessely's independent review of the act in 2017.

In particular, I am dismayed by the failure to address racial disparities in the use of mental health laws and to reform aspects of mental health law relating to the care of people with learning disability and autism. Community services have been hollowed out, leaving the system poorly equipped to prevent crisis admissions and deliver the transformative care in the community that mental health patients need.

Over the past two years, the government has too often put the politics of public sector pay ahead of ending strikes with healthcare workers. Political ideology has been put before pragmatism and meeting the needs of patients – who are the real losers from the strikes. There has been a failure to address the longstanding pay concerns of NHS staff, and my nursing colleagues in particular, at a time of a cost of living crisis and increasing staff recruitment and retention challenges.

I also believe that, thanks to Keir Starmer,

I am deeply concerned about the government's failure to implement vital mental health reforms

Labour has changed fundamentally. The Labour party of 2019 – roundly rejected by the British people – has been consigned to history. With Starmer's leadership, the party understands that strong public services – and particularly a strong NHS – must be built on the bedrock of a strong economy. The Labour party is now a serious party of government, and it's one in which I and the British public can put our trust.

I believe it is now incumbent on me as a medical practitioner passionately committed to our NHS to throw my weight behind the Labour party in its determination to ensure we again have a health service of which we can be proud, and which best meets the needs of every patient.

It is abundantly clear to me that the Labour party alone has the will and the trust to restore and reform the NHS. That's why we need a Labour government, and why I believe Keir Starmer must lead that government as our next prime minister.

LEFT
Local authorities say they have no alternative but to put children into budget hotels, B&Bs and even barges.

Dumped in cheap hotels, living on Pot Noodles: fate of at-risk teenagers

Struggling councils accused of abandoning vulnerable children in care, leaving them in danger of grooming by criminal gangs

Anna Fazackerley

Vulnerable teenagers in care are being placed in hotels by cash-strapped councils, with experts warning they are being "served up" to criminal gangs.

Children aged 16 to 17 are entering care in greater numbers than any other age group, often with complex needs, and experts say many councils in England now have nowhere to put them. They are increasingly resorting to budget hotels, with no adult support, as a way of cutting costs and keeping teenagers off the streets.

One teenager, who lived in a hotel for six months and who asked to remain anonymous, said: "It was full of older men who drink and fight all the time. I called my social worker numerous times, begging her to find me somewhere safe to live. She said there wasn't anywhere else."

The girl ate biscuits and instant noodles because she could not cook in her room and felt increasingly isolated because there was no wifi. She said there was "music blaring all night". She is now on medication for severe depression and said the experience made her feel "nobody cares about us".

RIGHT
Anne Longfield, former children's commissioner.

Children's social care is widely understood to be the single biggest factor pushing English councils towards bankruptcy as increasing numbers of young people being taken into care coincide with steep fees for private children's homes.

More than 80% of children's homes in England and Wales are now run to make a profit, with many owned by private equity companies. A 2023 survey by the Local Government Association (LGA) found more than 1,500 placements costing at least £10,000 a child a week.

Chris Wild, who grew up in care and campaigns for better support for care-experienced young people, said he is finding increasing numbers of 16- and 17-year-olds put in budget hotels by their local council.

"Imagine being 16 to 18 years old and this is your reality: dumped and abandoned by the state," he said. "Forgotten and left to your own devices with no support whatsoever."

Wild said that councils gave these children food vouchers but they only had a kettle in their rooms so they were "surviving on Cup a Soups and Pot Noodles". He warned that, with no adult supervision, they were vulnerable to grooming by gangs and other predators.

Anne Longfield, founder of the Centre for Young Lives and a former children's commissioner, said 16- and 17-year-olds had been placed in a range of "totally unsuitable" semi-independent settings, including hotels, for some time, but it was getting "more extreme" as rising numbers of councils faced bankruptcy.

She warned that "county lines" drug gangs were now targeting hotels where they knew vulnerable young people were living. "We are serving up these vulnerable kids on a conveyor belt to those who want to exploit them," she said.

Longfield said that putting an already traumatised young person alone in an "anonymous place where people come and go all day and night and there is no support" made them more susceptible to grooming by gang members offering friendship and money.

Earlier this month, the *Observer* revealed that hundreds of vulnerable children, the majority of them under 16, were sent to illegal and unregulated homes in England in 2022-23.

'These children are traumatised. The litmus test should be: would you accept this for your child?'
Katharine Sacks-Jones, campaigner

In 2021, the government pledged to prohibit councils from housing children of 15 and under in unregulated settings that did not provide care and consistent support. This pledge was not extended to those of 16 and over.

Carolyne Willow, director of Article 39, a campaign group for children in care, said: "None of this is accidental. The government made it lawful for councils to put 16- and 17-year-olds in these settings with no adult supervision."

She added: "The argument is they are 16 so they can manage on their own. But we know that to be anywhere near the care system in the first place, they are in a desperate state. Their level of need is very high."

Katharine Sacks-Jones, chief executive of Become, a charity that supports children in care, said it was seeing "scandalous" examples across the country of 16- and 17-year-olds in care being placed in hotels, bed-and-breakfasts, and even in some cases in caravans and barges.

She said: "These children are highly traumatised and vulnerable. The litmus test should always be: would you accept this for your own child?"

Sacks-Jones acknowledged that the financial crisis at local council level was driving these decisions, but she said the buck stops with the government: "This is a national crisis and the reforms we are seeing are piecemeal and too slow, and investment is nowhere near what is needed."

The LGA said this weekend that "keeping young people safe is one of the most important roles a council plays". It did not deny that local authorities were placing teenagers in budget hotels.

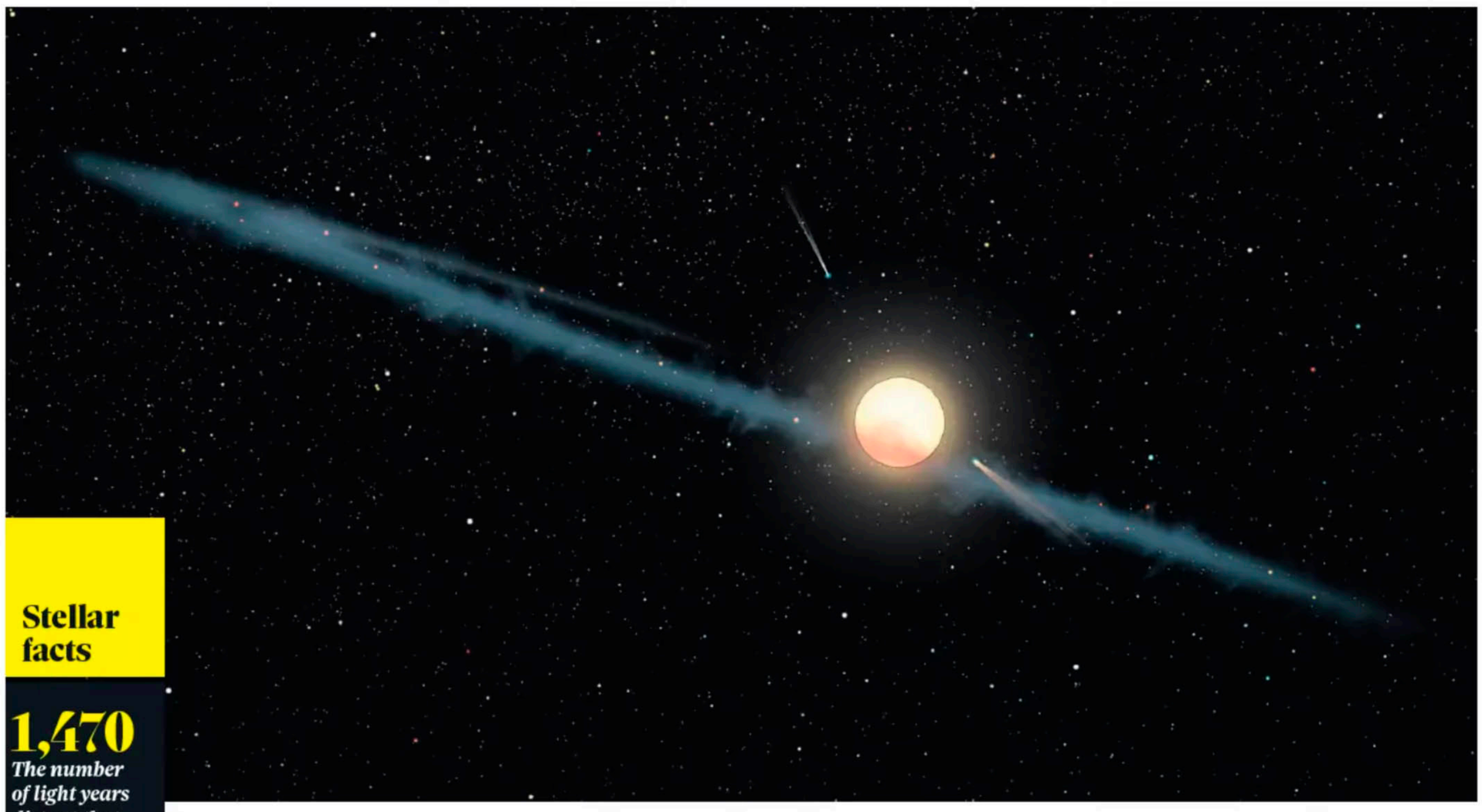
Councillor Louise Gittins, chair of the LGA's children and young people's board, said: "With record numbers of children in care and significant pressure on budgets, it's becoming increasingly difficult to ensure every young person gets the support they need." She said the government needed to go further and faster on tackling the market for children's social care placements: "We also need to invest in the services that can help prevent young people coming into care in the first place."

A spokesperson for the Department for Education said: "These reports are concerning – since October 2023, it has been illegal to provide children in care or care leavers aged 16 and 17 with accommodation in a setting that is not registered with Ofsted, and we are distributing over £100m funding to support local authorities with these reforms.

"Local authorities are responsible for providing safe, appropriate homes for children and are held to account for the quality of care they provide. When Ofsted believes a setting is operating without registration, it has powers to investigate, including prosecuting where necessary."

How the galaxy's most mysterious star could tell us if there is anyone out there

Scientists hope studies of Boyajian's star will help in search for extraterrestrial life



Robin McKie
Science Editor

It is our galaxy's strangest star, a flickering globe of light whose sporadic and unpredictable output has baffled astronomers for years. But now the study of Boyajian's star is being promoted as a research model that could help in one of the most intriguing of all scientific quests: finding intelligent life on other worlds.

This is the argument that Oxford University astrophysicist Prof Chris Lintott will make at a public lecture – Is it Aliens? The Most Unusual Star in the Galaxy – at a Gresham College lecture in Conway Hall, central London tomorrow. His prime target will be Boyajian's star, sometimes nicknamed Tabby's star after scientist Tabetha Boyajian, in the constellation Cygnus whose odd dimming and brightening has been the subject of intense study by space probes and observatories in recent years.

"Its behaviour is extraordinary," Lintott told the *Observer*. "It has rapid, random bursts where its brightness drops dramatically and then returns. There is no pattern to it. It flickers as if somebody was playing with its dimmer switch. There is no other star like this in our galaxy."

Boyajian's star was studied in detail by the Kepler space observatory in 2012 when its erratic behaviour was first uncovered. These observations indicated that a huge mass of matter circles the star in tight formation and sporadically blocks its light.

But what was the nature of this vast mass of material? Dust rings, disintegrating comets and swarms of asteroids were all put forward as explanations. However, most attention went to the theory, proposed by scientists at Penn State University, that the eclipsing mass could be a huge alien megastructure.

Such constructions were proposed by physicist Freeman Dyson, who argued that some alien civilisations might be advanced enough to build vast arrays of solar panels around their home stars to capture its heat and light. Dubbed Dyson spheres or swarms by astronomers, the great orbiting edifices would be used to power these distant civilisations.

The idea that astronomers had stumbled on such a structure triggered headlines round the globe – though not for long. Subsequent research has now undermined the idea. "We have found that light of different wavelengths is blocked in different amounts: exactly what you would expect from starlight passing through a dust cloud," said Lintott.

Boyajian's eclipsing mass is probably a dust cloud produced when a planet grazed too close to its surface and was torn apart. Nevertheless, the study of the strange object is important because it highlights techniques that are destined to become increasingly important as attempts to pinpoint alien civilisations intensify in coming years, Lintott argues.

"The search for extraterrestrial intelligence [Seti] is changing," he said. "We have relied in the past almost exclusively on radio telescopes to detect broadcasts from alien civilisations just as our radio and TV transmissions could reveal our presence to them. However, to date, we have heard absolutely nothing."

Nor should we be surprised, Lintott argues. "Humanity has already passed its peak radio wave output because we are increasingly using narrow beam communications and fibre-optic cables, rather than beaming out TV and radio signals into the general environment."

Humanity could become radio-quiet in about 50 years as a result – and that will probably be true for civilisations on other worlds, he added. "They will have gone radio silent after a while, like us. So Seti radio telescopes will need to be augmented with other ways of seeking aliens. We are going to have to be more creative about what we're searching for in the data and find unusual things that reveal they are the handiwork of aliens."

Searching for Dyson spheres – huge planet-sized panels of solar arrays – will be one key route, though other ways of pinpointing the handiwork of aliens will also be needed. An example would be provided by an alien civilization that mined asteroids near their home planet, an endeavour that would create clouds of interplanetary dust that would reveal themselves from their infrared radiation.

"And while aliens may not reveal themselves through radio transmissions, they could easily betray their presence from their radar emissions that they use to guide their aircraft and spaceships," added Lintott. "Again, we need to look at these wavelengths for signs of their existence."

Such work will require analyses of colossal stores of data and the story of Boyajian's star also provides a key demonstration of how they would be done. Its secrets were revealed by an army of citizen scientists, members of the public who collected and analysed the vast reams of data from the instruments that probed the star, said Lintott.

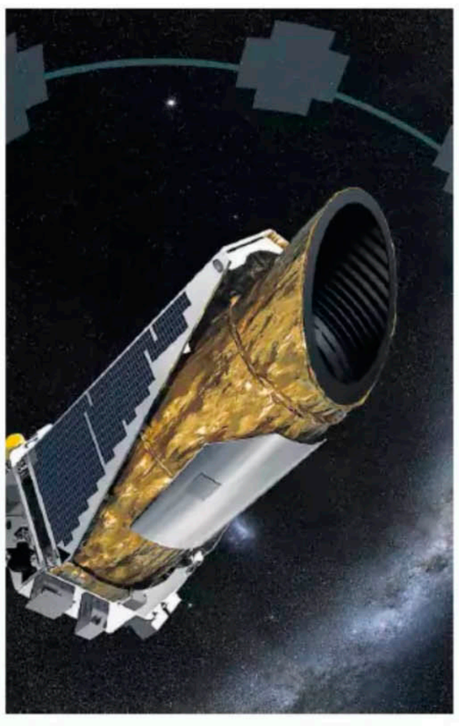
"It was their combined analyses of data about Boyajian's that showed it was behaving in a very odd manner – and it is very likely they will be involved in fingering other weird stars in our galaxy in future projects. And you never know, the next time they might hit pay dirt."

Stellar facts

1,470
The number of light years distant that Boyajian's star is from our solar system

22%
The dimming in brightness included in the star's unusual light fluctuations as observed by citizen scientists working for Nasa's Planet Hunters project

11.7
The star's apparent magnitude which means it cannot be seen by the naked eye. Telescopes with apertures greater than 5-inch (130mm) are needed to observe it



One explanation considered for the dimming of Boyajian's star, illustrated above and right, was a dust cloud formed by a destroyed comet. Left, the Keplar spacecraft. Nasa

> *'We have to be more creative about searching the data to reveal the handiwork of aliens'*
> *Prof Chris Lintott*

ON OTHER PAGES

Watch this space: astronomer Lisa Kaltenegger on a life spent searching for aliens
Magazine, pages 16–17

A week on, has 'openly Jewish' row changed the march's mood?

After a controversial viral video, Holocaust survivors join demo while fears of antisemitism grow

London

James Tapper

A woman is standing next to a group of Holocaust survivors and their descendants in Trafalgar Square, clutching her dog's lead and livestreaming her challenge to the pro-Palestine marchers on her phone. "Why will none of you condemn Hamas?" she repeats several times, for the benefit of those watching online.

Most of the marchers ignore her, preferring instead to show their appreciation for the group of 11 survivors who oppose Israel's actions in the war in Gaza. One man yells at her but is quickly ushered along by his friends. One young woman standing with the survivors kneels down to make friends with the dog.

But this is a march of thousands of people and one Londoner, probably in his 50s, takes the bait, yelling about "you bloody evangelical Christians" and knocks her phone out of her hands as she turns to film him. "Where are the police?" she calls, and in the commotion ends up on the ground, cutting her leg on some broken glass. Some marchers come to her help, and she dabs the blood with a tissue, then goes back to her livestream. She refuses to give her name, just that she "represents the kingdom of God".

Does the scuffle show London is a no-go zone for people who disagree with the demonstrators? Or, if someone apparently trying to provoke a response can stand in relative safety, is that evidence, as the Holocaust survivors group hopes to show, that this is a peaceful protest where Jews should feel safe?

The survivors group were at the front of the march when it set off just before 1pm in Whitehall yesterday, the 13th time demonstrators have gathered in central London to oppose the war in Gaza after the 7 October attacks by Hamas.

After the previous march, Gideon Falter, the leader of the Campaign Against Antisemitism, released a video clip of a police officer telling him that he could not walk across the march because he was "openly Jewish", which Falter said showed that London had become a no-go area for Jews during the protests. It led to calls from former home secretary Suella Braverman for the Metropolitan police commissioner, Sir Mark Rowley, to resign.

But the release of a 13-minute video showed a much longer and more nuanced exchange between Falter and the officer, who offered to escort Falter away from the demonstration and said he was being disingenuous about his motives for wanting to cross the road at that point.

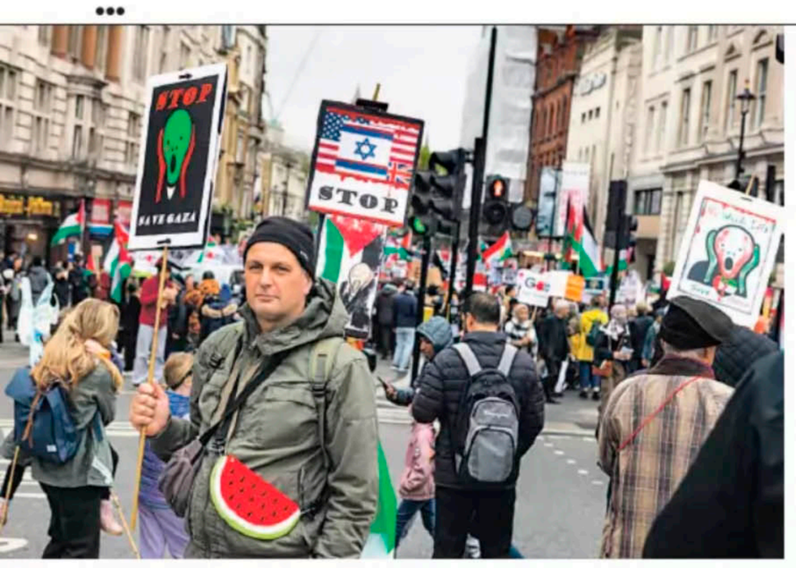
Stephen Kapos, an 87-year-old from Budapest who lost most of his family in the Holocaust, was in the centre as they walked up Whitehall. "We want to stress our solidarity with the Palestinian people," he said, adding that memories of the Holocaust should not be used as cover for Israel's actions in Gaza. "The right wing has been claiming that there are no-go areas of London for Jews. We want to prove that's wrong – we are very welcome."

> ***'The right wants to claim there are no-go areas. We want to prove that we are welcome here'***
>
> *Stephen Kapos, 87*

"Openly Jewish" had become something of a slogan on the march yesterday, and some people were spurred to join the demonstration by Falter's video.

Simon Moore, a GP from north London, wore a handmade sign around his neck about his father, who arrived on the Kindertransport. "I know my dad would have believed in the Palestinian cause," he says. "He was a victim of the same thing happening now. It's very important that Jews or people with Jewish heritage say this is wrong."

Along Pall Mall, there was another potential flashpoint – a counter-demonstration by a group called Enough is Enough, separated by lines of police and barriers, too far away for any-



LEFT
The march on its way to Hyde Park in London,
TOP
A demonstrator on the rally.
ABOVE
The Rev Hayley Ace, who asked why none of the marchers were calling for the release of the Israelis taken hostage.
Anadolu/Getty, Andy Hall, Sophia Evans/ the Observer.

thing except a few rounds of finger-pointing. One of the organisers, the Rev Hayley Ace, said: "We've had enough of open calls for support for terrorist organisations such as Hezbollah and Hamas." Jews are being demonised, she said, adding of the marchers: "If they want a ceasefire, why aren't they calling for the release of the hostages?"

Since 7 October, both antisemitism and anti-Muslim hatred have risen – factors that led to fewer organisations commemorating Holocaust Memorial Day on 27 January, according to Olivia Marks-Woldman, chief executive of the Holocaust Memorial Day Trust. Numbers fell from 4,500 last year to 3,700. "Some local organisers were worried about the physical safety of their events," she said on Friday. "We had some people who were very deliberately disengaging and citing community tensions, but occasionally cited reasons which are intrinsically antisemitic."

She said that Holocaust survivors who worked with the trust had a variety of views on the Israeli government and its western allies, but were "almost all very, very worried about the rise in antisemitism".

"One thing we hear quite often is 'the war in Gaza is another genocide, it's just like the Holocaust', or comparing the Israeli government with the Nazis," she said.

"Those are Holocaust distortions, where Holocaust victims, the Jewish people, are being accused of being Nazis themselves. That's antisemitic. And it shows a fundamental lack of knowledge of the Holocaust."

In Trafalgar Square, people stopped to greet the Holocaust survivor group. Mark Etkind is one of the organisers – his father Michael was from Łódź in Poland and survived after philanthropist Leonard Montefiore and other private donors brought survivors to the UK in 1945. The survivors later formed the 45 aid society.

"It was quite clear from the beginning that Netanyahu was going to take the opportunity to conduct massive ethnic cleansing," he said. "Myself and my friends in the group realised we had a responsibility to make it plain that we were opposed to that."

One of the demonstrators displays a star of David sticker on his forehead, and printed sign.
Andy Hall/ the Observer

ON OTHER PAGES

'Hezbollah must be pushed back': tensions rise on Israel's border
World, Page 24

Exhibits of terror: grim relics of 7 Oct in NY display
Pages 24–25

Campus protests and arrests 'summon the ghosts of 1968'

New York

Edward Helmore

Fierce debate over the students' action is evolving into a wider political battle with bitter historical echoes

They are arguably part of the most significant student movement since anti-Vietnam college demonstrations of the late 1960s, and this weekend the protests on US university campuses over Israel's actions in Gaza showed little sign of letting up.

At least 40 pro-Palestine protest camps have emerged across US campuses following the example of Columbia University in New York earlier this month.

But while officials there may have been hoping that the protests will die down as the term ends, students have said they plan to continue until their demands are met.

They want the university to divest from companies that profit from Israel's war, including Microsoft, Boeing and GE, and to end its partnership with Tel Aviv University.

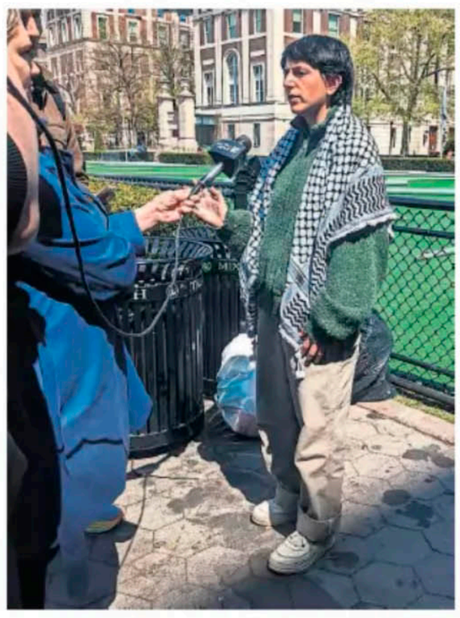
On Friday, after a deadline for clearing the sit-in had passed and with little progress in talks between the protesters and the faculty, Columbia opened the campus to the press. Protesters said the university had given loose assurances that police would not be called in to remove them.

But with commencement ceremonies honouring graduating students due to start on 15 May on the lawn now transformed into a sit-in, protesters said they would stand by their demands that the university disclose and sell off investments "furthering genocide", stop further investments and grant amnesty to arrested students.

Majd, a student involved in the campout, said it had been tense when there was the threat of forcible removal. "That's been kind of exhausting but we're good now that we know that the school has confirmed there is no immediate threat of NYPD coming on to the campus."

Earlier this month, contentiously, the strategic response group (SRG), the New York Police Department's specialist counter-terrorism and political protests division, had been called in. Officers arrested and later released more than 100 students, inflaming a larger political debate surrounding the Columbia president, Nemat "Minouche" Shafik.

Students demanded Shafik resign because she had called the police on to campus, while accusations of antisemitism have mounted, against protesters and against Shafik for – her critics say – not sufficiently protecting Jewish students.



TOP
The protest at Columbia. Student Majd, above, said it had been tense. *Getty*

The protests have become a political battleground. President Joe Biden has called them antisemitic, and said they were being staged by "those who don't understand what's going on with the Palestinians".

The speaker of the House of Representatives, Republican Mike Johnson, who had just pushed through a $26bn aid package for Israel, came to Columbia on Wednesday to demand that the encampment be dismantled. "Get off our campus!" one student yelled. "Enjoy your free speech," Johnson hit back.

Further down the block, another snapshot was provided by Esther Blum, aged 22. "Jews have felt ridiculously unsafe ... For most of us in New York, being a Jew is an ethnic, not religious, identity. We are targeted, and it seems that racism is not OK for everyone but apparently it is OK if it's against the Jews."

'If you are siding against a national student movement, you are on the wrong side'

Saba Gul, MIT graduate

As the Columbia protests came off the boil, campuses across the US took up the slack – at the University of Texas at Austin, where state troopers in riot gear took 34 protesters into custody, and at Indiana University where police in Bloomington said that 23 protesters were arrested there.

Massachusetts state police said they helped cleared out a protest encampment at Northeastern University in Boston with the arrest of 102 protesters who refused to leave.

At Arizona State University, campus police arrested 69 protesters yesterday , the school said. At Yale, university police arrested 45 protesters last Monday. At Emory University in Atlanta, police were filmed violently arresting students and faculty.

The *New York Times* columnist Charles M Blow suggested that the atmosphere, given the clear generational divide on the issue of US support for Israel, could summon the ghosts of 1968. College protests then against the Vietnam war spilled into the political domain, culminating in clashes between the national guard and protesters at the Democratic national convention in Chicago.

Antiwar groups are planning large protests at the party's convention this summer – also in Chicago. The historical precedents are becoming more overt. In 1969, Harvard called in the police to clear antiwar protesters – as Columbia had a year earlier. Both events produced pictures of bruised and bloodied students.

In a 1970 incident seared into the US's collective memory, the national guard opened fire on students protesting against the war at Kent State University in Ohio, killing four. At Yale, on the other hand, the president, Kingman Brewster, later US ambassador to the UK, sided with the students, refused police access to the campus, and opened it up to protesters.

Outside Columbia's main gates on Thursday, Saba Gul, 39, who attended MIT in the early 2000s, said: "Young students are showing us the power of people. If you're siding against a national student movement, you are on the wrong side."

Warnings were ignored about dirty blood

» Continued from page 1

concentrate cannot be proven with absolute certainty the presence of such a virus should be assumed."

The product, known as a factor VIII concentrate, was approved in August 1976 along with similar treatments that were a conduit for deadly viruses for several years.

A government safety committee was told "American state prisons" were among the sources. Studies had shown greater risk of hepatitis infection from prison-harvested blood and the Committee on Safety of Medicines was warned the product "suffers from being prepared from multi-centre donations which cannot be properly controlled by inspection".

Des Collins, of Collins Solicitors, acting for 1,500 infected or affected people, said the licensing documents were "shocking" and products should not have been approved until viral inactivation was available. "There was a huge failure by ministers and successive administrations," he said.

Stuart Cantrill, 50, whose father Barrie died in 1989 after contracting HIV from a commercial blood product for haemophilia, said: "There were clearly some in the NHS and in government who were aware of the risks and chose to ignore them. They went ahead and used a product which was almost certain to infect everyone."

Experts in the 1970s considered the risk of a patient contracting hepatitis B from the pooled products was outweighed by the benefits of treatment, but did not consider the presence of more deadly viruses which had not then been identified, specifically hepatitis C and HIV.

The Observer flagged the risk in January 1983, but the dirty blood was administered for another two years before heat treatment was introduced in 1985. Andy Evans, chair of the Tainted Blood campaign, said it "beggared belief" the product continued to be licenced. "The evidence was pointing towards the fact the treatment was dangerous and they failed to act," he said.

Bayer said it submitted documents voluntarily to the inquiry "to support the inquiry's understanding of historical events and actions of Bayer Group companies".

It said it was "truly sorry" for the tragic situation that occurred and that therapies designed to save lives caused so much suffering.

ON OTHER PAGES

How plasma from US prisons lies at heart of infected blood scandal
Pages 14–15

DfE 'worsens school staff crisis' by axing recruitment scheme

Michael Savage
Policy Editor

Ministers have been accused of making a crisis in the recruitment of teachers even worse after axing funding to a much-praised programme helping older workers start a new career in the classroom.

An outcry is beginning over the decision to axe the career change programme, with organisers complaining that there "will be barely anyone left to teach our children" unless Rishi Sunak lives up to his party conference pledge to prioritise education.

Now Teach, the charity co-founded by journalist-turned-teacher Lucy Kellaway that runs the scheme, said the £1.7m programme was being scrapped despite overdelivering on its recruitment targets. It said the Department for Education (DfE) would not renew its contract. This means it will recruit no new teachers from September despite stating that applications were still "flying in".

It comes soon after figures suggesting that 10 out of 17 secondary subjects are likely to under-recruit in the current financial year, with the recruitment of secondary school teachers projected to reach around 61% of the official target. Primary recruitment, which usually meets its target, is forecast to reach only 83%.

The end of the scheme appears to be part of a government drive to find savings wherever it can as the DfE tries to deal with a shortfall estimated to be as much as £1.5bn because of the funds needed to meet teacher pay rises. Existing budgets have had to be used to meet much of the cost.

Funding has already been scaled back for free national professional qualifications for all schools, as well as a programme for teacher training top-up courses. A governor recruitment scheme will also be axed in September. More cuts are expected. Kellaway said: "What the government is saying is: 'Now don't teach, as there won't be any specialised support.'"

Recruits to the scheme have an average age of 47 and most go into Stem subjects. Kellaway said many had "unretired" to enter the profession or had used the scheme to come out of long-term economic inactivity – something Sunak has made a priority of. She said the recruits were more likely to stay in the classroom than other teachers in their age group.

Paul Whiteman, general secretary of the school leaders' union NAHT, said the government had "lost all ambition and all innovation if we're beginning to cut things like this". He added: "We're still losing people within three years of coming into the profession. We're still losing longer-serving teachers in their 40s and 50s because they can't pay the bills."

Some Now Teach support services will continue until 2026, but recruitment will stop in September with no further funding. Lord Blunkett, the former education secretary, said the scheme should be saved. "Experienced people taking on teaching is an imaginative, effective way to get the high-quality specialist teachers our classrooms need," he said.

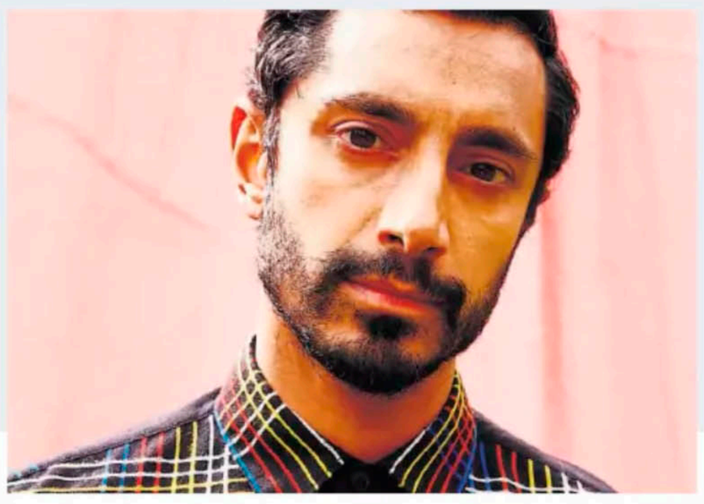
Lucy Kellaway, co-founder of Now Teach, whose recruitment scheme will be scrapped.

Sam Freedman, director of strategy at Teach First, who advised Michael Gove as education secretary, said: "We are in the middle of a teacher recruitment crisis, so it is almost beyond belief that the government would scrap a successful route into teaching that attracts people who would not otherwise enter the profession and costs less than what the DfE spends refurbishing its offices. It's the definition of 'penny wise, pound foolish'."

A DfE spokesperson said: "The Career Changers programme has, and continues to, support career changers to enter teaching. We'd like to acknowledge the contribution being made by Now Teach in delivering it. Career changers make a valuable contribution to the teaching profession. We remain committed to continuing to recruit and support them into initial teacher training, through services such as Get Into Teaching."

RIGHT
Former Central student Martin Freeman says 'no one wants the school to be the preserve of the well off'.
Dean Chalkley

> *'Who knows how many young actors are lost to us, due to lack of funds. It should be fairer for all'*
> *Martin Freeman*



RIGHT
Riz Ahmed said Central guided him from 'blind enthusiasm to diligent craft'.
Danny Kasirye/ the Observer

ABOVE
School principal Josette Bushell-Mingo wants to welcome a more inclusive cohort.
Antonio Olmos/ the Observer

Top drama school scraps audition fees to end elite grip on the arts

Central hopes to 'shift the dial' and encourage a more diverse range of students to apply

Vanessa Thorpe
Arts and Media Correspondent

A key obstacle in the path of poorer aspiring actors is to be removed at one of the UK's leading drama schools, the *Observer* can reveal. The Royal Central School of Speech and Drama, one of the country's top drama schools, where Dame Judi Dench, Andrew Garfield, Riz Ahmed, Jason Isaacs, Cush Jumbo and Martin Freeman all learned their craft, is to scrap audition fees for prospective students in an effort to broaden its intake.

"None of us want drama schools to be the preserve of the well off. Ideally, they are places where people from all backgrounds can come together and learn from each other," said Freeman, a Central graduate and star of *The Hobbit* films, and TV shows *Sherlock* and *The Office*. "Without my grant from Richmond council many years ago, I would never have been able to enjoy my three years at Central. That seems to have become harder in recent years; who knows how many young actors are lost to us, due to lack of funds. I hope this inspires others to follow suit in trying to make attending drama school fairer for all."

Central's decision to get rid of all charges comes after many actors, including Dench, have bemoaned the prohibitive costs of attending many auditions and the lack of support for hopeful actors from working-class backgrounds. Each year, thousands of people apply for around 50 places on the acting course. Single audition fees were £40, although reductions were available.

The principal of the school, Josette Bushell-Mingo, hopes to "send a clear message" that applicants from all backgrounds are welcome, she said this weekend. "We must push back against a creeping narrative that says the arts are elitist, that they are only for a select few. It has never been more important to stand together, united, and say that everyone is welcome – that the arts are vital and that they are for all of us."

Actor Zoë Wanamaker, vice-president at the school, adds that she believes it will pave the way for a more diverse industry: "In these difficult times we must all unite to support and empower the next generation of theatre-makers and artists," she said.

The drama school has also established a £20,000 travel grant to encourage prospective applicants to come to open days, and two other grants, totalling £30,000, towards travel costs for attending the final round of undergraduate acting auditions and other campus events. Central claims it wants to help "shift the dial" and "change the landscape of arts accessibility".

The moves come after a controversy four years ago when Central's former principal, Gavin Henderson, resigned after he had dismissed the idea of diversity quotas, saying: "Quotas would reduce the quality of our student intake."

While Central is the most prestigious drama school to drop audition fees, it is not the first. Five years ago Liverpool Theatre School scrapped its fee, while the Bristol Old Vic and Central's London rival Rada now offer full fee waivers for some students. In 2018, the Labour party challenged all drama schools to end high audition fees.

Labour hopes for polls boost from SNP split with Greens

Michael Savage
Policy Editor

An increasingly bitter split between the SNP and the Greens has brought even more Scottish parliamentary seats into play for Keir Starmer, Labour figures believe, amid a desperate fight by first minister Humza Yousaf to stay in power.

Yousaf has already refused to rule out a Holyrood election as he faces damaging no-confidence motions this week. He wrote to the leaders of Scotland's political parties yesterday in an attempt to find "common ground" following his decision to axe a coalition with the Scottish Greens that had propped up his government. Yousaf maintained that it would be a "poor choice" for the Greens to back a no-confidence motion in his minority government.

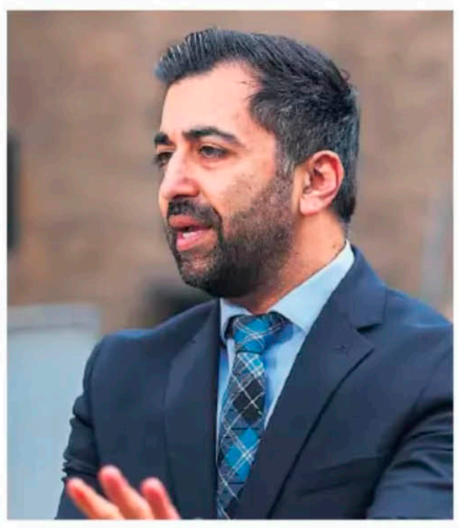
However, hopes are growing among Labour insiders that the fallout between the SNP and the Greens could have serious consequences for the forthcoming Westminster general election. They believe the split could dent any prospect of the Greens helping the SNP by not running a candidate in some seats – or soft-pedalling during the election to help their former coalition partners.

That could bring more seats into play for Labour should the SNP vote be suppressed. "The two parties were very cooperative," said a source. "There was always a risk that, in the UK general election, there were some constituencies where the Greens might not stand in order to help the SNP hold on. Clearly, that's not going to happen now. That kind of splintering of the coalition could help Labour in a few seats."

Insiders said it could have consequences in crucial seats around Glasgow. Labour's polling performance has also seen the party's ambitions grow. It now hopes to be competitive in seats such as East Renfrewshire, where it came a distant third at the last election.

It comes with the fallout still unfolding from Yousaf's decision to end the SNP's historic coalition with the Greens. His fate could yet come down to whether or not he is supported by the Alba party's Ash Regan. When she defected from the SNP, Yousaf described her departure as "no great loss".

Her vote may now be crucial in forthcoming confidence votes in Yousaf and his government. The ruling body of the pro-independence Alba party, led by former first minister Alex Salmond, is holding meetings this weekend to discuss its next moves and how Regan will vote. With pressure on him building, the first minister is now attempting to build bridges with the other political parties at Holyrood, via a series of emergency meetings at his official residence.



First minister Humza Yousaf has refused to rule out a Holyrood election.

He plans to meet each group at Bute House in Edinburgh to discuss how they can "contribute constructively".

Yousaf has already opted not to quit after the backlash from his decision to end the coalition agreement with the Greens, which came after he decided to abandon the party's "world leading" target to cut Scotland's carbon emissions by 75% by 2030. That provoked a rebellion by the Scottish Greens' party members.

His future is now linked to two forthcoming no-confidence votes tabled by Labour and the Conservatives. He said it would be a "poor choice" for the Scottish Greens to back such a motion.

Anyone for 'tenniscore'? Why centre court chic is smashing it this season

As a new movie starring Zendaya puts tennis on the big screen, the sport that brought us Lacoste and Fred Perry is inspiring today's fashion players

Lauren Cochrane

With a new film, *Challengers*, opening this weekend, American actor Zendaya has been on a lot of premiere red carpets and chatshow sofas in recent weeks. And from shoes with tennis-ball heels to a party dress patterned with rackets, the former teen idol's outfits have all been a very chic take on tennis, much like the Luca Guadagnino film itself.

While the rest of us may lack the occasion to wear a plunge-fronted floor-length neon dress decorated with a tennis ball, it will be hard to miss "tenniscore" this year as clothes inspired by, or worn for, the sport become the latest trend.

On secondhand fashion resale app Depop, searches for tennis skirts and polo shirts are up 52% and 53% respectively. Interest in these traditional sports looks will also be bolstered by new glossy Apple TV series *Apples Never Fall*, based on a Liane Moriarty novel about a tennis family dynasty. Fashion labels including Miu Miu and Celine have also explored tennis style recently.

Though a very current trend, the connection between fashion and tennis is longstanding. In the 1920s, French player Suzanne Lenglen became a fashion plate thanks to wearing Jean Patou designs on court. Tennis stars René Lacoste, Fred Perry and Stan Smith all lent their names to clothing and shoes still in many a modern wardrobe.

A pavé diamond bracelet is known as a tennis bracelet thanks to America's Chris Evert wearing one in the 1978 US Open. Then there are the competitors who made style statements by challenging the traditional whites – from John McEnroe and Bjorn Borg in the 80s, to Steffi Graff's and Andre Agassi's neons in the 90s.

Other notable fashion moments on court include Billie Jean King's button-through dress worn for the "battle of the sexes" match with Bobby Riggs in 1973 and Serena Williams' black catsuit with a red band at the

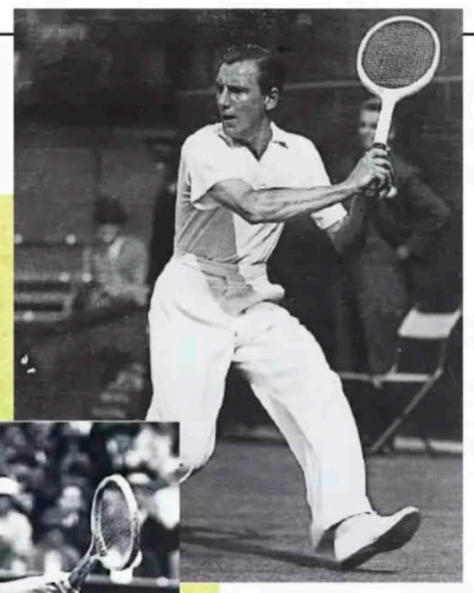
BELOW Chris Evert in 1977.

LEFT Zendaya sports tennis chic in a photocall for the film Challengers.

BELOW Court couture on the catwalk at Paris fashion week in February this year.

ABOVE
Underpants from 70s tennis sensation Björn Borg's label.

LEFT
Zendaya's shoes at a Challengers photocall. Shutterstock



LEFT
Fred Perry in 1934 and, below left, Suzanne Lenglen in 1923, both at Wimbledon.

2018 French Open. Stuart Brumfitt, the editor of tennis style magazine *Bagel*, says that the sport's sunkissed circuit is key to its elevated fashion status: "You watch the rugby or football through the winter, and it's pouring with rain. Tennis is always in these amazing locations. There's a bit of inherent glamour to it."

The game has also long had a connection to the rich. "It was one of the first sports that wealthy, upper middle-class men and women played together," says Robert J Lake, author of *A Social History of Tennis in Britain*. "People tend to look to the rich and famous for new trends."

Gary Armstrong, editor of sport and fashion magazine *CircleZeroEight*, says this association with wealth and glamour helped forge the connection with fashion houses. Tennis players were 'good enough' to wear high fashion, whereas footballers weren't," he says. "There's probably a higher percentage of tennis players who have endorsement deals with watch and perfume brands. Beauty brands like tennis because it's not too sweaty."

The UK's Emma Raducanu is a Dior ambassador; Jannik Sinner, the highest ranked Italian player in history, works with Gucci, and Carlos Alcaraz, 2023 men's winner at Wimbeldon, is in adverts for Louis Vuitton.

Though the players are known for their style, tennis's dress codes remain strict. The French Open banned catsuits after Williams wore hers. Wimbledon's rule that players should wear mostly white has been in place since the tournament began in 1877. It was tweaked last year to allow coloured undershorts to address female players' anxiety about playing while they had their period.

"Agassi didn't play Wimbledon for three years because they wouldn't let him wear neons," says Brumfitt. "He missed major grand slams on this sartorial principle."

Daniel-Yaw Miller, who writes about sport and fashion for industry title *The Business of Fashion*, says: "There's a critical mass of young players on the tour who are bolder and express their personal style on and off the court – Coco Gauff, Ben Shelton as well as Sinner."

And, Miller says, it's not just the players who are important for the link between fashion and tennis. Morgan Riddle is an influencer with 257,000 followers on Instagram, who is the partner of American player Taylor Fritz. "She's become a tennis tastemaker, and she's now signed her own sponsorship deal with sports brand Wilson.

"She'll bring 15 other influencers to the tournament. It spreads tennis to different audiences, which is always a good thing," he says.

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How ‘liquid gold’ of plasma from US prisons lies at heart of the infected blood scandal

Convicts, drug addicts and people with sexual diseases were paid for their blood – and UK officials who knew of the risk still granted licences. Report by *Jon Ungoed-Thomas* and *Robin McKie*

ABOVE Cummins state farm prison in Arkansas in 1975. Prisoners were paid $5 for blood which was then sold to pharmaceutical firms. AP

RIGHT Stuart Cantrill, with mother Pamela and father Barrie, who died as a result of Aids in 1989 after being treated with infected blood products.

On a former slave owner’s cotton plantation in Arkansas, the sprawling Cummins state farm prison covers 6,700 hectares (16,500 acres) and can house nearly 1,900 inmates.

It is a working farm with vegetable crops, a dairy and livestock, but for more than two decades its most lucrative product was the blood plasma harvested from the convicts.

Prisoners were paid between $5 and $7 each time, and the plasma was sold for about $100 into the drug industry supply chain from the early 1960s to the early 1980s.

Cummins was one in a network of prisons across America that provided plasma and its extracts in products shipped around the world, including to Britain. Other paid donors were recruited from deprived neighbourhoods of the US, including drug addicts and people with sexual diseases.

Cara McGoogan, author of *The Poison Line: A True Story of Death, Deception and Infected Blood*, said: “The plasma was so profitable it was called liquid gold. From the prisons in America to the UK, mistakes were made all along the chain that created this deadly product.”

Shocking accounts have been uncovered of the “bleeders” who donated at Cummins. It was claimed there were no sinks in the bleeding area, no clinical scrubs or gloves. The bleeding rooms were dirty with blood on the floor. It is claimed the screening procedures were regularly flouted.

At another prison in Louisiana, there were even more appalling claims. One witness claimed seeing people “shooting intravenous drugs” while waiting to donate, while others allegedly had sex in the bathroom before “going on the table to bleed”.

Clotting agents extracted from the plasma were used to treat people in Britain who suffer from haemophilia, a medical condition in which the ability of the blood to clot is severely reduced.

Typically, about 10,000 donors would have contributed to a batch, from inmates in a chain of prisons in the American south to homeless people in Los Angeles. Just one person infected with HIV or hepatitis C could contaminate the entire product.

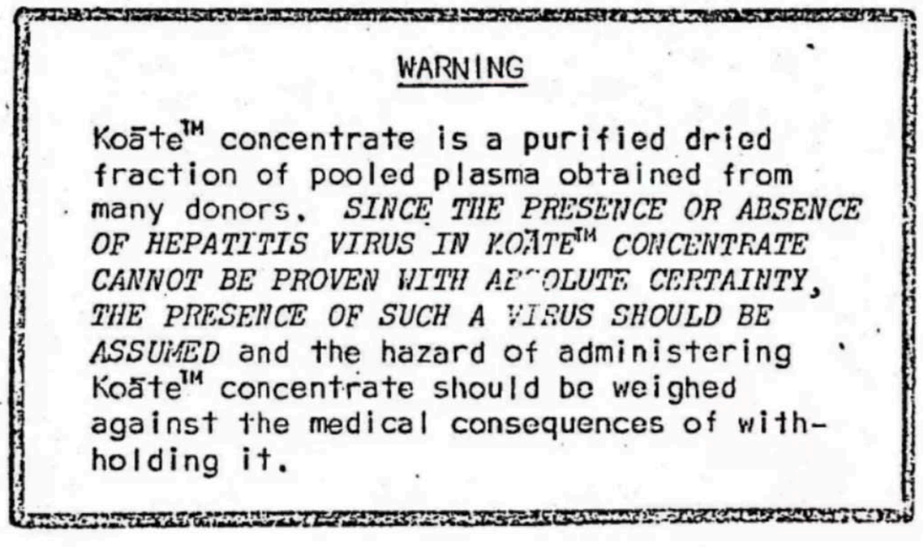
The infected blood inquiry in London, which opened in 2018 and has heard from 370 witnesses and examined tens of thousands of documents, will report next month on the worst treatment scandal in NHS history. More than 3,000 people have died from the dirty blood infected with HIV and hepatitis viruses.

Ministers insisted for years that patients had been given the “best available treatment” at the time. They claimed clinicians and health officials did not have the knowledge to prevent the tragedy.

The *Observer* has seen documents submitted to the inquiry that demolish this claim, revealing UK officials were told in the 1970s that blood plasma was procured from convicts and could not be properly checked.

One of the products was Koate, manufactured by Cutter Laboratories, owned by drugs firm Bayer. Cutter Laboratories had been a key client of the plasma being traded by Cummins prison since the 1960s.

BELOW Cutter Laboratories’ warning about the clotting product Koate.



Drug executives were candid about the risks in their application for a licence in October 1975 from the UK regulators. It said: “Since the presence or absence of hepatitis virus in Koate cannot be proven with absolute certainty the presence of a virus should be assumed.”

Officials on the UK’s Committee on Safety of Medicines were also told the “raw material” was obtained from various sources, including “American state prisons”.

Officials should have realised paid convicts were more likely to be drug users and at risk of infection, but the licence was granted by the then Department of Health and Social Security.

“It’s horrific that the government knew these products were infected and that the donors included prisoners, but allowed them to be licensed without people being given informed consent,” said Jason Evans, founder of the Factor 8 campaign group, whose father Jonathan died in October 1993 after contracting HIV and hepatitis C from contaminated blood. “The licensing documents are critical because they show the level of knowledge in the government.”

Haemophilia is an inherited bleeding disorder caused by low levels of clotting proteins known as factor VIII (the most common deficiency associated with haemophilia A) and factor IX. It is predominantly a male disease.

The condition was treated for several years with intravenously administered fresh frozen plasma, but by the early 1970s manufacturers were able to extract the proteins from pooled plasma, producing a freeze-dried concentrate of powder for soluble injection.

Commercial protein products

RIGHT
The Cummins unit, Arkansas, one of a network of prisons that provided plasma.
Danny Johnston/ AP

ABOVE RIGHT
Demonstrators outside the infected blood inquiry in London last year.
Justin Tallis/AFP

were considered a "miracle" treatment, but there was a short supply of blood plasma. The World Health Organization urged countries to become self-sufficient in blood supplies, and avoid paid donors because of the higher risk of infected blood. Dr Joseph Garrott Allen, an American clinician, warned the UK's Blood Products Laboratory in January 1975 that the US supply chain with paid donors was "extraordinarily hazardous".

Despite the warning, the UK started to license commercial factor VIII products from the early 1970s. The contaminated product led to outbreaks of hepatitis B in haemophiliacs in the 1970s, but clinicians considered the benefits of treatment outweighed the risk.

In January 1983, the *Observer* reported that the products might be a conduit for a far more deadly virus: HIV. "A commercial blood product imported into Britain from the United States may pose a grave threat to the health of haemophiliacs," the newspaper reported.

Four months later, the *Mail on Sunday* warned in a front-page article of "hospitals using killer blood", and correctly warned that the lives of thousands of British people could be threatened.

Cutter Laboratories had started screening its donors in February 1983 because of the risk of Aids, but in the UK ministers, clinicians and health officials insisted there was no conclusive evidence of risk and failed to halt treatments.

In November 1983, Kenneth Clarke, then a health minister, told parliament there was no "conclusive evidence" that Aids was transmitted by blood products. The contaminated products were not phased out until 1985, when heat-treated products were introduced.

Over the years, as the scale of the disaster emerged, ministers have been accused of compounding the tragedy by failing to acknowledge the failures. Campaigners say the destruction of documents and misleading statements amounted to a cover-up. Documents also show children with haemophilia were experimented on by doctors with treatments that could infect them with HIV.

The inquiry into infected blood, chaired by Sir Brian Langstaff, has examined how 30,000 people were infected with HIV and hepatitis C. Patients were infected from commercial blood products for haemophilia and blood transfusions that were not routinely screened for hepatitis C before September 1991. The genetic sequence of hepatitis C, which was previously known as "non-A, non-B" hepatitis, was isolated in 1989.

An interim report published in July 2022 recommended interim compensation payments of no less than £100,000 should be paid to all those infected and all bereaved partners. In a second interim report in April 2023, Langstaff found that "wrongs were done at individual, collective and systemic levels".

The government says it has paid more than £400m in interim compensation, but that it is not in a position to make a final decision on further payouts until it has seen the report.

Bayer said it had fully co-operated with the infected blood inquiry. The firm said in a statement: "Bayer expresses deep sympathy for people who contracted HIV or hepatitis infection through use of blood therapies in the 1970s and 1980s and for the family members of those that were infected.

"Bayer is truly sorry that this tragic situation occurred and that therapies that were developed by Bayer Group companies, and were prescribed by doctors to save and improve lives, in fact ended up causing so much suffering."

'It's horrific the government knew donors included prisoners, but allowed products to be licensed'

Jason Evans, Factor 8 campaign group

Case studies

'We lost out on the life we should have lived'

When Roger Newman was just 10 years old, doctors told his parents that his haemophilia could now be treated with a commercial blood product promoted by the drug industry as a wonder treatment.

Instead of regular trips to the hospital, the freeze-dried plasma concentrate could be kept in the fridge and administered at home. Parents were given training on mixing the white powder with purified water and injecting their children.

These commercial blood factor VIII protein treatments, introduced in the UK for Roger and others in the 1970s, seemed like a lifeline for those suffering with haemophilia – but they were contaminated with HIV and hepatitis.

Roger, who lives and was brought up in Kent, was first infected with hepatitis B by the dirty blood product, becoming so weak with jaundice he needed to be carried around by his mother.

In 1984, when he was 15, he was told he had been infected with HIV.

"I later saw an article with all the warnings about Aids. I said, 'Mum, is that me?' And she said, 'Yes'. I felt something inside me died. I then remember my consultant saying, 'You've probably got two years to live.'

"I felt like someone had punched me in the stomach. I felt completely powerless. I also felt almost this sense of shame because of the stigma around the disease at that time. It felt really scary.

"I tried to focus on anything that would stop me thinking about it, but it still haunts you. I started to hear of people who were dying and I had this fear of the awful symptoms."

Roger, 56, a psychotherapist who is married with three children, is now being successfully treated.

"The awful side of this is that you've got all these parents, usually mums, who were unknowingly injecting their children with this killer virus," he said. "You can't imagine how that must feel as a parent."

Cherry Nurse, 67, from Thame, Oxfordshire, lost both her brothers – John, who died in May 1989, and Paul, who died in September 1994 – after they were infected with HIV from the commercial blood protein treatment. They were both young men when they died.

"My mum learned how to do the injections and did them all at home," she said. "She blamed herself to the day she died because she gave the injections that killed them. My mum and dad never got over it."

Chris Smith, 46, a sales director from Blunham, Bedfordshire, lost his father Raymond Smith in January 1986, aged 32, as a result of HIV infection from contaminated commercial blood products.

Smith said: "When I look at the few pictures we've got I can see him wasting away." Smith's father was admitted to hospital on 2 January 1986 and died five days later.

"It has made me look at life in a very different way," said Smith. "I think there was gross negligence at every level. We lost out on living the life we should have lived and I'm surprised we got out the other side."

Stuart Cantrill, 50, an editorial director, lost his father Barrie Cantrill from the deadly treatment which infected him with HIV. Stuart said when he was first told of the diagnosis he was physically sick.

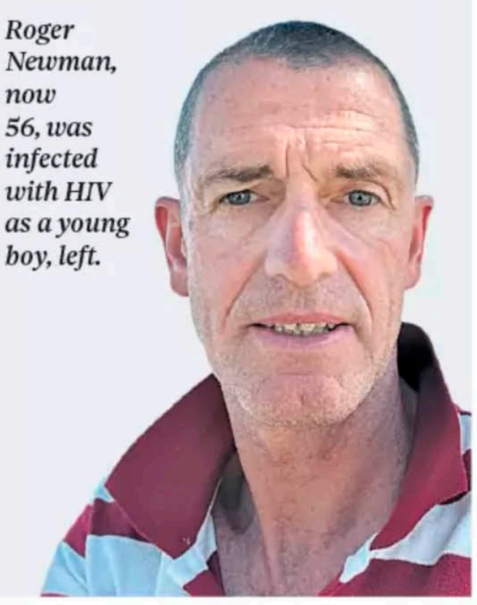
He was told not to get too close to his father or even kiss him on the cheek. In a statement to the infected blood inquiry, he said: "We didn't really talk about the fact my father was dying, but I remember my parents were worried about what would happen to me. I remember my father crying in the hospital and not knowing why."

Barrie died aged 48 on 26 August 1989 as a result of HIV infection carried by the factor VIII products.

Most patients who were treated do not believe they or their families were properly warned of the risks. They say the infected blood inquiry, which is due to report next month, has been a painful experience, but they hope it will expose the scale of the tragedy and the negligence which led to so many deaths.

"I don't think we'll ever get full accountability," concluded Chris Smith. "But hopefully brighter days are coming."

Jon Ungoed-Thomas



Roger Newman, now 56, was infected with HIV as a young boy, left.

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Rapist tried to convince court he was victim of domestic abuse

Man claimed parental alienation to 'distress and frighten his wife'

Hannah Summers

A man who raped his wife and was controlling and threatening towards her and their two children attempted to manipulate the family court into believing he was a victim of domestic abuse, a judge has ruled.

In a damning judgment Judge Middleton-Roy found the man's conduct – which included frequently filming of his family using a body-worn camera – had been "reprehensible and unreasonable" after he pursued false claims against the mother and contested her allegations against him over a prolonged period.

The father, who was ordered to pay more than £50,000 in costs to his ex-wife, persisted from 2020 onwards in accusing her of alienating their children – aged nine and 12 – from him in order to "distress, confuse and frighten her", the Bureau of Investigative Journalism (TBIJ) has reported.

While the father alleged the mother had turned the children against him, she claimed he had subjected both her and them to a pattern of domestic abuse. Each of the parents, who cannot be named for legal reasons, denied the other's allegations.

On the first day of a trial in February to determine the dispute, the father said he was no longer pursuing allegations of "parental alienation", a term that refers to a child's unjustified rejection of one parent because of manipulation by the other.

However, he proceeded to assert persistently and "with great vigour" that the mother influenced the children against him, causing them harm.

It was put to the father that he had sent the mother a link to an article from a psychology website about parental alienation with the message: "This is you."

He told the court: "I sent her examples about parental alienation after she exhibited the behaviour described [in the article] because I was alarmed about what was happening. If she behaved badly, I would send these in response."

Middleton-Roy said, in stark contrast to the mother, the father's evidence was "deeply troubling" and "laced with sarcasm".

In July 2021, after the couple divorced, the mother asked the court for an "occupation order" to remove the father from the family home. She had previously been granted a non-molestation – or restraining – order against him.

At the time of her application, which was refused, the mother was representing herself while the father was represented by a lawyer. Middleton-Roy noted that because the application was dismissed by another judge, the family continued to live in the same property.

During that time the father used a bodycam to record the mother and children and left iPads recording when he was not at home. He would tell the mother she could not speak to the children when it was "his turn" for contact and locked his eldest child in their bedroom.

The mother's barrister, Dr Charlotte Proudman, submitted that the father sought throughout his evidence to "deflect or deny, to attack the mother and to seek to reverse the role of victim and offender".

In a judgment published earlier this month, Middleton-Roy said the evidence "leads to the clear conclusion the father has sought consistently, systematically and falsely to manipulate the mother, the children, professionals and the court into believing that he is the victim of domestic abuse perpetrated by the mother".

> ***'The father sought to deflect and deny and to seek to reverse the role of victim and offender'***
>
> ***Judge Middleton-Roy***

He added that his "pernicious actions alone" led to both children, who ceased direct contact with their father in December 2022, rejecting him.

The court found all the allegations the father made about her to be unfounded, and upheld all but one of her allegations against him.

More than a dozen findings against the father included that he was coercive and controlling and that he raped the mother twice in 2020.

The case is a further example of abusive men using the concept of parental alienation to deflect allegations of rape or coercive and controlling behaviour.

In October, TBIJ and the *Observer* revealed that a woman raped by her ex-partner – and accused by him of parental alienation – had to repeatedly give evidence in court due to an error made by a judge. The father was later stripped of his parental responsibility.

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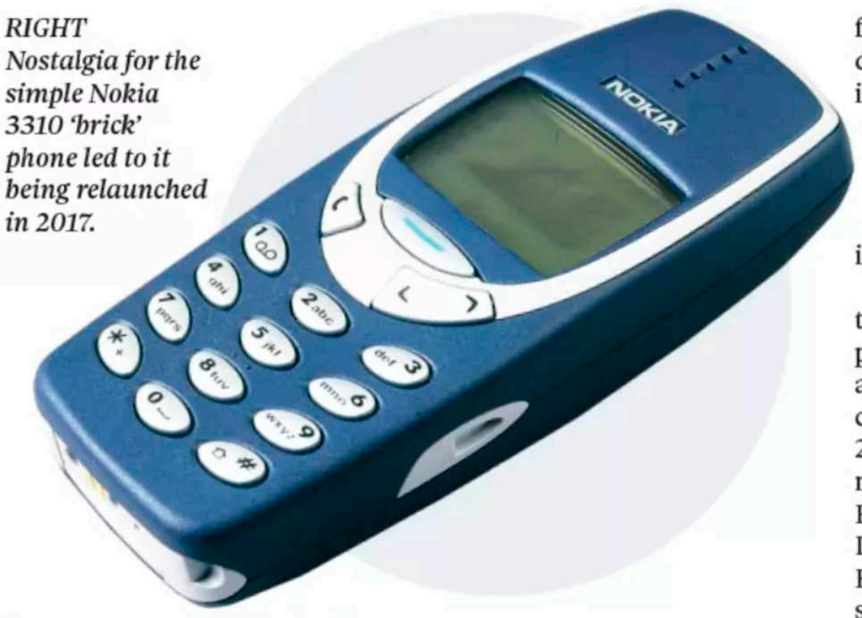
RIGHT Tech sales executive Piers Garrett. Andy Hall/ the Observer

BELOW The new Boring Phone, a retro flip design, boasts of having few features.

'I'm very strict with apps – just banking apps and train apps, and I turn off notifications'
Piers Garrett, 27



RIGHT Nostalgia for the simple Nokia 3310 'brick' phone led to it being relaunched in 2017.

Gen Zers escape hangups and online anxiety by embracing 'dumbphones'

The Boring Phone, seen at Milan design week, is the latest device to reject smart tech and go for the retro option

James Tapper & Aneesa Ahmed

It's almost enough to make you stop doomscrolling: dull devices are now cool. The Boring Phone is a new, featureless flip phone that is feeding the growing appetites of younger people who want to bin their smartphones in favour of a dumbphone.

The latest model is a collaboration between Heineken beer and the fashion retailer Bodega, and caused a storm when it was unveiled this month at Milan design week, the place where trends are anointed by the world's designers.

The Boring Phone is part of a new dumbphone boom, built on the suspicion of gen Z towards the data- and attention-harvesting technologies they have grown up with. That suspicion has fuelled reinventions of retro cultural artefacts – a trend known as Newtro, and seen in the revival of vinyl, cassettes, fanzines, 8-bit video games and old-fashioned phones.

"I've always hated being available to everyone – the idea that if you send a WhatsApp to someone and they don't respond immediately then something's wrong," said Rana Ali. The 29-year-old former finance worker, who is now a producer and rapper recording as Surya Sen, added: "I've had periods of having a smartphone but I always revert back to having a burner phone."

Nostalgia for the Nokia 3310, the "brick" phone with seemingly everlasting battery life, prompted its relaunch in 2017, but the boom really began in the US last year and was, ironically, fuelled by TikTokers posting under the #bringbackflipphones hashtag. HMD, which was behind the Nokia relaunch, saw flip phone sales double by April 2023, while Punkt, which prefers to call them feature phones or minimalist phones, has also seen substantial sales increases.

But Apple and Samsung are not under threat yet, according to Mintel. Nine out of 10 phones are smartphones and dumbphones remain niche, said Joe Birch, a technology analyst at the research firm.

"However, there is evidence of this generation modifying their smartphone behaviour, with concerns around the negative impacts of being constantly digitally connected driving this," Birch added. "Three in five gen-Zers say they'd like to be less connected to the digital world."

This move to offlining, or digital minimalism, is also seen in gen Z's declining use of social media. They are the only generation whose time on social media has fallen since 2021, according to analysts GWI.

Twentysomethings are also more concerned about privacy, according to the technology analyst Portulans Institute, in an internet that can seem more like a surveillance tool for brands, governments and scammers than a place to pursue interests and find interesting people.

Older technologies can create more freedom: sampling in hip-hop and dance music has become almost impossible for emerging artists, since Spotify's or YouTube's algorithms will spot uncleared samples and prevent tracks from uploading. But an underground artist can easily press 500 vinyl EPs and sell them.

The problem with offlining is that the world is increasingly difficult for people without a smartphone. There are 2.4m households in the UK that cannot afford a mobile contract and 2 million young people who have no access to a learning device, said Hannah Whelan, coordinator of the Data Poverty Lab at the Good Things Foundation charity. "Most essential services are now online – education, healthcare, universal credit," she said.

The Luddite Club, a group of New York children who announced in 2022 they were giving up their iPhones in favour of flip phones, would still need smartphones, said Petter Neby, the founder of Punkt. "It's impossible," he said. "In UK schools you're talking about banning the smartphone but you have a school system that relies on online activity, for scheduling, for homework. I would love to ban smartphones for my children, but it's a much deeper question."

Rapper Surya Sen says he 'hates being available to everyone' online.

Piers Garrett, a 27-year-old tech sales executive, tried to achieve that balance by getting a Light Phone – a device that uses the same electronic ink used for e-readers and has no apps – but eventually gave up.

"The idea was amazing, but I only lasted six months," he said. "Everyone communicates via WhatsApp. So now I have a happy medium. I'm very strict with my apps – just banking apps and train apps, and I turn off all my notifications. Now when I wake up in the morning, I do things for myself – have a coffee, read a book. And I noticed the change – so much more clarity in my mind."

Sadiq Khan: give residents right not to pay service charges

Michael Savage
Policy Editor

Leaseholders hit with large and unjust service charges should have the right to refuse to pay up, Sadiq Khan has said, amid concerns that the government has backed away from its promises to boost the rights of tenants.

There are 1.4m leasehold properties in London, a quarter of all such properties in the country. The London mayor said many residents affected were suffering from a "shameful abuse of power" by their landlords.

His comments come after the *Observer* revealed that some of the UK's largest housing providers were dramatically increasing annual service charges by thousands of pounds, pushing some residents into serious financial distress. The demand from Khan, who said the right to withhold payment of unfair and unexplained service charges should be attached to the leasehold and freehold reform bill now going through parliament, will increase the pressure on levelling up secretary Michael Gove.

He has already been accused of severely diluting the bill, having originally said he wanted to abolish the "feudal" leasehold system.

Khan said that some charges had been "financially crippling" for some people living in flats or in properties where they are shared owners.

"At their worst, they amount to the everyday extortion of leaseholders and a shameful abuse of power by landlords and freeholders," he said.

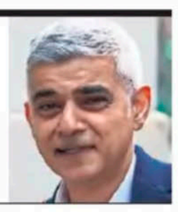
"While many landlords act responsibly, we need stronger rights for leaseholders to act against those who don't, with new powers of redress and the ability to withhold service charges that simply aren't justified.

"If leaseholders face large increases in their service charge without it being clearly explained what it's paying for, they should be able to do something."

Under Khan's proposals, leaseholders could withhold payments that had not been justified in writing, for example, in a statement of accounts.

Khan is also calling for the housing ombudsman to be given more powers over the level and increase in service charges and to make it easier and cheaper for leaseholders to take their landlords to court as a last resort.

The *Observer's* investigation found that residents who bought shared ownership properties to gain a foothold on London's property market have seen increases of more than 40% in their proposed service charges. At least 1,000 people across the country are now threatening to refuse to pay.



Sadiq Khan said that residents were victims of an 'abuse of power'.

In many cases, residents complain they have been given no details of evidence behind the rise in the charges. Some in shared ownership homes say service charges are now higher than the share of rent they have to pay.

Khan made the comments as he heads into a mayoral election this week in which housing is a key issue.

A government spokesperson said: "Unjustified increases in service charges are unacceptable, which is why we are committed to strengthening protection for leaseholders, and are bringing forward reforms through the bill.

"This will empower them and make it easier to challenge unfair costs."

‘My brother got a 23-month sentence and killed himself after 17 years in jail’

Family and coroner condemn ‘inhumane’ sentences that still keep thousands in prison

Shanti Das
Home Affairs Correspondent

A senior coroner has condemned the “inhumane” and “indefensible” treatment of a man who killed himself 17 years into an indefinite prison sentence. Tom Osborne, the senior coroner for Milton Keynes, said Scott Rider had given up all hope of release before he took his own life at HMP Woodhill in June 2022.

He had been serving an Imprisonment for Public Protection (IPP) sentence after being convicted of grievous bodily harm in 2005. The sentence had a minimum term of 23 months but no end date.

Days before he died, Rider told a prison worker that he had lost hope he would ever be freed. He said it was “disgusting” that he was still locked up, that his crime had not warranted a never-ending punishment, and that the IPP sentence had ruined his life. “He did things wrong and he deserved to be punished but he didn’t deserve that,” his sister, Michelle Mahon, said.

Osborne, who led the investigation into Rider’s death, has now written to the Ministry of Justice (MoJ) calling for a review of all prisoners serving IPP sentences.

The controversial punishment was introduced in 2005 and scrapped in 2012 after widespread criticism. But it was not abolished retrospectively and almost 2,800 people given IPPs remain in prison today. The sentences do not have an end date, with prisoners remaining in custody until they can prove they don’t pose a risk.

Many of those on IPPs were convicted for low-level crimes such as theft, including one person who has spent 12 years in prison after stealing a mobile phone. Even if IPP prisoners are released, they remain on licence with the threat of the sentence being reactivated at any time.

In a prevention of future deaths report sent to the prisons minister, Edward Argar, Osborne warned that without urgent action more people could die. He said he had been told by the governor of Woodhill that she believed IPPs were “indefensible” and that she and her fellow governors would welcome an intervention.

“One has to conclude that his treatment was inhumane and indefensible and that if action is not taken to review all prisoners sentenced to IPP then there is a risk of further deaths occurring,” he wrote of Rider’s case.

Rider’s sister is now campaigning for the cases of all IPP prisoners to be reviewed. “I do not condone what Scott has done. In 17 years, he committed 47 offences and was convicted of 22. But I think these sentences are inhumane and they need to be abolished. To get a 23-month sentence and serve 17 years... how can they justify it?” Mahon said.

Official figures published last week show 2,796 people given IPPs remain in prison today. Of those, 1,179 have never been released and 705 are more than 10 years beyond their original sentence.

Campaigners have described IPPs as a “death sentence by the back door”. The rate of self-harm among IPP prisoners is more than twice that of the general prison population and there have been 90 self-inflicted deaths of prisoners on IPPs in custody since they were introduced in April 2005, according to the United Group for Reform of IPP. The figures do not include suicides in the community.

The MoJ has so far resisted calls to review the cases of existing IPP prisoners. It said 185 IPP prisoners had been released in the year to March 2024 and that numbers had reduced by three-quarters since the sentences were scrapped in 2012.

Scott Rider said days before dying that he had lost hope of being freed.

But a spokesperson said that retrospectively changing sentences posed a risk to public safety because it meant people who the parole board had deemed unsafe for release, “many of whom have committed serious violent or sexual offences, would leave prison without probation supervision and support”. It must respond to the coroner’s report by 23 May.

Richard Garside, the director of the Centre for Crime and Justice Studies, said there was no reason why post-release supervision and support could not be written into legislation for people on IPPs. He said it was certainly the case that some had committed serious crimes but this did not mean it was OK “that they are languishing in prison years after the tariff”.

Lord Blunkett, who introduced IPPs while home secretary in Tony Blair’s government, has also called for reform. In 2021, a year before Rider’s suicide, he told the Lords: “I got it wrong. The government now have the chance to get it right.”

‘Forget Brexit ... world wants to know what Britain thinks’

Leading historian Rana Mitter tells *Vanessa Thorpe* why he wants the newly revamped British Academy to play a role in projecting British soft power

Britain’s most revered academic institutions ought to stop worrying about their outdated image, since they now offer the best route to global influence, according to British historian Professor Rana Mitter.

The renowned China expert, now based at Harvard’s Kennedy School, told the *Observer* that educational prestige is an increasingly important tool for tackling challenges to trust and fresh threats to the world order – and he wants a newly revamped British Academy in London, where he is vice-president for public engagement, to play a key role.

“Outside our concerns with Brexit and decolonisation, the wider world has moved on and it still wants Britain to play a big part.

“Our leading universities, and the BBC, continue to be admired. If we want a reach that goes beyond our islands, and not just an inward discussion, we must embrace this. That is the academy’s mission. There is more appetite for real interaction out there than we realise,” he said.

Mitter is also concerned about fears, voiced once again this weekend, over the influx of foreign students to Britain’s universities. Security worries like those set out by MI5 on Friday could thwart more positive international exchanges, he argues. The domestic security service warned the heads of 24 leading institutions, including Oxford, Cambridge and Imperial College London, that hostile foreign states are targeting their sensitive research, with suspicion pointing at China.

The deputy prime minister, Oliver Dowden, has also recently warned that some universities’ reliance on overseas funding may open them up to being “influenced, exploited, or even coerced” by a foreign power.

News in brief

Briton stable after Tobago shark attack

A 64-year-old British tourist was in a "stable" condition in intensive care in Trinidad and Tobago yesterday, with his wife at his bedside, after reportedly losing an arm and a leg in a shark attack.

Peter Smith, from Berkhamsted, Hertfordshire, was mauled in waist-deep water 10m off a beach on the north coast of the island of Tobago. He had gone for a final swim ahead of returning home.

Staff at the hotel resort said other people in the water tried to fight off the shark after it struck.

Shark attacks in the Caribbean nation are rare – with just two others recorded in the past 20 years. The attack involved a 2.5 to 3m long bull shark, Tobago's chief secretary, Farley Augustine, said.

Tobagonian authorities reported that a number of beaches and coastal areas were closed after the incident, and drones and the coast guard were searching the area.

The Foreign Office said it was supporting the family.

ITV newsreader home after illness

The ITV News presenter Rageh Omaar thanked viewers for their "kindness and good wishes" as he recovered at home after being treated in hospital. Omaar was presenting *News At Ten* on Friday when he appeared to struggle to read

the bulletin. ITV later said the presenter had become "unwell" live on air and was "receiving medical care". *PA*

LEFT
Paula Rego's Girl with Basin, at the British Academy.

FAR LEFT
Yinka Shonibare's Modern Magic.

'Our leading universities and the BBC continue to be admired. If we want a reach beyond our islands we must embrace this'

Rana Mitter, historian

But Mitter, who will oversee the programme of public events when the academy officially reopens this summer, believes the majority of Chinese people retain a genuine interest in British culture and should not be stereotyped as a sinister force.

"First of all, of course, it is really important that UK universities are funded as well as possible so that they can offer the right level of education to everyone in Britain. But China, for all its rhetoric, is still keen on the British way of life and we can see that in the number of students who come here," he said.

Mitter's positive stance now stands to be weighed in the balance during the Westminster inquiry launched on Friday by the select committee on education that will look into academia's reliance on international student tuition fees.

"We are really overdue a comprehensive review of university funding, most would agree," said Mitter, "but the problems being experienced in humanities departments are as much to do with social structures as with education budgets. Much of the work that these studies can lead to is not well enough paid here."

The British Academy, established in 1902 and based in a grand town house next to the Mall in central London, is soon to emerge from building redevelopment and will mark the occasion with a summer drive to engage with the public.

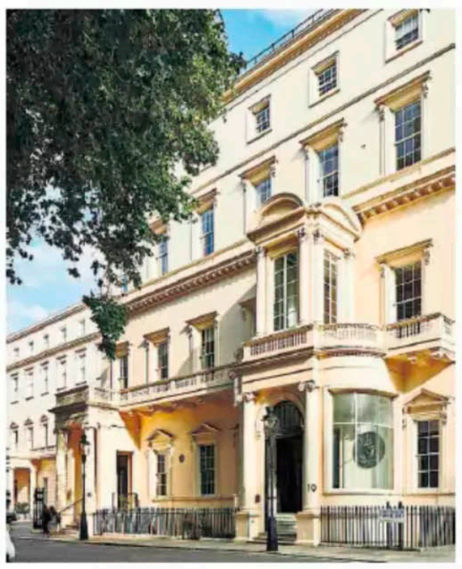
Themed events, coupled with the installation of state of the art digital links, are intended to open up its activities for the first time beyond academia, although still calling upon the finest thinkers.

The academy's large modern art collection, including an unseen new work by Hew Locke, will also now be made available online through a new partnership with Bloomberg Connects.

"Social sciences and the humanities have never been more necessary. They give shape and meaning and so the core of what the academy does will be to make that case," said Mitter. "How can a technological age move forward without pausing to think? If it doesn't stop and breathe, society is diminished."

The academy is giving a taster of its public programme at its annual summer Showcase which will feature Gary Younge and David Olusoga, who are both honorary fellows of the academy.

Early next year it will also offer an in-depth look into the Age of Mistrust (Jan-March) and into folklore and identity in Modern Folklore (March-June), as well as keeping up an ongoing partnership with the popular podcast, *The Rest is History*.



ABOVE
The British Academy in London.

Rialtas na hÉireann
Government of Ireland

The **Mother and Baby Institutions Payment Scheme** is now open for applications.

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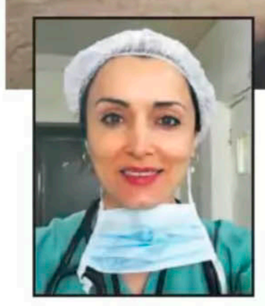

A man carries a wounded child into the MSF-run clinic at Rafah Indonesian Field Hospital in southern Gaza, 27 December 2023. Photograph © MSF

DR BIRSEN GASKELL IS AN ANAESTHETIST RECENTLY RETURNED FROM GAZA.

"We arrived in Gaza and were immediately confronted by huge numbers of people crammed into the streets. You can hear the bombing and you can see the fear in people's faces.

We immediately got to work at the hospital. We treated a large number of patients for burns and trauma injuries, mostly people who'd been injured in explosions. There were a lot of children. I'd never seen so many burns patients in one place.

Some children were malnourished and it was clear many were not eating properly. With post-operative care, it's vital that patients have a good diet to assist with tissue healing, but due to food shortages that just wasn't happening.

We were seeing around 180 patients every day. We didn't have the capacity to take everybody into the operating theatres – some procedures had to be carried out on the ward.

As an anaesthetist, one of my roles was to improve pain management. Due to shortages of medical supplies, there have been a lot of incidents during this conflict when people have been operated on without anaesthetics. It's inconceivable that this has happened, but it has.

Some patients stick in your mind. There was a nine-year-old girl who'd been injured when her home was bombed and lost part of her jaw. She and her mother were the only survivors from their family. I changed her dressing every few days and gave her antibiotic treatment. One day, she gave me a hug and asked if she'd ever look normal. I didn't have an answer for her. Reconstructive surgery would really help her, but nothing like that is on offer in Gaza.

The situation in Gaza is getting worse and people's medical needs are growing. The fact that there are people there who have had to undergo medical procedures without anaesthesia is barbaric. It's an inhumane situation.

Yet, despite the carnage and the horror, the MSF hospital was an oasis of calm. I was so impressed by the Gazan staff, by their resilience. Many had lost family members and were living in tents, but they were still there every day, helping people.

The work MSF is doing in Gaza is needed now more than ever."

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MSFR0048

LEFT
Baby Reindeer centres on Donny and Martha, who meet in a pub.

Martha, the stalker, played by Jessica Gunning.
Netflix

Why row over Baby Reindeer sleuths will change real-life drama for ever

Netflix's No 1 hit show sparks legal and moral debate over identities in true-crime stories

Vanessa Thorpe
Arts and Media Correspondent

Baby Reindeer was meant to be a close-up, complex – even funny – look at mental health problems and the way sufferers can feed on each other's different illnesses. According to its millions of fans worldwide, the Netflix drama achieved these tricky goals. But the show, which shot to the streamer's No 1 slot, is also now likely to change how fictionalised crime is seen.

The fictionalised series tells an intimately personal story already explored by the show's writer, Scottish comedian Richard Gadd, in a couple of acclaimed one-man fringe theatre shows. It follows a depressed Scottish barman called Donny, played by Gadd, as he becomes enmeshed in the life of a female customer, "Martha Scott", who is stalking him, sending him more than 41,000 emails, 350 hours of voicemail, 744 tweets, 46 Facebook messages, 106 pages of letters and torpedoing his other relationships.

In the last few days, the writer, actors – and the real people portrayed in *Baby Reindeer* – have been drawn into a fiery debate, driven by the work of determined social media sleuths, with lawyers and the police called in. One misidentified high-profile man is threatening legal action against those who suggested he was guilty of a sex crime portrayed in the show.

Media lawyer Mark Stephens, of Howard Kennedy, said: "The new culture of people trying to solve a crime, or becoming internet detectives, is incredibly dangerous. Of course, programme-makers like to say it's a real story, but it is only a matter of time until an investigation is ruined by amateurs, perhaps by spoiling a crime scene or damaging evidence.

"Perhaps we have got to the stage where we need warnings to viewers and listeners saying, 'Please don't investigate this yourself', of the kind already made to a jury. Certainly, drama makers may need to go further to disguise people, routinely changing some of the fundamentals, and not just names, to prevent people being identified or misidentified."

RIGHT
Richard Gadd, who based Baby Reindeer on his own experiences.
Murdo MacLeod

BELOW
Tom Goodman-Hill, who plays 'Darrien' in the Netflix series.
Shutterstock

Nigel Tait, managing partner at law firm Carter-Ruck and head of its defamation and media department, argues that television producers are only liable for what they put out. "That's what matters legally. It is nothing to do with them what people do afterwards online. If they have taken some care, it is not really their responsibility. However, an internet platform might be held responsible if they have been put on notice and not taken something down."

The actor who plays the stalker, Jessica Gunning, has won plaudits for her portrayal, but last week urged fans to stop tracking down the real woman involved, a convicted serial harasser. Yet the momentum created by *Baby Reindeer* proved impossible to stop. A vulnerable woman picked out by internet sleuths as the probable culprit has now stepped forward.

Posting on social media two days ago, she claimed she scarcely knows the "failed comedian" and has been "attacked by crazy stalkers on the internet". She added: "I was in Richard Gadd's company on occasions but I didn't stalk him like he claims." Her version of events is disputed.

Gadd himself has called on viewers to hold back. On his Instagram account, he pleaded: "Please don't speculate on who any of the real-life people could be. That's not the point of our show."

He has also explained the efforts made to protect those portrayed. "We've gone to such great lengths to disguise her to the point that I don't think she would recognise herself ... What's been borrowed is an emotional truth, not a fact-by-fact profile of someone."

Although Gadd is in the more powerful position of storyteller here, he is also a victim: someone who made mistakes, as he admits in the drama, and who struggled with depression after surviving sexual abuse at the hands of an influential figure in the entertainment business, "Darrien", a real man, so far unidentified.

Many viewers of the show – made by British company Clerkenwell Films – point out that while "Martha" is sensitively portrayed, in a story told first in the 2019 stage show *Baby Reindeer*, the real "baddie" of the show is "Darrien" (played by Tom Goodman-Hill), an abuser discussed in Gadd's earlier 2016 show, *Monkey See, Monkey Do*. Fuelled by anger, fans are forensically examining the comedian's career for links to the guilty man.

Last week, the Tony-nominated actor, writer and director Sean Foley was wrongly accused of being the inspiration for the character. When Gadd backed him and asked people to desist, Foley quickly posted on X that: "Police have been informed and are investigating all defamatory abusive and threatening posts against me."

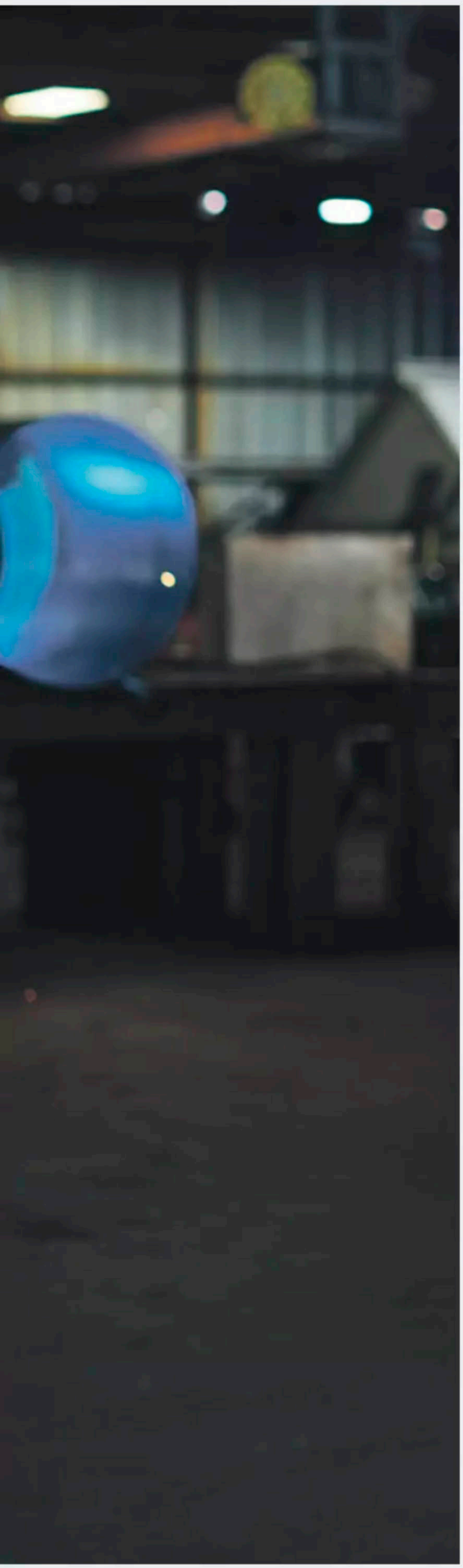
> *'We have gone to great lengths to disguise her. What has been borrowed is an emotional truth'*
> *Richard Gadd, writer*

West Midlands police confirmed they are investigating reports of threatening messages on social media. "Enquiries are at an early stage and we are gathering information from the victim," they said.

Aside from the legal fallout, a moral row still rages. Even some admirers of the show suggest it should not have been made. Yet Michaela Coel's huge critical hit, the BBC's *I May Destroy You*, was another popular drama depicting a real-life trauma. In 2018, Coel confirmed to an audience at the Edinburgh TV Festival that she is a survivor of a sexual assault like the one in her show.

For Sam Hobkinson, director of the Netflix documentary *Lover, Stalker, Killer*, about the Cari Farver case, viewers will always have an appetite for true stories: "And once something is being watched by so many millions, it will take on a life of its own. There is a duty to realise that fact, and in our experience every care was taken. Even with our story, one very much in the public domain, we saw how careful you have to be."

- Shanna Ford
Professional Welder



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‘Hezbollah must be pushed back’: tensions rise on Israel’s border

Evacuated Israelis say they cannot return home safely until Shia fighters are contained inside Lebanon

Bethan McKernan *Kfar Giladi* **& Quique Kierszenbaum**

For the Israeli communities evacuated from the country’s far north in the aftermath of 7 October, there is no longer any doubt about whether full-scale war with Hezbollah in Lebanon is going to happen. For most people, the only question is when.

Nissan Zeevi, 40, has spent the past six months working as a first responder in Kfar Giladi, a kibbutz that grows apples and avocados. His wife and two young boys are living near the Sea of Galilee and have yet to come home; it’s just him, bulldog Joy, and his M16 rifle, keeping an eye on the Lebanese villages and Hezbollah outposts clearly visible from the garden, just a few kilometres away.

“The Iron Dome was a strategic mistake,” said the agro-tech entrepreneur during the *Observer*’s visit on a hot dry day last week, referring to Israel’s state-of-the-art air defence system, first deployed in 2011. “It normalised rockets hitting Israel, it gave us the feeling of security. But feeling secure is not the same as being secure. After 7 October we woke up.

“We can’t put off decisions any more. Everyone knows something is going to happen, because we have to push Hezbollah back to be safe.”

The day after Palestinian militant group Hamas launched its devastating attack on southern Israel, killing 1,200 people and abducting another 250, Iran-allied Hezbollah joined the fray, firing rockets and mortars at the exposed villages and farms abutting the UN-demarcated Blue Line that separates the two countries.

In the first days after Israel began its retaliatory offensive in Gaza, US president Joe Biden dissuaded Israel’s war cabinet from also launching a preventative ground offensive on Hezbollah that could trigger a regional conflict. Instead, on Israel’s northern front, the two sides have found themselves fighting a war of attrition, but the situation is unsustainable and getting more dangerous by the day.

About 60,000 people living in northern Israel were given evacuation orders and another 20,000 left of their own accord, damaging harvests and shuttering businesses. On the Lebanese side of the border, approximately 100,000 people have fled their homes. No one, on either side, knows when they will be able to safely return.

“We can’t go back if Hezbollah stays on the border,” said Shai Mor Yosef, 40, who was helping his daughter Adele with her maths homework in the lobby of their temporary home, a shabby hotel in Tiberias. “We didn’t do anything. They started this.”

The entire region is home now only to an eerie quiet, punctuated by the blare of air raid sirens, rockets, artillery, missiles and drones. Back-and-forth fire between Hezbollah and Israel has killed 16 Israeli soldiers and 11 civilians, as well as 71 Lebanese civilians and about 500 fighters from

the powerful Iran-allied group and other factions.

Hostilities are now ramping up more quickly as the two sides fire deeper into each other’s territory. Hezbollah fighters have tried to infiltrate the Israeli side of the Blue Line on dozens of occasions, and on 15 April, for the first time, the Israeli military confirmed that four of its soldiers had been injured during an operation inside Lebanon.

Iran’s first ever direct attack on Israel two weeks ago, carried out in response to the bombing of a consular building in Damascus, has only reinforced the sense for northerners that the Hezbollah threat must be removed. The Shia movement is Tehran’s most potent proxy force and has built up a formidable arsenal since 2006. It would certainly be involved in any future wider war.

Zeevi and about 4,000 others are now part of a group called Lobby 1701, named after the UN resolution that ended the 2006 war. It required Hezbollah to withdraw north of the Litani river, which runs parallel to the Blue Line – but it never complied.

The group has lost faith in diplomatic efforts spearheaded by France and the US to avoid a new war, he said, and are taking matters into their own hands, pressuring Knesset committees not to forget the plight of the displaced northern communities.

Lobby 1701 wants the Israel Defense Forces (IDF) to create a 10km buffer zone in Lebanese territory to keep its communities out of reach of anti-tank missiles. Zeevi and others are also toying with the idea of bringing their families home, before the government says it is safe to do so, to force the issue. Everyone is willing to pay the price of a major war, he said.

Polling from earlier this year suggests that the majority of Israelis believe a war with Hezbollah is necessary for people displaced from the north to go home. What is less clear is whether the public fully understands the consequences of taking on a much more powerful enemy than Hamas.

Israelis are used to western standards of living, but infrastructure such as power stations, water supplies and transportation would be Hezbollah targets. The impact on Israel’s strong economy would be immense.

For the time being, what happens is dependent on the trajectory of Israel’s war in Gaza. Despite international calls for restraint, the IDF appears to finally be gearing up for its long-threatened offensive on Rafah.

The IDF is loth to stretch troops across two major fronts, so a wider operation in the north is unlikely to come before Rafah’s fate is decided. For its part, Hezbollah has vowed to continue fighting until Israel completely withdraws from Gaza.

In the rundown hotel in Tiberias, Enav Levi’s family, from Moshav Zar’it, right on the Blue Line, were playing cards by the pool. Her four children are now in a local school, the 36-year-old said; her husband has stayed behind as a first responder, and overall, things could be worse.

“Of course we are not going home soon,” she said. “The war hasn’t even started yet.”

Exhibits of terror: grim relics of 7 Oct in NY display

An exhibition of items from the Nova festival, where 364 died, creates a sense of shock, writes *Edward Helmore* in New York

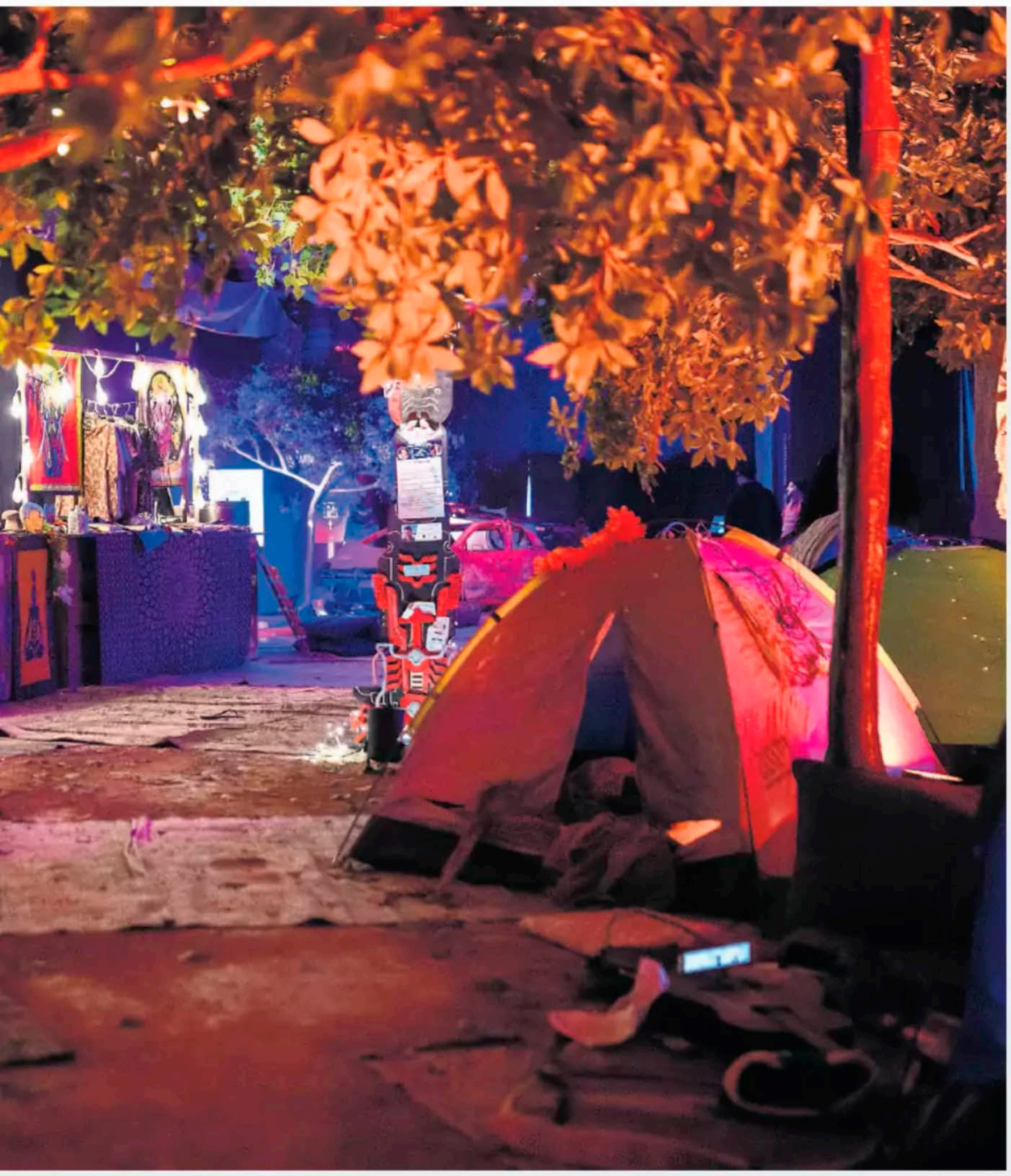
While New York was preoccupied with student protests over the US’s support of Israel’s war in Gaza last week, another aspect of how the city with the largest Jewish population outside Israel is coming to terms with bloodshed in the Middle East was being prepared.

On Wall Street, a gruelling exhibition has opened detailing the horrific attack on the Nova music festival by Hamas terrorists on 7 October, in which 364 people were murdered, many wounded and 44 taken hostage.

It is a walk-through recreation of hours of unimaginable brutality by the attackers, containing the tents, bedding and possessions of those at the festival, alongside jubilant

Rio reporters risk all
Young journalists expose links of police, politicians and mafia
Pages 28-29

Trial, what trial?
Trump's allies look the other way as ex-president faces court
Pages 30-31



CLOCKWISE FROM LEFT Tents from the Nova festival on show in New York; faces of the hostages; burnt-out cars from the attack; camp toilets; survivor Natalie Sanandaji (right) with Nova Foundation chair Reef Peretz. Alexi Rosenfeld/Getty

Hamas videos of the attacks, as well as survivor and rescue worker testimony in the aftermath.

The items include handbags, burnt-out cars, missing sneakers, bullet-riddled bathroom stalls, the stage from which DJs played their sets, and some evidence of ritualised sexual violence.

It concludes with a room of photographs of the young people who were killed, and the declaration: "We will dance again."

"It's an invitation to feel, touch, smell the Nova community," said the exhibition's creative director, Reut Feingold.

"It's not only the tragedy, but also the life before 7 October. We want people to go through the journey, and to feel the community. Nova is about hope, and it was important that it was just authentic things from the festival, no decorations. No virtual reality. Just the truth."

Feingold's husband, Yoni, told the *Observer* that their aim was to widen the story of the event.

"Hundreds of people from all over the world, DJs from Brazil, Europe and America, came to celebrate love, peace and brotherhood. It could have happened anywhere, the viciousness, and we feel that the world doesn't really know what happened. These people weren't soldiers: they had come to dance."

Feingold added: "The festival had nothing to do with politics.

"It was about music and unconditional love."

But it is almost impossible to view the exhibition without reference to what came before and after.

The lost shoes, clothes and purses left behind when the festivalgoers fled is reminiscent of the displays at Auschwitz-Birkenau.

Yoni confirmed that when the exhibits were shown in Tel Aviv they had given some people a sense of the Holocaust.

But there is no acknowledgment of what has come since in Gaza, where an estimated 34,000 people have died and a million have been displaced in the Israel Defense Forces' effort to root out Hamas terrorists and recover the hostages taken on 7 October.

"It's very, very complicated, and these are things we are not dealing with here," Yoni said. "We made a decision to show the world what people can do. There's a denial, and people are just trying to wipe it out as if it never happened, just like the Holocaust."

'There's a denial, and people are just trying to wipe it out as if it never happened, like the Holocaust'

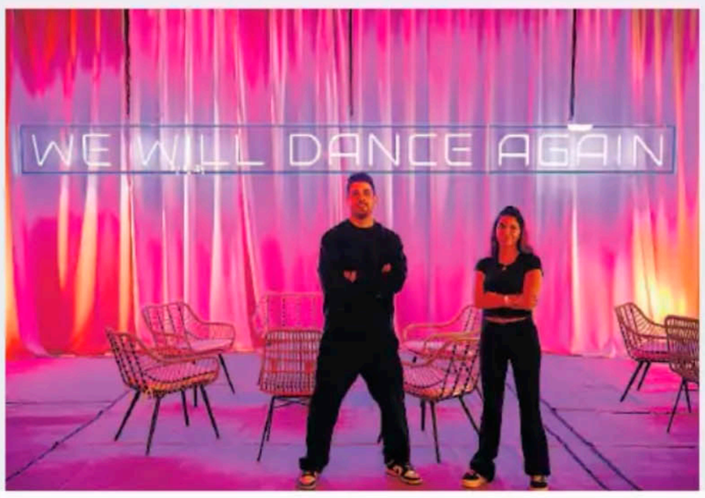
Yoni Feingold

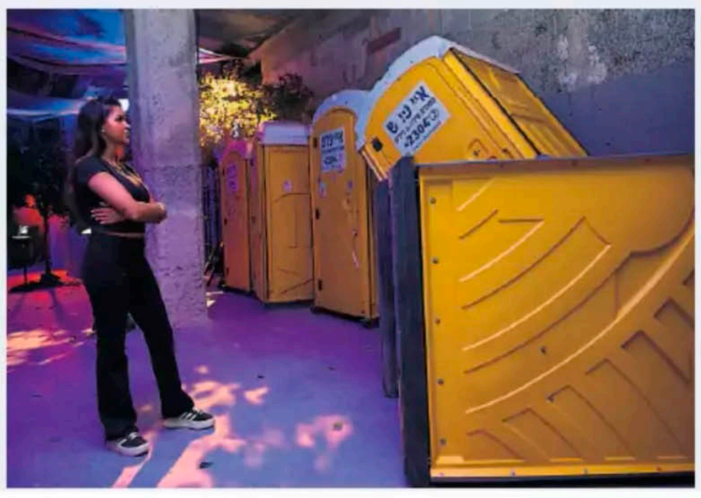
Unlike older terrorist attacks, the amount of mobile phone footage, WhatsApp video and text messages, from both attackers and victims, makes 7 October an event that is unlikely to fade quickly. Observers point out that the 9/11 attacks are only remembered through TV broadcasts and messages left on answering machines. There is comparatively little coming from Gaza, but what there is – often via TikTok – is similarly sickening.

"There was never a situation that was so photographed in real time," said Yoni of the events of 7 October. "So it is going to be there, and we have a purpose to bring our people back home. This is not an imaginary world."

Questions have been raised about how much is necessary to show. In one room, the curators display a pair of men's shorts shot through the crotch with bullets.

The Feingolds say people do not have the right to their own conception of what happened. "You have to see everything to be educated," said Yoni.





ADVERTISEMENT

An open letter to Observer readers

From Hesham Al-Akhali,
UNHCR Senior Field Assistant
in Yemen

UNHCR
The UN Refugee Agency
United Kingdom for UNHCR

Hodeidah, Yemen

After more than nine years of conflict, displaced families in my country are barely surviving. With no income and no hope of employment, people are resorting to desperate measures. I've visited families having to feed their children tree leaves. The leaves have little nutritional value, and have to be boiled to get rid of the bitter taste, but they are, at least, filling.

We meet families living in terrible conditions. I met one family living under a tree. They only had a few pieces of cloth above their heads. Another was living in a cave. They didn't even have basics like a blanket or mattress, and nothing to protect them in the rainy season.

I work in Hodeidah, where the fighting has often been intense. Even with the truce, we're still living with the consequences.

Recently, a teenager approached me and showed me his phone and sadly told me, 'Look. These four children have just lost their lives three hours ago because of the landmines. They were just playing football'. Can you imagine?

My colleagues and I at UNHCR, the UN Refugee Agency, are doing everything we can, but funding cuts mean up to 70% of the most vulnerable households who have been displaced may not receive support to cover their basic needs. We urgently need your help.

Please will you give £120 to help the most vulnerable families in Yemen? Your gift could provide them with a lifesaving Emergency Payment that could mean food, shelter and medicine for their children.

The displaced people I meet are incredibly resilient. But they are overwhelmed and constantly anxious from not knowing where their next meal will come from. With a gift today you can give them some respite and the relief of knowing their children will eat tomorrow – and you can help save lives.

Thank you, Shukran, for anything you are able to give.

Hesham Al-Akhali

£120 could help provide a family with a lifesaving Emergency Payment to buy urgent essentials such as food and medicine. GIVE NOW, fill in the form, visit **unrefugees.org.uk/helpyemen** or call **0800 029 3883**.

I would like to give: ☐ **£120** ☐ **£240** ☐ **£360** ☐ **Other £** _____

☐ I enclose a cheque made payable to **UK for UNHCR** OR

☐ I would like to make a donation by debit/credit card

Card no. Expiry date

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Provide your details below to receive updates by email and/or phone on the impact of your support and how you can donate and help in other ways.

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Registered with FUNDRAISING REGULATOR

A minimum of 75% of your gift will directly help displaced and refugee families in Yemen, funding Emergency Payments and other humanitarian interventions.

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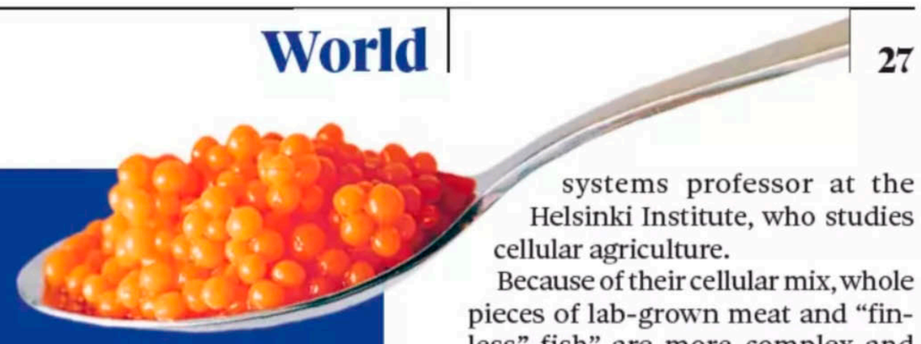


Bluu Seafood hopes to produce Europe's first tonne of lab-grown fish; above, its cultivated caviar; below, the company mixes in plant-based ingredients to create fish fingers. Bluu

Where's the catch? The lab cultivating sustainable fish

Allergen-free seafood grown in a bioreactor by scientists in Germany could be on sale by 2026

Sophie Kevany
Hamburg

The redbrick offices, just north of Hamburg's River Elbe and a few floors below Carlsberg's German headquarters, are an unexpectedly low-key setting for a food team gearing up to produce Europe's first tonne of laboratory-grown fish.

But inside Bluu Seafood, past the slick open-plan coffee and cake bar, the rooms are dominated by gleaming white tiles, people bustling about in lab coats, rows of broad-bottomed beakers and equipment more at home in a science-fiction thriller. A 50-litre (11-gallon) bioreactor – a tank used for cultivating organisms – is filled with what looks like a cherry-coloured energy drink.

The liquid, known as "growth medium", is rich with sugars, minerals, amino acids and proteins designed to give the fish cells that are added to it the boost they need to multiply by the million.

The aim is to one day sell the resulting product – which will be actual fish rather than a plant-based substitute – to shoppers as a more environmentally-friendly alternative to depleting the sea in order to meet demand.

"With cultivated fish, you can also maintain the same nutritional benefits, like the omegas, but without the possible allergens, microplastics or other contamination," said Seren Kell, science and technology manager at the nonprofit Good Food Institute Europe.

The fish from the bioreactor are mixed with plant-based ingredients to make fishballs and breaded fingers. "Fish has a 'health halo'," said Kell. "But there is a growing awareness seafood is not sustainable. In the EU, there is certainly a question over diminishing stocks, and cultivated seafood could benefit from that."

A recent report from the UN's Food and Agriculture Organization estimates there is a 28m-tonne-a-year gap between how much seafood people want and what can be supplied.

One sign of a serious search for an alternative source of production, added Kell, is a large EU research project called Feasts, funded by the Horizon Europe programme, which included cultivated fish research in its latest €7m (£6m) funding offer.

The type of lab-grown product will matter too, with items such as fishballs, fingers or nuggets a better bet for making it to mass markets, said Hanna Tuomisto, a sustainable food systems professor at the Helsinki Institute, who studies cellular agriculture.

Because of their cellular mix, whole pieces of lab-grown meat and "finless" fish" are more complex and therefore costlier to produce.

"A chicken nugget, with undifferentiated cells, is easier to produce than the more complicated and time-consuming process of producing a whole piece of cultivated meat or fish that needs muscle and fat cells," she said.

A clear advantage to bringing manufactured fish to the market rather than meat is a potentially narrow price gap between the lab-grown product and the real thing.

"If the holy grail is to match price parity with conventional animal products, then there is a narrower gap for, say, tuna or salmon [than for cultivated chicken]," said Kell.

Last year, a tasting menu allowing diners to try cultivated chicken at Washington DC's China Chilcano restaurant cost $70 (£56), compared with a Peruvian-style roasted organic whole chicken at $44. In US supermarkets, shoppers pay about $4 for 1lb (about 450g) of traditional chicken. Bluu Seafood estimates that a portion of its fishballs will cost about $20 in restaurants, compared with $15 for the regular version.

A crucial factor in whether cultivated fish takes off is the public's appetite for it. A 2023 consumer study in Japan, the world's fifth largest seafood consumer, found that about 88% of people would be unwilling to pay a higher price for cell-based seafood. The other 12% said they would be prepared to pay more, and about 8% of those said they would pay "a much higher price".

They will soon have the opportunity to make that choice, with one company promising to begin selling lab-grown eel in Japan by 2026.

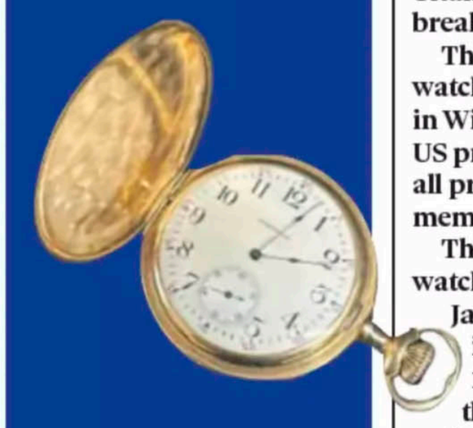
The same study found a willingness to pay more was determined by an understanding of lab-grown foods. Those aware of cell-based seafood "were over 14 times more likely to agree to pay a higher price", it said.

Bluu Seafood co-founder and marine biologist Sebastian Rakers said he believed the company could "hit an industrial level of fish cell production by 2026 or 2027".

He added: "It's not like plant-based fish, where you have to mimic fish. It *is* fish."

> ***'With cultivated fish, you can maintain the same nutritional benefits without the possible allergens'***
> *Seren Kell, scientist*

World in brief



ANTIQUES

Titanic watch sells for £1.175m

A gold pocket watch that was recovered from the body of the richest man aboard the Titanic has sold for a record-breaking £1.175m.

The 14-carat gold Waltham watch, *left*, sold at an auction in Wiltshire yesterday to a US private collector, beating all previous sales of Titanic memorabilia.

The original owner of the watch, businessman John Jacob Astor, died aged 47 in the ship disaster in 1912 along with more than 1,500 other people after seeing his new wife, Madeleine, onto a lifeboat. Madeleine survived, and her husband's body was recovered on 22 April not far from the sinking.

The watch sold for £900,000 despite an estimate of just £150,000 when it went under the hammer at auctioneers Henry Aldridge & Son in Devizes.

The price equalled another Titanic artefact but when taxes and fees are taken into account, the buyer will pay £1.175m.

The leather case that housed the violin of bandleader Wallace Hartley, who played on as the ship sank, also sold at the auction for £360,000. The violin itself was sold for £1.1m in 2013.

UNITED STATES

Weinstein in hospital for tests

Harvey Weinstein's lawyer said the former Hollywood producer had been taken to hospital after a court in Albany, New York, nullified his 2020 rape conviction.

Weinstein's lawyer said he had been moved to Bellevue Hospital in Manhattan after returning to jail.

Arthur Aidala said his client "needs a lot of help, physically. He's getting all kinds of tests. He's somewhat of a train wreck health-wise."

Weinstein has cardiac issues, diabetes, sleep apnoea and eye problems.

ISRAEL

Hamas releases hostage video

Hamas released a new video last night that appeared to show two Israeli hostages being held in Gaza since the 7 October terrorist attack on Israel.

The two men, identified as Keith Siegel, 64, and Omri Miran, 47, spoke individually in front of an empty background, sending their love to their families and asking to be released.

Miran was taken hostage from his home in the community of Nahal Oz in front of his wife and two young daughters during the Hamas

killing spree that sparked the war in Gaza. Siegel, above, a dual US citizen, was taken captive with his wife from another border town.

She was later released during a brief November truce.

Responding to the video, their families urged the Israeli government to secure a new hostage release deal.

Israel previously condemned similar hostage videos by Hamas as psychological terrorism.

The Rio reporters who risk their lives to lift the lid on city's seething underworld

One brutal killing in 2018 inspired a brave band of journalists to reveal links between police, politicians and mobsters, writes *Tom Phillips* in Rio

Images of Rio councillor Marielle Franco, who was shot dead in 2018. Silvia Izquierdo/AP

Rafael Soares's phone rang and his blood froze. "Ronnie Lessa Googled you," a federal police contact on the other end of the line told the Brazilian reporter as he stood in his newsroom one morning in 2019.

Any Rio crime journalist worth their salt knew that being investigated by such a man was extremely bad news. Lessa was reputedly one of the city's most in-demand contract killers: a battle-hardened police combatant turned assassin whose crimes had enabled him to buy a speedboat named after a Belgian machine gun called the Minimi.

Some called Lessa "Perneta" – one leg – because of a bomb attack in which he lost his left limb. A former colleague called him "a killing machine".

"I freaked out ... my hands went cold," Soares said of his source's telephone warning. "I didn't tell anyone. Not my mum, not my wife. No one."

But despite this, over the next three years the now 33-year-old reporter decided that Lessa's story – and that of the underworld he inhabited – still desperately needed to be told. Soares embarked on a quest to understand the hitman who had Googled his name and to fathom how Rio's police force had managed to churn out highly trained rogue cops who were being recruited by organised crime.

The journalist's disturbing findings can be found in *Milicianos*, a new book that is part of a growing body of work investigating Rio's mafia-infected underbelly.

Decades of battles between drug factions and police in Rio's *favelas* (slums or shantytowns) have been explored in literature and films such as Fernando Meirelles's thriller *City of God* or José Padilha's *Elite Squad*.

But never before has there been so much scrutiny of the criminal triumvirate of which Lessa was part: cops turned contract killers like him; ruthless paramilitary crews known as "militias"; and an immensely powerful and wealthy coterie of politically connected gambling mafia bosses called *bicheiros*.

Recent years have seen a proliferation of books, podcasts and documentaries about the nexus between such groups that paints a chilling portrait of Brazil's most famous city.

Soares traced the upsurge in such explorations to March 2018, when the favela-born politician Marielle Franco was shot dead as she drove home – a crime to which Lessa, 53, would later confess and for which he is awaiting trial.

Until then, Lessa had been famed as a fearless frontline warrior, celebrated for his daring attacks on the cocaine traffickers who have commandeered many Rio favelas since the 1980s.

But Franco's killing revealed an even more sinister side to the now disgraced cop and thrust his secretive and vicious world into public view. The crime kickstarted a series of intertwined police inquiries which

The prince and the plotters: huge German trial into failed putsch begins

Kate Connolly
Berlin

One of the largest legal proceedings in German history is due to start tomorrow with the first of three trials of a group of far-right conspiracists who planned to violently overthrow the country's parliament.

So sprawling is the network, so extensive their plans, that for a mixture of logistical and security reasons, the 27 people due in the dock have been split into three separate groups.

On Monday a group of nine, identified as the "military wing" behind the group ringleader, the self-proclaimed Heinrich XIII, Prince Reuss, 72, will be the first to go on trial in the southern city of Stuttgart on terrorism charges. Nine others, including Reuss and other prominent members, go on trial in Frankfurt on 21 May.

Prince Reuss, an antisemitic businessman, descended from a formerly aristocratic family, founded the group with the express wish to violently eliminate the state order. In the event of the coup's success, he was due to be declared provisional head of a new German state, which would have redrawn the country according to its 1937 borders.

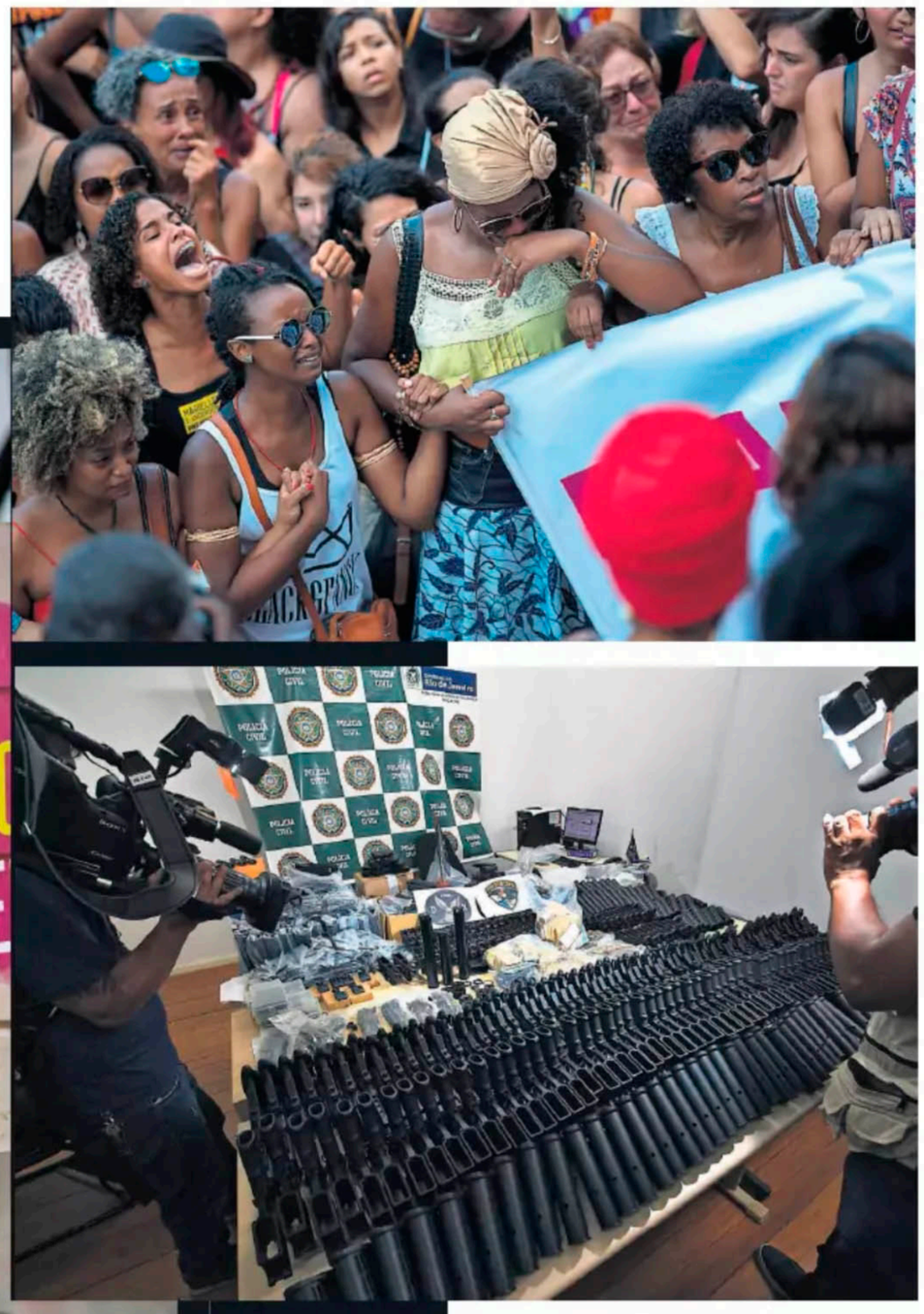
According to federal prosecutors, the group planned to enter the Reichstag in Berlin with armed support to arrest members of the Bundestag or parliament with the intention of "overthrowing the system".

The plotters aimed to forcibly eliminate the existing state order and replace it with their own government. They had been forging the plans from August 2021, until they were uncovered in December 2022 in a series of large scale anti-terror raids involving thousands of officers searching 150 properties across 11 German states, as well as abroad.

Members, many connected to the German far-right Reichsbürger movement, had access "to a massive arsenal of weapons", prosecutors said, including 380 firearms, 350 cutting and stabbing weapons, almost 500 other weapons and 148,000 pieces of ammunition, which they referred to by the codename "bonbons".

"These are people who do not recognise the federal republic and its democratic structures," the prosecutors said.

Among their very detailed plans was an "execution list" drawn up by an ex-elite soldier and survival trainer, Peter Wörner, nicknamed "Wolf", which included chancel-



From top, mourners at Franco's funeral in 2018, and automatic weapons seized at the home of a friend of former policeman Ronnie Lessa, who is accused of Franco's murder.

exposed something deeply rotten at the core of Rio's security establishment and society.

"Had it not been for the Marielle case, none of us would have been able to write the books we wrote," said Soares, who is a special correspondent for the newspaper *O Globo*. "[It] threw a spotlight on an underworld that had until that point remained untouched. It was an opportunity to start digging into the Rio underworld to see what lay beneath.

"The underworld was hidden down a manhole with a cover – the Marielle case removes this cover, and inside you find police, gambling bosses, militias – all these underworld connections that had previously been protected."

Soares and his fellow writers encountered a fearsome company of characters as they descended into subterranean Rio, poring over police investigations and newspaper archives and talking to police and underworld sources.

Among a multitude of corrupt police officers and outlaws with nicknames that include Batman, Robin, Mata Rindo (Kill Laughing), Erotic and Bob the Bomb, the stories of two men stand out.

There is Lessa, a tattoo artist who spent his youth embellishing the bodies of beach bums before joining the military police in 1991 and sowing terror in Rio's favelas as part of a notorious tactical group called Patamo 500. Equipped with the shooting skills the police taught him – and investigation techniques that helped him to avoid being caught – Lessa launched a parallel career as a gun runner and hitman, and was suspected, Soares said, of dozens of assassinations.

And there was Adriano Magalhães da Nóbrega, a special forces operative turned mobster who was an avid equestrian with an alleged passion for bloodsports. "Sometimes he hunted animals, sometimes people," the veteran crime reporter Sérgio Ramalho writes in *Decaído*, his new book about "Captain Adriano".

Nóbrega, who had well-documented ties to the family of Brazil's former far-right president Jair Bolsonaro and taught Bolsonaro's politician son to shoot, allegedly ran an agency of assassins from a bakery called the Flavour of the Forest. As customers queued for freshly baked rolls, "Adriano and his cronies [would sit around a table at the back] planning 'perfect crimes' that the police would never solve", Soares writes in his book.

The alleged victims of Nóbrega's bakery killers included the president of a top samba school and a paramilitary mobster murdered at an upmarket country club by a gunman in a mask. Nóbrega was himself killed by police in 2020, while on the run in north-east Brazil.

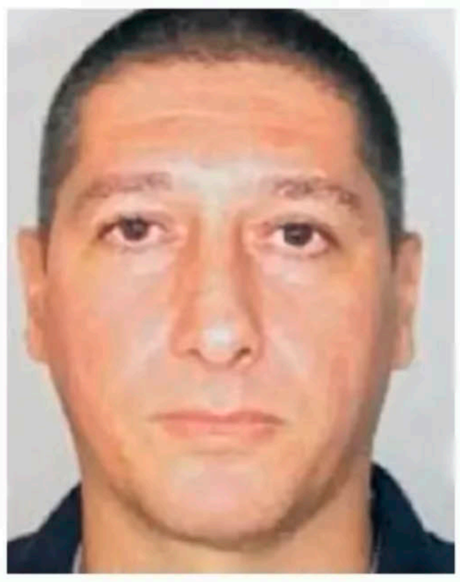
Ramalho said he wrote the book about Nóbrega out of fascination over why such highly-trained police officers abandoned law enforcement to embrace crime.

"He was a sort of Brazilian Raskolnikov [the protagonist of Dostoyevsky's *Crime and Punishment*] who at some point decides: 'Well, there's no God and no divine retribution – so I'll do what I please'," said Ramalho, 54, who reports for the Brazilian Association of Investigative Journalism after 20 years at *O Globo* and *O Dia*.

The recent investigations into such characters make it clear that, far from being nefarious lone wolves, these figures are intimately connected to senior members of Rio's security apparatus. Soares's book opens with a quote from Orlando Curicica, a mobster serving 25 years for murder.

"If I decide to talk, Rio de Janeiro is finished," he says. "They'll have to reinvent the civil police. They'll have to reinvent the military police."

Earlier this year came apparent confirmation of the gangster's claim when federal police accused Rio's former civil police chief, Rivaldo Barbosa, of being one of the three masterminds of Franco's murder, alongside two powerful local politicians.



From top, Franco murder suspects Elcio Vieira de Queiroz and Ronnie Lessa.

As he sat at home the day after Barbosa's arrest, the politician Marcelo Freixo, who was Franco's mentor and friend, voiced astonishment at the former police chief's alleged crime. "In Rio, I only ever trust people up to a point. But ... I never thought he might have been involved in this," said Freixo, who recalled calling Barbosa for help as he raced to the scene of Franco's murder.

Barbosa denies the allegations, with his lawyer defending him as "a good man". Freixo said the arrests proved something he had been saying since 2008 when he led a parliamentary inquiry into Rio's mafias: "There is no separating crime, police and politics."

> ***'Our bulletproof cars only protected against pistols, and these guys killed people with rifles'***
>
> ***Sérgio Ramalho, reporter***

Rio's former security chief, Luiz Eduardo Soares, said its police forces undoubtedly contained "decent and honest professionals". But he believed police institutions had been "taken over by criminals" in recent years. "We are not talking about a criminal infiltration because these criminal operators are police chiefs, they are officers. They *are* the criminal protagonists. It's not crime coming in. It's a process of institutional decay," added Soares, who is not related to the journalist.

Luiz Eduardo Soares saw that decay up close when he was appointed Rio's security chief in 1999 – but he didn't last long in the job. The anthropologist was controversially sacked after just over a year, having attempted to stop the rot. He fled Brazil with his family, smuggled to the airport in the boot of a car, and only returned to live in Rio five years later.

The journalists exploring Rio's underworld and its political ramifications face similar risks. In 2012, Ramalho was running on the beach when he received a call from a police source alerting him to a plot to assassinate him involving Nóbrega and two mafia chiefs.

The journalist raced to his newsroom in an armoured vehicle sent by his editors. "The only problem was that our bulletproof cars only protected against pistols and these guys killed people with rifles," he said with a grim laugh. Hours later, Ramalho left the city and spent weeks posing as a tourist along the coast. "I told my family, 'I'm going away for a while – don't try to call me, I'll contact you,'" he recalled.

The police chief put in charge of the investigation into the threat on Ramalho's life was none other than Barbosa.

Soares, who has also made a podcast called *Pistoleiros* (Gunmen), recognises the dangerous nature of his work, but vows to press on, with his reporting driven by his affection for his hometown. "My work is about Rio, and I do it because I love this city and I don't want to leave. So I am trying somehow to make it a better place."

There is much reporting left to do. "We still haven't seen anything ... We've lit up one part of the basement," Soares said. "But most of it remains in the dark."

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lor Olaf Scholz, two leading TV personalities, Markus Lanz and Sandra Maischberger, as well as the head of the opposition CDU, Friedrich Merz. In preparation for the new "regime", in which he expected to have a part, Wörner had commissioned a tailor to run him up a "Nazi-style" soldier's uniform, the court will hear.

The would-be putchists paid a Swiss criminal gang around €140,000 (£120,000) for weapons, and had plans to search for "subterranean children's prisons" in which they believed a secret "world government" was carrying out experiments on children.

Prince Reuss is arrested after December 2022's dawn raids.

Thomas T, a 60-year-old welder from the rocker scene in the southern state of Bavaria, together with the group's future "trans-communications minister" Hildegard Leiding, also 60, a member of the rightwing AfD party and an astrologer, are said to have sought out candidates for the "future government" on a "spiritual basis", according to their dates of birth, prosecutors said. A star chef from Austria with a mandate to cook healthy food for the new regime was also allegedly involved.

On trial alongside T, will be Melanie Ritter, 57, a doctor specialising in the method of predicting the future through eggs and a Covid vaccine sceptic who had expected to become health minister following the coup.

According to the indictment, former lieutenant colonel Rüdiger von Pescatore, aged 70, interpreted the death of Queen Elizabeth in September 2022, as "the signal for an attack by allied forces on Germany" which would mark "Day X", the coup date, according to messages he wrote in two of the groups' various online chat groups.

He expected a resulting power cut to trigger the start of the coup, but it never happened.

Criminal investigators have said they observed the first meeting with the group, held by Prince Reuss, on 25 October 2021, in a pub in the Bavarian town of Helmbrechts. He had, according to investigators, only wanted international recognition of his fantasy state "Dukedom Reuss", in the eastern state of Thuringia.

Reuss's lawyer, Roman von Alvensleben said last week he would not comment on his client's position. "I cannot confirm... that Prince Reuss posed a threat to the existence of the Federal Republic of Germany and that he would have joined or approved of the use of violence," he told German media.

Trump's Maga allies don't see a defendant. To them, he's a victim and a martyr

While mainstream media covers the New York hush money case in detail, rightwing commentators and the ex-president's fans take a very different view

David Smith
Washington

In one US, he cuts a diminished, humbled figure during coverage that runs from morning until night. "He seems considerably older and he seems annoyed, resigned, maybe angry," said broadcaster Rachel Maddow after seeing Donald Trump up close in court. "He seems like a man who is miserable to be here."

But in the other US – that of Fox News, far-right podcasts and the Maga (Make America Great Again) base – the trial of the former president over a case involving a hush money payment to an adult film performer is playing out very differently.

Here, anger at what is seen as political persecution meets with another emotion: sublime indifference. Barely a handful of Trump supporters bother to protest each day outside the court in New York, a Democratic stronghold.

The trial receives less prominence in conservative media, who prefer to devote airtime to other national news, including protests on university campuses against the war in Gaza.

The divergence ensures that, with TV cameras not permitted in court, two rival narratives are forming around the first criminal trial of an ex-US president.

In one telling, Trump is a philanderer who falsified business records to illegally influence the 2016 presidential election. In the other, he is victim of a justice department conspiracy designed to rob the Republican nominee of victory in 2024.

Michael Steele, a former chairman of the Republican National Committee, said: "The minds in those orbits are already made up. If you're listening to [far-right podcaster] Steve Bannon, you're not going to be convinced by any other outcome except not guilty. If you are hyperventilating over coverage that speaks to Donald Trump's guilt, then you're not going to be happy unless he's found guilty."

The trial, which began in earnest last week with prosecution and defence arguments, would already be devastating for any conventional politician.

Former *National Enquirer* publisher David Pecker testified about his tabloid's efforts to protect Trump from stories that could hurt his electoral chances – including allegations of an affair with a former *Playboy* model – by using a "catch and kill" scheme that meant they were not published.

The capricious defendant is also awaiting a ruling on whether he will be held in contempt for violating a gag order, an offence he has been accused of 14 times.

The trial has dominated cable news networks such as CNN and MSNBC to the extent that they have faced criticism for obsessing over details including Trump's daily commute to court and his demeanour once inside.

But in the Maga universe, there is a collective shrug.

Matt Gertz, a senior fellow at the watchdog Media Matters for America, said: "The rightwing media very much does not want to be talking about last week. You see both CNN and MSNBC covering the trial pretty much throughout as it plays out, whereas over on Fox, it's one of many stories that they're covering and not a particularly prominent one at that."

Fox News, America's most watched cable television network, has similarly played down previous Trump dramas such as impeachment trials and the congressional panel investigating the 6 January 2021 attack on the Capitol, Gertz said.

"You see a similar situation where news outlets are providing constant coverage of big breaking news events and Fox News is feeding its audience its typical culture war mix and avoiding talking about what is quite clearly bad news for their candidate of choice."

When Trump-friendly networks do turn to the trial, they give viewers an alternative narrative from the one dominating CNN, MSNBC, the *New York Times* and the *Washington Post*. After the hearing has wrapped up for the day, Fox News regularly carries live coverage of Trump's diatribes against the judge, Joe Biden and the cold temperature in the courtroom.

It has also amplified his narrative of martyrdom. Newt Gingrich, a former House of Representatives speaker, said on Fox News that "this is literally like some of the civil rights workers in Mississippi in the 1960s".

Jesse Watters, a co-host of political talkshow *The Five* on the same network, worried that it is unfair to make a man who is almost 80 sit for hour after hour. "It's not healthy," he said. "He needs sunlight. He needs activity. He needs to be walking around. He needs action. It is really cruel and unusual punishment to make a man do that, and any time he moves, they threaten to throw him in prison."

They have even defended Trump – who regularly mocks Biden as "Sleepy Joe" – for falling asleep in court. Sean Hannity, a Fox News host, said on his radio show: "By the way, I think I'd fall asleep if I was there." His colleague, Laura Ingraham, added: "I'd be falling asleep at that trial too."

The trial has provoked fury on the far right and vows of retribution. Mike Davis, a lawyer and Trump ally, said on Bannon's *War Room* podcast that Democrats are "running a criminal conspiracy to violate the civil rights of President Trump" and promised to "rain hell on these Biden Democrats". Davis warned: "I would say to these guys, 'lawyer up'."

Interviews with longstanding Trump supporters have found the media coverage split-screen translates to views of the trial. There is no sign that the airing of the charges that Trump falsified business records to cover up a hush money payment is shifting opinions.

Steve Robinson, 75, an engineer and contractor from Leesburg, Virginia, is following the trial via the rightwing channels One America News Network and Newsmax and, occasionally, Fox News. "No CNN," he said.

Robinson added: "The charges are made up and it's a travesty of justice. It's embarrassing for us as a country that's happening when there is no evidence and there is no damage to anyone and it's obviously a political witch-hunt. The leftists are enjoying it."

Lynette Kennedy McQuain, 63, an insurance salesperson from Lost Creek, West Virginia, said: "New York

ON OTHER PAGES

Civil War is terrifying; Trump: The Sequel will be a real-life horror show
Simon Tisdall, Comment, page 41

ABOVE The many faces of Donald Trump last week in a New York courtroom, where the first of his criminal trials began.

should spend their tax dollars on criminal behaviour, things that are going on in the city, rather than trying to take down a former president. It's not illegal to pay money to quiet something if you want to."

The trial is seen as potentially the least serious of the four criminal cases against Trump but it is likely to be the only one completed before the election. McQuain added: "It's got to the place now where there's so many trials that you wonder where it's going to end.

"How many more trials are we going to put Donald Trump through? He's a presidential candidate again. Come on, that's a little crazy to me."

Opinion polls have tightened in recent weeks, with Biden closing the gap on Trump. It is uncertain what impact the trial will have on the election.

The former president himself is thought unlikely to testify but the court will probably hear lurid, sordid details that even Trump's allies in the media may find hard to resist. He is not out of danger yet.

Charlie Sykes, a political columnist and author of *How the Right Lost Its Mind*, said: "The danger of this trial for Trump and for the rightwing media is that many of the details are going to be quite salacious, quite dramatic and easily understood.

"People are going to understand a *Playboy* model saying I had an affair, as opposed to some of the more arcane things. It's going to be interesting to see how the rightwing media covers it. Fox News are going to be torn between 'this is pretty compelling material' versus 'it's also pretty damaging'."

But the experience of the past eight years suggests that Trump's base understands who he is and is willing to accept it, sexual peccadilloes and all.

The PM, his wife and Spanish right's bid to 'politically kill' him

Pedro Sánchez could quit after attacks on partner – but some say it's his ploy to survive

Sam Jones
Madrid

Tomorrow, Pedro Sánchez, the great survivor of Spanish politics and a leader who has seen off more than his fair share of rivals, critics and adversaries, will reveal whether or not he intends to carry on as prime minister.

The announcement will come five days after the socialist prime minister shocked Spain by posting a four-page cri de coeur on social media in which he said that the continuing "harassment and bullying operation" being waged against him and his wife by his political and media opponents had led him to cancel his public duties for the rest of the week while he reflected on his future.

Hours earlier, a Madrid court had said it had opened a preliminary investigation into Sánchez's wife, Begoña Gómez, "for the alleged offence of influence peddling and corruption". The investigation followed a complaint from the pressure group Manos Limpias (Clean Hands), a self-styled trade union with far-right links that has a history of using the courts to pursue those it deems to pose a threat to Spain's democratic interests.

"Now that we've reached this point, the question I quite legitimately ask myself is: is it all worth it? I sincerely don't know," Sánchez wrote. "I need to stop and think about it."

Sánchez insisted on his wife's innocence and openly accused the conservative People's party (PP) and the far-right Vox party of colluding with Manos Limpias and hostile sections of the media to bring about his "personal and political collapse".

Sánchez's letter – which he is understood to have written himself and without consulting his advisers – has been described by his allies as a measure of last resort from a man sick of the attacks on his wife, which have escalated over recent years.

"We often forget that there are people behind politicians," he wrote. "I'm not at all embarrassed to say that I'm a man who's deeply in love with his wife and who has to live with the helplessness of seeing all the mud that's slung at her every single day."

Mud may be a polite choice of words. Among the rumours spread by the right about Gómez are that she is a trans woman, that she is involved in drug trafficking in Morocco and that her family runs a prostitution ring.

On Friday, two Spanish papers – *La Vanguardia* and *ElDiario.es* – published audio and transcripts of a 2014 meeting between a senior PP minister and José Manuel Villarejo, a former police inspector accused of spying on, and working to discredit, some of Spain's most high-profile politicians. In the recordings, the two men discuss plans to spy on Gómez's father in order to "politically kill" Sánchez. During the conversation, Villarejo also mentions that he is "directing" the activities of Manos Limpias.

Sánchez himself is well used to the crude cut and thrust of Spanish politics, a ruthless arena whose personal barbs would be seen as beyond the pale in the House of Commons.

But his reliance on the support in Congress of Basque and Catalan nationalists – not to mention the deeply controversial and divisive Catalan amnesty deal that brought him back into office after last year's inconclusive general election – has made him an easy and irresistible target for his opponents' invective.

The former PP leader Pablo Casado deployed a series of unflattering descriptions of Sánchez, calling him a "traitor", a "felon", a "compulsive liar", a "squatter" and a "catastrophe".

Others have been equally forthright. A judge called Sánchez a "psychopath without ethical limits", while

Pedro Sánchez and wife Begoña Gómez are mulling his future.

Vox's leader, Santiago Abascal, has muttered darkly about the day when Spaniards would want to see the prime minister "strung up by his feet".

Although Manos Limpias admitted that its complaint against Gómez could be based on incorrect media reports, the ultra-conservative, ultra-Catholic Hazte Oír (Make Yourself Heard) group lodged a new criminal complaint against her for alleged influence-peddling a day later.

The prime minister's supporters insist that Sánchez's letter is proof that he is not the machiavellian political machine his detractors would suggest; rather that he is simply a devoted husband at the end of his tether. Such suggestions have failed to impress the PP, which has accused Sánchez of melodrama and trying to play the victim. "The prime minister of Spain can't throw a teenage fit so that people line up to tell him not to be upset and to carry on," the party's leader, Alberto Núñez Feijóo said.

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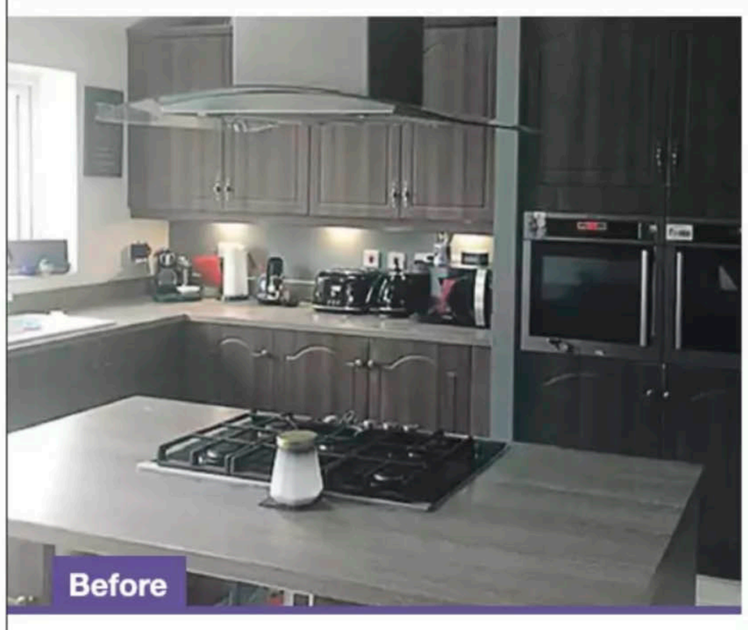

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SURGE

Is Labour about to paint England red?

Thursday's council and mayoral elections are a chance for Keir Starmer to show his party's breadth of support ... not least in the embattled PM's North Yorkshire backyard, where *Toby Helm* and *Michael Savage* speak to voters and candidates

It's looking pretty positive for Labour's David Skaith as he campaigns up and down quiet residential streets in York, a stone's throw from the city's ancient walls.

"I would rather poke my eyes out with a sharp stick than vote Tory," says Sandra Barton, a former city council worker, as she emerges from her terrace house to signal support.

Skaith, who runs a clothes shop in the city, is Labour's candidate in Thursday's election for the post of the first-ever elected mayor of York and North Yorkshire.

The area stretches across the traditionally Conservative surrounding shires and takes in prime minister Rishi Sunak's Westminster constituency of Richmond to the north. Just up the road, Skaith knocks on another door and asks a young man, James McCleish, who works in retail, if he can have a word.

"So long as you're not Tory," says McCleish politely, before explaining that he lost one of his parents due to Covid and blames the government for failing to provide adequate care during the pandemic.

It is not all plain sailing for Skaith in this university city where opinions about the state of politics are strongly held, and Labour, Conservatives and the Liberal Democrats all have a good presence.

As Skaith's team presses on, Laura Potts, an ex-university academic working as an environmental volunteer, spots them, stops her bike and

Continued overleaf ››

Politics

Breakthroughs and bellwethers ... the results to look out for

ANALYSIS

Robert Ford

How times change. The last time the local election seats up this week were contested in 2021, Boris Johnson was riding a "vaccine bounce", and a wave of Tory gains prompted speculation of a decade of dominance. Three chancellors and two prime ministers on from Johnson's high-water mark, his successor Rishi Sunak will be scanning a bleak electoral landscape for any glimmers of hope, while Keir Starmer will be looking for big breakthroughs to confirm that a red wave is indeed coming to Westminster.

The first big result will be Blackpool South in the small hours of Friday morning. Labour should win this "red wall" marginal comfortably on current polling, while anxious Conservatives will be watching the Reform UK vote share. Big early wins for Labour in the Westminster byelection and early counting councils will help the opposition set the tone for coverage of the long days to follow.

The mayoral races in Tees Valley and the West Midlands are the other headline contests to watch. Both have Conservative incumbents, and if either Ben Houchen or Andy Street can survive, it will be evidence that well-regarded Conservatives can still thrive in a harsh climate for their party. The London race looks less interesting: while Sadiq Khan's personal polling looks weak, the Labour lean of the capital and Labour mood of the country should see him through. A Conservative win would be a major upset, and a shot in the arm for the struggling Sunak government.

Two new mayoral elections will also be closely watched – the East Midlands combined authority covers a region thick with Westminster marginals, while York and North Yorkshire covers swathes of blue-leaning rural terrain, including Sunak's constituency. This is the Conservatives' best chance to elect a new mayor, and an opportunity for Labour to give the prime minster a bloody nose in his own backyard.

There is plenty to watch out for in the patchwork quilt of council elec-

» *Continued from page 33*

harangues the Labour candidate for several minutes.

She is furious at the way Keir Starmer and his team surround themselves with union jacks every time they appear in the media.

"It is appalling," she says, telling a slightly nonplussed Skaith that such "nationalist" imagery is out of kilter with the process of devolution, of which, she says, the mayoral contest he is campaigning in is a key part.

But despite her anger – "I am a lifelong socialist," she tells him – Potts is clear she that will still put her cross by Labour.

On Thursday, voters in England will go to the polls to elect more than 2,600 councillors and 10 metro mayors in what will be the last set of local and mayoral contests before the general election. If things go badly for the Tories, Sunak's leadership will in all probability again be called into question by a minority of Tory MPs at Westminster.

Labour and the Conservatives are defending just under 1,000 seats each, the Lib Dems about 400 and the Greens just over 100. The north-east, York and North Yorkshire and the east Midlands will elect mayors for the first time.

Skaith knows the impact a victory here would have, the positive signals it would send about Labour winning again, not just in the north, but in those mainly rural parts of it that have been pretty much out of his party's reach for generations. Polling suggests the vote will be close, with Skaith just ahead of Tory candidate Keane Duncan, a 29-year-old former *Daily Star* journalist. A recent YouGov poll put Skaith on 34% and Duncan on 31.4%.

"I think it would be seismic to win here in Rishi Sunak's backyard," Skaith says. "If you had asked three or four years ago: 'Could Labour win in North Yorkshire?', you would have been really struggling with that."

After Boris Johnson's 2019 general election win and conquest of many "red wall" seats in the north and Midlands, Tory promises to level up those regions have come back to haunt them. Skaith says it is Labour mayors such as Andy Burnham in Greater Manchester and Tracy Brabin in West Yorkshire who have delivered progress, not the Tories.

"People are tired of hearing just language, words, terminology like levelling up," Skaith says. "We want

Clockwise from top left: Sunak's Richmond seat; rosette worn by mayor candidate David Skaith, below; York's castle; Sandra Barton.

Photographs by Gary Calton/The Observer

'I would rather poke my eyes out with a sharp stick than vote Conservative'

Sandra Barton, former York city council worker

tions. Labour will dearly hope to recover Hartlepool, a red wall council where a Westminster byelection defeat in 2021 triggered the worst crisis of Starmer's leadership, and to make solid gains in traditional swing areas, such as Bolton and Milton Keynes, which typically back the winner in general elections. Dudley provides another key test: all the seats are up in this Conservative-held council in a strongly pro-Brexit West Midlands battleground whose Westminster seats swung hard against Labour in 2019. Labour will also look for gains in Harlow, Thurrock and Basildon for evidence that the tide is turning in the Thames Estuary, long one of England's swingiest regions, and one which has become very blue since Brexit.

The opposition will also have an anxious eye on councils with large Muslim or young progressive populations. The Gaza conflict has proved a lightning rod for discontent with Starmer's leadership, with dozens of Labour councillors leaving the party over the issue. Results in places such as Oldham, Burnley and Oxford will be watched closely for early signs of possible challenges to come on Labour's left flank.

The Liberal Democrats are looking for a third strong performance in a row to build a platform for Westminster success in the Tory-held blue wall seats they are targeting. The party will hope to take control in Wokingham, represented at Westminster by John Redwood, in west Oxfordshire, whose MP was once David Cameron; and in Elmbridge, where Dominic Raab's Westminster seat is a top target. Another Lib Dem advance in such areas will suggest a second front is opening up against the government in once true-blue home counties terrain.

The locals are also a test for two smaller parties that have been gaining in the polls. The Greens have never been stronger in local government and will target Bristol, where they are a lready the largest party. A big breakthrough here will boost their campaign for their top Westminster target seat, Bristol Central, where Green co-leader Carla Denyer is seeking to unseat Labour shadow cabinet member Thangam Debbonaire.

Surging support for Reform UK is the big polling story this year, but to date they have barely registered in local elections. Reform are standing a larger slate for the first time this year, though with barely one in eight wards covered, the latest Farage outfit remains a pale shadow of Ukip in its pomp. Reform will hope that strong local showings in places such as Bolton and Barnsley, and a creditable performance in the Blackpool South byelection, will quell doubts that the party is a paper tiger lacking the organisational muscle to turn polling strength into votes.

Each party's expectations are framed by the general election, now only months away. A dominant, yet still anxious, Labour opposition wants a big breakthrough on a broad front to convince sceptical voters and pundits that the tide really has turned. The Liberal Democrats seek a more concentrated advance to build a solid platform in the blue wall, while the smaller parties need to convince voters they are relevant voices with a role to play. For the Conservatives, who swept all before them when these seats were last fought, the only goal is to cling on and ride out the storm. An even bigger electoral tempest is not far off.

Robert Ford is professor of political science at Manchester University and co-author of The British General Election of 2019.

Labour wants to convince sceptics the tide has turned. For the Tories, the goal is to cling on and ride out the storm

to take that terminology and put it into real practice. We are a bit behind in North Yorkshire because we haven't got a mayor yet, or the funding to do what Andy Burnham has done on transport or Tracy Brabin has on housing. That is what we want to do here."

Last July, Labour overturned a Tory majority of 20,137 in the North Yorkshire seat of Selby and Ainsty – the largest majority reversed at a byelection – so the portents are good for Starmer's party.

Expectation management is pretty much all the Conservatives have left before polling day on Thursday as they face assaults from Labour across the north and Midlands and the Lib Dems in the southern "blue wall", as well as from the resurgent Greens. Pundits expect them to lose between 400 and 500 council seats in the early hours of Friday – about half their remaining number – as well as the Blackpool South parliamentary byelection, to Labour.

The last time the same set of council seats was up for election in 2021, Johnson's government was enjoying a surge in popularity as a result of the Covid vaccine rollout, while Starmer was on the verge of resigning after losing the Hartlepool byelection.

The Tories made strides and were talking then of a "decade in power". All that has changed. After Johnson's ignominious fall and the disastrous Liz Truss succession, Sunak has been unable to turn things round. In many national polls, Labour is now a commanding 20 points ahead and, whatever Sunak tries, the numbers do not seem to budge.

Back in 1990 the then Tory chair Kenneth Baker famously spun a set of terrible results for his party by hailing the retention of Wandsworth in south London – rock-solid Tory – as a great positive. This weekend, the party is rallying behind a similar message that if it holds on to a couple of key mayoralties and does not lose too heavily in London, it will have done well.

The Tory MP for Carlisle, John Stevenson, who chairs the Northern Research Group of Conservative MPs in red wall seats, said: "If Andy Street holds on in the West Midlands and Ben Houchen in Tees Valley, and we put up a good show in London, we will have a narrative there – signs that not everything is going against us everywhere."

He sees "no appetite for a leadership challenge" against Sunak in the parliamentary party.

Even if Street and Lord Houchen do hang on (and Susan Hall for the Tories gives Sadiq Khan a run for his money in the London mayoral contest), it will be after campaigns

Continued overleaf »

Key races

On Thursday, Rishi Sunak faces a set of local elections that risk further destabilising his premiership and emboldening his critics. Here are five contests that will reveal how the main parties are shaping up just months before a general election.

London mayor

Sadiq Khan, below, has double-digit leads in the polls. However, Labour fears a combination of changes to the voting system, a backlash against Khan's expansion of the ultra-low emission zone, a suppressed leftwing vote due to Labour's position on Gaza and criticism that comes with long-term incumbency make the race closer than it seems. Anything other than a Khan win over Tory candidate Susan Hall would be a huge shock, but Labour could underperform in the capital compared with the rest of the country.

West Midlands mayor

This is likely to be a hotly contested post – both the Tories and Labour are well represented among local MPs and councils. It lends itself to a centrist candidate, which has allowed former businessman Andy Street to prosper as Tory incumbent – though he has sought to distance himself from the party. While his name recognition is likely to help him defy lacklustre Tory polling to some extent, it may not be enough to prevent Labour's Richard Parker from claiming the job. A loss here for Sunak would cause serious concern for his MPs.

Tees Valley mayor

It is a sign of just how much the electoral prospects of the main parties have changed that there should be any question as to whether Ben Houchen, the Tory incumbent, will hold on to this mayoralty. In 2021, he secured the job with almost 73% of the vote and was seen as a standard bearer for Boris Johnson's 'levelling up' agenda. According to a recent poll, the contest is now neck and neck. While Houchen remains favourite, defeat by Labour's Chris McEwan, right, would be the upset that risks creating the sort of panic among Tory MPs that could lead to a confidence vote in Sunak's leadership.

North East mayor

The race for the newly formed North East mayoralty is a red-on-red affair. Jamie Driscoll, the mayor of the North of Tyne, is running as an independent after he was excluded from Labour's selection for the new post. He quit the party as a result, with supporters saying he had been excluded because he was seen as too leftwing. He is challenging Labour's Kim McGuinness. Could he win, or split the vote and cause a headache for Keir Starmer?

Dorset council

The Lib Dems have been static in terms of their national vote share for months, but officials have always argued that national polling is the wrong way to measure the party's performance. Instead, they have been trying to concentrate on specific battles they think they can win. They admit these local elections will provide a "proof point" for that strategy. The main target is Dorset, where they are aiming to become the largest party on the council, currently controlled by the Tories. It would confirm a comeback in the south-west, on top of its progress in the 'blue wall' home counties.

Will Sunak and the Tories survive the local elections?

Continued from page 35

in which both Street and Houchen have very deliberately distanced themselves from the national party, and stressed their own local records on issues such as housing.

To win Tees Valley from Houchen, Labour candidate Chris McEwan would need a much bigger swing than the one needed for a Labour majority at a general election.

A vote of no confidence in Sunak would be triggered if 52 Tory MPs request one. Views are mixed within the parliamentary party, but there is a consensus that Sunak would only really face a "real wobble" if both Street and Houchen lost to Labour.

"I think [the plan to challenge Sunak] is still relatively unformed," said a former Tory minister. "People know they're going down – they all do. It's just a question of what is best, looking forward.

"It's about having the best campaign that you can and making sure you win enough seats to be a credible opposition - that's the basic foundation. If they lose that, then they're in real trouble."

Sunak's recent flurry of activity, most notably a pledge to increase defence spending, has been driven by a need for him to be seen to be

'Overall, I expect the Tories to have a bad night, but it will not be a blowout for the Labour party'

Rob Hayward, Tory peer

leading and making a difference. Talk of a summer election – and the idea he could call an early poll at any moment – is also regarded by senior Tories as a party management device designed to quell unrest.

The main concern for Sunak's allies is that the party is now so unruly it is impossible to predict.

"They don't seem to want to group around Rishi Sunak," said a former minister. "The handicap Sunak has is he wasn't elected by the party members – he took over in the circumstances post-Johnson and post-Truss. No party leader has been quite in that situation. So people are saying: 'Well, what's the point of being loyal?'"

Labour has its causes to worry, particularly in areas with big Muslim populations, where many are angry with Starmer over his stance on Gaza. Dozens of Labour councillors have resigned over recent months.

There are signs of Labour nerves in the West Midlands this weekend for this very reason, and in other towns and cities north and south, including Burnley and Oxford. The Tory peer and local elections expert Rob Hayward says he expects what he calls "disruptors" such as Muslim voters to have an effect that will minimise the impression of a Tory disaster after Thursday. "Overall, I expect the Tories to have a bad night, but it will not be a blowout for Labour. The [new] disruptors will probably have a greater impact on Labour than the Tories."

In the feverish atmosphere at Westminster, those rumours persist that Sunak may call an early general election to nullify the effect and head off such a threat.

A senior Downing Street source said such talk was "bollocks" and "100% untrue" and that it was just being put about by Labour to make the Conservatives look scared of going to the country.

In London, Labour too is managing expectations, determined to get its vote out and avoid the impression that Khan will win a third term with ease.

A source close to the London mayor said: "It is has been a very tough campaign and it will be a lot closer than many people have been saying."

Up north in Richmond, meanwhile, where Skaith and Duncan are fighting it out, Sunak still has plenty of backers in his own backyard and there is no detectable enthusiasm for Starmer or Labour.

But it is striking even there how the Conservatives as a collective force and as the governing party have lost the people's trust.

Ian McCallum, a dog trainer who normally votes Tory, says Sunak is "very smooth and says all the right things" as the local MP, but he is disillusioned with his government and is not at all sure he will turn out to vote in the mayoral election.

The message was similar from many other normally Tory voting residents. Dismay and disillusion were the most common sentiments.

Geoff Rider, the joint owner of the Gelato Tutti ice-cream shop at the top of the town, was furious with the Conservatives for the way they have let him and the country down.

He had always voted Tory before, but is particularly seething about Brexit, which he says has pushed the costs of many imported ingredients through the roof.

He says he won't be voting on Thursday. "I have lost total confidence in the Conservatives to get anything right," he says.

"They even voted in Liz Truss. That tells you everything."

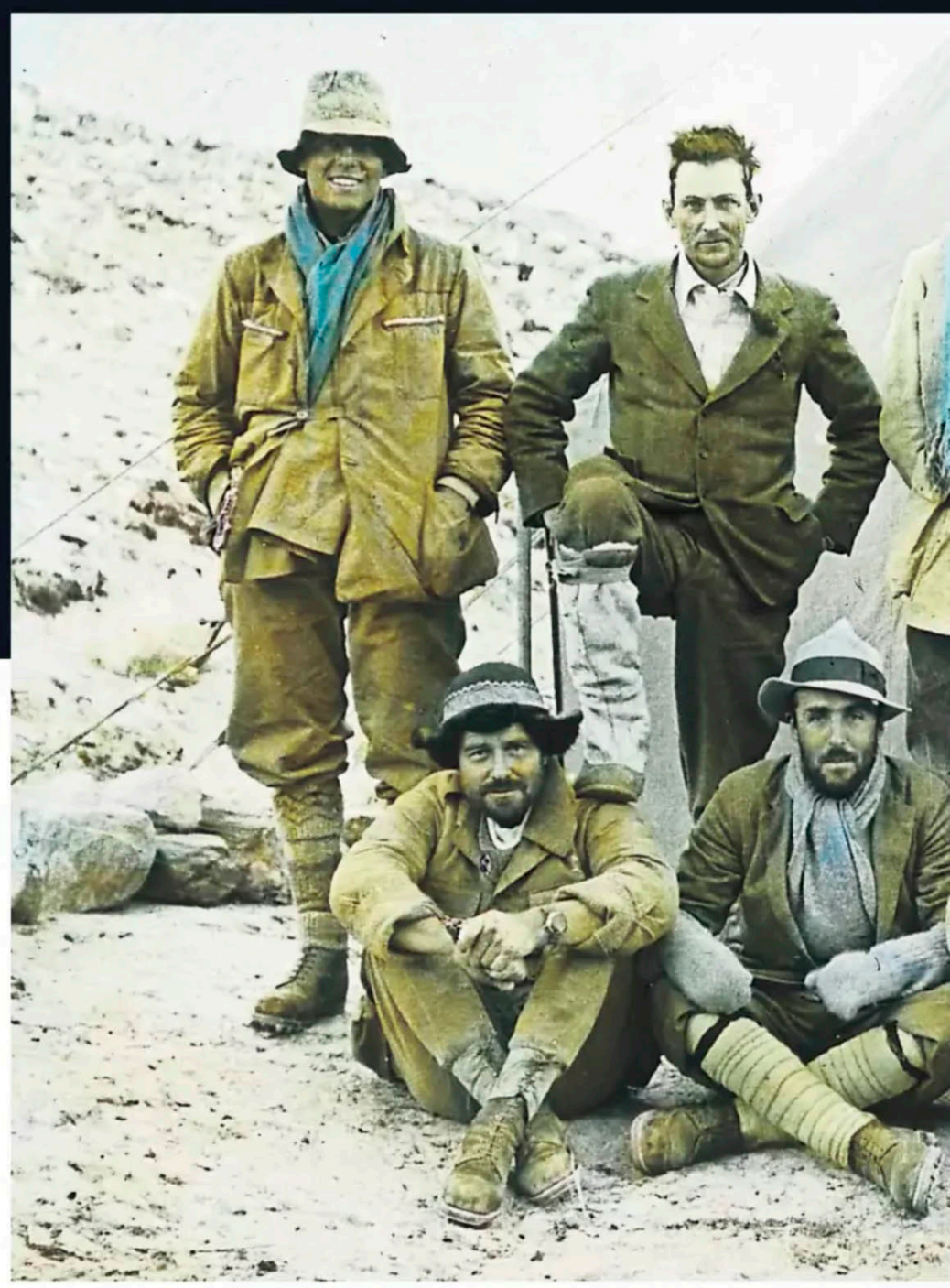
ON OTHER PAGES

MP's defection is a sign of a failing government
Observer Comment, page 42

Keir Starmer needs to have a frank conversation with voters
Andrew Rawnsley, page 43

History

RIGHT The 1924 Everest expedition, with Sandy Irvine in the back row, far left, and George Mallory next to him. Getty



ON OTHER PAGES

From Venice to the Himalayas, we must face up to the curse of overtourism
Observer Comment, p 42

Heroism, sacrifice and noble defeat: enduring mystery of Mallory's final Everest attempt

One hundred years ago, a British expedition ended in tragedy, yet the question of whether the climbers conquered the summit remains unanswered, writes *Robin McKie*

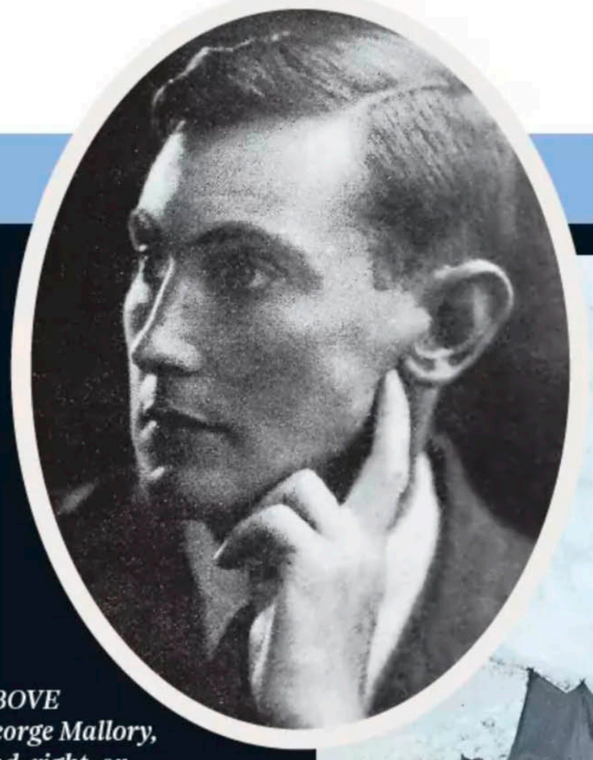
On the morning of 6 June, 1924, George Mallory – one of the world's greatest mountaineers – set off with his companion, Sandy Irvine, from a camp on the slopes of Mount Everest and headed for its summit.

A veteran of three British Everest expeditions, Mallory knew the world's highest mountain better than any other climber at the time. He had come close to death there on three occasions.

Two days later, the pair were seen by fellow climber Noel Odell as two small black dots moving up a ridge thousands of feet above him and near to the top of the mountain. Then the mist rolled in. Mallory and Irvine were never seen alive again.

Britain had hoped to celebrate the success of the Everest expedition but was instead consumed with grief when news of the deaths reached home. National mourning culminated in a memorial service at St Paul's attended by King George V. It was the first and only time in British history that mountaineers had been so honoured, says Wade Davis in his majestic account of the 1924 expedition, *Into the Silence*.

The loss of Mallory and Irvine –



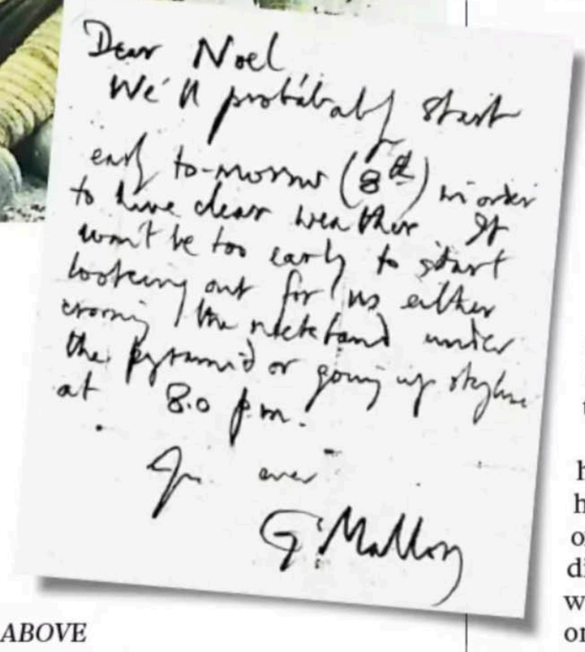
ABOVE George Mallory, and, right, on North Col with Sandy Irvine on the day they disappeared. Getty

whose 100th anniversary will be marked in a few weeks – provided Britain once more with a powerful legend imbued with heroism, sacrifice and noble defeat, one that is tinged, in this case, with mystery. How did the pair die? Were they descending after a triumphal ascent of Everest or were they caught just short of conquering the mountain?

It is a remarkable story, says Jamie Owen of the Royal Geographical Society (RGS). "It represents human struggle against the elements; it means teamwork; working with and understanding other cultures, and it means showing respect for the mountain and the environment, which, I am afraid to say, we have sorely lost touch with today."

To mark the centenary, RGS events will include an exhibition of photographs and artefacts from the expedition, an anniversary lecture, and the publication of a book, *Everest 24: New Views on the 1924 Mount Everest Expedition*.

A hundred years ago, Britain's leaders were keen to show the world that the nation was capable of conquering the planet's extremities. The country had been beaten by America to the north pole in 1909, in contentious circumstances, and to the south pole in tragic circumstances in 1911 by Norway. Everest was deemed to be the third pole and its conquest viewed as a means of restoring the reputation of British exploration.


Dear Noel
We'll probably start early to-morrow (8th) in order to have clear weather. It won't be too early to start looking out for us either crossing the plateau under the pyramid or going up the ridge at 8.0 p.m.
Yours ever
G. Mallory

ABOVE A letter to John Noel from Mallory, who disappeared the next day. Getty

As a result, plans were being prepared to conquer the world's highest peak only a few months after Armistice Day in 1918 with the nation still reeling from the dreadful impact of the first world war. Organised by the Everest committee, a joint organisation set up by the RGS and the Alpine Club, these expeditions were manned by survivors of the trenches, men who had seen friends slaughtered in their hundreds during the Somme, Ypres and other battles and for whom the grim conditions they would experience on Everest were nothing to their suffering in France.

Expeditions were mounted in 1921, 1922 and finally 1924. The 1921 outing surveyed the Himalayas on an unprecedented scale, with 12,000 square miles of unexplored territory being mapped on a quarter-inch scale – laying the foundations for decades to come for future expeditions. "That work is still being used, revised, updated, so it provides a baseline for understanding the region to this day," says Owen. "It was a tremendous legacy."

Mallory, climbing with Guy Bullock and Edward Wheeler, made a bid for the summit in 1921 but only reached a height of 23,000ft before being forced back. The 1922 expedition saw Mallory – climbing with Edward Strutt – reach a height of 26,800ft. This was a world record – though it lasted less than a week when fellow expedition members George Finch and Geoffrey Bruce, a novice climber, reached a height of over 27,000ft, thanks to their use of oxygen. The expedition ended in tragedy when an avalanche swept seven porters to their death on 7 June.

Finch and Bruce's success had crucial consequences, however. The use of oxygen had originally been dismissed. "Only rotters would use oxygen," wrote one Everest committee member at the time. But the fact that it had helped a completely inexperienced climber reach a world record elevation led to its use in 1924, when Mallory and Irvine were both kitted out with cylinders on their final climb.

That whole expedition had been dogged by illness and poor planning, however. "It is 50 to 1 against us but we'll have a whack yet & do ourselves proud," Mallory wrote

> ***'It is 50 to 1 against us but we'll have a whack yet & do ourselves proud'***
>
> ***George Mallory, in a letter to his wife, Ruth***

in his last letter to his wife, Ruth. Irvine's body has never been found but Mallory's was eventually discovered in May 1999, 75 years after his disappearance, at a height of 26,800ft. His goggles, wristwatch, altimeter and monogrammed handkerchief were also recovered.

However his camera, which might have contained photographic evidence to show the pair did actually reach the summit of Everest, was missing. In addition, a photograph of Ruth, which he had carried throughout his Everest expeditions and which he had pledged to leave on its peak, was also absent.

So did Mallory and Irvine die on their way up Everest or were they killed during their descent after conquering the mountain? The missing camera and photograph do not rule out the suggestion that they succeeded. In general, most climbers accept that it is possible – but improbable – that they got to the top.

As to the lessons learned from the 1924 expedition, two key points emerge. While early expeditions treated local people as mere porters, their hardiness and mountaineering skills brought them increasing respect so that by 1953 when Sherpa mountaineer Tenzing Norgay and Edmund Hillary conquered Everest, they shared the glory for the feat. "The Everest narrative is now gradually falling under the control of Sherpas, both on and off the mountain," states Tenzing's son Norbu in the introduction to *Everest 24*.

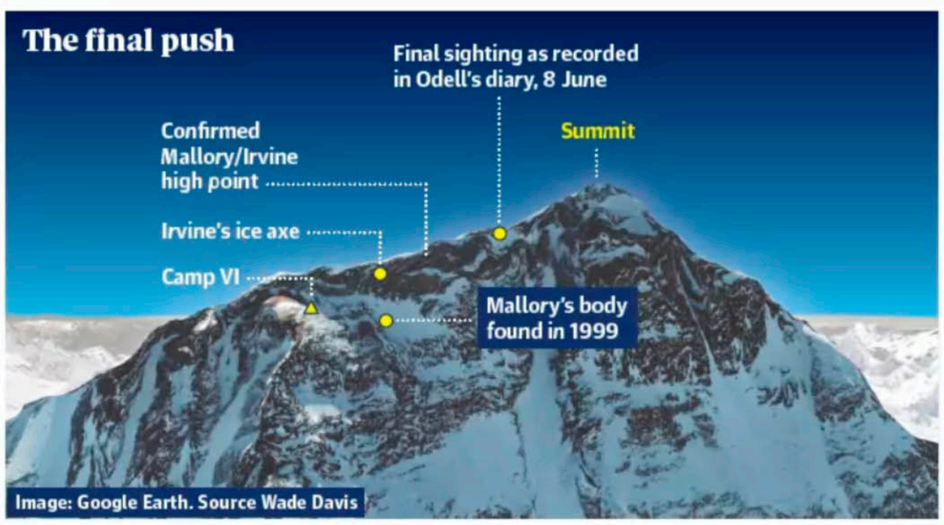
The second point concerns the physical changes that have taken place on Everest. These are demonstrated starkly by the photographs that were taken in 1921 as part of the survey work that underpinned the 1922 and 1924 expeditions. The ridges and cols around Everest glisten with snow in these images and vast columns of ice litter the path to its summit.

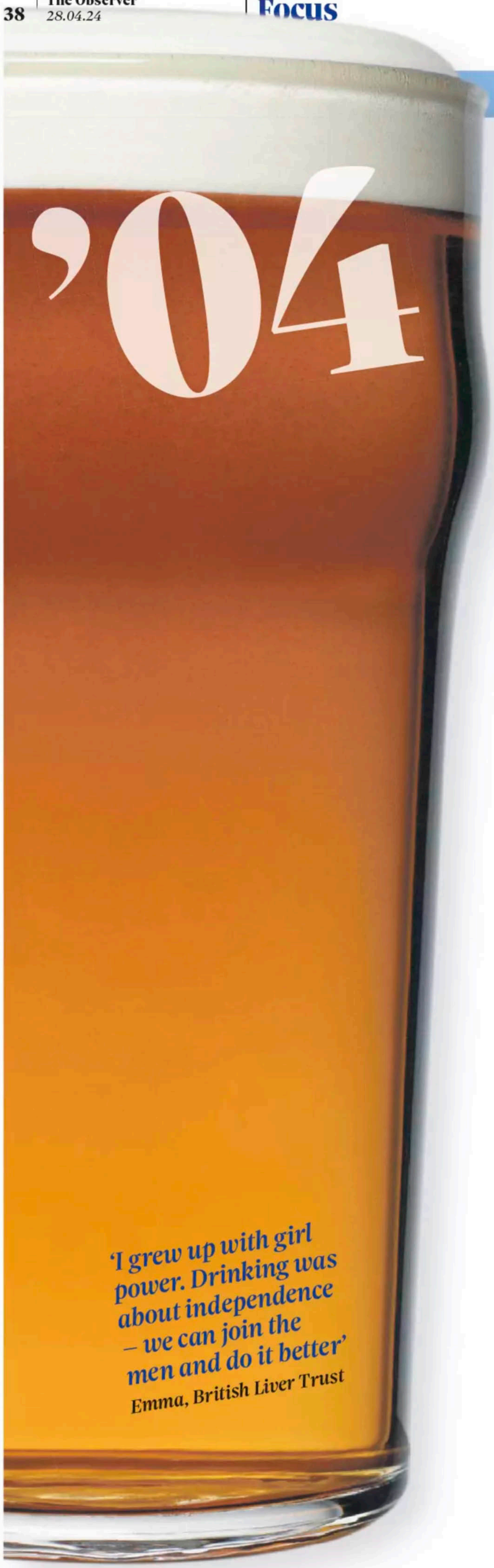
But not today. Ice has disappeared in staggering amounts and at an astonishing rate since Mallory and Irvine struggled over its glaciers and plateaux, surveys have discovered. The mountain's great South Col glacier, which sits at about 26,000ft above sea level, is thinning at a rate 80 times faster than it formed – thanks to global heating.

Scientists now predict that the South Col glacier may disappear by 2050, which would mean Everest's high reaches would be bare, black bedrock by the time the next centenary celebrations take place – to mark the mountain's final conquest by Hillary and Tenzing in May 1953.

Mallory left one other notable legacy, however. On a fundraising tour of the US, he was bombarded with questions by press and fans for days on end. Why do you want to climb Everest, he was asked endlessly. On one occasion he snapped back: "Because it's there."

These have since become the three most famous words in mountaineering and have taken on a metaphysical resonance that has led them to being "inscribed on memorials, quoted in sermons, and cited by princes and presidents", according to Davis. Yet their origins were almost certainly more prosaic, and they were probably snarled as a put-down in a bar to get rid of "a bore who stood between him and a much needed drink".





Society

The 20-year hangover

We've still got a headache from 'peak booze'

David Hillier recalls the drink-fuelled culture of his youth, and – with latest stats showing record numbers of alcohol-related deaths in the UK – asks if we're still paying the price

Most people can foggily recall where they were as the clock struck midnight on 1 January 2000. Me? I hugged the jaundiced rim of a village hall toilet, vomiting 10 shades of bile. I had attempted tocomplete Team 2000 – a challenge set by 20 friends who endeavoured to consume 2,000 units of alcohol, 100 units each, throughout December.

Seasoned soaks might consider this eminently achievable – especially around the festive season – but I was just 15 years old. Later that night, in the grim depths of morning, I defecated while unconscious in my friend's sleeping bag. Welcome to generation peak booze.

"Peak booze" was a moniker bequeathed to 2004 and popularised in a 2015 article by the writer Chrissie Giles. The UK's drinking rates that year reached the highest point for a century: 9.5 litres of pure alcohol, the equivalent of circa 100 bottles of wine, per person per year. (In 1950, the figure was 3.9 litres.)

I was at university by then, merrily tanking the booze that had been etched into the fabric of every social event since my teens. Fast forward to last week , and statistics revealed that UK alcohol-specific deaths passed 10,000 in a year (in 2022) for the first time. That was a rise of 32.8% compared with 2019, and most media coverage focused on Covid's influence. But what about peak booze? How did we reach this lodestar of excess – and how much blame should it carry for these often untimely deaths?

If 2004 was the pinnacle of peak booze, we can broadly describe its epoch as the mid-to-late noughties. Writer James Butler recently called this period an era of "ironic, nihilist, hypersadist mass culture" and, looking back, it's possible to empathise. We certainly drank – often alongside taking cocaine, the use of which roughly tripled in this decade compared with 1995 – with a devil-may-care attitude that permeated the cultural totems of the time.

The most obvious of these is the Libertines – the generational, fashion-defining punk poets who straddled culture and class. Their everyperson appeal was sealed by their zeal for alcohol (and manifold illegal drugs). Never did being wasted seem so aspirational or romanticised – but also normal. This attitude permeated a multi-genre – if not massively multi-ethnic – music scene for which booze was best: acts such as the Strokes, the Streets, Klaxons, LCD Soundsystem, Bloc Party, CSS, Hard-Fi and Amy Winehouse – whose vulnerabilities were shamelessly mined by the tabloids until her tragic death from alcohol intoxication in 2011. And it wasn't just music: TV shows such as *Skins* and *Shameless*, the latter with its infamously sozzled but lovable protagonist Frank Gallagher, lauded booze and excess in their own ways.

The devil, as ever, is in the details. This was a decade that metaphorically began with 9/11 – sending collective societal-paranoia levels spiralling – and New Labour being re-elected to power with a pledge that it "will not introduce [university] top-up fees and has legislated against them". They had reneged on this by 2004 – a year after embarking on an Iraq war justified by the infamous "dodgy dossier". The party atrophied, and in 2008 global recession began in the wake of the Lehman Brothers investment bank collapse, hitting job prospects and ensuring those top-up fees would take even longer to pay off. It's perhaps no wonder people, particularly young people, would seek escapism.

In 2008's *Swimming with Crocodiles: The Culture of Extreme Drinking*, criminologist and drug culture researcher Fiona Measham suggests: "Young people growing up in contemporary late modern capitalist society [seek to] balance a broader sense of lack of control with the re-exertion of control through the 'controlled loss of control' in leisure" as a means of negotiating the pressures of everyday life.

Measham also discusses how the night-time economy became a driver of civic revival. This was manna for those who loved a pint or eight, but also nurtured a "widening array of licensed leisure venues that made drinking the primary purpose rather than the backdrop to the creation of social

From left: Skins; Shameless; Amy Winehouse; Mike Skinner of the Streets.

The 'sober-curious' generation

Aneesa Ahmed asked members of Gen Z about their drinking habits and discovered a wide spectrum of experiences

Glyn Preston, 24, Llanidloes

Preston used to binge drink occasionally while at university. "It was Covid, so there were lots of evenings where we were trying to be careful about who we socialised with," he says.

"I would drink at my house, and sometimes by myself in the evening. It was easy to turn to alcohol to get a few laughs [with housemates]. I think there's a big culture of binge drinking at universities in the UK."

Preston, who had his first alcoholic drink at around 13, now enjoys drinking socially and says he has a "healthy relationship" with alcohol.

"I probably drink about three times a week – all in the pub, and not at home unless I'm having people over for dinner. I generally drink pale ale, craft beers, or Guinness. Occasionally I'll drink wine, though."

Since leaving university in Birmingham, Preston has moved back to his home town of Llanidloes in mid-Wales. As well as just getting older and starting full-time work, he also credits the town's multi-generational demographic with his changed social and drinking habits. Fun conversations while having a drink with people are what he enjoys most. "It's a small community ... the pub is often a social hub," he explains.

Niamh Donnelly, 21, Newcastle

Donnelly, right, describes herself as "sober-curious" and has cut back on drinking while at university.

"I have stopped drinking with the intention of getting drunk and can enjoy a casual drink without feeling the need to go overboard," she says.

Donnelly, who had her first alcoholic drink at 14, has been on a few nights out where she has either not drunk at all or had two or three drinks and not been drunk. "I surprised myself by having a really good time," she says.

Figuring out her own limits and relationship with drinking took time. "It has taken me a couple of years to get to this point and I have found it difficult in the past, especially in my first year of university.

"It took me some time to recognise my limits and accept the drinking culture. At times I felt I wasn't making the most of my uni experience if I wasn't indulging in clubbing and drinking at least three to four times a week.

"Now that I have found a balance that works for me and I know my limits, I have much more enjoyable times and I don't wake up with crippling hangovers and anxiety."

Annie Davies, 25, Birmingham

Davies has been sober since the end of November 2022. She knew her party-heavy lifestyle was "unsustainable" for months before making the decision to stop drinking. "I knew drinking was impacting on my mental health but I almost took on that lifestyle as a personality trait," she explains.

She said that prior to going sober, she would drink several nights a week. "I was always the last person out, staying out with strangers if my friend group went home.

"I didn't really know who I was without it and I was scared to let that go. One day I was at a gig at a pub, I didn't drink ... the band I went to see had taken a lot of drugs – I felt so triggered I had to leave. [When I woke up for] work hangover-free and feeling like I could actually process my emotions from feeling triggered, I said to myself 'I'm stopping drinking' and that was it."

Davies makes videos on TikTok about being sober. She shares videos of trips to pubs and bars which sell alcohol-free options and ideas for alternative days and evenings out which don't revolve around drinking. She says her TikTok account "started off as mostly accountability but now I try to share positives of sobriety, that it doesn't mean you are boring".

spaces". This culture of intoxication was helped by the famed Licensing Act 2003, which relaxed licensing hours in an effort to inspire a supposed "Mediterranean-style" alcohol culture. While relatively few venues applied for the 24-hour licences on offer when the new laws were enforced in November 2005, by 1 April 2006 more than 50,000 venues were granted longer hours.

This was all happening in the wake of the 1990s and Britpop's deification of "cigarettes and alcohol" plus rave culture – which was supercharged by the drug ecstasy. A joy-inducing stimulant that doesn't lend itself to knocking back Stella Artois, the drug was demonised by the media in the wake of Leah Betts's 1995 death and, say Measham and fellow researcher Kevin Brain, led to brewers developing alcopops and later other quaffable boozy drinks containing ingredients such as guarana and caffeine as a more appealing, gender-spanning psychoactive alternative.

The rise of wine also had a huge impact on female drinking, importing cultural shifts that carry us through peak booze to the present crisis.

"You can see a rise in women's drinking that perfectly mirrors overall wine consumption," says Colin Angus, a senior research fellow at Sheffield University with a speciality in alcohol policy modelling. "It also places a move away from drinking in pubs – 30 years ago more than two-thirds of alcohol was drunk in pubs. Before the pandemic, more than two-thirds was drunk at home." (Angus later tells me that 2022's statistics peg this figure at 73%.)

Research has found that home drinkers over-pour wine and spirits. Ian Hamilton, associate professor of addiction at York University, thinks the pandemic has made the solo home drink far more socially acceptable: "Some of the shame has been lost around the idea of the solitary drinker," he says.

Testament to this is Emma, 38, who last year underwent a successful liver transplant following a diagnosis of stage 4 liver disease. Emma is a patient advocate for the British Liver Trust and says: "I was a sociable person, a social drinker."

Her booze journey started with alcopops when she was around 17, moved through the cheap-cider gears at university, then careered head first into the vine. "I just drank wine from my 20s. Always wine. It escalated when I moved to London – the after-work drinking culture was very much there." She describes networking breakfasts with prosecco and orange juice, weekends away and fun-sounding boozy brunches with the girls. Also, she says, "the media definitely played a part – there was that programme *Ladette to Lady*. But I'd also grown up with the Spice Girls and girl power. Drinking was about independence – not only can we join the men, but we could do it better." It was during lockdown that things started to unravel and she was drinking three bottles a day at home, alone.

Emma's story, while one with a positive conclusion, is sadly not unique. The biggest escalation in alcohol-specific deaths – mostly from liver disease – since the pandemic has been among women aged 50-54. There has been a 48% jump, from 17.8 people per 100,000 to 26.3. These numbers, however, are still dwarfed by men's deaths, which are roughly double those of women – the majority in those over 50.

Talk with anyone involved in alcohol policy and it's clear that drinking habits are fiendish to predict and deconstruct: for instance, newly released World Health Organization statistics that found British children to be the biggest worldwide alcohol users flew in the face of the prevailing narrative of young people embracing sobriety. But as with most things, increasing deaths have roots in a constellation of socioeconomic inequalities, a dearth of services and/or adequate healthcare, plus poor public messaging that may or may not be related to the financial muscle of Big Alcohol. But what about peak booze?

"These things rely on a core group that consumes the lion's share of alcohol," says Hamilton. "It's not usually the people having an odd pint or glass of wine. But [the current numbers] demonstrate the time lag between drinking too much and paying with your life."

Psychology

RIGHT Oedipus and the Sphinx by Ingres (1780-1867).

Marlon Brando and Al Pacino as Corleone father and son in The Godfather. Alamy

BELOW Sam Miller says genetic explanations for similarities between him and his fathers are 'almost overly romantic'.

Like father, like son ...

How much are character traits a family business?

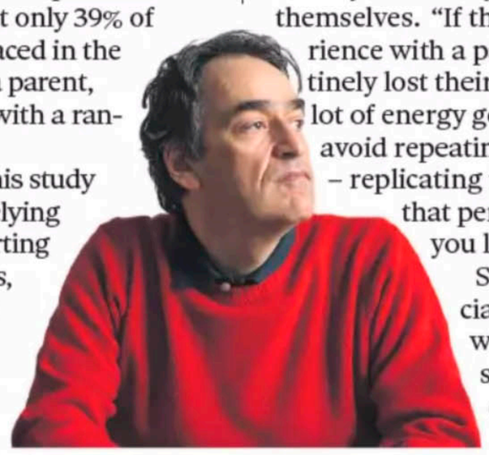
The apple may, in fact, fall far from the tree, according to new research. Yet the puzzle of nature v nurture remains fascinating, writes *Andrew Anthony*

The eternal mystery of how much we are shaped by our parents – or how much we shape our children – was stirred again last week with the publication of a study that suggests that we are less like our parents than we had previously thought.

Led by René Mõttus of Edinburgh University's department of psychology, the study looked at more than 1,000 pairs of relatives to establish how likely children are to inherit what psychologists call the "big five" or "Ocean" personality traits: openness, conscientiousness, extraversion, agreeableness and neuroticism.

According to the study, the chance of a child sharing a similar personality trait with a parent is not that much greater than of the child sharing it with a random stranger. Say, for example, that the general population is divided equally into thirds between those who have low, middle and high levels of openness. The study suggests that only 39% of children will be placed in the same category as a parent, compared to 33% with a random stranger.

The novelty of this study is that instead of relying solely on self-reporting of personality traits, it also includes the second opinion of a friend or partner. But the paper has yet to be peer-reviewed and has already been criticised by one leading expert in the field.



Robert Plomin, professor of behavioural genetics at King's College, London, questions why other people's opinions about us should be seen as more accurate than our own.

"I don't buy it," he says, "where's the evidence?"

He also has a number of other reservations about the study. Ultimately, he says, "the paper seems bloated, both in terms of length and hyperbole".

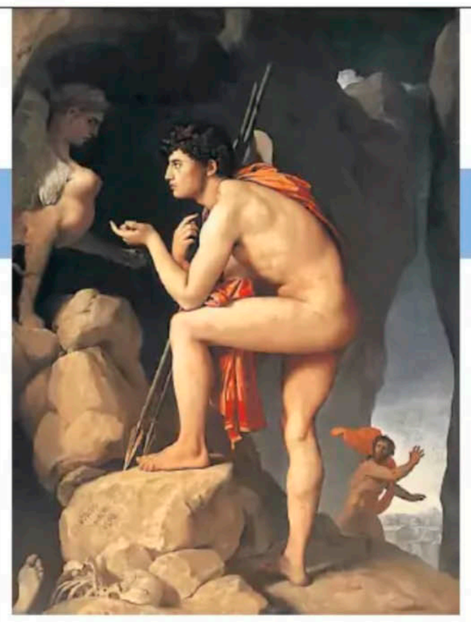
Plomin published a book six years ago called *Blueprint: How DNA Makes Us Who We Are*, arguing that, as a result of polygenic testing, it was possible to see that our genetic inheritance played a much greater role in determining our behaviour and personality traits than science had previously allowed.

Plomin has his own critics, not least in regard to his suggestion that a person's socioeconomic status might be a genetic rather than environmental legacy. While science continues to grapple with the data and different interpretations are contested, the rest of us struggle to make sense of ourselves in terms of the families we came from and the families we create.

These issues frequently arise in the consulting room of Jennifer Cawley, a psychotherapist. "People don't tend to talk about personality traits," says Cawley. "It's more about experiences and relationships, which I suppose is personality in context."

She finds that many clients fear becoming their parents, particularly when they have children themselves. "If they had an experience with a parent who routinely lost their temper, then a lot of energy goes into trying to avoid repeating those patterns – replicating the expression of that personality trait, if you like."

She sees this especially with men who have had abusive fathers. Of course, it's difficult to know whether a tendency towards anger is a learned or genetically inherited trait. Even someone like Plomin, who has been called a genetic determinist, emphasises that we don't inherit personality traits so much as a predisposition towards them. Whether, how and when those predispositions materialise is down to a whole range of complex and perhaps unknowable factors.



'Recently I've wondered more about my biological father, because in certain ways I've become more like him'

Sam Miller, writer

Whatever the cause, the influence of fathers, both absent and present, has been an abiding theme of fiction from Oedipus through to *The Godfather*. The journalist and writer Sam Miller knows more than most about present and absent fathers. Aged 15, Miller learned that his biological father was not the celebrated academic and literary critic Karl Miller, who had raised him, but instead his parents' deceased university friend, Tony White, who had had an affair with Miller's mother.

Miller wrote a poignantly reflective book, entitled *Fathers*, about the differing roles these two men played in his life. Although the initial revelation came as a surprise, it didn't affect Miller's relationship with the man he saw and continues to see as his father – Karl Miller, who died in 2014. The book is in part a moving tribute to someone with whom he shared so much, with the notable exception of DNA.

Partly due to his close relationship with Miller senior, Miller was for a long time largely incurious about White. But in recent years, he says, "I have wondered more about him, partly because in certain ways I've become more like my biological father."

While Miller senior was effectively an orphan who made a stable family life that was very important to him, White, paradoxically, came from a loving family and grew up to lead a single, peripatetic life.

Miller explains that he himself was married with two children, but is now single and a roving foreign reporter.

"What's odd," he laughs, "is that I had 20 years of being my dad as a grownup. Now I'm having my 20 years of being a Tony! It's quite funny, but I veer away from genetic explanations as sort of hard to prove and almost overly romantic. But I'm struck by the fact that I can't explain things with my own children except as some kind of inheritance."

A further complication for Miller is that he thinks his father and his biological father "were quite similar". They both, for example, were deeply interested in writing, as is Miller himself. "I think in some ways they were each other's alter ego."

In such circumstances, it's impossible to disentangle genes from environment, biology from culture, and the person we are from the person we were always going to be. Science may be growing inexorably closer to solving the riddle of our genetic inheritance, but what we do with it and why will remain questions for which there can be no irrefutable answers.

Comment & Analysis

Some are born lucky, so the left shouldn't flinch from giving others a helping hand
Sonia Sodha, page 46

For migrants, 'deterrence' doesn't deter. It's cruelty, not compassion, Mr Sunak
Kenan Malik, page 50

Simon Tisdall
Foreign affairs commentator

Civil War is just a terrifying film, but Trump: The Sequel will be a real-life horror show

If the former president regains the White House in November, America faces a more dystopian future than that being shown in cinemas

Director, cast and critics all agree: *Civil War*, the movie depicting America tearing itself to bloody bits while a cowardly, authoritarian president skulks in the White House, is not about Donald Trump. But it is, really.

Likewise, the first ever criminal trial of a US president, now playing to huge audiences in New York, is ostensibly about claims that Trump fraudulently bought the silence of a former porn star called Stormy after a tacky Lake Tahoe tryst. But it isn't, really.

Both movie and trial are about a Trump second term. They're about sex, lies and *Access Hollywood* videotape, about trust and betrayal, truth and division. They're about democracy in America, where political feuds and vendettas swirl, guns proliferate and debates over civil rights are neither civil nor right.

Alex Garland's smash-hit "post-ideological" dystopian nightmare and the Manhattan courthouse peak-time showdown are both ultimately about the same things: the uses and abuses of power, about a nation's journey to extremes where, as in Moby's song, it falls apart.

Talking of disintegration, what a diminished figure Trump now cuts in court. Slouched, round-shouldered and silenced alongside his lawyers, he acts up, sulky, aggrieved, childishly petulant. The room is cold, he whinges. Potential jurors rudely insult him to his face! It's all so unfair.

Trump never did dignified, not even in the Oval Office. Yet even by his tawdry standards, this daily demeaning before an unbending judge is irretrievably, publicly humiliating. The loss of face and sustaining swagger begin to look terminal. For Trump the alleged criminal conspirator, as opposed to Trump the presidential comeback king, the familiar campaign cry of "Four More Years!" has a disturbing ring. Four years in chokey is what he faces if found guilty on 34 felony charges.

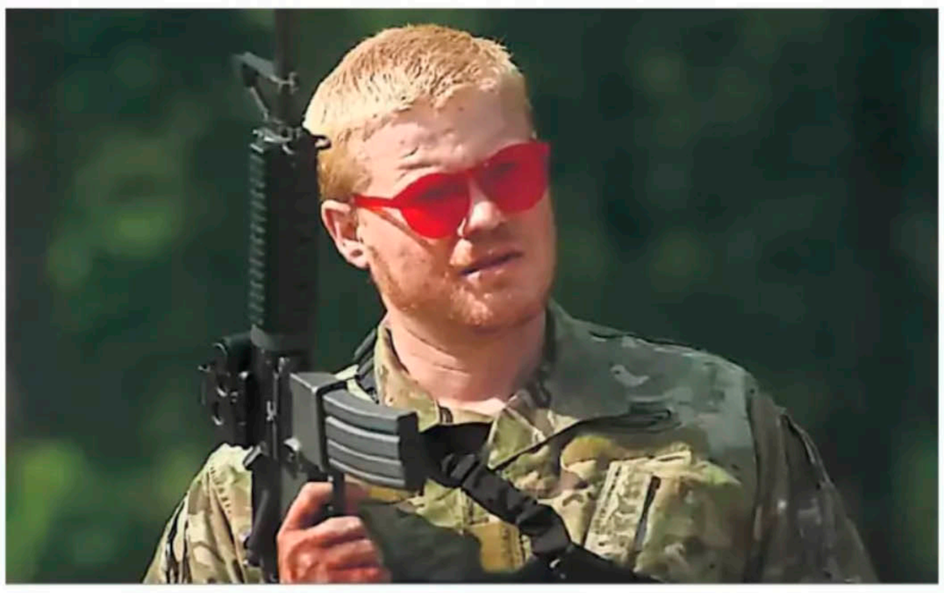
It's no coincidence, so Trump camp followers believe, that *Civil War* premiered in election year. No surprise, either, that a Democratic district attorney pushed for the trial. Or that latest polling by the "liberal media" suggests Trump is losing ground to Joe Biden.

Despite all that, the Make America Great Again screenplay is unchanging. Trump's blockbuster second march on Washington is merely on pause, Maga-men say. He's making an epic sequel and he'll be back in November with all guns blazing – which is the problem, in a nutshell.

If you doubt it, just look at Pennsylvania. Even as the defendant, dozy and defiant by turns, snoozed in court and slandered witnesses on social media, this same presumed 2024 Republican champion was effortlessly sweeping last week's party primary with 83% of the vote.

There's no real-world contradiction here. A grumpy Trump scowling at the bench and a *Civil War*-like wannabe dictator hot for White House power and glory are united in one unlovely, vicious personage. Two sides of the same bent cent. The list of Trump's crimes for which he has yet to be tried extends far beyond the New York indictment and the charge sheets in three other pending cases. Like Tom Ripley, the sociopathic narcissist anti-hero of Netflix's popular TV mini-series, Trump is violently dangerous beyond all knowing.

The lethal 6 January insurrection he incited and applauded was stark treason against the republic. No argument. The racist relativism of Charlottesville in 2017 foreshadowed recent, unrepentant talk of "poisoning the blood of our country". His corrosive words burn like acid through the social fabric. No *Civil War* paramilitary crazy could wish for more than Trump's eager feeding of America's gun addiction, support for domestic execution and assassination overseas, collaboration with murderous dictators, debasement of the supreme court and hostility to open government, free speech and impartial reporting.



Civil War's 'paramilitary crazy', played by Jesse Plemons. A24

No *Ripley*-style conman or fraudster could hope to emulate the master criminal's arm-twisting of Ukraine to dig up dirt on Biden's son, Hunter, his political protection rackets and shameless nepotism, his suborning of his party, Congress and the legal system or his rich man's contempt for the ordinary Joe who actually pays taxes.

A prospective second Trump term presages obsessive score-settling at home and abject appeasement abroad. Judges, law officers, witnesses, female accusers, military men, diplomats, academics and critical media may be among the early victims of a national revenge tragedy – a personalised purge of the institutions of state that could prove fatal to democracy.

Trump's fawning obsequiousness towards Russia's Vladimir Putin, and vendetta against Kyiv's leadership, spell disaster for Ukraine. Nor can there be much confidence, for all his bluster, that he would stand up to China should it invade Taiwan.

Prepare, too, for a likely European rupture and trade war, a Nato split and an unravelling of 75 years of transatlantic collaboration. Prepare for an out-of-control global arms race, unchecked nuclear weapons proliferation on Earth and in space and the wholesale abandonment of climate crisis goals. A Trump success in November, with all the ensuing chaos, schism and constitutional outrages, would bring closer both an end to peaceful, rational debate within America and the demise of US global leadership.

So truly, is *Civil War* so very far off the mark? Is it really not about Trump and Trumpism? It's certainly more comforting to frame the movie as an entertainment, to interpret its studied avoidance of direct references to present-day politics as reassurance that, at heart, it's essentially make-believe. But that denialist view is itself a type of escapism or wishful thinking. It won't silence the guns.

In one untypical, symbolic scene, the war-weary photojournalist played by Kirsten Dunst, all body armour and pursed lips, tries on a pretty dress in a downtown store insulated from the fighting. It is as if she, like America, is trying, fleetingly, to recover her humanity.

It's unclear whether she succeeds. More hopeful moments like that, and a good deal less trumpery, are badly needed now.

The Observer

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Dan Poulter

MP's defection is a sign of a failing government

This week, voters across England and Wales will go to the polls in the last set of local elections before the next general election. But one Conservative MP has decided he cannot endorse Rishi Sunak as prime minister: former public health minister Dan Poulter announced this weekend that he is resigning his membership of the party. Poulter, who is also a practising NHS consultant, has delivered a stinging rebuke to Sunak; writing exclusively for the *Observer*, he says that his firsthand experience of crisis in NHS mental health services has persuaded him that "the only cure is a Labour government". He will be taking the Labour whip until the next election – which he has said Sunak should call as soon as possible – and he will then stand down as an MP.

Poulter is entirely correct that on the NHS – but also across every area of policy – this is a government that has neglected the huge social and economic challenges facing Britain. Public services are creaking under the strain. From the infected blood scandal, to the victims of Windrush, to the Post Office scandal, ministers have dragged their feet on righting terrible harms inflicted on people by the state. Increasing numbers of Conservative MPs are losing the whip and facing police investigations as a result of allegations of sleaze and corruption.

Meanwhile, any opportunities for positive reform are lost in this end-of-days doom spiral. There is no better example than the renters (reform) bill, gutted by ministers of its most important safeguards last week. The government has been promising to strengthen rights for renters since April 2019, when Theresa May announced that she would scrap the powers that allow landlords to evict their tenants with no reason.

This is reform that is urgently needed. The proportion of people living in the private rented sector has doubled in just two decades: in the late 1990s, around one in 10 people lived in privately rented housing; today it is more than one in five. As recently as 30 years ago, the private rented sector existed mainly to provide accommodation for a few years before people got on the housing ladder. Today, there is a growing cohort of people who will never own their own homes.

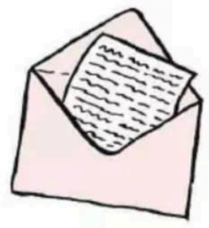
The private rented sector is not regulated in a way that recognises this. The UK has some of the highest rents in Europe; but it is not just the expense. It is the fact that so much of the private rented sector is of terrible quality: a quarter of these homes do not meet basic standards, compared with 12% of social housing. There is a profound lack of security which means that landlords can turf out tenants with little notice through no-fault evictions, or significantly jack up the rent.

The expense and lack of security create a new class of social problems: young families with children who have no housing security and may find themselves forced to move in the middle of the school year, but with no affordable options close to their family and their child's school. There is now a cohort of private renters who will reach retirement and will simply be unable to cover their rent. Four in 10 renters in the past year said they were forced into an unwanted move, at an average cost of £669 per household.

This is a class issue: wealthier families can cushion their children from these effects by helping them to buy their own homes, while opportunities for those in less affluent families are severely curtailed by the state of the housing market. And it is those lucky enough to act as private landlords themselves who gain the most from this state of affairs; absurdly light-touch regulation paves the way for escalating rents.

May's proposals – spearheaded in recent years by Michael Gove as housing and communities secretary – are by no means perfect; they could go further. But they would have included important new protections for renters that would have acted as a brake on increasing rents and provided greater security; most notably, by scrapping no-fault evictions. Last week, the government significantly watered this down in the renters (reform) bill as it received its third reading in the Commons; it amended the bill to require the lord chancellor to undertake a review of how this would affect the courts before setting a date for scrapping no-fault evictions. This is a delaying tactic that has been lobbied for by landlords. The protection period for new tenants during which a landlord cannot evict them on the grounds they want to sell up or move into the property has also been reduced from two years in the original government consultation to just six months.

It is fundamentally wrong that the government has decided to side with landlords over tenants; and a sign of how weak Sunak is that he has given in to the lobbying from his own backbenches. There are countless other examples of the government pursuing policies that are doomed to fail in the name of electioneering: the National Audit Office last week published a damning report that concluded there are significant uncertainties about whether its plans to expand the free childcare offer will be possible due to a lack of capacity in the sector. Every day Sunak delays going to the polls is another day that the challenges facing Britain go unaddressed. He should pay heed to his former colleague, and call a general election immediately.



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Overtourism

Forget the selfie stick: sometimes, the planet's hotspots are best left unvisited

Climbing Everest used to be an even more dangerous pursuit than it is today, requiring huge bravery, endurance and skill. Even then the mountain could kill. A century ago, it claimed the lives of two of Britain's finest climbers, George Mallory and Sandy Irvine. Their remarkable story is outlined on pages 36-37 of today's *Observer*.

The world's highest mountain eventually succumbed to human challenge when, almost three decades later, Edmund Hillary and Tenzing Norgay carried the flags of Britain, the UN, and Nepal to its summit on 29 May 1953. Sporadic trips involving handfuls of explorers continued over succeeding years.

But the slopes of Everest have been transformed in recent years. Its peaks and ridges are now regularly flooded with tourists vying to reach its 29,032ft (8,849 metre) summit. In 2023, more than 1,200 people – paying fees of around £40,000 a head – attempted the feat. Of these, more than 600 succeeded. A place once synonymous with remote, unsullied grandeur has become a high-end tourist trap, leaving its once pristine slopes littered with tattered tents, abandoned gear and human waste. Everest tourism may generate hundreds of millions of pounds for Nepal, but this comes at a heavy cost.

Overtourism is not confined to the Himalayas. Last week, Venice became the world's first city to introduce an entry fee, a €5 day-trip ticket that each of the 30 million sightseers who visit every year will have to buy to gain access. Tourists may be happy to contribute to the city's upkeep but many locals see the move as a step towards the transformation of Venice into a Veniceland, a Disneylike simulacrum.

Hosts of other sites face similar problems – from Dubrovnik to Yellowstone and from Machu Picchu to Cornwall. Maya Bay in Thailand was closed for four years after waves of tourists – who arrived after seeing it in the Leonardo DiCaprio film, *The Beach* – began wrecking its coral reefs. Iceland imposed temporary closures of Fjaðrárgljúfur, a canyon popularised in Justin Bieber's 2015 music video, "I'll Show You", after it triggered an abrupt and damaging influx of visitors.

The causes of overtourism – the arrival of too many sightseers in one place at the same time – are complex. Elements include: the huge growth of the middle classes in India and China; cheap airfares; and the rise of social media, which has created a generation obsessed with taking selfies in front of great works of art or architecture. This last factor has forced the Louvre to consider moving the *Mona Lisa* to its own room where visitors can pose more freely in front of the world's most famous painting.

In many ways, such interest should be welcomed. Visiting other countries brings benefits. Travellers learn about other cultures and create powerful, lasting memories of their times there. Unfortunately, the price is becoming hard to pay. Overtourism now threatens to destroy pristine wildlife areas and precious historical sites, the very features that attract tourists in the first place. Studies indicate that 80% of travellers now visit only 10% of the world's tourist destinations. This concentration reveals a dangerous skew in priorities.

The warning signs are clear. The solutions, sadly, are less obvious. Stricter controls of cruise ships that can suddenly drop vast numbers of passengers in fragile locations is an option. Imposing city taxes like Venice's is another. Properly assessing the economic value of our environment would also help assess the damages. At the same time, tourists themselves need to show restraint and occasionally consider local as opposed to distant attractions. Our planet houses many marvels. Care needs to be taken in opening up their wonder.

Andrew Rawnsley

@andrewrawnsley

Keir Starmer needs to have a frank conversation with voters about the price of security

I'm not certain who minted the phrase, but it is an excellent one to describe the decade or so that followed the fall of the Berlin Wall and the subsequent implosion of the Soviet Union. The affluent liberal democracies were treated to "a holiday from history".

The west started turning its Cold War swords into ploughshares once its principal ideological and military adversary had departed the scene. The collapse of the Soviet Union was followed by a dramatic decline in military spending. The UK, which was consuming 4-5% of its GDP on defence in the final stretch of the confrontation with the USSR, now devotes a smidgeon over 2% to securing the realm, sustaining its alliances and deterring its enemies. The bulk of this so-called "peace dividend" has been used to improve pensions and make health care better than it would have otherwise been. I hope you enjoyed it while it lasted.

One strategic error was to fail to foresee that Russia could turn revanchist and menace Europe again. Another mistake common among western policymakers was to be beguiled by the theory that commerce and engagement with China would gradually lure Beijing to embrace democratic values. Vladimir Putin's brutal war in Ukraine and Chinese designs on Taiwan are the main, but not the only, reasons that some shudder that there's a 1937 feel about today, but this time with all the big powers armed with nuclear weapons. Even if you find that too apocalyptic, it is hard to dispute that our planet is looking more dangerously contested than it has done for a generation. One senior Tory remarks that we should be preparing to spend at least a decade in the shadow of "the threat of Russian aggression". At the same time, it has become reckless to assume that the United States will always be there holding a protective umbrella over Europe. A hard rain is going to fall if Donald "I don't give a shit about Nato" Trump gets back into the White House.

Yet Britain has an army smaller than at any time since the Napoleonic wars, the Royal Navy is mothballing ships due to crew shortages, and the RAF lacks enough operational combat aircraft and is losing trained pilots faster than it can recruit replacements. Morale in all three services is low. One of the lessons of the bitterly attritional struggle for the freedom of Ukraine is that frontline troops are only as strong as the ability to keep them supplied with ammunition. Our arms manufacturing capability has at times struggled to replenish the weaponry sent in aid. Unless something is done, most Nato members will run out of munitions very quickly if they find themselves engaged in a significant conflict.

So Rishi Sunak is right – not a phrase I or anyone else writes very often – when he says that the UK needs to become more serious about protecting its security and vital national interests. He is also right to call for the low-spending Nato members to start pulling their weight. About this, he and Sir Keir Starmer are in basic agreement. On a recent visit to Barrow-in-Furness, where nuclear submarines are built, the Labour leader said that "our nation's defence must always come first". He also performed a ritual that is demanded of Labour leaders before they are elected by saying that, if it came to it, he would not flinch from ordering the use of Britain's nuclear arsenal. The contrast with Jeremy Corbyn is absolutely intended. One shadow cabinet member remarks: "In 2019, the hardest doors for Labour to knock on were those with Help For Heroes and British Legion stickers in the window." In government, sources say that Labour would take a "Nato first" approach, on the grounds that it is the theatre where Britain has its most important treaty obligations and faces the most direct threats.

Both the Tory and Labour leaders say that defence spending needs to rise to 2.5% of GDP. Neither offer any guarantees about when this will happen and both are avoiding having a frank conversation with voters about the price of security. The target date plucked out of the air by Mr Sunak is 2030. That is too little, too late for quite a lot of his own party and anyway pretty meaningless because virtually no one expects him to be resident in Number 10 in a year's time, let alone six. Sir Keir says a government led by him will reach the target "as soon as resources allow", a sometime-never kind of pledge.

You can see why their rhetoric is much meatier than their commitments. Those wanting to see the UK putting more into defence face several challenges. The first is the lack of public enthusiasm for the idea. Sabre-swishing talk about the UK getting "on a war footing", as the prime minister put it during a visit to Warsaw, has had little traction on public opinion so far. Sir Keir may declare that defence is "the number one issue for any government", but it is far from the top priority for most of the electorate. In the most up-to-date ONS survey, voters placed international conflict a long way down the pecking order of the issues they believe to be the most pressing for the UK today. At eighth, it came in behind the cost of living, the NHS, the economy, the climate crisis, housing, crime and immigration. So one challenge for the politicians is to convince voters that the world has become as dangerous as they say it is.

The public will also need persuading that bucks for bangs will be used wisely. This will be hard because the Ministry of Defence has such an atrocious record of repeated and costly procurement failures. The public accounts committee, in a report published last month, revealed a £16.9bn hole in the government's defence equipment budget and concluded that the UK was in "an alarming place" because of the MoD's "lack of a credible plan to deliver fully-funded military capability". That followed an excoriating verdict from the Tory-chaired defence select committee that the "well and truly broken" procurement system has wasted billions of pounds.

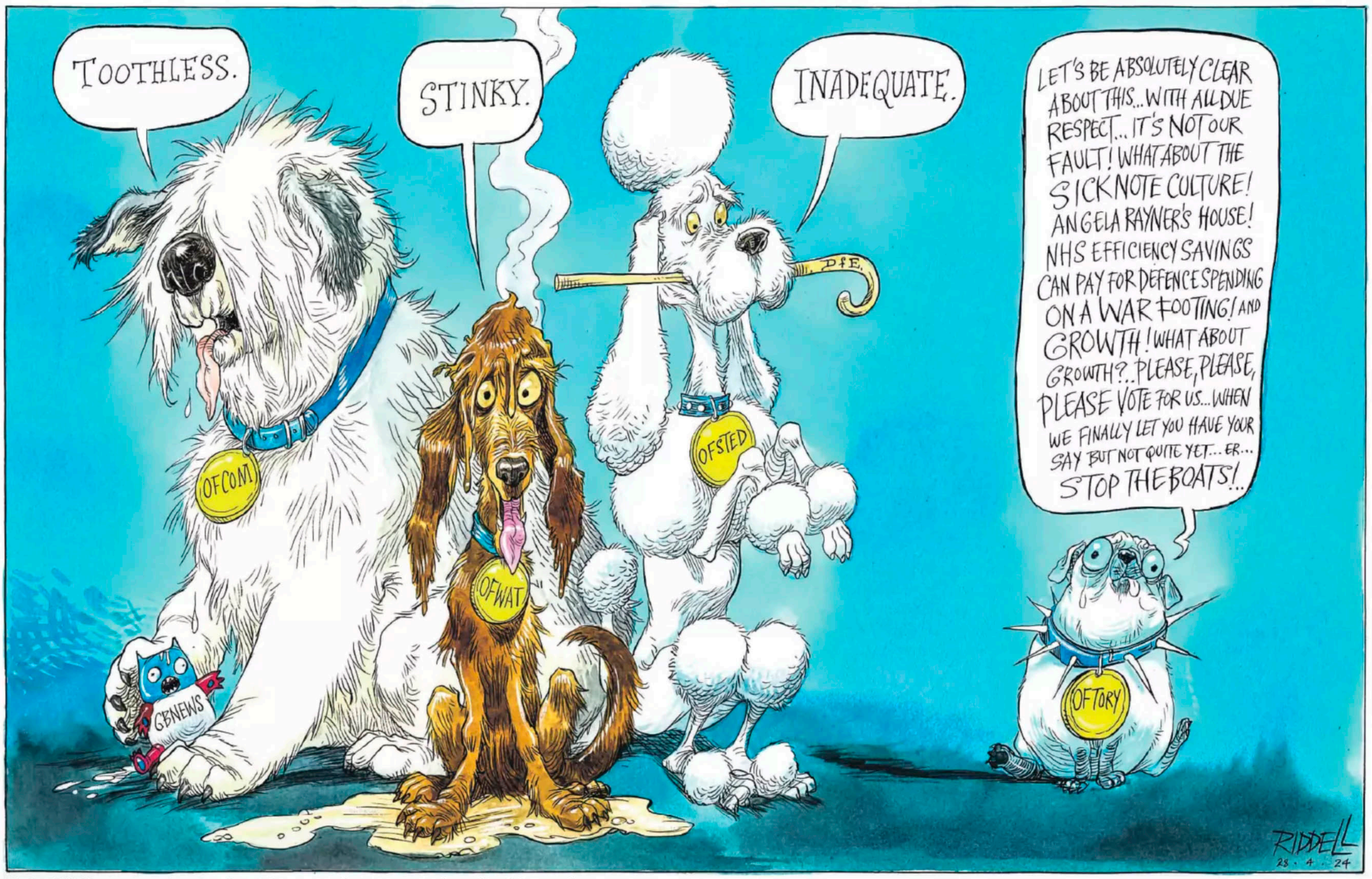
The UK's two aircraft carriers were over budget and late to launch before becoming infamous for the regularity with which they break down. An even more notorious failure is the £5bn programme to modernise Britain's aged and shrinking stock of armoured fighting vehicles. Bedevilled with design flaws and huge delays, the Ajax armoured vehicle was supposed to be in service in 2017. It still isn't and won't go on any operational deployment until 2026 at the earliest. It is no consolation, rather the opposite, that allies have been plagued with similar issues. If public opinion is to be rallied behind spending more on defence, voters will need convincing that they are going to get much better value for their money in future.

Which brings us to the prickliest of the nettles that politicians hesitate to grasp. Where is the cash going to come from? Mr Sunak has been widely ridiculed for making pledges founded on fantasy financing. John Healey, the shadow defence secretary, was shrewd to ask why the promise to increase defence spending wasn't in the recent budget so it could be independently scrutinised and properly costed. Labour says it will conduct a fresh strategic defence review within its first year in power. This is a sensible idea given how dramatically the threats have been evolving and escalating, but it is also a convenient refuge in which to hide from making hard commitments now.

Bedevilled with design flaws and delays, the new Ajax fighting vehicle is still not in operation.

It is an exaggeration to say that we will have to choose between being a welfare state and a warfare state. The UK was both during the Cold War. It is true to say that if defence spending is going to rise, something else will have to give. Absent a miraculous surge in growth, the fundamental choice will be either higher taxes (at a time when many voters think they are being taxed quite enough already, thank you) or less in the kitty for public services and social support (at a time when most voters think we need to be spending more on them). Mr Sunak probably isn't losing much sleep over that dilemma, because it is highly unlikely to be his problem for much longer. Sir Keir does have to worry about it, because this will almost certainly be landing in his lap like an unpinned hand grenade. To govern is to choose. To spend more on defence will mean choosing to spend less on things voters currently say they care about more. No one will call that a holiday.

Riddell's view



Chris Riddell was named cartoonist of the year at the Press Awards earlier this month.

Notebook
Rachel Cooke

Table manners

The land of restaurants is increasingly paradoxical. Every day, good ones close. Running costs are punitive and broke customers are eating at home more often. Yet still there are places where it's next to impossible to bag a table; where to have even the remotest chance of doing so requires near superhuman levels of patience and determination, as well as no other demands whatsoever on your time – including paid employment.

I laughed when I read in the *New Yorker*'s annual food issue of the "reservation scalpers" who make $80,000 a year by hoarding bookings to then sell them on to the desperate-to-be-there rich. Only in Manhattan, I thought. But this didn't stop me. Just moments later, I was urging my neighbour, Sue, who is to restaurants what Harry Houdini once was to padlocks and straitjackets – just you watch her bust her way in! – to try to get us a table at X (I won't say its name, for obvious reasons). Sue is also a hoarder of reservations, with the key difference that she then shares them with (I flatter myself) beloved friends at no extra charge. So now we're on tenterhooks, waiting and hoping – and hoping and waiting – for the hottest Sunday lunch in town.

Riveting rivers

This column comes to you from Sheffield, the greatest city in the world, where I've just seen an exhibition at the Weston Park Museum about the rivers on which the city's once great industrial might was originally built. In case you're wondering, there are five such rivers, and as deracinated as I am, I can recite them in my sleep, largely because at junior school our houses were called – here we go – Don, Loxley, Porter, Rivelin and Sheaf (I was in Loxley; we lost at everything).

The exhibition is small but enjoyable. For children, there is a taxidermy water rat and a sewage pipe with a section cut out to reveal all kinds of disgustingness. For adults, there are brooding oil paintings of factories and tilt forges. I was especially taken by *The Big Chimney, Sheffield*, an etching from 1910 by Joseph Pennell, a name unfamiliar to me. When I got home, I looked him up. It seems that Pennell was an American who, in 1883, made a study of Sheffield's steel industry, producing illustrations that were printed in *Harper's Magazine*. "Two things always impressed me in that town," he said later. "The boiling water in the rivers and the abominable habits of the natives in the streets, who from... behind walls and other safe places 'eave arf a brick at you if you dare to draw."

Eave arf a brick? He may have been a prolific and talented artist, but he had no ear at all for accents.

Sweet remembrance

In the museum shop, I'm tempted to buy a tin of Nipits, old-fashioned aniseed and liquorice pellets that "clarify the voice and clear the throat", which have been made in Sheffield since the 1920s. I resist, making do instead with a walk in the General Cemetery, where the city's great confectioners are buried. My brother comes with me, on the grounds the place is eldritch even in the middle of the day, and together we seek out the graves of Charles Butler, famed for Mint Rock, of George Bassett, whose company went on to create Liquorice Allsorts, and of Albert Simpkin, whose descendants still manufacture Nipits.

When we were children, the General Cemetery, opened in 1836, was forlorn and overgrown, its Greek- and Egyptian-style buildings unloved and crumbling. Now, it's almost ritzy. The sexton's lodge in the Grade II*-listed gatehouse is an Airbnb with underfloor heating.

● *Bassett's Liquorice Allsorts, created by the firm founded by George Bassett, who is buried in Sheffield.*

Catherine Bennett

Rees-Mogg is just posing as a GB News anchor, but Ofcom doesn't care if we're confused

Thanks to the watchdog's liberal pre-election advice, drawling condescension will pass as impartiality

"Tonight I'll be asking the most important question of all – who was St George and why do we celebrate him?" Supposing a UK channel wanted to prove that politicians make such abysmal current affairs presenters that there is nothing for regulators to worry about, it could hardly do better than hire Jacob Rees-Mogg.

After a year presenting *State of the Nation* on GB News, its presenter comes across, oddly on a station that increasingly betrays some interest in professional standards, as fully as unendurable as he was in the days when, as a cabinet minister, he'd leave crested notes on civil service work stations. "Sorry you were out when I visited. I look forward to seeing you in the office very soon. With every good wish, Rt Hon Jacob Rees-Mogg MP."

Today, Somerset constituents hoping for a glimpse of the Rt Hon Jacob can be confident of seeing him four nights a week on telly, a deal paying over £29,000 a month. A top theme, last week, was underage drinking in the UK, the World Health Organization's concern allowing him to advocate, reflexively, giving kids the occasional "sip of champagne". "Oh, and it has biblical sanction," said Rees-Mogg, showing he's lost none of the playful sanctimony that once beguiled the BBC. "After all, Jesus Christ our lord and saviour turned water into wine, not orange juice, soy milk, or any other beverage without alcohol in it."

Why would anyone, recalling Jesus Christ's recommendations on hypocrisy, whited sepulchres, who "enlarge the borders of their garments", not at this point switch him off, if only out of piety?

If anything, a year at GB News seems to have made him more ghastly: the familiar, drawling condescension has been refreshed with some demotic touches – "wet wipe of the week" – possibly reflecting some private awareness of a potentially less Mogg-friendly future when a top hat, nanny and Bentley are no longer hailed as indicators of distinction. Even without his side hustle, national polling has pointed to eviction.

If it's fanciful to conclude from Rees-Mogg's repellent genius that programme-makers must have hired this politician specifically – in a more tasteful variation on Springtime for Hitler in *The Producers* – for that reason, it won't have harmed GB News' campaign to overturn received ideas about broadcast impartiality.

And if his performance does attract the less Moggphobic, then, thanks to the new look at Ofcom, the industry's putative regulator, his future as a politician-presenter of news and current affairs now looks secure. At least until he is outshone by fellow hire Boris Johnson, advertised as playing a "key role" in GB News' election coverage, or indeed any other Tory or Reform politician apparently licensed, thanks to Ofcom's timely clarification, to combine pre-election party efforts with (provided they are not standing) political presenting on GB News.

A standing politician-presenter, Reform's Lee Anderson, say, could still be interviewed by a non-candidate presenter such as Reform's Richard Tice, Anderson's party leader.

That the forthcoming campaigning and presenting may appear, to the lay viewer, indistinguishable, could resemble a direct gift from Ofcom to the Conservative and Reform parties, given official limits to election spending and the fact that GB News' slogan "the people's channel" only really works if you don't think non-rightwing viewers are people. A *Guardian* report found, comparing payments since its launch, that £660,000 had gone to Tory MPs, £1,100 to (two) Labour ones.

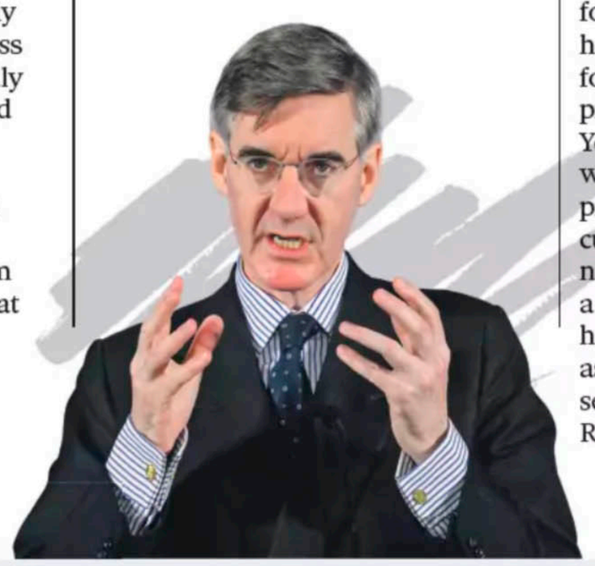
Last week, representatives of Ofcom effectively confirmed what its tolerance of rule-breaking by GB News has long suggested: Ofwat is not the only regulator suffering a kind of existential breakdown. And even Ofwat has yet to ask focus groups on whether they're for, or against, sewage. Ofcom, however, sought advice from 29 focus groups before issuing its new pre-election advice on impartiality. Yes, participants confirmed, they were against politicians as news presenters, but "concern" about current affairs fell short – we're told, no figures supplied – of justifying a ban. As Professor Stewart Purvis has argued, news content is not, as much as Ofcom acts like it is, separable from current affairs. Rees-Mogg's show opens with him reciting, at a desk, a tendentious news list against a backdrop of Big Ben, with banner headlines and a news ticker all indicative, to many viewers, of news content.

Viewers, Ofcom reports, "thought they could easily distinguish between news and current affairs programmes in principle but struggled to consistently do so in practice". So Ofcom appears, at best inexplicably, to be ignoring its own research in allowing the industry to continue exploiting the confusion. Parts of the industry, that is. Ofcom's latest advice liberates competitors to the BBC's news and current affairs output from impartiality considerations which, were they to be ignored by the national broadcaster, would instantly provoke attacks on the licence fee.

Ofcom's chief executive, Dame Melanie Dawes, insisted on Radio 4's *Today* programme that programmers had better watch out on impartiality ("you know, people do need to take care"), though it was perfectly obvious that they might as well not bother. It wasn't just that GB News, after 11 breaches of the broadcasting code, has escaped fines and sanctions.

Higher principles than news broadcasting impartiality are at stake. "I don't think," Dame Dawes said, "we want a regulator that is very prescriptive, that yes and no you cannot do that, that starts to get towards censorship; what we want is creativity, freedom of expression, a diverse broadcasting landscape."

Though by no means a direct rebuke to PEN and other free speech champions, there are potential learnings here. Shouldn't they be trying harder to protect GB News creatives like Rees-Mogg, Anderson, Nigel Farage, Tice and, soon, Johnson from, if it's not an end to MP moonlighting, the ever-present threat of a less gullible successor to Ofcom's Dawes? Of course, next time they're on screen, you are welcome to send any or all of them a message of hope.



Jacob Rees-Mogg: on a deal paying over £29,000 a month.

In the Observer: 24 November 1996

Jon Pareles interviews Prince in Minneapolis

In Paisley Park, the Minneapolis music complex built by Prince, workmen are rolling white paint on to a huge runway of a set, preparing it for a video shoot later in the day.

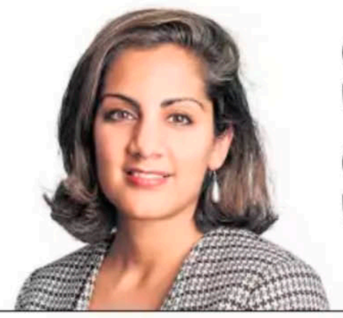
A sound engineer is editing a promotional CD; a graphics artist is putting the final touches on a logo. Through it all strolls the man in charge, attentive to every detail. As songwriter, director and record-company head, he takes responsibility for everything, makes all the decisions and couldn't be happier about it.

The 38-year-old musician was gearing up for the release of *Emancipation*, a make or break album. It inaugurates a new recording deal with a gambit that may turn out to be bold and innovative or utterly foolhardy. The album title is a pointed reference to the end of the reported six-album deal he made with Warner Bros. The label wanted to apply proven hit-making strategies which grated on Prince.

"The music for me doesn't come on a schedule," he says. "I don't know when it's going to come and when it does, I want it out. Music was created to uplift the soul and to help people make the best of a bad situation. The main idea is not supposed to be, 'how many ways can we sell it?' That's so far away from the true spirit of what music is."

He shows me through Paisley park, which is the size of a small shopping mall. Once painted white, there are now carpets with inset zodiac signs, a mural of a tropical waterfall and walls of purple, gold and red. Past a birdcage holding two white doves named Divinity and Majesty is his own office where he has a worldwide marketing plan with sale targets and promotion strategies, just like an executive. A photograph of Miles Davis and Charlie Parker by his desk.

As he plays the new album, he gets caught up in the music. "Sometimes I stand in awe of what I do," he says. "I feel like a regular person, but I listen to this and wonder, 'where did it come from?'"



Sonia Sodha

Some are born lucky, so the left shouldn't flinch from giving others a helping hand

When we mistakenly believe we live in a meritocracy, those in need are left behind

Life is a game of chance. Or that's what I tell myself when I'm losing at my newest hobby, poker. Of course it's a different story when I win the pot: then I chalk it up to skill. So it was crushing to hear an experienced player's take when I fessed up to the fact I seem to do worse when I'm trying to play well. "That's because no strategy is better than a bad strategy: it makes you harder to predict than a very basic game plan." That's me told.

This is partly what it is to be human. We like to attribute our successes to effort and talent, but when we fail it's more comforting to blame bad luck. The more successful someone is, the more marked this tendency becomes and it has a knock-on impact on how we understand the world more generally.

Research published last week by the Fairness Foundation – whose advisory board I sit on – highlights that most people believe we live in a meritocracy, in which hard work is a much stronger determinant of outcomes in life than luck. The reality is very different: some estimates are that parental income alone explains around 40% of an individual's earnings; add in other circumstantial factors and that figure is probably much higher.

Illustration by Dominic McKenzie.

This belief that success is generally associated with hard work may explain why, far from disliking the wealthy, people tend to admire them, unless they see their wealth as unearned. What's interesting is that when asked about their own lives, many more people say that luck has had a net negative impact on their lives than a net positive one; perhaps a reflection of how pessimistic people are feeling.

These are important insights for campaigners and politicians who want to build public support for policies that address social and economic inequalities. But there is more: in recent years, researchers have tried to develop a deeper understanding of how people think about the world – and how these patterns of thinking frame their political views. The Frameworks Institute has embarked on a new project to track people's mindsets and how they shift. Early findings suggest that, like in the US, individualist mindsets, which attribute success to individual effort, dominate over "structuralist" mindsets, which recognise the importance of contextual factors such as parental resources and education.

The way we think about one issue – like immigration – can relate to how we think about other, seemingly unrelated issues – like health outcomes. Critically, it's not one or the other: most of us have individualist and structuralist aspects to our understanding of the world. This echoes research in other areas, for example on race, which finds that the same individual can simultaneously deploy ways of thinking that are very helpful to combating racism and ways of thinking that help prejudice bed in; sorting people into "good" and "problematic" categories is far too simplistic an exercise.

So far, so theoretical, but these sorts of pointers really underscore the harm politicians can do through the way they talk about issues. One well-founded critique of the last Labour government is that, while it did a lot of good things to reduce inequality – redistributing cash to poor families with children through tax credits, introducing targeted early years support – it didn't invest energy in making the case to voters. This made it easier for the Conservatives to roll back.

The reality is worse than that. While Tony Blair did sometimes reference the structural drivers of societal problems – "tough on crime, tough on the causes of crime" – from benefit claimants to asylum seekers, there was a strong Labour narrative about some deeply unfortunate people trying to cheat the system, reinforcing the idea that people suffer disadvantage as a result of their own failings. These efforts to make Labour look tough will have bedded in people's natural tendencies to cleave to individualist mindsets, with spillover effects for other domains like housing and health. This is a tough challenge for a future Labour government: not just how to do the things like Sure Start, which require urgent upfront investment at a time when money is tight, but how to make the case for them. Governments on the left face multiple challenges in doing so: the individualist mindset comes more naturally to many of us in the first place, and it's much easier for the right to shore up through powerful rags-to-riches stories.

There are traps for the left at the other extreme too. One is thinking that hitting the top 1% will be popular simply because most people don't fall into that category. Jeremy Corbyn's "for the many, not the few" 2019 slogan bombed because the public aren't generally anti-wealthy unless there is a specific reason, as with bankers after the financial crisis.

Another is to simply bang on about how rigged the world is, to the extent that it implies there's no role for individual agency; not only does this not shift thinking, but risks making people more fatalistic, as well as paternalistically portraying some groups as nothing more than victims. It's also a harmful message, given that research shows that an internal locus of control – a belief that you have the power to affect your own life – is associated with better health outcomes.

There could be a sweet spot for a Keir Starmer government if Labour politicians can find ways of tapping into the structural worldviews many of us can access, but that are so often subservient to individualist ways of thinking. One question will always overhang this, though: to what extent should politicians expend energy on trying to shift the way we think rather than responding to existing patterns of thinking, as Labour did under Blair?

The answer, for Starmer, may ultimately lie in the fact that the economy isn't buoyant and there aren't the tax revenues that would allow Labour to tackle inequality on the quiet. That will mean he will need to try harder than his predecessors to bring the public onside.

The Winterkeeper

Steven Fuller is a winter caretaker who has lived in Yellowstone national park for the past 50 years. With the intensifying climate crisis, Fuller and Yellowstone face an uncertain future.

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Flint Dibble

Lost civilisations make good TV, but archaeology's real stories hold far more wonder

I took on a pseudoscientist because misinformation about history too often goes unchallenged

It's important to start strong. That's true of a lot of things in life, but doubly so when you're an archaeologist starting off a conversation with Graham Hancock, the famed pseudoarchaeology author, in a venue such as the *Joe Rogan Experience* podcast.

For the last decade, scholars and experts have dealt with misinformation and pseudoscience either by trying to ignore it in order not to amplify it or by debunking it once it has spread far enough. But recent misinformation research highlights the importance of prebunking rather than debunking. An audience primed with real facts is armed to understand the issues with pseudoscientific narratives.

The agreement that I could go first was the main precondition I demanded before sitting down with Hancock on this high-profile event. I'd arrived in Austin, Texas, after writing a viral thread on X and an op-ed critiquing his popular Netflix show *Ancient Apocalypse*, from its lost Atlantis civilisation as an explanation for human prehistory to Hancock's many conspiratorial attacks on archaeologists.

My starting slide was aimed at piquing the audience's interest: ancient Athenian pots painted with erotic scenes, which were exported to Italy. Archaeological narratives are built on patterns found in millions of artefacts based on when they are from and where they are found. Documentaries on TV can't capture that, instead focusing on a few famous, picturesque monuments. A snapshot not a landscape.

Media and journalism typically focus on the "oldest" or most grand findings. But the truth is in the trash. It's the enormous quantity of waste we produce that reveals humanity's activity throughout the ages: the humble remains of meals, discarded tools and abandoned spaces.

It's the quantity of actual archaeology, an enormous body of positive evidence, that proves the negative. There is no lost civilisation from the Ice Age that was global and used advanced technology to build monuments or grow crops. A civilisation that Hancock has stated was "as advanced as our civilisation was, say in the late 18th or early 19th century".

He claims archaeologists haven't adequately explored the Sahara, the Amazon, or underwater to disprove the existence of this civilisation. However, in each of these areas archaeologists have surveyed or excavated hundreds of thousands of sites. And the tens of thousands of Ice Age sites found show hunter-gatherer people resiliently thriving in difficult conditions.

It's the clear timeline for the domestication of plants, determined by the changes in scars from where seeds are attached to plants, that demonstrates there was no agriculture in the Ice Age. In wild plants, seeds fall easily to propagate themselves, but once humans control their reproductive life cycle by harvesting and then planting them, the seeds evolve a tougher attachment (the rachis) to the plant as hanging on tightly is adaptively beneficial. Pollen cores revealing vegetation patterns around the world demonstrate there was no Ice Age agriculture.

The many thousands of explored shipwrecks show the breadth and depth of underwater archaeology. Hancock has often claimed that underwater archaeologists don't look for the settlements of his lost society buried under rising sea since the Ice Age. But where are the shipwrecks from his global civilisation?

Wooden artefacts can survive for hundreds of thousands of years in the right waterlogged conditions. Ice cores containing pollutants reveal the growth of metallurgical and industrial societies and their impacts on the landscape. There are no signs of major Ice Age metal working around the globe.

The strong start worked. Hancock had few replies to the quantity and quality of worldwide archaeological evidence. An hour and 27 minutes in, Rogan directly asked Hancock: "Can we say there's no evidence for an advanced civilisation in what they have studied?" Hancock's reply: "In what they have studied? Yes, we can say there's no evidence for an advanced civilisation."

Instead of archaeological evidence, Hancock focused on geological sites with no archaeological relevance and his claim of cancel culture by archaeologists. But from an archaeologist's point of view, it's Hancock that is given a legitimate platform. His books are listed as bestsellers in the topic of archaeology on Amazon. His Netflix show is labelled a top docuseries. He's been on Rogan more than 10 times. But us archaeologists, our interviews are clipped out of context and misrepresented. We are trapped between archaeological fantasies and myopic headlines, unable to share the depth and wonder of 21st-century archaeology with the public.

There were three main reasons I was interested in engaging with a pseudoscientist like Hancock. First, Hancock gave me a new platform to share real archaeology with an interested audience. Second, I could go first to capture their interest with fun stories from human history and set the stage with actual evidence. And third, it was a long-form medium with minimal editing. The perfect mix for sharing the achievements of people long gone and how we study them today. The response from Hancock's fan base and Rogan's audience was most clearly seen in Reddit discussion threads. A surprisingly large number of people have opened their eyes to the real history told from more mundane archaeological artefacts.

In a world filled with people sceptical of science, we need to see these opportunities, not as debates but spectacles. We need to speak up strategically and share our expertise in our post-truth world.

Did five frightened horses really mean the end was neigh?

Michael Hogan

Woah there, cried the nation. Easy, boy. This week's most arresting visuals came on Wednesday morning when runaway horses brought central London to a standstill. Five working animals from the Household Cavalry, based at Hyde Park barracks, were on exercise when they were spooked by noises from a building site and dramatically broke loose.

The equine escapees caused chaos bolting through the capital, colliding with vehicles and startling pedestrians. They galloped for six miles, making it as far as Limehouse in the East End. Four people were taken to hospital. Two horses were left in serious condition. The footage was mesmerising, the images indelible. It elicited a giddy mix of fear and excitement, reminiscent of when a bird flies through an open window.

The saga of the fugitive nags gripped the nation. All day, #horses was a trending topic on social media, as if this was ye olde days. One ingenious Londoner swiftly mapped out a tribute pub crawl, following their route. Some speculated that the steeds were recreating the London Marathon, or relocating east for the buzzier social scene and saner property prices. Even a certain toff troubadour got involved. When the *Daily Mail* found a spurious celebrity angle, describing the army corps as "singer James Blunt's old regiment", he wryly tweeted "It's always my fault, isn't it?"

Yet amid all the dad-jokes – running for London mare, neigh-bourhood watch, mane road, stable condition, etc – another theme emerged. The visceral reaction of many was to regard the surreal spectacle as a harbinger of Armageddon. It didn't help that the white horse, Vida, was drenched in blood. It was like the Four Horsemen of the Apocalypse had been hit by budget cuts. Conquest has taken voluntary redundancy. Death has been downsized. War and Famine were left with double the workload. Typical.

Wild-eyed, wounded horses on our city streets felt like an omen of end times. This must be how our god-fearing ancestors felt when unusual events occurred. Asteroids heralded the apocalypse. Volcano eruptions warned of imminent catastrophe. Dead birds ushered in a dark period of suffering and strife. On the same day as Horsegate, the hands of Big Ben froze and the red sails of Moulin Rouge windmill fell for first time in its 135-year history. It was like an alien invasion film or dystopian drama. To the bunker, batten down the hatches! We're all doomed. In our hi-tech times, we would previously have scoffed at suggestions that such incidents signified anything sinister. Us 21st-century sophisticates are far too enlightened to indulge in superstitious mumbo-jumbo, right? Not anymore.

What does it say about us that we're now prepared to indulge these thoughts? In these turbulent times, we see signs of catastrophe everywhere. Similar feelings were sparked by this month's New York earthquake. Since the Covid pandemic, itself a sort of medieval plague, we've become more prone to interpreting random events as portents of disaster. High winds, hailstones or rampaging bloodied horses, suddenly it all feels like the end of days. If the ravens leave the Tower too, we're really in trouble.

Two of the Household Cavalry horses in Aldwych, central London, last Wednesday.

This week's issue

Learn Covid lessons before it's too late

Robin McKie's article rings alarm bells for global health and our failure to control airborne pathogens ("What virus will cause the next pandemic? It's flu, say scientists", News, last week).

We are rightly looking with concern at the spread of H5N1 and the risk it poses to humans, but we have still not applied the hard-won lessons learned from Covid 19. While all agencies and experts now (belatedly) admit to Covid's airborne spread, very little has been done to make indoor spaces safer for us all, and the clinically vulnerable in particular, for whom shops, workplaces, restaurants, and even clinical settings have become high-risk areas.

With new Office for National Statistics data showing 2 million people reporting long Covid, we need to wake up to the need to improve indoor air quality through better ventilation, filtration or UV disinfection. This should be high on the agenda of the negotiating team crafting the pandemic agreement, to be unveiled at next month's World Health Assembly. But it remains silent on these essential public health protections. Without global commitment to action (and accountability) we will continue to be vulnerable to waves of deadly and debilitating diseases, with disastrous consequences for society, economy and health services.

Desmond Whyms
Le Dresnay, Côtes-d'Armor, France

Marching to a different tune

Fifty years ago, I was in Portugal ("The radio played Portugal's entry for Eurovision. It was the signal to start a revolution", Focus, last week). Two weeks into a new job, driving to Faro to pick up my wife and baby daughter at the airport. Greeted by tanks on the runway blocking aircraft landing and Angolan soldiers with mirrored sunglasses brandishing AK47s in the arrivals terminal.

There was nothing on the radio about a pop song linked to the revolutionary left. The rallying call of the revolution was A Life on the Ocean Wave, the anthem of the Royal Marines. I have no idea why. On 25 April 1974 that was played repeatedly on the radio, and for many days after. Whenever there was a rumour of a counter coup, A Life on the Ocean Wave was broadcast on state-controlled radio, mobilising shotgun-armed farmers in the Alentejo and Algarve to blockade roads to Lisbon and mobilising students armed with AK47s in Lisbon to career around the streets in army trucks. Whenever you heard the anthem, it was time to stay home with your head down.

Christopher Walton
Launceston, Cornwall

YOUR LETTERS

Write to us

Letters, which may be edited, should include a full name and postal address and be sent to

Letters to the Editor The Observer, Kings Place, 90 York Way, London N1 9GU (to be received by noon Thursday).
Email: observer.letters@observer.co.uk
(please insert Letters to the Editor in subject field).
For conditions go to gu.com/letters-terms

In negativity, nobody wins

Stewart Lee is spot on ("It's Vorderman we need, Andrew, not Voldemort", New Review, last week). The reason this world is in such a mess is entirely due to greed, ignorance, loss of faith in ourselves, poverty and worship of money. The humanitarians are doing their best to climb mountains. The charities are saving lives. George Monbiot is raising awareness of the responsibility we all have to take care of the planet.

The thing we all have is an ability to create. If we choose positivity and good works, we flourish. If we wallow in negativity, nobody wins. Ultimately, we all have an opportunity to choose life, health and happiness over death and destruction. The only real power we have is our signature, and our ability to vote. Consider your own conscience and your own family and friends. Do not accept the lies told without checking the facts. The world can do better.

Julie Taylor
Kippax, Leeds

The *Observer* has historically been the vehicle and stimulus for many changes for the better in the UK. Could you not initiate a movement to invite Stewart Lee to be in charge of, you know, everything?

Brian Smith
Berlin

Denim, legacy of empire

"Does this painting prove denim predates Levi's by 200 years?" asks your article (News, last week). Denim is a legacy of empire. Far from being western, the origins of denim go back to India in the 16th century to the port of Dongri, from where we get the word dungarees. Sailors on the ships using Dongri wore this hardwearing blue fabric and the production of cotton and indigo in this part of the world was primarily by slave labour.

Jenny Payne
Colchester

Change debt collection law

Given that the fundamental principle of English law is that one is innocent until proven guilty, should debt collection agencies not be required to prove beyond all reasonable doubt their accusations against people whom they claim owe money ("Unregulated 'identity tracers' harass people for debts they do not owe", Business, last week)? One recalls the tragic case of Beryl Brazier, who was falsely accused and harassed by one such agency over a debt and in 2012 was driven to suicide. While regulation of debt collection agencies is to be welcomed, a change in the law is needed immediately.

Chris Waller
Bristol

Why the silence on Qatar?

Thank you to Kenan Malik for mentioning the shutdown of the congress for Palestine in Berlin on 12 April ("Left silences right, right silences left. But censorship stops us pushing for change", Comment, last week). As a German national, I find it difficult to believe how little coverage the shutdown and the muzzling of Yanis Varoufakis was given in the German media. I also find it surprising how little protest there is against the state of Qatar, which is happily giving refuge to the leaders of Hamas. Where are the calls to shut down ties with Qatar for supporting Hamas? Or is it that there is just too much capital involved in Qatar?

Dr Britta Kleinsorge
Cambridge

A royal development too far

Rowan Moore's article on Faversham is not the first and I fear will not be the last ("Is Kent ready for the next Poundbury?", New Review, last week). In the last few years, the town has grown enormously; in fact, it is encircled by new developments. I have always respected King Charles's foresight on environmental issues, but to build a Poundbury mark 2 on our town's boundary, using up yet more productive land, is a travesty. With Poundbury, a point has been made as to how new developments could be. Leave it at that. With respect to his majesty, he is not a property developer, nor should he be.

Carol Isern
Faversham, Kent

For the record

- An opinion article contained an erroneous description of the journalist Kate Andrews as a "climate crisis denier" ("It's Vorderman we need Andrew, not Voldemort," 21 April, New Review, p5).
- The actor playing Hal in *Player Kings* at London's Noël Coward theatre is Toheeb Jimoh, as stated in the text of a review, not "Timoh Joheeb" as he was misnamed in an accompanying picture caption ("A knight to remember", 14 April, New Review, p31).
- We incorrectly referred to the grocery and deli Culinaris in Cambridge as "Hungarian-owned" in a feature on the favourite shops of chefs and food writers and in the introduction to the magazine ("It's right up your street," 21 April, Food Monthly, p3 and p16).
- *Write to the Readers' Editor, the* Observer, *York Way, London N1 9GU, email observer.readers@observer.co.uk, tel 020 3353 4736*

Warring families

("When royals marry among themselves, it brings an unexpected peace dividend", Comment, last week). However, the case of Queen Victoria and her grandchildren proves the converse; it didn't prevent Russia and Germany going to war in August 1914 followed by Britain.

Andrew Hudson
Ulverston, Cumbria

Elementary, my dear Rodney

In "Sherlock Holmes teams up with his nemesis as Conan Doyle's legacy lives on" (News, last week), Vanessa Thorpe compares the longevity of Holmes and his deerstalker with the now unrecognised "boxing gloves of Rodney Stone" (another Doyle hero). Not surprising, Stone was a bare-knuckle fighter. I should know; I was named after him by my late father, Fleet Street legend, Peter Wilson.

Rodney (Steve) Wilson
Wantage, Oxfordshire

Britain's view on...

Labour's plan to renationalise the railways

The i
'Thorny reality'

"Under [Labour's] vision, a newly renationalised network will enable passengers to receive automatic delay and cancellation refunds, better integration of timetables, ticketing and fares across the network, digital season tickets and, ambitiously, better mobile phone connectivity on trains... But serious doubts remain as to whether Labour's promises will meet with the thorny reality of bringing a major rail network back under public control. Rail industry figures have warned that nationalising rail for the first time in 30 years will be fraught with difficulties... that could lead to a poorer service for passengers and major costs to the taxpayer."
Richard Vaughan

The Telegraph
'Outdated arguments'

"Most parliamentarians agree rail is a good thing... How we get there is where views differ. It's time to put aside outdated public versus private arguments and focus on what works – a mixed economy railway that reduces subsidies and drives up passenger numbers."
Lord Berkeley and Martin Vickers

The Canary
'Higher costs'

"Labour will not nationalise the rolling stock companies that own the majority of the trains that we rent... So basically, John Major sold off the trains when he privatised the railways in 1993. Now we rent them back at higher costs and still will under Labour's plans."
James Wright

The New Statesman
'Is it radical?'

"The inability of the country which first invented the passenger railway to provide a half-decent service today has come to seem a symbol of national decline: little wonder a generally cautious Labour party is willing to stick its neck out. But is it radical?"
Jonn Elledge

Martha Gill

Blair had it, Johnson too... the quality that wins Rayner support despite her gaffes

MPs who speak their mind are so rare that voters will forgive them almost anything

Here's a cast-iron rule of politics: authenticity matters. It is almost all that matters. If you have it, you're made. If you don't, no team of PR professionals can manufacture it for you.

In the past few weeks, one politician has driven this lesson home: Angela Rayner. On the face of it, she's on the ropes. After claims she once dodged paying capital gains tax on the sale of a council house, she has suffered a hammering in the press and from the opposition. But if she weathers the storm, I reckon she'll come out on top. Despite everything, her character has been burnished as a chorus of pundits and colleagues have rushed to her defence, framing her as feisty, self made, hardworking and straight talking. A sample, from Matthew Parris in the right-leaning *Times*: "Angela Rayner's only crime is being an uppity lass."

Then, at prime minister's questions, a further gaffe from Rayner: she called Rishi Sunak a "pint-sized loser". Well, coming from anyone else it would have been a gaffe. Instead, Rayner landed her blow: "So how DOES 'pint-sized Rishi' measure up to other world leaders?" ran a headline in the usually hostile *Daily Mail*.

And recall the reaction to Rayner's last big blunder, when she called Tories "scum". "Here is someone who says what she thinks and answers the questions, with some wit," wrote Sean O'Grady in the *Independent*, who felt Rayner was "turning into a bit of cult figure". And here's news presenter Cathy Newman: Rayner was "aggressive, cheeky and [speaks] with a knowledge of the real world".

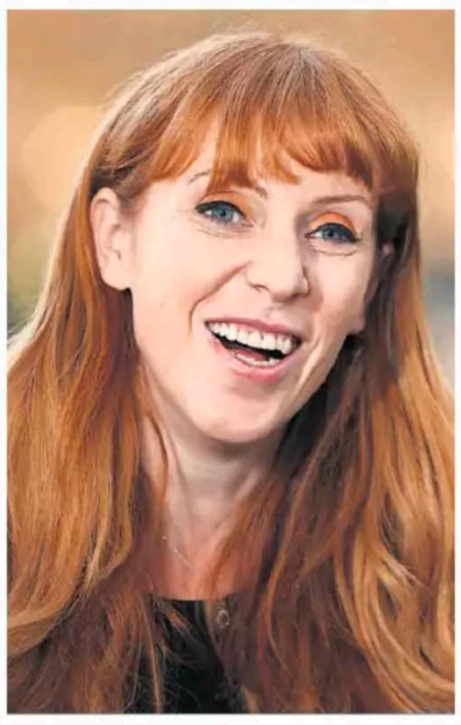
How does Rayner do it? She's authentic. It's a rare enough quality in politics. John Prescott had it – after he punched a protester and his popularity among party members actually rose. Nigel Farage had it. Boris Johnson had it. Tony Blair had it. Margaret Thatcher had it. And Rayner has it. Her "gaffes" only serve to boost her reputation.

These men and women are exceptions because it is extremely hard to seem authentic in politics. A central task of the job – selling yourself to voters – burdens you with an obvious ulterior motive from the start. Even if your values coincide exactly with what you are saying, your audience may suspect otherwise. How can they trust you? How can they trust any doorstep salesman? You have an agenda, after all.

To make matters worse, you have a party line to stick to. It's impossible to seem genuine when every single one of your colleagues is saying exactly the same thing. Then, too, collective discipline means you must sometimes defend indefensible colleagues, or seem enthusiastic about policies you hate. Worst of all, you are sometimes required to trot out a particular form of words when navigating a delicate subject. It is here, in the hands of a probing interviewer, that politicians are at their most insincere. All they can do is repeat themselves and dodge the question; even the best actors can struggle to seem spontaneous when saying their lines for the twentieth time.

How to be authentic when every aspect of your job is working against you? Here's an extra catch: the harder you try to seem sincere, the more disingenuous you may appear, as voters guess, quite accurately, that it is all a marketing scheme. This is sometimes referred to as the "authenticity doom loop", where every attempt to seem relatable makes you less so. For International Women's Day last month, Sunak revealed details of how he split household chores with his wife. He enjoyed dishwasher stacking, he said, and making the bed. The reaction was disdainful. The prime minister was trying to seem normal, people said. He was attempting to fool them.

Occasionally, a politician does manage to square the circle. Last week, shadow minister Darren Jones won praise for seeming unusually honest. During an LBC panel debate with Iain Dale, he was asked for his take on ID cards, and replied he didn't know, because he wasn't sure what his party's position was. Later in the programme he received the information by text. "I've got my lines!", he announced, before reading them out.



Angela Rayner has been framed as feisty, self made, hard working and straight talking.

But this is a complicated trick – acknowledging your job as inherently insincere, an act you are obliged to perform. This is the method that Johnson employed – winking at the audience as he went through the motions of "being a politician". Jacob Rees-Mogg tries the same manoeuvre, if with less success. But Rayner belongs to a different set of authentic politicians; she is truly genuine. She, like Jeremy Corbyn, says what she thinks because she can't help it – even to the extent of prioritising her own views over party messaging, or her own political interests.

Leaning in to a stereotype can also help. Johnson and Farage both seemed genuine partly because they made themselves caricatures; they conformed to a recognisable type. This is where women can struggle. In countries where female politicians are rarer, women are by definition acting against stereotype. In the US, which has yet to produce a female president, studies show women find it hard to appear authentic, whereas research from Norway, where politics is more gender balanced, suggests they are perceived as more authentic than male candidates.

What about Britain? A glance at female politicians on the right – Theresa May, Liz Truss – suggests the model for success is rather narrow: candidates must ape Thatcher. But Rayner's nearest stereotype – the straight-talking northerner – is genderless. Perhaps the scope for female politicians is widening.

Is it a good thing, then, that we prize authenticity above nearly anything else? I'm not sure. There are few occupations in which "being your authentic self" is more important than "doing the job" and for good reason. Master sincerity, and you can get away with almost anything in politics. But should you?

The world's view on...

A New York court overturning Harvey Weinstein's 2020 rape conviction

The Washington Post
'Heartening'

"Much as it pains me to say this, the appellate ruling seems, frankly, heartening to anyone unfortunate enough to be consigned to the criminal justice system. Even assuming that all the women were telling the truth, it is equally possible, in the absence of evidence, that they were not. *Theoretically*. And while nearly 100 women have spoken about Weinstein's sexual predations, such claims aren't acceptable as 'evidence'... Moreover, evidence of prior bad behavior isn't typically allowed in a trial, though the judge has wide discretion over what is permitted. When the judge rules as Justice Burke did, he risks laying the groundwork for a defense appeal."
Kathleen Parker

USA Today
'Misguided opinion'

"Yet again, male sexual violence had intruded upon and disturbed a beautiful day, as it does every day in the lives of American women... Each of us who survived Harvey Weinstein's serial sexual predation knew him. He exploited, gleefully, the asymmetry of power in our relationship to him. He defamed me after I barely evaded his sexual assault in that hotel room in 1996. I did not evade his grotesque sexual harassment, wrath, and punishment... The misguided opinion of four judges today does not change what we survivors know, and we acknowledge the fierceness of the minority opinion. The truth is consistent."
Ashley Judd

Politico
'It will affect the law'

"It will affect the law, not just on sexual assault cases, but all criminal cases in New York about what a prosecutor is allowed to bring as evidence, of... what prior, vicious, immoral criminal acts can they cross examine the defendant about. That's in all cases." **Catherine A Christian**

Kenan Malik

For migrants, 'deterrence' doesn't deter. It's cruelty, not compassion, Mr Sunak

Supporters of the Rwanda deportation policy fail to understand the lessons of Australia

"It underscores why you need a deterrent." So claimed Rishi Sunak in response to the Channel tragedy last week that led to the deaths of five migrants off the coast of France, hours after the "Safety of Rwanda Bill", Sunak's "deterrent", passed its final parliamentary hurdle.

"Deterrence" has become the magic word to ease through every immigration policy, however cynical, cruel or unworkable. There is only one problem. When it comes to immigration, deterrence does not deter. "The available evidence suggests that the deterrent effect of asylum policies tends to be small," observes Oxford University's Migration Observatory. However tough they may seem, concluded a study from the development thinktank ODI, "deterrent policies... have virtually no effect on people's behaviour". Those seeking to cross the Channel "have already travelled thousands of miles and spent thousands of pounds getting to that point"; they are "unlikely to drastically rethink their 'migration project', regardless of how strict the UK's border controls become".

Even the Home Office acknowledges this. An internal report, commissioned in 2020 to understand why migrants cross the Channel, was sceptical of deterrent schemes given that "many asylum seekers have little to no understanding of current asylum policies". In any case, those willing to risk death in perilous journeys through deserts and across seas, are likely to see deportation to Rwanda as just another obstacle to surmount.

Britain, Australia, the EU and UN bodies such as the International Organization for Migration have all spent millions of pounds, dollars and euros on "information campaigns" in migrants' home countries to ensure people know the details of their deterrence policies. Their impact has been almost zero. As one survey concluded, the schemes "only serve to give... leaders the feeling that they are acting to prevent the tragedies that result from their own policies".

Even the case constantly referenced by the British government as proving the value of offshore processing – Australia's "Stop the Boats" campaign – is not as it is often presented. In 2012, the Labor government under Julia Gillard, having previously dismantled a similar scheme four years earlier, re-established offshore processing with asylum seekers arriving on boats transferred to detention centres on Nauru and Manus Island in Papua New Guinea, where they faced degrading, inhumane treatment.

The new policy had little impact. In 2013, the first full year of offshore processing under the new law, 300 boats arrived carrying 20,587 asylum seekers, the largest number of arrivals ever recorded. From 2014, under "Operation Sovereign Borders", the new conservative-led coalition government under Tony Abbott changed tack. No new migrants were sent to Manus and Nauru. Instead, the government began a policy of "turnback" – Australian warships intercepting and forcing boats back to their ports of origin.

These turnbacks often endangered lives. Returning asylum seekers to the very place from which they had fled potentially delivered them into imprisonment and torture. Australia refuses to release details for "security reasons" but there is considerable evidence of turned back boats having to be rescued by other countries.

Both offshore processing and boat turnbacks are riven with moral and practical perils. Whatever success Australia has had in "stopping the boats", however, does not derive from deporting people to third countries. As a detailed comparison of British and Australian policies concludes, "it is concerning that the myth of offshore processing as an effective 'deterrent' against boat arrivals prevails in the UK". The real lesson of Australia is the opposite of what the government claims – that "offshore processing does not work in practice as a 'deterrent'".

There are certainly those, such as former Conservative deputy party chairman, now Reform UK MP, Lee Anderson, who would adopt Australia's "turnback" policy. Interviewed on Talk TV by Julia Hartley-Brewer, Ben Habib, Reform co-deputy leader, even seemed to suggest that migrants should be left to drown, though he later claimed that was not what he meant. So far, even this desperate Sunak government has not descended into deploying warships against rubber dinghies.

Not only does deterrence not deter, but it creates the very conditions it is supposed to deter. Migrants began using small boats to cross the Channel only in 2018. Why? Because all other routes had been closed down.

There are no legal paths by which asylum seekers can claim refuge in Britain. As the then immigration minister Robert Jenrick put it in response to a parliamentary question: "There is no provision within our immigration rules for someone to be allowed to travel to the UK to claim asylum or temporary refuge or make a claim for asylum or protection from abroad." At the same time, security was strengthened on routes previously taken by irregular migrants, such as ferries and the Channel tunnel. It was only at this point that people began taking to small boats. For all the wringing of hands over Channel deaths, it is the government's own policies that have pushed people into flimsy boats.

● *An inflatable dinghy carrying 65 migrants in the Channel on 6 March.* Getty

In her interview with Habib, Hartley-Brewer (hardly a bleeding-heart liberal) described the suggestion that migrants could be left to drown, as "uncivilised". "Why is that uncivilised, Julia?", Habib wanted to know.

Not so long ago, most people would probably have described as "uncivilised" the forcible deportation of anyone who arrived in Britain without proper papers to a country to which none of them had ever been, or wanted to go, while dismissing without considering any facts their claims for asylum in this country. Today, mainstream politicians and commentators seriously ask critics of the Rwanda scheme "Why is that uncivilised?". When, on BBC *Question Time*, a government minister appears confused as to whether Rwanda and the Democratic Republic of Congo are different countries, one can perhaps understand the depth of ignorance, and not just on moral issues.

One reason the moral dial has shifted so much is the belief that there is no alternative. Yet, as critics of the deportation scheme have constantly pointed out, the starting point for a realistic approach must be the creation of proper legal routes for asylum seekers. Providing sufficient resources to clear an artificially created asylum backlog is vital, too.

The immigration debate has become so warped, though, that opening safe, legal routes is seen by many as the equivalent of an "open border", while mass deportation is viewed, in Sunak's words, as "compassionate". There is nothing compassionate or constructive about the performative cruelty that now stands for immigration policy.

Insights
Torsten Bell

It's immoral to push children into poverty, but that's what the benefits cap does

There's much talk of "fiscal pinch points" driving economic policy decisions. But there are moral pinch points, too. Not least when it comes to our children: for many in larger families, we have now come close to creating a poverty guarantee.

Since 2017, the two-child limit has prevented families from receiving child-related benefits for a third or subsequent child, worth about £3,200 per extra child. The result? Half of children in families with three or more children are in poverty as against a third in 2011/12. And that's before the policy's full bite has been felt (by 2035, 750,000 families will be affected, as against 420,000 last year). The statistics may sound abstract, but the reality they reflect isn't. While one in three smaller families are materially deprived, that proportion rises to three-quarters of larger families.

New work from the Nesta charity brings this home. In interviews with 35 parents affected, participants explained how it has cratered their finances, but also the impact it has had on children who go without the "toys and books" their elder siblings had. Parents report it harming their mental health, as well as their children's.

The policy's goal was for "families on benefits [to] face the same financial choices about having children as families supporting themselves through work", the target being fewer births in bigger, poorer families. There's little evidence this has happened. It's made families poorer, not smaller. People either don't know of the policy when making family decisions, or aren't on benefits before sickness, unemployment or family breakdown changes their situation. The limit has to go. The costs are real (£2.5bn a year), but small compared to the damage. Abolition would lift half a million children out of poverty.

● *Torsten Bell is chief executive of the Resolution Foundation and author of the forthcoming book* Great Britain? How We Get Our Future Back

Leader in his field
NFU president
Tom Bradshaw
Profile, page 54

Three years after Brexit, are border checks finally here?

Agenda

Sort of: this week will see inspection of some goods. But the hit to businesses and inflation is inescapable, writes *Jack Simpson*

When Michael Gove announced the first delay to post-Brexit checks on plant and animal products coming into the UK from the EU, he was keen to make one thing clear.

"Although we recognise that many in the border industry and many businesses have been investing time and energy to be ready on time, and indeed we in government were confident of being ready on time," the then minister for the Cabinet Office said, "we have listened to businesses who have made a strong case that they need more time to prepare."

That was in March 2021. Three years and four delays later, Tuesday will finally see those checks brought in. Or will it?

This time there are question marks over the government's readiness. In a leaked presentation seen by the *Financial Times*, the Department for Environment, Food and Rural Affairs (Defra) outlined a plan to phase in controls, with physical inspections initially "set to zero" for all but the highest-risk products.

The government hit back, insisting that checks would be commencing on 30 April, but indicated that they would focus initially on higher-risk products, and scale up checks on other goods in a "sensible and controlled way".

MPs want an explanation, writing to Defra last week to say this appears to be "a sixth delay to the implementation of [plant and animal products] import checks in all but name".

The *Observer* understands the inspection process will begin with more "intelligence-led" checks, focusing first on the highest risk products in all categories. This would see consignments chosen for inspection based on factors such as the country of origin and the company delivering them, and any additional intelligence on certain products coming through the border. The enforcement levels will also be adjusted based on compliance of goods and disruption levels.

This is a scaling-down from the stated plan, which aimed to check between 1% and 30% of medium-risk goods, including meat, cheese, eggs and fish, from 30 April, and 100% of high-risk goods, which includes plants for planting and live animals. The government said it intended to build up to this level of checks but has yet to give a timeline.

This second phase of the post-Brexit border policy, called the border target operating model (BTOM), is designed to mirror the checks the EU introduced on UK imports immediately after the country left the single market in January 2021.

The first phase, which began at the end of January this year, required importers of most meat, dairy and plant to secure health certificates for products before they could enter the UK. This has already created problems for some importers.

Not only has it added extra costs to orders – the certificates can cost up to £200 for each product line – but some suppliers have struggled to find vets to carry out the checks or simply turned their backs on supplying the UK, unwilling to deal with the added bureaucracy. The result has been gaps on some deli shelves.

The move to physical checks will be more disruptive. Inspections will involve some lorries being held at the border. When the EU began controlling imports in 2021, UK exporters were left counting the cost of containers of meat rotting in European ports. The government has said the checks will enhance the country's biosecurity, and protect farmers and the country's food security from costly diseases.

World Trade Organization rules state that UK trade borders with the EU need to match those with the rest of the world, so as not to give the bloc a trading advantage. But trade will be more costly. The government itself has admitted that businesses will have to pay £330m a year, which could add 0.2% to food inflation over three years. A recent Allianz Trade report put the cost as high as £2bn, with a 0.2% increase in headline national inflation.

Ministers insist a phased start to physical checks was the plan all along, but businesses have told the *Observer* it was news to them. So, while we may not be about to see long tailbacks or stacks of rotting meat at the border, if history is anything to go by, it won't be the smoothest – or quickest – move to a fully biosecure border.

The EU brought in checks on goods exported from the UK as soon as we left the single market in 2021. Sean Smith/the Observer

Postscript

Rate cut hopes push FTSE to record highs

The UK stock market hit a series of record highs as easing geopolitical tensions and hopes of interest rate cuts lifted share prices. The FTSE 100 index hit its fourth consecutive intraday high on Friday, rising to 8,136 points in anticipation of two potential rate cuts, with the first fully priced in for August. Confidence was also bolstered by the lack of further escalation of the Middle East conflict.

We'll nationalise rail and cut fares – Labour

Labour pledged to nationalise the train network within five years of coming to power, promising cheaper fares in the "biggest reform of our railways for a generation". As contracts with private operators expired, all passenger rail would become part of Great British Railways, and a new watchdog, the Passenger Standards Authority, would scrutinise the new system.

BoE warns on banks' private equity risk

UK banks risked "severe, unexpected losses" by underestimating their exposure to the private equity industry, the Bank of England warned. In a speech last Tuesday, executive director Rebecca Jackson spoke of creeping complacency among lenders who had not experienced a private equity downturn, and so had almost no ability to put together data "or even appreciate its crucial importance".

Miner BHP's cheeky bid for Anglo fails

Anglo American, the London-listed mining company, rejected a £31bn takeover approach from Australian rival BHP. It could have been one of the biggest deals in the mining sector for a decade, but Anglo shareholders said it was too low and "highly opportunistic". Mining companies are jostling to corner the market for copper, which is in high demand in the clean energy sector.

Vital statistics

$62bn

Total revenue at Microsoft in the first quarter of 2024, up 17%. It is now the world's most valuable public company, worth $3tn.

$13bn

Amount Microsoft has invested in OpenAI, the creator of ChatGPT.

‘No one’s being honest about it’: how NHS crisis pushes patients to go private

Long waiting lists for treatment are creating a boom in the medical insurance market, leading to fears of a long-term change in attitudes to the service, writes *Julia Kollewe*

When Rosemary Duff heard how long she would have to wait for a hip replacement operation on the NHS, she felt she had no choice but to dip into her savings.

“I waited a month to see my GP, then another four months to see a consultant. His opening words were ‘unless you go private, there’s an 18-month waiting list’, which was a bit of a shock,” said Duff, 71, from Norwich. “Much against my principles, I agreed to go private.”

Duff said her hips had started to play up after the first Covid lockdown, and she had physio through the NHS that had slowed down the deterioration. But a year ago she began experiencing increased pain, was not able to walk very far and struggled to get up the stairs.

Duff spent almost £28,000 having both hips replaced last year at a private hospital run by Circle Health Group. “A lot of money out of my savings, but my children said I should go ahead and do it!” she said.

The same consultant surgeon who advised her to go private then performed the surgery at the Clementine Churchill hospital in Harrow.

Many consultants split their time between working for the NHS and the private sector, with rules in place aimed at avoiding conflicts of interest.

Lengthening NHS waiting lists, which hit a peak of nearly 7.8 million in England in September, have prompted more people to take out private medical insurance in recent years, despite its rising cost. Others are dipping into savings or taking out loans to pay for routine operations, often spending thousands of pounds.

The waiting list was still 7.5 million in February, compared with 4.6 million before the pandemic, according to the British Medical Association. The waiting list is expected to “start to fall consistently but slowly from the middle of 2024”, the Institute for Fiscal Studies predicts – though it is likely to exceed pre-pandemic levels until 2030.

Private hospitals were drafted in by the NHS during the pandemic to help with the surge in Covid admissions and only the most urgent operations were done, leaving a huge backlog of “non-urgent” procedures. But the NHS waiting list was already rising before the pandemic, as far back as 2018 – leading to a two-tier system where many people see no other option but to go private.

To deal with the booming demand for private healthcare, insurers Axa and Aviva had to recruit and train significant numbers of extra call-centre staff last year.

Duff said: “I am now fully mobile again and feel like I have got my life back.” She keeps active – looking after her one-year-old granddaughter once a week, tending her allotment, walking and swimming. She is also secretary to the local Labour party. She inherited some money when her mother died last year, so the surgery “hasn’t completely wiped me out. But it has made a big hole.”

She added: “What makes me so angry is that there are a lot of people out there who probably have jobs that they are dependent on that they’re no longer able to do, because they have joint health problems – their hips aren’t working. And it’s such an easy operation to sort things out.”

More people are following Duff and paying out of their own pocket, despite the cost. A knee replacement typically costs between £12,000 and £15,000; a new hip costs between £9,000 and £16,500, and cataract removal between £2,000 and £4,000, according to 2023 figures from the health data provider LaingBuisson.

Self-pay has increased to the point where it made up 28% of private hospitals’ revenue in 2022, including overseas patients, while procedures covered by medical insurance accounted for 41%, and payments from the NHS, which have tripled since 2003, accounted for 31%, says LaingBuisson. The struggling state health service has been buying cancer care, cardiology and other services from private groups in recent years, prompting concerns about creeping backdoor privatisation.

The private health sector has grown steadily: the combined turnover of private hospitals, primary care (GPs) and dental services has increased almost fourfold since 2010, from £1.3bn to £4.9bn in 2023, data from the Office for National Statistics (ONS) shows. Some say this trend, and the government’s unwillingness to fund the NHS adequately, increasingly undermines state healthcare.

“You’ve now got more and more people who are having to pay out of their own pockets for things like dental care or operations that aren’t available on the NHS,” said David Rowland, director of the thinktank Centre for Health and the Public Interest.

“You’ve got a trend there, which is the state government moving responsibility for paying for healthcare away from collective resources, taxpayer income, back on to the individual. Nobody’s being honest about the extent to which this is happening. No politician has stood up and advocated for it. It’s a trend which has been happening increasingly over the past 30 years with Labour, Conservative and Lib Dem parties in charge.”

Rosemary Duff decided to go private for a hip replacement, despite her principles, after she was told there would be an 18-month wait for treatment.
David Levene

UK private healthcare is mainly provided by a handful of companies that run hospitals and GP and dental practices: Abu Dhabi-owned Circle Health Group and the FTSE 250 firm Spire Healthcare are the biggest, followed by the US company HCA Healthcare and the UK charity Nuffield Health, and Australia’s Ramsay Healthcare.

UK state spending on healthcare was £283bn in 2022, according to the ONS, up 0.7% from 2021. However, adjusting for the impact of inflation, spending declined by 4.5%.

A bed being prepared in a private ward of a British hospital. Alamy

Further analysis by the Organisation for Economic Cooperation and Development shows that the UK spent less on healthcare in 2022 as a percentage of GDP (11.3%) than the US (16.6%), Germany (12.7%) and France (12.1%).

At the same time, the UK health cover market – including medical insurance and cash plans – has been growing much faster than in the past, reaching £6.7bn in 2022, up 6.1% from 2021, according to LaingBuisson.

Despite the steep average annual cost of £2,252, more people have been forking out for individual medical insurance. Those who can get cover through their employers are much better off, with the average work policy costing £975.

Among the growing number of people with private medical insurance is Lisa Maynard-Atem, 46, from Manchester, who is a freelancer and advises firms on digital marketing. She bought the insurance policy in May 2022.

"We've all seen the issues with the NHS – and that's no disrespect to the NHS, but obviously they are under a lot of pressure," she said. "The services aren't what they once were. I was just worried about waiting times. If there's an emergency, I don't want to have to wait. It's my health: I want to get seen as soon as I possibly can."

Maynard-Atem has thought about cancelling her insurance but was glad she kept it when a dental filling fell out, resulting in pain and headaches.

"The NHS dentist that I spoke to said it would be six weeks. I know I can't wait six weeks. So I went to a private dentist and managed to get in straight away, but it cost me over £400." She had a full filling and dental cleaning done, and got most of the cost back from her insurer, London-based Vitality. Following a dispute, she switched to Bupa, where she pays £113 a month for health cover.

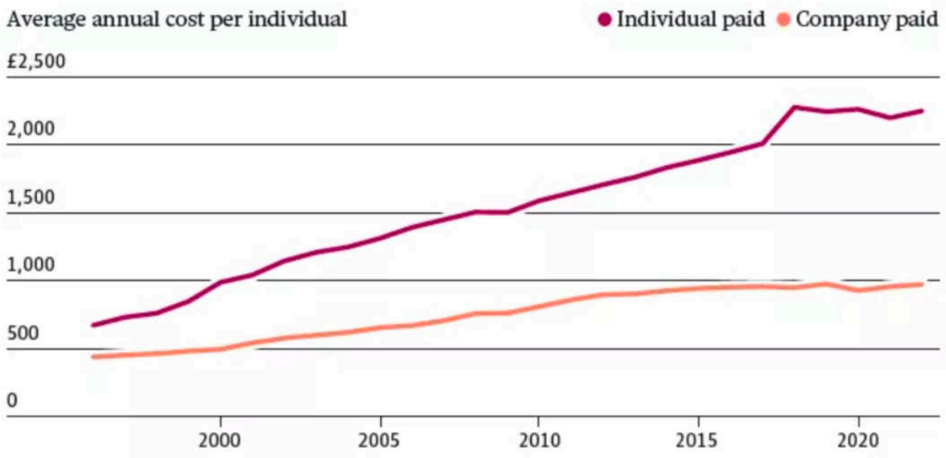
The main players in UK medical insurance are Bupa, Axa, Aviva and Vitality, which together control more than 90% of the market. Bupa, which dates back to 1947, a year before the birth of the NHS, has 3 million UK customers, Axa nearly 3 million, Aviva 1.2 million and Vitality 1 million. This means more than 8 million people are covered by private health insurance – more than one in 10 people in the UK.

Even some smaller employers are now offering health insurance as a perk, in the realisation that if staff struggle to get medical treatment and are absent for longer, it ends up being more costly for the business.

Liz Edwards of the personal finance comparison site finder.com said: "For many people, every day waiting for an operation is another day of pain or poor mobility or limited eyesight. There have been many stories of Brits using their savings to pay for treatment rather than face months while life is on hold."

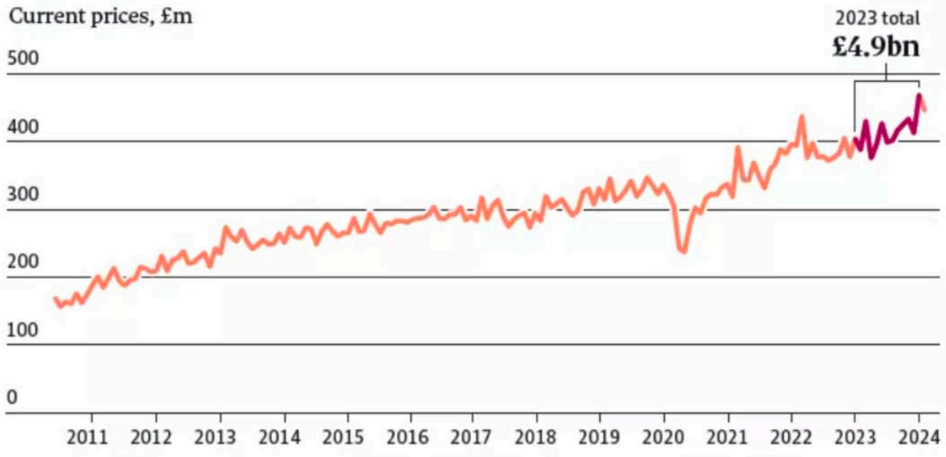
Public v private

How the cost of private healthcare has risen



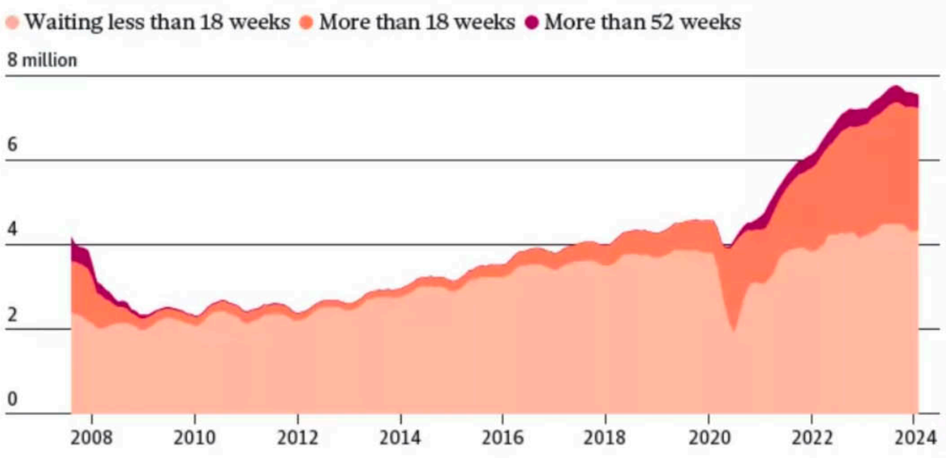
Source: LaingBuisson

Monthly turnover for companies providing health services



Source: ONS

NHS cases in England awaiting treatment



Source: NHS England. Includes NHS estimates for missing data

'The NHS won't consider surgery for endometriosis until I'm turning up at A&E three times a week'
Jess Rushton

Jess Rushton, 32, from Huddersfield, who works for the comparison site Smart Money People, has endometriosis, a condition where tissue similar to the lining of the womb grows elsewhere in the body, causing severe pelvic pain, problems getting pregnant and other issues.

Her first operation was paid for by private health insurance via her previous employer, but when she changed jobs she found she could not obtain private cover for her condition. She paid for her last operation herself, at a cost of £6,000, through an interest-free loan with Omni Capital Retail Finance that had to be paid back within 10 months.

"The NHS won't even consider surgery until I'm bedbound and unable to work, or turning up at A&E three times a week," Rushton said. "The NHS waiting list is so long; there are people that have got their whole lives on hold. Just to get a diagnosis takes eight years because it [endometriosis] gets misdiagnosed as so many different things."

She and her partner are saving up for her third surgery, which is likely to cost £12,000, because it is more complex and medical costs have gone up. She has also been diagnosed with adenomyosis, where the lining of the womb starts growing into the muscle in the wall of the womb.

"My uterus and ovaries were stuck to my hip last time, and I was starting to get really bad mobility problems," she said. "One of the problems with endometriosis is you are likely to have to have an operation every three to five years in order to remove the tissue because it continues to grow. It can grow anywhere, so it affects my bowels, my bladder – that's different scans and different operations. So it's pretty uninsurable."

The pandemic has added to pressure on the health service, with mental health worsening in recent years. Axa Health, which was founded in 1940 as the Association for Hospital Services, and was acquired by the French company Axa in 1999, said demand for mental wellbeing coverage had surged by 160% since 2020.

Axa said customers were now making 55,000 digital GP appointments a month compared with 17,000 before the pandemic.

The rise in claims, coupled with higher medical costs caused by higher wage and energy bills, is driving up insurance premiums. Insurers are pushing through rises of between 10% and 40% this year, with more increases likely in coming years, according to LaingBuisson.

Insurers recognised that this could push health cover beyond the bounds of affordability and were developing more modular products, said Tim Read, LaingBuisson's head of research. These will allow people to pick and choose parts of their cover – dropping, for example, cancer coverage, which would reduce costs. "Cancer coverage is what adds a fair bit of money into the cost of a premium," he said.

The NHS crisis will be a key issue in the general election, and a tough inheritance for the next government. Wes Streeting, the shadow health secretary, has defended Labour's plans to use the private sector to help cut the NHS backlog, arguing that a failure to do so would result in a "betrayal" of working-class people who cannot afford to pay for private care.

Streeting also told the *Guardian* that the NHS would be privatised "over my dead body", adding that his longer-term ambition was for no one to be forced to pay and for the NHS not to rely on private care at all.

Read said: "It's hard to see what levers a new Labour government can pull to bring down the NHS waiting list quickly ... so over five or six years, maybe, we'll get down to more manageable levels.

"But in the meantime, the private health cover market is likely to grow, and perhaps by that point people will be much more au fait with the idea of paying out of pocket for some things, or for insurance."

Profile

Tom Bradshaw

President, National Farmers' Union

Bradshaw says that, on food security, farmers need 'policies, not words'. Graeme Robertson/the Observer

Rishi Sunak said he had farmers' backs, but the NFU head is far from convinced as he spars with Whitehall over floods, falling markets and fraught retailer relations, he tells *Jack Simpson*

'This is the first time I've had my lawn cut by somebody else," says Tom Bradshaw, the new president of the National Farmers' Union. Just over a month after being voted into the role, he admits life has become "hectic".

He is standing outside the idyllic farmhouse in rural Essex where he has lived since he was six, and the garden is all perfect flower beds and newly manicured grass. Nothing here looks hectic, but Bradshaw really is a busy man.

As well as his NFU duties, he grows wheat, barley and oats on the family farm near Colchester, and also owns an equestrian centre and a contracting business that manages four nearby farms – although he admits he has stepped back from day-to-day tasks in recent years. He also has two children, aged six and five.

Easter saw him juggling holiday childcare while tussling with the government over flooding support. Just days after ministers announced a flood recovery plan for those hit by January's Storm Henk, the NFU publicly attacked the decision to limit support to farms less than 150 metres from named rivers.

"We tried to sort this out behind closed doors," says Bradshaw, who clearly prefers the diplomatic route. The government bowed to pressure and removed the restrictions but Bradshaw believes the scheme, which is limited to certain rivers, is still not enough.

"We want to work with Defra to make sure money goes to those most impacted," he says. "There shouldn't be a geographical limit."

Henk is one of 11 named storms to have hit the UK since September 2023. The country has just had its wettest 18 months since records began in 1836, and farms have borne the brunt. Many were left underwater for months at a time, unable to plant or harvest crops, puting them under huge pressure.

Bradshaw hasn't been spared: he lost 15% of his wheat crop this year because of the rain. But he is one of the lucky ones. He reads a message from an NFU member saying the floods have put him close to "jacking it in" and "raising the white flag".

Bradshaw adds: "Markets have collapsed, wheat, barley, rape, obviously. Many people didn't get crops planted, and of those that did, 40% are in poor condition. It's a pretty gloomy picture out there."

For him, protecting farmers is crucial to the country's food security in an increasingly uncertain world. The UK produces 60% by value of the food it consumes. It is largely self sufficient in grains, and production of meat, milk and eggs is equivalent to consumption (though some high-value products are imported). But the numbers are lower for vegetables (50%) and fruit (16%).

At February's NFU conference, Rishi Sunak told farmers "I've got your back", because food security was a priority. Measures included a new annual food security index, and grants worth £427m. So does Bradshaw think the government has a plan for food security?

"No. I hear that food production has risen up the political agenda. I believe it has, but it's easy to deliver the words: it's the policies we need."

Bradshaw thinks retailers and supermarkets could do more, too. He points to recent shortages of products such as eggs and salad as a direct result of retailers ignoring farmers' needs.

"We ran out of eggs in this country because the retailers wouldn't heed the warning that there wasn't a viable return for members to reinvest in their businesses," he says.

The relationship between farmers and supermarkets is one of interdependence and tension. Bradshaw says farmers are at "breaking point", with retailers asking them to meet an increasing list of requirements that are not imposed on their overseas competitors.

"We are asking for core standards to be implemented within imports that match the standards of production here," he says. "At the moment it feels like they want everything at the minimum cost."

But these aren't the only pressures on the industry. Delays to the rollout of sustainable farming incentive (SFI) payments – the subsidies brought in to replace the EU's basic payment scheme (BPS) subsidies – have left many farmers out of pocket. Bradshaw, who voted to remain in the EU, admits however that this picture is improving slightly, with more than 17,000 farmers signed up.

There have also been much-publicised protests against a Welsh government scheme under which farmers have to give more than 20% of their land for trees and wildlife habitat in exchange for the new payment. Bradshaw says this system will not work in its current form.

So with all these headwinds, who would be a farmer? It is clearly a subject Bradshaw feels passionately about. When he talks about there now being 7,000 fewer farming businesses than in 2019, his voice breaks. "We can't let this continue," he says, clearly emotional.

We are sitting metres away from the former milking parlour where a six-year-old Bradshaw used to help his father (who still works on the farm). "Farming is just something I always wanted to do," he says. After graduating from agricultural college in Kent, he came back to the family farm a few miles north-west of Colchester.

"When I came home, aged 21," he says, "my dad more or less handed over the chequebook and said, 'Here you go.'"

Since then he has expanded the farm contracting business and moved away from dairy farming, converting the former dairy buildings into a riding school.

So, does he want his children to be farmers? "My ambition here is to have a rural farm business that they have the choice to get involved in if they want to," he says.

Voted in as president in February after two years as deputy president, he replaced the popular and plain-speaking Minette Batters, who once accused former environment minister Thérèse Coffey of being "asleep at the wheel".

Bradshaw is effusive about the job Batters did, but says he "can't look to be Minette". He also thinks the political landscape has changed since she was first president: the NFU often had to act like the opposition under Batters's reign, because the opposition could be "so poor".

"I don't think we need to be that political now [...] We are in different times now and we will work constructively with whoever is in power," he says.

He believes the rural vote is now up for grabs, saying members will be looking closely at all of the party manifestos. A recent Deltapoll survey suggested that the rural vote, which has been Conservative traditionally, could be moving to Labour. It found that in the 100 biggest farming constituencies, Tory support had dropped from 58% to 32%, with Labour on 36%.

For now, though, it is the current government Bradshaw has to deal with. His afternoon will involve going out to bat for his 45,000-plus members in a call with environment minister Steve Barclay.

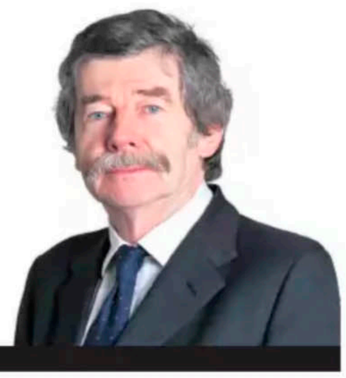
And after that? A more traditional kind of batting: Bradshaw will make time for a game of cricket in the garden with his son.

Executive summary

Age 41
Family Married to Emily. Two children aged six and five.
Education Colchester Royal Grammar School, then a BSc in agricultural business management at Imperial College in Wye, Kent.
Pay "Depends on the weather and if it makes the magic money tree grow."
Last holiday First family skiing holiday, before Christmas.
Best advice she's been given "You have two ears and one mouth – try to use them in that ratio."
Biggest career mistake "A career makes it sound like it was a plan! Being too trusting and taking people at face value."
Phrase he overuses "You would have to ask my children."
How he relaxes Family, running and hockey.

William Keegan

@willlamkeegan



Can we fix 'economic failure' if we don't rejoin the EU?

Now, let me get this straight. We have a fissiparous, Brexit-supporting government, many of whose MPs are stepping down, convinced that their party is heading for its wilderness years. Correspondingly, we have a Labour opposition that is riding high in the polls, led by Keir Starmer, who – unlike his predecessor Jeremy Corbyn – played a noble part in the remain campaign and argued passionately for a second referendum.

Proponents of a second referendum hoped that the country would acknowledge its historic mistake, and return to the European Union it should never have left. I was one of them. We failed.

Since that failure, what we were worried would manifest itself has indeed manifested itself. Brexit is an economic disaster, with the Office for Budget Responsibility and National Institute of Social and Economic Research estimating the hit to the nation's GDP at anything between 4% and 6%.

There are daily reports now of the bureaucratic disruption at customs to what was once the ordinary course of business for small and medium-sized firms. Exports and imports alike are affected. There are mounting supply chain shortages and costs are rising as a direct result of Brexit, with more disruption to come. Farmers who voted for Brexit now regret not having been more careful about what they wished for.

As for those famous trade deals, promised as substitutes for deals with our nearest and largest market, they have been replaced by – er, well, let's face it, they have not been replaced. It's pathetic: a national example of self-harm that makes us an international laughing stock.

But the disaster is not just about business, trade and the economy. It embraces people's rights, privileges and opportunities – made possible, indeed taken for granted, via our membership of the EU. This is especially bad for the young, not least for the 60% of 18- to 24-year-olds who, surveys indicate, think leaving the EU was a mistake.

Defeatists tend to say that the EU would not want us back. Certainly they would want to deal with trustworthy people, which Boris Johnson and co were not. But they too are troubled by the consequences of Brexit – although, as I have said before, they know that what has happened to Britain has acted as a brake on potential leavers in the remaining EU nations.

But what happens when the EU offers an olive branch – a plan for 18- to 30-year-olds in all member countries *and* the UK to be able to work and study throughout the EU for up to four years? Rishi Sunak rejects it immediately, and Labour follows suit with all that guff about "red lines".

Now, wait for it, the *reductio ad absurdum* of Labour's position is this: we are told that it will fight the coming election on the Conservatives' "economic failure", not on Brexit. This is, I think, a classic example of what my philosopher friends term a "category mistake". Brexit constitutes an integral part of this government's economic failure. Highlighting that failure, and promising to reverse it, should be central to Labour's strategy. The fact of the matter is that Starmer was right about Brexit, and the Brexiters who captured the Tory party were wrong.

I gather that there are rejoin candidates in the imminent local elections. It might strengthen Starmer's arm if they do well.

It is a commonplace that the British economy is suffering from years of underinvestment, and that this has undoubtedly affected its productivity. There are too many international comparisons from which the UK emerges poorly. In part, the situation resembles the way that successive Conservative and Labour governments in the 1950s and 1960s were concerned about what was known as "relative decline" and decided that one way of dealing with this was to join what was then the Common Market.

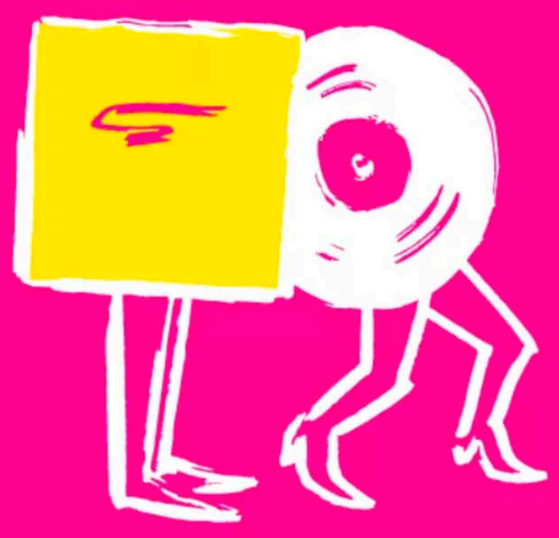
Association agreements were not enough. We needed the full works. After several failed attempts, we entered the European Economic Community in 1973, and that evolved into the EU, with the added benefit of the formation of the internal – single – market, in whose formation we played a crucial role.

That gave a vital boost to our economic performance. Now, at a time when there are so many repair jobs to be addressed, but endless complaints about the cost, UK plc needs another boost, and what Keynes called the "animal spirits" of entrepreneurs require a shot in the arm.

In my view, a more confident Starmer could provide that if he ceased being mesmerised by "red wall" Brexiters and returned to first principles. Most people now regard Brexit as a serious mistake. Re-entry would be good for investment – and for growth and tax revenue.

As the former Bank of England governor Mark Carney puts it: "'Take back control' was actually code for 'tear down your future'."

Get a friend



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The Guardian | The Observer

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Influencers post enticing pictures of prepared food in colourful rows to make your mouth water. But nutrionists have raised concerns. *Alamy*

How to store food safely

Dean Harper, a private chef based in London, says people who have stored rice incorrectly, for example, can come down with a nasty stomach infection days later. "Precooked meals can become breeding grounds for bacteria – usually, the taste and texture would go stale first."

Here's how to ensure prepped meals remain safe:

- Use shallow, airtight containers once meals are portioned, and label with the date.
- Ensure food is cooled to room temperature before it goes in the fridge.
- Chef Lisa Marley advises drinking fresh juices immediately, but says they can be kept in the fridge for up to two days.
- Meals can typically be held in the freezer for up to four months, says Jen Walpole, a nutritional therapist.
- Your fridge should be below 5C and your freezer below -18C, says Baillie Hamilton.

'Meal prepping' is booming – but beware the health dangers

Planning meals for the week and cooking and storing them all in advance is a growing trend to save time and money. But there are potential problems, writes *Shane Hickey*

Just after his food shop is delivered at 10am on a Sunday, Sean Willers starts his weekly routine. Bolognese, chilli, potatoes, rice, chicken and vegetables are all cooked and stored in the fridge for lunches and dinners until Wednesday.

The routine – he eats the same thing "80% of the time" – means he has similar food every week for 17 of his 21 meals so he can control calories, eat healthily and save money.

Batch cooking, or "meal prepping", has grown in popularity and is attracting a diverse following.

Those on a tight budget, fitness enthusiasts, those who want to save time otherwise spent cooking during the week, or anyone who wants to avoid calling for a last-minute takeaway, have helped the trend grow. Instagram is awash with influencers posting rows of Tupperware filled with colourful curries and rice, hamburgers with sweet potato fries, smoothies and salads, among many other meals.

But it has also raised concern among nutritionists about the potential for different types of food to spoil in the fridge, and the accompanying health risks.

How the savings work

Prepping for meals through the week can save in several ways. Buying greater amounts of individual ingredients can save money through economies of scale. And with proper planning, there should be little waste – or so the theory goes. Chef Ben Ebbrell, a co-founder of the YouTube Sorted Food channel, says avoiding last-minute decisions will also make savings.

"Buying ingredients in bulk is often cheaper per kilo, plus there are savings to be made in terms of energy use by only having to use appliances, hobs or oven once. It costs a lot less to have three trays cooking in the same oven at one time than to heat the oven for a single baking or roasting tray of food three times on consecutive days," he says.

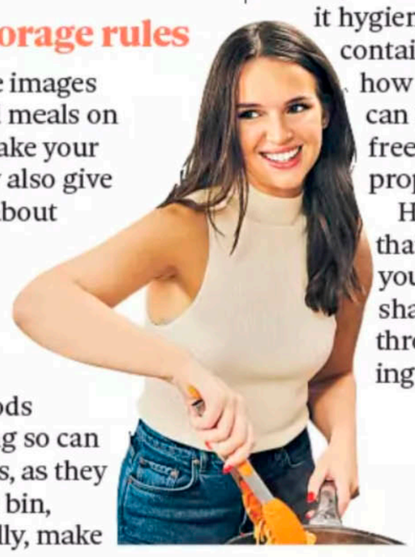
Mimi Harrison, author of *Beat the Budget* cookbook, started meal prepping at university when her weekly supermarket budget was £13. Now she draws up meal plans where the costs are kept down by five portions being made at a time. Soy tofu, aubergine and rice comes in at £1.16 a portion, while rigatoni with pork at £1.02.

The last year has seen the prepping trend grow, she says. A "£20 weekly meal prep", which makes 15 meals, has proved particularly popular. People are really focusing. They want to know how to make something last across the whole week that would reduce their budget," she says.

Follow the storage rules

While many of the images of freshly prepped meals on Instagram may make your mouth water, they also give rise to questions about food safety and storage.

Nutritionists urge people to be fully aware when storing certain foods together. Not doing so can negate any savings, as they may end up in the bin, and also, potentially, make you ill. The Food Standards Agency, for instance, says cooked rice should be consumed within 24 hours after being stored in the fridge.



Author Mimi Harrison started food prepping at university.

Nutritionist Isobel Baillie Hamilton, from the Nutritionist Resource directory, says meat, fish, grains and pasta can be kept in the fridge for up to three days, but in separate containers.

Carolina Goncalves, from online pharmacy Pharmica, says pasta and dairy products are more likely to go off due to bacterial growth and should be consumed sooner than other products.

"Scientific research suggests it is perfectly safe to refrigerate, or freeze, food as long as you prepare it hygienically, store it in proper containers and account for how long each ingredient can keep in the fridge or freezer based on its unique properties," she says.

However, Ebbrell warns that the temperature of your fridge can drop sharply when it is opened throughout the day, meaning it does not run at the recommended 0C to 5C, which can reduce shelf life.

"A freezer is a brilliant option. But what doesn't happen is for the time stamp to reset once frozen. If you've left it in the fridge for three days, then you transfer it to a freezer, when you defrost it, it is still on its last legs. You can't then keep it for another three days without risk.

"Of course, not all foods freeze well – salads are impossible, for instance, and freezing rice at home drastically alters its texture."

Psychological dangers?

While eating an organised and regimented diet may help your waistline and keep your finances in reasonably good order, it may also have an effect on your mental health, according to psychotherapist Eloise Skinner, who says there can be dangers in being "over prepared, controlled and structured".

"Meal prepping can narrow our range of options, creating some degree of rigidity. There's also a danger, perhaps especially for those with a pre-existing tendency towards controlled routines, that meal prepping becomes a fixation – creating a pattern that we feel we can't deviate from.

"This could restrict us from some of the more spontaneous, unplanned joys in life – grabbing a meal with a friend, or changing up our meal plans at the last minute."

Willers says he leaves space every week within his routine for meals out with his family or partner, so that he can have food which is not planned.

Your problems

Anna Tims
Consumer champion of the year

L&Q turned our property swap into a nightmare

My wife, the daughter of a Windrush émigré, is a long-term social housing tenant with L&Q. Since we plan for her elderly parents to move in with us, we applied to swap her two-bedroom flat for a three-bedroom one via housing association L&Q's mutual exchange scheme. The property we chose was in a poor state of repair, but had potential. It took 18 months for the exchange to complete, during which time we were required to fill out forms confirming the condition of our property and our relationship with our neighbours, as did the other tenant who confirmed all was in order.

On moving day in April 2022, we were immediately doorstepped by our new neighbour, who informed us we were there illegally, and tried to stop us moving in. The flat itself had fallen into a dreadful state of disrepair. Live wires dangled from the walls, the plaster was rotten and the ceilings near collapse. It transpired the previous tenant had illegally let it as a house of multiple occupancy. L&Q told us to put in a works request, then proceeded to ignore us.

Meanwhile, we had to check into a hotel until we had paid builders to replaster the bedrooms, and a cleaning firm to sanitise the flat. The neighbour continued to abuse us with verbal and physical threats, and we discovered that she had previously been arrested for threatening neighbours. Eventually, we threatened L&Q with legal action, and, only then, did it start major works. It promptly found traces of asbestos, and we were then told that we had to move out immediately.

We were due to get married at the end of the month, and were given alternative accommodation miles from our old and new homes on our return from our honeymoon. Weeks passed, and we discovered that the contractors were also abused by the neighbour, and that some had even refused to return.

In April 2023, eight months after we had been moved out, we were told the works were complete and were given just three days to vacate our temporary accommodation. There were still holes in the floors and walls, exposed wiring and no heating or hot water. Moreover, police had advised us that the neighbour was a safeguarding risk.

A year on, we have still not dared to move back in and rely on friends and family to put us up while still paying £639 a month in rent.
SD, London

Your horrendous ordeal shines a light on the mutual exchange process which allows eligible social housing tenants to swap properties. It's an invaluable service when it works well, but relies on the goodwill and integrity of both parties.

It also relies on an effective landlord whose duty it is to ensure properties are safe and habitable. Your new flat was neither, and L&Q appears to have failed dismally.

It stirred itself when I first got in touch in December, and contractors were redeployed. It wasn't until March that a technician discovered the boiler was leaking gas and capped the supply.

L&Q's scanty terms and conditions on mutual exchange state tenants accept properties "as seen". However, that does not absolve it of basic legal responsibilities, such as ensuring gas boilers are certified and the integral structure sound.

It transpires that L&Q stopped inspecting homes before exchange during the pandemic and neglected to resume. You exchanged in April 2022, nine months after all Covid restrictions were lifted. When I began investigating in December, physical inspections by qualified staff were still not mentioned in the T&Cs. After I questioned this, a line was added saying site visits "may" be carried out.

Matt Foreman, executive group director of customer service, says: "The mutual exchange was agreed between residents in a period where, as a result of the pandemic, our policy had changed to be conditional on tenants submitting a home condition checklist. We have since returned to carrying out physical inspections when requests are made.

"We recognise that we could have acted more quickly to reduce the disruption and distress caused to SD after the exchange, and will be reviewing our policy accordingly."

As for your neighbour, who has since allegedly abused one of L&Q's own housing officers, it says it can't comment on individual cases but takes "proportionate action" when antisocial behaviour is reported.

Although the flat is finally habitable, you feel you are no further forward since your wife is too scared to live alongside the threatening neighbour.

You demanded a refund of the £7,000-plus in rent you paid from the date you were forced to leave your temporary accommodation. Instead, L&Q has offered £170 for the distress, inconvenience, and the time taken to get the complaint resolved.

You could take your case to the Housing Ombudsman, which tells me it expects properties to be inspected by landlords before a mutual exchange, and reports of antisocial behaviour to be investigated. However, your wife has been so badly affected by the ordeal you have, instead, agreed another mutual exchange.

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The Guardian | The Observer

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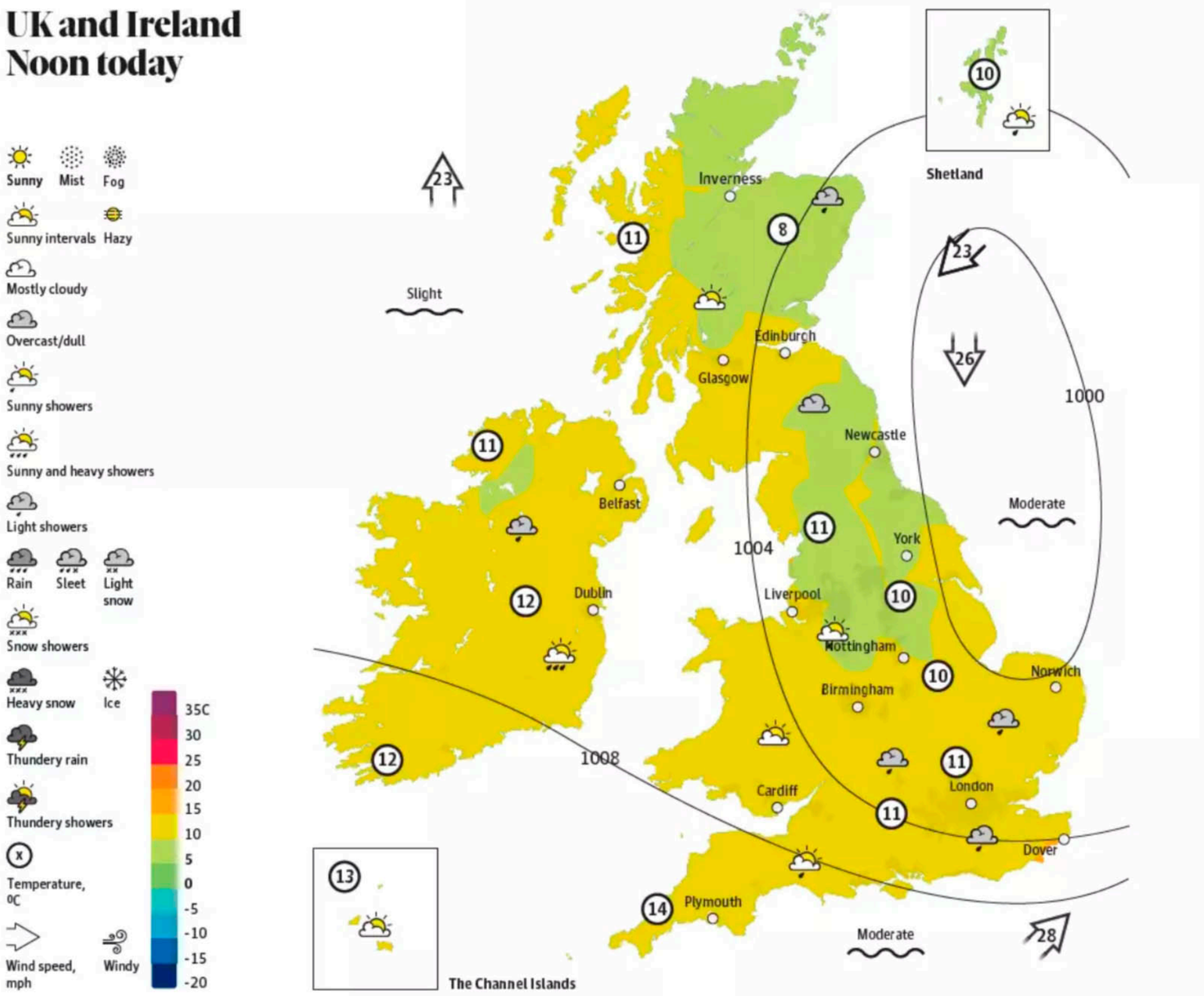
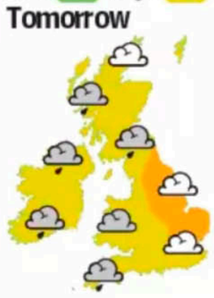


Two-day forecast

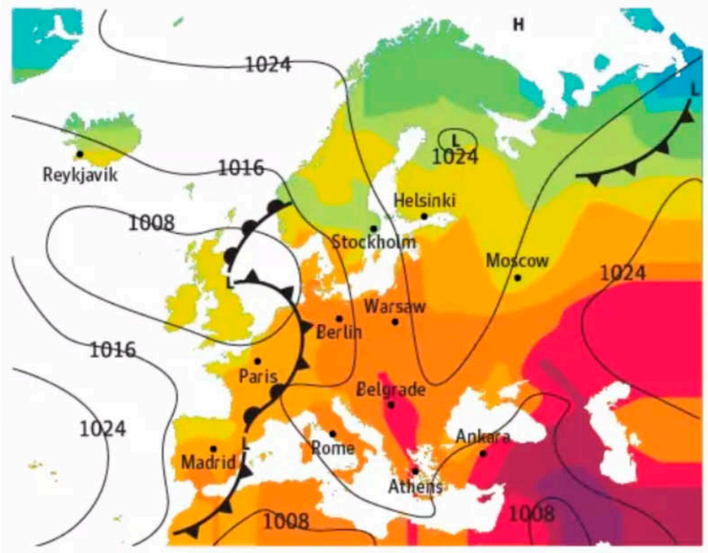
Low 5 High 14
Tomorrow



Low 8 High 17
Tuesday

With low pressure near western Ireland, there will be scattered rain in the western UK on Monday and on Tuesday.

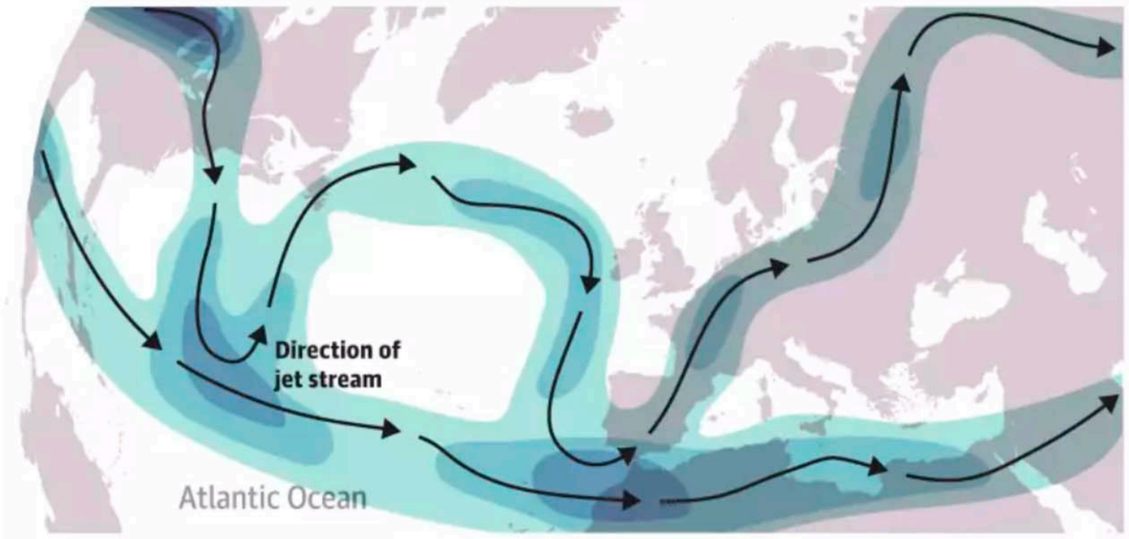
Europe today



With low pressure moving northward in the North Sea, there will be periods of rain across far eastern Scotland with lingering showers across England today. The trailing cold front will bring outbreaks of rain to south-east France which will lead to flooding. This front will also bring spells of rain to the Italian Alps and across northern and eastern Spain. An area of low pressure moving south-eastward in the Atlantic Ocean will bring showers to Ireland and Northern Ireland.

Jet stream

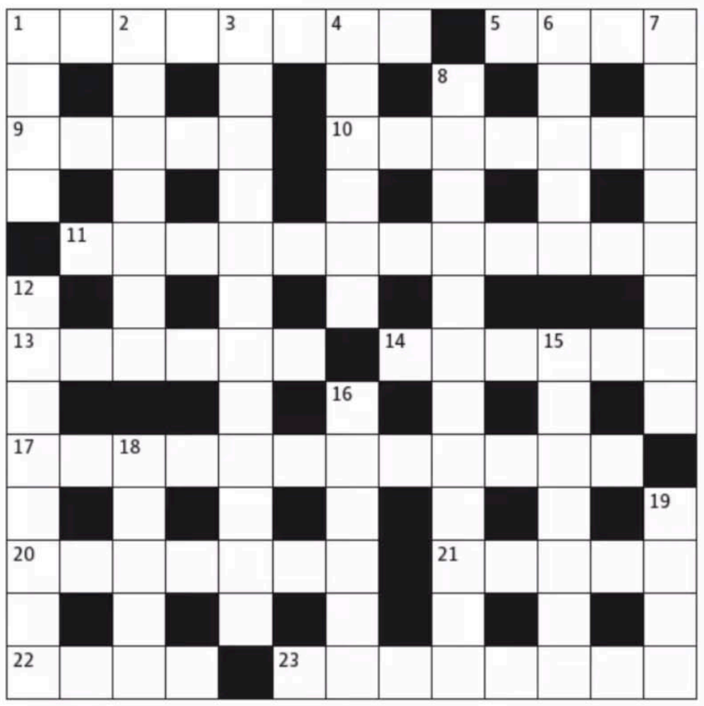
With the UK in the dip of the jet stream, it will remain chilly across the UK.



Around the world

Algiers	21	Corfu	25	Lagos	33	Perth	23
Ams'dam	16	Dakar	26	Lima	23	Prague	22
Athens	25	Dhaka	40	Lisbon	17	Reykjavik	11
Auckland	18	Dublin	12	Madrid	17	Rio de J	32
B Aires	19	Florence	25	Malaga	22	Rome	23
Bangkok	40	Gibraltar	20	Melb'rne	22	Singapore	33
Barcelona	17	H Kong	31	Mexico C	29	Stockh'm	8
Basra	37	Harare	22	Miami	27	Sydney	23
Beijing	19	Helsinki	13	Milan	18	Tel Aviv	23
Berlin	23	Istanbul	17	Mombasa	31	Tenerife	23
Bermuda	18	Jo'burg	21	Moscow	14	Tokyo	25
Brussels	15	K Lumpur	33	Mumbai	37	Toronto	21
Budapest	25	K'mandu	33	N Orleans	28	Vancouv'r	12
C'hagen	15	Kabul	11	Nairobi	24	Warsaw	23
Cairo	30	Kingston	31	New Delhi	38	Wash'ton	30
Cape Town	23	Kolkata	40	New York	23	Well'ton	16
Chicago	21	L Angeles	23	Paris	17	Zurich	18

Speedy crossword No. 1,490



Across

1 Pink wading bird (8)
5 From the same source (4)
9 Preliminary version of a document (5)
10 Childhood viral infection (7)
11 Cockney idiolect (7,5)
13 Affectedly posh (2-2-2)
14 Suffocate (6)
17 Candid intimate conversation (5-2-5)
20 Machine-readable code for retail purposes (3,4)
21 Make a speech (5)
22 Prong of a fork (4)
23 Face up to (8)

Down

1 Grow fainter (4)
2 Disconcerted, ashamed (7)
3 Menace (12)
4 Boyish young woman (6)
6 Very lightweight wood (5)
7 Differ in opinion (8)
8 Make a great deal of exultant noise (5,3,4)
12 Letters or symbols of a language (8)
15 Confused mixture (7)
16 Precede (6)
18 Protective kitchen garment (5)
19 Joke (4)

Solution No. 1,489

C	A	N	N	A	B	I	S	■	A	V	I	D		
A	■	O	■	S	■	N	■	D	■	O	■	O		
F	U	S	S	Y	■	S	H	I	N	D	I	G		
E	■	T	■	M	■	I	■	S	■	K	■	G		
■	A	R	O	M	A	T	H	E	R	A	P	Y		
D	■	U	■	E	■	U	■	N	■	■	■	B		
E	N	M	I	T	Y	■	E	C	Z	E	M	A		
T	■	■	■	R	■	S	■	H	■	A	■	G		
A	M	P	H	I	T	H	E	A	T	R	E	■		
C	■	O	■	C	■	E	■	N	■	L	■	H		
H	O	L	D	A	L	L	■	T	E	D	D	Y		
E	■	I	■	L	■	V	■	E	■	O	■	M		
D	O	O	M	■	H	E	R	D	S	M	A	N		

NOTES

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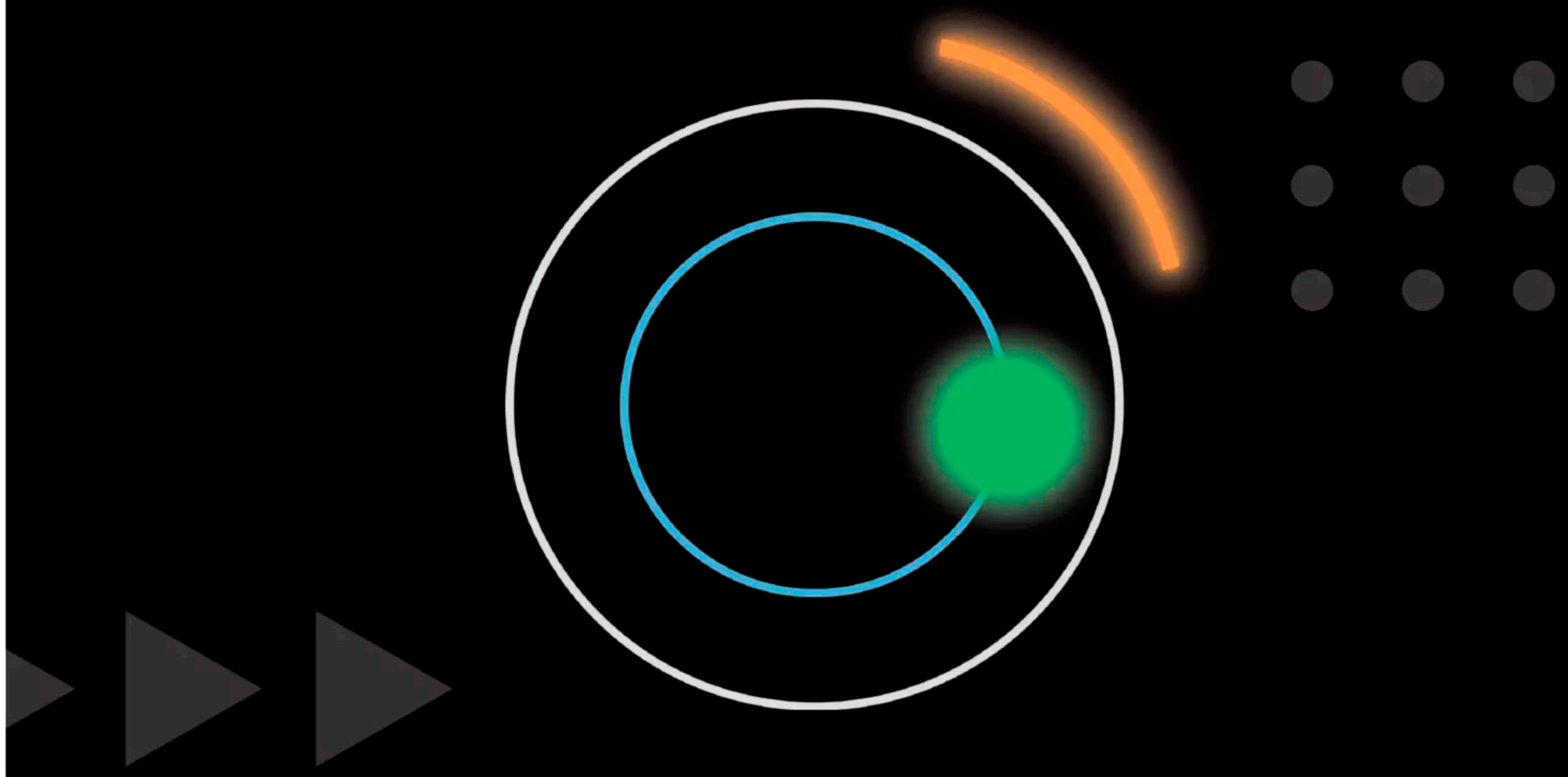

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WEST HAM UNITED LONDON 2 — LIVERPOOL FOOTBALL CLUB EST. 1892 2

Over and out

Klopp's Liverpool farewell turns sour after ugly spat with Salah in draw at West Ham hammers yet another nail into fading title hopes

Page 2

Jürgen Klopp cuts a forlorn figure as he waves to the travelling fans

BEN STANSALL/ AFP/GETTY IMAGES

Champagne rugby

Red Roses seal third grand slam in a row

Page 12

Spot of bother

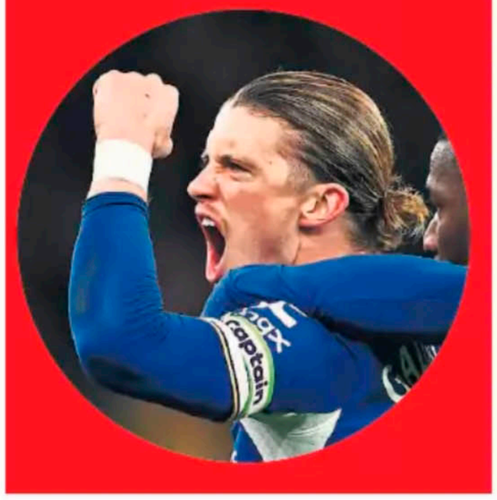
Heartbreak for Hayes as Barcelona bounce back

Page 10

Late drama

Gallagher thunderbolt saves point for Chelsea

Page 4



Touchline row in 79th minute after Antonio's equaliser is ugly end to poor Liverpool display

All over bar the shouting as Salah casts dark shadow

2		2
WEST HAM		LIVERPOOL
Bowen 43, Antonio 77		*Robertson 48, Areola 65og*
29%	Possession	71%
8	Shots on Target	8
11	Total Attempts	28

Jacob Steinberg
London Stadium

Is it over yet? Normally, a defensively flawed, late-season 2-2 draw would be something to savour. As far as Liverpool are concerned, though, everything feels difficult to love at the moment. The mentality monsters, the team that once flattened opponents as limited as West Ham as a matter of course, are gone.

This is a team whose emotional energy has been drained by the challenge of staying in a three-way title race. Jürgen Klopp, who has three games left before he can pack it in, looks and sounds spent. He was not in the mood to say much about his row with Mohamed Salah, who was preparing to come on as a late substitute at the London Stadium and made it very clear he had zero interest in anything his manager had to say to him.

Perhaps a new voice is needed. And maybe, once the disappointment of throwing more points away subsides, at least Klopp will tell himself that he will not have to coach those dreaded 12.30pm kick-offs any more. The responsibility will fall on Arne Slot next season and much will depend on whether Liverpool can rediscover their poise in front of goal.

This was a game they could have won 10 times over. One-nil down at half-time, their aerial shortcomings exposed by Jarrod Bowen heading in his 20th goal of the season, Liverpool had responded well. They ripped into a passive West Ham at the start of the second half, scored twice and had enough chances to seal a win that would have kept alive their hopes of taking advantage of any slips from Arsenal and Manchester City.

Yet Liverpool are short of conviction at both ends. Luis Díaz could have had a hat-trick but had to settle for the assist for Andy Robertson's equaliser. Late on, with Liverpool chasing a winner, Harvey Elliott would crack an effort against the bar.

West Ham, who are preparing for a managerial change of their own, were lucky. David Moyes was happy after Michail Antonio rescued a creditable point, but he knew Liverpool were the better team.

Klopp had reacted strongly to the defeat to Everton, Darwin Núñez and Salah included in the five players who dropped to the bench, and the early signs were positive. Playing all the football, making all the passes, there were times when Liverpool threatened to destroy West Ham's attempts to sit deep and counterattack.

Confidence was fragile after West Ham's thrashing at Crystal Palace. Mohammed Kudus's dribbling worried Trent Alexander-Arnold on the left but moments of flair were sparse. Lucas Paquetá simply was not in the game.

Liverpool eased into their groove, Elliott spurning their first chance and West Ham were grateful for a late offside call after Angelo Ogbonna handled Díaz's shot. Liverpool, who had Cody Gakpo leading the line, found it too easy to expose West Ham's lack of mobility. Alexis Mac Allister soon shot straight at Alphonse Areola.

Shoddy finishing made Liverpool vulnerable. A few minutes after Díaz dragged a shot against the woodwork, West Ham decided to have a go at the unfamiliar concept of pressing. It ended with Alisson pushing Bowen's deflected shot wide.

Dodgy at set-pieces at Everton, Liverpool failed to wake up. West Ham took a short corner and Kudus was under no pressure. A good cross invited Bowen to lose Gakpo and steer a bouncing header past Alisson.

Liverpool retreated down the tunnel wondering how they were behind. West Ham, though, have developed a habit of conceding shortly after half-time. The second half was three minutes old when Díaz rolled a pass inside to Robertson, who had space to jab a weak shot past Areola.

West Ham made the same old error of trying to guard a lead. They were soon being pulled all over the place. Ryan Gravenberch and Alexander-Arnold went close before Liverpool went ahead. Alexander-Arnold's corner reached Gakpo and when his shot hit Ogbonna, the ball went in off Areola for an own-goal.

West Ham looked finished. They toyed with a complete collapse, only for Areola to thwart Díaz with two outstanding saves. Out of nowhere, an equaliser arrived. Bowen crossed and Antonio punished slack defending by heading past Alisson. Liverpool found a way not to win.

West Ham	Liverpool
4-2-3-1	**4-3-3**
Areola; Coufal, Zouma, Ogbonna, Emerson; Alvarez, Soucek (Ward-Prowse 74); Bowen, Paqueta, Kudus; Antonio **Subs not used** Fabianski, Johnson, Cresswell, Phillips, Cornet, Ings, Casey, Mubama	Alisson; Alexander-Arnold (Gomez 79), Van Dijk, Quansah (Szoboszlai 90+1), Robertson; Endo🟨 (Núñez 79), Gravenberch, Mac Allister🟨; Elliott, Gakpo, Díaz (Salah 79) **Subs not used** Konaté, Jones, Tsimikas, Bajcetic, Kelleher

Referee Anthony Taylor

'If I speak there will be fire' Striker kicks up a storm

Jacob Steinberg

Mohamed Salah ruined Jürgen Klopp's attempt to play down his touchline row with the winger by saying there would be "fire" if he stopped to speak after Liverpool's faltering title challenge suffered another blow in their draw at West Ham.

Salah, who was dropped after Liverpool's midweek defeat at Everton, cut a disgruntled figure while he was waiting to come off the bench. He reacted badly after Klopp, whose side were chasing a late winner after squandering a 2-1 lead, tried to speak to him. The incident ended with Darwin Núñez, another substitute, having to pull Salah away from Liverpool's manager.

Klopp, who is set to be replaced by Feyenoord's Arne Slot at the end of the season, did not want to dwell on the incident. "We spoke about it in the dressing room and that is done for me," he said. Asked if Salah was also ready to move, Klopp said: "That was my impression."

But Salah did not appear to be happy when he walked past reporters on his way out of the ground. He declined interview requests and said: "There's gonna be a fire today if I speak."

It was another disappointing day for Liverpool, whose hopes of catching Arsenal and Manchester City look slim after a run of one win in five games. They are two points behind Arsenal, who have a game in hand, and one behind City, who have played two games fewer than Liverpool. Klopp refused to give up the fight but he did not sound optimistic.

"Do they look like they lose two or

Top three run-ins

1 Arsenal P34 GD56 Pts77

Today	Tottenham (a)
Sat	Bournemouth (h)
12 May	Man Utd (a)
19 May	Everton (h)

2 Man City P33 GD48 Pts76

Today	Nottm Forest (a)
Sat	Wolves (h)
11 May	Fulham (a)
14 May	Tottenham (a)
19 May	West Ham (h)

3 Liverpool P35 GD41 Pts75

Sun	Tottenham (h)
13 May	Aston Villa (a)
19 May	Wolves (h)

Lopetegui snub

Milan are close to appointing Julen Lopetegui, which puts him out of the running to replace David Moyes as West Ham's manager. Lopetegui was one of the frontrunners for the job, which is expected to become vacant when Moyes's deal expires at the end of the season. But Milan are also looking to make a managerial change and they are poised to name the Spaniard as Stefano Pioli's replacement. Lopetegui is more attracted by the chance to join the Italian giants. JS

Mohamed Salah has a heated exchange on the touchline with Jürgen Klopp

JUSTIN SETTERFIELD/GETTY IMAGES

Klopp's last hurrah now heading for atrophy, not a stack of trophies

Simon Burnton
London Stadium

Asked to consider the imminent departure of Jürgen Klopp, David Moyes was in jovial mood. "I'll be glad he's gone. He's too big. Teeth are too bright. I'll be glad to see the back of him I've got to say. Hurry up and get away."

But even for those who have been counting down the days, the rogue miserabilists, irredeemable misanthropes and rival managers, this cannot be how anybody wanted the story to end. Moyes admitted Liverpool were the better team here and by way of bonus added they had been also in their 2-0 defeat at Everton on Wednesday.

Liverpool were also better than Fulham last week, and Crystal Palace and Manchester United before that. But just one of those games has been won and the manner of its unravelling is the final cruelty of Klopp's final season.

The German has not yet been bled dry of magic, is not entirely drained of energy or inspiration. He proved that much at half-time here when he transfused focus and vitality to a team that in the opening period had simmered occasionally but never soared. A goal down at the break, within 10 minutes of the restart they had fashioned three excellent chances and an equaliser.

There was still joy in this performance. Luis Díaz was threatening and entertaining, Trent Alexander-Arnold played a handful of fabulous passes and Andy Robertson, despite having played all but six minutes of Liverpool's past five league games and operating, in Klopp's words, "on the edge", was effervescent.

There was a moment in the first half when Liverpool were playing with Cody Gakpo on the left, Díaz on the right and Robertson and Alexis Mac Allister as a front two, demonstrating an openness to improvisation. That was also, and less pleasingly, displayed a little later when Ryan Gravenberch decided the best way to convert Gakpo's centre when beautifully placed was with an off-balance reverse backheel flick (he made no contact).

In the first half, Robertson's availability as an open passing option on the left and Harvey Elliott's on the right, sucked the team into playing easy passes into areas that suited the West Ham defence. Part of their improvement after the break came with an increased willingness to attempt riskier but potentially more decisive passes through the middle. Still, their actual goals relied on a full-back and a triple deflection. They are a team that is straining but sagging.

The heavy metal football of Klopp's heyday has been replaced with something that is just heavy. The manager himself is weighed down. He said little in a brief post-match press conference but there were a few phrases that revealed a dark mood: "I tried to do the right thing"; "It will be the next generation, not me any more"; "I'm sorry I don't have better news for you or anybody else."

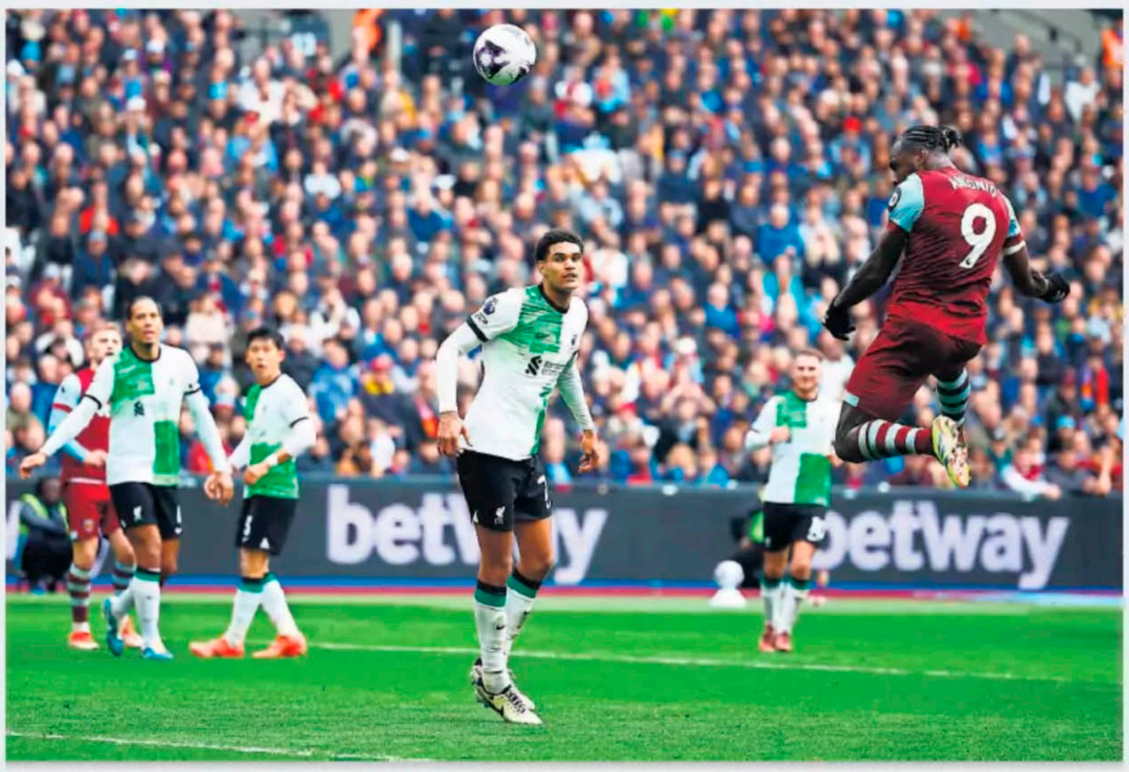
The heavy metal football of Klopp's heyday has been replaced with something that is just heavy

It is not just Liverpool's results that are not right at the moment. Klopp stands in the centre circle during the pre-match warm-ups, back to his own side, analysing the body language of their opponents. Had he spun around on this dismal, remorselessly grey April afternoon he would have noticed the disposition of certain members of his own side was even less sunny than the London sky.

Mohamed Salah was the most obvious example and the Egyptian spent his final few minutes before retreating to the dressing room exchanging the most half-hearted of passes with Dominik Szoboszlai. While it might be a bit presumptuous to describe him in these moments as melancholic there was certainly no evidence of enthusiasm. It was as if his shoulders and his form had become engaged in a battle to see which could slump further.

A couple of hours later, as the final whistle blew on this game and, to all intents and purposes, on Liverpool's season, the first player to retreat down the tunnel was Salah. If for much of the match his side was evidently desperate for a player with precisely his skillset – lightning pace and an eye for goal – he did little once introduced to suggest he still possessed it or to replace in anyone's memory the argument with Klopp on the touchline that immediately preceded his introduction. There was one run, with a minute of normal time to play, that evoked distant and splendid memories, but the pass at the end of it was appalling.

When Klopp announced in January his intention to leave the club at the end of the season talk was of a glorious, title-winning send-off. The issue now is not trophies but atrophy. Salah left the ground muttering angrily about "fire"; in truth we can barely see the embers.



Michail Antonio converts a simple header to level the scores at 2-2, as Jarell Quansah can only watch

JOHN SIBLEY/ACTION IMAGES/REUTERS

Match numbers

16

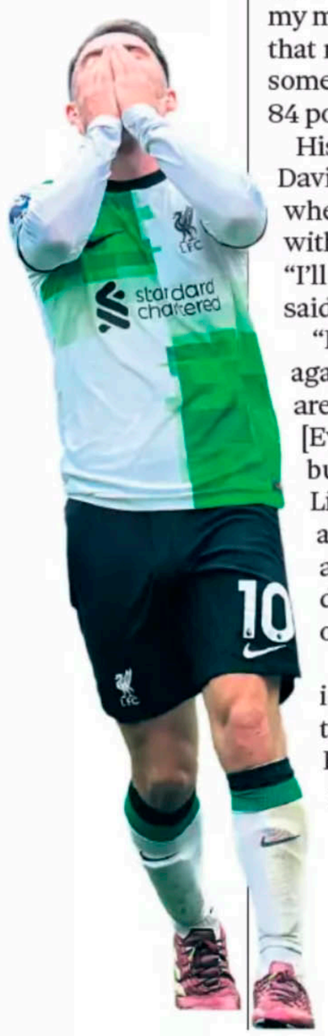
Jarrod Bowen (16) has equalled West Ham's Premier League record for most goals in a season, set by Paolo Di Canio in 1999-2000. He has scored 20 in all competitions this season, the first West Ham player to reach that mark since Teddy Sheringham and Marlon Harewood in 2004-05.

14

Liverpool have won one of their past five Premier League games (D2 L2), keeping one clean sheet in their past 14 matches.

16

Liverpool have gone 1-0 down in 16 Premier League matches this season, the joint-most games they have conceded first in a league campaign under Jürgen Klopp (also 16 times in 2022-23).



Liverpool's Alexis Mac Allister misses yet another chance for the visitors

three games?" he said. "I don't think so. I am not angry. Write what you want about that. I don't think about it. It's just we have to win football games and let's see what that means in the end.

"We have 75 points, 84 possible, and it's a good target to try to do that. That will be my attitude and my mindset and we will see what that means. It's a while ago that somebody became champion with 84 points."

His West Ham counterpart, David Moyes, was in a jovial mood when asked about the 14th battle with his old sparring partner. "I'll be glad he's gone," Moyes said, joking.

"I hate to say it because I worked against him in the other clubs who are probably the biggest rivals [Everton and Manchester United] but he has been immense for Liverpool. He is the daddy there and he has been able to control a big club, which is not easy to do. I am glad to see the back of him."

Moyes's future at the club is uncertain. West Ham held talks with Sporting Lisbon's Rúben Amorim last week and yesterday the 39-year-old apologised to the club.

"It was a mistake. The timing was completely wrong," Amorim said. "I'm always asking my players to be respectful ... and I wasn't. I'm so sorry and I apologise."

Football in brief

Guardiola braced for Forest VAR backlash

Pep Guardiola is wary of the impact Nottingham Forest's VAR controversy will have on Manchester City's opponents when they meet today at the City Ground. Forest spent the week making headlines after their high-profile criticism of match officials, furious not to be awarded three penalties during their 2-0 loss at Everton last Sunday.

"I'm not there inside their locker room so I don't know how it's going to impact them. I can imagine but I don't know," said Guardiola. "I've been once or twice in that stadium. The atmosphere is unbelievable so maybe there will be extra."

City, who are 18 league games unbeaten, kept their title push on track by thrashing Brighton 4-0 on Thursday and Guardiola said it was "a dream" to be fighting for a fourth successive title. "I could not expect it. I thought this season I might not be able to do it." PA Media

Kane makes it 42 goals in 42 games for Bayern

Harry Kane broke his personal scoring record with two more goals in Bayern Munich's 2-1 Bundesliga win over Eintracht Frankfurt. The double took Kane to 42 goals in 42 Bayern games – 35 in the league – one more than his tally for Spurs in 2017-18. His second was his 400th senior goal for club and country. Bayern face Real Madrid in Tuesday's Champions League semi-final first leg. Reuters

Crawley into playoffs as Colchester survive

Crawley pipped Barrow to the final League Two playoff spot, with goals from Danilo Orsi-Dadomo and Klaidi Lolos giving them a 2-0 victory over Grimsby. Barrow drew 1-1 with Mansfield, leaving them one point outside the top seven. Colchester, meanwhile, preserved their Football League status at the expense of Sutton – drawing 1-1 with Crewe while Sutton played out a frantic 4-4 draw with MK Dons. In League One, Derby went up (*see page 11*), while Bolton will join Peterborough, Oxford and Barnsley in the playoffs. Cheltenham were unable to get the victory they needed to stay up. PA Media

Bayern's Harry Kane struck his 400th senior goal for club and country

Conor Gallagher powers home a sensational equaliser from the edge of the penalty area

RYAN BROWNE/ SHUTTERSTOCK

Hosts lose 2-0 lead while Pochettino rages about intervention over Badiashile's push

Gallagher grabs a point but Chelsea denied win after VAR rescues Villa

2		2
ASTON VILLA		CHELSEA
Cucurella 40g, Rogers 42		*Madueke 62, Gallagher 81*
28%	Possession	72%
4	Shots on Target	5
9	Total Attempts	21

Ben Fisher
Villa Park

Perhaps the underlying reason for Mauricio Pochettino flanking Craig Pawson as the referee headed down the tunnel was the nagging sense that Chelsea should, really, have recorded an extraordinary comeback win long before Axel Disasi's 95th-minute header was ruled out after the video assistant referee intervened.

By then Aston Villa, pushing to pip Tottenham to fourth place, had squandered a two-goal lead. Disasi headed in off the underside of the bar after Chelsea recycled a corner but Benoît Badiashile gave Diego Carlos a crude bump in the buildup. Pawson may have missed it the first time but, this time, the review was only going to end one way.

Noni Madueke dragged Chelsea back into the contest soon after the hour before Conor Gallagher, seemingly inspired by the captain's armband, located the top corner with a beautiful strike with nine minutes of normal time to play. Madueke and Badiashile were booked for their protests at the officials after the final whistle, with Chelsea's assistant manager, Jesús Pérez, pulling players away from the scene. Toni Jiménez, Chelsea's goalkeeping coach, ushered Cole Palmer, back from illness, away. "In this situation it is really painful as it has damaged English football, the image [of the game]," Pochettino said of Chelsea's disallowed winner. "If every single challenge like this is a foul we won't finish with 11 players in any game."

Villa's players were also deflated after surrendering two points. Unai Emery banged the pristine red turf in front of the home dugout after Morgan Rogers scored Villa's second goal on 42 minutes but his evening ended in frustration. Ollie Watkins skied a rare second-half opening, blazing over close to the penalty spot with a couple of minutes left. The substitute Jhon Durán sent a header on to the roof of the net with almost the last action. Villa can only hope they do not look back on this as a costly slip in the race for the top four.

After the pummelling by Arsenal on Tuesday, Pochettino sought a reaction but his team trailed with fewer than four minutes gone. Villa shifted the ball from right to left and Pau Torres roamed forward and spied Lucas Digne on the overlap. Digne cut a low ball back for John McGinn, whose first-time shot pinballed off Marc Cucurella, under pressure from Watkins, and trickled past Djordje Petrovic in the Chelsea goal. Emery punched the air, Pochettino slapped his thighs in frustration.

Petrovic was fishing the ball out of his net again on 42 minutes when Rogers squeezed a shot inside the Chelsea goalkeeper's near post. Rogers picked up Matty Cash's pass on the edge of the box, jinked inside Trevoh Chalobah and sent a precise strike through the legs of the defender and into the bottom corner of the net.

Aside from Nicolas Jackson heading a Cucurella shot against the upright, Chelsea struggled to penetrate the hosts in a one-sided first half. Jackson earlier had an equaliser ruled out by VAR for offside after Moisés Caicedo flipped a pass over the top of Villa's high line. Pochettino did not celebrate and Torres and Ezri Konsa seemed confident they perfected their distances. Replays showed Jackson had gone too soon.

For Villa, there were worrying shades of their collapse against Brentford at the start of the month, when they conceded three goals in nine second-half minutes before Watkins headed in a late equaliser to avoid defeat. After that game Watkins openly questioned Villa's mentality and they invited pressure here. Emiliano Martínez's half-time exit with a hamstring injury did not help. McGinn and Rogers were fortunate to buy fouls late on as Chelsea sensed a vulnerability in their step. Then Villa beckoned Gallagher to find the top corner from the edge of the box and he obliged, curling in stylishly.

Emery had tried to stem the flow of Chelsea pressure, introducing Diego Carlos in place of Leon Bailey as they moved to a back five. Tim Iroegbunam replaced Douglas Luiz, who had been cautioned. Moussa Diaby, who arrived on 27 minutes to replace the injured Youri Tielemans, was later withdrawn on 83, with Durán thrown on in his place. A Diego Carlos error gifted Palmer a chance to score in the phase before Disasi thought he had clinched victory from a recycled corner, but Olsen diverted his effort wide.

Aston Villa	Chelsea
4-3-3	**4-2-3-1**
Martínez (Olsen 45); Cash, Konsa, Torres, Digne; Douglas Luiz (Iroegbunam 75), McGinn, Tielemans (Diaby 27; Durán 83); Bailey (Carlos 75), Watkins, Rogers **Subs not used** Chambers, Lenglet, Kesler-Hayden, Kellyman	Petrovic; Chalobah, Silva (Disasi 90), Badiashile, Cucurella; Caicedo, Gallagher; Madueke, Palmer, Mudryk (Casadei 90), Jackson **Subs not used** Bettinelli, Curd, Deivid, Gilchrist, Dyer, Acheampong, George

Referee Craig Pawson **Attendance** 42,354

Schlupp channels anger to delight of Glasner

1	1
FULHAM *Muniz 52*	CRYSTAL PALACE *Schlupp 87*

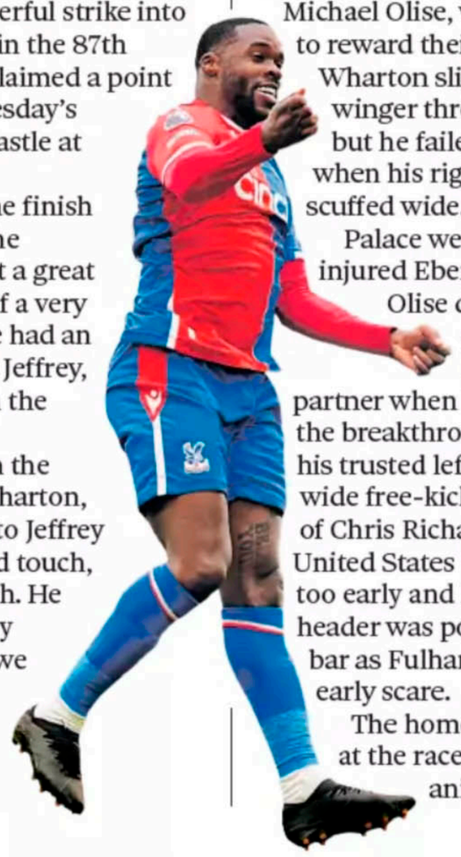
52%	Possession	48%
2	Shots on Target	4
9	Total Attempts	14

Reuben Rosso-Powell
Craven Cottage

Oliver Glasner lauded Jeffrey Schlupp's "amazing" late equaliser after he came off the bench to score a goal-of-the-season contender that cancelled out Rodrigo Muniz's ninth league goal of the season. The former Ghana international received the ball from Adam Wharton before he produced a powerful strike into the top-left corner in the 87th minute, as Palace claimed a point to follow up Wednesday's 2-0 win over Newcastle at Selhurst Park.

Glasner said: "The finish is amazing. All of the substitutes brought a great energy at the end of a very tough week and we had an amazing goal from Jeffrey, so I'm pleased with the performance.

"We started from the right with Adam Wharton, who played a pass to Jeffrey and with his second touch, he had a great finish. He was a little bit angry because yesterday we had a finishing exercise with old players against young players and the old players lost, so I think that's why he wanted to score."



Jeffrey Schlupp celebrates Palace's deserved equaliser

Palace continued their momentum from that midweek victory over Newcastle through Michael Olise, who had a chance to reward their early efforts. Wharton slipped the tricky winger through one-on-one but he failed to hit the target when his right-foot shot was scuffed wide.

Palace were without the injured Eberechi Eze but Olise did not seem out of place without his attacking partner when he almost assisted the breakthrough. Olise used his trusted left foot to whip a wide free-kick on to the head of Chris Richards but the United States defender jumped too early and his close-range header was powered over the bar as Fulham avoided another early scare.

The home side had not been at the races and Marco Silva's animated reactions on the touchline best described their poor first half. But they finally started to get going and they put together a dangerous passage of play on the stroke of half-time.

João Palhinha lifted the ball over the top of the Palace defence into the path of the surging Muniz, who held off his markers before Dean Henderson saved the forward's poked shot from inside the six-yard box.

Fulham's positive end to the first half continued early into the second where they soon grabbed the opener. Timothy Castagne's run blindsided the napping Tyrick Mitchell in behind the right-hand channel before his well-weighted cross was nodded in by the unmarked Muniz at the back post.

Glasner turned to the bench, replacing the in-form Jean-Philippe Mateta with Odsonne Édouard, who almost equalised with his first touch. The target man performed a neat spin on the edge of the area but he was let down by his shot selection when his side-footed effort fell kindly to Bernd Leno.

Palace deserved a goal and they got just that through a moment of magic from Schlupp. The former Ghana international received a pass by Wharton before his first touch teed up a thunderous strike which rocketed into the top left-hand corner to level the score at 1-1.

Silva rued his side's first-half performance, saying it was not good enough and that the draw was a fair result. The Fulham manager said: "We are not happy with the result but it was a fair result in my opinion.

"Overall our first half was not at the level which we normally play at home and it's clear this afternoon that we saw two completely different halves.

"We were not calm enough to build the attacks and off the ball we were not aggressive." **PA Media**

Fulham	Crystal Palace
4-2-3-1	**3-4-2-1**
Leno; Castagne, Diop, Bassey, Robinson; Reed (Cairney 85), Palhinha (Lukic 68); De Cordova-Reid (Willian 68), Pereira (Wilson 85), Iwobi; Muniz (Broja 85)	Henderson; Clyne, Andersen🟨, Richards; Muñoz, Wharton, Hughes🟨, Mitchell; Olise, Ayew; Mateta
Subs not used Rodak, Tete, Traoré, Ream	**Subs not used** Matthews, Ward, Tomkins, Riedewald, Rak-Sakyi, Ozoh

Referee Stuart Attwell

Toti leaves Luton short of time to secure salvation

2	1
WOLVES *Hwang 39, T Gomes 50*	LUTON *Morris 80*

58%	Possession	42%
5	Shots on Target	6
13	Total Attempts	9

John Brewin
Molineux

Another chance gone for Luton. Not for the first time this season, they failed to pull themselves from the relegation zone when opportunity presented itself. If this was not last week's surrender to Brentford, then soft goals conceded to Hwang Hee-chan and Toti Gomes pointed to a team short of the quality to save itself. Even during Luton's late surge after Carlton Morris's goal, Wolves showed a knowhow to see out victory.

Despite the legal wrangles and points deductions that have pockmarked the 2023-24 season Luton have not been out of the bottom three since November. If their remaining schedule of Everton, West Ham and Fulham look winnable, the same was said of Molineux.

"It's frustrating how we conceded the two goals, but I have got pride in how we kept going," said Rob Edwards. "That's the stuff we can hang on to going into the final three games. Points-wise we are on a difficult run, but we're still in this. We still fully believe."

With Nottingham Forest sending out distress signals involving the Luton leanings of Stuart Attwell and facing Manchester City today, winning at Wolves could further stir panic at the City Ground. And yet Wolves, winless in seven, a fine season in danger of ending with a whimper, deservedly took the three points.

The home fans were not blaming their manager for that recent slump. Instead, VAR had its name taken in vain throughout, even in the immediate aftermath of Wolves goals. Forest are not alone in having problems with Stockley Park and without the assistance of officialdom Wolves found a second gear beyond Luton's capability. They gave a performance to deny any accusations of being on the beach. "They have been motivated in every game," Gary O'Neil said.

He can call on talent fit for the Premier League, whose chief executive, Richard Masters, was taking in the icy afternoon's entertainment. João Gomes – "excellent" according to O'Neil – took on playmaking duties, Hwang buzzing across the front with Matheus Cunha in support.

"It was massive to be able to name those two in the team for the first time since December," said their manager of Hwang and Cunha. "It's been a tough spell for the lads, they have had to find a way."

Toti Gomes's diving header extends Wolves' lead against Luton early in the second half

JACK THOMAS/WOLVES/GETTY IMAGES

If O'Neil was unsatisfied with his team missing a first-half flurry of chances, it was Edwards, against the club he played 100 Championship games for and also coached, who was left cursing when Hwang idled through to score the opener. Reece Burke had lost a physical battle with Cunha, who won the second ball to play the ball onwards. Though Teden Mengi got a touch to the shot, two of his colleagues had been guilty of ball-watching.

The contrast in reactions at Wolves' second told a story. Toti, denied moments earlier by some adept Jordan Clark defending, was allowed space to dive-head past Thomas Kaminski. Mario Lemina's cross, spinning and high, ought to have been cleared.

Where Edwards looked destitute, lamenting "a loopy cross comes in and we should defend it better", O'Neil and his assistants celebrated with their players. High-fives all round, a training-ground routine had come off.

Wolves might have piled on more Luton agony when more chances fell their way, "Could we be more ruthless?" asked O'Neil. "We didn't go under," said Edwards, reaching for positives. "We showed character and spirit."

Elijah Adebayo, the striker missing for two months, a huge loss to Luton's attacking options, came on for Ross Barkley and was a bright light during those moments when it seemed they might just pull off the type of escape that was their trademark earlier in the season. "What I saw is a team that are committed and tried to do the right things," said Edwards. "We've said the same all season. I've seen enough to think we can cause the remaining teams problems."

Morris headed in after Alfie Doughty chased down a lost cause in the corner, Cauley Woodrow lashed a volley wide but Wolves, their easy afternoon briefly becoming problematic, successfully played out time. For Luton, time and opportunities for salvation are in ever shorter supply.

Wolves	Luton
3-5-2	**3-4-2-1**
Sá; Kilman, Toti, Semedo; Doherty, Traoré, Gomes🟨, Lemina, Aït-Nouri (H Bueno 85); Cunha (Sarabia🟨 76), Hwang🟨	Kaminski; Burke, Mengi, Osho; Hashioka (Woodrow 66), Lokonga🟨, Barkley (Adebayo 78), Doughty (Onyedinma 88); Clark (Berry 66), Chong; Morris
Subs not used Bentley, Doyle, González, Barnett, Okoduwa, Chirewa, Fraser	**Subs not used** Shea, Krul, Mpanzu, Townsend, Johnson

Referee David Coote

Gueye applies finishing touch to guide Everton to safety

1		0
EVERTON *Gueye 60*		BRENTFORD
45%	Possession	55%
1	Shots on Target	4
18	Total Attempts	10

Andy Hunter
Goodison Park

Evertonians can sleep peacefully in May for the first time in three years. Their team has suffered two points deductions totalling eight points, their club faces an uncertain financial and ownership future, but they will have top-flight football for a 71st consecutive year thanks to the superb accomplishments of Sean Dyche and his players.

Idrissa Gana Gueye delivered victory over Brentford and Premier League safety into the bargain. It was an arduous watch, "quite boring" admitted a frank Thomas Frank, lacking the quality, intensity and emotion of Wednesday's Merseyside derby defeat of Liverpool.

Everton could not care less. Having avoided relegation only in the final week of the past two seasons, safety has been achieved in relative comfort this time. But, of course, it has been anything but comfortable. Dyche and his team have faced unprecedented setbacks. They were routed 6-0 at Chelsea less than a fortnight ago. The response has been exemplary – three home wins in a week, four home wins in succession, and all with the foundation of a clean sheet.

The Everton manager was rightly proud of the collective, defiant effort that has ensured Goodison Park will continue to host Premier League football for the final year of its existence next season.

"It is my biggest one [achievement] to lead a group from where it was to where it is," said Dyche. "It's different to last season, which was tough enough, but this season has been incredibly tough.

"It feels very good, coming out of all the knocks we have had. We have relied on no one but ourselves. We have not been given anything, no easy ride and I'm super-proud. This job isn't what it was when it got pitched to me and I've had to focus and refocus. This is the new job in hand. The eight points is the biggest thing. You are not going to cry it in when it happens but what it does is change the mentality."

Everton came into the game knowing victory would guarantee survival thanks to Luton's defeat at Wolves. The result at Molineux had secured Brentford's safety before kick-off. The occasion may not have lived up to the prize at stake but that was secondary. For the hosts, it was about getting the job done and their task was not helped by Dominic Calvert-Lewin being forced to miss out because of illness and a knee problem. With Beto also missing as he recovers from a head injury Dyche gave 19-year-old Youssef Chermiti his first Premier League start. The teenager endured a difficult baptism against the vastly more experienced and physical defensive duo of Nathan Collins and Ethan Pinnock but improved as the game wore on.

Dyche and his players have faced setbacks. They were routed 6-0 less than a fortnight ago

Bottom of the table

	P	W	D	L	F	A	GD	Pts
Crystal Palace	35	10	10	15	45	57	-12	40
Everton*	35	12	8	15	37	48	-11	36
Brentford	35	9	8	18	52	60	-8	35
Nottm Forest†	34	7	9	18	42	60	-18	26
Luton	35	6	7	22	48	77	-29	25
Burnley	35	5	9	21	38	70	-32	24
Sheffield Utd (R)	35	3	7	25	34	97	-63	16

*deducted 8pts; †deducted 4pts

The first half was a non-event. At the start of the second Ivan Toney was presented with a fine opportunity to break the stalemate when Yoane Wissa released Mathias Jensen and the midfielder swept an inviting cross behind Ben Godfrey. Toney connected cleanly at the back post but Jordan Pickford blocked superbly at point-blank range. Moments later Dwight McNeil sized up Mark Flekken's goal from 25 yards out and let fly with a ferocious drive that smacked the Brentford crossbar.

Gueye's immense efforts were rewarded with a second goal in three games as Dyche's team profited from a set piece yet again.

The midfielder kept the pressure on after a McNeil corner was headed clear, first having a shot blocked and then floating a good ball out to Jack Harrison. The winger found Jarrad Branthwaite and, though his shot was blocked by Collins, the rebound fell perfectly for the incoming Gueye to sweep home.

Pickford saved well from Bryan Mbeumo as Brentford finished strongly, although the forward and Jensen squared up to each other after the final whistle and had to be separated by Toney. James Garner also struck the bar before Everton's survival was secured. "Everton has become an easy story, the whipping boys of the Premier League," added Dyche. "Now we are beginning to change it. Let someone else have the negativity."

Idrissa Gueye celebrates with the substitute Amadou Onana after scoring the only goal of the game for Everton

CHRIS BRUNSKILL/ FANTASISTA/GETTY IMAGES

Everton	Brentford
4-4-1-1	**4-3-3**
Pickford; Godfrey, Tarkowski, Branthwaite, Young; Harrison, Garner, Gueye (Onana 78), McNeil; Doucouré; Chermiti (Keane 90)	Flekken; Ajer (Roerslev 84), Collins, Pinnock, Reguilón (Schade 77); Jensen, Nørgaard (Yarmoliuk 78), Janelt (Damsgaard 67); Mbeumo, Toney, Wissa (Lewis-Potter 68)
Subs not used Virgínia, Lonergan, Danjuma, Gomes, Warrington, Hunt, Metcalfe	**Subs not used** Valdimarsson, Jørgensen, Ghoddos, Onyeka

Referee Darren England **Attendance** 39,098

Amdouni's late penalty batters Ten Hag's waning grip on United

1		1
MAN UTD *Antony 79*		BURNLEY *Amdouni 87pen*
46%	Possession	54%
10	Shots on Target	6
27	Total Attempts	15

Jamie Jackson
Old Trafford

After yet another late Manchester United capitulation, Erik ten Hag invoked a rare trophyless Sir Alex Ferguson vintage to try to explain it. The Dutchman compared his work to that of the rebuild of 2004-05, at the start of which a 19-year-old Wayne Rooney was signed and Darren Fletcher, 21, was in his second season as an established first-team player.

Within two years United were champions and the following season they retained the title and won the Champions League.

Ten Hag said: "They [his side] are way off the mark but also a great Manchester United team, it is forgotten, how in 2004-05 they also didn't play that great football. They were building and it takes time but everyone forgets, even the players who were in that team. They forget they were struggling and needed time to progress.

"We have some very young players and that takes time – Alejandro Garnacho, Rasmus Højlund and Kobbie Mainoo – and they are all in the first season of the Premier League. Those players have to adjust. I am very impatient but we need patience."

Antony had appeared to be United's hero against Burnley, his strike hitting the back of Arijanet Muric's net on 79 minutes. This came after the winger intercepted Sander Berge's loose pass near halfway and ran in. The Norwegian chased back and pushed him, the finish coming as he fought to keep his footing.

The Brazilian marked a first Premier League goal of the season

Manchester United's André Onana fouls Burnley's Zeki Amdouni to concede the late penalty

CARL RECINE/REUTERS

by hugging a photographer in the Stretford End and raising a Sonic the Hedgehog cuddly toy located from pitchside.

But soon United hit self-destruct via the hapless André Onana, who wiped out Zeki Amdouni near goal when Aaron Wan-Bissaka had already headed clear. It was an obvious penalty and the same player sent the keeper the wrong way to beat him to his left. After Coventry in the FA Cup and Chelsea, Brentford and Liverpool in this competition, United had again failed to close a contest down.

They tried to rally. An Antony spot-kick shout after he smacked the ball against Vitinho's hand was turned down by John Brooks, the referee, and Casemiro's flicked header from Bruno Fernandes's free-kick went straight at Muric.

The bottom line for United is being all but ruled out of Champions League qualification, while Burnley are two points from the last safe spot having played a game more than 17th-placed Nottingham Forest.

Ten Hag expanded on his reasons for ceding so many leads. "This is very different to ones before. It [the Vitinho incident] is again a penalty. There were some penalties [previously not given and awarded against] – Chelsea, Liverpool and now I think a justified penalty. We only have to look in the mirror but if the refereeing is consistent against Chelsea and Liverpool there were no penalties and penalties for us. When you have Aaron Wan-Bissaka against Chelsea conceding a penalty from the handball and then our [shout] from Antony we don't get: it is bad luck."

Ten Hag was asked if next season the dividend of his work will be reaped. "You express it 100% good," he said.

Before and after the goals, both teams were profligate. For United, Antony, Garnacho, Fernandes and Højlund were the prime culprits. For Burnley, it was David Fofana and Lyle Foster.

Of Burnley's survival hopes, Vincent Kompany said: "The task is to do something special hopefully against Newcastle at home [on Saturday] but the reality is if Luton win all their games they are staying up, unless Forest win all their games as well."

Man Utd	Burnley
4-1-1-3-1	**4-2-1-3**
Onana; Wan-Bissaka, Casemiro, Maguire, Dalot; Eriksen (Amrabat 81); Mainoo (McTominay 65; Mount 90); Antony🟨, Fernandes, Garnacho; Højlund (Amad 65) **Subs not used** Bayindir, Forson, Amass, Jackson, Wheatley	Muric; Assignon, O'Shea, Estève🟨, Vitinho; Berge, Cullen🟨; Foster; Odobert🟨, Fofana (Amdouni 57), Bruun Larsen (Gudmundsson 72) **Subs not used** Trafford, Taylor, Brownhill, Rodriguez, Benson, Ekdal, Trésor

Referee John Brooks

'Young players have to adjust and that takes time ... I am very impatient but we need patience'
Erik ten Hag

Match numbers

12

Manchester United have failed to win five of their past six Premier League games (W1 D4 L1), conceding 12 goals in total.

1

Having started 2024 with five defeats in their first seven league games (D2), Burnley have lost one of their past eight matches (W2 D5), losing the only game when they failed to score in this run (1-0 against Everton).

Isak makes Blades bleed with relegation sealed in drubbing

5	1
NEWCASTLE	SHEFFIELD UTD
Isak 26 61pen, Guimarães 54, Osborn 65og, Wilson 72	*Ahmedhodzic 5*

59%	Possession	41%
6	Shots on Target	4
19	Total Attempts	15

Louise Taylor
St James' Park

Sheffield United are presumably relieved that their next league assignment in the north-east will be at Sunderland or Middlesbrough. Long before the final whistle brought confirmation of a relegation to the Championship that Chris Wilder had already deemed inevitable, his players had seen more than enough of Newcastle and the excellent and electric Alexander Isak in particular.

Thirteen of the Premier League goals scored by Newcastle this season have arrived against the Blades and the latest quintet, with two registered by Isak, enhanced their hopes of hosting European nights this autumn.

Wilder seemed unsurprised. "It's an incredibly young side and there's a complete lack of leadership," the Sheffield United manager said. "We haven't been good enough. This l eague has been too powerful for us.

"We should have been 3-0 up at half-time rather than 1-1 but after that our old mistakes returned, nobody was brave enough to make the right challenges and the goals went in. There's a reason for that. The gap between the Premier League's haves and have-nots is huge now but some of our performances have been completely unacceptable. The mentality has to change."

His challenge now is to put things right. "It's going to be a tough summer. But I've got another year on my contract and I'd like to think the supporters trust me. I've got a desire to get it right next season."

Although it was ultimately straightforward for Newcastle any notions that the first half might be a gentle canter were quickly debunked when the fallout from a short corner routine led to the unmarked Anel Ahmedhodzic heading Sheffield United into a surprise lead. The visitors were aiming to atone for their 8-0 home defeat in September and started the right way before eventually falling apart.

If that opening goal served as a reminder of Newcastle's enduring vulnerability at set pieces at least they can rely on Isak. The Sweden striker's 18th league goal of the season drew Newcastle level thanks to a beautifully calibrated right-foot from shot from Jacob Murphy's fabulous through pass that left Wes Foderingham helpless .

Initially at least the visitors refused to fold and could count themselves slightly unfortunate not to equalise when Dan Burn blocked Ben Brereton Díaz's shot after the striker had rounded Martin Dubravka and Mason Holgate's effort rebounded off a post.

Captained by their 19-year-old central midfielder, Oliver Arblaster, and with Cameron Archer showing off some impressive attacking movement, the visitors, albeit briefly, seemed determined to show they could play a bit after all.

Arblaster is the seventh Blade to have worn the captain's armband this season but he proved powerless to provoke a comeback when Brazil's Bruno Guimarães demonstrated precisely why the release clause in his Newcastle contact is set at £100m by heading Anthony Gordon's free-kick beyond Foderingham.

With Guimarães shining in midfield, Sheffield United suddenly had few answers to Newcastle's questions. After Holgate sent Gordon tumbling in the area Isak – who, on this form, must be worth considerably more than that £100m – increased their lead from the penalty spot, Ben Osborn directed a backheel flick into his own goal and the substitute Callum Wilson used his right foot to score his side's fifth.

It was the 97th goal Sheffield United had conceded in 35 league games. They thought they had won a penalty when another home substitute, Alex Murphy, appeared to fell Jayden Bogle but a video assistant referee review prompted Tony Harrington to change his mind. It seemed a microcosm of Sheffield United's season.

Newcastle had been rewarded for upping the second-half tempo after what Isak described as a "wake-up call" at the interval. It left Eddie Howe bombarded with questions about whether he can keep Isak and Guimarães on Tyneside. How Wilder would love to be confronted with similar problems.

Newcastle	Sheffield United
4-3-3	**3-5-2**
Dubravka; Livramento, Schär (Krafth ht), Burn, Hall (A Murphy 82); Longstaff, Guimarães, Anderson (Wilson 66); J Murphy (Barnes 66), Isak, Gordon (Ritchie 82) **Subs not used** Karius, Dummett, White, Parkinson	Foderingham; Holgate (Robinson 67), Ahmedhodzic, Trusty; Bogle, Hamer (Slimane 79), Arblaster, Brooks (Souza 70), Osborn; Archer (Osula 67), Brereton Díaz **Subs not used** Grbic, Norwood, Larouci, Curtis, Marsh

Referee Tony Harrington **Attendance** 52,196

Callum Wilson scores Newcastle's fifth goal past Sheffield United's Wes Foderingham, leaving Chris Wilder (below) dejected

LEE SMITH/ ACTION IMAGES/REUTERS

Football
Premier League

‘The hunger to win drives me to keep getting up’

Nick Ames

Bukayo Saka often plays with a target on his back and can expect another rough ride in today’s north London derby

Even when the stakes could barely be higher, Bukayo Saka finds the capacity to step back a little and marvel. He needs no telling what today’s north London derby means, the possibilities victory would unlock and the likely implications of falling short, but it would not feel the same without a sense of fun.

“When you go in the stadium and see the atmosphere, it’s beautiful,” he says of those afternoons when Arsenal and Spurs face off. “I try to enjoy it. There has to be an element of seriousness, discipline and focus, but you have to try to enjoy it as well.”

As if to prove the point, laughs come readily during a conversation with Saka. Protagonists in the title race are never minded to give too much away at this point in the season but he is chatty and relaxed, readily admitting that the other contenders’ games have been appointment viewing at home. He could not confidently punch the air when Everton scored on Wednesday night because Liverpool “can score any time, whether it’s the 90th minute or 90 plus 17”; all anyone could do the following evening was acknowledge Manchester City were “unbelievable … they destroyed Brighton”.

But Saka and Arsenal have been taking opponents apart too. Their rout of Chelsea soothed concerns that April may, for the second successive year, prove the cruellest month. One encounter with bitter rivals from the capital was sweet preparation for the biggest of all. Saka laid on the fourth goal for Kai Havertz: he was out there casting spells on the right flank because he always is. There can be few more durable footballers than Saka, who just keeps going in the weekly buffeting.

“The hunger to win keeps me going, that’s why I keep getting up,” he says, laughing again when it is suggested he possesses an extraordinarily high pain threshold. “I’m physically much stronger than I was four or five years ago. For each tackle I have more experience in terms of which ones to go for and which ones to jump, to try to avoid a big tackle. So I’m much smarter as well.”

It is mid-afternoon and Saka has come straight from a gym session. He and Martin Ødegaard are often to be seen going through routines after most of their teammates have departed and perhaps it is no surprise that Arsenal’s two genuinely world-class creative talents require extra conditioning. The wisdom of experience is helpful but it cannot always take you out of harm’s way.

Saka is a marked man, doubled up on by opponents and frequently dumped to the ground, but he has missed only two league games. “It’s the opposite of joy,” he says, grinning, when asked whether it is still possible to have that sense of enjoyment when a left-back puts in an early reducer.

He has developed coping strategies, though, and it is fascinating to hear the thought process. “There are two elements,” he says. “The first is that the defenders can’t do that all game. They’ll get yellow cards and then they have to stop.

“The second element is that as an attacking player you are in the team to score goals, create goals. Part of that is going to involve having to beat defenders and, yeah, they’re going to try their best to stop you. But just because you get a kick, you can’t hide away and not do that. Because that’s what you are in the team to do.”

He has equalled last season’s tally of 14 Premier League goals. It is the best of a career that remains young even if some onlookers, including the former Arsenal goalkeeper Bob Wilson, have voiced concerns that it may be shortened if he is not given better protection by referees.

“I don’t try to put those negative thoughts in my head because then I’ll start to be more shy in the duels, and then it will affect my game,” he says.

Does it occur to him that, at certain times, a little exaggeration could catch the officials’ attention? Saka has little form for rolling around. “A lot of the time, if I stay on the floor for too long it breaks the momentum for the team,” he says. “So I just try to get on with it.”

Arteta has long told Saka that, to take the most from his talent, he must become physically and mentally bulletproof. Eyebrows were raised in the room when, 18 months ago, he remarked that the best players “play 70 matches, and every three days” and “there is not a fitness coach in the world who is going to tell me they cannot do it”.

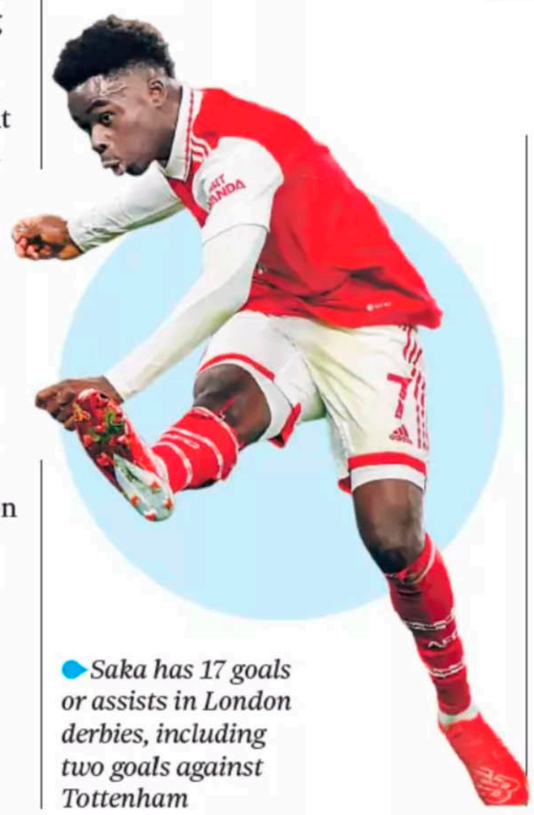
Last season, Saka played 62 times, including internationals, and he could hit the 60 mark again this time around if England thrive at Euro 2024. The absence of quality cover for his position, and consequent lack of rotation, is one of the few obvious questions about Mikel Arteta’s squad but private conversations have mirrored the manager’s public proclamations.

“He told me the elite players all do it, so if I want to get to that level I have to be ready to play that many games, and try to help my team win each of those games as well,” Saka says. “It’s big numbers but it’s achievable. You see the best players in the world do it and I believe I can do it as well.”

Saka, whose ability to absorb information has never been in doubt, is doing it now but the urge to congratulate himself rarely surfaces. “I don’t look back and be proud of myself because I’m always wanting more and always wanting to do better,” he says. “Each game I always come off the pitch and think: ‘Could I have scored more, could I have done this better?’”

A match-winning performance against Tottenham, which would put Arsenal in the driving seat if City proceed to slip up at the

MIKE HEWITT/GETTY IMAGES



Saka has 17 goals or assists in London derbies, including two goals against Tottenham

City Ground, might constitute a new peak. Saka scored a penalty when they met at the Emirates in September; it was his second goal in this fixture and, more broadly he appears to relish local rivalries. Since the start of last season he has had 17 goals or assists in all-London games and he suspects it is no coincidence.

"In the London derbies there are a lot of teams that don't play so much of a low block, so there's more space for me," he says. "That's maybe why I have that record. But whether it's a north London derby, a London derby or any other game in the Premier League, I approach the game with the same mentality: to try to attack."

There is little danger of Spurs, under Ange Postecoglou, resting on their laurels so Saka may

'The atmosphere is beautiful. You have to be focused and disciplined but I try to enjoy it as well'

make hay once again if Arsenal find their rhythm. He knows Liverpool's woes at Goodison Park offer a salutary lesson that these occasions, heady on the senses as they may be, can deliver far-reaching shocks.

"I try not to read too much into those games, but at the same time it shows that you have to be 100% focused on every game. Each team, or most of the teams, have something to play for. Each game is like a final for all of us competing for the title, especially Sunday."

It would not quite rival winning the league at White Hart Lane in 2004, but the feeling crackles that this is the most important derby since then. "I know what it means to myself, to my family and friends, and to our fans, to beat Tottenham," he says.

"On the weekend, it's about more than beating Tottenham. There's a Premier League title race that we are in, we know those points are so important to us."

Fitness, sharpness and recovery could tweak the finest of margins. Arsenal are assured and rested before a day that could put glory within touching difference. Saka is not one for ice baths if he can help it: he prefers soothing those bruised, seemingly indefatigable, muscles in the sauna.

"That's exactly where I'm going now," he says with one last smile. It will soon be full steam ahead along Seven Sisters Road.

2pm *Sky Sports*
Tottenham v Arsenal

Top-flight return is the only true certainty in Leicester's cloudy future

Enzo Maresca's side overcame a major wobble to secure promotion but financial worries are looming large, writes *Ben Fisher*

Abdul Fatawu celebrates his hat-trick against Southampton in a season that flitted between collapse and catharsis

MICHAEL REGAN/ GETTY IMAGES

A campaign that began with Enzo Maresca insisting his Leicester players sleep overnight at their sprawling, 185-acre Seagrave training base for the first week of pre-season in the name of team building has ended with their primary mission accomplished: promotion boxed off, the Championship crown likely to follow.

Leicester's most memorable and marvellous moment came when they confounded expectations; this time, it was a case of simply meeting them by getting back to the Premier League at the first attempt.

Perhaps it should come as no surprise that surely the most expensively assembled squad in the division – their wage bill was the biggest outside the Premier League top six 12 months ago – has sealed that return after Leeds lost at QPR on Friday night, but it turned into a slog after they ceded a 17-point lead. In the past couple of months, their campaign has flitted between a sense of collapse and catharsis. "It has been a very long season," Maresca said with a wry smile last week.

Those days last July allowed Maresca – a disciple of Pep Guardiola in terms of style of play and seemingly tailoring (few can pull off a cream pullover) – to hammer home his possession-hungry mantra, one that has split opinion among supporters despite Leicester being on course to record a century of points, a tally only Burnley, last season, have managed since Leicester won promotion under Nigel Pearson a decade ago.

Then, few would have envisaged the extraordinary run that followed – the 5,000-1 title, Champions League trips, a first FA Cup – but, rather than dreaming of a repeat of those heady days, pragmatism will surely strangle their return to the top division.

Rather than dreaming of a repeat of past heady days, pragmatism will surely strangle their return to the top division

Beyond the golden relief, the scent of champagne, the confetti and the wild celebrations – Maresca jived with Abdul Fatawu in the dressing room after the forward's hat-trick in the midweek rout of Southampton rendered promotion all but a formality – there is an unsettling hue of grey.

Now, finally, we know which division Leicester will play in next season but look past that and there is a jarring current of unknowns. Most of which stem from Leicester's ultimate failure to keep up with the Premier League's elite in the years since Claudio Ranieri did the unthinkable.

Enzo Maresca's possession-based football has split opinons among Leicester's supporters

Will the Premier League release the transfer embargo the English Football League imposed on the club for breaching profitability and sustainability rules (PSR) in March? If not, what happens to Jamie Vardy, Wilfred Ndidi and Jannik Vestergaard, among the regulars out of contract at the end of June? Will Leicester be powerless to rubber-stamp the £14.5m deal they agreed with Sporting to sign Fatawu in the event of promotion? "In this moment, it is complicated," Maresca said on Tuesday.

Under the embargo, Leicester cannot re-sign players or register new ones without EFL approval. Leicester will formally become a Premier League club again at the annual general meeting in Harrogate at the end of June. The league may well have a few questions for them.

Then there is the small matter of a potential double whammy of points deductions. Will they materialise and, if so, when? Leicester issued legal action after being charged by the Premier League for allegedly breaking PSR rules for the period ending 2022-23. It seems unlikely Leicester will start next season on minus points, with their case likely to prove protracted because it falls outside the framework introduced last year to accelerate decisions.

The club are expected to exceed the permitted financial losses for the three-year cycle ending 2023-24, unless they are able to generate significant funds before the accounting period ends on 30 June. It seems inevitable that Leicester will consider, if not seek, offers for Kiernan Dewsbury-Hall, comfortably their most valuable asset. They have not denied being at risk of breaching the EFL's threshold limit for 2023-24 and when releasing their most recent accounts announcing a £90m loss this month, conceded they "may be found not in compliance with the applicable P&S rules for the three-year reporting period ending 2022-23".

The driver of Leicester's financial headaches is heavy spending but this season they have not got a lot wrong in terms of recruitment. Mads Hermansen, a goalkeeper as comfortable with the ball at his feet as in his gloves, was arguably the most important piece of the puzzle. Fatawu, who was flagged to Maresca by the head of recruitment, Martyn Glover, and Stephy Mavididi have been revelations on the wings and Harry Winks has been tidy and consistent in midfield.

The defenders Conor Coady and Callum Doyle, the latter signed on loan from Manchester City, have not played as much as expected owing to the form of Vestergaard, whose transformation is arguably the story of Leicester's season given he spent much of the last one training in isolation. That Vestergaard, a 6ft 6in centre-back, has had 4,290 touches this season – more than any other player in the division – illustrates how central he has been to their success and his role in fuelling back-to-front attacks. Leicester have scored a league-high 86 goals, with Dewsbury-Hall contributing 14 assists.

Given their wobble – and it was a sizeable one given they lost six of their 10 matches before beating West Brom last Saturday – Leicester deserve credit for getting over the line. Vardy, naturally, has played his part. The 37-year-old has averaged at least one goal every other game in all competitions this season and he initiated the players' meeting that prompted the much-needed turnaround after a shock defeat at struggling Plymouth.

"There was a lot of honesty," said Marc Albrighton, one of those whose contract is expiring. "We felt sometimes over the course of especially the second half of the season, the lads seemed to not want to take certain risks."

Leicester may pay the price for one or two on their return to the top table.

Football
Women's Champions League

Hayes fury 'Worst decisions in WCL history'

Suzanne Wrack

Emma Hayes lambasted the red card shown to Kadeisha Buchanan and the award of the decisive penalty in Chelsea's 2-0 defeat by Barcelona as "probably the worst decisions in Uefa Women's Champions League history".

Aitana Bonmati's shot took a deflection off Buchanan to ensure the visitors were level on aggregate at the break. The centre-back then picked up two very soft yellow cards to cut Chelsea down to 10 players and then Iuliana Demetrescu awarded a questionable penalty.

"I felt we were just coming on top, and you could see the combination of the crowd and the players were driving us, they felt really confident, so when you get such a shocking refereeing decision there's nothing you can do about it," said Hayes. "It's hard enough when you've got 11 but when you've got 10 it's virtually impossible.

"Even the Barcelona players said the referee was helpful to them. I didn't think it was a foul, let alone a yellow card."

The Chelsea manager said she was surprised to see Demetrescu had been awarded the semi-final. "I was surprised when I saw [the referee] selected, she's known for easy cards. [They were] probably the worst decisions in Uefa Women's Champions League history."

After Buchanan's exit, with the referee seemingly having forgotten the player was already booked when she issued the soft second yellow, Hayes appealed for a video assistant referee check, but it was not a straight red card. "I'm stood there and looking at the fourth official and I said: 'Surely that will be checked?' and she says: 'I can't, it can't on a yellow,'" she said.

The award of the penalty was also controversial. "I thought it was equally soft," said Hayes. "But she's an amazing player Bonmatí, because Ashley [Lawrence] is on the outside of her, she's clever, Aitana [Bonmatí], she leaves her leg there."

Barcelona's manager, Jonatan Giráldez, was dismissive. "It's part of the game," he said, before referring back to a VAR intervention in the first leg. "At home, we created a penalty and centimetres, two or three centimetres, we were disallowed in that situation, so it's part of the game."

Barcelona's Fridolina Rolfö is flying high after scoring the match-winner from the penalty spot

TOM JENKINS/ THE OBSERVER

Bonmatí and Rolfö strike to end 10-player Chelsea's European dream

Hayes's charges unable to take final step as champions' class tells after Buchanan's red card

0	2
CHELSEA	BARCELONA
	Bonmatí 25, Rolfö 75pen

Barcelona win 2-1 on aggregate

34%	Possession	66%
2	Shots on Target	3
6	Total Attempts	14

Suzanne Wrack
Stamford Bridge

A record home crowd of 39,398 watched a brave and aggrieved Chelsea endure the end of their Champions League dream at Stamford Bridge. A first-half goal from the mercurial Aitana Bonmatí, Kadeisha Buchanan's controversial sending-off, and a questionable second-half penalty scored by Fridolina Rolfö denied Emma Hayes's side a place in the final in Bilbao next month, and a perfect finish to her time with the Blues.

There will be questions asked of the refereeing, but a more clinical performance, akin to the first leg, would have made the officiating moot. Instead, this was Barcelona's moment, again, their three shots on target resulting in the two goals that would seal their passage to a fifth final in six years.

There was one change apiece to the teams for the second-leg showdown in London. Mayra Ramírez was out of the squad entirely, with Hayes confirming the Colombia international had an injury that forced them to "change direction". Catarina Macário was handed a first Champions League start for the Blues in her place, but the loss of Ramírez was felt keenly, particularly the forward's hold-up play. Meanwhile, Jonatan Giráldez recalled Lucy Bronze for Barcelona, with Mariona Caldentey dropping out.

Chelsea had done the unthinkable in Spain, delivering Barcelona's first home defeat in more than five years and holding a team that hadn't failed to score since April 2022. Those facts spoke to the challenge before them at Stamford Bridge, which they sold out for the first time for a women's game. Would one goal be enough?

It took the visiting team 25 minutes to undo the magnificent job Hayes's side had done in the Catalan capital, and the goal had been coming.

Bonmatí had warned of the calm in the Barça camp. "We have been able to overcome more difficult moments, like the Eindhoven final," she said, referring to when Barcelona came from two goals down last season to win 3-2 against Wolfsburg. "If we did it in 45 minutes, we can also do it in 90."

It would be the Ballon d'Or-winning maestro who found the opening, stepping around Niamh Charles before getting her shot away. It took a flick off Buchanan's thigh to travel beyond the reach of Hannah Hampton.

The goal was maybe the rude awakening Chelsea needed. Suddenly they started to escape the aggressive Barcelona press, and went close to regaining their advantage three times in seven minutes. First, Lauren James cut back from the left for Melanie Leupolz, the Germany international firing her close-range effort off the bar with the goal gaping, although VAR may have intervened for a possible offside in the buildup had it gone in. Then, Macário forced Cata Coll to push her effort around the post, before Sjoeke Nüsken's cutback was narrowly missed by James.

After the break the frenetic energy was maintained, and the home team went tantalisingly close just before the hour mark. James's sweeping ball to Lawrence on the left was pulled back for Nüsken but the Germany international's sliding effort skimmed off the base of the far post.

However, Chelsea's hill got steeper two minutes later, when Buchanan received her marching orders after a second yellow for a challenge on Patri Guijarro. It was a close call, the referee seeming to have forgotten the player was already on a yellow, the decision maybe would have been different had she remembered.

Then the hill became a mountain, with Jess Carter easing the escape artist Bonmatí into Lawrence, bringing her down and conceding a penalty. It was soft, with the midfielder who had accused Chelsea of "playing dirty" in the first leg going down very easily, but it wasn't an obvious enough error for VAR to refer the decision. Up stepped Rolfö and the Sweden forward fired low into the corner, with Hampton diving the wrong way.

Chelsea threw the kitchen sink at it with six minutes remaining in a bid to force extra time. Centre-back Millie Bright, who had not played since November, was sent on up front and Ève Périsset and Fran Kirby also joined the fray, but it was not enough. Barcelona's game management was on point, seeing out the remaining minutes to crush Hayes' hopes of a dream ending.

Chelsea	Barcelona
3-5-2	**3-5-2**
Hampton; Carter, Buchanan🟥, Charles🟨; Rytting Kaneryd (Bright 84), Cuthbert, Leupolz (Beever-Jones 76), Nüsken, Lawrence (Périsset 84); James (Kirby 84), Macário (Reiten 63)	Coll; Batlle (Caldentey 67); Paredes, Engen; Bronze, Bonmatí (Putellas 90), Walsh, Guijarro, Rolfö; Graham Hansen (Pina 86), Paralluelo🟨
Subs not used Musovic, Ingle, Mjelde, Cankovic, Björn	**Subs not used** Paños, Font, Fernández, Torrejón, Brugts, López, Martina, Vilamala

Referee Iuliana Demetrescu (Rou) **Attendance** 38,398

So close yet so far ... hopes are dashed in the rain

Chelsea manager sees last hope of elusive success washed away, writes *Sophie Downey*

As the rain relentlessly tumbled to the Stamford Bridge turf, Emma Hayes and her Chelsea players trudged forlornly around the ground, the pain etched on their faces knowing how close they had come. A matter of inches the wrong side of the post, a series of questionable refereeing decisions and a key injury to Mayra Ramírez who had caused Barcelona so many issues at the Estadi Olímpic just a week earlier. Millimetres, a series of moments ... so close but so far once again.

The Champions League is the one trophy that has eluded Emma Hayes in her 12-year tenure. The one that, despite her protestations, she so desperately wanted to complete her haul of winning every available trophy at a club she had built from the ground up.

It will provide as much pain as pride for the Chelsea manager that her team pushed Barcelona so close. Although it will be hard to come to terms with now, both semi-final performances this time round were an illustration of how far a seemingly insurmountable gap has narrowed.

Three years ago, her side had never looked further away from a team widely regarded as the best in the world. The hurt of that May evening in 2021 on the Gothenburg pitch has lived long in the memory when Hayes witnessed her side fall so far short of the Spanish champions in their first and only Champions League final appearance. It was a chastening moment, a comfortable 4-0 defeat, that provided invaluable learnings for Hayes, her coaching team and players.

The progression has been evident. In front of a record crowd for Chelsea Women at Stamford Bridge, her side played with bravery and energy against a Barcelona team who were wounded from their first defeat on home soil since February 2019. The Chelsea manager opted to play the same system in the return leg, her three centre-backs and two wing-backs set up to smother the attacking threat of Caroline Graham Hansen and Fridolina Rolfö down their respective flanks. It was always going to be difficult to achieve the same levels against a team that can spin you around in circles – a deft turn from Aitana Bonmatí here and there; a breaking run from Salma Paralluelo to instantly put any defender on the back foot.

It was a night where Chelsea needed everything to go their way and as the game progressed, it became evident that wasn't going to be the case. Hayes had called for perfection from her side and their wastefulness in front of goal felt like missed opportunities. Erin Cuthbert skimmed the top of the bar from an unmarked position. Sjoeke Nüsken somehow turned Ashley Lawrence's cross off the post. The differences were small, but they proved crucial.

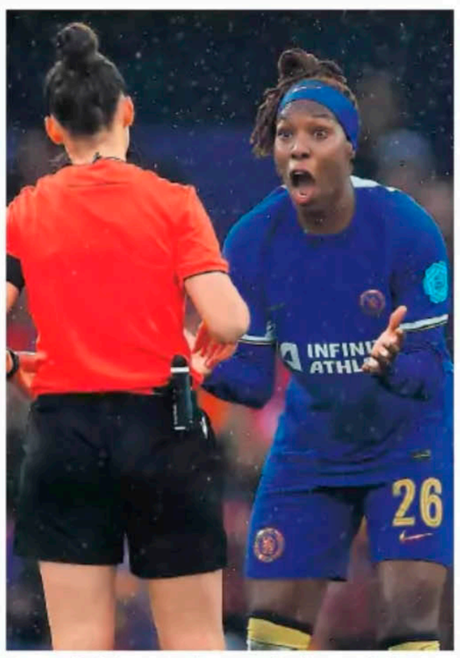
Add to that the performance of Iuliana Demetrescu in the middle. Kadeisha Buchanan was sent off after picking up a second yellow card with half an hour left to play, leaving Chelsea and their fans clearly incensed. "That was probably the worst decision in Uefa Women's Champions League history," Hayes stated. Chelsea will feel equally hard done by over the penalty that followed 10 minutes later when Bonmatí was deemed to have been brought down in the box.

Chelsea arguably performed admirably after going down to 10 but the task was made monumental. "It's hard enough when you've got 11 but when you've got 10 it's virtually impossible," Hayes said.

The pain of this result will linger for a while among this group of Chelsea players. A Champions League final in Bilbao was meant to be Hayes's final hurrah, the perfect send-off for a manager who has given so much to the progression of the club.

An end of an era awaits in just a couple of the weeks. The Women's Super League remains the sole trophy left for them to claim and there is plenty to build on.

A raucous sold-out Stamford Bridge was an added positive, a historic moment in the development of the club. It seems apt that it happened for Hayes's final game at the stadium, a sign of how far the club has come and how there is so much more to come. "The crowd were fantastic, they really were," Hayes said. "I could feel their energy and they were really pushing us. I hope the club builds on it and they make sure they return."



Kadeisha Buchanan is incredulous as the referee, Iuliana Demetrescu, shows her a second yellow card

Sky Bet League One

Collins gets promotion party started for Derby

2	0
DERBY	CARLISLE
Bird 5, Collins 59	

Ben Bloom
Pride Park

Two minutes into the four allocated for added time, the assistant referee made his desperate dash across the pitch for safety. So eager were Derby's supporters to herald their return to the Championship there was no option but to call a premature halt to proceedings. This pitch invasion was not for preventing.

Derby are back. Not yet anywhere near their highest heights; the quest for Premier League football remains an ambition for some unspecified point in the future. But after the extent of their recent plight the unbridled joy of this final-day win over already relegated Carlisle to seal automatic promotion means a return to where a club like this feels it belongs.

Crowned English champions more recently than Tottenham and Newcastle, their outlier status in League One – with an average attendance in excess of 27,000 – has ended after two seasons. As inflatable rams were hoisted into the pungent smoke of flares, a firm farewell to third-tier football was bidden.

"You wake up in the morning and pretend it's like any other game," said Derby's manager, Paul Warne. "It isn't. The players know what they are playing for.

"The club is moving back in the right direction. Next year we'll have to take another step and another step and one day, whoever it is, will hopefully take them back to the Premier League.

"It's a positive step and one that should be enjoyed by everyone. But it's just one little step. Hopefully, in 10 years' time Derby are back in the Premier League, but this promotion team will always have a special place in the fans' hearts."

It was September 2021 when Derby's financial woes plunged such depths that the club entered a wretched 282-day period of administration, resulting in a 21-point deduction and the end of their 14-year stint in the Championship. Local businessman and lifelong fan David Clowes provided an emergency £55m investment to keep the club afloat. Without it, he said, they were a week away from going bust.

Yet it has been no straightforward route back. A failure to reach the playoffs last season was followed by a tumultuous start to the current campaign when a portion of the fanbase called for Warne to be dismissed.

The hierarchy stuck by him – "we're trying to build a new team, a new club" pleaded the manager – results improved and the expectant supporters descended on a sold-out Pride Park knowing a point would be enough to render results elsewhere obsolete.

Nerves were swiftly eased when Max Bird – playing his 200th and final match for the club before departing for Bristol City in the summer – unleashed a thunderbolt from 20 yards after five minutes. Cut adrift at the foot of the table, Carlisle provided as firm a test as they could. But when James Collins scored his 19th goal of the season – prodded home from close range just before the hour mark – the party could truly begin.

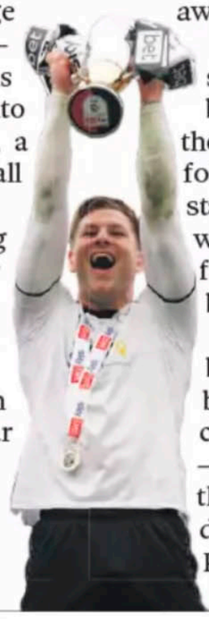
"It's been tough," said Warne, who has now earned four League One promotions after guiding Rotherham to the Championship on three occasions. "The injuries have been horrific but I have had really good support.

"The owner has been amazing. I'm really pleased for everybody at the club and there's no greater fan than the owner. It's nice that when someone shows you that much faith and belief, you can pay them back.

"When I saw David after the match, all the headaches and stress and years I've taken off my life were worth it."

JOE GIDDENS/PA

Ebou Adams is hoisted aloft by Derby fans after sealing promotion



Goalscorer James Collins lifts the League One runners-up trophy

Derby	Carlisle
3-4-1-2	**5-3-2**
Wildsmith; Nelson, Bradley (Blackett-Taylor 90+1), Cashin; Wilson (Hourihane 72), Smith, Adams, Sibley (Elder 72); Bird (Thompson 84); Collins, Mendez-Laing (Barkhuizen 84) **Subs not used** Washington, Vickers	Lewis; Back, Barclay, Lavelle, Mellish, Armer; McCalmont, Neal, McGeouch (Diamond 74); Armstrong, Kelly (Gibson 70) **Subs not used** Breeze, Harris, Emmanuel, Dudik

Referee Ben Toner **Attendance** 31,027

Championship

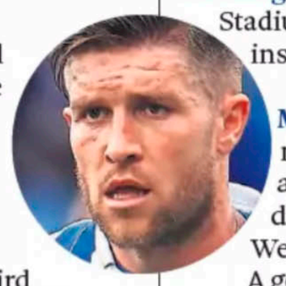
Hull deny Ipswich while four face survival drama

Hull, Norwich and West Brom all dropped points in the battle for a playoff place – while Blackburn, Sheffield Wednesday, Plymouth and Birmingham will all go into the final day fighting for survival.

Omari Hutchinson scored twice but **Hull** came from behind three times to stop **Ipswich** moving into the automatic promotion places with a thrilling 3-3 draw. Ipswich now cannot seal promotion until the final day. George Hirst and Hutchinson, twice, put Ipswich ahead, but Ozan Tufan, Liam Delap and Noah Ohio levelled.

The draw leaves Hull in seventh place, two points behind **West Brom** who slumped to a comprehensive 3-0 defeat by **Sheffield Wednesday**. Goals from Anthony Musaba, Ike Ugbo and Josh Windass (pictured) sealed the victory, giving Wednesday a huge boost before a decisive final day at the bottom.

Norwich, meanwhile, missed their chance to all but secure a playoff place when they were held to a frustrating 2-2 draw by **Swansea** at Carrow Road.



Fourth-placed **Southampton** fell to a third successive defeat, beaten 1-0 by **Stoke**, who secured safety through Tyrese Campbell's first-half goal.

Blackburn are still not safe from the drop as they were held to a 0-0 draw despite having 30 shots against 10-man **Coventry**. Rovers manager John Eustace and Coventry defender Liam Kitching were sent off. **Plymouth's** safety also goes to the final day after Jake Cooper's late goal gave **Millwall** a 1-0 win at The Den, while **Huddersfield's** relegation was all but confirmed as they drew 1-1 with fellow strugglers **Birmingham** at the John Smith's Stadium, because of an almost insurmountable goal deficit.

Elsewhere, **Middlesbrough** lit up a match with little but pride at stake as they thrashed dismal **Cardiff** 4-1 in the Welsh capital.

A goal in each half from Tommy Conway and Scott Twine enabled **Bristol City** to extend their unbeaten run to seven games with a 2-0 win over relegated **Rotherham**. And Ryan Andrews ended **Watford's** dismal run of home form as they clinched a 1-0 victory over **Sunderland**.

PA Media

Rugby union
Guinness Women's Six Nations

Mitchell makes his mark and his England are only going to get better

Robert Kitson

Kiwi coach instilling a winning mentality and less reliance on forwards' power

England's head coach, John Mitchell, before this season's Women's Six Nations, could not have been any clearer on the subject of his squad's ambitions. "The potential of this side is huge," he said. "We've been a very good team but we want to be an outstanding team." The objective was not just to win games but to surpass anything they had previously achieved.

On the evidence of this latest coup de grace in Bordeaux that mission is firmly on track. A sixth successive Six Nations title and a third straight grand slam may look, at first glance, to be a mundane tale of the expected but this one stands out for several reasons. First, it was their first under Mitchell, whose familiar brand of no-nonsense Kiwi nous is already paying dividends. Second, it was clinched on French soil against decent opposition who posed persistent problems.

Above all, though, it is the range of options at England's disposal that are really striking. The best of the best possess an all-court game that can be tailored to all occasions. The Red Roses can hurt opponents at close range and tear them apart out wide. They can soar in the lineout and hit hard in midfield, too. The only real question mark surrounded their game-management under pressure and here was timely proof of the strides also being made in that vital area.

Think back to the last World Cup when they were ambushed at the last by the Black Ferns in that epic final in Auckland. England had stuck all their eggs in the same forward-heavy basket and, having been reduced to 14 players, allowed New Zealand to creep in and scramble their dreams. Eleven of that matchday 23 were involved here but there is a different vibe to what they are seeking to do.

There is also a more composed feel at half-back, where Mo Hunt adds experience and bustle, and a better balance all round. This time England did not have as many opportunities to employ their speedy back three but the centre pairing of Tatyana Heard and Meg Jones nicely complemented the power in front of them. Jones is a rarity as a Welsh-speaking England international but her interception try was priceless in any language.

Add in Amy Cokayne's throwing, Morwenna Talling's power and Alex Matthews's relentless workrate and the net effect is that opponents cannot relax for a second even if they manage, as France did for long periods, to keep the ball away from the lightning-quick Abbie Dow and Ellie Kildunne. A total of 44 tries in five games tells its own convincing story.

Perhaps most ominously of all, England clearly have much improvement still left in them. Fitness levels are improving and defensively there are still some areas to tighten up.

But all that, in some ways, is relative. Judging by the crowded stands at the Stade Chaban-Delmas, the appetite for women's rugby is growing everywhere. It will be interesting to see the TV viewing figures, with a terrestrial tea-time audience treated to a game that always held the attention in some shape or form. Brian Moore apologising to viewers of a France-England game for on-field bad language will certainly have raised a wry smile on both sides of the Channel.

A sport's popularity, though, ultimately hinges on how much the outcome truly matters to the viewer. Which is rugby's next big challenge: how to ensure an element of jeopardy in a higher percentage of games? There have been a few too many lop-sided scorelines for comfort and there is clearly still a debate to be had about how best to broaden the competitiveness of the Six Nations and not just mirror how the men operate.

But that is for another day. This was another delicious memory for England to cherish and the future could be even brighter. By the latter stages of next year's World Cup, at this rate, there will be teenage girls popping into their local hairdressers to request an 'Ellie Kildunne' or a 'Holly Aitchison'. And Twickenham will be packed to the rafters with an entirely different breed of supporter. These high-flying Red Roses could bloom into something extra special.

Holly Aitchison kicked six conversions as England saw off France

Matthews maintains Red Roses' dominance and grand slam glory

England power home to clinch sixth successive title leaving their closest rivals unable to bridge chasm at the top

21	42
FRANCE	ENGLAND

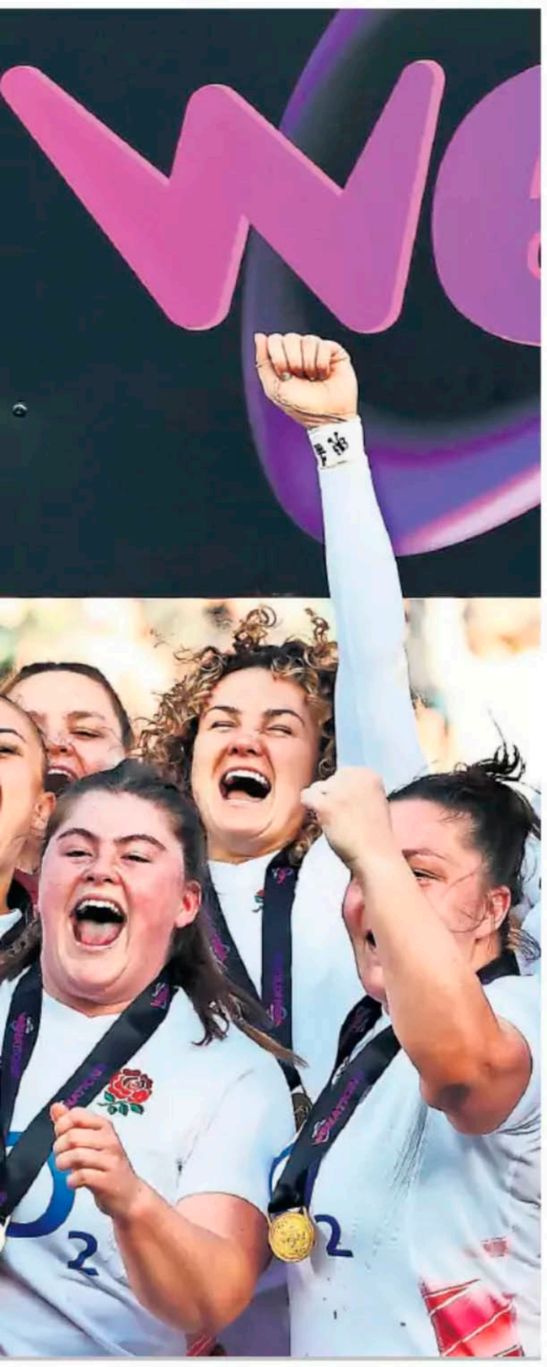
Sarah Rendell
Stade Chaban-Delmas

England have been bathed in Women's Six Nations glory since 2019 and the winning sunlight warmed their skin once again as Marlie Packer lifted the trophy aloft for the Red Roses' third successive grand slam and sixth consecutive title. England were convincing and lethal in their win over France but they did show weaknesses in defence in the second half, giving the head coach, John Mitchell, the arm wrestle he had wanted.

In the buildup Mitchell was keen to pick up some lessons from *Le Crunch*, especially with a home Rugby World Cup on the horizon. England were most definitely dealt them by a ferocious France team, who went down to 14 players in the 43rd minute after Assia Khalfaoui was given a red card, but they managed to weather the storm.

"The girls stood up really, really well today," Mitchell said. "You never underestimate this tournament, it's a great tournament. It's our bread and butter, it's where we get our respect at home. We wanted to stay the best 45 days ago, we have been able to achieve that."

Temperamental weather plagued the Bordeaux skies throughout the day but for a few hours before kick-off the heavens opened. It did not dampen the atmosphere, though, with some supporters in their seats two hours before kick-off and a live band sound tracked the buildup. As



Marlie Packer and Zoe Aldcroft lift the Women's Six Nations trophy after victory over France, their closest rivals

DAVID ROGERS/ GETTY IMAGES

Final standings

	P	W	D	L	F	A	BP	Pts
England C	5	5	0	0	270	41	8	**28**
France	5	4	0	1	152	79	3	**19**
Ireland	5	2	0	3	99	170	2	**10**
Scotland	5	2	0	3	54	104	1	**9**
Italy	5	1	0	4	72	146	3	**7**
Wales	5	1	0	4	55	162	1	**5**

England emerged to warm up the boos mimicked the weather and rained down, just a hint of the hostility to come from the record crowd.

Fireworks and shouts of '*Allez les Bleues*' signalled kick-off and France had the first attacking scrum but England won a penalty. They kicked to the corner and employed their famous maul but the hosts defended well, forcing the Red Roses to run it through the hands and, after a few phases, Maud Muir was over. Soon England were in again, this time through Alex Matthews.

France were not going to be steamrollered though and they had the next momentum swing. Biding their time, they inched closer and the centre Gabrielle Vernier sniped to hit back on the scoreboard. The home supporters were on a simmer before the try but the score saw the cauldron boil over with life breathed back into France's grand slam hopes.

A rendition of *La Marseillaise* reverberated around the ground but was soon silenced as the England centre Megan Jones intercepted a pass to score the team's third. But the Red Roses also fell asleep in defence, Pauline Bourdon Sansus carved them open and fed Marine Ménager who beat a defender to score.

Packer was next over for England, confirmed by a television match official check, and to finish the first-half action the hooker Amy Cokayne, who returned to the team after her ban, scored to send England into the break with a 35-14 lead and one hand on the trophy.

France's second half started in the worst way possible, with the prop Khalfaoui dispatched to the sin-bin for shoulder-to-head contact and the incident sent to a bunker review. The decision was upgraded to a red card, the announcement met with boos and whistles, making France's title ambitions that much slimmer.

Under the pump, being a player down, the French crowd rose to the occasion, urging on every linebreak and somehow becoming even louder than they had been before. The French landed blow after blow to the England defensive line and the Red Roses coughed up numerous penalties which eventually let Ménager in for her second.

They couldn't stage a comeback, could they? No. England's points tally proved too much and the visitors widened the gap again with Matthews' second of the afternoon confirming the Red Roses' victory.

The win is England's 29th in a row in the tournament and their ever-improving side are showing no signs of relinquishing the record run, or the trophy, any time soon.

Packer was asked if she has ever played in a better England team and the captain said: "No I don't think so. I was asked the question earlier: 'Where is the limit for this team?' I don't think we have a limit. We have 2025 on the horizon but we have a lot of rugby to play from here to there."

France	England
Boulard (Jacquet 62); Ciofani, Konde, Vernier, M Ménager; Queyroi, Bourdon Sansus (Chambon 73); Deshaye (Mwayembe 56), Sochat (Riffoneau 70), Khalfaoui, M Feleu (Joyeux 46), Fall (T Feleu 68), Escudero, Hermet (Gros 64), R Ménager **Sent off** Khalfaoui 43 **Tries** Vernier, M Ménager 2 **Cons** Queyroi 3	Kildunne; Dow, Jones, Heard (Scarratt 70), Breach (Gregson 80); Aitchison, Hunt (L Packer 69); Botterman (Carson 66), Cokayne (Powell 66), Muir (Clifford 80), Aldcroft, Talling (Ward 45), Kabeya, M Packer (Feaunati 73), Matthews **Tries** Muir, Matthews 2, Jones, M Packer, Cokayne **Cons** Aitchison 6

Referee Maggie Cogger-Orr (NZ) **Attendance** 28,023

Alex Matthews leaves a France defender in her wake to score her second try of the game and England's sixth

DAVID ROGERS/ GETTY IMAGES

Gallagher Premiership

Northmore and Porter braces earn Quins thrilling win

41	32
HARLEQUINS	NORTHAMPTON

Michael Aylwin
Twickenham

These two will be representing English rugby in the semi-finals of the Champions Cup next weekend. If this is anything to go by, they will not just do their country proud, they will astonish.

It almost goes without saying in the Premiership nowadays, certainly when considering either of these two, that this was extraordinary rugby. Where to start? Ten tries, 73 points, bonus points all round and a contest that seesawed with the wind. The speed and precision with which these two ran free across Twickenham's wide open spaces until the final whistle was breathtaking.

In the end, Harlequins took the win – mainly because they had to. It keeps them in the chase for fourth place, now a mere six points shy of Northampton at the top. As the queue backs up for a place in the playoffs, still they sit just outside, courtesy of one win fewer than Bristol, whose comeback win at Welford Road keeps them in fourth, level on points with Quins.

Northampton remain top with two games to play. The last kick of the game restricted them to one bonus point. Courtney Lawes's try with three minutes remaining had secured them two, only for Jarrod Evans's penalty at the death to take one of those away.

But that seems trivial detail in the context of what unfolded, Quins entertaining nearly 60,000 at the big stadium with six tries, despite spending half an hour down to 14 men, with yellow cards shown to Danny Care and Louis Lynagh in the first half and Tyrone Green in the second. That they turned around at half-time six points ahead was some achievement, given those two yellow cards, Care's for a clash of heads with Lawes, which was harsh, and Lynagh's for a deliberate knockdown, which could have gone either way.

Luke Northmore had opened the scoring in the second minute, after dazzling hands down Quins' left and a perfect Marcus Smith cross-kick to the loitering centre out wide. Quins survived both first-half spells down to 14 without conceding, but Ollie Sleightholme struck at the end of the first quarter to earn Saints the lead, which they held for most of the second quarter. Quins snatched it back five minutes from the break, when Stephan Lewies finished a series of close-quarter charges with Quins' third.

Saints thought they had scored again on the stroke of half-time. More brilliant hands sent Lawes galloping down the left. Sam Graham reached out to score from close range himself, but there had been a marginal knock-on at the phase before.

Quins' bonus-point try, when Cadan Murley picked a fine line off Smith, seemed to have settled matters in favour of the home team. But of course it served merely to inspire the visitors, who had the lead back within 20 minutes. More brilliant hands down the left released Sleightholme, before further neat handling sent James Ramm to the posts. Green saw yellow, this time without argument, for a deliberate knock-on, and Saints scored their third while he was away, Tom Litchfield worked over.

Care almost certainly would have been shown yellow in the final quarter, had he not been on such a harsh one already, but his old teammate, referee Karl Dickson, managed to control the hand that reached instinctively for his pocket, when Care took out Alex Mitchell at an attacking ruck. Care survived, but was promptly removed for Will Porter, who proceeded to score a brace of tries to clinch the match.

Lewies went blind from a ruck to put Porter over in the corner for the first, before Jarrod Evans, on for Smith, broke to send him clear for the second with five remaining. Surely that was that?

No. Lawes brought Saints back to within six with his blindside hustle to the line for the bonus-point try. Evans's penalty at the death, though, relieved the visitors of a losing bonus point and kept matters at the top as tight to bursting as they deserve to be in this remarkable domestic season. Can there be anything left for Europe?

Harlequins	Northampton
Green; Lynagh, Northmore, Esterhuizen, Murley (Beard 66); M Smith (J Evans 73), Care (Porter 62); Baxter (Marler 55), Walker (Riley 69), Collier (Kerrod 55), Herbst, Lewies (capt; Hammond 69), Cunningham-South (Trenholm 73), W Evans, Dombrandt **Sin-bin** Care 7, Lynagh 29, Green 55 **Tries** Northmore 2, Lewies, Murley, Porter 2 **Cons** Smith 3, J Evans **Pen** J Evans	Furbank; Ramm, Freeman, Litchfield, Sleightholme (Dingwall 51); F Smith, Mitchell (James 78); Iyogun (Haffar 62), Matavesi (R Smith 62), Davison (Millar Mills 62), Mayanavanua (Munga 62), Lockett, Lawes, Ludlam (capt; Scott-Young 62), Graham (Augustus 51) **Tries** Sleightholme, Ramm, Litchfield, Lawes **Cons** Smith 3 **Pens** Smith 2

Referee Karl Dickson **Attendance** 58,592

Leicester 19 Bristol 21

Bradbury seals stunning revival

Magnus Bradbury scored a last-gasp try as Bristol completed an amazing comeback to take a big step towards qualifying for the playoffs. The Bears trailed 19-0 with 10 minutes remaining, with Ollie Hassell-Collins scoring two tries and Francois van Wyk one as Leicester looked set to keep their flickering top-four hopes alive. But either side of Leicester's Mike Brown being sent off for a second yellow card, Max Lahiff pulled back two scores for Bristol, who then provided one last twist to keep themselves fourth, ahead of Harlequins on points difference. Alan MacGinty kicked the winning conversion. PA Media

Centre Luke Northmore breaks clear to score Harlequins' second try of a breathless match at Twickenham

ALEX DAVIDSON/ GETTY IMAGES

Inside anti-doping's civil war: frustration, suspicion and anger spill into the open

Sean Ingle

Furore enveloping Chinese swimmers has sparked an ugly spat between organisations who target the dopers

The World Anti-Doping Agency's Olivier Niggli (left) is at loggerheads with Travis Tygart (above), chief executive of the US equivalent

FABRICE COFFRINI/AFP/GETTY IMAGES

At its glitzy 25th anniversary gala in Lausanne last month, the World Anti-Doping Agency screened a slick montage highlighting how it had changed sport for the better. There were images of Muhammad Ali defying Parkinson's to light the Olympic flame and Pelé lifting the World Cup, before a history lesson – and a promise. "Today Wada is a more representative, accountable and transparent organisation," explained its director general, Olivier Niggli, "that truly has athletes at the heart of everything we do."

Not everyone in the room was buying it – one source felt it was too PR-focused, while another raised their eyebrows when Thomas Bach – the president of the International Olympic Committee (IOC) – and the former Wada president Sir Craig Reedie picked up awards. However, frustrations with Wada were largely limited to corridor conversations. It turned out to be the relative calm before the thermonuclear storm.

Everything then changed last Saturday when an ARD/New York Times investigation revealed that 23 Chinese swimmers had tested positive for the banned heart drug trimetazidine (TMZ) before the Tokyo Olympics – only to be quietly cleared after the Chinese Anti-Doping Agency found their hotel kitchen had been contaminated. If that wasn't explosive enough, the chief executive of US Anti-Doping, Travis Tygart, then turned the finger of blame on Wada and Chinada for having "swept those positives under the carpet by failing to fairly and evenly follow the global rules that apply to everyone else in the world".

Tygart has form for speaking his mind – most notably on Russia – and Wada has tended to ignore him or issue an anodyne response. Not this time. Instead it retaliated by accusing Tygart of "outrageous, completely false and defamatory remarks".

And with that, years of pent-up frustrations, suspicion and anger – on both sides – spilled out into the open. A week on, anti-doping's civil war is showing no sign of abating. And increasingly there is a sense that this row is not just about the fate of 23 Chinese swimmers, but the heart and soul of the anti-doping movement too.

First, though, those swimmers – and why Wada didn't challenge the findings by the Chinese authorities. Here Wada's position is clear but contested. It says it had "no evidence to challenge the environmental contamination scenario that led to Chinada closing these cases in June 2021" – and that it was advised by external counsel that it would lose any appeal at the court of arbitration for sport (Cas) based on such a challenge.

However, Tygart's Usada and its allies argue that Wada is not being transparent and hasn't shown enough investigative zeal, and question why it didn't press the Chinese intelligence services over why it took two months to find TMZ in the hotel kitchen. As Rob Koehler, the chief executive of the pressure group Global Athlete, puts it: "The athletes I speak to are severely pissed off, they're disheartened, and they want accountability and answers. Athletes feel *that* down because once again, they feel like they're held to a higher standard than powerful countries."

Richard Ings, the former chair of the Australian Anti-Doping Agency, dismisses any notion of severe wrongdoing by Wada. "I don't believe that an organisation like Wada would be covering up doping cases in China," he says. "Wada got burnt pretty badly with Russia. I think they are unlikely to be caught unawares again with another country. What makes the most sense is that Wada got a report from Chinada and with the limitations with travel in Covid, they sought further legal advice and decided any challenge would not prevail in Cas.

"I think it's important to remember that World Aquatics had the same brief and the same right of appeal and they also did not do so."

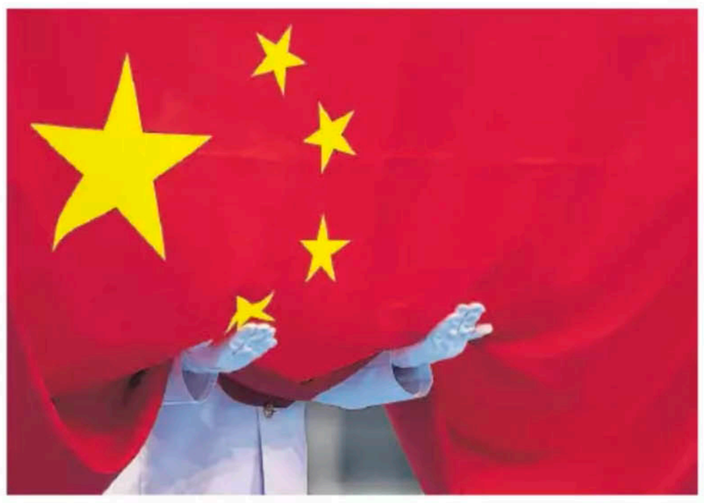
So what does the case say about the wider anti-doping system? To answer that, the *Observer* spoke to more than a dozen senior anti-doping executives, lawyers and officials, most of them on a confidential basis. While there was little consensus, some trends did emerge.

The first was a general sense that Wada was shouting less about going after cheats than previously. As one senior figure put it: "Wada is not talking about kicking down the doors of dirty athletes. From a generous perspective, it is instead trying to establish a compliance regime that actually gives them a sense of who the bad people are."

That, they conceded, wasn't necessarily a bad thing. "But," they added, "is Wada any good? I'm not convinced. I think there are some good people there. I like Günter Younger, from intelligence and investigations. But, aside from that, there seems to be a sense of plodding along."

In a statement, Wada rejected the suggestion that it was focused too much on compliance rather than catching cheats: "It is not a case of one or the other."

'The athletes I speak to are disheartened – they want accountability and answers'
Rob Koehler



China's national flag is set to rise after Zheng Tao, Ruan Jingsong and Wang Lichao took medals in the Tokyo pool

SIMON BRUTY/AP

Second, as many pointed out, it is worth remembering that Tygart and Wada have history. The American was the most vocal critic of Wada during the Russian doping scandal, when he accused it of being too slow to investigate the allegations of state-sponsored doping, questioned its closeness with the IOC and condemned it for not doing enough to protect clean athletes.

Yes, he upset a lot of people in Wada and the IOC. But Tygart was proved correct. So can you really blame him for raising the alarm here too? His detractors, however, believe his comments are part of a wider geopolitical conflict between the United States and China – and reject the notion that China is Russia mark II.

It is also worth reflecting that when the US government passed the Rodchenkov Anti-Doping Act in 2020, it further strained relations. The act allows the US to target doping networks – including doctors, coaches and drug suppliers – involved in international competitions where American athletes compete – encroaching into Wada's territory.

A third trend: not everyone is happy with Witold Banka's stewardship since he took charge of Wada in 2020. Some were surprised that he extended his initial presidential term from three years to six last year, with one source saying it has "super pissed people off".

Others wondered whether the latest rows showed he lacked the savvy to keep figures such as Tygart, who has a track record of catching cheats, onside. As another source puts it: "The job is great for him. Is he great for the job? I don't think so."

Some also believe that Wada's criticism of Tygart showed the organisation is less tolerant of dissent, but that was rejected by a spokesperson. "Wada is used to constructive criticism and reasonable comments," they said. "However, when you are openly accused of bias towards a particular country and of covering up doping, without even a shred of supporting evidence, it ceases to be reasonable and we are duty-bound to defend ourselves against such attacks, many of which are politically motivated."

For good measure, the spokesperson also rejected any suggestion that Wada lacked the appetite to go after powerful countries. "That couldn't be further from the truth," they added. "We always stand ready to confront and stop those who would cheat the system, no matter where they come from."

Meanwhile don't expect a detente any time soon. On Thursday Wada announced an independent investigation into its handling of the case of 23 Chinese swimmers. Usada's response? To question whether it would be truly independent.

It is all a far cry from events at the 25th anniversary gala a month ago. That evening, Banka told delegates: "Together we are raising the game, ushering in the next quarter century with a single mission as one team." Now, however, that team feels more split than ever.

Geraint Thomas is eager to make amends for last year's Giro defeat: 'I'll try to do my thing – stay consistent'

PIERRE TEYSSOT/ACTION PLUS/SHUTTERSTOCK

'It's not like I lost'

Giro heartache driving Thomas to treble assault

Tour winner in 2018 is ready to challenge Pogacar – 'anyone can have a bad day', he tells *Jeremy Whittle*

Geraint Thomas heads to the start of 2024's first Grand Tour, the Giro d'Italia, determined to avenge the bitter tears of a year ago when he lost the race to Primoz Roglic in a dramatic final time trial. "It was a tough and challenging moment, but for me it wasn't like I had a bad day or did anything drastically wrong," he says.

"Roglic had a flyer and he deserved to win it. It's not like I lost it – he won it. It was hard. You lead the Giro for half the race and then you lose by 15 seconds on the final day: it's a tough one. But then as [the psychologist] Steve Peters would always say: 'Life's not fair. Get on with it.'"

Thomas has decided to race in the Giro, which starts in Turin next Saturday, and the Tour de France this summer. "I wanted to go back to the Giro after last year and the Tour is the Tour. In the back of my mind, I'd always thought: 'Sod it, why don't I just try to do both ...?'"

Also in the back of his mind is one final hurrah in the Olympic Games. "I'd love to do one more Olympics, but I don't want to go and just get another tracksuit," he says. "I want to be good enough to be in with a shout of a medal. I've got four tracksuits already – I don't need another one."

First, though, comes the Giro and the prospect of trying to derail the seemingly unstoppable Tadej Pogacar, the dominant force this spring. "Pogacar is the massive favourite, but stranger things have happened," Thomas says. "It's three weeks – it's different to any other race. Anyone can have a bad day."

So can the wily seasoned pro derail the Pogacar express? "Possibly," he replies, "but I'm not one to play mind games. I'll be doing my thing – try to stay consistent, good and strong all the way through. He's a racer and he just loves winning. When he retires he's going to be one of the greatest of all time."

Speaking as he puts the final touches to his Giro preparation at the Tour of the Alps, the Welsh rider, like most of his peers, has race safety on his mind after a series of bad crashes sidelined big names such as Jonas Vingegaard – the Tour de France winner in the past two years – Wout van Aert, Remco Evenepoel and Roglic.

"Everyone's talking about this now because big-name riders have crashed, but it's been happening for years," he says. "Racing's got that danger element already, but I feel like it could do so much more to increase safety. There's road furniture, traffic calming, kerbs sticking out, all that kind of stuff. That adds an element of danger as well. When you're in it, if I thought about it, I'd be at the back [of the peloton]. You wouldn't be racing, you couldn't do it."

Thomas's words prove prophetic. Only 48 hours later during the Tour of the Alps, the Australian rider Chris Harper crashed on a fast descent and slewed head first into an unprotected lamp-post. Fortunately the 29-year-old escaped with only superficial wounds and a concussion. "Ninety per cent of the guys won't know the roads [in this race]," Thomas says. "You're going down these descents, flying down them. If this was a new sport, there's no way it would be allowed.'"

Thomas fully supports the public statement made by the Ineos Grenadiers owner, Jim Ratcliffe, who in mid-April issued a public plea for a ramping up of cycling's safety protocols. "Cyclists are always going to push things to the limit as they are elite sportsmen," Ratcliffe said, before urging David Lappartient, the president of the world governing body, the UCI, to "ensure the safety of the sport".

Lappartient's recent comments, that "50% of the crashes" are down to what he called the "attitude" of the riders do not sit well with Thomas, even if he acknowledges that some riders take risks he wouldn't. "I think Lappartient needs to focus more on the 50% he can affect," Thomas says. "I agree with what he says, but it just doesn't make sense to me even saying it. That means 50% is still down to him and organisers to do everything they can."

Ratcliffe, meanwhile, may have big plans for Manchester United but Thomas says that another Tour de France victory is also on his mind. "Jim really wants to win the Tour," he says. "Fair play – that is the ultimate and that's what we're trying to do. It might take a couple of years, but I still believe that this team can get back there."

'You're flying down these descents – if it was a new sport, no way would it be allowed'

Thomas, a longstanding Arsenal fan, said he and Ratcliffe exchanged messages after the billionaire's majority acquisition of United became a reality. "When the deal went through, he messaged me on Christmas Eve and said: 'United's happening.' I was like: 'Ah sweet – I hope you come a strong second to Arsenal.' He just replied: 'Ouch.'"

Thomas's old team principal Sir David Brailsford, although dedicating much of his time to Ratcliffe's Manchester project, remains in contact. "I get the impression he still massively misses the team," Thomas says. "It's his baby really – he started it."

Tennis

Nadal happy to extend his long goodbye

Tumaini Carayol
Caja Mágica

In the feverish buildup to his final appearance at the Madrid Open, Rafael Nadal made himself abundantly clear. It was not too long ago that he was unsure if he would ever return to the court at all and so, with his lingering physical limitations, he came to Madrid with the intention of saying goodbye to his home crowd, not to win. But this is a 22-time grand slam champion whose career has been defined by his ability to win tennis matches on clay courts regardless of age, physical shape or environment. Of course he was not going to leave without a desperate fight.

Barely a week after he was dismantled by the very same opponent, Nadal returned to the fourth round here with an excellent performance, defeating Alex de Minaur, the 10th seed, 7-6 (6), 6-3.

"I have had many difficult months, not on a personal level but on a professional level," he said. "I was always waking up with the hope of experiencing an afternoon like this again. Thank you all so much for making me feel this. I fail, but [the public] never fails, I can only say thank you."

Nadal's 6-1, 6-0 win over Darwin Blanch, a 16-year-old wildcard ranked No 1,028, had set up a second round match of considerable significance. Last week in Barcelona, the 37-year-old was ground down 7-5, 6-1 by his Australian opponent. This was the perfect opportunity to measure his progress, if any, with another week of practice under his belt.

In a vibrating Estadio Manolo Santana soundtracked by chants of *"Si, se puede!"* and *"Viva Rafa!"* and collective disgust whenever a point evaded Nadal, a topsy-turvy first set followed. He started off playing bold, attacking tennis but the home favourite lost his way from 2-0 up and found himself down a break at 3-4.

Rafael Nadal secures a first victory over a top-30 player for 17 months

While his movement, durability and serve may be limited, his supreme mentality is unchanged. Nadal refused to bow his head and he held on long enough until he played himself into form. After playing clear, authoritative tennis to reach 6-2 in the tiebreak, the Spaniard double faulted on set point and was dragged back to 6-6. Under immense pressure, Nadal cranked out an incredible cross-court backhand winner and he celebrated the set by pumping his fist.

Having secured the opening set, Nadal broke early and ran away with the match, pinning De Minaur into his backhand corner and dictating with his forehand as his momentum grew with every stroke.

The victory marks Nadal's first win over a top-30 player since November 2022 and it was about as positive an outcome as he could have hoped for. Not only did he elevate his level in the face of real adversity, but his body held up after two hours in a match of high intensity against a top player.

"There is room for improvement, but, hey: day by day," said Nadal. "For me, it means a lot, apart from the victory, being able to play the entire game, no? Last week I couldn't do it; I was able to play a set. Today I managed to play for more than two hours. And I'm happy to finish with a victory that allows me to play once again on this tremendous court."

As Nadal's final appearance in Madrid extends into a second week, tomorrow he will face Pedro Cachín of Argentina, who defeated Frances Tiafoe, the American 20th seed, 7-6 (1), 3-6, 6-4.

Caribbean or bust: Mott must deliver T20 World Cup defence

Coach needs a strong campaign but having all his best available remains elusive, writes *Ali Martin*

As Dukes balls whistle around the shires and white Kookaburras are carted to all parts in the Indian Premier League, England's thoughts turn to the Caribbean and a T20 World Cup title defence that can ill-afford to go the way of its 50-over equivalent last year.

T20 is probably too capricious a format to dub it a case of silverware or bust but it is clear Jos Buttler and Matthew Mott need a strong campaign – semi-finals minimum, perhaps – after the grisly one-day international abdication in India. England stumbled out of the traps there, with six defeats in their first seven games. "I feel this actually should be the making of those two as a partnership," said Rob Key, the team director, at the time, before adding: "If it isn't, it isn't, and you move on."

Mott appears to be feeling the pinch, going by an interview given to the *Times* this past week. The Australian pointed to the T20 World Cup win in 2022, understandably, and the schedule that along with Key's prioritisation of Test cricket means he "hardly sees" his best players between tournaments. "You do feel sometimes you have one hand tied behind your back," he said.

In this context, it will be interesting to see whether Mott has everyone around for the four-match T20 series against Pakistan in late May. It serves as England's only warm-up cricket before their World Cup group starts against Scotland in Barbados on 4 June, followed by games with Australia, Oman and Namibia. But it also clashes with the playoff phase of the IPL. Key is due to name a squad on Tuesday, along with a preliminary 15-man party for the World Cup.

With the final deadline for changes on 25 May – the same day as England's second T20 at Edgbaston – it equally makes sense to get everything in place early. Communication to the players will be important here: just ask Jason Roy, supposedly told he was on the plane to India a year ago only for Harry Brook to take his seat in business class.

Jos Buttler is in fine form as England prepare to name their squad

Ben Stokes ruling himself out to focus on Test cricket makes the batting picks appear straightforward. The openers Buttler and Phil Salt are in a rich form at the IPL, Will Jacks is the likely No 3 and Brook – assuming he is ready to hit the road again – is too talented to not be a certainty. Any questions over Jonny Bairstow at the end of an epic winter in India were dispelled on Friday when he monstered 108 from 48 balls to help Punjab Kings vaporise a record chase of 262 in Kolkata. It was some episode of Bluey, all right.

Whatever the configuration, with Bairstow having been No 4 previously, it looks a powerful top five, albeit exclusively right-handed. Assuming Dawid Malan remains on the outer – he believes he is – a lefty such as Ben Duckett could serve as back-up or a tactical deployment should slow pitches call for his sweeps. Thereafter come the all-rounders in Liam Livingstone, Moeen Ali and Sam Curran, all of whom are getting game time in the IPL. Livingstone is a curious one, the second half of his winter one of scant returns, but England seem to like him.

Bowling-wise, so much will be pinned on Jofra Archer's possible return: fingers positively crossed into pretzels that his near two-year injury ordeal is over. It would certainly boost England's death-bowling, for so long their achilles heel. Curran did a stellar job during the win in Australia 18 months ago – earning an MBE, no less – but there are concerns his left-arm medium has regressed.

The strength of the seam stable is not easy to discern. Mark Wood endured a tough winter but offers pace; Reece Topley has been dropped by Royal Challengers Bangalore but is an England mainstay when fit; Chris Woakes, though dependable, is yet to get off the bench in the IPL. Jamie Overton, an uncapped bolter who hits a long ball, is waiting to discover the severity of a back injury, while Gus Atkinson, Tymal Mills and George Garton are all possibles.

In brief

Snooker

Trump to face Jones in quarter-finals

Judd Trump sealed a place in his 10th Crucible quarter-final by polishing off Tom Ford in the second round of the world championship. Trump resumed two frames from victory at 11-5 and split the first four frames for a 13-7 win and a last-eight match against Jak Jones, who defeated Si Jiahui 13-9 in a scrappy match. Stephen Maguire punched the air after winning an epic final frame to lead 10-6 against Shaun Murphy. The former champion Stuart Bingham leads Jack Lisowski 5-3 while Kyren Wilson built a 6-2 lead over Joe O'Connor. Mark Allen and John Higgins are level at 4-4. PA Media

Racing

Jonbon's Celebration day at Sandown

Jonbon emerged a convincing victor in his long-awaited meeting with El Fabiolo in the Celebration Chase at Sandown. The pair had been due to meet in the Clarence House Chase at Ascot in January only to be scuppered by the weather and a possible Queen Mother Champion Chase face-off did not happen. However, the Seven Barrows team has been resurgent and, ridden by Nico de Boinville, Jonbon was always in command. PA Media

Scoreboards

VITALITY COUNTY CHAMPIONSHIP

Division One (second day of four)

Durham v Essex

Riverside Essex (5pts) trail Durham (4) by 44 runs with seven first-innings wickets remaining.

Durham First innings 358 (CN Ackermann 112; OG Robinson 90; DG Bedingham 52)

Essex First innings (overnight 5-0)

***SJ Cook** b Coughlin	25
D Elgar c Robinson b Potts	46
FIN Khushi c Clark b Parkinson	107
NLJ Browne not out	94
JM Cox not out	19
Extras (b9, lb6, nb8)	23
Total (for 3, 98 overs)	314

Fall 64, 94, 260.

To bat MJJ Critchley, NRN Thain, †HG Duke, SR Harmer, S Snater, JA Porter.

Bowling Raine 18-5-33-0; Potts 21-4-55-1; Carse 16-1-71-0; Coughlin 15-1-58-1; Parkinson 18-1-52-1; Ackermann 10-1-30-0.

Umpires RA White and DJ Millns.

Surrey v Hampshire

The Oval Hampshire (3pts) trail Surrey (6) by 177 runs with eight wickets remaining.

Hampshire First innings 151

Surrey First innings (overnight 123-5)

***RJ Burns** c Wheal b Dawson	113
KAJ Roach c B C Brown b Wheal	19
CT Steel c B C Brown b Abbott	19
J Clark not out	106
GAP Atkinson b Abbott	0
DJ Worrall run out	5
Extras (b8, lb10, nb6)	24
Total (109.4 overs)	359

Fall ctd 185, 218, 316, 317.

Bowling Mohammad Abbas 28-8-43-1; Abbott 30-3-104-4; Wheal 25-2-86-2; Fuller 22-1-85-1; Dawson 4.4-0-23-1.

Hampshire Second innings

AGH Orr lbw b Worrall	6
FS Middleton c Pope b Roach	10
NRT Gubbins not out	6
***JM Vince** not out	4
Extras (b4, lb1)	5
Total (for 2, 15 overs)	31

Fall 21, 21.

To bat TJ Prest, LA Dawson, †BC Brown, JK Fuller, BTJ Wheal, Mohammad Abbas, KJ Abbott.

Bowling Roach 6-1-14-1; Worrall 7-2-10-1; Clark 2-1-2-0.

Umpires RJ Warren and AG Wharf.

Warwickshire v Nottinghamshire

Edgbaston Warwickshire (3pts) trail Nottinghamshire (4) by 329 runs with seven first-innings wickets remaining.

Nottinghamshire First innings (overnight 367-8)

BM Duckett b Mousley	218
D Pennington c Hasan Ali b Hannon-Dalby	17
D Paterson not out	0
Extras (lb6)	6
Total (100.1 overs)	400

Fall ctd 356, 400. **Bowling** Hannon-Dalby 24.1-3-78-5; Hasan Ali 18-2-65-2; Jamal 10-0-48-0; Rhodes 17-3-64-2; Barnard 12-2-49-0; Yates 8-0-35-0; Briggs 10-1-55-0; Mousley 1-1-0-1.

Warwickshire First innings

RM Yates c Clarke b Paterson	16
***AL Davies** c Young b Pennington	0
WMH Rhodes lbw b Pennington	9
E Barnard not out	18
DR Mousley not out	26
Extras (b2)	2
Total (for 3, 24 overs)	71

Fall 10, 26, 26.

To bat J Bethell, †MGK Burgess, DR Briggs, Aamer Jamal, Hasan Ali, OJ Hannon-Dalby.

Bowling Stone 7-2-22-0; Pennington 9-1-21-2; Paterson 7-1-25-1; James 1-0-1-0.

Umpires RA Kettleborough and PR Pollard.

Worcestershire v Somerset

Kidderminster Worcestershire (3pts) trail Somerset (2) by 202 runs with nine first-innings wickets remaining.

Somerset First innings 309-9 dec (T Banton 92)

Worcestershire First innings (overnight 14-0)

AW Finch lbw b Ball	17
JD Libby not out	56
†GH Roderick not out	28
Extras (nb6)	6
Total (for 1, 34 overs)	107

Fall 23.

To bat RP Jones, AJ Hose, *BL D'Oliveira, JO Holder, MJ Waite, J Leach, BJ Gibbon.

Bowling Gregory 9-1-34-0; Ball 11-6-18-1; Pretorius 10-3-25-0; Aldridge 4-0-30-0.

Umpires RK Illingworth and M Burns.

Division Two (second day of four)

Gloucestershire v Middlesex

Bristol Gloucestershire (4pts) lead Middlesex (2) by 68 runs with four first-innings wickets remaining.

Middlesex First innings 203 (M de Lange 6-49)

Gloucestershire First innings (overnight 82-3)

CT Bancroft b Higgins	12
CDJ Dent b Bamber	3
OJ Price c Davies b Helm	33
MAH Hammond c du Plooy b Bamber	81
†JR Bracey c Higgins b Helm	16
***GL van Buuren** b de Caires	75
B Charlesworth not out	21
Zaman Akhter not out	16
Extras (b5, lb3, nb6)	14
Total (for 6, 80 overs)	271

Fall ctd 113, 231, 233.

To bat D Goodman, AS Dale, M de Lange.

Bowling Bamber-22-4-75-2; Helm-20-5-78-2; Higgins-16-4-31-1; Brookes-11-0-50-0; de Caires-10-3-19-1; du Plooy-1-0-10-0.

Umpires N Pratt and S Shanmugam.

Yorkshire's Harry Brook shared a fourth-wicket partnership of 201 with Joe Root before Derbyshire hit back

Leicestershire v Northamptonshire

Leicester Leicestershire (2pts) trail Northamptonshire (5) by 356 runs with eight first-innings wickets remaining.

Northamptonshire First innings (overnight 337-6)

GA Bartlett not out	126
CP Tremain c Currie b Ahmed	37
†LD McManus not out	28
Extras (b16, lb8)	24
Total (for 7 dec, 110 overs)	453

Fall ctd 403.

Did not bat GLS Scrimshaw, BW Sanderson.

Bowling Salisbury 18-1-90-1; Scriven 24-2-114-2; Currie 26-2-102-2; Green 22-7-59-0; Ahmed 20-4-64-2.

Leicestershire First innings

RK Patel c McManus b Procter	29
MS Harris c McManus b Sanderson	0
L Kimber not out	47
***LJ Hill** not out	18
Extras (lb1, nb2)	3
Total (for 2, 23.1 overs)	97

Fall 1, 57.

To bat PSP Handscomb, R Ahmed, BGF Green, TAR Scriven, SW Currie, MET Salisbury.

Bowling Sanderson 8.1-1-28-1; Tremain 8-2-24-0; Procter 4-0-34-1; Scrimshaw 3-0-10-0.

Umpires J Shantry and BJ Debenham.

Yorkshire v Derbyshire

Headingley Derbyshire (1pt) trail Yorkshire (6) by 260 runs with seven first-innings wickets remaining.

Yorkshire First innings (overnight 276-3)

JE Root b Chappell	119
HC Brook not out	126
GCH Hill b Tickner	9
†JA Tattersall not out	17
Extras (b2, lb14, w2, nb6)	24
Total (for 5 dec, 97.2 overs)	450

Fall ctd 406, 424.

Did not bat ML Revis, JA Thompson, MD Fisher, BO Coad.

Bowling Chappell 16-3-73-2; Tickner 22.2-1-79-1; Dal 25-2-94-1; Thomson 12-0-49-0; Reece 11-0-86-1; Brown 10-0-48-0; Lloyd 1-0-5-0.

Derbyshire First innings

HRC Came lbw b Fisher	8
LM Reece c Bean b Coad	11
***DL Lloyd** c Bean b Fisher	0
WL Madsen not out	88
†BD Guest not out	74
Extras (lb1, nb8)	9
Total (for 3, 63 overs)	190

Fall 15, 15, 23.

To bat AHT Donald, AT Thomson, Z Chappell, BM Tickner, PR Brown.

Bowling Coad 15-1-40-1; Fisher 15-7-24-2; Hill 10-3-40-0; Thompson 10-2-47-0; Root 6-1-8-0; Revis 7-0-30-0.

Umpires MHA Syed and MJ Saggers.

FIFTH MEN'S T20 INTERNATIONAL

Lahore Pakistan 178-5 (Babar Azam 69). New Zealand 169 (TL Seifert 52; Shaheen Afridi 4-30). Pakistan beat New Zealand by nine runs.

Results

Rugby union

GUINNESS WOMEN'S SIX NATIONS

Table on page 13

France 21 England 42; Ireland 15 Scotland 12; Wales 22 Italy 20

GALLAGHER PREMIERSHIP

	P	W	D	L	F	A	B	Pts
Northampton	16	11	0	5	453	410	11	55
Saracens	16	10	0	6	471	347	11	51
Bath	16	9	0	7	440	384	14	50
Bristol	16	10	0	6	518	378	9	49
Harlequins	16	9	0	7	432	409	13	49
Sale	15	9	0	6	324	338	6	42
Exeter	15	8	0	7	394	354	8	40
Leicester	16	8	0	8	373	355	8	40
Gloucester	15	4	0	11	329	453	11	27
Newcastle	15	0	0	15	208	514	5	5

Harlequins 41 Northampton 32; Leicester 19 Bristol 21

UNITED CHAMPIONSHIP

Bulls 61 Ospreys 24; Cardiff 7 Edinburgh 24; Dragons 27 Connacht 34; Lions 13 Munster 33; Stormers 42 Leinster 12; Zebre 9 Glasgow 40

Rugby league

BETFRED SUPER LEAGUE

	P	W	D	L	F	A	PD	Pts
St Helens	9	7	0	2	209	70	+139	14
Catalans	9	7	0	2	210	122	+88	14
Wigan	8	6	0	2	234	118	+116	12
Warrington	9	6	0	3	242	129	+113	12
Hull KR	9	6	0	3	214	129	+85	12
Salford	9	6	0	3	180	170	+10	12
Huddersfield	9	5	0	4	218	163	+55	10
Leeds	8	4	0	4	140	152	-12	8
Leigh	8	2	0	6	160	144	+16	4
Castleford	9	2	0	7	152	264	-112	4
Hull FC	8	1	0	7	86	310	-224	2
London	9	0	0	9	74	348	-274	0

Salford 17 Warrington 12

BETFRED WOMEN'S SUPER LEAGUE

Barrow 8 York Valkyrie 28; Leeds 68 Warrington 0

BETFRED CHAMPIONSHIP

Wakefield 28 Toulouse 12

Greg Wood's tips

BATH 1.50 Jungle Jim 2.20 Aces Wild 2.50 Nancy Rose 3.20 Cherryhawk 3.55 Clara Pearl (nap) 4.30 Moonspirit 5.05 Thoughtful Gift 5.35 Havana Goldrush

WETHERBY 2.00 Danielle 2.30 Havana Prince 3.00 Gunlock 3.30 Astral Spirit 4.05 Illusionist 4.40 Special Mayson 5.15 Flowering

SOUTHWELL 2.10 Robusto (nb) 2.40 Gludecca 3.10 Sardinian Warrior 3.40 Tenerife Sunshine 4.15 She's A Gambler 4.50 Shalaa Asker 5.25 Woodstock 5.55 New Image

It may also be that spin plays a greater role in the Caribbean (England do not travel to the USA, regardless of how far they go) and not least with plenty of daytime starts in hot sunshine for the television audience in India. Adil Rashid is clearly a lock, despite no cricket since February, and Jacks, Moeen and Livingstone provide Buttler with options. The chief decision in this department appears to be between a second leg-spinner in Rehan Ahmed or Tom Hartley, uncapped in T20 but, crucially, a slow left-armer.

Key has been a selector informed by what the hosts are doing and that Akeal Hosein, the West Indies left-armer, has risen to third in the T20i rankings may tip the balance in favour of Hartley. Hosein's fellow Trinidadian Kieron Pollard may well have an input here, too, having been hired as a local consultant coach: one of two additions to the backroom staff along with Andrew Flintoff.

Flintoff was recently tipped by Key as a future England head coach, an endorsement that may not have escaped the incumbent. How near or far in the future this vacancy arises could depend on how this shot at redemption goes.

Tennis

ATP/WTA MADRID OPEN (Spain)
Men: Second round: T Monteiro (Br) bt S Tsitsipias (Gr) 6-4 6-4; **S Korda** (US) bt M Purcell (Aus) 6-3 6-3; **J Lehecka** (Cz) bt H Medjedovic (Ser) 7-5 6-4; **J Sinner** (It) bt L Sonego (It) 6-0 6-3; **P Cachín** (Arg) bt F Tiafoe (US) 7-6 (1) 3-6 6-4; **R Nadal** (Sp) bt A De Minaur (Aus) 7-6 (6) 6-3; **D Medvedev** (Rus) bt M Arnaldi (It) 2-6 6-4 6-4; **P Kotov** (Rus) bt J Thompson (Aus) 5-7 6-4 7-5; **A Bublik** (Kaz) bt R Carballés Baena (Sp) 6-1 2-6 6-2; **J Mensik** (Cz) bt G Dimitrov (Bul) 6-2 6-7 (4) 6-3; **K Khachanov** (Rus) bt R Bautista Agut (Sp) 3-6 6-3 7-5; **F Auger-Aliassime** (Can) bt A Mannarino (Fr) 6-0 6-4; **F Cobolli** (It) bt N Jarry (Chl) 6-3 3-6 6-3; **B Shelton** (US) bt T Machac (Cz) 6-0 6-2; **C Norrie** (GB) bt J Fonseca (Br) 6-1 6-4; **C Ruud** (Nor) bt M Kecmanovic (Ser) 6-4 6-1
Women: Third round: S Sorribes Tormo (Sp) bt V Azarenka (Blr) 7-6 (0) 6-3; **I Swiatek** (Pol) bt S Cirstea (Rom) 6-1 6-1; **M Sakkari** (Gr) bt S Stephens (US) 6-1 6-3; **J Ostapenko** (Lat) bt ML Carlé (Arg) 6-3 6-3; **O Jabeur** (Tun) bt L Fernandez (Can) 7-5 2-6 6-4; **M Keys** (US) bt A Samsonova (Rus) 6-2 6-3; **B Haddad Maia** (Br) bt E Navarro (US) 6-4 6-4; **C Gauff** (US) bt D Yastremska (Ukr) 6-4 6-1

Golf

ISPS HANDA CHAMPIONSHIP (Gotemba, Japan)
Leading third-round scores (Jpn unless stated)
197 C Jarvis (SA) 66 67 64. **198** Y Paul (Ger) 65 65 68. **199** Li H (Chn) 66 69 64; K Nakajima 66 68 65; R Kinoshita 66 67 66; S Söderberg (Swe) 66 64 69; T Vaillant (Fr) 67 65 67. **200** M Pavon (Fr) 68 68 64; Y Katsuragawa 70 65 65; Y Sugiura 68 67 65; T Sato 68 62 70; M Southgate (Eng) 67 65 68; M Kawamura 66 68 66; M Schneider (Ger) 67 67 66; I Cantero (Sp) 70 66 64; J Girrbach (Swi) 67 68 65

LIV GOLF ADELAIDE (Australia)
Leading second-round scores (US unless stated)
130 B Steele 66 64. **131** D Lee (NZ) 64 67. **132** C Ortiz (Mex) 64 68; G Mito Pereira (Chl) 65 67. **133** D Burmester (SA) 67 66; P Reed 67 66; C Tringale 68 65; C Smith (Aus) 68 65. **134** L Oosthuizen (SA) 68 66; J Niemann (Chl) 67 67; M Jones (Aus) 66 68; J Kozuma (Jpn) 63 71. **135** C Howell III 70 65; A Ogletree 65 70. **136** T Hatton (Eng) 70 66; J Rahm (Sp) 67 69; B DeChambeau 68 68; T Pieters (Bel) 69 67; T Gooch 68 68; R Bland (Eng) 68 68; A Lahiri (Ind) 65 71; C Schwartzel (SA) 69 67; B Koepka 70 66

ZURICH CLASSIC OF NEW ORLEANS (Louisiana, US)
Leading second-round scores (US unless stated)
131 A Rai (Eng) & D Lipsky 61 70; R McIlroy (NI) & S Lowry (Ire) 61 70; D Thompson & A Novak 62 69; R Brehm & M Hubbard 61 70. **132** C Tarren (Eng) & D Skinns (Eng) 63 69; N Taylor & A Hadwin (Can) 63 69; Z Johnson & R Palmer 63 69; L List & H Norlander (Swe) 63 69; C Conners (Can) & T Pendrith (Can) 63 69; P Cantlay & X Schauffele 65 67. **133** K Mitchell & J Dahmen 63 70; S Piercy & H Hall (Eng) 64 69; P Kizzire & B Kohles 61 72; T Detry (Bel) & R MacIntyre (Sco) 62 71; Z Blair & P Fishburn 63 70; M Meissner & A Smotherman 63 70; N Echavarría (Col) & M Greyserman 64 69; C Hoffman & N Watney 65 68

JM EAGLE LA CHAMPIONSHIP (California, US)
Leading second-round scores (US unless stated)
130 G Kim (Aus) 64 66. **134** M Stark (Swe) 65 69. **136** H Green (Aus) 67 69; E Henseleit (Ger) 68 68. **137** E Kristine Pedersen (Den) 70 67; A Kim 66 71. **138** Ryu H (Kor) 66 72; R Zhang 69 69; Kim S (Kor) 65 73; C Wannasaen (Tha) 65 73. **139** J Kupcho 70 69; W Meechai (Tha) 72 67; N Guseva (Rus) 66 73. **140** Ko J (Kor) 72 68; A Buhai (SA) 69 71; A Ewing 72 68; B Pagdanganan (Phi) 67 73; S Kemp (Aus) 71 69; K Davidson (Aus) 69 71; Yin X (Chn) 72 68; K Papp 72 68

Snooker

CAZOO WORLD CHAMPIONSHIP (Sheffield)
Second round: J Trump (Eng) bt T Ford (Eng) 13-7; **J Jones** (Wal) bt Si Jiahui (Chn) 13-9

County roundup

Brook biffs, Root ramps

Centuries of different but sparkling hues by Joe Root and Harry Brook helped Yorkshire to maximum batting points at Headingley. Together they dabbed 201 for the fourth wicket, Root celebrating his 10th century for Yorkshire with a reverse-ramp for six before being bowled by a Zak Chappell yorker for 119, shaking his head as he trudged off. Brook's hundred, his ninth for Yorkshire and second of the season, was a more brutal affair at a run a ball. Derbyshire looked in deep trouble at 23 for three, but Wayne Madsen (88) and Brooke Guest (74) frustrated Yorkshire until stumps.

Essex batted with fortitude at Chester-le-Street, thanks to a stylish century from Feroze Khushi and a steady unbeaten 94 from Nick Browne, trailing by just 44. Durham's attack proved testing in the early overs of the day, with Ben Raine and Matthew Potts agitating unsuccessfully for several close lbw shouts.

Rory Burns put together a seven-hour 113, blunting skilful spells from Kyle Abbott and Mohammad Abbas, to reach his first hundred since July 2022. Surrey rallied from a wobbly 44 for four to 359 on a grassy Oval pitch. Jordan Clark provided the power hitting, freestyling 106, and biffing Surrey to a lead of 208. Hampshire lost two quick wickets before the rain fell.

Ben Duckett reached a brilliant 200 at a damp Edgbaston, as Nottinghamshire got the upper hand. He and Dillon Pennington steered Notts to 400, before Warwickshire's in-form top order were reduced to 26 for three.

There was a first hundred for George Bartlett in Northamptonshire colours, as he, with support from the gung-ho Chris Tremain and Lewis McManus, carried his side to maximum batting points with two balls to spare. Ben Sanderson then dismissed Leicestershire's Australian opener Marcus Harris for a duck. On a wet day at Kidderminster, Worcestershire's Jake Libby reached his fourth half-century of the summer against Somerset, while Miles Hammond (81) and Graeme van Buuren (75) helped Gloucestershire to a 68-run lead over Middlesex at Bristol. **Tanya Aldred**

Toby 'the Terminator' Roberts knows the ropes to scale Olympic heights

The teenager who built a climbing wall in his garden is now ready to be first to the top in Paris, he tells *Natalie Berry*

Toby Roberts competes at the 2023 IFSC Climbing World Cup in Seoul
LEE JAE-WON/AFLO/ALAMY LIVE NEWS

When climbing's Tokyo 2020 debut was announced in 2016, a then 12-year-old Toby Roberts was "instantly hooked" by an Olympic dream but the Surrey schoolboy would be too young to compete in Japan. Instead he hatched an eight-year plan targeting the 2024 Games, with his non-climber Dad, Tristian, supporting as rope-holder, coach, taxi "and bank" – even building a climbing wall in the garden of the family home. This summer their shared ambition will culminate high on the Olympic walls in Paris.

Roberts is now 19 and his love for his sport is stronger than ever. He says more than 20 times during this interview that "I love climbing/training/competing/trying hard". His parents, Tristian and Marina, couldn't be prouder. "It's been a privilege – it's inspiring to see how hard he works," Tristian says.

Roberts' unwavering tenacity developed from his first moves 10 years ago at an after-school club, when he wouldn't give up on a climb. "It was so natural for me to give everything every time I pulled on to the wall. I just love trying hard," Toby says.

Despite collecting junior international medals and record-breaking rock climbs with Tristian in tow, Roberts' rapid rise at senior level was unexpected. During the pandemic, he built strength on his dad's DIY climbing wall. "I absolutely levelled-up," he says. After lockdown, Tristian rented accommodation in Austria, enabling Roberts to train in world-class facilities.

The sacrifices paid off. In his first senior year in 2022, he placed third in a Lead (roped climbing) World Cup in Edinburgh, earning the nickname "Toby the Terminator" for his gutsiness. "Getting my first World Cup medal in a home event got me so psyched to train for the next season," he says.

Roberts' breakout year came in 2023. In Italy he won gold in a Boulder (short, unroped climbs) World Cup, a victory earned on his last attempt in the final seconds of the competition. "It was a fairytale ending," he says. "All those years of training suddenly became worth it. It still gets my heart pumping."

Afterwards Roberts drank his first pint of beer, a less invigorating experience. "It was pretty disappointing," he says. "It didn't leave me wanting another one." Tristian observes that his son's deadpan humour often produces "savage one-liners".

Weeks later in France Roberts won a Lead World Cup, confidently hyping the crowd prematurely as Tristian fretted: "I'm like: 'just get to the top first!" He was the first Briton to win gold in two disciplines, joining an elite group including Czech legend Adam Ondra and Austrian Olympic bronze medallist Jakob Schubert.

For Roberts, being competitive with idols who have climbed for longer than he has been alive is "surreal". Tristian shares a photograph of a starstruck, pre-teen Roberts posing with Ondra. "I've always looked up to them and to be competing alongside them, it hasn't really sunk in," Roberts says.

But mounting expectations unsettled Roberts in the world championships last August at the first opportunity to qualify for Paris in Boulder and Lead combined. He placed fifth, missed the podium cut and felt "pretty gutted", yet his disappointment was merely a marker of just how high he had set the bar.

'Conversations we've had over 10 years, getting into the competition mindset. It's a big thing'
Tristian Roberts

The father-son bond helped Roberts to refocus. "I know exactly what's got him here," Tristian says. "The conversations we've had over 10 years, debriefing, processing and getting into the competition mindset. It's a big thing," he says.

When the World Cup event came to France in October, in which only the winner could qualify for the Games, Roberts was ready. "I had to remember why I climb and to enjoy it. That really helped me get rid of any pressure or baggage which means you don't climb well," he says.

He won before he had even finished the final route but continued to the top. "Hearing the crowd's massive cheer, knowing that I'd qualified for the Olympics with only five moves to go, then sticking that last move: it was the best competition of my entire life," he says, channelling the nostalgia of a seasoned competitor.

A tearful Tristian hugged his son afterwards. "I have no idea how he just came out and had the least pressure on him," he says.

The Olympic rollercoaster is underway. Roberts appeared on the BBC's *Great British Menu* (the figs were "enlightening"). Tokyo 2020 Olympian Shauna Coxsey has shared advice. He climbed on an Olympic bouldering wall replica in London, managing the "fine balance" of training two disciplines and documenting his journey on YouTube.

This month in China, Roberts won a Lead World Cup and placed fourth in Boulder. "Preparation for Paris is going well after a hard winter's training," he says.

In Paris Tristian will watch "more as a parent" with a racing pulse, the coach's job done. Toby won't forget who held his ropes and followed his ups and downs. "My family has got my back and helped me to be the best I can be," he says. "I'm incredibly thankful for their support."

As murmurs of medal potential amplify, Roberts will approach Paris as "just another ordinary competition", taking it one move at a time and harnessing his love for climbing, letting go of expectations and leaving his metaphorical baggage on the ground.

"It's a balance between 'I'm at the Olympics!' and 'I'm just here to climb'," he says. "The main aim is to win gold and I'll try my best, but I just want to enjoy it. I'm really excited to just experience the Olympics."

Full Time

Jarrod Bowen celebrates the strike that made him the first player to reach 20 goals in a season in all competitions for West Ham since 2004-05

ROB NEWELL/ CAMERASPORT/ GETTY IMAGES

Premier League

	HOME						AWAY								
	P	W	D	L	F	A	W	D	L	F	A	GD	Pts	Form
Arsenal	34	13	2	2	43	15	11	3	3	39	11	+56	77	DWWLWW
Man City	33	12	5	0	43	14	11	2	3	37	18	+48	76	DDWWWW
Liverpool	35	13	3	1	43	15	9	6	3	34	21	+41	75	WDLDWW
Aston Villa	35	12	3	3	45	25	8	4	5	28	27	+21	67	WLDWWD
Tottenham	32	12	0	4	34	21	6	6	4	31	28	+16	60	WLWDWL
Man Utd	34	9	3	5	28	25	7	3	7	24	26	+1	54	DLDDWD
Newcastle	34	12	3	3	48	21	4	2	10	26	34	+19	53	WDWWLW
West Ham	35	6	8	4	28	27	7	2	8	28	38	-9	49	LDWLLD
Chelsea	33	8	4	4	35	25	5	5	7	28	34	+4	48	DWDWLD
Wolves	35	8	3	7	25	27	5	4	8	23	28	-7	46	DLDLLW
Bournemouth	34	6	6	5	23	26	6	3	8	26	34	-11	45	WWLDLW
Brighton	33	7	6	3	28	23	4	5	8	24	31	-2	44	WLDLDL
Fulham	35	9	2	7	31	20	3	5	9	20	35	-4	43	DLLWLD
Crystal Palace	35	6	4	7	28	26	4	6	8	17	31	-12	40	LLWWWD
Everton*	35	7	4	7	21	18	5	4	8	16	30	-11	36	DWLWWW
Brentford	35	5	6	6	27	30	4	2	12	25	30	-8	35	DDDWWL
Nottm Forest†	34	5	5	7	25	25	2	4	11	17	35	-18	26	DDWLDL
Luton	35	4	3	10	25	32	2	4	12	23	45	-29	25	LLWLLL
Burnley	35	2	4	11	17	37	3	5	10	21	33	-32	24	DDLDWD
Sheffield Utd (R)	35	2	4	11	18	51	1	3	14	16	46	-63	16	LDLLLL

*Everton deducted 8 points; †Nottingham Forest deducted 4 points

Aston Villa (2) 2
Cucurella 4og
Rogers 42

Chelsea (0) 2
Madueke 63
Gallagher 81

Everton (0) 1
Gueye 60
39,098

Brentford (0) 0

Fulham (0) 1
Muniz 52

Crystal Palace (0) 1
Schlupp 87

Man Utd (0) 1
Antony 79

Burnley (0) 1
Amdouni 87pen

Newcastle (1) 5
Isak 26 61pen
Guimarães 54
Osborn 65og
Wilson 72
52,196

Sheffield Utd (1) 1
Ahmedhodzic 5

West Ham (1) 2
Bowen 43
Antonio 77

Liverpool (0) 2
Robertson 48
Areola 65og
62,474

Wolves (1) 2
Hwang 39
João Gomes 50

Luton (0) 1
Morris 80

Sky Bet Championship

	HOME						AWAY								
	P	W	D	L	F	A	W	D	L	F	A	GD	Pts	Form
Leicester (P)	44	17	1	4	47	16	13	3	6	39	23	+47	94	WWLLWW
Leeds	45	16	5	1	44	14	11	4	8	36	27	+39	90	WLDLWL
Ipswich	44	15	6	1	57	32	11	6	5	31	24	+32	90	WWLDDD
Southampton	45	15	3	5	54	29	10	6	6	31	33	+23	84	WWWLLL
Norwich	45	15	4	4	43	22	6	6	10	36	41	+16	73	LWDWDD
West Brom	45	14	4	4	35	17	6	8	9	32	30	+20	72	DDWLLL
Hull	45	8	9	6	35	27	11	4	7	33	32	+9	70	WDWDWD
Middlesbrough	45	9	4	9	27	25	10	5	8	41	36	+7	66	WWDDLW
Coventry	44	9	8	4	34	23	8	5	10	34	32	+13	64	LWLLLD
Preston	44	11	4	7	35	33	7	5	10	21	28	-5	63	LDWLLL
Bristol City	45	11	4	8	31	21	6	7	9	22	26	+6	62	WDWDDW
Cardiff	45	10	3	10	27	32	9	2	11	24	33	-14	62	WLWLWL
Swansea	45	8	5	9	26	27	7	7	9	33	37	-5	57	LLWWWD
Watford	45	6	9	8	32	28	7	8	7	28	30	+2	56	DDDLDW
Sunderland	45	10	2	10	30	28	6	6	11	22	24	0	56	LDDWLL
Millwall	45	9	5	9	22	29	6	6	10	22	26	-11	56	LLWWWW
QPR	45	7	6	10	28	32	7	5	10	17	25	-12	53	WLDLWW
Stoke	45	7	6	9	20	27	7	5	11	25	33	-15	53	DDLDWW
Blackburn	45	6	7	10	27	34	7	4	11	31	40	-16	50	WDLWLD
Sheff Wed	45	8	7	8	27	27	6	1	15	15	41	-26	50	LWDDWW
Plymouth	45	9	5	8	40	35	3	7	13	18	35	-12	48	LWDWLL
Birmingham	45	9	6	7	30	25	3	5	15	19	40	-16	47	WLLWDD
Huddersfield	45	6	8	9	26	36	3	10	9	22	39	-27	45	DWLDLD
Rotherham (R)	45	4	8	10	19	26	0	4	19	13	61	-55	24	WLLLDL

Blackburn (0) 0 **Coventry** (0) 0

Blackburn Pears, Carter, McFadzean, Hyam, Brittain, Tronstad, Rankin-Costello (Ayari 63), Pickering (Chrisene 73), Szmodics, Gallagher, Dolan (Moran 88). **Subs not used** Wahlstedt, Koumetio, Markanday, Buckley, Garrett, Telalovic.

Coventry Collins, Van Ewijk, Thomas, Kitching, Dasilva, O'Hare (Bidwell 86), Kelly, Eccles (Allen 73), Wright (Dausch 86), Palmer (Latibeaudiere 65), Simms (Godden 72). **Subs not used** Wilson, Lusala, Bell, Andrews.

Att 20,026. **Ref** Anthony Backhouse (Cumbria).

Bristol City (1) 2 **Rotherham** (0) 0
Conway 32pen, Twine 57

Bristol City O'Leary, Tanner, Dickie, Roberts, McCrorie, M James (Knight 64), Williams, Pring (Morrison 85), Mehmeti (Sykes 63), Conway (Wells 63), Twine (King 81). **Subs not used** Cornick, Gardner-Hickman, Bajic, Mebude.

Rotherham Phillips, Revan (Seriki 68), Peltier, Humphreys, Bramall, Rathbone (Hatton 88), Rinomhota, Appiah (Hall ht), Odofin, Hugill (Nombe 68), Eaves. **Subs not used** Johansson, Ford.

Ref Charles Breakspear (Surrey).

Cardiff (0) 1 **Middlesbrough** (1) 4
Bowler 90
Clarke 45, Azaz 49
Lath 56, Gilbert 60

Cardiff Horvath, Romeo (Conte 57), Phillips, Goutas, Tanner (Giles 77), Siopis (J Colwill 57), Ralls (Wintle 68), Bowler, Turnbull, Ashford, Diedhiou (Robinson 68). **Subs not used** Lawlor, Sawyers, Turner, Antwi.

Middlesbrough Dieng, Ayling, Van den Berg (Dijksteel 74), Clarke, Thomas, Howson (McCabe 62), Barlaser, I Jones (Silvera 61), Gilbert (Lennon 74), Azaz, Latte Lath (Matthews 83). **Subs not used** Bangura, O'Brien, Greenwood, Connor.

Att 22,999. **Ref** Jeremy Simpson (Lancashire).

Huddersfield (0) 1 **Birmingham** (1) 1
Healey 47
Miyoshi 45

Huddersfield Nicholls, Pearson, Helik, Spencer, Turton (Radulovic 79), Matos (Wiles 68), Rudoni, Kasumu, Koroma (Thomas 58), Ward, Healey. **Subs not used** Burgzorg, Maxwell, Headley, Edwards, Jackson, Iorpenda.

Birmingham Ruddy, Laird, Bielik, Sanderson, Buchanan, Paik, Sunjic (Jutkiewicz 77), Miyoshi (Pritchard 77), Anderson (M Roberts 77), Bacuna (Dembele 65), Stansfield. **Subs not used** Etheridge, T Roberts, James, Gardner, Hall.

Att 22,001. **Ref** Matthew Donohue (Lancashire).

Hull (1) 3 **Ipswich** (2) 3
Tufan 40, Delap 56
Ohio 87
Hirst 19
Hutchinson 45+2 67

Hull Allsop, Slater (Giles 82), Jones, Greaves, Jacob, Morton (Delap ht), Seri, Omur (Ohio 74), Carvalho, Philogene, Tufan. **Subs not used** Ingram, Coyle, McLoughlin, Docherty, Traoré, Sharp.

Ipswich Hladky, Tuanzebe, Woolfenden, Burgess, Davis (Clarke 81), Morsy, Luongo (Taylor 76), Burns (Sarmiento 62), Chaplin (Travis 76), Hutchinson, Hirst (Moore 62). **Subs not used** Walton, Edmundson, Al Hamadi, Jackson.

Ref Andrew Kitchen (County Durham).

Millwall (0) 1 **Plymouth** (0) 0
Cooper 84

Millwall Sarkic, Leonard, Tanganga, Cooper, McNamara, Longman (Hutchinson 90), Saville, De Norre (Honeyman 85), Watmore (Esse 68), Bradshaw (Nisbet 68), Flemming (Mitchell 85). **Subs not used** Norton-Cuffy, Obafemi, Bialkowski, Harding.

Plymouth Cooper, Phillips (Pleguezuelo 81), Scarr, Gibson, Mumba, Randell, Edwards (Devine 87), Galloway (Sorinola 87), Bundu (Wright 87), Whittaker, Waine (Hardie 70). **Subs not used** Hazard, Forshaw, Roberts, Issaka.

Att 17,863. **Ref** Andy Davies (Hampshire).

Norwich (2) 2 **Swansea** (1) 2
Gabriel Sara 34
Sargent 45
Paterson 24
Grimes 53pen

Norwich Gunn, Stacey, Duffy, Gibson, McCallum (Van Hooijdonk 90), Nunez, McLean, Fassnacht (Rowe 67), Gabriel Sara, Sainz (Barnes 67), Sargent, Barnes (Sorensen 82). **Subs not used** Montoia, Hanley, Long, Batth, Fisher.

Swansea Rushworth, Key, Cabango, Darling (Wood-Gordon 76), Tymon, Fulton, Grimes, Ronald, Cooper (Walsh 82), Paterson (Lowe 68), Cullen (Yates 68). **Subs not used** Fisher, Patino, Kukharevych, Humphreys, Abdulai.

Att 26,429. **Ref** James Linington (Isle of Wight).

Sheff Wed (1) 3 **West Brom** (0) 0
Musaba 22, Ugbo 50
Windass 69

Sheff Wed Beadle, Palmer, Iorfa, Bernard (Famewo 86), Valentin, Vaulks, Bannan (Bambo Diaby 77), Johnson, Musaba (Paterson 76), Windass (Gassama 76), Ugbo (Smith 76). **Subs not used** Dawson, Pedersen, Cadamarteri, Mohamed Diaby.

West Brom Palmer, Furlong, Bartley, Kipre, Townsend (Fellows 55), M'Vila (Mowatt 55), Yokuslu, Phillips (Reach 55), Diangana, Johnston (Swift 71), Wallace (Thomas-Asante 55). **Subs not used** Ajayi, Maja, Chalobah, Griffiths.

Att 33,295. **Ref** Graham Scott (Oxfordshire).

Southampton (0) 0 **Stoke** (1) 1
Campbell 36

Southampton McCarthy, Walker-Peters, Harwood-Bellis (Bednarek 46), Stephens, Bree, Smallbone, Charles (Aribo 46), Brooks (Downes 63), Edozie (A Armstrong 80), Mara (Adams 63), Fraser. **Subs not used** Manning, Lumley, Rothwell, Sulemana.

Stoke Iversen, Hoever, Wilmot, McNally, Stevens (Burger 73), Laurent, Thompson, Manhoef (Tchamadeu 83), Cundle (Baker 83), Bae (Andre Vidigal 84), Campbell (Ennis 69). **Subs not used** Rose, Bonham, Sidibe, Lowe.

Att 30,584. **Ref** David Webb (County Durham).

Watford (0) 1 **Sunderland** (0) 0
Andrews 64

Watford Bachmann, Porteous, Hoedt, Pollock, Grieves (Andrews 46), Kone, Kayembe, Sema (Lewis 69), Asprilla (Livermore 90), Dennis (Matheus Martins 46), Bayo (Rajovic 80). **Subs not used** Sierralta, Ince, Hamer, Morris.

Sunderland Patterson, O'Nien, Ballard, Alese (Semedo 78), Hume, Ekwah (Evans 78), Bellingham, Styles, Rigg (Roberts 65), Clarke, Aouchiche (Ba 65). **Subs not used** Pembele, Mundle, Bishop, Hjelde, Watson.

Att 20,712. **Ref** Oliver Langford (W Midlands).

Europe

LA LIGA

	P	W	D	L	F	A	GD	Pts
Real Madrid	33	26	6	1	71	22	+49	84
Girona	33	22	5	6	69	40	+29	71
Barcelona	32	21	7	4	64	37	+27	70
Atlético Madrid	33	20	4	9	62	39	+23	64
Athletic Bilbao	33	16	10	7	53	33	+20	58
Real Sociedad	33	13	12	8	46	35	+11	51
Real Betis	32	12	12	8	40	38	+2	48
Valencia	32	13	8	11	35	34	+1	47
Getafe	33	10	13	10	41	45	-4	43
Villarreal	32	11	9	12	51	55	-4	42
Osasuna	32	11	6	15	37	46	-9	39
Alavés	33	10	8	15	31	38	-7	38
Sevilla	32	9	10	13	41	45	-4	37
Las Palmas	33	10	7	16	30	41	-11	37
Rayo Vallecano	32	7	13	12	27	39	-12	34
Mallorca	32	6	13	13	26	38	-12	31
Celta Vigo	33	7	10	16	37	50	-13	31
Cádiz	32	4	13	15	22	45	-23	25
Granada	32	3	9	20	33	61	-28	18
Almería R	33	1	11	21	32	67	-35	14

Almería 1 Getafe 3; Atlético Madrid 3 Athletic Bilbao 1; Alavés 3 Celta Vigo 0; Las Palmas 0 Girona 2

SERIE A

	P	W	D	L	F	A	GD	Pts
Internazionale C	33	27	5	1	79	18	+61	86
Milan	34	21	7	6	64	39	+25	70
Juventus	34	18	11	5	47	26	+21	65
Bologna	33	17	11	5	48	26	+22	62
Roma	33	17	7	9	59	39	+20	58
Lazio	34	17	4	13	43	35	+8	55
Atalanta	32	16	6	10	59	37	+22	54
Napoli	33	13	10	10	50	41	+9	49
Fiorentina	32	13	8	11	45	36	+9	47
Torino	33	11	13	9	31	29	+2	46
Monza	34	11	11	12	36	44	-8	44
Genoa	33	9	12	12	35	40	-5	39
Lecce	34	8	12	14	31	49	-18	36
Cagliari	33	7	11	15	36	56	-20	32
Verona	34	7	10	17	31	45	-14	31
Empoli	33	8	7	18	26	48	-22	31
Frosinone	34	7	10	17	43	63	-20	31
Udinese	33	4	16	13	31	50	-19	28
Sassuolo	33	6	8	19	39	65	-26	26
Salernitana R	34	2	9	23	26	73	-47	15

Juventus 0 Milan 0; Lazio 1 Hellas Verona 0; Lecce 1 Monza 1

BUNDESLIGA

	P	W	D	L	F	A	GD	Pts
B Leverkusen C	31	25	6	0	77	22	+55	81
Bayern Munich	31	22	3	6	89	38	+51	69
Stuttgart	31	20	4	7	70	38	+32	64
RB Leipzig	31	19	5	7	73	35	+38	62
B Dortmund	31	16	9	6	59	39	+20	57
E Frankfurt	31	11	12	8	47	42	+5	45
Freiburg	31	11	7	13	43	55	-12	40
Augsburg	31	10	9	12	48	52	-4	39
Hoffenheim	31	11	6	14	55	63	-8	39
Werder Bremen	31	10	7	14	41	50	-9	37
Heidenheim	30	8	10	12	43	52	-9	34
Wolfsburg	31	9	7	15	37	51	-14	34
B M'gladbach	30	7	10	13	53	60	-7	31
Bochum	31	6	12	13	37	62	-25	30
Union Berlin	30	8	5	17	26	50	-24	29
Mainz	30	5	12	13	31	48	-17	27
Köln	30	4	10	16	23	53	-30	22
Darmstadt	30	3	8	19	30	72	-42	17

Augsburg 0 Werder Bremen 3; Bayer Leverkusen 2 Stuttgart 2; Bayern Munich 2 Eintracht Frankfurt 1; Freiburg 1 Wolfsburg 2; RB Leipzig 4 Borussia Dortmund 1

LIGUE 1

	P	W	D	L	F	A	GD	Pts
PSG	31	20	10	1	76	29	+47	70
Monaco	30	17	7	6	56	38	+18	58
Brest	30	15	8	7	44	29	+15	53
Lille	30	14	10	6	43	26	+17	52
Nice	30	13	9	8	33	24	+9	48
Lens	30	13	7	10	39	32	+7	46
Rennes	30	11	9	10	44	36	+8	42
Marseille	30	10	11	9	45	37	+8	41
Lyon	30	12	5	13	39	49	-10	41
Reims	30	11	7	12	37	41	-4	40
Toulouse	30	9	10	11	36	39	-3	37
Montpellier	31	9	11	11	39	43	-4	37
Strasbourg	30	9	9	12	33	41	-8	36
Nantes	31	9	5	17	29	49	-20	32
Le Havre	31	6	11	14	30	41	-11	29
Metz	30	8	5	17	31	49	-18	29
Lorient	30	6	8	16	36	59	-23	26
Clermont	30	4	10	16	21	49	-28	22

PSG 3 Le Havre 3

PRIMEIRA LIGA

Benfica 3 Sporting Braga 1; Casa Pia 3 Chaves 1; Vitória Guimarães L Boavista L; Vizela 1 Rio Ave 1

Other football

WOMEN'S CHAMPIONS LEAGUE
Semi-final

Chelsea (0) 0 **Barcelona** (1) 2
(agg 1-2)
Bonmatí 25
Rolfö 75pen

SCOTTISH GAS WOMEN'S SCOTTISH CUP
Rangers 2 Celtic 0

SCOTTISH WOMEN'S PREMIER LEAGUE
Relegation group
Dundee United 2 Hamilton Academical 1

VANARAMA NATIONAL LEAGUE
Playoff semi-final

Barnet (0) 0 **Solihull Moors** (2) 4
Clarke 6, Stevens 26
Campbell 61, Sbarra 89

VANARAMA NORTH
Playoff semi-final
Scunthorpe United 0 Boston United 0 (Boston Utd won 5-4 on penalties)

VANARAMA SOUTH
Playoff semi-final
Chelmsford City 2 Braintree Town 3

SOUTHERN PREMIER CENTRAL

Top six	P	W	D	L	F	A	GD	Pts
Needham M C	40	26	7	7	74	34	+40	85
AFC Telford	40	24	10	6	69	34	+35	82
Leamington	40	19	14	7	61	32	+29	71
Redditch	40	21	7	12	65	52	+13	70
Mickleover	40	25	6	9	77	43	+34	69
Stratford	40	21	6	13	69	57	+12	69

Berkhamsted 0 Halesowen 1; Bromsgrove Sporting 0 Barwell 1; Coalville 1 AFC Telford 4; Hitchin 0 Stourbridge 0; Leamington 2 AFC Sudbury 0; Long Eaton 2 Leiston 1; Mickleover 3 Stamford 0; Redditch 3 Needham Market 0; Royston 2 Stratford 3; St Ives 3 Alvechurch 2

SOUTHERN PREMIER SOUTH

Top six	P	W	D	L	F	A	GD	Pts
Chesham C	42	28	6	8	83	46	+37	90
AFC Totton	42	23	12	7	89	45	+44	81
Salisbury FC	42	23	10	9	70	46	+24	79
Gosport Borough	42	23	9	10	75	43	+32	78
Bracknell	42	21	5	16	84	71	+13	68
Merthyr	42	20	7	15	85	59	+26	67

Beaconsfield 1 Plymouth Parkway 1; Bracknell 3 Hayes & Yeading 3; Didcot 1 Hendon 2; Dorchester 0 AFC Totton 4; Gosport Borough 4 Chesham 2; Hungerford 1 Basingstoke 0; Merthyr 7 Harrow Borough 1; Salisbury FC 2 Hanwell 0; Swindon Supermarine 3 Winchester 0; Tiverton 1 Sholing 0; Walton & Hersham 3 Poole 0

ISTHMIAN PREMIER

Top six	P	W	D	L	F	A	GD	Pts
Hornchurch C	42	31	7	4	95	34	+61	100
Chatham	42	24	7	11	87	61	+26	79
Enfield	42	22	11	9	81	54	+27	77
Wingate & F	42	23	7	12	78	62	+16	76
Horsham	42	23	7	12	64	50	+14	76
Billericay	42	23	4	15	78	52	+26	73

Billericay 5 Margate 3; Bognor Regis 4 Folkestone Invicta 0; Canvey Island 0 Hastings 0; Dulwich 2 Cray Wanderers 6; Enfield 2 Chatham 2; Haringey Borough 0 Lewes 4; Hashtag 3 Cheshunt 3; Hornchurch 2 Kingstonian 1; Horsham 2 Concord Rangers 0; Whitehawk 2 Potters Bar 1; Wingate & Finchley 3 Carshalton Ath 0

NORTHERN PREMIER LEAGUE

Top six	P	W	D	L	F	A	GD	Pts
Radcliffe C	40	28	3	9	103	58	+45	87
Macclesfield	40	24	5	11	84	47	+37	77
Marine	40	23	7	10	87	44	+43	76
Warrington R	40	21	12	7	65	42	+23	75
Worksop	40	21	7	12	72	49	+23	70
Hyde Utd	40	19	10	11	68	48	+20	67

Ashton Utd 1 Marine 3; Atherton Collieries 0 Worksop 2; Basford 4 Bamber Bridge 0; FC United of Manchester 4 Lancaster City 3; Gainsborough Trinity 3 Radcliffe 2; Marske P Hyde P; Matlock 5 Bradford P A 2; Morpeth 6 Stafford Rangers 0; Warrington Rylands 2 Ilkeston 0; Whitby 2 Macclesfield 0; Workington 2 Guiseley 1

NORTHERN IRELAND PREMIERSHIP
Championship round Glentoran 4 Crusaders 0; Larne 5 Coleraine 0; Linfield 1 Cliftonville 1
Relegation round Dungannon Swifts 3 Ballymena United 0; Glenavon 1 Carrick Rangers 2; Newry City 1 Loughgall 4

SSE AIRTRICITY IRISH PREMIER LEAGUE
Friday Drogheda United 3 Sligo Rovers 1; Dundalk 2 Bohemians 0; Shamrock Rovers 1 Galway United 1; Shelbourne 1 St Patrick's Athletic 0; Waterford 0 Derry City 2

The week's fixtures

Today
(3pm unless stated)

Premier League
Bournemouth v Brighton (2pm); Nottm Forest v Man City (4.30pm) *Sky Sports Premier League*; Tottenham v Arsenal (2pm) *SSPL*

Vanarama National League
Semi-final Bromley v Altrincham (4pm) *TNTS2*

Women's Super League
Aston Villa v West Ham (2pm); Bristol City v Man City (6.45pm) *SSPL*; Everton v Arsenal (12.30pm) *BBC Two*; Leicester v Man Utd; Tottenham v Brighton (2pm)

cinch Scottish Premiership
Dundee v Celtic *SSF*; St Mirren v Rangers (12.30pm) *SSF*

JD Welsh Cup
Final Connah's Quay Nomads v The New Saints (5.25pm)

Women's Championship
Charlton v Southampton (2pm); Crystal Palace v Sunderland (2pm); Durham v Birmingham City (2pm); London City v Lewes (2pm); Sheffield Utd v Blackburn (2pm); Watford v Reading (2pm)

Women's Champions League
Semi-final: Second leg PSG (2) v Lyon (3) *TNT Sports 3*

La Liga
Cádiz v Mallorca (1pm) *Premier Sports 1*; Granada v Osasuna (3.15pm) *Premier Sports 1*; Real Betis v Sevilla (8pm) *PS1*; Villarreal v Rayo Vallecano (5.30pm) *Premier Sports 1*

Bundesliga
Borussia M'gladbach v Union Berlin (2.30pm) *Sky Sports Mix*; Darmstadt v Heidenheim (6.30pm) *Sky Sports Mix*; Mainz v Köln (4.30pm) *Sky Sports Mix*

Serie A
Atalanta v Empoli (5pm) *TNT Sports 5*; Bologna v Udinese (2pm) *TNT Sports 4*; Fiorentina v Sassuolo (7.45pm) *TNTS2*; Internazionale v Torino (11.30am) *TNTS1*; Napoli v Roma (5pm) *TNTS3*

Tomorrow
(7.45pm unless stated)

Sky Bet Championship
Preston v Leicester (8pm) *SSF*

La Liga
Barcelona v Valencia (8pm) *Premier Sports 1*

Serie A
Genoa v Cagliari *TNT Sports 1*

Tuesday
(7.45pm unless stated)

Champions League
Semi-final Bayern Munich v Real Madrid (8pm) *TNTS1*

Sky Bet Championship
Coventry v Ipswich (8pm) *SSF*

Scottish Women's Premier League
Aberdeen v Montrose (7.30pm)

Wednesday
(7.45pm unless stated)

Champions League
Semi-final Borussia Dortmund v PSG (8pm) *TNT Sports 1*

Women's Super League
Liverpool v Chelsea (7pm) *SSF*

Thursday
(7.45pm unless stated)

Europa Conference League
Semi-finals: First leg Aston Villa v Olympiacos (8pm) *TNT Sports 1*; Fiorentina v Club Brugge (8pm) *TNT Sports 5*

Europa League
Semi-finals: First leg Marseille v Atalanta (8pm) *TNT Sports 3*; Roma v Bayer Leverkusen (8pm) *TNTS2*

Top-of-the-table Manchester City face bottom club Bristol City in the WSL today

Sky Bet League One

	HOME						AWAY							
	P	W	D	L	F	A	W	D	L	F	A	GD	Pts	Form
Portsmouth (C)	46	15	5	3	43	27	13	8	2	35	14	+37	97	WDWLW
Derby (P)	46	15	4	4	41	18	13	4	6	37	19	+41	92	DDWWW
Bolton	46	15	5	3	52	27	10	7	6	34	24	+35	87	WDDWD
Peterborough	46	13	5	5	55	28	12	4	7	34	33	+28	84	LWWLD
Oxford Utd	46	11	7	5	44	24	11	4	8	35	32	+23	77	WWLDW
Barnsley	46	9	7	7	38	33	12	6	5	44	31	+18	76	LDLLD
Lincoln City	46	10	7	6	36	17	10	7	6	29	23	+25	74	DLWWL
Blackpool	46	14	6	3	43	19	7	4	12	22	29	+17	73	WWWWL
Stevenage	46	10	8	5	27	19	9	6	8	30	27	+11	71	LWLDW
Wycombe	46	9	7	7	31	28	8	7	8	29	27	+5	65	WWWDW
Leyton Orient	46	9	5	9	26	31	9	6	8	27	24	-2	65	WDLLW
Wigan*	46	13	4	6	30	18	7	6	10	33	38	+7	62	DDWWW
Exeter	46	7	8	8	17	22	10	2	11	29	39	-15	61	WDWWL
Northampton	46	11	5	7	31	23	6	4	13	26	43	-9	60	WWLLD
Bristol Rovers	46	8	6	9	27	29	8	3	12	25	39	-16	57	LWWLL
Charlton	46	8	8	7	37	31	3	12	8	27	34	-1	53	WDDDL
Reading†	46	12	5	6	39	24	4	6	13	29	46	-2	53	DWDLW
Cambridge Utd	46	8	7	8	22	24	4	5	14	17	37	-22	48	DLLDD
Shrewsbury	46	8	3	12	19	31	5	6	12	16	36	-32	48	LLDDL
Burton	46	7	4	12	22	33	5	6	12	17	34	-28	46	LWLWL
Cheltenham (R)	46	7	4	12	24	34	5	4	14	17	31	-24	44	LWLWL
Fleetwood (R)	46	6	5	12	26	33	4	8	11	23	39	-23	43	LWLWW
Port Vale (R)	46	6	4	13	27	34	4	7	12	14	40	-33	41	LLLLD
Carlisle (R)	46	3	6	14	21	42	4	3	16	20	39	-40	30	LWLLL

*Wigan deducted 8 points; †Reading deducted 6 points

Barnsley (1) 1 **Northampton** (0) 1
Kane 18

Barnsley Roberts, Williams, Durand de Gevigney🟡, Earl, Connell, O'Keeffe🟡 (Cotter 90), Phillips, Kane🟡, Cadden, McAtee (Jalo 72), Cole (Cosgrove 83).

Northampton Burge, Willis, Guthrie, Sherring, Odimayo (McGowan 61), Sowerby (Hondermarck 74), Leonard, Monthe (McWilliams🟡 74), Bowie (Simpson 55), Appere, Pinnock.

Att 15,108. **Ref** Ollie Yates (Staffordshire).

Derby (1) 2 **Carlisle** (0) 0
Bird 5, Collins 59

Derby Wildsmith, Nelson, Bradley (Blackett-Taylor 90), Cashin, Wilson (Hourihane 72), Smith, Adams, Sibley (Elder 72), Bird (Thompson 84), Collins, Mendez-Laing (Barkhuizen 84).

Carlisle Lewis, Back, Barclay, Lavelle, Mellish, Armer, McCalmont, Neal🟡, McGeouch (Diamond 74), Kelly (Gibson 70), Armstrong.

Att 31,027. **Ref** Ben Toner (Lancashire).

Exeter (0) 1 **Oxford Utd** (2) 2
Alli 52
Harris 12
Brannagan 40pen

Exeter Sinisalo, Aimson🟡, Sweeney (Richards 78), Jules, Watts (Rankine 46), Carroll, Cole (Kite 70), Niskanen, Harris🟡, Alli, Cox (Aitchison 46).

Oxford Utd Cumming🟡, Stevens🟡, Moore, Brown, Bennett, Brannagan, Dale (Browne 71), Rodrigues (McEachran 71), Goodrham (McGuane 89), Murphy (Leigh 89), Harris.

Att 8,123. **Ref** Tom Reeves (Birmingham).

Fleetwood (2) 3 **Burton** (0) 0
Johnston 17, Patterson 31
Lonergan 76

Fleetwood Harrington, Rooney, Heneghan (Potter 8), Sarpong-Wiredu, Johnston, Kilkenny (Mayor 64), Lawal (Dolan 83), Simons (Quitirna 90), Patterson, Omochere (Lonergan 64), Graydon (Coughlan 64).

Burton Crocombe, Moon, Hughes, Sweeney🟡, Seddon, Oshilaja (Brayford 90), Harper (Nsiala 75), Kamwa (Scott🟡 65), Helm🟡, Carayol (Hugill 51), Bennett🟡.

Ref Simon Mather (Manchester).

Lincoln City (0) 0 **Portsmouth** (0) 2
Peart-Harris 81, Lane 90

Lincoln City Jensen, Mitchell (Walker 79), O'Connor, Jackson (Duffy 56), Sorensen, House🟡 (Moylan 86), Erhahon🟡, Mandroiu, Roughan, Draper (Makama 56), Taylor🟡.

Portsmouth Norris, Rafferty, Shaughnessy, Towler🟡, Sparkes🟡, Anjorin (Kamara 65), Lowery🟡 (Moxon🟡 59), Yengi, Lane, Lang (Saydee🟡 66), Peart-Harris🟡 (Devlin 89), Bishop (Yengi 66).

Att 10,006. **Ref** Sunny Gill (Berkshire).

Peterborough (0) 3 **Bolton** (2) 3
Mothersille 50 79
Randall 67
Dempsey 4
Charles 8pen, Jerome 82

Peterborough Steer, Katongo (Dornelly 58), Knight, Edwards, Burrows, Kyprianou, Collins, Ajiboye (Clarke-Harris 81), Randall🟡, Mason-Clark (Fernandez 88), Mothersille.

Bolton Baxter, Jones, Santos (Taylor 81), Toal🟡, Sheehan, Dacres-Cogley🟡, Dempsey, Thomason🟡 (Morley 66), Williams (Ogbeta 81), Charles (Jerome 75), Collins (N'Lundulu 75).

Ref Robert Madley (West Yorkshire).

Port Vale (0) 0 **Cambridge Utd** (0) 0

Port Vale Ripley, Debrah, Smith🟡, Iacovitti, Shorrock, Garrity, Walters (Ojo 22), Weir🟡 (Clark 84), Chislett (Buah 84), Ikpeazu (Lowe 70), Dipepa.

Cambridge Utd Mannion, Okedina🟡, Ryan Bennett, Andrew, L Bennett🟡, Kachunga (Hoddle 90), Digby, Brophy (May 90), Gibbons🟡, Bonne (KaiKai 46), Ahadme🟡.

Ref Ross Joyce (Cleveland).

Reading (1) 3 **Blackpool** (1) 2
Smith 45, Knibbs 68
Azeez 71
Dembele 4
Lawrence-Gabriel 90

Reading Joel Pereira, Mola (Abrefa 84), Salif, Bindon (Holmes 76), Dorsett, Elliott (Savage 76), Wing, Azeez (Wareham🟡 84), Knibbs, Ehibhatiomhan (Camara 66), Smith.

Blackpool Grimshaw, Pennington, Ekpiteta, Husband, Hamilton (Lawrence-Gabriel 78), Dembele, Byers (Norburn 77), Carey (Morgan 77), Coulson, Joseph (Virtue 84), Beesley.

Att 18,480. **Ref** Ben Speedie (Liverpool).

Shrewsbury (0) 1 **Leyton Orient** (2) 3
Udoh 76
Adu-Adjei 8
Galbraith 24, Agyei 51

Shrewsbury Marosi, Feeney, Dunkley (Price 55), Anderson, Sobowale (O'Brien 46), Winchester, Hinchy (Bennett 46), Shipley, Benning, Bloxham, Udoh.

Leyton Orient Howes, James, Beckles (Happe 72), J Simpson, Sweeney (Hunt 80), Pratley (Sanders 72), Brown, Obiero, Galbraith, Agyei (Forde 72), Adu-Adjei (Pegrum 90).

Att 7,397. **Ref** Adam Herczeg (County Durham).

Stevenage (1) 2 **Cheltenham** (0) 1
Hemmings 45pen
Freeman 90
Taylor 53

Stevenage MacGillivray, Sweeney, Vancooten, Piergianni, K Smith, B Thompson🟡, L Thompson, Guinness-Walker, Roberts🟡 (H Smith 90), List (Freeman 54), Hemmings (Pressley 68).

Cheltenham Southwood (Pardington 27), Long, Davies, Bradbury, Kinsella (Thomas🟡 46), Bonds (Olayinka 68), Pett, Sercombe, Ferry (Shepherd🟡 82), Taylor, Nuttall🟡 (Keena 68).

Att 5,441. **Ref** Lee Swabey (Devon).

Wigan (1) 2 **Bristol Rovers** (0) 0
Magennis 30
J Smith 48

Wigan Tickle, Sessegnon (Scott Smith 69), Hughes, Morrison (Kerr 46), Chambers, M Smith, Adeeko, J Smith (Godo 60), Aasgaard, McManaman (Sze 60), Magennis (Kelman 70).

Bristol Rovers J Ward, Hoole (Connolly 67), Wilson, Baggott, Vale, Rossiter (McCormick🟡 67), Evans, Thomas (Shaw 78), Aguilera (Conteh 52), Sinclair, Brown (Vaughan 78).

Ref Marc Edwards (Durham).

Wycombe (1) 1 **Charlton** (0) 0
Leahy 7pen

Wycombe Ravizzoli, Grimmer🟡 (Tafazolli 90), Joseph, Lonwijk, Leahy, Scowen, Butcher🟡, McCleary (Wheeler 56), Taylor (Jacobson 57), Sadlier (Lubala 57), Kone (Vokes 78).

Charlton Isted, Ness (LuaLua 46), Hector, Thomas, Ramsay🟡, Anderson (Campbell 46), Dobson🟡, Bakinson🟡, Small, May (Fiorini🟡 46), Kanu (Aneke🟡 57).

Ref Elliot Bell (Merseyside).

Sky Bet League Two

	HOME						AWAY							
	P	W	D	L	F	A	W	D	L	F	A	GD	Pts	Form
Stockport (C)	46	15	5	3	48	17	12	6	5	48	31	+48	92	WWWWL
Wrexham (P)	46	17	3	3	62	25	9	7	7	27	27	+37	88	WWWWW
Mansfield (P)	46	13	7	3	43	22	11	7	5	47	25	+43	86	WWWWD
MK Dons	46	14	5	4	48	27	9	4	10	35	41	+15	78	DWLWD
Doncaster	46	14	2	7	38	30	7	6	10	35	38	+5	71	WWWWD
Crewe	46	11	5	7	35	35	8	9	6	34	30	+4	71	DWLLD
Crawley	46	11	3	9	37	30	10	4	9	36	37	+6	70	LLDDW
Barrow	46	11	8	4	28	19	7	7	9	34	37	+6	69	LDLLD
Bradford	46	9	8	6	29	28	10	4	9	32	31	+2	69	WWWWW
AFC Wimbledon	46	11	6	6	41	25	6	8	9	23	26	+13	65	LWLLW
Walsall	46	12	6	5	35	25	6	5	12	34	48	-4	65	LLWLL
Gillingham	46	9	9	5	25	23	9	1	13	21	34	-11	64	LLWLD
Harrogate	46	9	3	11	35	37	8	9	6	25	32	-9	63	LWDLD
Notts County	46	12	2	9	51	42	6	5	12	38	44	+3	61	WWLWL
Morecambe	46	8	7	8	29	29	9	3	11	38	52	-14	58	LLLLD
Tranmere	46	12	3	8	44	32	5	3	15	23	38	-3	57	DLWWL
Accrington	46	10	5	8	34	27	6	4	13	29	44	-8	57	WLLLW
Newport	46	9	6	8	37	37	7	1	15	25	39	-14	55	LLLLL
Swindon	46	11	5	7	45	34	3	7	13	32	49	-6	54	WWLLD
Salford	46	5	8	10	37	46	8	4	11	29	36	-16	51	LLLWD
Grimsby	46	9	5	9	34	41	2	11	10	23	33	-17	49	LWLWL
Colchester	46	6	7	10	34	41	5	5	13	25	39	-21	45	WWLLD
Sutton (R)	46	5	9	9	33	34	4	6	13	26	50	-25	42	WLDDD
Forest Green (R)	46	5	4	14	19	38	6	5	12	25	40	-34	42	LLLWW

AFC Wimbledon (2) 5 **Walsall** (1) 1
Bugiel 9 34 52
Curtis 55, Faal 62og
Hutchinson 25pen

AFC Wimbledon Tzanev, Balmer (Ogundere 90), Johnson, Brown, Currie, Sasu (Neufville 81), Reeves, Ball (Pell 65), Curtis, Kelly (Gordon 90), Bugiel (Davison 80).

Walsall Smith, Daniels, Farquharson (Adegboyega 70), Allen, Comley, Knowles (Johnson 81), Hutchinson, Stirk (Jellis 59), L Gordon, Matt (James-Taylor 70), Faal🟡 (J Gordon 70).

Att 8,623. **Ref** Scott Oldham (Lancashire).

Accrington (1) 4 **Tranmere** (1) 1
Shipley 4
Nolan 51pen 82pen
Henderson 53
Luke Norris 2

Accrington Vitek, O'Brien, Hills, Gubbins, Shipley🟡, Conneely (Martin 89), Coyle🟡 (B Woods 83), Nolan, Henderson (Pritchard 83), Whalley (J Woods 89), Leigh (Lowe 90).

Tranmere McGee, O'Connor, Hockenhull, Leroy-Belehouan, J Norris, Apter (Taylor 72), Hendry, Merrie (McAlear 85), Saunders (Dennis 51), LL Norris (Hawkes 85), Jennings.

Ref Martin Woods (England).

Barrow (0) 1 **Mansfield** (1) 1
Spence 58
Maris 17

Barrow Farman, Chester, Ray (Foley 50), Canavan🟡, Worrall, Spence, Campbell (Proctor 88), Gotts, Newby, Telford (Acquah 59), Stockton (Whitfield 59).

Mansfield Pym, Akins, Flint, Bowery, McLaughlin (MacDonald 88), Boateng🟡 (Clarke 46), Reed🟡, Quinn (Lewis 67), Maris (Johnson🟡 67), Nichols, Keillor-Dunn (Gale 67).

Att 5,668. **Ref** Keith Stroud (Hampshire).

Bradford (2) 4 **Newport** (0) 1
Kavanagh 44, Cook 45
Pointon 57, J Walker 90
Charsley 65

Bradford S Walker, Oyegoke, Platt, Kelly, Halliday, J Walker, Smallwood, Wright, Kavanagh (Smith 78), Pointon (Oduor 78), Cook.

Newport Townsend, Bright (McLoughlin 81), Baker, Sanca, Jameson, W Evans🟡, Bennett (Waite 66), Morris, Charsley (Wildig 81), Palmer-Houlden, Jephcott (Bondswell 66).

Att 18,842. **Ref** Thomas Kirk (Manchester).

Colchester (1) 1 **Crewe** (0) 1
Chilvers 35
Nevitt 90

Colchester Hornby, Mingi, Kelleher🟡, Hall, Iandolo, McGeehan, Read, Fevrier, Hopper, Chilvers, Akinde (Harbottle 68).

Crewe Stryjek, Cooney (Kirk 81), Williams, Demetriou, Adebisi, Tabiner, Billington, Tracey (Baker-Richardson 71), Holicek (Austerfield 46), Long (Rowe🟡 46), Nevitt.

Att 6,491. **Ref** Lewis Smith (Lancashire).

Crawley (2) 2 **Grimsby** (0) 0
Orsi-Dadomo 24, Lolos 34

Crawley Addai, Wright, Conroy, Maguire, Adeyemo (Gordon 79), Williams, L Kelly (Darcy 61), J Kelly, Campbell (Mukena 61), Lolos (Tsaroulla 87), Orsi-Dadomo.

Grimsby Eastwood, Smith, Mullarkey, Rodgers, Hume, Green, Khouri (Andrews 71), Gardner, Thompson (Wood 79), Vernam (Clifton 79), Wilson.

Att 4,885. **Ref** Paul Howard (London).

Forest Green (0) 1 **Notts County** (0) 0
McCann 74

Forest Green Reyes, Dabo, Bernard, Moore-Taylor, Robson, Osadebe🟡, Bunker (Jones 90), McCann, McAllister (Lavinier 83), Garrick (Maddox 83), Doidge (Stevens 88).

Notts County Ashby-Hammond, Macari🟡 (Brindley 75), Baldwin, Cameron🟡 (Mahovo 89), Robertson (Bostock 89), O'Brien (McGoldrick 75), Nemane, Crowley, Austin (Scott 75), Jones, Langstaff.

Ref Will Finnie (Bedfordshire).

Gillingham (0) 2 **Doncaster** (2) 2
Dieng 57, Anderson 62og
Ironside 30, Molyneux 37

Gillingham Turner, Hutton, Ehmer🟡, Masterson, Ogie, Coleman (Walker 68), Dieng, Mahoney, Jefferies, J Williams (Gbode 86), Andrews🟡.

Doncaster Lo-Tutala🔴, Sterry, Anderson, Wood, Maxwell, Bailey, Craig🟡 (Westbrooke 82), Molyneux (Broadbent 82), Rowe (Jones 56), Adelakun (Olowu 64), Ironside.

Att 8,723. **Ref** Alex Chilowicz (USA).

MK Dons (2) 4 **Sutton** (0) 4
Payne 14, Gilbey 41
Tezgel 60, Harrison 70
Duke-Mckenna 50, 75
Lakin 62, Smith 90

MK Dons Kelly, Tucker, O'Hora🟡, Harvie, Lofthouse (Kemp 74), Payne, Bate, J Tomlinson (Norman 62), Wearne (Tezgel 56), Gilbey (Robson 62), Dean (Harrison🟡 56).

Sutton Utd Arnold, Jackson (D Moore 74), Sowunmi, Kizzi, Hart🟡, Beautyman (Fadahunsi 74), Lakin, Coley (Duke-Mckenna 31), Sanderson (Eastmond🟡 46), Adom-Malaki, Smith.

Att 8,685. **Ref** Thomas Parsons (Manchester).

Salford (2) 2 **Harrogate** (2) 2
Hendry 5, Watson 33
Odoh 27, Foulds 45

Salford Cairns, Ingram (Chesters 63), Mariappa, Tilt, Garbutt, Watson (Lund 75), Watt, Luamba (N'Mai 63), Hendry, McAleny (Humbles 75), Smith (Morton 87).

Harrogate Belshaw, Sims🟡, O'Connor, McDonald🟡, Foulds, Dooley (Falkingham 78), Thomson, Cornelius (Sutton 79), Matty Daly, Odoh (Folarin 79), Muldoon (March 79).

Att 2,922. **Ref** David Rock (Hertfordshire).

Swindon (2) 3 **Morecambe** (2) 3
Austin 5 35
Kokolo 74
Adams 15, Fairclough 21
C Smith 86

Swindon Bycroft (Evans 68), Hunt (Godwin-Malife 62), McCarthy🟡, Blake-Tracy, Ofoborh, McGregor (Elbouzedi 62), Cain, McGurk (Devoy 63), Kokolo, Glatzel (Drinan 71), Austin.

Morecambe A Smith, Harrack, Love, Fairclough (Larsson 58), Edwards, Threlkeld (Davenport 80), Khumbeni (Songo'o 67), Tutonda (Rawson 81), C Smith, Brown, Adams (Rooney 80).

Att 8,859. **Ref** Craig Hicks (Surrey).

Wrexham (0) 2 **Stockport** (1) 1
Palmer 47
Cannon 88
Lemonheigh-Evans 29

Wrexham Okonkwo, Barnett (Bolton 87), Cleworth, O'Connell, O'Connor, McClean, Cannon, Young, Lee (Davies 78), Mullin (Marriott 87), Palmer (Fletcher 69).

Stockport Hinchliffe, Byrne (Cass 90), Horsfall, Pye🟡, Lemonheigh-Evans, Powell (Richards 63), Camps🟡, Hippolyte (Touray 63), Sarcevic, Barry (Madden🟡 46), Wootton.

Att 12,562. **Ref** Stephen Martin (Staffordshire).

cinch Scottish Premiership

	P	W	D	L	F	A	GD	Pts
Celtic	33	24	6	3	80	26	+54	78
Rangers	33	24	3	6	72	23	+49	75
Hearts	34	19	6	9	46	34	+12	63
Kilmarnock	34	13	13	8	43	34	+9	52
St Mirren	33	12	7	14	38	43	-5	43
Dundee	33	10	11	12	44	54	-10	41
Hibernian	34	10	12	12	47	52	-5	42
Aberdeen	34	9	11	14	36	49	-13	38
Motherwell	34	8	13	13	46	52	-6	37
St Johnstone	34	7	10	17	25	49	-24	31
Ross County	34	7	9	18	32	58	-26	30
Livingston	34	4	9	21	24	59	-35	21

Aberdeen (0) 1 **Motherwell** (0) 0
Gartenmann 60

Aberdeen Roos, Devlin, Gartenmann🟡, MacDonald, MacKenzie (Jensen 74), Barron (Lopes 71), Polvara, McGrath, Clarkson, Hoilett, Miovski (Sokler 90).
Subs not used Hayes, Phillips, Duncan, Milne, Doohan.

Motherwell Kelly, Casey (Halliday 71), McGinn, Blaney, O'Donnell (Mugabi 81), Zdravkovski (Nicholson 71), Miller (Ebiye 81), Gent (Shaw 88), Vale🔴, Spittal, Bair. **Subs not used** Oxborough, Ferrie, Wells, Butcher.

Att 14,794. **Ref** Craig Napier (Scotland).

Kilmarnock (0) 0 **Hearts** (0) 0

Kilmarnock Dennis, Wright🟡 (Ndaba 82), Mayo🟡, Findlay🟡, Deas (Lyons 46), Armstrong (Mackay-Steven 77), Donnelly🟡, Polworth (Watson 77), Kennedy, Vassell (van Veen 77), Watkins. **Subs not used** McKenzie, Murray, Cameron, O'Hara.

Hearts Clark, Kingsley, Kent, Rowles, Lembikisa, Devlin (Denholm 82), Baningime (Tait 45), Grant (McKay 81), Cochrane, Vargas (Forrest 75), Shankland. **Subs not used** Gordon, Oda, Sibbick, Fraser, Tagawa.

Att 6,677. **Ref** Ross Hardie (Scotland).

Livingston (1) 2 **Ross County** (0) 0
Anderson 12
Sean Kelly 53pen

Livingston George, Nottingham, Devlin, Obileye (Sangare 59), Sean Kelly, Brandon, Mackay (Carson🟡 83), Holt, Stephen Kelly, Pitman, Anderson (Sharp 90).
Subs not used Bradley, Guthrie, Hamilton, Ledingham.

Ross County Laidlaw, Randall (Khela 75), Baldwin, Leak, Harmon (Reid 62), Efete (Brown 63), Dhanda, King, Loturi (Brophy 46), Sims (White 46), Murray. **Subs not used** Henderson, Jenks, Ayina, Ross.

Att 1,531. **Ref** William Collum (Scotland).

St Johnstone (0) 1 **Hibernian** (2) 3
Mbunga-Kimpioka 89
Marcondes 6
Hanlon 44
Vente 76

St Johnstone Mitov, McGowan, Gordon, Considine, Phillips (MacPherson 84), Fran Franczak (Wright 61), M Smith (C Smith 61), Carey, Robinson, Clark (May 61), Sidibeh (Mbunga-Kimpioka 45). **Subs not used** Kucheriavyi, Olufunwa, Richards, Keltjens.

Hibernian Marshall, Cadden, Fish (Hanlon 24), Bushiri🟡, Obita, Moriah-Welsh (Levitt 80), Newell, Boyle, Marcondes (Campbell 71), Maolida (Stevenson 79), Le Fondre (Vente 70). **Subs not used** Wollacott, Mayenda, Triantis, Tavares.

Att 4,450. **Ref** David Munro (Scotland).

Championship

	P	W	D	L	F	A	GD	Pts
Dundee Utd C	35	21	9	5	69	22	+47	72
Raith	35	19	9	7	53	42	+11	66
Partick	35	14	13	8	62	50	+12	55
Airdrieonians	35	15	7	13	44	42	+2	52
Morton	35	12	9	14	42	43	-1	45
Dunfermline	35	11	11	13	40	45	-5	44
Ayr	35	12	7	16	50	58	-8	43
Queen's Park	35	10	10	15	48	56	-8	40
Inverness CT	35	9	12	14	38	39	-1	39
Arbroath R	35	6	5	24	35	84	-49	23

Arbroath 0 Queen's Park 5;
Dunfermline 1 Inverness CT 1; Morton 0 Raith 0;
Partick 0 Ayr 0

Friday Airdrieonians 0 Dundee United 0

League One

	P	W	D	L	F	A	GD	Pts
Falkirk C	35	27	8	0	94	26	+68	89
Hamilton	35	21	8	6	69	27	+42	71
Alloa	35	16	7	12	58	53	+5	55
Montrose	35	14	8	13	55	55	0	50
Cove Rangers	35	13	7	15	55	62	-7	46
Kelty Hearts	35	12	8	15	47	59	-12	44
Queen of South	35	11	8	16	44	50	-6	41
Annan Athletic	35	9	11	15	54	67	-13	38
Stirling	35	10	8	17	38	57	-19	38
Edinburgh C* R	35	3	5	27	37	95	-58	8

Edinburgh deducted 6 points

Alloa 0 Hamilton 1;
Annan Athletic 3 Falkirk 3;
Edinburgh City 1 Stirling 3;
Kelty Hearts 0 Montrose 2;
Queen of South 2 Cove Rangers 0

League Two

	P	W	D	L	F	A	GD	Pts
Stenhousemuir C	35	18	14	3	50	29	+21	68
Peterhead	35	15	12	8	56	38	+18	57
Dumbarton	35	16	9	10	55	42	+13	57
Spartans	35	14	13	8	51	42	+9	55
East Fife	35	11	11	13	45	45	0	44
Forfar	35	9	15	11	38	41	-3	42
Elgin	35	10	10	15	35	56	-21	40
Bonnyrigg Rose	35	8	12	15	43	48	-5	36
Clyde	35	8	11	16	43	58	-15	35
Stranraer	35	8	9	18	36	53	-17	33

Clyde 1 East Fife 0;
Dumbarton 2 Elgin 2;
Forfar 2 Stranraer 0;
Spartans 2 Peterhead 2;
Stenhousemuir 1 Bonnyrigg Rose 1

Minor Scottish

BREEDON HIGHLAND LEAGUE
Brora 4 Turriff United 2;
Keith 0 Wick Academy 4

LOWLAND LEAGUE
Tranent 1 Celtic B 0

JESS HORNBY/PA

Dejected Huddersfield and Birmingham players after a 1-1 draw left both sides facing the prospect of relegation on the final day

Premier League
Chelsea v Tottenham (7.30pm) *SSPL*

Friday
(7.45pm unless stated)
Premier League
Luton v Everton (8pm) *SSPL*
cinch Scottish Championship
Ayr v Dunfermline; Dundee Utd v Partick *BBC Scotland/BBC iPlayer*; Inverness CT v Morton; Queen's Park v Airdrieonians; Raith v Arbroath

La Liga
Getafe v Athletic Club (8pm) *Premier Sports 1*
Bundesliga
Hoffenheim v RB Leipzig (7.30pm) *SSF YouTube*
Serie A
Torino v Bologna (7.45pm) *TNT Sports 2*

Saturday
(3pm unless stated)
Premier League
Arsenal v Bournemouth (12.30pm) *TNT Sports 1*; Brentford v Fulham; Burnley v Newcastle; Man City v Wolves (5.30pm) *Sky Sports Premier League*; Sheffield Utd v Nottm Forest
Sky Bet Championship
Birmingham v Norwich (12.30pm); Coventry v QPR (12.30pm); Ipswich v Huddersfield (12.30pm); Leeds v Southampton (12.30pm); Leicester v Blackburn (12.30pm); Middlesbrough v Watford (12.30pm); Plymouth v Hull (12.30pm); Rotherham v Cardiff (12.30pm); Stoke v Bristol City (12.30pm); Sunderland v Sheff Wed (12.30pm); Swansea v Millwall (12.30pm); West Brom v Preston (12.30pm)
Sky Bet League One
Playoff semi-finals tbc v tbc (3.30pm); tbc v tbc (7.45pm) *SSF*
Women's Super League
Everton v Tottenham (noon) *Sky Sports Premier League*
cinch Scottish Premiership
Aberdeen v St Johnstone; Celtic v Hearts; Dundee v St Mirren; Motherwell v Livingston; Ross County v Hibernian
cinch Scottish League One
Cove Rangers v Edinburgh City; Falkirk v Alloa; Hamilton v Kelty Hearts; Montrose v Queen of the South; Stirling v Annan Athletic
cinch Scottish League Two
Bonnyrigg Rose v Forfar; East Fife v Spartans; Elgin v Clyde; Peterhead v Dumbarton; Stranraer v Stenhousemuir
cinch Scottish League Two playoff
Playoff semi-final: Second leg Buckie v East Kilbride
Clearer Water Irish Cup
Final Cliftonville v Linfield (2.30pm)

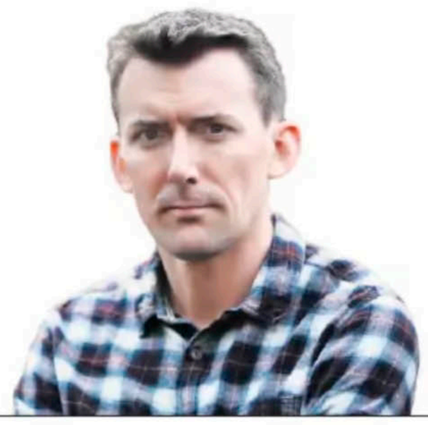
La Liga
Girona v Barcelona (5.30pm) *ITV4/PS1*; Mallorca v Atlético Madrid (8pm) *PS1*; Real Madrid v Cádiz (3.15pm) *Premier Player*; Real Sociedad v Las Palmas (1pm) *PS1*
Bundesliga
Borussia Dortmund v Augsburg (2.30pm); Köln v Freiburg (5.30pm) *Sky Sports Arena*; Stuttgart v Bayern Munich (2.30pm) *Sky Sports Arena*; Werder Bremen v B M'gladbach (2.30pm); Wolfsburg v Darmstadt (2.30pm)
Serie A
Monza v Lazio (5pm) *TNTS3*; Sassuolo v Internazionale (7.45pm) *TNTS1*

Sunday
(3pm unless stated)
Premier League
Brighton v Aston Villa (2pm); Chelsea v West Ham (2pm); Liverpool v Tottenham (4.30pm) *SSPL*
Women's Super League
Brighton v Aston Villa (2pm); Chelsea v Bristol City (6.45pm) *SSPL*; Liverpool v Man Utd (2pm); Man City v Arsenal (2.15pm) *BBC One*; West Ham v Leicester
cinch Scottish Premiership
Rangers v Kilmarnock (1pm) *Sky Sports Football*
Vanarama National League
Playoff final tbc v tbc (3pm) *TNT Sports 2*
La Liga
Celta de Vigo v Villarreal (3.15pm) *Premier Sports 1*; Osasuna v Real Betis (1pm) *Premier Sports 1*; Rayo Vallecano v Almería (8pm); Sevilla v Granada (8pm) *Premier Sports 1*; Valencia v Deportivo Alavés (5.30pm) *Premier Sports 1*
Bundesliga
Eintracht Frankfurt v Bayer Leverkusen (4.30pm) *Sky Sports Arena*; Heidenheim v Mainz (6.30pm) *Sky Sports Arena*; Union Berlin v Bochum (2.30pm) *Sky Sports Arena*
Serie A
Cagliari v Lecce (11.30am) *TNT Sports 3*; Empoli v Frosinone (2pm) *TNT Sports 3*; Milan v Genoa (5pm) *TNT Sports 3*; Roma v Juventus (7.45pm) *TNT Sports 1*; Verona v Fiorentina (2pm) *TNT Sports 4*

Monday
(3pm unless stated)
Premier League
Crystal Palace v Man Utd (8pm) *SSPL*
Sky Bet League Two
Playoff semi-finals: First leg tbc v tbc *SSF*; tbc v tbc (5.30pm) *SSF*
Vanarama South
Playoff final tbc v tbc *TNT Sports 1*
Serie A
Salernitana v Atalanta (5pm) *TNT Sports 2*; Udinese v Napoli (7.45pm) *TNT Sports 1*

Jonathan Wilson

Inside football



Postecoglou the 'plastic' manager is the perfect fit for a club at odds with its fans

Charlie Hurley, the greatest player Sunderland ever had, died on Monday. He was tough, powerful and composed, captain of Alan Brown's promotion side of 1963-64, which may have been the best of all postwar Sunderland teams. Certainly it was the side my dad talked about the most, far more than the FA Cup-winning team of nine years later. Montgomery, Irwin, Ashurst, Harvey, Hurley, McNab, Usher, Herd, Sharkey, Crossan, Mulhall: names that flitted through my childhood as legends of a greater age. Imagine if Brian Clough hadn't done his knee.

George Mulhall, the Scottish outside-left, was his favourite, I think, but only because there was no point celebrating Hurley; everybody did that. Decades later, fans still sung Hurley's name and bought No 5 shirts with his name on the back. His popularity at this remove is hard to explain. Other than promotion, Hurley won nothing. He wasn't even local: born in Cork, he moved to Millwall at an early age and spoke with a pronounced London accent.

But something about him, that blend of strength, resilience and elegance, unflappable under pressure, chimed with the region. A fanbase rooted in the shipyards and the pits saw in him the best of themselves. The football gods seemed to acknowledge his significance, granting him a walk-on part in the 1973 Cup win as he brought his Reading side to Roker Park in the fourth round. Sometimes there is a bond between club and player or manager that goes way beyond material success.

Which brings us to Ange Postecoglou. You can sift through Tottenham's results this season and draw almost whatever conclusion you like. On the one hand, fifth in the table, even if it does not bring a Champions League place, is a significant improvement on last season and beyond expectations after the sale of Harry Kane. On the other, the season falls into two distinct parts: 2.6 points per game for the first 10 matches, 1.55 since. It was never reasonable to expect that start to be maintained, but equally, even taking injuries into account, it's fair to ask just why Tottenham at times look so open.

JULIAN FINNEY/GETTY IMAGES

A fan wears a scarf showing Ange Postecoglou; (inset) another outside Tottenham Hotspur Stadium with a leaflet protesting against the removal of senior concession tickets

An ideological commitment to attacking football is all very well, a refreshing contrast to the stodge of José Mourinho, Nuno Espírito Santo and Antonio Conte, but it can't become a universal excuse: that's just how we play, mate. That openness, though, chimes with Tottenham fans: their self-image is of quixotic dash. Never mind the lack of a league title since 1961, just smell the glory.

In that sense, Postecoglou is the perfect fit, which is what made his blunt defence of "plastic" fans last month so striking as he insisted clubs should look to accommodate fans from all over the world.

What, after all, is the point of the arduous close-season tours (Spurs will play Newcastle in Melbourne three days after their final league game of the season) to every corner of the globe if it is not to grow the brand? Which is all very well, unless you happen to be a season-ticket holder of 40 years standing from Green Lanes who regards Spurs as an integral part of your identity and looks at the latest price rises and restriction of concessions with horror.

This is not just an issue for Tottenham. There are widespread protests about soaring ticket costs, with a growing recognition that the Premier League's global popularity is driving an inflationary spike and a sense that modern club owners are less interested in the fans who turn up for every game than those for whom it is a rare treat, who are prepared to pay higher prices and are more likely to buy souvenirs in the club shop.

The Premier League is a global league. Most of the players are foreign, most of the managers are foreign and most of the owners are foreign; is it really so surprising if many of the fans are foreign as well? Perhaps that's even a necessary cost of the Premier League's financial dominance and its capacity to buy the best from anywhere on the planet.

But that's not much consolation to the fan whose family have been going to Spurs regularly for 100 years who finds himself priced out by tourists who picked Tottenham on a whim a couple of years ago. What are they supposed to do? Shrug their shoulders, take down the Bill Nicholson portrait and toddle off to Haringey Borough instead?

The tension between a club's connection to place and football's commercial reality has never felt more acute

There's an irony there that part of the appeal of the Premier League is the way clubs represent their communities, the sense of them as organic entities that have value and meaning beyond the hollow shell of a franchise (in cricket, the Hundred has this problem: Yorkshire or Essex or Somerset means something in a way that the Oval Invincibles or "the ones Jonny Bairstow plays for" or "the ones who look like Skips" just don't).

Tourist fans, purely by their existence, erode that: last October, I spoke to an IFK Norrköping supporter who dreamed of visiting Anfield. When he finally went, though, he found himself surrounded by 200 other Scandinavians. "I realised," he said, "that I was part of the problem."

But what's the solution? Cap the number of tickets available to addresses outside N17? Give fans an entrance exam to make sure they're fully up to speed with Peter McWilliam, Dave Mackay and Chas & Dave? Stop pursuing a model that demands constant growth? There has always been a tension between the idea of football as some idealised symbol of place and the commercial reality but it has never felt more acute than it does now.

Which is not to say that Postecoglou shouldn't have a view. And he's not wrong. It's just that two things can be both true – that football clubs should be welcoming to all, particularly those to whom they aggressively market themselves, and that they have an almost sacred position as community assets – and almost incompatible. Postecoglou, as an outsider who seems an oddly perfect fit for a club, is the perfect example of that.

Would a global fanbase grasp the significance of Hurley? Would they understand why he was so revered, why his death has prompted such sadness? Perhaps it doesn't matter. But there is an odd sense that the more popular football becomes the less it means.

The Observer
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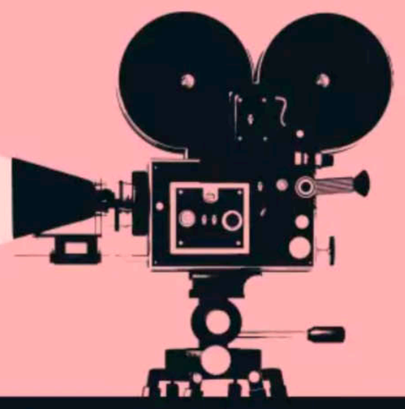
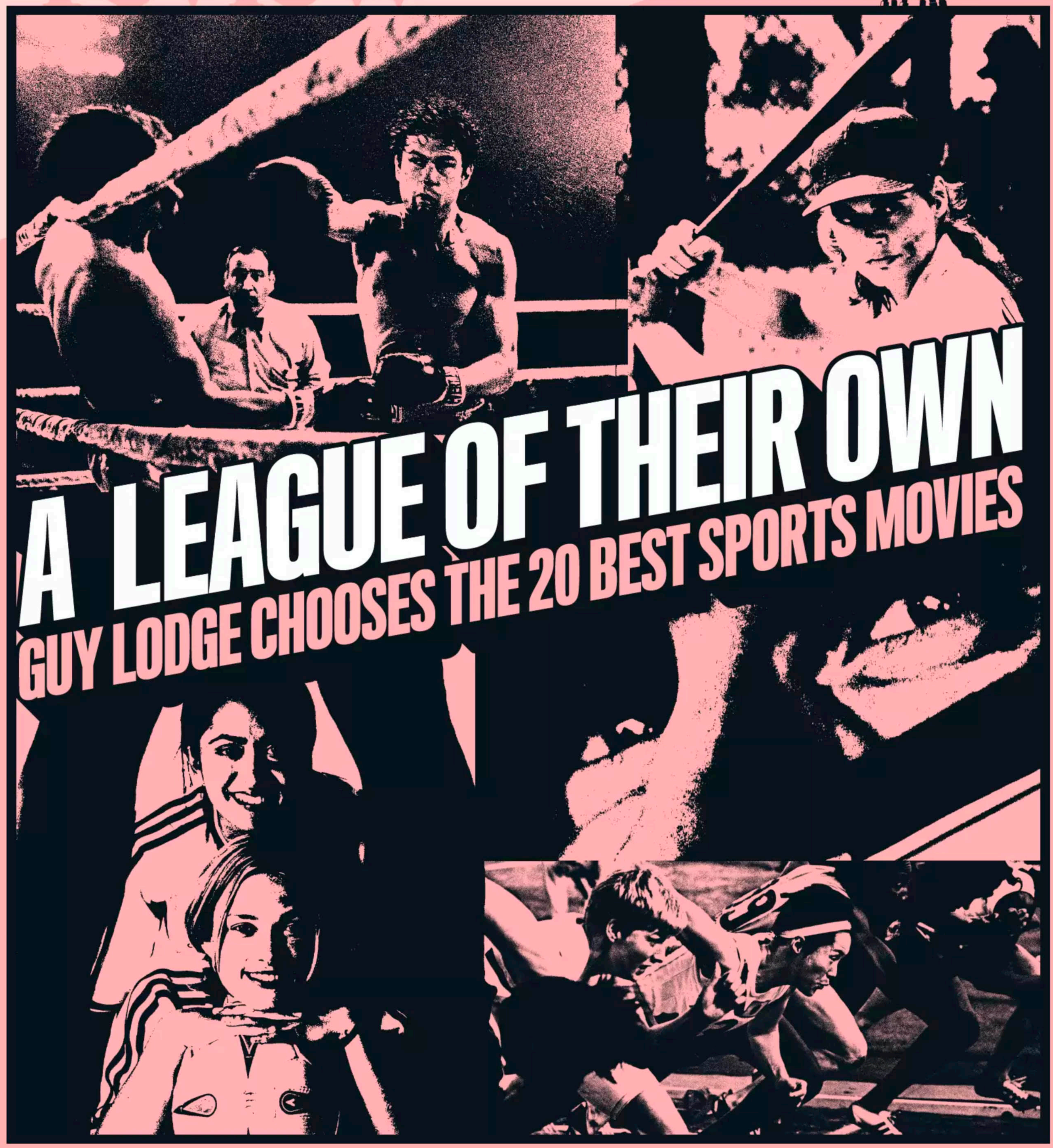
the new review





A LEAGUE OF THEIR OWN

GUY LODGE CHOOSES THE 20 BEST SPORTS MOVIES

Peggy Guggenheim
Her life as a rural homemaker

Billy Bragg
Interviewed by Tim Adams

Dating apps
Do they actually work?

Agenda

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

Agenda 2-7

- **On my radar** Human rights lawyer and campaigner Shami Chakrabarti on her cultural highlights
- **Q&A** Actor Nina Hoss
- **The grid** Ptolemy Mann's luminous thread paintings
- **Stewart Lee**

Features 8-19

- **Cover story** The 20 best sports movies, chosen by Guy Lodge
- **Art** When Peggy Guggenheim lived the simple life in Hampshire
- **Photography** Diana Matar talks to Sean O'Hagan about documenting the sites where US police have killed civilians
- **Interview** Musician and activist Billy Bragg talks to Tim Adams

Science & Tech 20-23

- **Dating** Do apps help or hinder the search for lasting romance, asks Laura Spinney
- **Academia** Why has Nick Bostrom's Future of Humanity Institute suddenly closed? Andrew Anthony reports
- **John Naughton** AI isn't fit to police the dark corners of social media

Critics 24-37

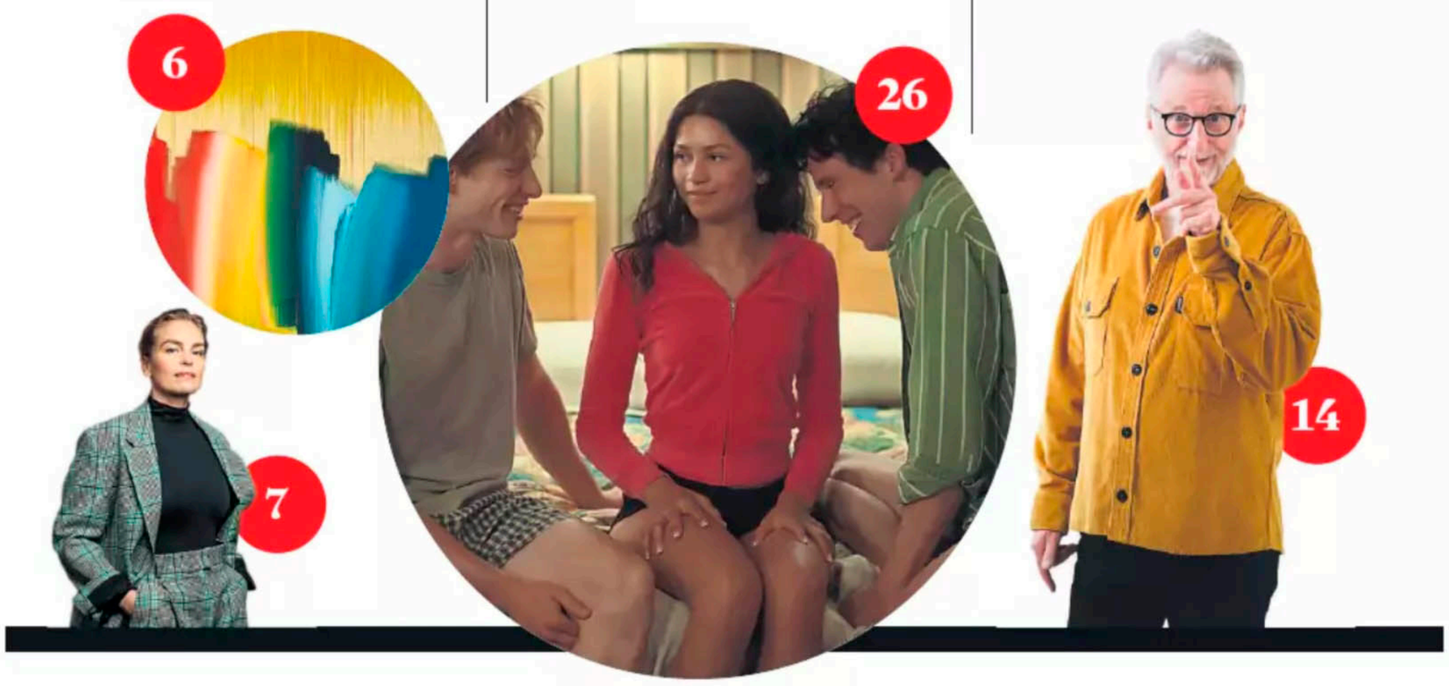
- **Rowan Moore** on the now complete 20-year redevelopment of King's Cross, London
- **Wendy Ide's** film of the week: Luca Guadagnino's *Challengers*
- **Laura Cumming** sees Expressionists: Kandinsky, Munter and the Blue Rider at Tate Modern

Books 38-45

- **Jon Ungoed-Thomas** reviews *Waiting for the Monsoon* by Rod Nordland
- **Alex Preston** on *Enlightenment* by Sarah Perry
- **The books interview** Novelist Moses McKenzie
- **Children's books of the month**

Puzzles & TV 46-56

- Everyman crossword, sudoku, Azed crossword, chess, guess the painting and more – p46-47
- The week's television and radio highlights – p48-49
- Today's television – p56
- Monday to Saturday's listings and choices – p50-55



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Feedback

Last week, Amelia Tait wrote about how streaming and tax breaks have made the UK a popular location for film and TV production. Here's how readers responded online:

In a previous life I was a 2D animator, working freelance in various studios. So many of the art directors, special-effects animators and other people who were sat next to me at lightboxes and computers were young Europeans. There weren't enough good British animators even then to keep up with demand. I learned on a course at Central Saint Martins. If the arts colleges and universities continue to cut their arts offer it's hard to see how many young Brits who have the talent are ever going to be able to enter the workplace for these jobs. **LangStreak**

It has been quite a buzz as a Hull resident to watch the growth of the city as a filming location. In terms of skills shortages, I'd love to see more working with local people – rather than crews transporting lots of staff around the country, they should train local people to gain experience in the industry. **katiepopple**

A funny thing happened in the mid-1950s. The only way Hollywood could access the profits it generated in Europe was to make films in Europe, due to strict capital controls. This was when blockbusters started to be located in Rome, Paris, London, Spain, Yugoslavia etc, and the likes of Peck, Gable, Grant, Monroe, Turner and others were spotted this side of the Atlantic. **dampfire**

The Sainsbury Centre at the UEA in Norwich is the Avengers' HQ. I saw Iron Man getting out of a 'copter and Thor eating a roll. **Illkecomedyreally**

The big picture

Taken over several years, British photographer Lydia Goldblatt's latest series shows her world narrowing into the bubble of family as loss, and lockdown, strike

Lydia Goldblatt describes her book *Fugue* as a "story about mothering and losing a mother, intimacy and distance, told through photographs and writing". It is a companion volume, in some ways, to an earlier project, *Still Here,* about the unsettled, intense landscape of love and loss generated by her father's death. "The cultural silence around these emotions," Goldblatt writes, by way of introduction, "the difficulty of navigating and giving voice to them, has made me want to suffuse them with colour and light."

The pictures in *Fugue* were made over four years, beginning in 2020. The world of some of them is circumscribed by lockdown, life narrowing to the bubble of family. The photographer's young daughters are insistently present in the pictures, climbing and clinging and needing notice. "Abundant" is her word for them. Her mother is already an absence; the words in the book chart not only her loss but also the responsibility of clearing and decanting her London home.

Goldblatt and her partner, as here, seem to exist halfway between those two states; wearied by care and by reflection, not as corporeal as their children. When Goldblatt first became a mother, a few years earlier, she was suddenly unable to take pictures at all, caring was "so much that it was too much". It was only when her mother died that she wanted to pick up a camera again, to find a visual language honest to "feelings of claustrophobia and rage as much as intimacy and love". She worked on medium-format film, often waiting appropriate months for those images and those emotions to be processed. Fugue indicates both a brief snatch of musical harmony, and in psychiatry, a sudden loss of awareness of identity. Both meanings seem fitting for the forthcoming exhibition of Goldblatt's pictures and the subsequent book. **Tim Adams**

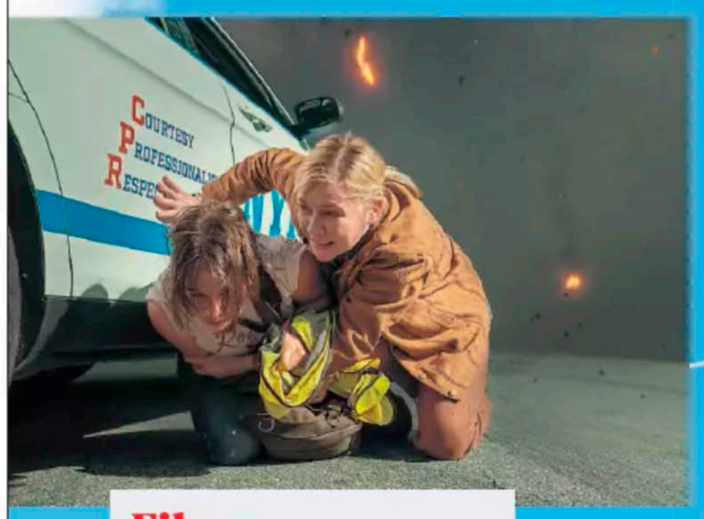
Fugue is published by Gost (£45) in June. An exhibition of the photographs, with Robert Morat Galerie, will be on display at Photo London 2024, Somerset House, 16-19 May

Untitled, from the series Fugue by Lydia Goldblatt. Robert Morat Galerie, Berlin

ON MY RADAR

SHAMI CHAKRABARTI

The human rights lawyer and campaigner Baroness Shami Chakrabarti was born in north-west London in 1969. She studied law at the LSE and worked at the Home Office before becoming director of the advocacy group Liberty in 2003, a role she held until 2016. That year, she became a life peer and was appointed shadow attorney general for England and Wales (until 2020). Chakrabarti lives in south London and has one son. Her third book, *Human Rights: The Case for the Defence*, is published by Allen Lane on Thursday. Killian Fox

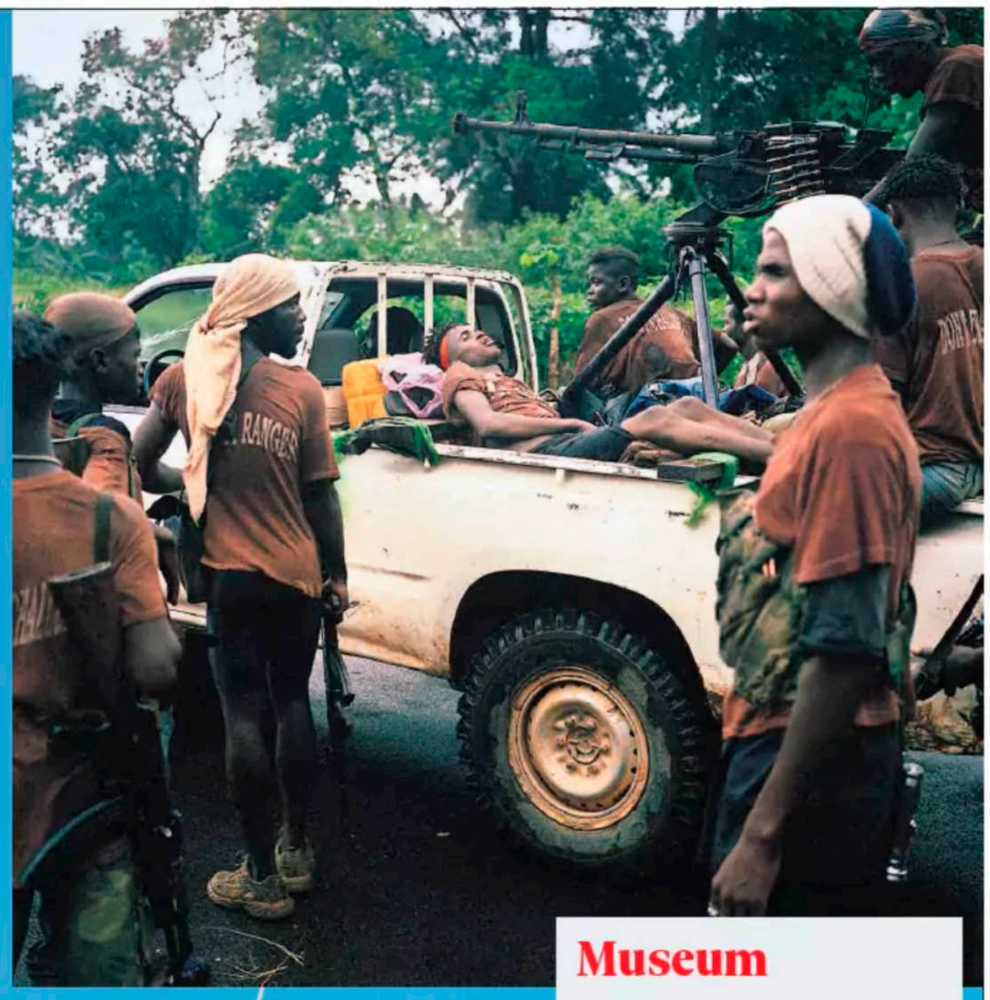


Film

Civil War (dir Alex Garland)
To take my mind off the Rwanda debacle, I went to see this modern war film. It's set in a not-too-distant future US where rival alliances of states are fighting each other. Kirsten Dunst is a hard-nosed journalist covering the war and putting herself in incredibly dangerous situations in the belief that if you show the cruelty and horror, people will turn away from it. She's been covering wars in other countries all her career but now it's happening at home. It's a very powerful and poignant film about civilisation and humanity in existential crisis.

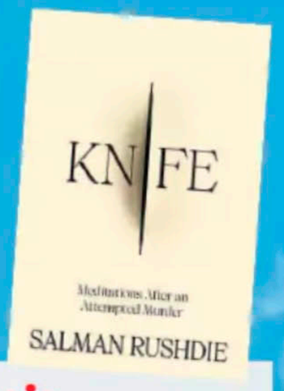
Concert venue

Chetham's School of Music, Manchester
This music school puts on almost daily lunchtime concerts that anyone can attend. Some of the students practising their performances are really young, and goodness me they are magnificent. These music schools are always under threat but they are amazing places, and not elitist. Chetham's also has a fantastic library, which you can see by appointment – Marx and Engels worked there. I've been only once, but I stayed for practically a whole day and I'll certainly go again.



Museum

Imperial War Museum, London
People who don't know the Imperial War Museum are always surprised when they visit because it catalogues war but it doesn't glorify it, and it has been modernising its collection in recent years. The photography section is particularly strong and right now there's a brilliant exhibition of work [above] by the late photojournalist Tim Hetherington. Visiting a museum about the human costs of war feels very timely. It does such a wonderful, delicate job of bringing out the human stories.



Memoir

Knife by Salman Rushdie
I've nearly finished reading Salman Rushdie's new memoir, which I think is some of his best writing since *Midnight's Children* – and I'm not just saying that because it comes out of such a horrific experience. The writing is very humble and sparse and honest. There is hurt in it, but he doesn't express hatred towards the man who tried to kill him in 2022 and he's very loving about his family and friends. We are fascinated by people who've been to the brink and come back to articulate their thoughts and feelings, and this account is really worth reading.

Theatre

English at the Other Place, RSC, Stratford, from 9 May to 1 June (then Kiln, London, 5–29 June)
I'm looking forward to seeing this Pulitzer prize-winning play by the American-Iranian playwright Sanaz Toossi [above]. I read her play *Wish You Were Here*, about five female friends in Iran during and after the revolution, and it was beautiful. This new one, also set in Iran, is about trying to learn a foreign language and losing your own – it's using language as a metaphor for the migrant experience. This feels very important given our interest in Iran at the moment.

TV

This Town (BBC One)
This is a fabulous six-part BBC drama set in the 1980s in Birmingham and Coventry. It's about masculinity and how conflict can steal the kindness and creativity from young men. There are some fabulous performances from young actors I hadn't come across before. Levi Brown looks like a young Muhammad Ali. And it's nice to see Michelle Dockery and Geraldine James, who you often see in period dramas, appearing in a hard-hitting crime thriller. It's beautifully shot, and the music – especially for a child of the 80s like me – is great.

Context is vital. So now I'm filming everything

Stewart Lee

The terrible massacre of innocent Israelis by sadistic Hamas agents on 7 October last year has set in motion a dreadful chain of events, exploited by bad faith actors on all sides to sow division and hate. Last week the campaigner Gideon Falter tenaciously stage-managed a confrontation with the Metropolitan police by demanding to walk through a peace demonstration at a non-designated crossing point. Why did Gideon Falter cross the road? Was it to emerge with evidence that Jewish people were under threat, and that the police were racist? Or was it because he was stapled to the person he had filming him?

Falter's 55-second framing of his confrontation with the police emerged on Friday 19 April, before anyone had properly looked at an illuminating 13-minute clip Sky was sitting on that compromised his account. But it was too late. Suella Braverman, who'd done no research as usual, was already saying Sir Mark Rowley should resign as police commissioner. The usually reliable shoot first and ask questions later approach backfires again.

Don't get me wrong. I'm no fan of the police. In 1990, two bored patrolmen pulled me over and searched my car, and, finding nothing but a selection of silly props from my early standup set including some string and a massive painting of some washing-up, made me perform it in its entirety, clearly for their own amusement, at the side of the road in Elephant and Castle at 1am, before telling me I was "fucking shit" and sending me on my way. Everyone's a critic.

But in the Sky footage, Falter can be seen attempting to manipulate the situation and the police. On some level, like an eco-demonstrator dressing up as a cartoon whale and harpooning themself outside a Japanese restaurant, or Joe Lycett putting a giant inflatable toilet in the Royal Albert Dock, Falter was merely creating a piece of living theatre, passive-aggressively goading police officers into taking a position that vividly dramatises anxieties about the Gaza conflict's role in fuelling domestic antisemitism. And the fact that the Falter incident was not what it seemed doesn't mean antisemitism isn't real. But Falter was, disturbingly, showing how easy it is to create a kind of immersive viral deepfake that quickly bypasses conventional channels and blows up on social media and the political arena, risking a dangerous inflammation of an already explosive debate.

We always need to check the wider picture. Within days, "doing a Falter" had become a thing, and the reliably deranged actor Laurence Fox turned up with his trusty phone at London's annual St George's Day festival of street fighting, horse punching, regret and flagrant cocaine consumption. Fox, who also seemed keen to cross a road, filmed himself telling a young and patient policeman to fuck off in a posh voice, though the aims of his staged confrontation were less clear than Falter's. What was Fox trying to prove? To be fair, at this late stage in Fox's public unravelling, ascribing motives to his actions makes as much sense as ascribing motives to a smell, a landslide, or a hot bulldog that has been given class A drugs and Special Brew by bored Sunday drinkers in a dodgy East End pub. It took Sky's footage to show that Falter wasn't playing with an entirely straight bat. Meanwhile, Fox's own footage meant he himself revealed himself as an arse. We live in a surveillance society. And sometimes we are surveilling ourselves.

Today, comedians who deal with any kind of controversial material live in fear of being filmed and having their routines uncoupled from the inverted commas that frame our stage work and posted and discussed online without the benefit of context. My next tour, *Stewart Lee vs the Man-Wulf*, will be a satirical response to the monetisation of the supposedly unsayable by fake-ass Netflix standups, and will include unsavoury terms. I will have to develop it in venues where I can rely on audience good faith and management support, in case of orchestrated complaints, and I'll need to police rogue phone usage. I don't want phone footage of me parroting forbidden epithets to leak out without justifying framing, especially if I am dressed as a werewolf and sporting a tiny prosthetic penis.

During my 2018-2022 *Snowflake/Tornado* tour, phone use became so problematic and widespread that I developed a strategy of vaulting into the audience, confiscating the phone, inserting it visibly between my buttocks on stage, and handing it back to the punter at the end in a Jiffy bag, culminating in an incident in Oxford and the fabulous *Sun* headline "Comedian in Bum Fury". Sadly, various health conditions mean I can no longer make that phone-snatching leap safely, and my colon has become too distended to accommodate even a small burner phone for the duration of one of my admittedly overlong shows.

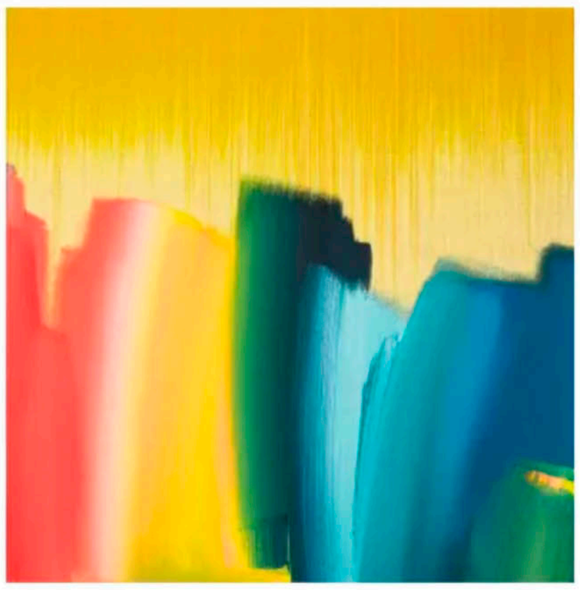
It was with some relief I finally had my now retired *Basic Lee* show filmed in Salford last week by Sky. The definitive record of this much-discussed, but comparatively rarely seen, show should diffuse the ongoing online storm in a teacup reflecting its imagined content, which has already resulted in the location of my family home being posted on the guest book of the schools advice, recipes and hate site Mumsnet by a furious old lady.

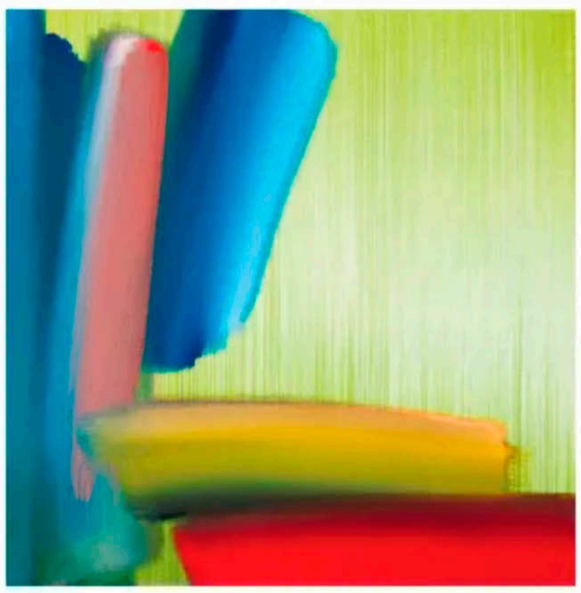
But how do we ensure potentially controversial footage is not shorn of context? Maybe the answer is to film everything you ever say or do for security, in case you end up on the wrong end of someone doing a Falter or a Fox. In fact, I'm filming myself writing this now, and I am making a very serious and concerned face while doing so, just to be on the safe side.

Stewart Lee's new live show, Stewart Lee vs the Man-Wulf, opens in London in December before a national tour; stewartlee.co.uk/live-dates). He interviews Iain Sinclair about his new book, Pariah Genius, at London's Swedenborg House on Thursday

Illustration by *David Foldvari*

At this late stage in Laurence Fox's public unravelling, ascribing motives to his actions makes as much sense as ascribing motives to a smell

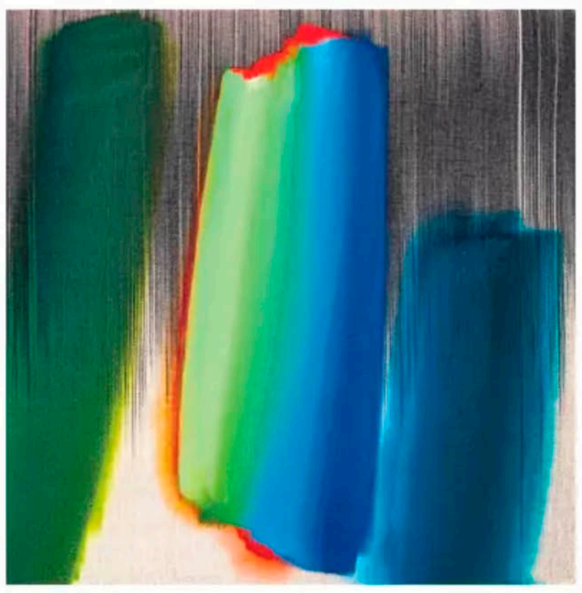


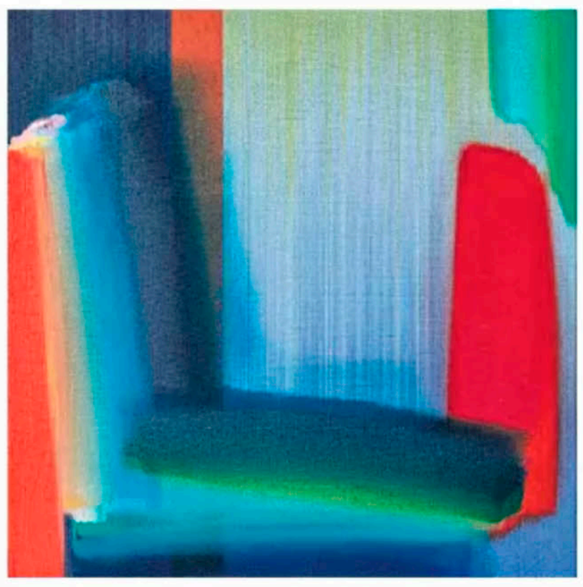


The grid

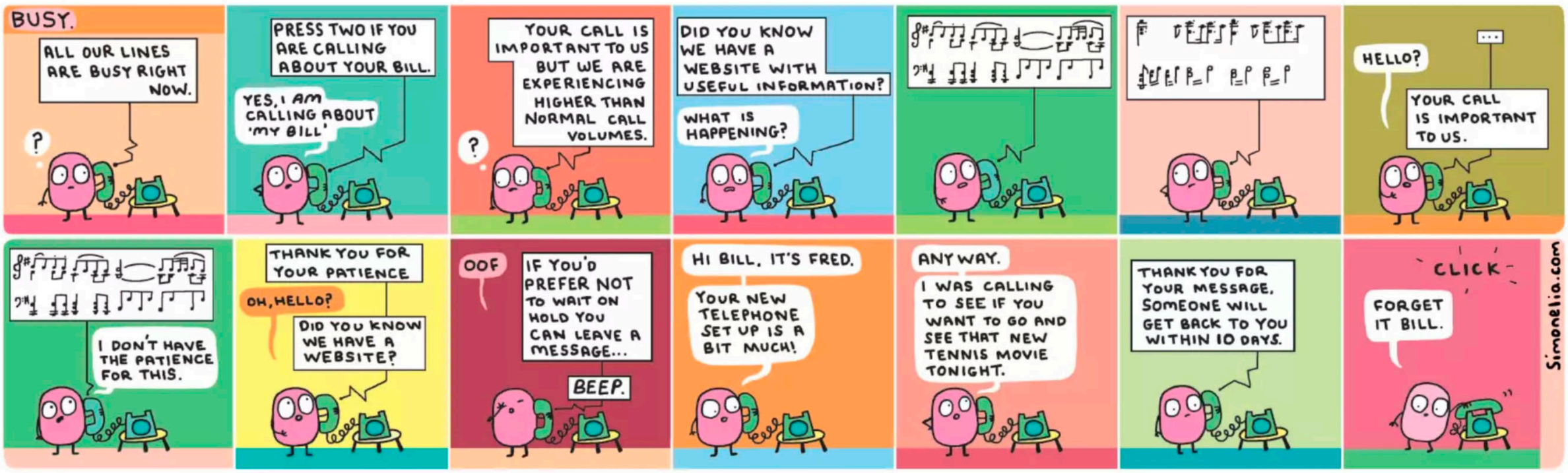
Dyeing art: Ptolemy Mann's vibrant thread paintings

"The act of hand weaving and dyeing cloth is extremely labour intensive – it can take months to make one piece," says British artist Ptolemy Mann, who has been creating textile works of extraordinary colour and vibrancy for nearly 30 years. In 2021, after a period of experimenting with painting on paper, she turned her brush to her painstakingly dyed and handwoven cloths – the striking results can be seen in Mann's first monograph, *Thread Painting* (published 9 May, Hurtwood Press), and a solo show at Cromwell Place, London (15-19 May). "There's something radical about taking a precious handwoven cloth and applying a wet, loaded paint brush to its surface," she says, noting that most traditional paintings are done on woven (albeit plain) canvases. "People are astounded that I am willing to take the risk. They love the madness of them." **Killian Fox**





The Simone Lia cartoon



AND A

Nina Hoss
Actor, 48

Nina Hoss. Photograph: Amy Sussman/Bafta/Contour by Getty Images

The German star of Tár and Homeland on working with Cate Blanchett, her Green party upbringing, and acting in a second language

Nina Hoss is a German actor who won international acclaim for her role as Sharon Goodnow in *Tár* (2022), playing opposite Cate Blanchett. She was cast as a first violinist/wife in that film partly because of an unforgettable performance as a music teacher in Ina Weisse's movie *The Audition* (2019), and is familiar to fans of *Homeland* for her role as German intelligence officer Astrid. She is about to make her London stage debut as Mme Ranevskaya in *The Cherry Orchard* at London's Donmar Warehouse, directed by Benedict Andrews.

How will you set about making Mme Ranevskaya your own?
I'm just starting the third week of rehearsals and making new discoveries every day. How Benedict Andrews works is unusual in that we don't fix anything; he encourages us to keep surprising one another as characters. I love doing this but it is daunting because you have no safety net. We're together as a group throughout the day and watch and comment, usually positively, on one another's ideas. We learn what works, what doesn't. In a more conventional rehearsal, you might note the shift in which a mood changes and try to pin that down in order to keep returning to it. Here, not at all. At this stage, nothing is fixed. But by doing it again and again, we'll find a certain rhythm. I know I have to be open to everyone around me.

What do you admire most about Chekhov?
In everything he writes, he never judges people. He loves his characters. People can be really angry with each other and the next moment they are drinking a coffee and embracing.

How does acting in a second language affect you?
I have to do a little extra work on my own. I translate the lines – at least once – into German and, most importantly, the lines of other characters, because what gets spoken in another language tends not actually to reach your core. Yet, at the same time, I'm finding it freeing to act in English because I can't control it in the same way and find myself at a stage in my acting life where I'm not looking for control.

Tell me a little about your upbringing.
I was born in Stuttgart. My father was a welder and one of the co-founders of Germany's Green party. I attended the founding conventions as a little girl. Green party ideas influenced me, though I'm not in the party now... it is too big a topic to explain here! I was given the theatre gene by my mother, an actress who became a director and who was the head of three theatres consecutively. So I was in parliament with my dad and rehearsals with my mum. I loved the theatre world so much – it always felt like home. My mother was so fulfilled by what she did.

'In Berlin, you don't have to achieve as much to live a good life'

Where are you based now? I gather you are married to a Brit, music producer Alex Silva?
I'm based in Berlin. And yes, I am married to a Welshman although he has Italian roots. When we first got together, he was living in London so we spent quite a bit of time here, but this is my longest stretch in London. Berlin is very free-spirited and no one cares how we live – the energy levels are lower. I love London's energy. London is more driven. In the theatre in London, people are full of positive energy. In Berlin, you don't have to achieve as much to have a good life.

The *New York Times* once described you as having "old style movie-star glamour". Is this how you see yourself?
I don't want to think about my appearance, although sometimes I have to. Nowadays, every picture in your films or taken on the red carpet stays out there to haunt you. But appearance is not something I think of in my work. I'm so *bored* with it. I'm lucky my career started in an earlier time. I feel for 20-year-olds having to invent – or reinvent – themselves on Instagram.

What is needed to stay the course as an actor?
I remain fascinated by acting because I'm curious about people – how different we are yet looking for the same things in life: love, respect, attention, being seen. If that curiosity is in you, acting is the perfect thing to do. You need to be observant. I like to sit on a train looking at people, wondering what their stories might be.

How was it playing opposite Cate Blanchett?
Cate is so receptive. I found her inspiring. I'm in awe of how hard she works.

What do you do for pleasure that has nothing to do with your work?
Work *is* my pleasure. I enjoy the company of others yet need to time on my own to process things. I love to walk though nature. Right now, I'm very taken with Sweden. My husband and I recently enjoyed a camping trip in Canada – we love the cold – and on the west coast of Sweden, we've found something similar. I am not sure about cold-water swimming though – I like the cold as long as I can wear a *big* coat.

What is it like working with the German director Christian Petzold, with whom you've collaborated a lot?
I've done six films with him since 2000. When I was starting out, he taught me so much about film-making and how to tell stories about our country in an honest and sometimes brutal way. He has a love/hate relationship with Germany – as do I. We talked about it so much.

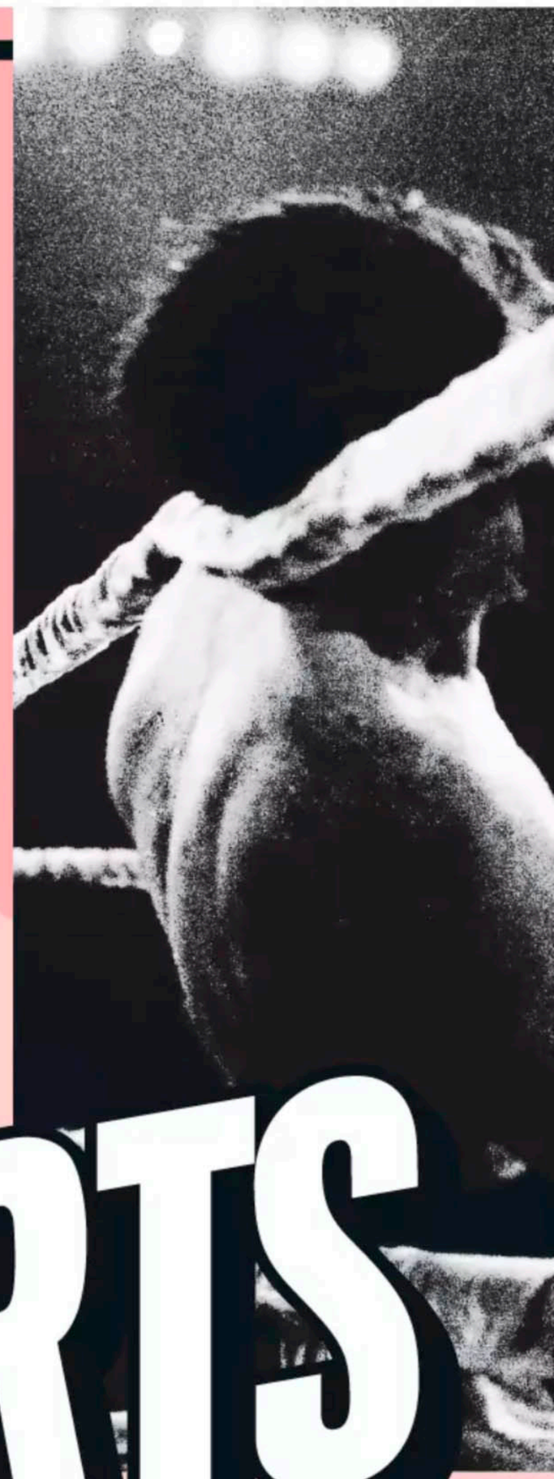
What are you doing once *The Cherry Orchard* is over?
I'm shooting another film with Ina Weisse, director of *The Audition* – I love her writing. The film's title describes those little creatures that make noises with their legs. What's the English word? Cicadas? I think that's it.

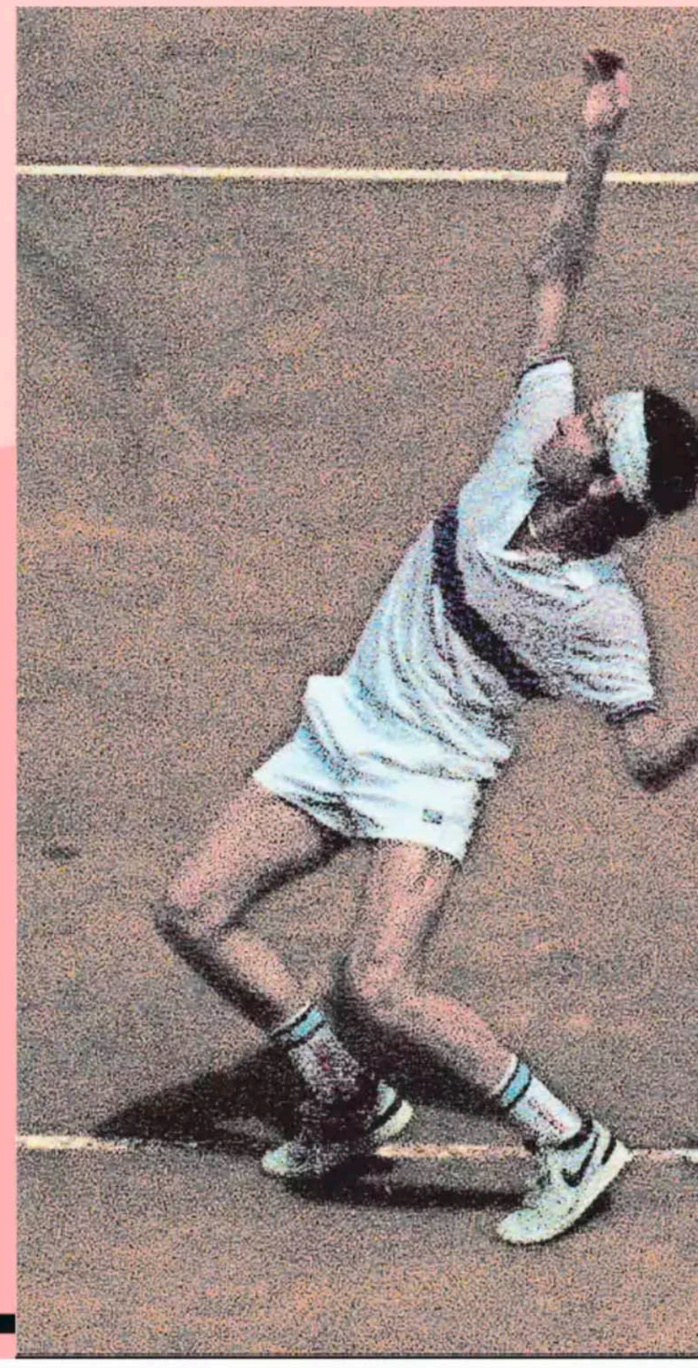
Interview by Kate Kellaway

The Cherry Orchard is at the Donmar Warehouse, London WC2, until 22 June

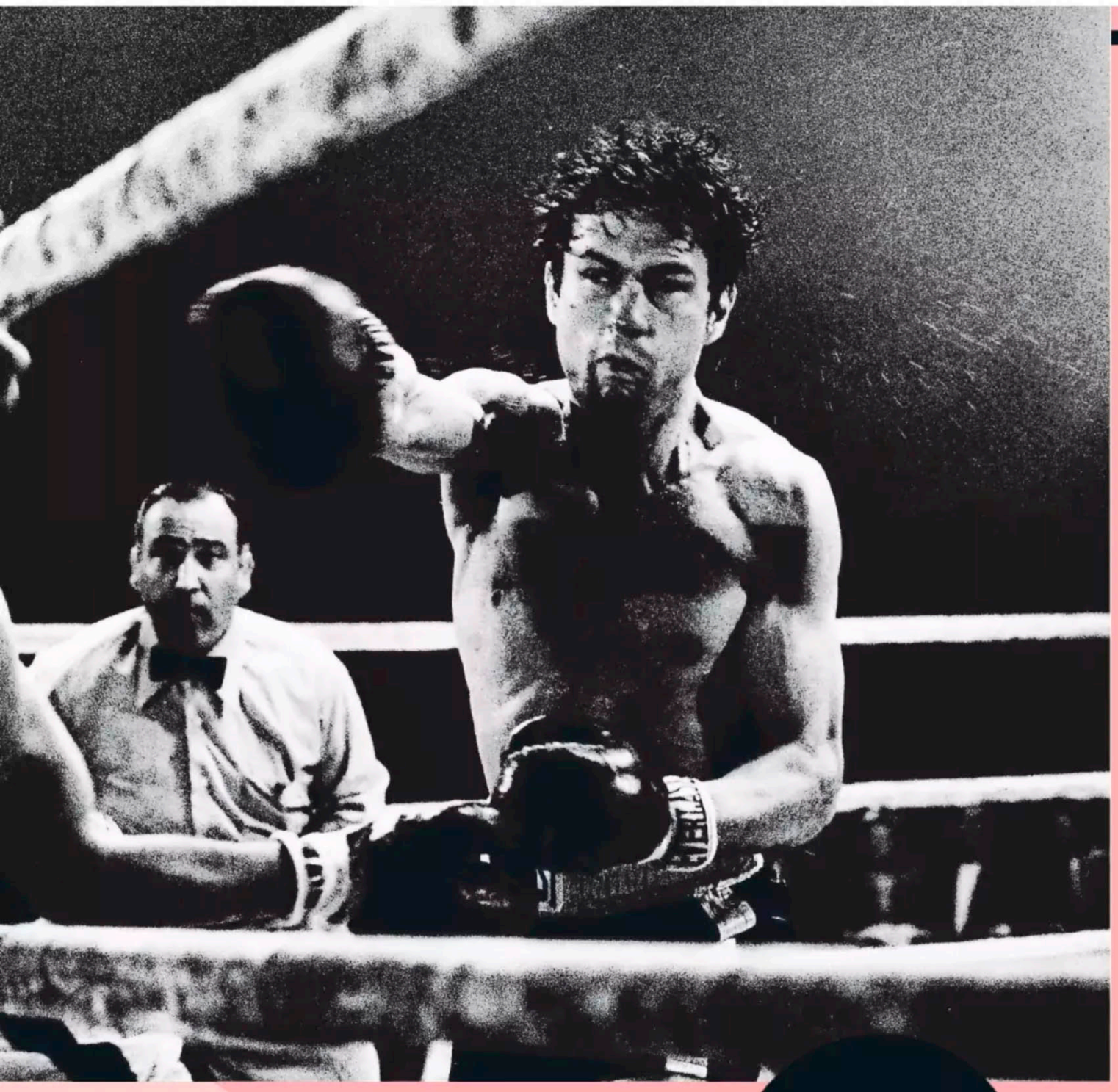
UNDISPUTED HEAVYWEIGHTS

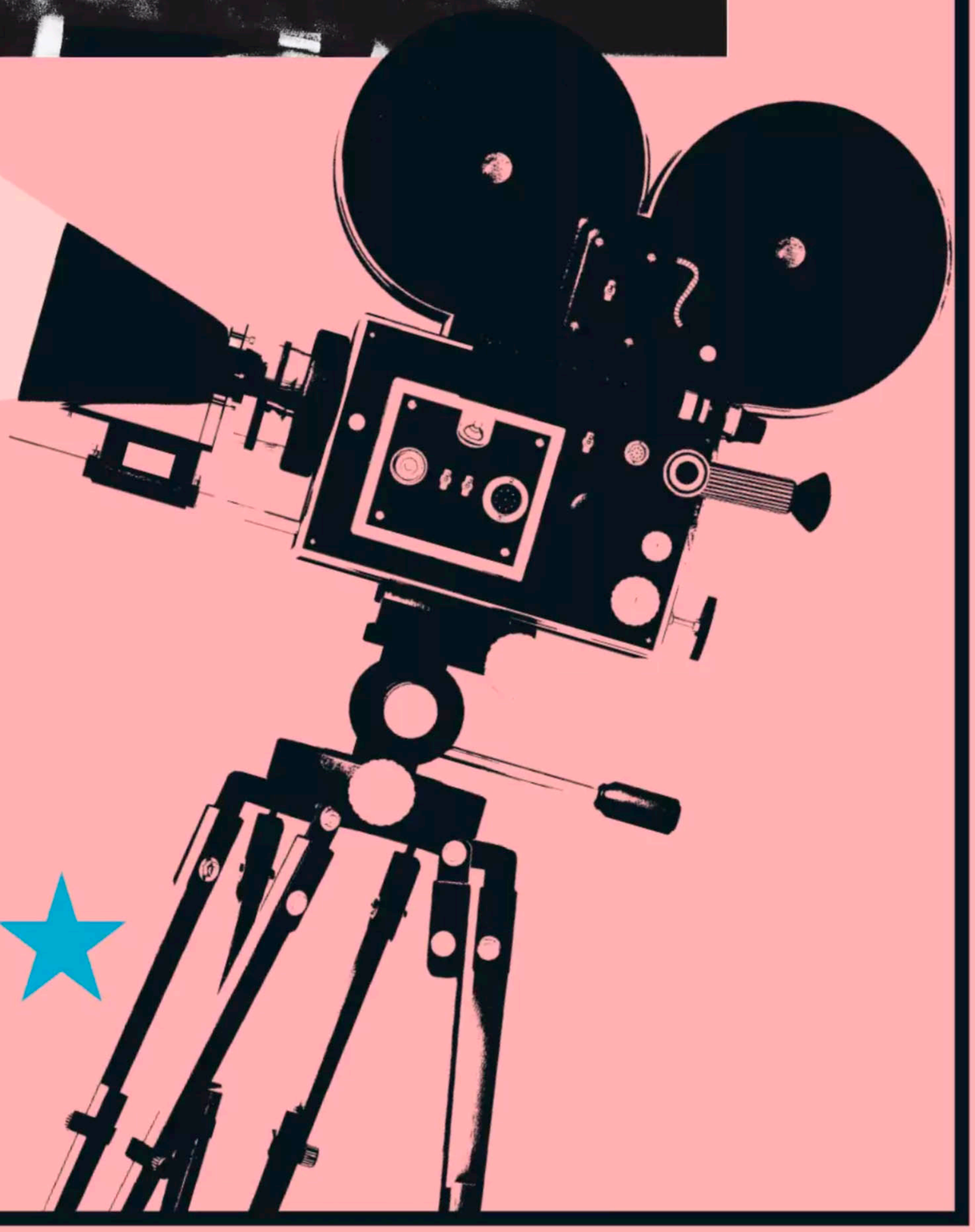
THE 20 BEST SPORTS MOVIES





As dramatic, crowd-pleasing spectacles, cinema and sport are natural bedfellows, with Luca Guadagnino's acclaimed tennis film Challengers, which opens this weekend, being the latest contender. Here critic Guy Lodge chooses 20 of the genre's greats





Clockwise from far left: Tom Hanks, Rosie O'Donnell and Madonna in A League of Their Own (1992), Robert De Niro in Raging Bull (1980) and John McEnroe: In the Realm of Perfection (2018). *Columbia/ Sportsphoto/ Allstar; Alamy*

Analogies of life as sport have been exhausted by every PE teacher in existence. In the movies, however, they're eternally renewable. Take *Challengers*, Luca Guadagnino's sleek, sexy, sweat-drenched new film (reviewed on page 26), which hits every metaphor you might expect in its story of three tennis pros locked in a tense love triangle: games are won and lost, points scored, doubles partners swapped, and so on. Shot and paced with the ricocheting energy of a great tennis match, it's a sports movie that, like many a classic of the genre, understands the parallels between sport and cinema as two great crowd-pleasing pastimes.

The sports movie is pretty much as old as movies themselves: for early silent-cinema pioneers at the turn of the 20th century, the movement and momentum of a baseball game or a boxing match made them as dynamic a subject as any for the camera. Charlie Chaplin's very first appearance as the Little Tramp, in the short *Kid Auto Races at Venice*, cast him as a disruptive spectator at a racing-car derby. Classic templates for the genre emerged quickly: the Oscar-winning 1931 hit *The Champ* nailed a structure for the underdog sporting weepie that shaped everything from *Rocky* to *The Wrestler*, while the 1944 Elizabeth Taylor vehicle *National Velvet* minted a million further feelgood stories of plucky athletes defying the odds. (It's far harder to involve audiences in stories of an athlete who's born a winner.)

Today, the genre continues to thrive, in forms both familiar and more boundary-pushing, from *King Richard* to *The Iron Claw*. One of the year's highest-grossing films so far worldwide is the Chinese smash comedy *YOLO*, about a downtrodden woman who finds a new lease of life in boxing; it hits every cliche in the book, but proves they still work with audiences. Less expectedly, Rose Glass's forthcoming neo-noir *Love Lies Bleeding* (out next week) finds thrilling erotic energy and macabre wish-fulfilment in the niche world of 1980s bodybuilding. You needn't have any interest in the sport at hand to get caught up in it on film: the best examples of the genre will make you feel the burn.

Continued overleaf ⟶

Continued from page 9

BEND IT LIKE BECKHAM
(2002, director Gurinder Chadha)
The world's most popular sport has a surprisingly spotty record at the movies, but football films work best the more unassuming they are, which is why Gurinder Chadha's scrappy teen comedy is such an enduring crowdpleaser. The winning story of a British Punjabi girl defying her disapproving parents to pursue her dreams on the pitch, it was a welcome reminder of the sport's culture-crossing appeal.
Best for: Showing girls that football isn't a man's world.

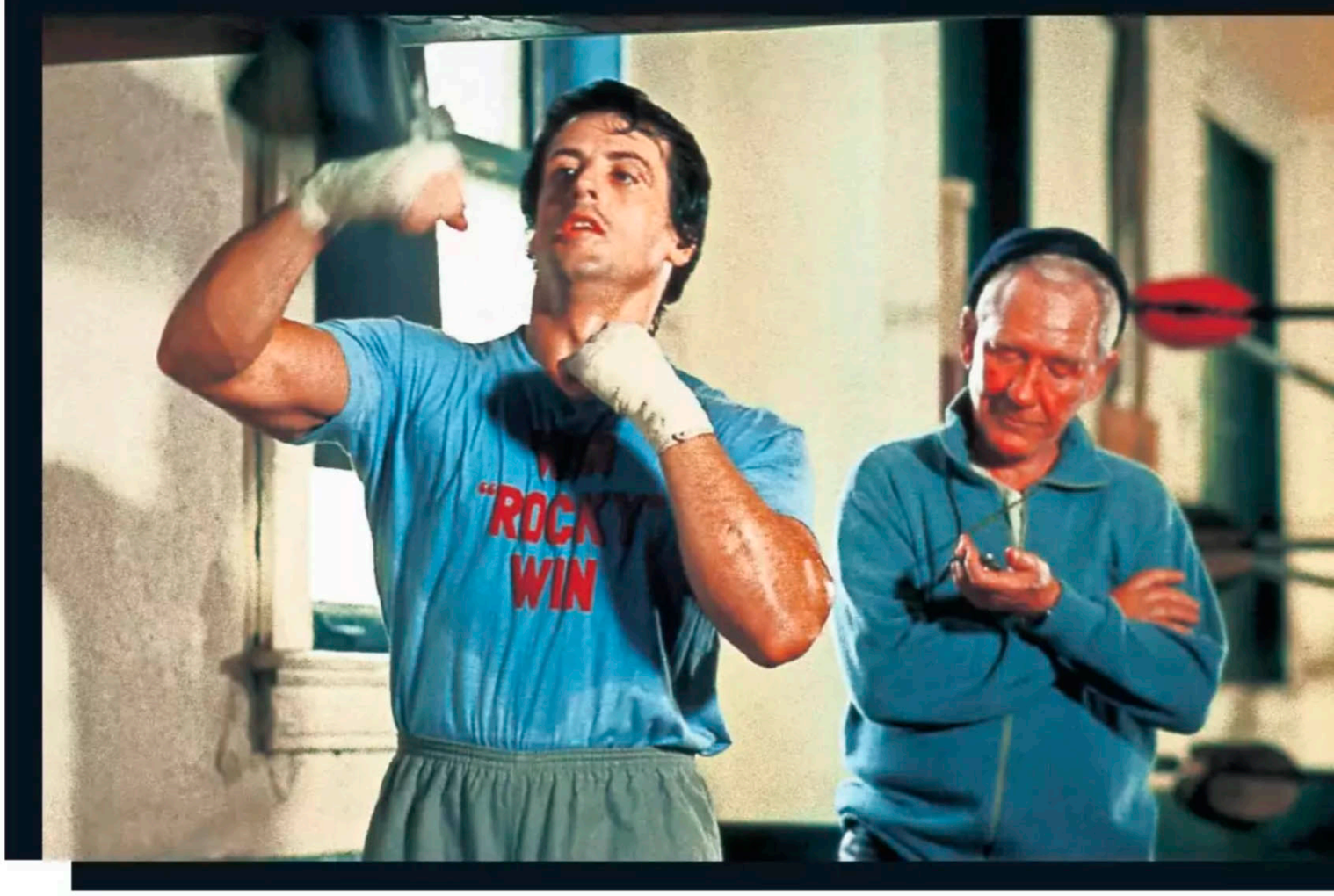
BULL DURHAM
(1988, Ron Shelton)
Baseball may be the most all-American sport there is, conjuring images of wholesome, Norman Rockwell-esque masculinity, but it never looks very *sexy*, does it? Maybe it's the kit – like very tight but oddly unflattering pyjamas. Anyway, this steamy, sweaty, grownup romcom is a glorious exception, powered by the bristling chemistry between Kevin Costner's veteran minor-league catcher and Susan Sarandon's dedicated baseball groupie, who shows new players the ropes in her own special way. Director Ron Shelton specialises in sports movies – he also made the zingy *White Men Can't Jump* and re-teamed with Costner for the improbably charming golf comedy *Tin Cup* – but this, his first time at bat, remains his best.
Best for: Those who like sport as foreplay.

GREGORY'S GIRL
(1981, Bill Forsyth)
Another disarming, British coming-of-age film built around football, though the beautiful game in this case is less important to its young, awkward characters than a different kind of scoring. Gawky Scottish 16-year-old Gregory (John Gordon Sinclair) is demoted on the football team and hot for his female replacement Dorothy (Dee Hepburn) – he's a rare model of masculine humility in the genre, on the pitch and off.
Best for: Teenage boys with a bout of puppy love.

HOOP DREAMS
(1994, Steve James)
Steve James's extraordinary documentary portrait of two black Chicago teenagers trying to make their way into professional basketball via the high school leagues was shot over five years, winnowing 250 hours of footage down to one enthralling three-hour epic. It's one of cinema's great studies of sport as a vessel of hope: tough futures await its embattled subjects if they don't make an impression in these few, tender years, as personal and financial setbacks keep making things harder. The challenges of being young, gifted and black in America have rarely been so expansively mapped out on screen.
Best for: Demonstrating the intersection of sport and social issues.

RIGHT Bend It Like Beckham (2002) and, below right, Sylvester Stallone and Burgess Meredith in Rocky (1976). Bskyb/Allstar United Artists/ Sportsphoto/ Allstar

RIGHT Hoop Dreams (1994), Zidane: A 21st Century Portrait (2006) and Margarita Mamun in Over the Limit (2017). Rex/Shutterstock; Prod.DB/Alamy



Dee Hepburn as Dorothy in Gregory's Girl (1981).

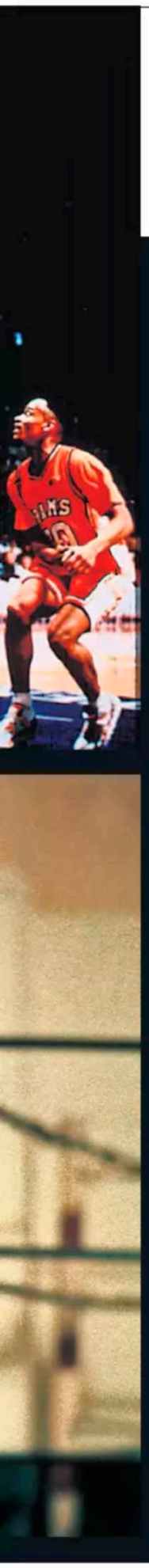
JOHN McENROE: IN THE REALM OF PERFECTION
(2018, Julien Faraut)
The greatest of all tennis films might just be this underseen documentary. Ostensibly about the famously hotheaded John McEnroe, Julien Faraut's film rejects dull bio-doc treatment for a thrillingly and suitably experimental study of movement, space and time. Intricately scrutinising a wealth of 16mm footage from McEnroe's 1984 French Open final, it draws a fevered parallel between cinema and sport, appealing to nerds of multiple persuasions.
Best for: Tennis fans convinced of their sport's ultimate refinement.

LAGAAN
(2001, Ashutosh Gowariker)
Test cricket, that most luxuriously time-consuming of all sports, gets a suitably sprawling valentine in this near four-hour Bollywood epic, which examines late-Victorian colonial tensions in a central Indian village through the prism of one crucial cricket match. Challenged by a haughty British army officer to the game, with their tax debt on the line, the oppressed locals begin to learn the unfamiliar sport and – well, what do you think happens? Contrived to the last, with everyone's fate hanging on the very last ball, it's also utterly irresistible, fired by the blazing charisma of Indian superstar Aamir Khan, and sweeping, old-school film craft.
Best for: A rousing triumph of good over evil.

A LEAGUE OF THEIR OWN
(1992, Penny Marshall)
"There's no crying in baseball!" Blame early-90s misogyny or critical anti-Madonna bias, but Penny Marshall's buoyant girl-power baseball comedy was treated as little more than agreeable fluff on its release. But it's aged very well indeed: a warmly classical family entertainment in which the empowering gender messaging doesn't swamp the spry good spirits of it all. Madonna's pretty good in it too.
Best for: The Venn diagram overlap of baseball and Madonna fans. Or anyone, really.

THE LONELINESS OF THE LONG DISTANCE RUNNER
(1962, Tony Richardson)
The title of Tony Richardson's hard, sharp 1962 slap of new British realism entered the general sporting lexicon (it was based on Alan Sillitoe's 1959 book), capturing as it does the romance and severity of a most solitary sport – surely more people have quoted it than have seen the film. But it remains a beauty: a testament to the head-clearing virtues of athletics, and the occasional power of losing.
Best for: The serious, solitary film watcher.

MURDERBALL
(2005, Dana Adam Shapiro and Henry Alex Rubin)
The world of disabled sports hasn't yet had its crowning mainstream moment in the movies, but this



propulsive, Oscar-nominated documentary by Henry Alex Rubin and Dana Adam Shapiro was an arthouse hit – one that could easily have been fashioned into a fictional crowdpleaser. Centred on the very tough guys who play wheelchair rugby, and playing up the rivalry between the US and Canadian teams ahead of the Paralympic Games, it's less fixated on sob stories than on the kinetic dynamics of the sport itself, amplified by a pummelling metal soundtrack, and the formidable capabilities of its players on and off the court. (It may be rugby, but it's played on basketball facilities.)
Best for: Smashing the ableism of the athletic world.

OFFSIDE
(2006, Jafar Panahi)
To most football fans, a 2006 World Cup qualifying match between Iran and Bahrain wouldn't have been much of an event, but in Iranian auteur Jafar Panahi's sly, humane comedy, it's the object of a bravely defiant quest. Forbidden by gender law from entering a football stadium, a group of young, football-mad Iranian women disguise themselves as men in the hope of watching their national team play. What ensues isn't just a political screed – though it makes a pointed case for not judging Iran by its systemic inequalities – but a thoughtful, playful essay on degrees of spectatorship, and how sporting patriotism can unify some populations and exclude others.
Best for: An unlikely fusion of sport, comedy and politics.

OVER THE LIMIT
(2017, Marta Prus)
This bruising documentary by Polish director Marta Prus hasn't been widely seen, but it's unforgettable once you do: candidly documenting the abusive training endured by a Russian rhythmic gymnast on the road to the Olympics, it maintains a nervy tension between the pristine physical beauty of her athleticism and the ugly mental warfare behind it.
Best for: Edge-of-your-seat viewing of a different kind.

PERSONAL BEST
(1982, Robert Towne)
An exceptionally rare Hollywood sports drama focused on queer characters, Robert Towne's taut, tender film about two female track-and-field athletes whose romance complicates their Olympic training was a box office flop back in 1982. It now stands as a commendably ahead-of-its-time study of sexual fluidity, and while some may decry its male gaze given the subject, the film has a keen, close eye for the wear and tear of the professional athletic body, given added authenticity by the casting of real-life hurdling champion Patrice Donnelly in a lead role.
Best for: Any LGBTQ+ sports fans who feel unseen.

RAGING BULL
(1980, Martin Scorsese)
The boxing drama is such a vast genre unto itself that I had to curb its presence on this list, but there was no leaving out the harsh poetry of Martin Scorsese's Jake LaMotta biopic, with its transformational, Oscar-winning Robert De Niro turn as the troubled middleweight champ. A second Oscar went to Thelma Schoonmaker's editing, the quick, jabbing rhythms of which changed how boxing was shown on film.
Best for: Anyone who's wanted to feel like they're in the ring.

ROCKY
(1976, John G Avildsen)
Likewise, there had to be room for the most beloved underdog story in film history: Sylvester Stallone's bloated ego and sundry cheesy sequels may have tainted its legacy, but the 1976 original still has honest soul to it, and a gotta-lose-to-win ending that puts a lump in the throat.
Best for: Those tired of celebrating the winners.

SENNA
(2010, Asif Kapadia)
Anyone who witnessed champion Formula One driver Ayrton Senna's tragic death in real time during the 1994 San Marino Grand Prix is likely still haunted by the memory. Eschewing standard-issue talking heads and voiceover, Asif Kapadia's elegiac documentary reconjures the memory, but not luridly so, instead seeking the soul of a man who thrived on speed and risk. Brilliantly assembled archival footage, meanwhile, presents the sport itself so viscerally that we understand the obsession for ourselves.
Best for: Racing fans in need of a reality check.

SMALL, SLOW BUT STEADY
(2023, Shô Miyake)
One of last year's overlooked gems, Japanese director Shô Miyake's stoically moving character study semi-fictionalises a memoir by deaf female boxer Keiko Ogasawara – the kind of story that could easily be told as a mawkish tearjerker. Instead, Miyake and star Yukino Kishii exercise terse restraint, as the film expands its view to include a whole hard-up, hard-working independent boxing community in modern Tokyo.
Best for: A shot of the everyday in a genre given to the exceptional.

SUGAR
(2008, Anna Boden and Ryan Fleck)
Baseball embodies the American dream for an immigrant Dominican pitcher determined to make it in the US minor leagues: Anna Boden and Ryan Fleck's lyrical, compassionate indie is both a closeup individual portrait of desperate determination and an illuminating view of national sporting systems that can't accommodate everyone's ambition.
Best for: Spotlighting the individual struggles in team sports.

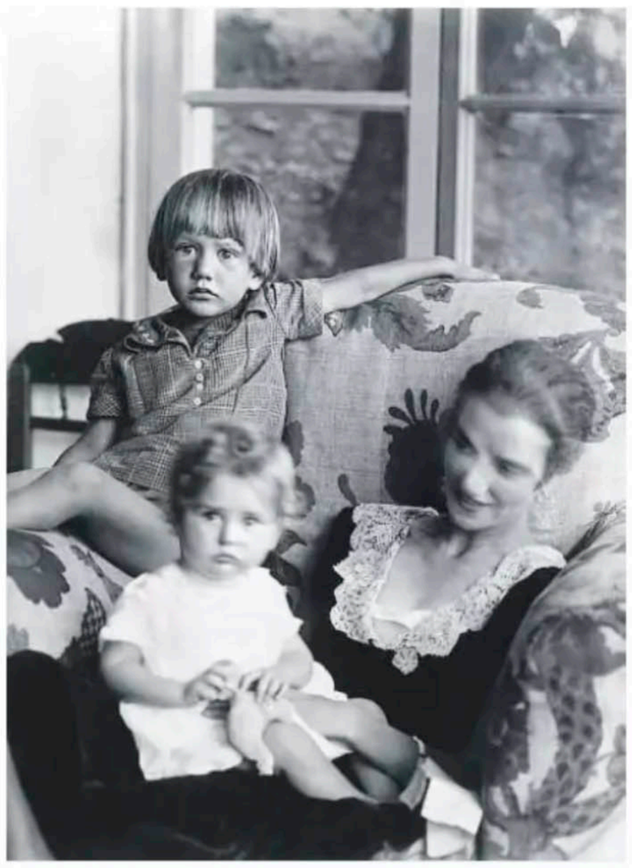
THIS SPORTING LIFE
(1963, Lindsay Anderson)
The battering, ravaging crash and crunch of male bodies in rugby league has never been quite so vividly depicted as in Lindsay Anderson's rough-and-ready kitchen sink drama. Starring an extraordinary Richard Harris as a Yorkshire coalminer and rugger bugger who can't shed his combative on-the-pitch demeanour in his domestic life, it's not much of an advertisement for sport's redemptive powers, but its portrayal of mutually aggravating physical and mental injuries hits hard.
Best for: A cold slap of working-class sporting reality.

Algenis Perez Soto in Sugar (2008).

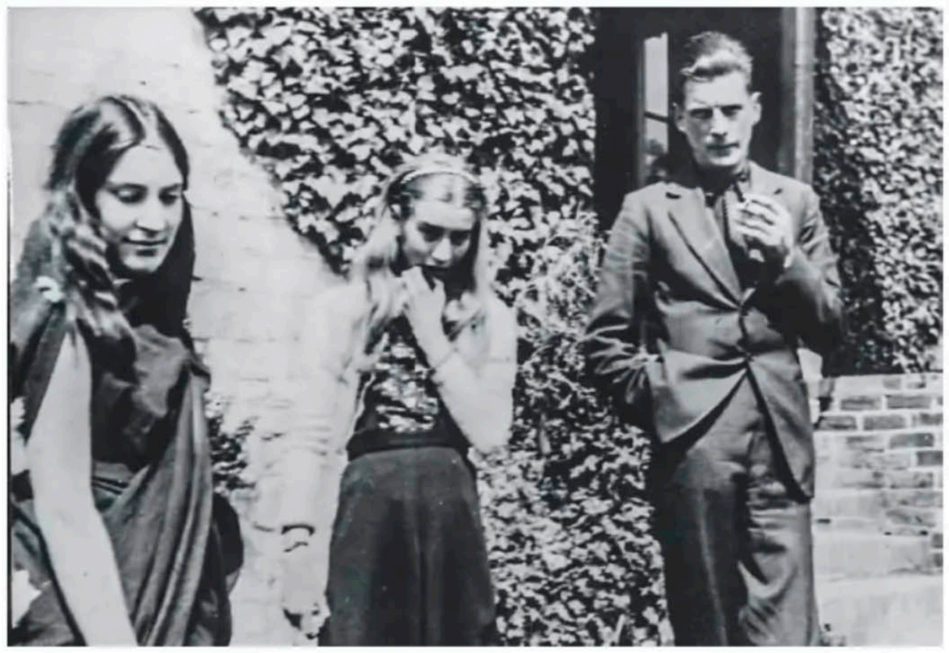
TOKYO OLYMPIAD
(1965, Kon Ichikawa)
Akira Kurosawa was initially hired by the Japanese government to document the 1964 Tokyo Olympics on film; when he bowed out, meditative formalist Kon Ichikawa stepped in. His serene, process-driven ode to motion and spectatorship wasn't the rousing patriotic propaganda the government had in mind, and it was severely recut, but the 165-minute original is a thing of grace and beauty.
Best for: Getting yourself amped up for this year's Games.

ZIDANE: A 21ST CENTURY PORTRAIT
(2006, Douglas Gordon)
Seventeen synchronised cameras follow French midfielder Zinédine Zidane over the course of one La Liga match: the surrounding game fades into the background as we zero on one player's inch-by-inch movement. Football has never been this balletic.
Best for: The simple spectacle of a body in motion.

ABOVE
Peggy Gugggenheim and dogs on the terrace of her palazzo in Venice, 1973.
Archivio Cameraphoto Epoche, Gift, Cassa di Risparmio di Venezia, 2005



LEFT
With her son, Sindbad, and baby daughter, Pegeen, in 1926, before they came to England.
Berenice Abbott/ Getty Images



LEFT
Samuel Beckett on a visit to Yew Tree Cottage in 1938, with Pegeen, centre, and Douglas Garman's daughter, Debbie.

RIGHT
Peggy Guggenheim in front of a Picasso painting, On the Beach, at the Peggy Guggenheim Museum, Venice, 1968.
Getty Images

PEGGY GUGGENHEIM
THE HAMPSHIRE YEARS

The socialite and collector put art and men before family and claimed she had 1,000 lovers. But a new UK exhibition, curated by her granddaughter, tells a different tale – that of the five years she spent in an English village leading a relatively ordinary life

Words by
Joanna Moorhead

Beside the Grand Canal, on a wall of the palazzo she called home for 30 years, a portrait of Peggy Guggenheim fizzes with her larger-than-life personality, a personality that once reverberated between these walls, and across Venice. In the painting, Peggy wears a pair of her signature outsize sunglasses, and clutches three of her beloved Lhasa Apsos terriers. Today, Peggy's palazzo is a museum housing the art collection she amassed from the 1930s to the 1970s, featuring work by everyone from Picasso to Pollock, Ernst to Kandinsky, Duchamp to Tanguy, all of whom she knew and many of whom she slept with. The portrait hangs outside the office of the museum's director, who happens also to be Peggy's fiercest critic. She is Karole Vail, daughter of Peggy's son, Sindbad.

Vail has been director of the Venice Guggenheim (there are related Guggenheim museums in New York and Bilbao) since 2017, and it's fair to say that her take on her grandmother is mired in the belief that, while Peggy was a superlative art collector, she left much to be desired as a mother and grandmother. "She was obsessed with the men in her life: she never focused on her children in the way they needed," says Vail.

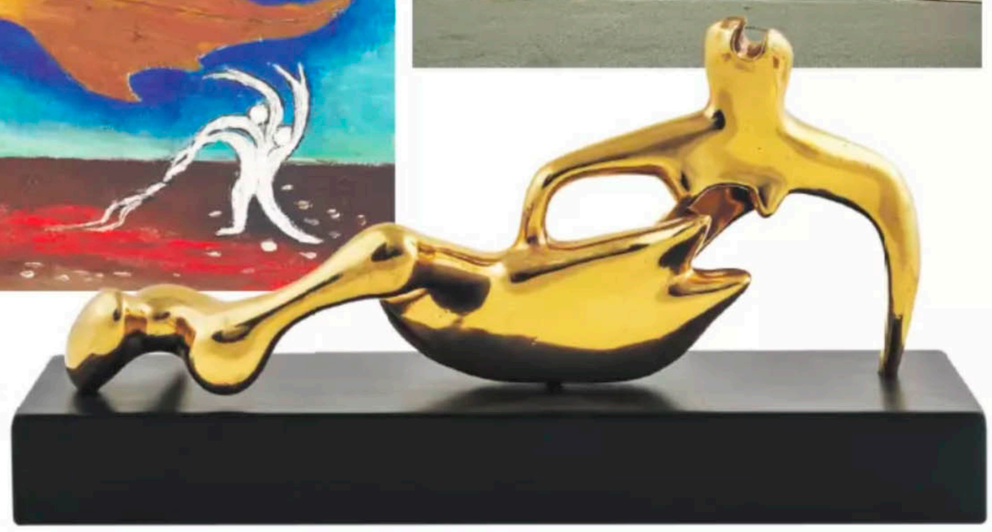
Lovers, and art, came first with Peggy Guggenheim: but just as Vail has reaped the benefits of her grandmother's passions in her professional life, she has mourned her neglect of her family in her personal life. And yet there was a moment, Vail concedes, when Peggy really did try to give family her best shot. That episode took place far from the glamorous Venice with which she is most associated, and a long way from the New York where she was raised. It happened in a leafy corner of Hampshire, and this summer, Petersfield Museum will play host to an exhibition focusing on this little-known period in Peggy's biography, with works by Ernst, Tanguy and Henry Moore lent by the Venice Guggenheim.

In 1934, Peggy's life – which had already been punctuated by dramas and tragedies, including her father Benjamin's death on the Titanic, the death of her sister Benita in childbirth, and the loss of her other sister Hazel's two young sons who fell from the top of a New York skyscraper in 1928 – was again in meltdown. She had been living in Devon; her marriage to Laurence Vail, father of her two children, had ended acrimoniously – and her next love affair, with literary critic John Holms, had ended suddenly with his death during what should have been a routine operation, when he failed to come round from the anaesthetic. However, Peggy was never without a lover for long, and she soon began a new relationship with the communist writer Douglas Garman. In her autobiography, *Out of this Century: Confessions of an Art Addict*, she relates almost as an aside that she had decided to end her life,

ABOVE
Sycamore Leaf, 1939, by Rita Kernn-Larsen, will be in the Petersfield exhibition.

RIGHT
Henry Moore's Reclining Figure, 1938 (cast 1948), has travelled from Venice for the show.

BELOW
Petersfield Museum in Hampshire.



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so when the couple decided to buy a place to live in Hurst, on the Sussex-Hampshire border near Petersfield: "I put the house in Garman's name as I intended to die." But in the next sentence the story changes abruptly: "Of course I didn't [die] and I went to live in the house instead."

Her new home was called Yew Tree Cottage, though Peggy describes it as having four bedrooms and two sitting rooms, one with a fireplace so big you could sit in it. By her standards, though, it was "small": the big appeal was the grounds, which ran to an acre, with a stream running through. The reason for moving to Hurst was that her daughter, Pegeen, two years younger than Sindbad, wanted to attend the same school as Garman's daughter, and Hurst was on the right bus route.

At first, it was just Peggy and Pegeen – and a maid, of course – at Yew Tree Cottage. After the divorce from Laurence Vail, Sindbad had gone to live with his father and his new wife; this separation of the siblings was one of many decisions that Karole Vail believes made life extremely difficult for her father and her aunt. But then Garman and his daughter, Debbie, moved in with Peggy; and it was at this point that Peggy seems to have discovered an unlikely new side to herself. In her autobiography she describes how she was, once again, the mother of two children; and this time, she seems to have enjoyed it more. She threw herself, against all odds, into domesticity.

Though Vail is not inclined to praise of any kind when it comes to her grandmother, she does concede that the five years Peggy spent in Hampshire show her in a different light. She was, Vail believes, "trying to find herself – she was figuring herself out, trying to understand herself better. She was trying to be domestic; she had been raised by nannies and governesses. Maybe she wanted to be a hands-on mother, and just didn't know how." In her autobiography, Peggy describes herself in these years as being so domestic she did little more than look after Pegeen and Debbie: she describes a simple, home-based life in which she read to the children at bedtime, watched them act out little plays in outfits from the dressing-up box, and cared for them when they were sick. For Peggy, it was almost certainly the nearest she ever got, in a life that would stretch across nine decades, to something like a "normal" existence.

It didn't last. Peggy and Garman were, as she recorded in her diary, "fighting all day, f... all night". She went to Paris, to stay in the Hotel Crillon; and it was in Paris at the end of 1937 that she met her next lover, Samuel Beckett, who "spoke very seldom and never said anything stupid". He came to stay one weekend at Yew Tree Cottage. Up to this point Peggy had preferred paintings by old masters; Beckett told her "one had to accept the art of our day as if it was a living thing". With this, her life's work was set: "She went on to devote her life to something very different [from her family]," says Vail. "And that was art."

Peggy Guggenheim became one of the most important figures in the 20th-century art world, a renowned collector who managed to snap up hundreds of works by big-name artists on the eve of the second world war. In 1938 she opened what would be a land mark London gallery, Guggenheim Jeune, and the Petersfield exhibition will explore how she began to plan that from Yew Tree Cottage. She would go on to found a gallery in New York, where her proteges included Jackson Pollock and Mark Rothko, before moving to live in Venice, where she bought her palazzo and filled it with paintings, collages and sculptures.

And yet for Vail, born in 1958 and raised in Paris, her famous grandmother was rarely mentioned. "My father hardly ever talked about Peggy. There had been so many difficulties, and their relationship was fraught – he and Pegeen had suffered badly with the divorce." Her father wanted to shield her from the fallout of a high-profile grandmother whose life was often seen as outrageous – Peggy said she had more than 1,000 lovers in her time, and was more than forthcoming about her sex life in her autobiography, and in general conversation.

Vail agrees that there's value in a woman, especially in Peggy's era, being so candid and straightforward about things that were often hardly mentioned. But that didn't make her a good grandmother, she says. "We would come to stay in Venice sporadically for holidays," she recalls, "but it was never very child-friendly." Later, in her teenage years, Vail spent some time there without her parents. "I don't have particularly fond memories of Peggy from that time. She was a bit overwhelming and she would ask very direct and embarrassing questions – it was terrible for a young teenager, to have your grandmother asking about your sexuality and your boyfriends, often with other people listening."

After school, Vail studied at Durham University, then lived in Florence for 12 years, where she worked in publishing. "But I couldn't ignore my grandmother for ever," she says. For the centenary of Peggy's birth, in 1998, she pitched a show to the New York Guggenheim, and then got a job there, working her way up from being a curatorial assistant. In 2017, when the directorship of Guggenheim Venice became vacant, "the opportunity felt too good to be true". Married to the abstract painter Andrew Huston, Vail says she has always needed to earn her living, and had long been a fan of the collection her grandmother amassed. She doesn't dodge the difficult issues. "There's always the question of nepotism [but] I always worked hard and that was recognised. There were many candidates for the job and I was deemed the right person."

The grandmother she spent so long trying to avoid is, of course, ever present: but these days, Vail says, she often forgets Peggy is a relative at all. She doesn't feel she has much in common with her, but says: "I feel I've connected with the best of her. I care very much about the collection, and I hope she'd be pleased and happy that one of her grandchildren is looking after it for her."

Peggy Guggenheim: Petersfield to Palazzo opens at Petersfield Museum and Art Gallery, Hampshire, on 15 June

'There's nothing better than going out there singing your truth. That ain't changed'

Billy Bragg's brand of stubborn protest songs with a strain of tenderness has kept him relevant for 40 years. Here the activist singer-songwriter talks to Tim Adams about why he's fighting for trans rights, his late-night tweeting habit and his forthcoming tour – with his son

Portrait by *Amit Lennon*

Recently, Billy Bragg showed his two young granddaughters a little promo film he put together celebrating his 40 years of making records. The girls were nonplussed by the early scenes on picket lines and spiky festival stages, but towards the end, recognising an avuncular white-bearded bloke with a guitar, they brightened: "Look, it's Grandad Bill!" they chorused. "It was actually all Grandad Bill," their father pointed out, but they weren't having any of it.

Meeting Bragg at the station car park in Weymouth – not far from where he lives along the Dorset coast – and heading up to a cafe on the headland overlooking the sweep of the bay, I sympathise a little bit with their sentiment. The first time I saw the singer in the flesh was sometime late in 1984, when he was giving it his full "one-man Clash" performance on student stages at miners' benefits. Even at the time that felt like it might be a hard act to grow old with; yet here he is in the seaside retirement resort, still fighting the good fight.

You could never claim he has not put in the hard yards. As his old friend and former *NME* editor Neil Spencer says of their days together in Red Wedge, the mid-80s attempt to build youth opposition to the Thatcher government: "Billy was always first on the bus." Bragg's doing some concerts this summer, supported by his son, Jack Valero, also a singer-songwriter, to celebrate 20 years of the anti-Nazi collective Hope Not Hate. The promotion for those gigs gives a flavour of his commitment: "Bill's words and actions have galvanised thousands of anti-fascists across the country," the blurb states, going on to say: "During a difficult campaign against the fascist British National party in 2010, Billy delivered refreshments to hungry and tired activists – before performing a storming set on the eve of the elections. Barking and Dagenham was liberated, and the fascists were finally sent packing."

Such billing brings pressures, not least that ever-present danger on the British left of looking like a 1980s tribute act. Bragg tells me he no longer plays what is perhaps his most easily parodied song of that era, Between the Wars: "I started to feel that my audience were becoming a bit nostalgic for the miners' strike and Arthur Scargill and Margaret Thatcher. I wasn't comfortable with that."

Since his initial activist days, Bragg has found a solid international audience, particularly in the US and Australia. This began with his appearance at a Woody Guthrie tribute concert in Central Park in New York in 1992. After that performance, Guthrie's daughter Nora approached Bragg to put music to some of her father's unrecorded lyrics, which in turn led to a Grammy-nominated album of "new" Guthrie songs, *Mermaid Avenue*, performed by Bragg and the American rock band Wilco. Bragg remains the unofficial keeper of Guthrie's radical flame; Nora gave him a Navajo blanket to sleep under in Dorset. He had a T-shirt bearing the question: "What would Woody do?" and you imagine it is a question that is never that far from his mind.

His most recent album, 2021's *The Million Things That Never Happened*, featured the song Mid-Century Modern, a pointed attack on any complacency in his fans and himself:

Continued overleaf ⋙→

Continued from page 14

It's hard to get your bearings in a world that doesn't care
Positions I took long ago feel comfy as an old armchair
But the kids that pull the statues down they challenge me to see
The gap between the man I am and the man I want to be

As he says: "If you are going to ask your audience to raise their fist in solidarity, you've also got to challenge them now and then."

His own challenge is the restless motivation to keep finding the edge of political relevance. In recent years this has led him to various campaigning positions – on the train down to Dorset, I've been reading his thoughtful manifesto for reclaiming English nationalism from the right, *The Progressive Patriot*.

That desire for relevance also encouraged his response to Oliver Anthony's viral folk song Rich Men North of Richmond, the adopted anthem of Donald Trump's Republicans. Bragg wrote a quick version, Rich Men Earning North of a Million, to counter the way in which Oliver "shamefully punched down on people on welfare".

And, of course, that need to be on the latest contested frontline has expressed itself in Bragg becoming a prominent late-night warrior in that most fevered of all contemporary arenas: tweets on X about trans rights. (His first forays into these debates so enraged gender-critical feminists that several adopted his name as an ironic moniker.) Though he might speak to me of the need for compromise, he is not temperamentally inclined to take a step back from that fray.

> *This isn't something that comes from Twitter. [Being trans] is something that people feel inside*

If "Which side are you on, boys?" intransigence were Bragg's only trait, he would probably be crankily insufferable after four decades. Listening to that adult lifetime of music, however, the vehemence of the ballads of working-class anger is in tension with the strain of vulnerable tenderness that has always been a feature of his writing. "Some people sing about love, some people sing about war, some people sing about a better world to come. Well, I sing about all three," he says. Or to quote perhaps his most famous lines: "I don't want to change the world / I'm not looking for a new England / I'm just looking for another girl."

The rasping Bragg voice still has the capacity – like any Ken Loach film – to make a grown man's lip tremble. This happened most recently in his pair of songs for his "sweetheart and life partner", Juliet De Valero Wills, who was being treated for breast cancer during lockdown: I Will Be Your Shield – a poignant reference both to his and the NHS's encircling care – and The Fourteenth of February, a beautiful little acoustic hymn to their 30 years together.

He's chosen this cafe because it's at one end of a favourite cliff walk that he and Juliet do (in answer to my question about her health, he says happily: "She's doing well now, thanks"). I'd originally asked if we might meet at his home, but he declined because he didn't want it identified (I suspect he also may be wary of the seafront villa backdrop complicating his image). Anyhow, sitting down, the first thing we talk about is the impossibility of the fact that he has been doing this stuff for so long. Could he have imagined it?

"I was in New York last week and I was talking to someone about [the American folk legend] Pete Seeger," he says. "They're doing a biopic. I realised I first met Pete at the Festival of Political Songs in East Berlin in 1986. I thought he was like the ancient old man of the mountains. He was 66." He laughs. "Same fucking age as I am now."

Bragg has lost none of his Essex accent in his singing, and in conversation little of it has been softened by a quarter-century in proximity to West Country vowels. Sitting in the cafe's windswept conservatory eating bubble and squeak and a fried egg – in homage to a favourite from his childhood – he occasionally attracts alarmed glances from retired couples in anoraks when talking in suitably robust terms about, say, the scandal of the Rwanda flights. He unashamedly closes his concerts with the same line he always used: "My name is Billy Bragg. I'm from Barking, Essex," and he insists that it feels as true to him now as it ever did.

I wonder how that line is understood by audiences in Austin or Adelaide? "As a sort of useful explanation for everything you've just heard," he says. "Particularly if you are sitting there thinking: 'What the hell was that?'" But the line is also a kind of political shorthand for the brand of identity he advocates. "I've never bought into this whole bullshit divide between 'people of somewhere' and 'people of nowhere'," he says, referencing David Goodhart's explanation of the Brexity attractions of populism in a globalist world. "You can be a person who both has a cosmopolitan view of things, but who also has a strong sense of belonging to this particular group in this particular place."

With this in mind, one of his lockdown projects was to put together an internet book of family history for his cousins and nephews.

He gives me a quick potted history of the family tree. The Bragg side of things was mostly contained in a box of old pictures handed down from his great-grandfather, who ran a pub on Barking quay. His mum's people were Italian immigrants, ice-cream sellers, who first settled on Cable Street in London's East End, scene of the battle against Oswald Mosley's Blackshirts. "The D'Ursos were all modern people, listening to Radio Luxembourg and all that. But the Braggs in Barking were stubbornly Victorian. My dad's aunt was born in 1876, she lived round the corner from us; she still had gas lighting in her house when I was a kid."

When he moved out of London in the millennium year, it might have looked as if he was distancing himself from some of his past, even selling out (that mortal fear of 1980s rebels), but that's not how he viewed it.

"It was a commitment to spend more time with Juliet and Jack. And I'm glad I did it. It gave me a different perspective on this country. But I'm still a Londoner – I'll always be a Londoner."

Anyhow, he suggests, wherever you are in the world, you are never far from one frontline or another. He points to the fact that the Bibby Stockholm barge of asylum seekers is moored just around the bay. And that Richard Drax, whose £150m fortune originates in part from the family legacy in the slave trade, is the local MP. And that's before you get to "the farmers and rural communities who have been sold down the river by Brexit".

"We are a few miles down the road from Tolpuddle here, where it all started," Bragg says. "There is a rural union tradition in this country, as well as an industrial one. Why Labour has little to say to this part of the world I have no idea."

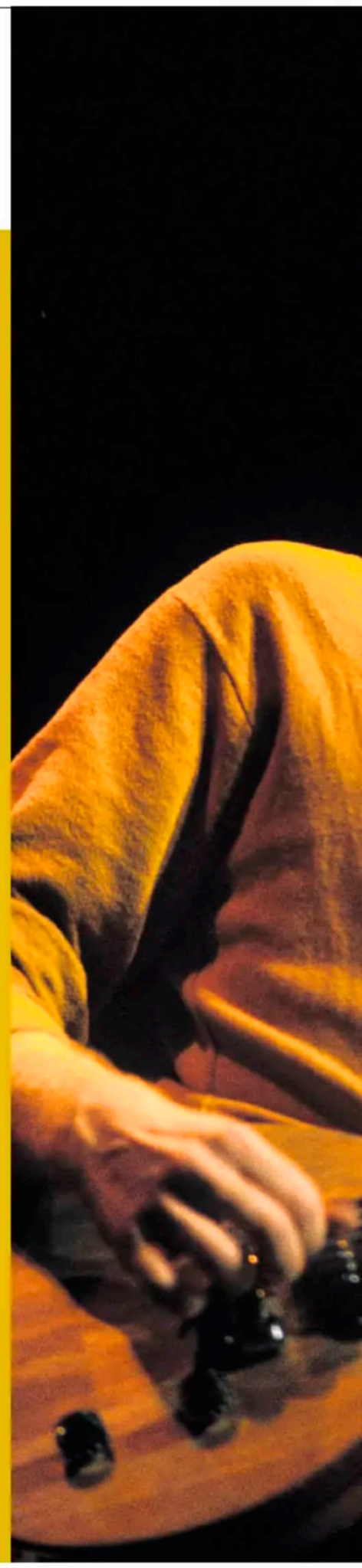
In this election year, Bragg has (once again) cut ties with the Labour party. What caused him to cut up his card on this occasion?

"All that 'Israel has a right to defend itself,'" he says. "And to be fair, I felt I had put up with a lot. I voted for [Keir] Starmer as leader and I've still got on my desk his list of pledges. The nationalisation of utilities, the green New Deal, doing something on proportional representation. Those pledges suggested to me that Starmer was a development on [Jeremy] Corbyn, who was very much a 20th-century politician. And then you watch him just get rid of those pledges one after the other. The position on Gaza was the last straw for me."

We briefly talk through that checklist of reasons not to be at all cheerful: Ukraine, Trump, the climate crisis. But he insists, despite everything, he is – raising his mineral water – a glass-half-full person. There's a simple reason for that: "Because when I get depressed or cynical, I have the privilege of being able to go out in the dark and sing my songs, and when everyone claps, I don't feel so bad. What I hope to do in my gigs is for the audience to feel like that too. That at least there's this roomful of people in their town who do give a shit. Music can't change the world, but it can do that."

TOP Billy, then Stephen, Bragg, as a child in Barking, Essex, 1960.

ABOVE Bragg with his son, Jack Valero, who goes on tour with him in May. Jill Furmanovsky



There is an entertaining authorised biography of Bragg, *Still Suitable for Miners*, by the journalist Andrew Collins, which details his steps towards his vocation. Born Stephen Bragg, he was badly bullied at school, he lost his dad when he was 18 and briefly joined the army before strapping on his guitar and finding other battles.

"The first Rock Against Racism concert [in 1978] was the spark for me," he says now. "It was all there ready, but I needed to see those 80,000 kids just like me in Victoria Park [in east London]. On that day, my generation found our issue, as the previous generations had with Vietnam and CND. And it was to end discrimination of all kinds. Not just racism, but homophobia – we would be the generation that defeated apartheid and supported Pride."

And he could immediately see a role for himself in that generational campaign? He smiles. "One thing was I had never met an out gay man until then. I'm sure I had met gay men in Barking but none of them were out. And then on stage Tom Robinson starting up with (Sing If You're) Glad to Be Gay and all around me these blokes started kissing each other. I thought: 'Fucking hell, what's this?' But it didn't take me long to realise that it was a common cause – that the fascists are after anyone who is different, any minority. But you need those experiences to discover that solidarity."

It's a memory of that moment, I think, that has prompted his partisan anger on the issue of trans rights, his opposition to feminists such as JK Rowling, who argue for biological women's right to their own protected spaces.

Speaking to the self-styled "luxury communist" Ash Sarkar earlier this year, Bragg suggested he was embarrassed to have come to the issue fairly late. His instincts went back to old ties of solidarity against discrimination. In particular, remembering the role that the

LEFT On stage at Victoria Palace theatre, London, 1984. Peter Brooker/ Shutterstock

TOP With Paul Weller, promoting Red Wedge, an 80s collective that aimed to mobilise young people against the Thatcher government.

ABOVE With Ken Livingstone, centre, at a Stop the War demonstration in 1991. Also present were actor Emma Thompson (left) and Jeremy Corbyn MP (third from left). Getty Images

campaigning group had played in gay and lesbian liberation during the 80s: "I wanted to start by saying it's not a good idea to bring down Stonewall."

The day we meet is the day after the Cass report on NHS gender identity services for children and young people has been published, which at the very least seems to offer sensible checks and balances to the position that the current incarnation of Stonewall has promoted and to the online and real-world efforts to cancel those who refuse it.

Bragg tells me he welcomes Dr Hilary Cass's findings, at least up to a point: "I'm 100% behind a holistic approach to supporting kids," he says. But he considers Cass to put too strong an emphasis on social media. "That's just victim blaming," he says.

Though he recognises the potential harm of early medical intervention in dysmorphia cases, he fears that the report will give strength to those who "say that trans kids don't exist. They tried to do that with section 28 with gays and lesbians. But this isn't something that comes from Twitter. This is something that people feel inside. This is a serious problem that people need help with. And when we say trans kids, we mean people up to the age of 16; not – as Cass weirdly seems to say – people up to age 25."

There are plenty of voices out there that rebut that latter interpretation, and a subsequent Q&A between Cass and LGBTQ+ groups clarified some of those contentions. My own strongest feeling, I tell him – I reported on the cultish-seeming evangelism of the Mermaids group lobbying for the untested certainties of hormone treatment way back in 2016 – was that if ever there was an issue that social media is ill-equipped to debate, it is this one. I haven't seen evidence for Bragg's assertion that his most prominent opponents are "saying that trans people don't exist". Surely it is more the case that we are talking about different complex views in a genuine conflict of rights.

"My problem with people like Rowling, like Julie Bindel, is really who they are lined up with," he says. "[Rowling and Bindel] are people who I agree with about women's rights. I agree with them about abortion. But we don't agree on this. It reminds me of a TV debate I did back with Red Wedge; on one side of the table was me, Jerry Dammers and Clare Short, and on the other Stewart Copeland, a Tory MP called Greg Knight and Chris Dean from the Redskins. Now, me and Chris had toured during the miners' strike, but I looked at Chris, and pointed to who he was sitting with, and told him he was on the wrong side of the table. And that's what I see with Rowling and the others: they are on the wrong side of the table."

His argument is that some of his opponents on the issue appear to be giving strength to anti-trans campaigns on the fundamentalist religious right in the US and elsewhere – that if any ground is given "the next thing will be an assault on equal marriage and abortion". But of course there is no suggestion at all that Rowling or Bindel have any sympathy with those groups so, again, isn't that a problem of social media platforms themselves, which are engineered to promote simple binaries over nuanced argument, and which reinforce "which side are you on" tribalism.

He seems to agree, when we talk, that it might be better to aim fire at those extremist reactionary groups but reserves his right to defend his corner if "people are spitting at him" on X. We go around the houses on this for a while, before finding a bit of neutral ground in the idea that it is partly the job of our generation to "get out of the way" and let the young find their solutions. Subsequently, he sends me one or two extreme tweets (not from any of his prominent "opponents") that confirm his view that there are people out there who argue trans children do not exist. Last week he was still firing off threads – all rigorously refuted – that cast doubt on Cass's conclusions.

> *"I wouldn't dare to tell Jack how to write songs – that's not my place. And he learned guitar by playing Guitar Hero*

In our interview, though, talk of future generations brings us off the subject and on to discussing how he feels about performing alongside his son, Jack, on his forthcoming mini tour. I ask what advice he's given him about following in the family trade?

"I wouldn't dare to tell him how to write songs – that's not my place at all," he says. "And he learned to play guitar by playing *Guitar Hero*. What he doesn't have is any illusions. I came into this job with lots of fabulous preconceptions about limousines and playing Wembley stadium. Jack's grown up seeing what it's like behind the curtain. It's a very different landscape now. But still there's nothing better than going out there singing your truth. That ain't changed."

We talk a bit about the challenges faced by that generation in terms of mental health – how social media has fractured collective identities.

"The thing is," Bragg says, "my therapy group was me and my friends sitting around playing guitars in my mum's back room. Not only did they save me from getting my arse kicked in Barking, it also gave me the confidence to express myself. And going out on stage on my own, not as Stephen Bragg but as Billy, was my final proof to myself that I wasn't afraid of anything."

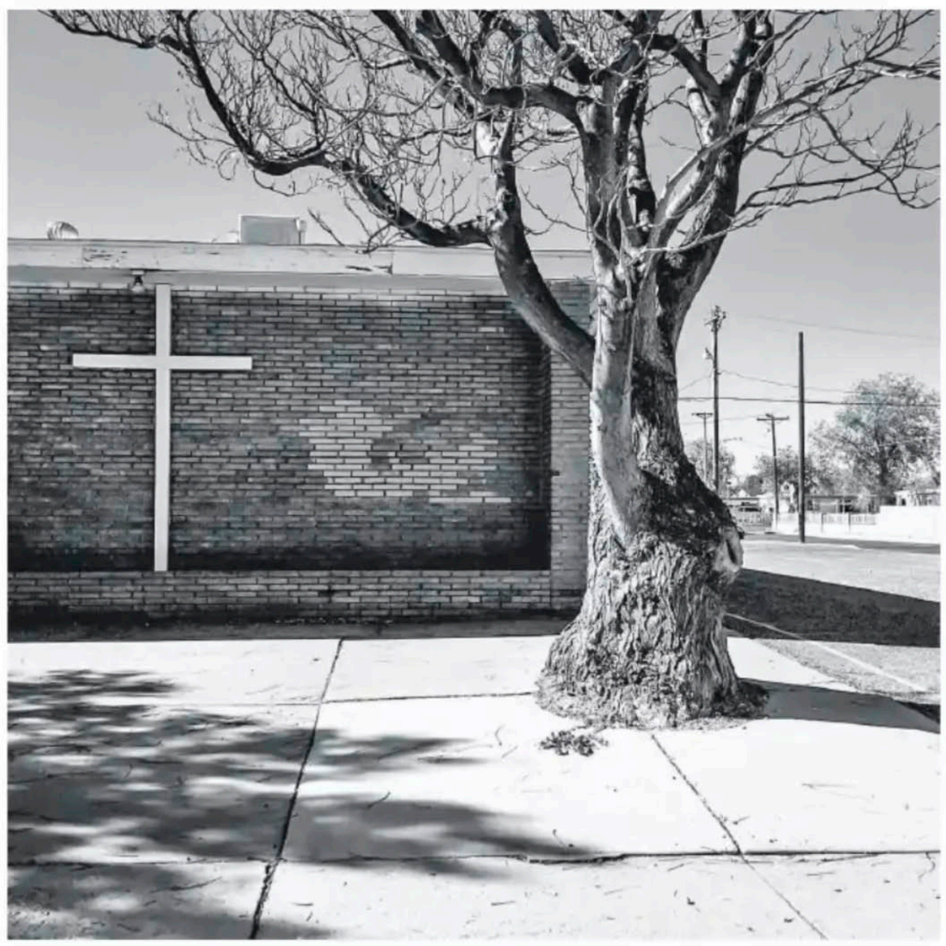
He regrets not standing up a bit more to bullies as a kid, but he'd like to think he's made up for that since.

"Stephen Bragg was this sad guy I went to school with," he says. "I feel so sorry for him when I see photographs of him – he was a good lad and he didn't stand a fucking chance. I like to think Billy Bragg put his arm around him and said: 'Listen, stick with the guitar player; we're gonna be OK.' I sort of think they are two completely different people, but my old friends would probably disagree. They'd say: 'It's just that these days'" – as his granddaughters understand – "'one of them's got grey hair and a beard.'"

Billy Bragg is on tour from 8 May to 24 August; billybragg.co.uk/giglistings

RIGHT
Mario Sandoval, 1997-2016, Laguna Pueblo, New Mexico.

LEFT
Clemente Nájera, 1978-2016, Lake Elsinore, California.



RIGHT
José Rodríguez, 1996-2015, Albuquerque, New Mexico.

LEFT
Ernesto Gamino, 1990-2015, Jurupa Valley, California.

‘What happened to every one of these people really matters’

The celebrated photographer Diana Matar’s haunting new series – documenting sites where US police have killed civilians – is a quietly devastating commemoration and critique of modern American society. The past is not gone, she tells Sean O’Hagan

Photographs by *Diana Matar*

In their monochrome starkness, Diana Matar’s images of modern America possess a melancholic undertow that is both familiar and unsettling. Whether a deserted back road fringed with sun-burnished grass in rural Texas or a single-storey liquor store in a sprawling Californian suburb, there is the sense that these often nondescript places are not where locals tend to linger, never mind gather to mourn and to remember.

And yet the 110 photographs in her new book, *My America*, are of sites where civilians were killed by law enforcement officers across Texas, California, Oklahoma and New Mexico in 2015 and 2016. “I chose those four states because Texas and California are where most people die in encounters with law enforcement,” she says, “while Oklahoma and New Mexico have the highest *per capita* deaths. I would have liked to have photographed in other places like Chicago and Georgia, but I simply ran out of money.”

The book’s cumulative impact, though, lies not in the number of images she has made, but in their haunted ordinariness. They evoke an America devoid of the romance of road movies and travelogues, an altogether more mundane landscape of homogenous suburbs, functional civic buildings, concrete churches, motels and apartments. Here and there, the continent’s vastness and elemental beauty is glimpsed, but mostly Matar homes in on the local, often mundane, settings in which many of the fatal encounters took place. Each image is accompanied by the victim’s name, the year of their birth and death, and the location. Towards the end of the book, she includes an explanation of her research methodology and a longer description of the circumstances that led to each killing.

RIGHT
Jose Cruz, 2000-2016, Addison, Texas.

LEFT
Daniel Laguna, 1995-2016, Oklahoma City, Oklahoma.

RIGHT
Gary Jones, 1980-2016, Dallas, Texas.

LEFT
Ian King, 1985-2016, Ponca City, Oklahoma.

"My work is essentially about memory and violence," she tells me, "and the question I am constantly trying to answer is, what does the land hold? What can it tell us? I like to think I am able to glean something from the landscapes and locations where terrible violence has occurred, maybe even feel something tangible in these places, but this project definitely challenged that. Again and again, I made images in places where I didn't feel what happened there in any palpable way."

What she often found instead was that the mundane nature of the locations overwhelmed everything else. She visited more than 300 sites on her travels, but only seven had any kind of memorial. "It was as if these places only held meaning for the people closely connected to the victim," she says. "That there was often no collective acknowledgment may simply reflect our increasingly individualistic American culture or it could be that these kinds of killings have become almost commonplace in some states. Either way, it was unsettling for me. In one sense, the book, as its title suggests, is also about an America that I grew up in and that I was seeing anew."

Matar was raised in Santa Clara County in California and is a graduate of the Royal College of Art in London. She has made several bodies of work around the themes of history, memory and state-sponsored violence, most notably her acclaimed 2014 project, *Evidence*, for which she travelled to Libya to photograph the sites in which people were assassinated or disappeared by Colonel Gaddafi's secret police. One of the disappeared was her father-in-law, Jaballa Matar. She was accompanied on the trip by her husband, the writer Hisham Matar, and his mother. In a feature Hisham Matar subsequently wrote for the *New Yorker*, he noted: "Diana works with great fidelity. Once she gets hold of a thread, she will follow it until the end." That remains the case.

The images in *My America* were made after several years of deep research into police killings in America in which she drew on several online databases on the subject, including the *Guardian*'s long-form investigation, The Counted. She made six trips across the four states, each one lasting around three weeks. Travelling alone by car across often vast distances, she found herself quickly abandoning her usual way or working. "In the past, I'd shoot at dusk when the light was at its most atmospheric, but the distances I had to cover were so daunting, I'd often start photographing at 6am and continue somewhere else at midday, when the light was harshest, because I wanted to reach where I was staying before dark."

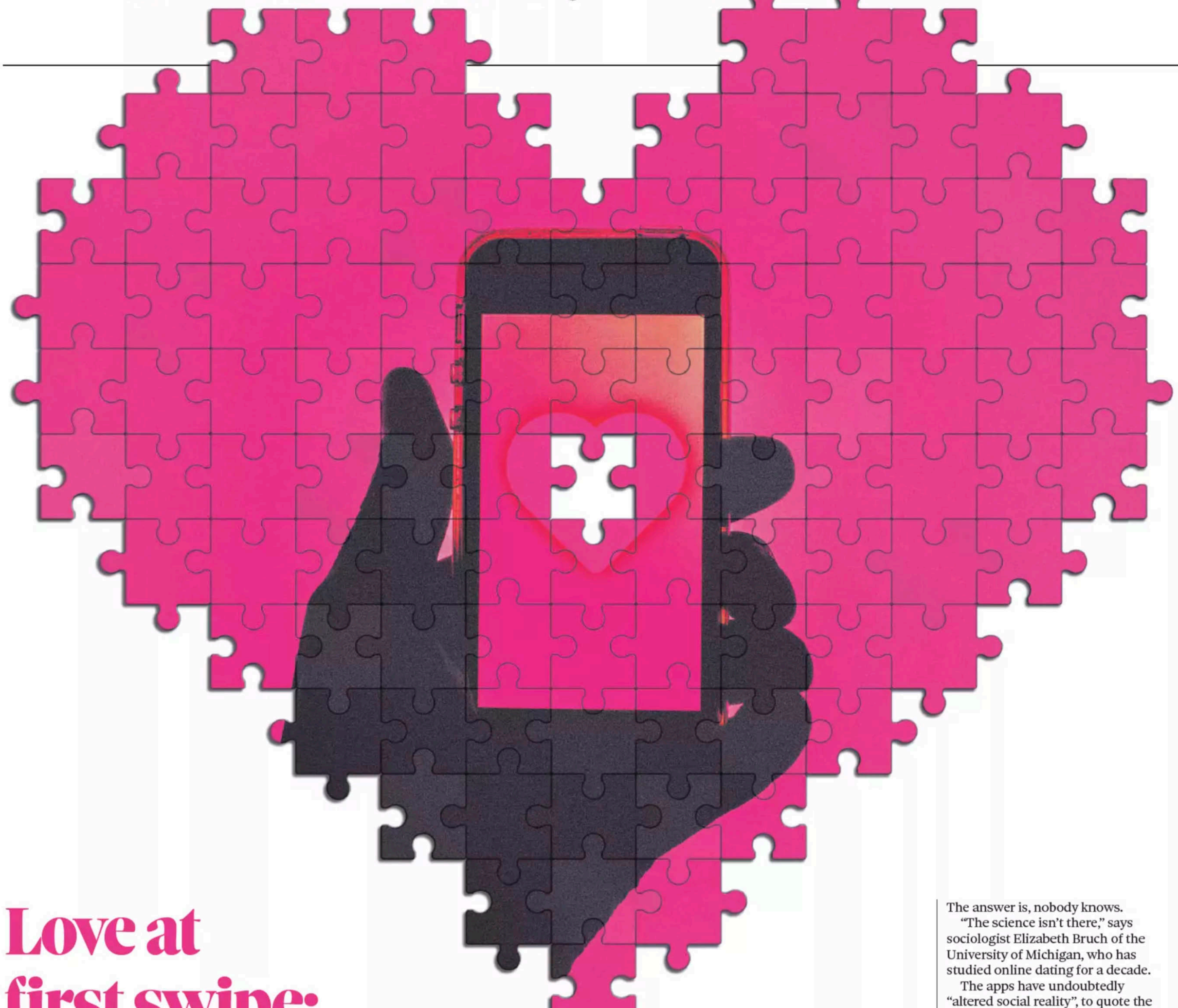
All the photographs in the book were made on an iPhone 6 rather than her usual Hasselblad. "It just suited the subject matter," she explains, "not least because we really became aware of these killings when they started to be documented on camera phones by people who witnessed them."

Inevitably, the myriad nondescript sites Matar has documented are foreshadowed by the now infamous police killings that spawned the collective anger and activism of the Black Lives Matter movement. While the names of Trayvon Martin, Eric Garner, Michael Brown, George Floyd, Ahmaud Armory and Breaona Taylor may well echo through history, the majority of the victims in Matar's latest book of evidence remain unknown and unmourned except by those closest to them. That perhaps is the saddest subtext of this haunting – and haunted – book of evidence.

In her introduction, Matar asks a question that has preoccupied her throughout her working life: "Can photographs bear the burden of history?" I ask her if making *My America* has helped her find an answer. After some thought, she says: "I think that societies must bear the burden of history and laws must be enacted in order for that to happen. But photography, or writing, or indeed any creative endeavour that looks closely and deeply at an issue, is an act of acute attentiveness that is essentially saying, *this matters*."

She pauses again. "Personally, I don't have any illusions that this work will change anything, but by doing it I am insisting that what has happened to every one of these people really does really matter. It matters because the past isn't gone. I know that, not just from my work, but from my own experience. I know what happens when someone is lost to the state. It impacts generations."

My America is published by GOST Books (£50). To order a copy go to guardianbookshop.com. Delivery charges may apply



Love at first swipe: do dating apps actually work?

The effectiveness of applications such as Tinder and Hinge is hard to judge without access to their data. But now researchers are creating a free alternative with full transparency. Laura Spinney *reports*

A class-action lawsuit filed in a US federal court last Valentine's Day accuses Match Group – the owners of Tinder, Hinge and OkCupid dating apps, among others – of using a "predatory business model" and of doing everything in its power to keep users hooked, in flagrant opposition to Hinge's claim that it is "designed to be deleted".

The lawsuit has crystallised an ocean of dissatisfaction with the apps, and stimulated a new round of debate over their potential to harm mental health, but for scientists who study romantic relationships it sidesteps the central issue: does using the apps increase your chances of finding your soulmate, or not? The answer is, nobody knows.

"The science isn't there," says sociologist Elizabeth Bruch of the University of Michigan, who has studied online dating for a decade.

The apps have undoubtedly "altered social reality", to quote the lawsuit. In the US, where uptake has been greatest since their advent, first as websites, about 30 years ago, more than half of all heterosexual couples – and an even higher proportion of gay couples – now meet online, according to Stanford University sociologist Michael Rosenfeld. Europe, slower to catch on, still has an estimated 80 million users.

Rosenfeld, who tracks US dating trends, says that online dating has steadily replaced traditional ways of finding mates, through friends, work or places of worship. It might eventually plateau at a certain market share, since those other channels haven't gone away, but reports that gen Z – which includes those now in their 20s – are turning their back on the apps are not borne out by his data.

The recent and real dating drought is more likely to be a

THIAGO PRUDENCIO/SOPA IMAGES/REX/SHUTTERSTOCK; OBSERVER DESIGN

temporary blip caused by the pandemic, Rosenfeld says, which made it nearly impossible for people to follow up online connections by meeting face-to-face. "The number of single adults in the United States increased by about 10 to 12 million during the pandemic," he says.

But even if online dating is now a permanent fixture of our social landscape, research is lacking on how happy or durable the couples are that meet that way, or on whether the apps present users with the most suitable candidates. The companies don't generally release their data, but Bruch says there's no evidence they have any greater knowledge than the scientists who study the question.

One recent US study showed that people who met their spouse online reported having slightly less satisfying and stable marriages than those who met them offline, but this could be explained by factors other than the online dating experience itself, such as the lingering stigma associated with meeting people that way, and the typically greater geographical distance between the two halves of the couple. "Nobody really knows what makes for a great relationship and what makes for chemistry and what makes for long-term compatibility," says Bruch.

Meanwhile, dating platforms promising new and better ways to unite kindred spirits have been proliferating. Some claim to be able to match couples on the basis of their brain activity or facial expressions. In the relative data desert, who's to say they can or can't?

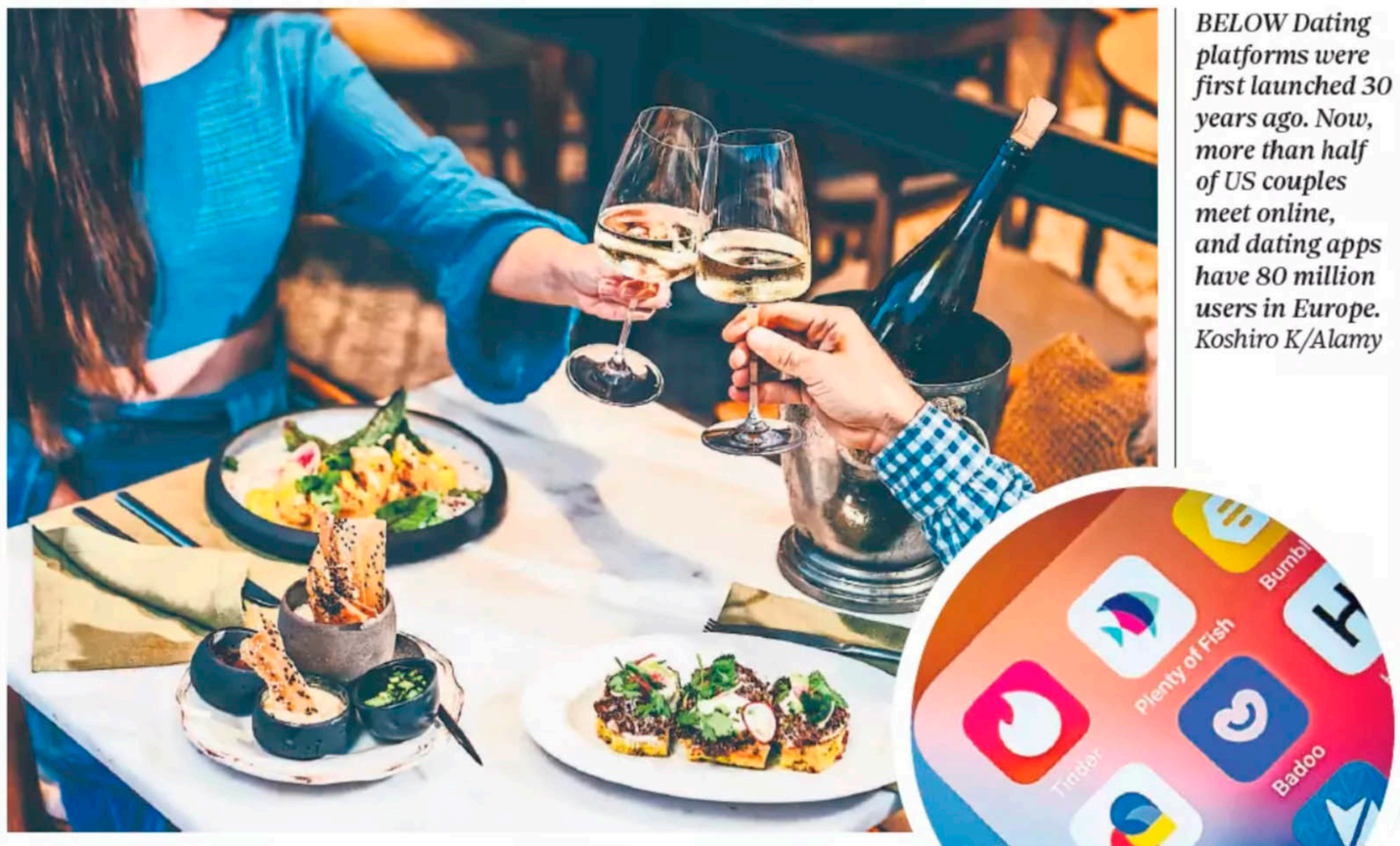
What we do know, from online forums where people discuss their experiences, is that for every couple united online there is plenty of disappointment. One woman whose story haunts Bruch said she swiped through more than 40,000 profiles and did not end up in a relationship. "Allowing three minutes to look at a profile, that's 2,000 hours or 12 weeks of her life looking for partners," Bruch says.

Of course, offline methods can be frustrating too, but what if they could all be improved?

The technology that enables online dating presents a golden opportunity for collecting the data that, until now, has been so hard to come by, and for developing the missing science of human connection. And since the companies are so secretive, and commercially oriented, a number of academic research groups have begun building their own apps – ones that will double as matchmaker and research tool.

Bruch and University of Michigan psychologist Amie Gordon will roll out their free app this summer, to the local student population first, and they hope to have preliminary findings by December. Bruch says that unlike the commercial alternatives, theirs will be launched with full disclosure: "We don't know who you're compatible with."

Their collaboration grew out of conversations that made it clear to them that psychologists and sociologists were addressing different parts of the problem. Gordon, who is interested in what keeps couples together, pointed to psychological research showing no correlation between a couple being well-matched in age, ethnic identity or level of education, and long-term compatibility. Bruch laughed when she heard that. "That's because people have already selected for those things by the time they get together," she says.



ABOVE What makes for a good match? Similarity in age, ethnicity or level of education do not guarantee longevity. Maria Korneeva/Getty

Sociologists had shown that similarity on those measures counts in the early stages of a relationship. Compared with the population as a whole, therefore, couples do score highly for similarity. Overall, though, it's not clear when similarity counts, or in what domains. Similar values seem to matter more than similar personalities, especially at the stage of initial attraction, but Gordon says that's one of the few messages that can be extracted from the messy data.

The pair realised that in order to get a clearer picture, they needed to follow couples through time, starting from the pool of uncoupled, potential partners. That meant resolving some tricky ethical issues, such as how to present people with candidates they might not have chosen themselves.

In 2014, one of OkCupid's founders caused uproar when he admitted that the company had experimented by presenting users with badly matched profiles and telling them they were good matches, to see whether the pairs would converse as much as genuinely well-matched ones (they did).

> *Gamification and the shift of dating online mean that people run the gauntlet of addiction to satisfy a basic human need*

The experiment was widely judged to be unethical, but it did suggest that who people think they are compatible with isn't necessarily who they are compatible with.

Ethicist Luke Brunning of Leeds University, who with fellow ethicist Natasha McKeever is also building a research-oriented dating app, says one of the problems with the commercial products is that they allow users to filter their searches according to their own ideas about compatibility, which might not be justified. "Relating to other people is a complicated thing that takes work and effort," he says. "It unfolds in unpredictable ways that often surprise us when we look back on it."

Bruch and Gordon are getting around this with a trade-off: in return for seeing the profiles they choose most of the time, users must agree to participate in "Serendipity Sundays" where they have less control. "The goal is to be as transparent as we can," says Gordon. "We're telling people: experiment with us."

To be fair to the companies, Brunning says, they have been innovating themselves – to protect users from cyberstalking, for example. But he and McKeever are interested in exploring less studied aspects of the user experience, such as the sense of alienation that some complain about, and discrimination against minority groups.

One key question will be what exactly people are using the apps for, since it's clear their goal isn't always to secure a date. Some might be passing time with a flirtation; others might be looking to make connections in a new city. Ultimately the researchers hope the companies will use their findings to hone apps that work better for all users.

Sceptics may feel that's unlikely, since the companies' drive to maximise profits is incompatible with many users' wish to find love and delete the app. The ongoing US lawsuit accuses Match Group of deploying "addictive, game-like design features, which lock users into a perpetual pay-to-play loop".

BELOW Dating platforms were first launched 30 years ago. Now, more than half of US couples meet online, and dating apps have 80 million users in Europe. Koshiro K/Alamy

There is some evidence that people can become addicted to dating apps, and although more research is needed, anthropologist Natasha Schüll of New York University thinks there's merit in the lawsuit's claim. She spent 15 years observing slot machine players in Las Vegas, reporting her findings in the highly acclaimed book *Addiction By Design* (2012), and she sees clear parallels between dating apps and slot machines. They hook people with the promise of love rather than riches, she says, but they hold them in the same way – through the game-like design of their interfaces, which engage the brain's reward circuits.

Some habitual players of slot machines report entering a trance-like state as they repetitively spin the wheels. "Gamblers talk about this as the thing that they become addicted to – to the point where winning a jackpot irritates them because it stops the flow of the game," says Schüll. "I have heard people say this about dating apps."

But dating apps, she says, are far from alone in exploiting the hook-and-hold mechanism of slot machines. "To my mind, the bigger criticism here is of the contemporary model of capitalism – the click economy," she says.

Bruch worries that the convergence of two trends – gamification, and the shift of dating online – means that people are being forced to run the gauntlet of addiction to satisfy a basic human need.

Rosenfeld is less concerned. The dating apps may have some manipulative aspects, he says, but so does your mother, or the village matchmaker of the past. The apps have other advantages, too. Many female users appreciate being able to deal with daters remotely to begin with, he says. And as for the science of connection, your mum also used a pretty wonky algorithm to funnel suitors your way – generally speaking, selecting "people like us".

Rosenfeld's long experience of interviewing singles leaves him in no doubt that it's hard to find your soulmate, however you do it. "The frogs outnumber the princes, and if you've been out there and if you've kissed some frogs, you're bound to be frustrated," he says.

Ultimately, suggests Rosenfeld, dating apps generate several million relationships a year in the US alone, leading him to rate them a net social positive. They should be regulated to rein in the gamified elements and increase transparency, he says, but that's true of all social media, and it's more urgent for platforms such as Facebook that have huge followings and are more vulnerable to external manipulation. Better to work to improve the apps, and to learn from them, than to vilify them, he says, because one thing is certain: "They are here to stay."

The end of the future of humanity

Founded in 2005, Nick Bostrom's Oxford institute for studying existential risk warned about the dangers of AI but also gave rise to cultish ideas such as longtermism and effective altruism. Now the plug has been pulled, writes Andrew Anthony

Two weeks ago it was quietly announced that the Future of Humanity Institute, the renowned multidisciplinary research centre in Oxford, no longer had a future. It shut down without warning on 16 April. Initially there was just a brief statement on its website stating it had closed and that its research may continue elsewhere within and outside the university.

The institute, which was dedicated to studying existential risks to humanity, was founded in 2005 by the Swedish-born philosopher Nick Bostrom and quickly made a name for itself beyond academic circles – particularly in Silicon Valley, where a number of tech billionaires sang its praises and provided financial support.

Bostrom is perhaps best known for his bestselling 2014 book *Superintelligence*, which warned of the existential dangers of artificial intelligence, but he also gained widespread recognition for his 2003 academic paper "Are You Living in a Computer Simulation?". The paper argued that over time humans were likely to develop the ability to make simulations that were indistinguishable from reality, and if this was the case, it was possible that it had already happened and that we are the simulations.

I interviewed Bostrom more than a decade ago, and he possessed one of those elusive, rather abstract personalities that perhaps lend credence to the simulation theory. With his pale complexion and reputation for working through the night, he looked like the kind of guy who didn't get out much. The institute seems to have recognised this social shortcoming in its final report, a long epitaph written by FHI research fellow Anders Sandberg, which stated:

"We did not invest enough in university politics and sociality to form a long-term stable relationship with our faculty... When epistemic and communicative practices diverge too much, misunderstandings proliferate."

Like Sandberg, Bostrom has advocated transhumanism, the belief in using advanced technologies to enhance longevity and cognition, and is said to have signed up for cryogenic preservation. Although proudly provocative on the page, he was wary and defensive in person, as if he were privy to an earth-shattering truth that required vigilant protection.

His office, located in a medieval backstreet, was a typically cramped Oxford affair, and it would have been easy to dismiss the institute as a whimsical undertaking, an eccentric, if laudable, field of study for those, like Bostrom, with a penchant for science fiction. But even a decade ago, when I paid my visit, the FHI was already on its way to becoming the billionaire tech bros' favourite research group.

In 2018 it received £13.3m from the Open Philanthropy Project, a nonprofit organisation backed by Facebook co-founder Dustin Moskovitz. And Elon Musk has also been a benefactor. Bostrom's warnings on AI were taken seriously by big tech. But as competition has heated up in the race to create a general artificial intelligence, ethics have tended to take a back-seat.

Among the other ideas and movements that have emerged from the FHI are longtermism – the notion that humanity should prioritise the needs of the distant future because it theoretically contains hugely more lives than the present – and effective altruism (EA), a utilitarian approach to maximising global good.

These philosophies, which have intermarried, inspired something of a cult-like following, which may have alienated many in the wider philosophy community in Oxford, and indeed among the university's administrators.

According to the FHI itself, its closure was a result of growing administrative tensions with Oxford's faculty of philosophy. "Starting in 2020, the Faculty imposed a freeze on fundraising and hiring. In late 2023, the Faculty of Philosophy decided that the contracts of the remaining FHI staff would not be renewed," the final report stated.

> *While proudly provocative on the page, Bostrom was wary and defensive in person, as if privy to some earth-shattering truth*

But both Bostrom and the institute, which brought together philosophers, computer scientists, mathematicians and economists, have been subject to a number of controversies in recent years. Fifteen months ago Bostrom was forced to issue an apology for comments he'd made in a group email back in 1996, when he was a 23-year-old postgraduate student at the London School of Economics. In the retrieved message Bostrom used the N-word and argued that white people were more intelligent than black people.

The apology did little to placate Bostrom's critics, not least because he conspicuously failed to withdraw his central contention regarding race and intelligence, and seemed to make a partial defence of eugenics. Although, after an investigation, Oxford University did accept that Bostrom was not a racist, the whole episode left a stain on the institute's reputation at a time when issues of anti-racism and decolonisation have become critically important to many university departments.

It was Émile Torres, a former adherent of longtermism who has become its most outspoken critic, who unearthed the 1996 email. Torres says that it's their understanding that it "was the last straw for the Oxford philosophy department".

Torres has come to believe that the work of the FHI and its offshoots amounts to what they call a "noxious ideology" and "eugenics on steroids". They refuse to see Bostrom's 1996 comments as poorly worded juvenilia, but indicative of a brutal utilitarian view of humanity. Torres notes that six years after the email thread, Bostrom wrote a paper on existential risk that helped launch the longtermist movement, in which he discusses "dysgenic pressures" – dysgenic is the opposite of eugenic. Bostrom wrote:

"Currently it seems that there is a negative correlation in some places

The philosopher Nick Bostrom, founder of the Future of Humanity Institute in Oxford. Photograph by Edo Brugué

between intellectual achievement and fertility. If such selection were to operate over a long period of time, we might evolve into a less brainy but more fertile species, *homo philoprogenitus* ('lover of many offspring')."

Bostrom now says that he doesn't have any particular interest in the race question, and he's happy to leave it to others with "more relevant knowledge". But the 28-year-old email is not the only issue that Oxford has had to consider. As Torres says, the effective altruism/longtermist movement has "suffered a number of scandals since late 2022".

Just a month before Bostrom's incendiary comments came to light, the cryptocurrency entrepreneur Sam Bankman-Fried was extradited from the Bahamas to face charges in the US relating to a multibillion-dollar fraud. Bankman-Fried was a vocal and financial supporter of effective altruism and a close friend of William MacAskill, an academic who has strong links to the FHI and who set up the Centre for Effective Altruism, where Bankman-Fried worked briefly.

It was MacAskill who was said to have persuaded Bankman-Fried a decade ago to seek to earn as much money as possible so that he could give it away. The entrepreneur seemed to follow the first part of that injunction, but then went on to spend $300m in fraudulently earned money on Bahamian real estate. His downfall and subsequent 25-year prison sentence have done little for the moral arguments put forward by the FHI and its associate groups.

If that wasn't enough, the coup last November that briefly dislodged Sam Altman as the CEO of Open AI, the company behind ChatGPT, was attributed to company board members who were supporters of EA. Altman's speedy return was seen as a defeat for the EA community, and, says Torres, "has seriously undermined the influence of EA/longtermism within Silicon Valley".

All of this, of course, seems a long way from the not insubstantial matter of preserving humanity, which is the cause for which the FHI was ostensibly set up. No doubt that noble endeavour will find other academic avenues to explore, but perhaps without the cultish ideological framework that left the institute with a bright future behind it.

The networker

John Naughton

Silicon Valley's business model is incompatible with the moderation of online horror and hatred

Way back in the mid-1990s, when the web was young and the online world was buzzing with blogs, a worrying problem loomed. If you were an ISP that hosted blogs, and one of them contained material that was illegal or defamatory, you could be held legally responsible and sued into bankruptcy. Fearing that this would dramatically slow the expansion of a vital technology, two US lawmakers, Chris Cox and Ron Wyden, inserted 26 words into the Communications Decency Act of 1996, which eventually became section 230 of the Telecommunications Act of the same year. The words in question were: "No provider or user of an interactive computer service shall be treated as the publisher or speaker of any information provided by another information content provider." The implications were profound: from now on you bore no liability for content published on your platform.

The result was the exponential increase in user-generated content on the internet. The problem was that some of that content was vile, defamatory or downright horrible. Even if it was, though, the hosting site bore no liability for it. At times, some of that content caused public outrage to the point where it became a PR problem for the platforms hosting it and they began engaging in "moderation".

Moderation, however, has two problems. One is that it's very expensive because of the sheer scale of the problem: 2,500 new videos uploaded *every minute* to YouTube, for example; 1.3bn photos are shared on Instagram every day. Another is the way the dirty work of moderation is often outsourced to people in poor countries, who are traumatised by having to watch videos of unspeakable cruelty – for pittances. The costs of keeping western social media feeds relatively clean are thus borne by the poor of the global south.

The platforms know this, of course, but of late they have been coming up with what they think is a better idea – moderation by AI rather than humans: vile content being detected and deleted by relentless, unshockable machines. What's not to like?

There are two ways of answering this. One is via HL Mencken's observation that "For every complex problem there is an answer that is clear, simple, and wrong." The other is by asking a cybernetician. Cybernetics is the study of how systems use information, feedback and control to regulate themselves and achieve desired outcomes. It's a field that was founded in 1948 by the great mathematician Norbert Wiener as the scientific study of "control and communication in the animal and the machine" and blossomed in the 1950s and 1960s into a novel way of thinking about the human-powered machines that we call organisations.

One of the great breakthroughs in the field was made by a British psychologist, W Ross Ashby. He was interested in how feedback systems can achieve stability and came up with what became known as "the law of requisite variety" – the idea that for a system to be stable, the number of states its control mechanism can attain (its variety) must be greater than, or equal to, the number of states in the system being controlled. In the 1960s, this was reformulated as the notion that for an organisation to be *viable*, it must be able to cope with the dynamic complexity of its environment.

Sounds theoretical doesn't it? But with the arrival of the internet, and particularly of the web and social media, Ashby's law acquired a grim relevance. If you're Meta (née Facebook), say, and have billions of users throwing stuff – some of it vile – at your servers every millisecond, then you have what Ashby would have called a variety-management problem.

There are really only two ways to deal with it (unless you're Elon Musk, who has decided not to even try). One is to choke off the supply. But if you do that you undermine your business model – which is to have everyone on your platform – and you will also be accused of "censorship" in the land of the first amendment. The other is to amplify your internal capacity to cope with the torrent – which is what "moderation" is. But the scale of the challenge is such that even if Meta employed half a million human moderators it wouldn't be up to the task. Still, even then, section 230 would exempt it from the law of the land. Beating Ashby's law, though, might prove an altogether tougher proposition, even for AI.

KARRASTOCK/GETTY; GLOCK/ALAMY

Social problems: the sheer scale of user-generated online content has made it almost impossible to monitor.

What I'm reading

John Naughton's recommendations

Artificial realities
AI Isn't Useless. But Is It Worth It? is a typically astute assessment by Molly White on her newsletter of the "innovation at any cost" strategy of Silicon Valley.

Yes, we Kant
Political philosopher Lea Ypi's Kant (immortalised, right) and the Case for Peace is a thoughtful essay in the *Financial Times*.

Work in progress
A perceptive essay on the benefits of trade unions by Neil Bierbaum on his Substack blog: For Work-Life Balance, Look to the Labour Unions!

Critics

Architecture

The almost radical rebirth of King's Cross

The two-decade redevelopment of the industrial site north of King's Cross station in London, once notorious, now a pleasant enclave of offices, homes, shops, bars and boulevards, is essentially complete. It's a huge success – and yet is there something missing?

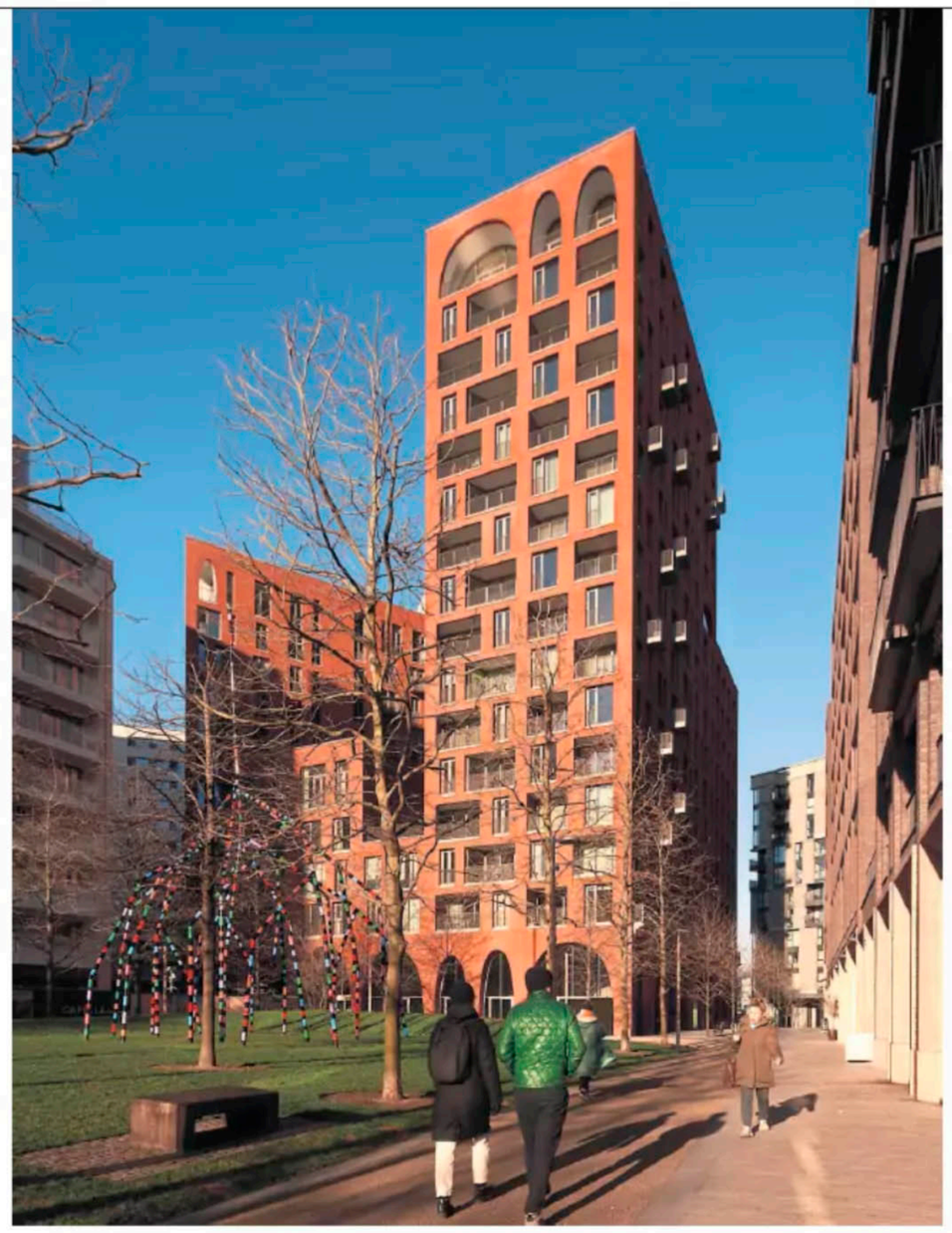
Rowan Moore

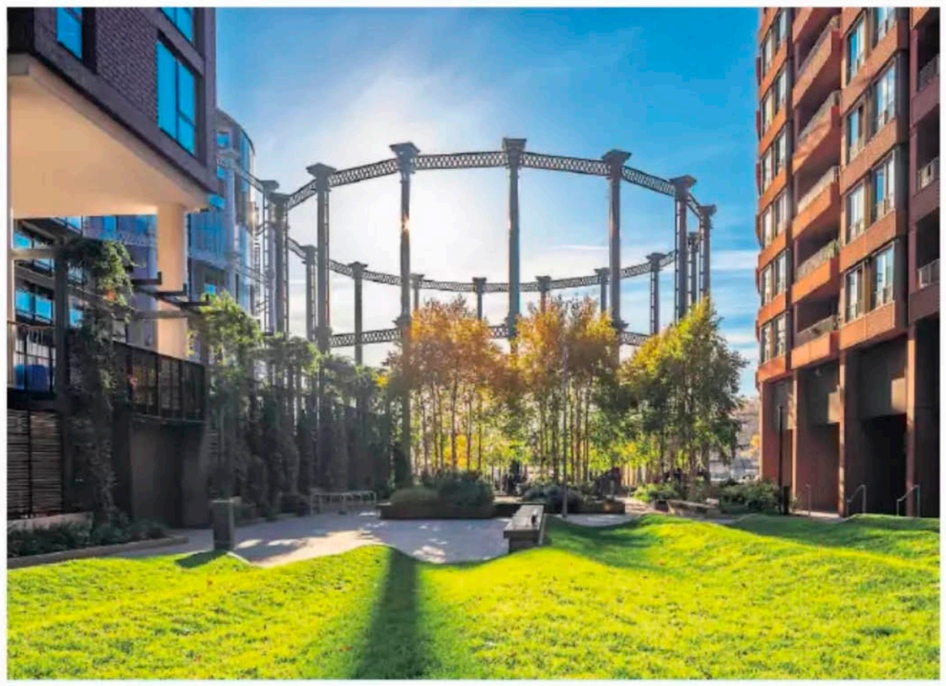
The near quarter-century, kilometre-long, 67-acre project to redevelop King's Cross in London is a monument of its age. It is the urban embodiment of the Blair era in which it was conceived, of the third way, of the idea that market forces, wisely guided by light-touch government, can be a power for good. It will get into the history books about cities (if such things are written in the future), representing its time in the same way that John Nash's Regent's Park represents the Regency and the Barbican represents the 1960s.

The architects of its masterplan, Allies and Morrison and Demetri Porphyrios, have now submitted it for this year's RIBA awards programme, which could get it on to the shortlist for the Stirling prize. This means that, although there is construction still to be done, not least on the Google headquarters, they consider the essential concept of the masterplan complete. Cadence, a residential building by Alison Brooks Architects, which occupies a culminating point at one end of the site, is also, bar some snagging, finished. Somewhat shockingly, of more than 30 practices commissioned on the site, Brooks is the first one with a woman's name in its title.

The development runs from the terminuses of St Pancras and King's Cross through a central open space called Granary Square, to a dense cluster of blocks and towers at its northern end, formed around a long oblong lawn with Brooks's building at its head, which includes most of the most recent additions. It is phenomenally successful, both commercially and at achieving its stated aims. Its developers, Argent (selected in 2001), set out to achieve somewhere like the sort of cities where you might want to go on holiday, with open spaces that one of its architects calls "incredibly pleasant", and – contemplating children from surrounding areas playing in its fountains, or office

Theatre
Machinal at the Old Vic, page 29





LEFT
A drone's eye view of the northern section of the redeveloped King's Cross site, 2023.
Galldris Services Ltd/King's Cross

RIGHT
'A welcome sense of adventure': Cadence, Alison Brooks Architects's recently completed residential block.
Photograph by Edmund Sumner

workers and art students lounging in its open spaces – it has certainly done that. It has created, in its 50 new and restored buildings, about 1,700 homes, more than 40% of them affordable, 30 bars and restaurants, 10 new public parks and squares, 4.25m sq ft of offices and capacity for 30,000 office jobs.

Criticism of its architecture therefore comes into the category of "wouldn't it be good if" rather than fundamental renunciation of its approach. Yet it provokes a hard-to-define feeling that there is something missing. For some this may be a lack of urban grit, but it is difficult and a little absurd to design this quality into new buildings. It's more that the development seems nervous of its own boldness, and averse to conflict and tension. Opportunities for drama, for the push and pull of old and new or high and low, are largely played down.

The character of the new work is set by a combination of ambition and negotiation. This area was created by brutal industrial businesses, which built railways and canals and warehouses that couldn't care less for whoever might have been living there, or environmental impact or conservation or public space. It created blunt structures such as the multilevel food distribution centre called the Granary and a celebrated array of gasholders that in their time towered over their surroundings. Today's capitalism produces structures several times larger, office blocks and apartment buildings that make the industrial heritage look almost petite, yet they aim to downplay their scale.

The ambiguous quality of the development comes from the circumstances of its conception. The opportunity to build big arose largely from the consolidation of land for the purposes of building the Channel tunnel rail link into St Pancras station. At the same time the site included a complicating array of listed buildings, and the local community a number of vociferous objectors. When permission was granted, in March 2006, it was only after a planning meeting lasting into the small hours, and by a narrow margin.

The architects proposed no grand vision. Their plan didn't have design codes – the device by which consistency and uniformity are sometimes imposed on large developments. Instead, an irregular layout of streets and squares was produced that took its cues from patterns already on the site – the streets crossing from side to side, the canal that winds across it, the historic structures. Architects of individual buildings were given "parameter plans" that gave a general indication as to how they were to relate to their neighbours and fulfil what Allies and Morrison call their "duty to contribute to the greater whole".

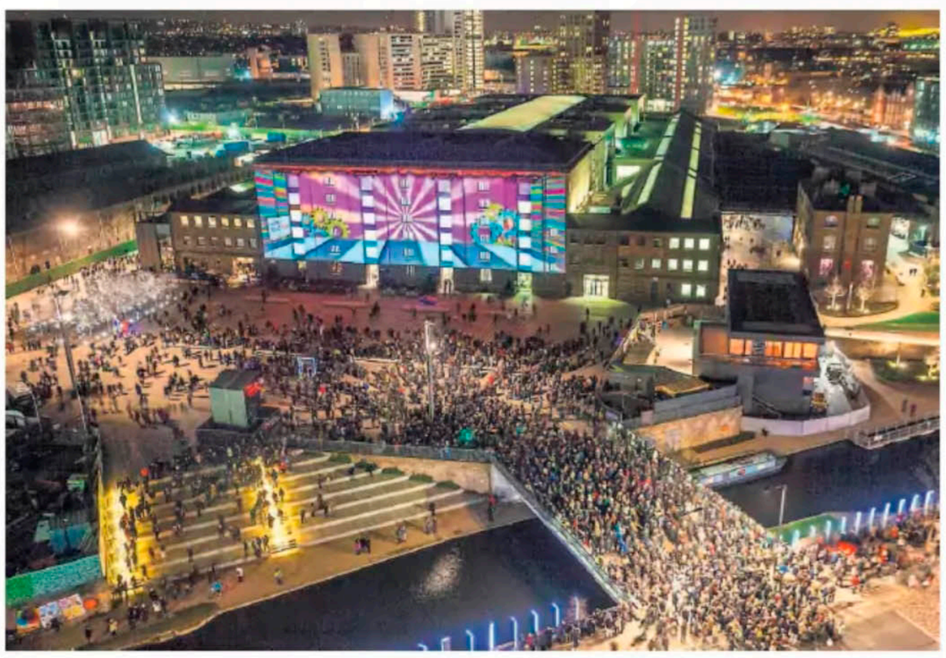
The masterplan is based on "picturesque" principles derived from the theories of Camillo Sitte, a 19th-century Austrian planner who admired such things as the way in which a church tower might come into view along a winding medieval street. The idea is to create a place where you are "invited" through from one space to another, where all the parts interconnect, and where buildings are less important than the spaces between them, and where the boundaries with surrounding areas are blurred, such that the development might feel like a continuation of the rest of the city rather than a place apart.

The result is a set of contrasting spaces that cover the site from one end to the other: a long boulevard running from the train stations to the centre of the site; an inward-looking square to one side, then a more open piazza in front of the Granary; then that long oblong lawn framed by buildings rising up to 15 storeys, which heads towards the farthest end. Smaller courts and streets perforate the blocks to the side of this central progression.

> *"There's a reluctance to let things be fully what they want to be, whether a thumping big building, or an industrial relic, or a pavement cafe*

It is all good and successful, and an understandable reaction to the failures of more assertive planning. There are buildings of various degrees of handsomeness along the way. But there's a strangeness that comes from dissembling the new buildings' might; from treating multistorey blocks as if they're street houses in a delightful old European town, which they are not. It wouldn't hurt if one or two spaces were more decisively shaped, and if there were the occasional set piece of the kind that Nash would have laid on.

The new buildings also display some uncertainty at ground level. There are shops and food outlets, and there are pavements that sometimes carry outdoor seating, parasols and planters, that are well-enough used, but often there's nothing particularly pleasurable or intended about the relationship. The streets and open spaces in the newer, more northern blocks feel diagrammatic. There is in general a reluctance to let things be fully what they want to be, whether a thumping big building, or an industrial relic, or a pavement cafe. This possibly comes from a de-risking attitude – with many hazards in the realisation of the project, the developers may not have wanted to take too many chances with the architecture.



ABOVE
New buildings frame the site's only remaining gasholder, now home to a small park.

BELOW
A festival event at Granary Square, 2016.
Photographs by John Sturrock/ King's Cross

Alison Brooks's building, standing at the end of a long vista, offers some of the vivacity that other buildings lack. It consists of a conjoined pair of red brick towers, one tall and central, the other off-centre and angled away from the prevailing right angles, with jiggered rhythms of windows and recessed balconies. Irregular arrays of arches appear at top and bottom, and at one or two places halfway up, that follow not purely circular Bézier curves, which have an ancient-futuristic, Saharan-*Star Wars* feel. They have a mannered bounciness, palpably not carrying much weight. In the foyers and on some of the upper floors, arches extrude into vaults, which with the twists in the plan and a small courtyard create intriguing layers of inside and outside space. It's not that every building need be as complicated as this, but it brings a welcome sense of adventure.

King's Cross has undergone a 180-degree turn from a place of dirt and danger, notorious for drug use and sex work, to one of cleanliness and safety. There are those who mourn the loss of the rackety creativity and cinematic excitement that went with the old version, but, short of designating crime as a cultural heritage asset, it's hard to know how that character could be kept. Places change, and the incredible pleasantness of which Allies and Morrison speak is no small achievement. I'd only wish that in its latest transformation King's Cross had as much personality as in previous iterations.

Film of the week

Game, sex and match

A never better Zendaya holds court in director Luca Guadagnino's absurdly racy, indecently funny three-way tennis drama

Wendy Ide

Challengers
(131 mins, 15) Directed by Luca Guadagnino; starring Zendaya, Mike Faist, Josh O'Connor

Nobody harnesses horniness quite like Luca Guadagnino. With his lavish, luxurious portrait of forbidden lust, the Tilda Swinton-starring *I Am Love*, Guadagnino embraced one of cinema's most cliched symbolic sensual devices, filling the frame with come-hither shots of delectable food. But somehow, in his hands, this hackneyed metaphor feels fresh, and the film is a skin-tingling exploration of erotic tension. Then there's *Call Me By Your Name*, with its scenes of peach-grappling and languid yearning, in which even the spaces between the characters are charged with longing. And *Bones and All*, which virtually rebrands cannibalism as a legitimate kink. But even by Guadagnino's highly charged standards, *Challengers* is an absurdly sexy movie. With its power plays and exquisite cruelty, the shimmering beauty of its three leads and their tantalising interlocking desires, and the slow-motion shots of pooling sweat dripping on to the lens, the film borders on trashy at times, but it's so much fun that it's practically indecent.

At the very centre of the story, and providing much of the muscular energy that drives it, is a never better Zendaya. Deploying every last drop of her silky star quality, she plays Tashi, a former tennis prodigy. When we meet her, Tashi is now coaching her husband, Art (Mike Faist, channelling a thorny combination of brash entitlement and neediness), a multi-grand-slam-winning tennis champion who has hit a confidence-sapping losing streak. And it's more than his career that hangs in the balance. The stress is compounded because Art is well aware that for his wife, losers are a massive turn-off. "I love you," he says plaintively. "I know," she purrs, lazily uninterested. Advantage Tashi.

Steely, businesslike and definitely the one who wears the tennis shorts in this relationship, she decides to pull her floundering husband out of a high-profile forthcoming competition and to enter him instead into a low-stakes regional Challenger tournament, the 2019 Phil's Tire Town Challenger in New Rochelle, New York. The idea is that the podunk circuit, frequented mainly by unseeded players at the very beginning or end of their careers, is unlikely to throw up an opponent who will further dent Art's beleaguered game.

> *The sex is like tennis: fierce, combative bouts in which there will always be a winner and a loser*

What the couple hadn't anticipated was that they would encounter Patrick Zweig (a devilishly charming Josh O'Connor), a washed-up former hotshot coasting on charisma and the pocket change he can still scrape from occasional wins. This wouldn't be a concern, but for the fact that Patrick is Tashi's ex-boyfriend and formerly

Mike Faist, Zendaya and Josh O'Connor mix 'power plays and exquisite cruelty' in Challengers. 2024 Metro-Goldwyn-Mayer Pictures Inc

Art's closest friend. And as such, Patrick is uniquely well placed to get inside his opponent's head and blunt his competitive edge.

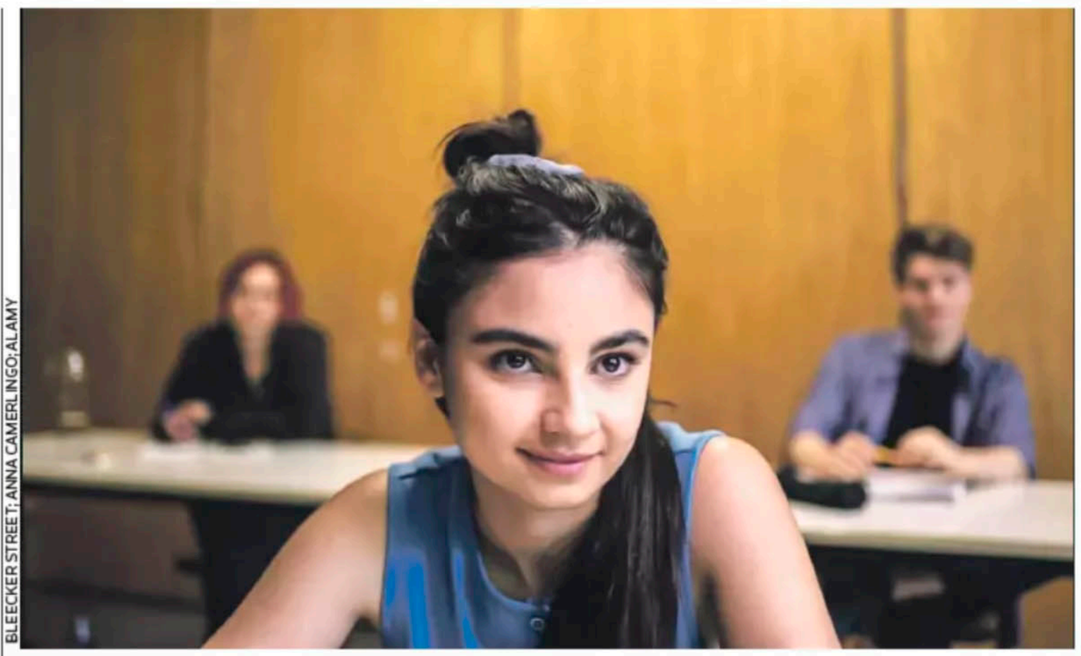
Just how well placed becomes clear as the film, guided by an agile screenplay by writer Justin Kuritzkes (husband of Celine Song, whose directorial debut, *Past Lives*, also, coincidentally, features a love triangle), deftly volleys back and forth between timelines. Rewinding 13 years to 2006, we meet all three as promising junior players. Art and Patrick have been friends since childhood, on top of the world having just carried off a doubles trophy. But Tashi is in a different league. The boys watch her play for the first time, an apex predator in a kicky little tennis skirt. And they struggle to tear their eyes away from her to follow the ball. Later, when they meet her for the first time at a party held in her honour, she tells them: "Tennis is a relationship." A piano motif – uneasy, excitable, off-balance – leaves us with no doubt about what kind of relationship she means. A smouldering hotel room scene, reminiscent of a pivotal moment in Alfonso Cuarón's *Y Tu Mamá También*, further seals the deal.

Music is a potent force throughout. When the blood is up, on the tennis court or elsewhere, prowling, pulse-racing techno thunders on the score (by Trent Reznor and Atticus Ross), an instantly thrilling jolt of adrenaline. It's an assertive, almost aggressive musical decision, but then perhaps the film-making choices need to be big and bold, if only to match the oversized egos of the ultra-competitive and manipulative central characters. The camera, caught in the crossfire as the tension between the three builds, is so involved in the climactic match between Art and Patrick that it shoots from the perspective of the ball at one point. The dividing line between sporting clash and romantic rivalry is blurred to the extent that it no longer exists. The sex is like tennis: fierce, combative bouts in which there will always be a winner and a loser. And the tennis, ultimately, is like sex: an ecstatic consummation between two perfectly matched people at their glistening physical peak.

And the rest... by Wendy Ide

Elaha

(111 mins, 15) Directed by Milena Aboyan; starring Bayan Layla, Derya Durmaz, Hadnet Tesfai



BLEECKER STREET; ANNA CAMERLINGO; ALAMY

'A real discovery': Bayan Layla as a conflicted young German-Kurdish woman in Elaha. © Kinescope

"I wish we had German vaginas." On a stolen evening at a nightclub, away from the gaze of their families, Elaha (Bayan Layla) and her friends finally feel free enough to say the unsayable. The girls may have been born and raised in Germany, but they are part of a tight-knit German-Kurdish community that has certain expectations about how a young woman should behave. Sex before marriage, for example, is forbidden. Elaha's mother (Derya Durmaz) claims that she would rather her daughter was dead than deflowered. Which is a problem for Elaha, who is covertly and urgently researching the options for surgical hymen reconstruction in advance of her marriage to a handsome, charming but deeply conservative Kurdish man.

The taboos around sex are deeply entrenched. While Elaha knows that her best friend is sexually active, she would never dream of broaching the subject outright. She finds a confidante elsewhere, in her serene and heavily pregnant teacher (Hadnet Tesfai), who suggests that questions of "honour" are less important than the fundamental issue: "Are you the woman you want to be?"

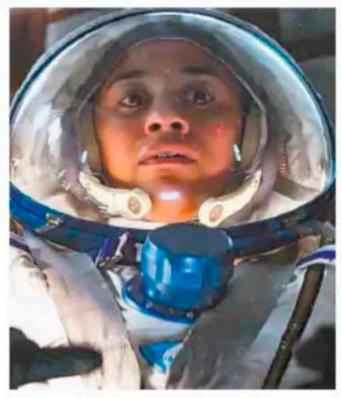
Films that explore themes of women's bodily autonomy are not uncommon – practically every other horror movie right now seems to have a macabre preoccupation with the female reproductive system. But this accomplished debut feature from Armenian-born director Milena Aboyan stands out, exploring the theme, and the knotty complexity of Elaha's cultural identity, with sensitivity, brisk energy and a sure directorial hand. In the title role, the magnetic, vivacious Layla is a real discovery, deftly balancing Elaha's love for her family and her Kurdish pride against the chafing restrictions placed on her by everything and everyone she holds dear.

ISS

(96 mins, 15) Directed by Gabriela Cowperthwaite; starring Ariana DeBose, Chris Messina, John Gallagher Jr

Fast-tracked through the space programme, rising star research scientist Dr Kira Foster (Ariana DeBose) finally makes it to the International Space Station. There, she is welcomed by her new colleagues: two American astronauts and three Russian cosmonauts, united by a common goal to work in service of all humankind regardless of nationality, race or creed. Borders, explains cosmonaut Nika (Masha Mashkova), are invisible from space. But there are hints that the idealism and harmony on the ISS might be fragile when Kira's lab mice react to zero gravity by chewing each other's limbs off. It's not the most subtle of metaphors, particularly for the amputee rodents.

When US-Russian hostilities back on Earth boil over into full warfare (strikingly and unsettlingly evoked in the view from orbit, as the blue-green planet turns an angry, inflamed red), the tensions on board soon ignite. It's a neat premise, with something of the claustrophobia and high-stakes space peril of Danny Boyle's *Sunshine*. But while DeBose is impressive, the contrived plot of Gabriela Cowperthwaite's movie hinges, somewhat preposterously, on rational, highly trained scientific minds devolving overnight into paranoid, murderous maniacs.



Paolo Pierobon, top, as a 'power-crazed' Pope Pius IX, and Enea Sala in Kidnapped; Ariana DeBose impresses in sci-fi thriller ISS; Justice Smith, below, in racial satire The American Society of Magical Negroes.

Kidnapped

(134 mins, 12A) Directed by Marco Bellocchio; starring Paolo Pierobon, Fausto Russo Alesi, Barbara Ronchi; in cinemas/on Curzon Home Cinema

Pope Pius IX (Paolo Pierobon, excellent) has a smile that could freeze a chalice of communion wine at 20 paces. With a peevish curled lip and eyes as hard and sharp as the point of a knife blade, he's a power-crazed pontiff who, according to this taut, factually based period drama by veteran Italian director Marco Bellocchio, also happens to be borderline bonkers.

It's at the pope's behest that, in 1858, a six-year-old Jewish boy in Bologna, Edgardo Mortara, is seized from his parents. Allegedly, the boy was secretly baptised as a Christian by a former maid. Now, according to Catholic law, he is a Christian for eternity and cannot be raised in a Jewish household. Gaunt with grief, his parents petition for his return but meet the immovable wall of Catholic dogma and the will of an embattled, intractable Pius IX. With stately restraint, Bellocchio manages to put the audience in an ever-tightening chokehold of tension and outrage.

The American Society of Magical Negroes

(105 mins, 12A) Directed by Kobi Libii; starring Justice Smith, David Alan Grier, An-Li Bogan

If you're going to riff on a trope popularised by a scathing lecture delivered by Spike Lee – the "magical negro" is a supporting character in a movie whose only function is to assist selflessly the white protagonist – you'd better make sure that your satire not only has teeth but also is prepared to bite. Unfortunately, Kobi Libii's film is far too diffident and polite in its approach to leave much of a mark in the conversation about race and representation in US culture.

Justice Smith stars as Aren, a failed artist (he makes yarn sculptures) recruited into a secret Black society dedicated to reducing the stress of white people. Think *Get Out*, but with the horror stripped out and replaced by some warm and fuzzy gags about knitting.

There's Still Tomorrow

(118 mins, 15) Directed by Paola Cortellesi; starring Paola Cortellesi, Valerio Mastandrea

A black-and-white, neorealist-inspired tragicomic melodrama about an abused wife in post-second world war Rome, *There's Still Tomorrow* has been a smash hit in Italy (it topped the box office in 2023). While the Italian success was in part due to the profile of director, star and national treasure Paola Cortellesi, who plays put-upon mum of three Delia, the film's emotional heft, bittersweet comedy and tone of hard-bitten romance could appeal to UK fans of Elena Ferrante's sagas.

Cortellesi, who cut her teeth as a sketch show comedian, finds humour in tragedy: domestic abuse, poverty, disappointment. It doesn't always work – positioning spousal violence for lols is a fairly bold directorial gamble – but Cortellesi's charisma and the message of empowerment carry the film.

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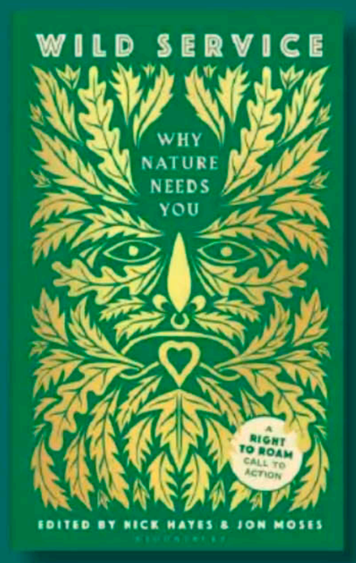

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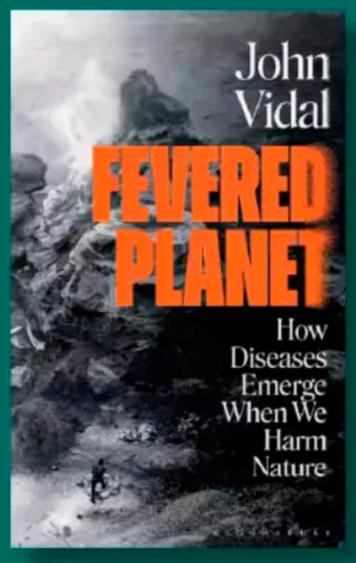

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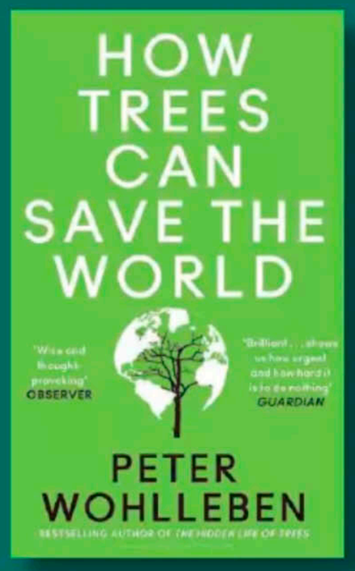

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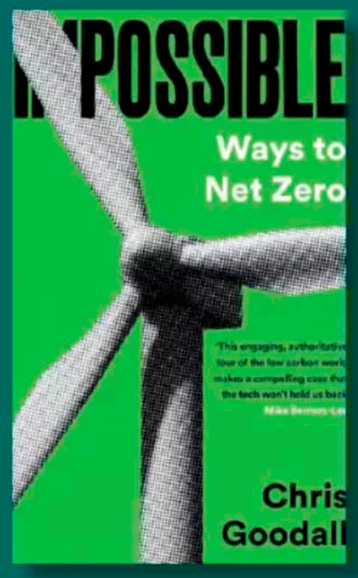

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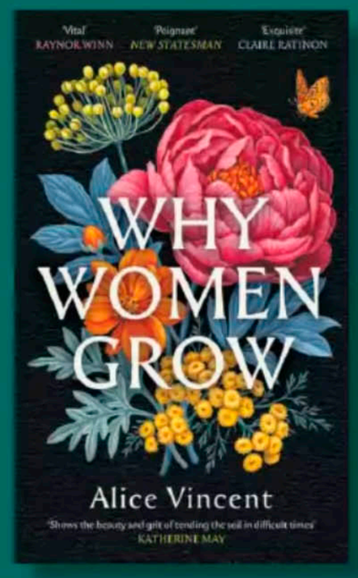

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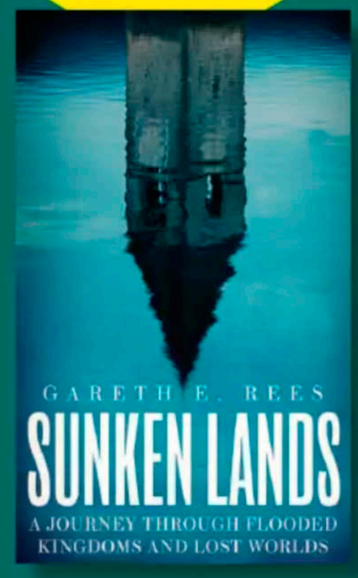

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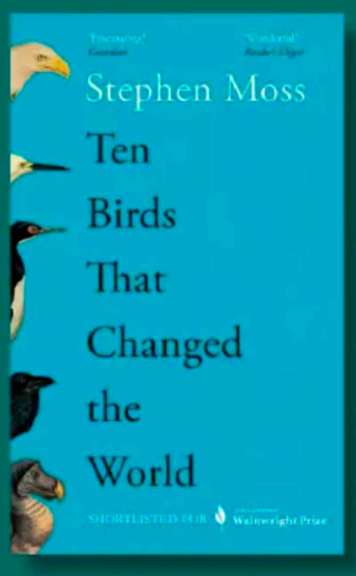

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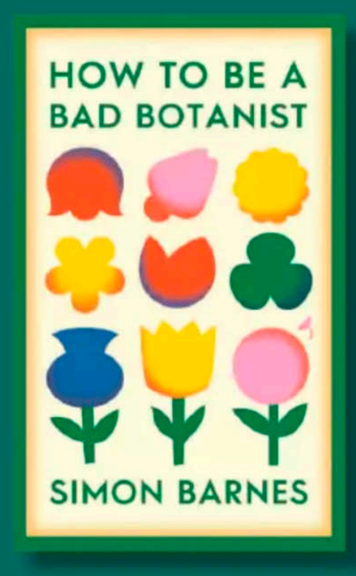

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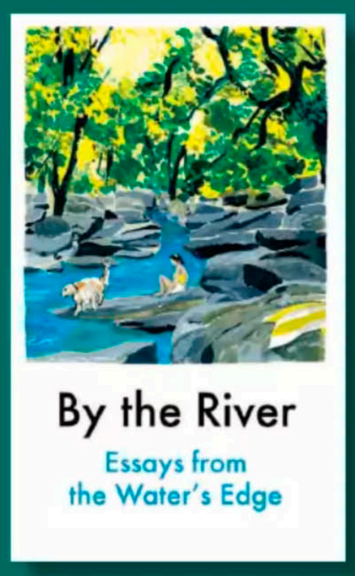

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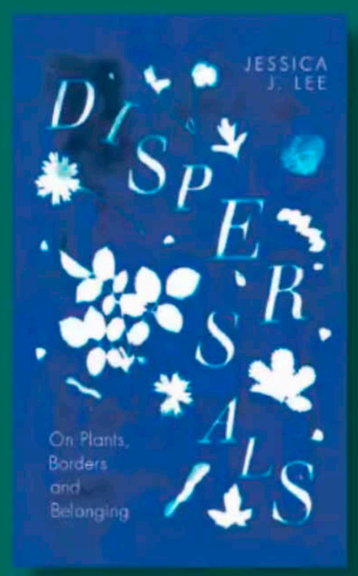

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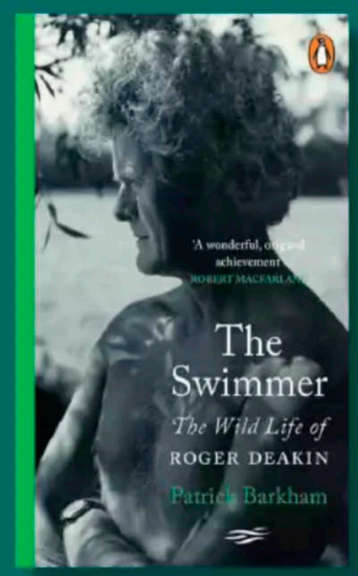

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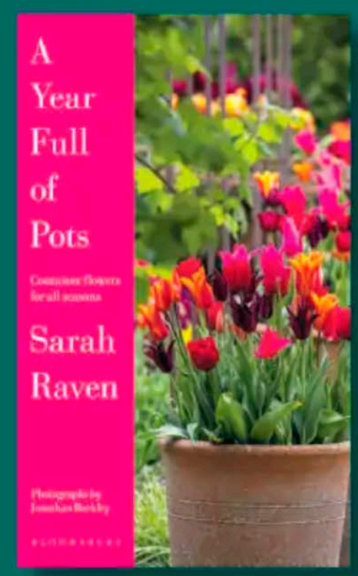

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Theatre

The inhuman factor

Richard Jones's supercharged staging of Sophie Treadwell's 1920s masterpiece hits like a fist; Emma Rice subverts a dark fairytale with circus gaiety; and a young couple unravel beautifully in Bijan Sheibani's latest

Susannah Clapp

Machinal
Old Vic, London SE1; until 1 June

Blue Beard
Battersea Arts Centre, London SW11; until 18 May

The Cord
Bush, London W12; until 25 May

'Scaling new peaks': Rosie Sheehy, centre, compels in Machinal. Photograph by Manuel Harlan

Punched in the stomach, but equipped with a new pair of contact lenses. It is a long time since I left a theatre feeling as I did after seeing **Machinal**. Richard Jones has directed a skewering production of Sophie Treadwell's 1928 play, which is generally hailed as a masterpiece of theatrical expressionism. The opening might have been timed to accompany the vibrating canvases of Gabriele Münter and Marianne Werefkin at Tate Modern's new Expressionists exhibition (see Laura Cumming's review, page 30), but Jones's staging is singularly complete: every sinew alarmed, from the snap of a black rubber glove to the glimpse of a flower trapped in a glass bowl; everything galvanised by a first-rate performance from Rosie Sheehy.

American journalist Treadwell wrote *Machinal* after attending the trial of Ruth Snyder, found guilty of killing her husband. A young reporter, taping a camera to his ankle, provided front-page pictures of Snyder's execution in the electric chair (headline: "DEAD!"). Treadwell refused to report on the trial, instead responding with a play that showed a woman being crushed by ordinary, hostile circumstances: an uncomprehending mother, a robotic city and office, a predatory boss, an empty marriage. She wrote with clarity and imagination, making it evident that while her unnamed heroine is not innocent, the world is responsible.

Buffy Davis as blank-faced Mother, Tim Frances as smug Husband are particularly strong, but this is really an ensemble evening, in which design plays as active a role as any human. Hyemi Shin's set – that particular 20s yellow, muddier than sherbet but sharper than mustard – is so acutely angled that characters seem about to be nutcrackered out of existence. With art deco lettering flagging up scenes – "At Business", "Intimate" – the cast, finely choreographed by Sarah Fahie, move jaggedly together like the pistons of a machine; their shadows are elongated and spiky. As the young woman gives birth, the gigantic shadow of a man with a pneumatic drill judders beside her like a persecuting penis. Prepared for execution, she is locked into a metal cage that – Benjamin Grant's soundscape crystallises fear – makes the stage jangle.

Sheehy is both slumped and utterly resistant. Often the only rounded thing – the only thing that looks like flesh – on stage, she fits in until she breaks; she has nothing between docility and wildness. One of the best bits of my job is seeing actors early in their careers and watching them soar. I first admired Sheehy when, three years after she graduated, she played a sullen teenager in *The Whale* in Bath: she was clearly one of the discoveries of 2018. She has shone since in *Romeo and Julie* – and has said she would like to play Romeo. Why not? She has already scaled a new peak.

Director Emma Rice turns everything at an angle so that audiences see straight. Her latest Wise Children production (which, like *Machinal*, was first seen in Bath – what are they putting into the hot springs there?) delivers the bleakest of warnings about attacks on women, yet is buoyed for much of the time by circus gaiety.

RIGHT Stephanie Hockley, Patrycja Kujawska and Robyn Sinclair in Blue Beard: 'high jinks and deep dread'. Photograph by Steve Tanner

LEFT 'Detail and restraint': Irfan Shamji and Eileen O'Higgins in The Cord. Photograph by Tristram Kenton

> *Emma Rice turns everything at an angle so that audiences see straight*

The mixture of high jinks and deep dread is entirely Rice's: her **Blue Beard** centres on a stage magician who specialises in throwing knives at women and sawing them in half; the goriest moments take place under a glitter ball. Yet her show is also true to the spirit and the letter of Angela Carter, whose last novel gave Rice's company its name, and who wrote her own version of the the story. The women spangle and sparkle through the action: doing the splits, sauntering through jazz piano, shimmying in little black dresses, playing the violin as if they were about to rip it open. Until the key to the forbidden door is seen to drip with blood (red ribbons trailing over silver) and sister and mother become powerful avengers, charging to the rescue of their beloved, relishing their ferocities.

Carter would also, I think, have appreciated the daring swerve towards the end of evening from macabre merriment to appalled realism. Fairytale and colour vanish as another imagined story – of a young woman, murdered not far from her home, glimpsed in black and white footage as if on a surveillance camera – is unwound. Battersea Arts Centre is a few minutes' walk away from Clapham Common, where Sarah Everard was abducted three years ago. The shifts in register are bumpy; the range of attitude extraordinary. Early on, lighthearted, hungover women grumble that what last night seemed funny now seems peculiar. Rice proves that what once looked peculiar now seems true.

Bijan Sheibani has provided some of the most rousing theatrical productions of the past decade, from Inua Ellams's *Barber Shop Chronicles* in 2017 to Beth Steel's *Till the Stars Come Down* earlier this year. Now he has written and directed one of the quietest.

The Cord, which shows a young couple unravelling after the birth of their first baby, looks patiently at intimate, uncomfortable reactions to the welcome new arrival: maternal fatigue, father feeling left out, granny rivalries, sexual intercourse drying up, the division of allegiance between the family into which you are born and the family you go on to make. Every aspect of the production is meticulous. Lucy Black, Eileen O'Higgins and Irfan Shamji act with detail and restraint on Samal Blak's plain, unruffled, off-white design, accompanied by tactful onstage cello playing by Colin Alexander. *The Cord* would be an interesting interlude in a larger event. Alone, it becomes saturated in its exquisiteness.

Critics

Art

Let there be light

LENBACHHAUS MUNICH, DONATION OF GABRIELE MÜNTER, 1957 © DACS 2024

Critic of the year
Laura Cumming

Expressionists: Kandinsky, Münter and the Blue Rider
Tate Modern, London SE1; until 20 October

Exploding, eventually, into colour, this invigorating show dedicated to the early 20th-century expressionist group gives deserved prominence to its least famous member, Gabriele Münter

A hilariously abrupt portrait by Gabriele Münter, at Tate Modern, shows a pink-faced man at a dinner table, eyebrows raised with candid amazement. His eyes are two startled blue dots. He is the Russian painter Alexej Jawlensky, and Münter's firm black outlines curve affectionately round her friend's balding head, down his tweed jacket and into the small theatre of objects on the table, culminating in a neglected sandwich.

Listening (Portrait of Jawlensky) is the title of this 1909 painting, but Jawlensky is not absorbing music. According to Münter, he is actually listening to her lover Wassily Kandinsky rabbiting on about his spiritual theories of art (inspired by theosophy, to which he had a lifelong attachment). Indeed, Kandinsky is still holding forth, this time visible and centre stage, in Münter's double portrait of 1912 with the painter Erma Bossi.

Kandinsky is wearing shorts, sandals and something like leg-warmers as he gesticulates over the tea table to the attentive Bossi. They are in Münter's house in Murnau, on the edge of the Bavarian Alps; though not for much longer. Soon the first world war will break out and all Russian "enemies" of the German state will be forced to flee. Kandinsky departs for Switzerland, along with Jawlensky, and by 1916 the relationship with Münter is over.

All of these artists and more, generally concentrated around Munich or Murnau, are members of the celebrated Blaue Reiter – Blue Rider – group, subject of this rousing exhibition. What a force their screaming blue expressionism must have had, driving hard at the prewar German bourgeoisie.

Kandinsky tears rainbows into candyfloss clouds in the skies above Murnau. Bossi paints mauve acrobats racing horseback around multicoloured circuses. Franz Marc's cows leap in joyous ochre and umber against arsenical green skies. Elisabeth Epstein paints herself as a yellow woman, half-clad in a white chemise, circa 1911. But her fellow Russian, Marianne Werefkin, is the wildest self-portraitist of them all – turning fiercely at the viewer from beneath an outsize hat, yellow light flaring down one side of her face, eyes the lurid scarlet of some sci-fi monster.

Like Münter, Werefkin was also a spirited writer. With this painting, she declared, the artist had caught "the male gazes that call for a slap". This is far more expressive, so to speak, than the wall text's prissy assertion that Werefkin is "confronting gender stereotypes".

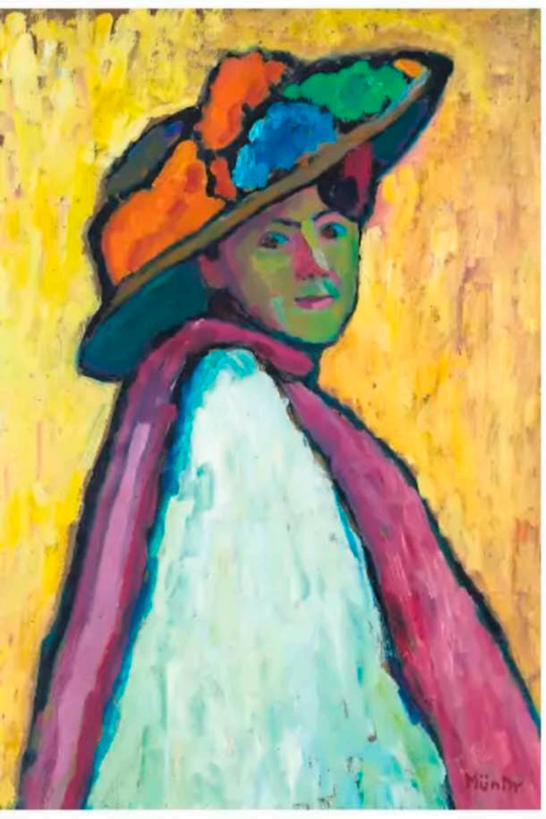
Three Women in their Sunday Best, Marshall, Texas, c1900, photographed by Gabriele Münter. *Gabriele Münter and Johannes Eichner Foundation © DACS 2024*

Anyone hoping to visit for a torrent of staggeringly expressive art should be warned that the show does not start out this way. A notice at the entrance tries to temper our expectations with pious references to imperial ideologies, social inequalities and even environmental issues. And if you think colour was an immediate and potent means of dissent, the exhibition actually begins in black and white.

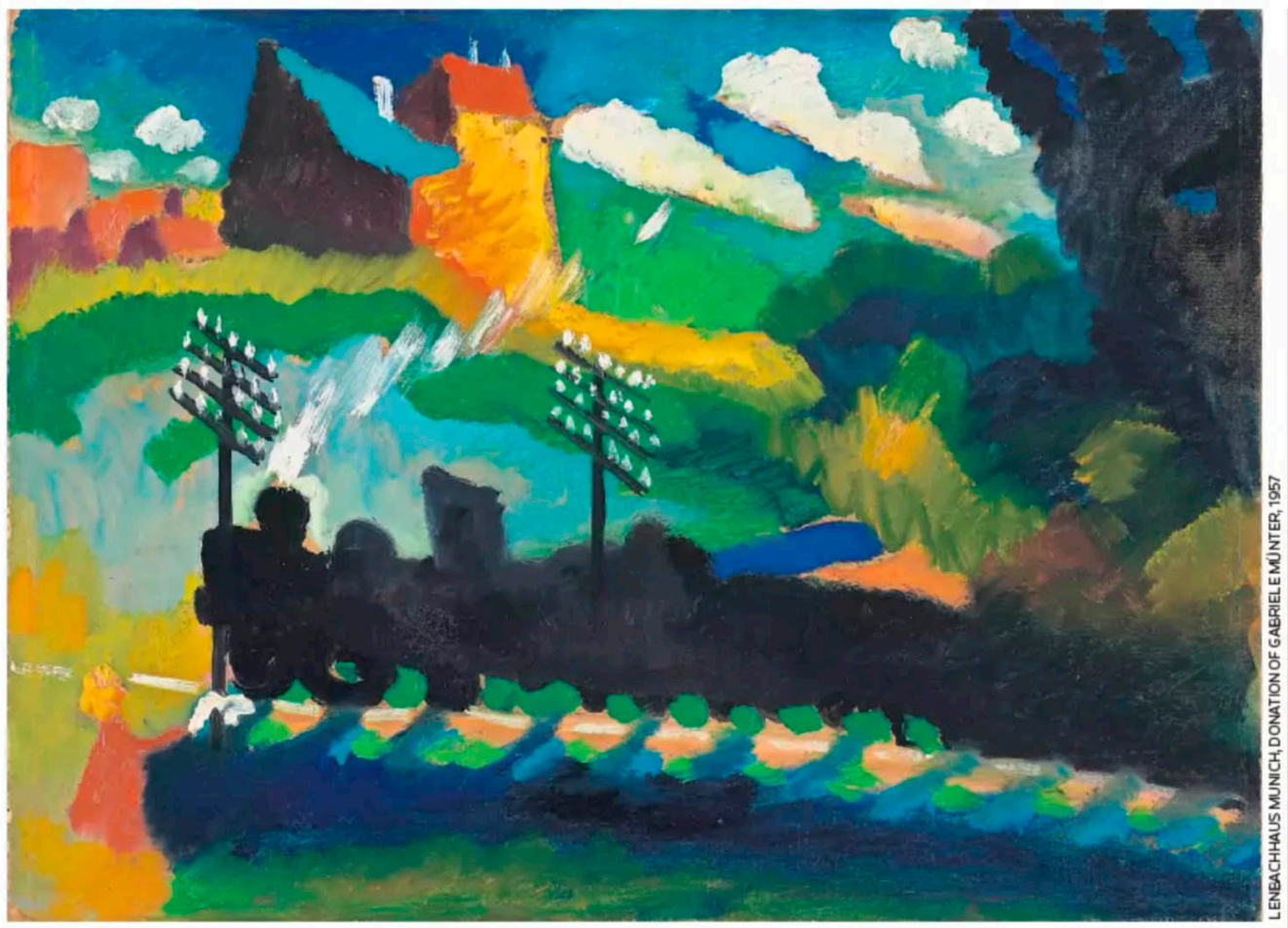
Münter, who spoke several languages and travelled three continents, was an eager photographer. In 1899, she passed through America with a Kodak No 2 Bulls-Eye camera. Her photographs of three stylish black Texans on a boardwalk, an African-American sheriff smiling for her lens, and various prairies open the show. These painstaking prints were only recently made; it is hard to believe that they really mattered as much to Münter as to the present curators.

And there is more. Photographs of a trip she took to Tunisia with Kandinsky in 1904 pad out another gallery, along with souvenirs. Do we really need a bleary shot of the ship on which they sailed? Much more is made of Werefkin's "gender fluidity", despite her many decades with Jawlensky, than her sufferings as a stateless person after the Bolshevik revolution. A whole gallery is devoted to the androgynous Ukraine-born dancer and choreographer Alexander Sackharoff, complete with biographical documents, as if he himself was more important than Jawlensky and Werefkin's coruscating portraits of him.

This is effectively a museum within a museum: a vast tranche of the Lenbachhaus in Munich, augmented with occasional paintings from the Werefkin foundation and others. It is



LEFT Gabriele Münter's 'hilariously abrupt' Listening (Portrait of Jawlensky), 1909.



LENBACHHAUS MUNICH, DONATION OF GABRIELE MÜNTER, 1957

ABOVE Münter's Portrait of friend and fellow artist Marianne Werefkin, 1909.

elegantly displayed – and carefully educational. Schoenberg plays in a gallery about music in relation to painting, specifically that of Kandinsky (whose exalted talk of the relationship never seems to amount to more than your average synaesthesia). There is a history of colour theories, including all the usual references to Goethe and Michel Chevreul. You look through mounted cameras at Marc's *Deer in the Snow* to appreciate his use of the colour prism.

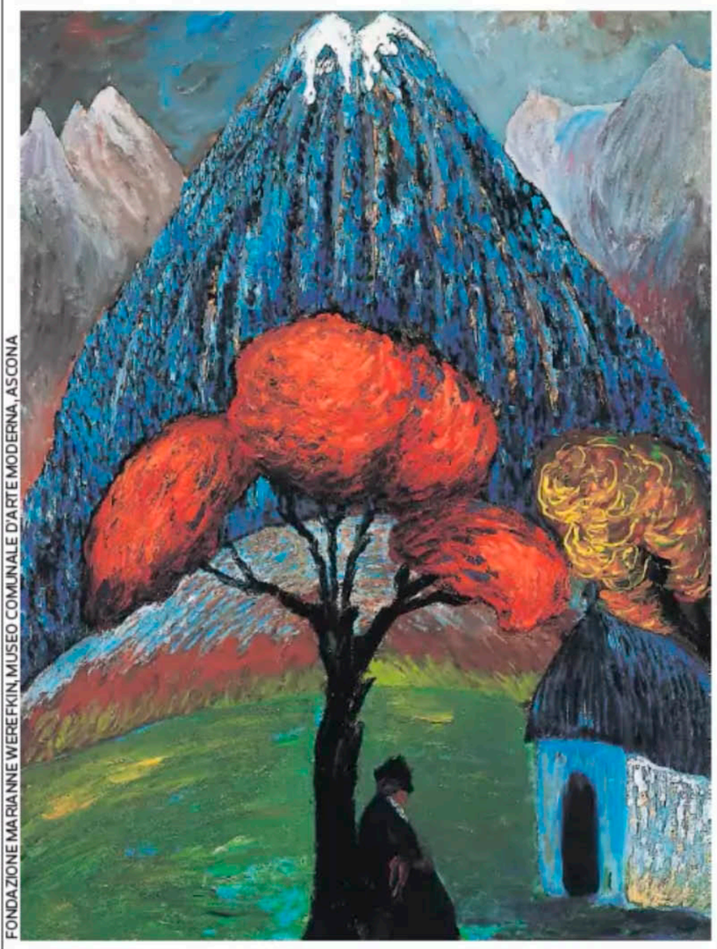
But still they look like cute little bambis; Marc could be kitsch. And so could Kandinsky, his *Lady in Moscow* all flying priests and Chagallesque peasants. Germany seems to be where everything changes. Here is Münter's marvellous double portrait of Werefkin and Jawlensky angled on a brilliant green mountainside beneath a blazing cobalt wedge, hands and faces joyous apricot ovals. And Werefkin's *The Red Tree*, a lollipop of scarlet whorls beneath an Alpine peak that seems to shiver with alien intensity.

Above all, Kandinsky's *Murnau – View with Railway and Castle* gathers up the Blue Rider Group momentum. The black train darts its trail of white smoke across a landscape that is turning orange and green in weightless flying forms. The castle burns turquoise and orange on its high hill. The thrill of it all exceeds any ordinary, naturalistic description.

The famous *Blue Rider Almanac*, first published in 1912, with its exquisite modernist lithographs and esoteric manifestos, appears quite late in this show – a holy grail in a glass case. But it hardly matters, for you have already understood just what an explosion this was. It is there in August Macke's beautiful portrait of his wife, Elizabeth, her face a luscious passage of old-world realism even as the apples in the dish she carries are turning into a glowing Cézanne.

It is there in Werefkin's mordant portraits, with their burning lips and acid eyes, a high-chrome presentiment of the Weimar spirit to come. It is there in the stream of paintings by Kandinsky, running all the way from ecstatic cows and golden horses to the eschatological visions of saints and heavens that precede his pure and dynamic abstraction.

And it is there in the art of Münter, who is at long last beginning to receive her due in this country, first at the Royal Academy two years ago and now here. From all of these other people – these more famous painters – who poured through her life, and her house at Murnau, she made the most mirthfully original portraits.



FONDAZIONE MARIANNE WEREFKIN, MUSEO COMUNALE D'ARTE MODERNA, ASCONA

LEFT 'A lollipop of scarlet whorls': The Red Tree, 1910 by Marianne Werefkin.

ABOVE Murnau – View with Railway and Castle, 1909 by Wassily Kandinsky.

> *What a force their screaming blue expressionism must have had, driving hard at the prewar German bourgeoisie*

Theatre

Sunset Song

Dundee Rep, until 4 May; touring until 8 June

In front of a backdrop suggesting a sunset-streaked sky is set a square of bare brown earth. Loose soil is sectioned into four rows by wooden beams that hold it in shape as actors move on to and across it, dig into it and dance over it. The image suggests both ploughed field and graveyard (Emma Bailey's design and Emma Jones's lighting).

The impression of human transience in enduring nature is heightened by Finn den Hertog's direction of *Sunset Song*: actor-musicians, seated to either side of this site, transit across it as characters, ghosts or imaginings. Cycles of nature are evoked by Vicki Manderson's choreography: a chorus collectively repeating structured movements that suggest gestures of sowing or harvesting.

In its visual presentation, then, Den Hertog's staging captures something of life in north-east Scotland as it was drawn by Lewis Grassic Gibbon in his 1932 novel (published three years before his death at the age of 33). In other respects, both the production and Morna Young's new adaptation are less satisfying.

Gibbon's story examines, in heightened, rhythmic, idiomatic prose, the changing identity of the fictional parish of Kinraddie from 1911 to 1919. It is presented, mainly, via the thoughts and experiences of Chris (Danielle Jam) as she grows from girl to woman on a small croft. Here, the focus is more tightly on Chris and her dilemmas: to stay on the land, marry and continue to speak Scots; or to escape, through education, and become an anglified teacher. For all the liveliness of the eight performers and the richness of Young's Scots-language text, there's a too frequent settling for melodramatic cliche at the expense of dramatic development that results in characters and relationships feeling incomplete (including scenes showing how Chris's choices are affected by sexual violence).

The production needs to dig deeper than modish ideas to uncover the heart of Gibbon's very human drama. **Clare Brennan**

MIHAELA BODLOVIC

Earthly matters... Danielle Jam, centre, and company in Sunset Song at Dundee Rep.

Critics

Classical

Home listening

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With nice defiance, the South African soprano **Golda Schultz** has called her latest album **Mozart, You Drive Me Crazy!** (Alpha Classics). Joining forces with **Antonello Manacorda** (currently conducting the Royal Opera's *Carmen*) and **Kammerakademie Potsdam**, along with other soloists, Schultz explores female characters from *Le nozze di Figaro, Don Giovanni* and *Così fan tutte*. As Schultz says: "These characters are an absolute gift to a performer, but they are also exceptionally challenging, both technically and emotionally. As performers, we are continually driven by the pursuit of perfection and the relentless concealing of our vocal flaws, but Mozart has no patience for our vanity." Any flaws in these spirited, thoughtful performances are hidden. More than a nice set of highlights, this album makes you think.

Anyone passionate about choral works on a grand scale should try the **Requiem in E flat minor** by **Józef Kozłowski** (Pentatone), written by this Russian-Polish composer in 1798, seven years after Mozart's Requiem. It is now available in a new edition recorded by the **Singapore Symphony Orchestra** and soloists, **Singapore Symphony Chorus** and **Singapore Symphony Youth Choir**, conductor **Hans Graf**, who give it their all. The work was commissioned by the abdicated King of Poland, Stanisław, and performed at his funeral in St Petersburg (a short version of its complex history). It combines big choruses, memorable solos and vivid orchestral writing in a style that mixes Viennese, Polish and Slavonic accents. Graf, the Singapore SO's music director, has edited the manuscript after locating it in a library in St Petersburg. Worth investigation.

The Essay: Letters to a Young Composer: Inspired by Rilke's letters to an aspiring poet, five composers consider their craft and discuss things they wish they'd known starting out. Featuring Tarik O'Regan, John Rutter, Benbrick, Sally Beamish and Errollyn Wallen. Radio 3, Mon–Fri, 9.45pm/BBC Sounds.

Fiona Maddocks

'Gold-silver high notes': American soprano Nadine Sierra, centre, in the title role of Lucia di Lammermoor, with Rachael Lloyd as Alisa. Photograph by Camilla Greenwell

There will be blood

A fearless central performance anchors Katie Mitchell's busy yet insightful Donizetti revival, while two chamber concerts serve as a vibrant prelude to this year's BBC Proms...

Fiona Maddocks

Lucia di Lammermoor
Royal Opera House, London WC2; until 18 May

Nash Ensemble
Wigmore Hall, London WC1

Anthony McGill and Kaleidoscope Chamber Collective
Milton Court, London EC1

"Agency" is a current buzzword in opera, well-worn but still valid and usually preceded by "female". Women, abused, controlled, dying, were long assumed to have no free will. A radical rethink, of history in its entirety, and of opera, has put this expectation in the dock. One of the sharpest cross-questioners, scrutinising every hardened attitude, is the British director Katie Mitchell, whose work has been seen (alternative wording: "has divided audiences") across Europe since the mid-1990s. Her production of Gaetano Donizetti's **Lucia di Lammermoor** (1835), as troublesome as it is unnerving and perceptive, has returned to the Royal Opera House for a second revival. The soprano Nadine Sierra excels in the title role (her fellow American Liv Redpath will give three performances). Sierra alone, leading a uniformly strong ensemble, would be a reason to see this show. Giacomo Sagripanti conducted, with chorus and orchestra on passionate form and a notably lovely solo flute obbligato in the celebrated mad scene.

While the men in this opera are preoccupied with ancient rivalries and future fortune, the tragic Lucia is here shown to act, in ways usually unseen and despite oppression on all sides, with an independent mind. Finally her sanity, perhaps always frail, collapses. Based on Walter Scott's novel of 1819, the work is a prime example of Italian "bel canto", which only means beautiful singing but encapsulates an entire 19th-century Italian operatic style built around vocal fireworks, trilling ornament and elegance. Sierra's fearless, gold-silver high notes and super-rapid trills are matched with answering grace and intensity by the young Spanish tenor Xabier Anduaga, as Edgardo, the enemy she loves. The Polish baritone Artur Ruciński is rich-toned and convincing as her bullying brother Enrico.

Mitchell's *Lucia* reminds us, unequivocally, of the etymology of hysteria (origin, uterus). The fated bride's bloodied midriff, her stomach clutching and vomiting, may indicate a shameful pregnancy or, merely, if that adverb is allowable, menstruation, both lazily associated with female madness. Designed with immense detail by Vicki Mortimer, the staging splits the action into two: public and private, outer and inner, unfolding in parallel. Sometimes the simultaneous goings on are distracting; easier to follow if you've bought a programme and studied, in advance, the second column of the double synopsis. Mitchell's seriousness is beyond question, if in the end the results are overemphatic. This revival (directed by Robin Tebbutt) shows us, again and again, the power of brilliant singing. On opening night the audience felt like a fourth main character, alert to every vocal triumph, cheering, ebullient, generous. It may be an opera of top notes, but this production, for all its minor frustrations, reveals it as far more than that.

Two chamber concerts I went to last week acted as unwitting preludes – of which more shortly – to this year's BBC Proms, launched on Thursday. In the first,

at Wigmore Hall, Lawrence Power, viola player supreme, led the **Nash Ensemble** for the last programme in an all-day event devoted to the Australian composer-violist Brett Dean (b.1961). Dean's hallmark is his special gift for creating musical atmosphere: a reworking of music by William Byrd, in Dean's *Byrdsong Studies* (2021), transported us to a ghostly Tudor past, the sound of a soft, zigzagging harpsichord (Xiaowen Shang) whispering down the centuries and meeting the present. Dean's *Approach (Prelude to a Canon)*, written to lead straight into Brandenburg Concerto No 6, is a busily disputatious exchange between soloists out of which Bach's music suddenly emerges, liberated.

The second chamber concert, at Milton Court, featured **Anthony McGill**, principal clarinettist of the New York Philharmonic and a Barbican artist in residence. A consummate player who can turn a blizzard of notes into a long, poetic, lyrical line, McGill was joined by **Kaleidoscope Chamber Collective** for Brahms's Clarinet Quintet and Messiaen's *Quatuor pour la fin du temps*. Neither work, though full of rewards, felt quite bedded in, with some slippage in ensemble, but McGill's playing was a model of poise, freedom and imagination. The clarinet movement in the Messiaen, Abîme des Oiseaux, was a masterclass in the expressive range of a single line of music.

And so to the **Proms**. Both Power and McGill will play concertos this year – Cassandra Miller's for viola, Mozart's for clarinet. The backbone of the season, on a headline perusal of the 73 concerts at the Royal Albert Hall, is centenary Bruckner and epic Mahler. You can write that off as conservative or you can hope that, as with last year, the appeal of orchestral and choral extravaganzas will draw the crowds. They show off the best of the Albert Hall, and of the Proms. For the quirky and original, look to the wider UK concerts in Gateshead, Nottingham and Bristol.

Visiting orchestras include the Czech Philharmonic and the West-Eastern Divan. The must-see heavyweights, each giving two concerts, will be the Berlin Philharmonic with Kirill Petrenko, and the Bavarian Radio Symphony Orchestra with their new chief conductor, Simon Rattle. The Last Night, after perennial head-scratching, will include Rule, Britannia! The further Britain gets from ruling the waves, the idea fantastical, the less it seems to matter if Thomas Arne's great tune turns into an audience sing-song. But sensitivities run high and questions are rightly asked. The soprano Angel Blue and pianist Stephen Hough are the Last Night celebrity soloists. Sakari Oramo will conduct.

The Proms announcement came days after the death of Andrew Davis, 80, a long-serving, musically open-minded and popular chief conductor of the BBC Symphony Orchestra. He was due to conduct at this's year Proms. Let's dedicate the entire 2024 season to Davis's witty and brilliant memory. If someone can do the decent thing and reprise his unforgettable Last Night modern-major-general parody, he could rest in peace, his spirit honoured.

> *The further Britain gets from ruling the waves, the less it seems to matter if Thomas Arne's great tune turns into an audience sing-song*

BELOW American clarinettist Anthony McGill: 'a consummate player'.

ABOVE 'Whispering down the centuries': Sergio Bucheli, Xiaowen Shang, Lawrence Power, Adrian Brendel and composer-violist Brett Dean. Wigmore Hall Trust

Pick of the 2024 Proms

Top blockbuster Proms in chronological order. Tickets go on sale on Saturday 18 May.

Prom 4
Hallé/Mark Elder (21 July) Mahler's Symphony No 5.

Prom 6
BBC National Orchestra & Chorus of Wales, Crouch End Festival Chorus/Ryan Bancroft (23 July) Verdi's Requiem.

Prom 15
The Swingles, BBC Philharmonic/Nicholas Collon (30 July) Messiaen's Turangalîla Symphony.

Prom 21
Sinfonia of London/John Wilson (4 August) John Adams's Harmonielehre.

Prom 31
West-Eastern Divan Orchestra/Daniel Barenboim (11 August) Schubert's "Great" C major Symphony No 9.

Prom 37
London Symphony Orchestra and choruses/Antonio Pappano (17 Aug) Britten's War Requiem.

Prom 42
Aurora Orchestra/Nicholas Collon (21 Aug) Beethoven's Ninth by Heart.

Proms 55 & 56
Berlin Philharmonic/Kirill Petrenko (31 Aug & 1 Sept) Smetana's Má vlast; Bruckner's Symphony No 5.

Proms 61 & 62
Bavarian Radio Symphony Orchestra/Simon Rattle (5 & 6 Sept) Bruckner's Symphony No 4; Mahler's Symphony No 6. **FM**

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Pop

Artist of the week

'Where dramatic emotion can legitimately overcome British reserve': Brett Anderson, centre, with the Paraorchestra at the Roundhouse. Photograph by Antonio Olmos/the Observer

Heaven up there

Charles Hazlewood's boundary-breaking Paraorchestra guide Suede's Brett Anderson and special guests through an elegiac evening grown out of the pandemic

Kitty Empire

Death Songbook, Paraorchestra with Brett Anderson, Nadine Shah, Charles Hazlewood and Gwenno
Roundhouse, London NW1

Dressed all in black, Brett Anderson is channelling the elliptical yearning of Echo and the Bunnymen's 1984 song The Killing Moon. To his left, Paraorchestra percussionist Harriet Riley conjures a moody ache out of double-bowed vibraphone keys. Surfing atop currents of orchestral strings are flutes, whose trilling potential is kept in check here – this post-punk anthem requires a ghostly keen rather than anything more florid. On classical guitar, Paraorchestra's Tony Remy is equally restrained, allowing himself some Spanish-tinged latitude only towards the end.

The Paraorchestra's musical director, Charles Hazlewood, meanwhile, dapper of moustache, plays several instruments, often at once, and still has hands left over to lead the ensemble. It numbers 10 tonight, culled from the Paraorchestra's "80 or 90" members, 50 of whom identify as disabled. This is an orchestra designed not only to break down ableist barriers, but also to dissolve the boundaries between orchestral music and the rest.

As well as tangling with the classical repertoire, the Paraorchestra has previously reimagined Kraftwerk and video game music. Its subtle, 3D take on Echo and the Bunnymen is a gateway track to what might double as a BBC 6 Music prom: songs people know, given a significant upgrade in dynamic range. Unprepared for an encore, the Paraorchestra and friends play The Killing Moon again at the end with the percussion dialled up.

Originally performed in 2021 and 2022, *Death Songbook* is now an album. The project kicked off during lockdown when death was painfully foregrounded in the public imagination. Hazlewood and Anderson assembled a set of sweeping, bittersweet songs about death, or the death of love. The original sessions were socially distanced. Even in 2024, it remains poignant how far we have come, with woodwind players exhaling freely and Anderson clasping hands with Suede fans down the front. When he apologises for the lack of encore rehearsal, the excuse is a solid one – he's been working on a new Suede record.

The tunes Anderson and Hazlewood, two fiftysomething men, bonded over were often from their youth in the 1980s, or from elsewhere in the indie rock canon. Japan's Nightporter (1980) is here, sombre and resonant, as is Mercury Rev's Holes (1998), on which Anderson is abetted by singer Nadine Shah, imperious throughout.

Central to the project are a handful of Anderson compositions. The Next Life, in which the then 22-year-old reflected on the death of his mother, remains one of Suede's most emotional songs. She Still Leads Me On, from the band's *Autofiction* (2022) is another, more mature look at that loss.

But next to these, Depeche Mode's Enjoy the Silence feels like an outlier to the brief, dealing as it does with the limits of language in love. No one minds, though. Perhaps Shah nailed it when she trailed this performance as "a moment of melancholy magic with a bunch of fellow goths". *Death Songbook* is dark-suited and Jacques Brel-loving, a place where dramatic emotion

Hot tracks

Headie One ft Stormzy
Cry No More
One sizzling verse each from the two rap titans, trailing Headie's long-simmering second album The Last One.

Johnny Cash
Well Alright
This previously unreleased tale of a laundromat wooing showcases the late singer's playful side; an LP follows.

Arooj Aftab
Raat Ki Rani
Hypnotic, rhythmic ballad driven by piano and harp showcases the Grammy-winning singer's enrapturing voice.

> *Nadine Shah nailed it when she trailed this performance as 'a moment of melancholy magic with a bunch of fellow goths'*

can legitimately overcome British reserve. Brel's tune My Death finds Anderson, accompanied only by guitarist Remy, emphatically battling "the passing time" and channelling David Bowie's and Scott Walker's earlier renditions. It's a stirring centre point.

In truth, though, *Death Songbook* feels like a slightly narrow take on the undiscovered country. These are great songs, played sensitively, but every track choice highlights paths not taken. The End of the World, for one, provides some much-needed female energy. Singer Skeeter Davis's heartbroken 1962 plea to stop the clocks finds Welsh-Cornish singer-songwriter Gwenno trading regrets with Anderson while the Paraorchestra conjures a bittersweet waltz. Fabulously, Emma Coulthard gives voice to a large, freestanding contrabass recorder that looks as if it was hewn from Minecraft blocks.

Davis originally came from country music, a genre strangely absent from this project. The blues, too, are quite big on death and the death of love, as is folk music and soul. Other chansonniers pair sober tailoring with romantic pain: Nick Cave and Leonard Cohen, for two. Perhaps Anderson and Hazlewood wanted to avoid the obvious big guns. In a time of great conflict, this set feels somewhat apolitical. The reaper comes for us all, but power structures often disproportionately affect who goes when, and how and why.

Then again, it is perhaps unfair to expect one modest and elegantly formed undertaking to truly grapple with such a vast theme. The message of this sombre songbook is, perhaps, merely that sad songs say so much. The night's most musically transporting passage, meanwhile, exhorts death to not be proud. The kaleidoscopic workout for Suede's He's Dead finds the Paraorchestra hitting a groove and tilting at the ineffable, its efforts underlining the importance of making a joyful noise while there's still time.

Albums

St Vincent
All Born Screaming
(Total Pleasure/Virgin)

Worth remembering: Annie "St Vincent" Clark's college band was called the Skull Fuckers: the guitarist is no stranger to coaxing hairy sounds or uncouth feelings. After a series of albums with slicker sound palettes, she has gone dark and heavy for her seventh studio release, *All Born Screaming*; heavy-hitter Dave Grohl plays apocalyptic drums on a pair of tracks. Clark's first entirely self-produced work, it aims to recreate the noises in her head without a filter; modular synths often figure. Apparently it took dozens of vocal takes to strike the right timbre of desolation on Hell Is Near, the bleak first cut.

The title track, meanwhile, highlights suffering as part of the human condition – but the pain means we're alive. In between, Clark touches on lust, loss and death more directly than her highly stylised personae often allow for. From the noisy low end of lead track Broken Man, through Flea's prowling industrial pop and the superlative goth jazz, Bond-like theme of Violent Times, it's a loud and unapologetically varied work.

Only Clark knows why So Many Planets had to be rendered as three-legged reggae-pop, but Reckless is a magnificent rendering of keeping vigil over a dying loved one, and the emotional aftermath. **Kitty Empire**

Pet Shop Boys
Nonetheless
(x2/Parlophone)

Cultural gravity makes certain events inevitable, such as Sean Lennon and James McCartney writing songs together. Or Britain's most successful pop duo returning to refine and update the sound of their late-80s imperial era. *Nonetheless* is Pet Shop Boys's first album since 2020's *Hotspot*, which concluded their Stuart Price-produced trilogy. New producer James Ford takes 1986 debut *Please*'s simplicity and the lush orchestration of 1990's *Behaviour* and applies both to this fan-pleasing collection.

For those who wish the pair's albums came with a reading list concealed inside a clutch of club flyers, there's Dancing Star, a lovely three-minute biopic of Rudolf Nureyev – the Russian joining the vast dinner party of historical figures, including Casanova, Debussy and the Queen, featured elsewhere in Neil Tennant's lyrics. He specialises in the sort of pithy storytelling that'd make him an excellent people's laureate, and New London Boy, about his glam rock adolescence, is gloriously affecting. Even better is Loneliness's handbag-abandoning disco thump. The Schlager Hit Parade is a miss, lacking the pensive uncertainty the duo excel at, but it's a rare flop. Essentially, there are three types of Pet Shop Boys albums: life-changing, great and OK. This one's great. **Damien Morris**

Justice
Hyperdrama
(Ed Banger/Because)

With their self-titled 2007 debut, French production duo Justice – Gaspard Augé and Xavier de Rosnay – established themselves as promising Daft Punk successors. Combining arena-sized drum tracks with squealing guitars and a thundering dancefloor pulse, they delivered gargantuan melodic hooks with gut-thumping force. Yet subsequent releases have struggled to elicit the same sense of vitality. *Audio, Video, Disco*, from 2011, veered into the complicated world of prog, while 2016's *Woman* attempted a disco-pop crossover; neither was fully convincing. On their latest album, Justice attempt a return to their club-oriented roots.

Across 13 tracks, the pair find their strengths in the heavier end of the musical spectrum. Generator shudders through raw synths and techno kick-drums, providing an apt soundtrack for a postapocalyptic dancefloor, while the tonal switches on Incognito are delightfully unpredictable, shifting from disco bass to cavernous melody. On softer moments, though, they're on less steady ground. One Night/All Night drowns out guest vocalist Kevin Parker's falsetto with a plodding backing, while Saturnine grates in its interplay of chopped guitar lines and high-pitch vocals. Justice are still capable of raw-edged excitement, but on *Hyperdrama* they find themselves too polished and bright. **Ammar Kalia**

T Bone Burnett
The Other Side
(Verve Forecast)

At 76, Joseph Henry "T Bone" Burnett is revered as a godfather of the Americana revival, architect of the *O Brother, Where Art Thou?* soundtrack and producer of Gillian Welch and Robert Plant and Alison Krauss among many others. *The Other Side* is his first solo album in almost two decades, a seemingly simple 12-track set that arrived only after Burnett had treated himself to some new guitars. "Every time I picked one up, a song would pour out of it," he says.

His vocals are husky and downbeat but they hold tension and drama, and come enlivened by the voices of folk duo Lucius and others, with sumptuous guitar playing from old compadres; there are fountains of picking and twanging. He Came Down, a Christian tribute, opens proceedings, after which love and mortality prove dancing partners. A ghostly lover awaits his partner on Waiting for You, while The Town That Time Forgot and Little Darling look back on life together from, well, the other side. More conventional are breakup songs The Pain of Love and (I'm Gonna Get Over This) Some Day, a duet with Rosanne Cash. A crafted, lustrous meditation. **Neil Spencer**

One to watch

The Cavemen

Sung in English and Igbo, the Nigerian brothers' joyful 'highlife fusion' is already huge with Afrobeats' big names

As pop music from west Africa continues to dominate globally, the Cavemen cut an interesting shape. Forget Afrobeats; the Nigerian duo are on a mission to bring highlife – an effervescent style that originated in 19th-century Ghana – to a new generation. Lagos-based brothers Kingsley Chukwudi Okorie and Benjamin Chukwudi James call their sound "highlife fusion", and add jazz and soul to their muscular mix. It's a joyful brew, sung in both English and their native Igbo, and bearing a message of positivity.

Bassist Okorie and drummer James (who is also the lead singer) started the group in 2018 and have since released two albums. Their star is rising fast: last year they were selected by Wizkid to support him at his UK show, after proclaiming that he was their "biggest fan". Another Afrobeats heavyweight, Davido, enlisted the siblings on his 2023 single Na Money alongside Angélique Kidjo.

Like Kidjo, the Cavemen move across scenes. After the Wizkid gig, they played jazz festival Love Supreme, south-east London all-dayer Rally and east London's live music night Church of Sound. As a live act, they need to be seen to be believed. Luckily, they're back on these shores plenty this year. **Kate Hutchinson**

The Cavemen play the Great Escape festival, 15–18 May, Cross the Tracks, 26 May, and We Out Here, 15–18 Aug

Critics

Television

A whimsical waste

Andrew Anthony

Have You Got It Yet?: The Story of Syd Barrett and Pink Floyd *Sky Arts*

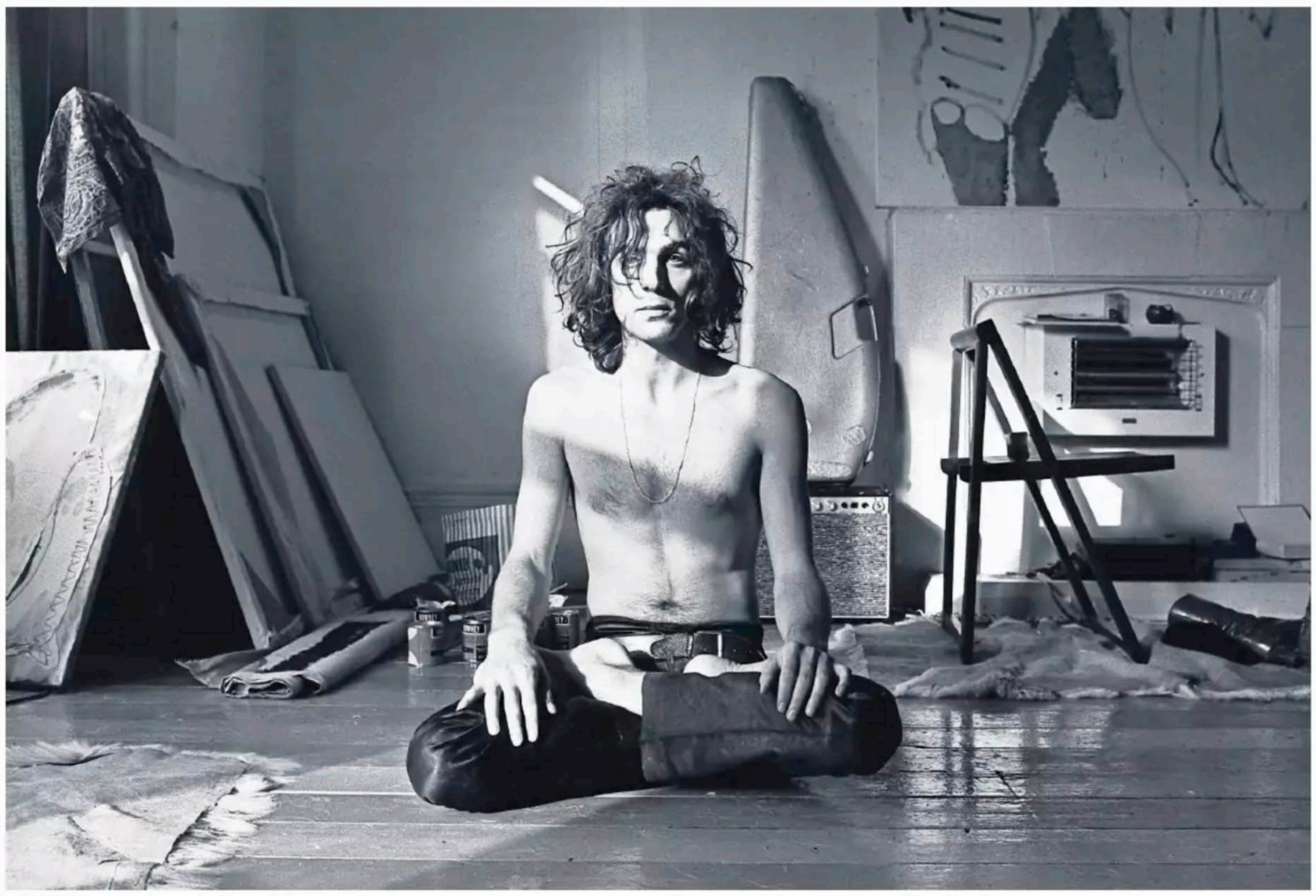
Thank You, Goodnight: The Bon Jovi Story *Disney+*

Glitter: The Popstar Paedophile *ITV1*

The Jinx: Part Two *Sky Documentaries*

Ibiza: Secrets of the Party Island *BBC Three*

In a bumper week for rock-related programmes, a long-gestating profile of Syd Barrett offers little that's new, Bon Jovi get the show they don't quite deserve – and there are glaring gaps in a history of Gary Glitter's crimes



'A fully fledged rock myth': Have You Got It Yet? The Story of Syd Barrett (left) and Pink Floyd.

TOP RIGHT 'Shocking': Glitter: The Popstar Paedophile.

RIGHT The case of multimillionaire murderer Robert Durst is revisited in The Jinx: Part Two.
© Aubrey Powell – Hipgnosis; ITV; HBO

It's now 40 years since the rockumentary *This Is Spinal Tap* was released. By rights, it should have destroyed the rock documentary as a genre, so devastating was its spoofing of rock stars' bottomless self-absorption. But four decades on, the schedules are filled with rockumentaries, and nowhere more than on Sky Arts.

Its latest is **Have You Got It Yet? The Story of Syd Barrett and Pink Floyd**, which has been 12 years in the making. One of its co-directors, Storm Thorgerson, who conducts many of the interviews, died in 2013, so you're never quite sure at what point in history the contributors are speaking, which lends the proceedings a time-freezing quality, as if the hippies of the late 1960s reached a certain point and simply stopped ageing.

Barrett, who died in 2006, has become a fully fledged rock myth. He was the young, charismatic leader of early Pink Floyd who struggled with fame, sought refuge in hallucinogens, lost his sanity and retreated from public view. Ever since, he's been the subject of creative speculation and drama. Pink Floyd wrote Shine on You Crazy Diamond about him, and he features as a character in Tom Stoppard's play *Rock'n'Roll*. Here, though, was an attempt to tell the story of what really happened to Barrett.

It turns out that it's not a long way from what was previously known. There's lots of early footage of him with Byronic curls and great cheekbones looking like the perfect angelic-demonic rock star. A series of still-glamorous former girlfriends testify to his discomfort with the demands of fame. And a lot of grey-haired blokes disagree about exactly who took acid where and with how many other people present. They talk as if these details are tremendously important to them, like war veterans disputing who got to the beachhead first.

But what keeps getting in the way is Barrett's music. Although he's hailed by some as a lyrical genius, the truth is that most of his output was grating psychedelic whimsy, and it's hard to deny that Pink Floyd improved significantly with his departure.

What makes his tale a tragedy is not so much that Barrett stopped making music, but that his family, and in particular his sister, had to look after him, day in, day out, for 25 years. Against that monumental and uncelebrated effort, the earnest discussions about his brief period at the centre of London's art-rock scene seem like a nostalgic exercise in missing the point.

One of the interesting aspects of Pink Floyd's origins is the impeccably middle-class world from which they emerged in Cambridge. They were all far too sensitive and entitled to become just another rock band. By contrast, **Thank You, Goodnight: The Bon Jovi Story** (Disney+) traces the trajectory of the

> *What makes Barrett's tale a tragedy is that his family had to look after him, day in, day out, for 25 years*

blue collar outfit from New Jersey who were so fixated on big hair and tight-trousered success that they probably didn't notice that *This Is Spinal Tap*, which came out just after they formed, was a comedy.

Lead singer Jon Bon Jovi has never appeared self-conscious about saying things such as: "I was born with sunglasses and a guitar". But as he turns 60 we see him taking singing lessons and doing exercises to preserve his vocal cords, and there's a touching vulnerability to his showboating. The obvious problem with this four-part series is that, for all their admirable longevity, Bon Jovi are simply not compelling enough to warrant this kind of focus. The most notable thing about the other band members is the keyboard player's perm, which seems to have been modelled on a drowned poodle.

That, however, is a significant improvement on Gary Glitter's wig, an absurd pompadour that helped conceal his real identity as a serial abuser of children. It featured prominently in **Glitter: The Popstar Paedophile** (ITV1). After Jimmy Savile was posthumously exposed as a monster (we always knew he was a creep), everyone asked why the dark rumours about him were never pursued while he was alive. Glitter, or Paul Gadd, to use his real name, was careful not to generate the same kinds of rumours. He made sure to charm adults, the better to groom children.

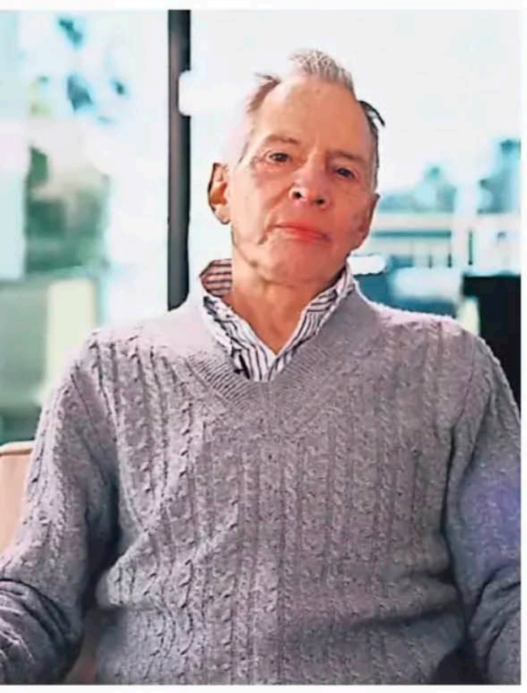
This documentary was a solid attempt to track Gadd's crimes, but while it spoke to some of those in the entertainment industry who had innocently happened across his path, it didn't include the entourage who must have helped him get to children. After all, victims testified that assistants deliberately distracted their parents to enable him to be alone with them.

Nevertheless, the programme does succeed in reminding us that there is nothing as shocking as the recent past. In 1993, the *News of the World* ran a story about Gadd that mentioned a 14-year-old girl he'd "made love" to. Rather than confront child rape, the newspaper preferred to make a fuss about Glitter wearing a wig. The following year he was the subject of a Children in Need tribute. And three years after that he was back on TV singing a song with the lyrics: "What your mama

JEFF SPICER/GETTY IMAGES

'Simply not compelling enough': Bon Jovi's David Bryan, Gotham Chopra, Jon Bon Jovi and Tico Torres at the UK premiere of Thank You, Goodnight.

Audio



don't see your mama don't know." He was then 53.

Gadd eventually faced justice, many years after he should have done, rather like Robert Durst, the multimillionaire triple killer who was finally trapped by a fascinating TV documentary, the six-part **The Jinx**, broadcast nine years ago. Now there's a second series on Sky updating viewers on the dastardly Durst.

Perhaps the biggest takeaway from the first episode of the new series is that one of the jurors who found Durst not guilty of murder, in a case in which he had admitted chopping up a body and disposing of it, later went on to help him hide evidence regarding another murder. Like everyone else in this show, the juror gave an unabashed TV interview about his friendship with Durst. While most criminals have learned to say nothing in police interviews, in the US at least the lure of the TV camera seems to loosen the tongues of even the most ruthless fiends and their helpers.

The British are different. Here, it's holidaymakers who will tell TV interviewers *anything*. In **Ibiza: Secrets of the Party Island** (BBC Three), one young woman said that she'd taken to nude modelling to support her partying in the Balearics. "It wasn't like legs spread, everything out, see what I had for dinner," she explained. Good to know.

Barbara Ellen is away

WATCH LIST

Andrew Anthony's best of the rest

Red Eye
(ITV1/ITVX)
Slightly bonkers drama (below) in which a British doctor returns home from China and, before he's allowed through immigration, is immediately sent back on a homicide charge. He's accompanied by a Chinese-heritage detective who assumes he's guilty of not just murder but, far worse, "white privilege".

Babylon Berlin
(Sky Atlantic/Now)
It's been going for seven years but I'm just catching up with it. Fabulous invocation of Weimar-era Berlin, with a deliciously complex plot, stunning sets and camerawork, and even a moody singing performance by Bryan Ferry in English and German.

Match of the Day 2
(BBC One)
I tend to catch up the following day and fast-forward to the inevitable VAR controversies – there were some corkers last Sunday, all disfavouring Nottingham Forest. Arguments about refereeing decisions is where the true drama of football is now to be found.

Podcasts & radio

Meetings with the other Harry

Miranda Sawyer

The Bachelor of Buckingham Palace *Wondery*
The Price of Paradise *Wondery*
Beef and Dairy Network: Episode 109: Ted Danson *Maximum Fun*
Split Ends *BBC Radio 4*

Reality TV shows. How did we ever live without them? (Answer: we managed fine.) In the 24 years since *Big Brother* was first broadcast, reality shows have become the UK's everyday media fodder, providing genuine news as well as silly gossip. And now: prime source material for podcasts.

Podcasts about reality TV are mostly immediate-reaction-to-an-episode programmes, such as *Love Island: The Morning After*. You have to be a proper fan to listen to these. But there are others that take old reality shows and give them the cold case murder treatment – such as 2021's excellent *Harsh Reality: The Story of Miriam Rivera*, about Sky TV's 2004 series *There's Something About Miriam*. These, I like.

So hooray! Here are two cold case reality investigations for us to get our ears around. First, **The Bachelor of Buckingham Palace**. This concerns an American series from 2013 called *I Wanna Marry "Harry"*, on which several lovely young ladies competed to win the romantic attentions of a then 29-year-old Prince Harry. This was Harry's party boy era – the Vegas strip poker years – so him being on a reality show seemed plausible, at least to Americans. Of course it wasn't him, but a lookalike called Matt Hicks. To give Hicks his due, he did pretty well, matching the voice, the looks (if you squinted a bit) and the polite, Sloaney diffidence.

The Bachelor of Buckingham Palace takes an in-depth look at how *I Wanna Marry "Harry"* affected not-Prince Harry (Hicks) and his hapless ladies. Our host is the clever and charming media journalist Scott Bryan, who works hard. He analyses the series, episode by episode; considers the press and audience reaction; and interviews Hicks, three of the contestants and the show's British creators.

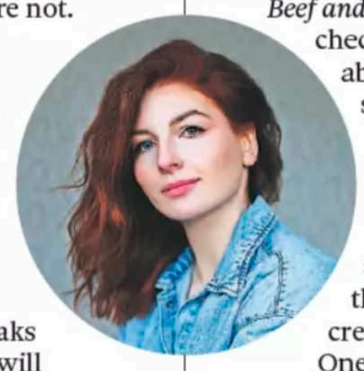
The layers of "reality" are unpeeled. Did the women really believe that Hicks was Prince Harry?

Prince Harry lookalike Matt Hicks and some of his female suitors feature in The Bachelor of Buckingham Palace.

FOX IMAGE COLLECTION/ GETTY IMAGES

Did the audience think they believed it? "What does the term 'reality show' even mean?" wonders Bryan at one point. A fair question when, as the series progresses, we learn how real issues, such as sexism and racism, played into the show. Not to mention the huge list of unreal issues: storylines manipulated by producers, disagreements between the women overdramatised or even created in the editing. The more you listen, the more any idea of reality collapses into dust. An enjoyable show that should be required listening for anyone who thinks reality show contestants are stupid or in on the joke. They're not.

The other cold case podcast is **The Price of Paradise**, and, blimey, it's a hot one. The fabulous Alice Levine (right) presents. Levine is one of the best hosts out there, and her humorous delivery and script tweaks are a highlight. "There will be moments in this story," she says, five minutes in, "where you want to pull off your headphones and stamp on them, and maybe cry out on the bus or in the car, Noooo! Because a lot of the things that happen... are pretty extreme."



She's not wrong. Meet Jayne Gaskin, a colourful character who decides, on a complete whim, to sell up the family home and drag her partner, Phil, and her three kids to a tiny island off the coast of Nicaragua. Why? Because she's bought the island! She christens it Janique (a combination of Jayne, Mustique and unique, apparently). There is nothing on Janique, other than the family's one-room shack and some mangrove trees. Oh, and a telly crew, busily filming for the Channel 4 TV show *No Going Back*.

Not much goes smoothly: the podcast opens with Levine describing the entire family being kidnapped by gangsters (they make a dramatic escape). A group of angry Nicaraguans arrive and explain that Janique is theirs and shouldn't have been sold; the family discover that the island and its shack is a regular stopoff point for cocaine smugglers. The whole story is completely bananas. *The Price of Paradise* reveals nothing about the time the show was made (2002, if you're interested); it's simply a madly freaky rollercoaster tale, made even more fun by Levine's genuinely "they did whaaaat?" commentary. A binge-er.

Here's a lovely thing: the **Beef and Dairy Network**, one of the UK's longest-running and best indie comedy podcasts, has landed a scoop with its latest episode. What do you mean, you don't know the *Beef and Dairy Network*? I just checked, and I first wrote about it in 2015. It's a surreal, deadpan and genuinely hilarious satirical show; an entire mad-but-sane universe built around a podcast about all things beef and dairy, created by Ben Partridge.

One of the longstanding jokes is that the show is in deep debt to actor Ted Danson, because Danson is also a grain-based loan shark and the *Beef and Dairy Podcast* owes him 460m tons of grain. And last week, the actual Ted Danson appeared! It was genuinely impressive, as well as properly laugh-out-loud funny. If you've never listened before, give this week's episode a try. Guaranteed fun times for all, even scary Ted.

Finally, to Radio 4's **Split Ends**. A series about the end of bands is a great idea, and here, Kitty Perrin, a singer-songwriter and BBC Music Introducing presenter, discusses breakups with a wide variety of musicians. Dr Feelgood and Liberty X were the first two bands, and the Fall are next up, which is some strange festival lineup. Perrin is sweet, though her questions aren't very searching. Can she or her producer really have no idea about the crazy-making effects of success, and the intense combination of touring, chemicals and egos that accompany it? The result is a fairly interesting series, but it lacks wow moments.

Books

Memoir

LEFT Rod Nordland with Palestinian leader Yasser Arafat in 1985.

A 'second life' in the shadow of death

A Pulitzer prize-winning New York Times foreign correspondent provides fascinating insight into surviving war zones and his 2019 diagnosis with an aggressive form of brain cancer in this inspiring journal of self-discovery, writes Jon Ungoed-Thomas

Waiting for the Monsoon
Rod Nordland
Mariner, £22, pp256

In the searing heat in Delhi in July 2019, the *New York Times* foreign correspondent Rod Nordland went for a morning jog across the city. It was more than 48C (120F), and the monsoon rains had arrived the previous day.

The Pulitzer prize-winning war reporter collapsed during the run, with a witness describing him reeling in circles, arms raised, before falling to the ground with a seizure. He had been struck down by an undiagnosed malignant brain tumour. Within days, Nordland had been flown back to the US by the *New York Times* and was being treated at the Weill Cornell medical center in New York, one of the best hospitals in the world.

Nordland had survived numerous conflict zones, having reported for more than four decades from countries such as Timor-Leste, Afghanistan and Iraq, but now he faced a dire prognosis. The "cerebral intruder" was diagnosed as a glioblastoma, the most aggressive form of brain cancer. "I will be with you the whole way; but understand that it will get you," he was told by Dr Phil Stieg, the world-renowned neurosurgeon. "It's a terminal disease, it's incurable and it will eventually kill you."

Waiting for the Monsoon is a compelling and clear-eyed dispatch in the face of a cruel and relentless illness, or what Nordland describes as the "hawks' boil", a description of birds of prey circling their quarry. It is also the journalist's autobiography, revealing how he survived appalling malevolence in his childhood and went on to have an award-winning career as a war reporter.

The median survival time for someone with a glioblastoma is about 15 months. Around 250,000 people are diagnosed globally each year. In the US, it killed senators Ted Kennedy and John McCain, and President Biden's son Beau at the age of 46. In Britain, the former Labour culture secretary Tessa Jowell and former Labour general secretary Margaret McDonagh were both victims. Nordland describes his research into glioblastoma as "supercharged" and quickly discovers it is a neglected type of cancer. Survival rates have barely improved in 40 years. He writes movingly of the personal insight that comes with diagnosis, saying: "As Confucius is reputed to have said, it is only when confronted with your second life that you realise you only really have one life and finally appreciate it fully."

Nordland was brought up in southern California, one of six children. There were days on the beach, camping expeditions and fishing trips, but his father, Ronald James Nordland, was a violent and predatory figure. He would beat his wife, Lorine, with his fists and the children with the belt.

Lorine escaped with the children back to her family home in Jenkintown, Pennsylvania. It proved a safe refuge from the sinister presence of her husband, who later remarried. Several years later, Nordland discovered his father was a paedophile, convicted of a series of assaults. In July 1995, he was sentenced to life imprisonment for kidnapping and abusing an eight-year-old boy.

"I am the son of a convicted paedophile and kidnapper who died in an Idaho prison," he writes. "I am also the son of a working-class single mother of extraordinary fortitude and devotion, who was determined to protect her children from him, which she did at brutal cost to herself."

Nordland was juggling four jobs by the time he was 13, but also got involved in petty crime, with a spell in a county jail for shoplifting. He was released on probation for theft and was determined to mend his ways. "I lived in terror of going back to jail," he writes.

Nordland's book provides an invaluable aide-memoire on the reporter's craft

Nordland was unbowed by the past. After studying at Pennsylvania State University, he landed a job in 1972 on the *Philadelphia Inquirer*, benefiting from the tutelage of executive editor Gene Roberts, a former national editor of the *New York Times*. This era was the high-water mark of US journalism, with teams of reporters deployed on stories and the Watergate scandal starting to break.

In March 1979, the *Inquirer* covered the Three Mile Island accident, a partial nuclear meltdown at a power plant on the Susquehanna River in Pennsylvania. Nordland was tasked with heading the on-the-ground reporting team, going to the site despite the risks. The *Inquirer* won a Pulitzer prize for its coverage.

Roberts was impressed by Nordland's initiative and determination to land the scoops,

This week

Olivia Laing
Rachel Cooke on a vivid memoir detailing the author's restoration of her garden

Dorian Lynskey
Mat Osman reviews an encyclopedic book about culture inspired by the threat of Armageddon

Moses McKenzie
The author of An Olive Grove in Ends on his new novel, James Joyce and the black British diaspora

BELOW in hospital in Delhi, awaiting transfer to New York. Leila Segal

posting him to open the paper's Asia bureau. Nordland joined *Newsweek* in 1994, was appointed their chief foreign correspondent in 2005, and moved to the *New York Times* in 2009. This book provides an invaluable aide-memoire on the foreign reporter's craft, with the author describing the ruthlessness that is required. He explains that the best stories are often found miles behind the frontline, and repeats his mentor Roberts's advice to zig when everyone else is zagging.

After a career reporting from 150 countries, and moving from one bloody conflict to the next, Nordland came to a standstill with the glioblastoma. Family and friends rallied to support him at the New York hospital. His ex-wife, Sheila, was at his bedside, along with his three grownup children. His partner, Leila Segal, provided constant support.

Nearly two weeks after his collapse in Delhi, he had a "lime-sized" mass removed from his brain. The surgery on the day of his 70th birthday was followed by six weeks of radiotherapy and then eight sessions of chemotherapy over seven months. There were lifestyle changes. He quit alcohol, lost weight and started a low-carbohydrate diet. There were also more profound changes. He viewed the past and present with deep gratitude and relished his new life.

Nordland had brought up his children in different countries while commuting to war zones. He realised he had pursued a career with certitude and arrogance at the cost of family life. He now felt beloved. "In my second life, my children and I made peace and enjoyed a closeness I had once thought impossible," he writes. "In my second life, I could see clearly all the mistakes I had made in the first one."

Nordland has managed to survive beyond the median life expectancy, citing world-class care as one of the reasons. When asked by his son how his book ends, he responds: "I guess with my death."

This is a gripping memoir of a consummate foreign reporter, and an inspiring journal of self-discovery when the "cold breath of mortality" is on the neck. Nordland says it is a future he now faces with greater clarity. "If I do have to die – I have yet to accept that as a given – know that I will die a happy man."

To order Waiting for the Monsoon go to guardianbookshop.com or call 020-3176 3837

Fiction

Cosmic love on the Essex marshes

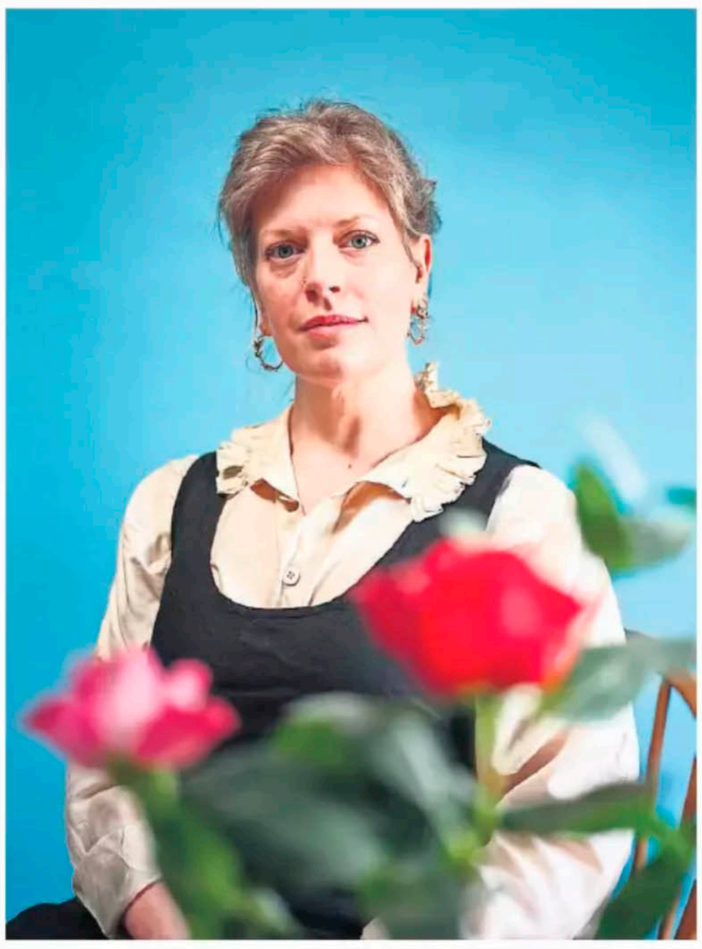
Sarah Perry's fourth novel, about a newspaper columnist who lives a double life, mixes themes of faith and physics to powerful effect, writes Alex Preston

Enlightenment
Sarah Perry
Jonathan Cape, £20, pp400

Sarah Perry's third book, *Melmoth*, remains, to my mind, one of the most complex and brilliant novels of the past few decades: a serious and haunting attempt to wrestle with the darkest elements of the 20th century. Perry remains best known for *The Essex Serpent*, her bestselling story of science, faith and monsters in late 19th-century England. Her extraordinary and ambitious fourth novel, *Enlightenment*, might best be thought of as a combination of the previous two books, being almost a sequel to *The Essex Serpent* and containing within it regular, uncanny echoes of *Melmoth*.

The book opens in 1997 with the Hale-Bopp comet high in the sky over the (fictional) Essex town of Aldleigh, just up the river from the Blackwater marshes and the half-drowned (and also fictional) village of Aldwinter, setting for *The Essex Serpent*. Our hero is the unlikely figure of Thomas Hart, "a man of Essex, for his sins", who is 50, bookish, gay and a columnist for the *Essex Chronicle*. He "had about him the melancholy religious air of a defrocked priest" and it's no wonder: he lives a double life, travelling down to London to pick up men before returning to sit in the pews at the Bethesda chapel, a congregation of Strict and Particular Baptists.

'She asks us to question conventional linear narratives': Sarah Perry. Michael Leckie



Perry herself was raised a Strict Baptist, and one of the animating energies of this novel is the way she engages with that dissenting legacy: the fondness she has for the community and moral clarity of the church, while recognising, as one character phrases it, that living with their God was "as if they had a lodger upstairs who'd bang on the floor with a broom if they ever made a noise". The novel traces the friendship between Thomas and a teenage girl in the congregation, Grace Macauley, who feels like a version of Perry herself as a bright, awkward, questioning young woman wrestling with the conflicting demands of her faith and the temptations of adolescent life.

Hart, reluctantly at first, is persuaded to start writing a column on astronomy in the *Chronicle*. We read these columns, recognising the way that Hart finds in the stars and the physics that control their path through the sky a kind of religious joy. "I had become a citizen of the empire of the moon," he writes in his first column. Later, we read that "when he understood Kepler's laws, he was brought almost to tears by such exacting beauty". Reading quantum mechanics, he discovers that "it has all the strangeness of theology". Towards the end of the book, Thomas finds that the "sky at night offered him a liturgy, and he attended devoutly to the inscrutable beauty of its syllables and propositions: redshift, blueshift, and the proper motion of the stars."

In this intelligent and moving book, Perry has constructed a kind of quantum novel

The Bethesda chapel sits near a ruined country house, Lowlands. There are rumours of a ghost – a woman who lurked in the background of old photographs. Thomas has written about her in his columns and is approached by the curator of the local museum, James Bower, who thinks he has identified the woman. He believes she is Maria Vaduva Bell, a Romanian who married the wealthy owner of Lowlands. Through a collection of diaries and letters, we build up a picture of the enigmatic Maria, an astronomer herself, still in love with a poet in Bucharest.

Love is also there in the late-90s narrative: Thomas falls for (the resolutely heterosexual) James, while Grace meets a rakish fellow student called Nathan. Meanwhile, another Romanian appears: a wandering priest with a dark past who may help to unravel the mystery of Maria. There are two grand set pieces here, both potential tragedies: one sees Lowlands burned to the ground, the other is more fleeting and intimate, although its repercussions are felt across the novel's broad sweep. We revisit Thomas, Grace and Nathan in 2008, then again in 2017, the sense each time of stepping into a world that is both utterly changed and held together by the same essential forces.

There's one extraordinary moment in the 1997 section of the book when Thomas, Grace and Nathan go together to visit Aldwinter. It feels like an act of pilgrimage, walking in the footsteps of Cora and Will from *The Essex Serpent*. This points to one of the deeper themes of the novel: motion and time. Perry mentions Carlo Rovelli's work in her acknowledgments, but rather than just using the work of the theoretical physicist to lend heft to Thomas's journalistic musings on science, it feels like Rovelli's *The Order of Time* provides a kind of organisational framework for the themes of the novel, suggesting also how we might read it alongside *The Essex Serpent*.

"Things pass, and they return," Thomas says at one point; later, he tells us that "I have the strangest feeling that things happen not one after the other, but all at once". Novels are time machines: their work is the measuring of events through time. What Perry has done in this intelligent and moving book is to construct a kind of quantum novel, one that asks us to question conventional linear narratives and recognise instead what is ever-present in Perry's luminous vision of Essex: truth, beauty and love.

To order Enlightenment for £17.60 go to guardianbookshop.com or call 020-3176 3837

Harriet Wistrich, right, with Sally Challen outside the Old Bailey in 2019. PA/Alamy

Society

She fought the law and women won

Solicitor, campaigner and feminist Harriet Wistrich reflects on her notable cases, from overturning Sally Challen's murder conviction using the defence of coercive control, to the bid to stop the release of serial rapist John Worboys, writes Yvonne Roberts

Sister in Law: Fighting for Justice in a System Designed By Men
Harriet Wistrich
Torva, £22, pp352

Feminist Harriet Wistrich had been a solicitor for 20 years, many of them with the noted human rights firm Birnberg Peirce (the Guildford Four, the Birmingham Six) when, aged 55, in 2015, she decided to have a rethink. She and her partner, campaigner Julie Bindel, embarked on a three-month sabbatical tour visiting Canada, South Korea, Cambodia and Vietnam, during which Wistrich developed the idea of a legal charity that would "tackle state accountability for all types of violence against women by undertaking the litigation specifically aimed at system reform through legal action". In short, she would set out to remodel parts of the law so that it offered justice not just to men, as it has done for generations, but also to women who, all too often, have been abused, traumatised and discriminated against long before an appearance in court.

So in 2016, Wistrich founded the Centre for Women's Justice (CWJ) to tackle a system that is not fit for purpose. Staffed by a tiny team, it's powered by Wistrich's tenacity, compassion, focus and inventiveness, evidenced in the 10 cases stretching back to the 1990s she describes in the book. The cases powerfully lay bare the appalling inadequacies of the police, the duplicity, arrogance and bone-headedness of the Met particularly and the blindness of the patriarchy to the female experience.

The book begins in the summer of 1991 when Wistrich and Bindel are campaigning for Sara Thornton, a woman serving a life sentence for killing her violent, alcoholic husband. At the time, the partial defence of provocation had its origins in the 16th century, available to men who killed in "justifiable anger" in the heat of the moment because of an insult to their honour.

"It was a law designed for men who kill in anger, not for women who kill out of fear," writes Wistrich. The Free Sara Thornton campaign eventually became Justice for Women, co-founded by Wistrich and Bindel, championing women such as Emma Humphreys, who killed her brutal pimp at the age of 17. The seeds of CWJ were sown.

At about the same time, Southall Black Sisters, a domestic violence service and feminist activist group that supported black and Asian women, was campaigning for the release of Kiranjit Ahluwalia, who had endured years of rape, beatings and house arrest at the hands of her husband. She had set fire to his bedclothes in an attempt to escape and he had died.

Thornton, Humphreys and Ahluwalia were all eventually released. The publicity about their cases ensured that the public became aware that "justice" could be sexist and discriminatory. Could that injustice be challenged?

Wistrich's answer is yes. Litigation can take years; she thrives on perseverance. In the book, she describes how in 2011, she began the fight to free Sally Challen, who was convicted of murdering her husband, Richard, with a hammer after three decades of horrendous abuse. She was sentenced to a minimum of 22 years in jail. Challen was eventually freed in 2019 after pleading guilty to manslaughter. Wistrich and her allies, including barrister Clare Wade KC, achieved a landmark ruling: it was the first time a court had considered a "coercive control" defence, accepting it as a form of domestic abuse. Judges are now required to treat years of abuse including coercive control as a mitigating factor when a woman is provoked to finally kill.

The other cases Wistrich covers in the book include the fight for justice and compensation for eight women who were tricked into relationships, and some bearing children, with undercover police officers from the now disbanded Special Demonstration Squad, a unit within Special Branch. Incredibly, the Met initially said this behaviour was no worse than a husband lying to his wife about an affair. A public inquiry that began in 2015 into undercover policing spanning more than half a century was intended to take three years. Wistrich writes that it is not expected to be completed until 2026. What is already known is that more than 50 women, so far, have been in long-term relationships with men they were unaware were undercover officers. Wistrich warns that the adoption of the so-called "Spycops" act in 2021 means that further victims of undercover cops could be denied the right to bring a claim for compensation. She writes: "Most of the women had devoted years to nurturing a relationship that was never going anywhere and some had spent many more driving themselves mad searching for a man who did not exist."

Judges are now required to treat years of abuse as a mitigating factor when a woman is provoked to kill

Then there was the appallingly bungled police investigation into taxi driver John Worboys, who raped and sexually assaulted more than 100 women, brutally offending for years. He was eventually arrested and found guilty of 12 of the cases. While he was still in prison, the Parole Board, without an obvious rationale, decided that it was safe for him to be released. The CWJ and women he had violated successfully prevented his release by reminding the Parole Board that Worboys had committed crimes against many more women than the 12 for which he had been prosecuted. Reforms have since been made to how the Board operates.

In 2018, the government opened up a new avenue for accountability in the form of police "super-complaints". It allows designated organisations to raise questions on behalf of the public about harmful patterns or trends in policing.

The CWJ became one of 16 designated bodies selected by the Home Office. Designated bodies can submit a super-complaint that is first assessed by HM Chief Inspectorate of Constabulary, the Independent Office for Police Conduct and the College of Policing; a high bar. If accepted, the three agencies then investigate and make recommendations for change.

The first highly significant CWJ super-complaint concerned the failure of police forces to make proper use of the powers they have to protect women facing domestic abuse. The second, equally important, addressed police-perpetrated domestic abuse. Both were successful. A year later Sarah Everard was raped and murdered by policeman Wayne Couzens, followed by a series of cases revealing all too clearly a deeply misogynistic culture in policing. Recommendations from both super-complaints are now under way.

Wistrich's skill lies in her innovative use of legislation, especially the Human Rights Act (1998), which includes the right to privacy, the right to life and the right not to be discriminated against. The book reveals how she combines this with a deft use of the media and, on occasion, crowdfunding, so that in her legal high-wire act, clients are protected from going broke if costs are awarded against them. "Not every battle ends in victory," Wistrich writes, "But we always make a mark."

To order Sister in Law for £19.36 go to guardianbookshop.com or call 020-3176 3837

In brief
by Ben East

Earth
John Boyne
Doubleday, £12.99, pp176

The second in Boyne's quartet of interlinked novellas exploring modern trauma sees the young boy who escaped the close-knit Irish island in the first book embroiled in a very public sexual assault trial in England. Public because Evan has ended up becoming a professional footballer, and films his team-mate in the bedroom with a young woman. Boyne tells what is a slightly workaday story with real pace, while attempting to add some pop psychology; it works, just, but Evan's redemption of sorts is certainly hard-won.

Vassal State
Angus Hanton
Swift, £25, pp304

There is a bravura chapter in Hanton's exploration of the UK's supposed "special relationship" with America that outlines how US-owned companies or investments dominate the way most of us eat, work and shop. It's a fascinating counterpoint to the notion that "taking back control" from Europe would mean more freedom. In fact, Hanton argues, by selling off contracts and companies to US entities paying little tax, yet acting as rent-takers for every transaction we make, we are becoming less independent than ever.

The Penguin History of Modern Spain
Nigel Townson
Allen Lane, £14.99, pp608 (paperback)

English-language histories of Spain usually grapple with the civil war, dictatorship and exceptionalism, throwing in a glint of bland sun-seeking tourism. As Townson points out in this excellently researched book, this "narrative of failure" is a myth. Comparing Spain with the rest of Europe over the course of the past 125 years, he finds sustained growth, and largely successful social and democratic change. The title ends too suddenly, however; Townson has earned the right to look to Spain's future, too.

To order Earth for £11.04, Vassal State for £19.36 or The Penguin History of Modern Spain for £13.19 go to guardianbookshop.com or call 020-3176 3837

Culture

Why is it always apocalypse now?

This entertaining study of our obsession with Armageddon and its energising impact on the arts shows that every generation believes it will witness doomsday, writes Mat Osman

Everything Must Go: The Stories We Tell About the End of the World
Dorian Lynskey
Picador, £25, pp512

Throughout the 500-plus pages of Dorian Lynskey's overview of the art and literature of the end of the world, terrible things are done to the Earth. It is frozen, boiled, irradiated and desiccated. It is bombarded by asteroids, comets and rogue planets; volcanoes and earthquakes destroy it from within. The planet is depopulated, or overpopulated, then riven by pandemics, droughts and disease. The seas drain away or rise, drowning everything. And even if the Earth itself survives, its inhabitants are easy pickings for the genocidal zombies, aliens, robots and artificial intelligences that artists have imagined along the way.

In less skilled hands this 10-Armageddons-a-page pace might make for a depressing read, but Lynskey's encyclopedic knowledge (we race from James Joyce to Joy Division, from Alan Turing to *The Terminator*), and his glee at the sheer inventiveness of the doomsayers' creations, make this an unlikely page-turner.

The stories we tell about the end of the world divide into two parts. The first half, before the advent of the nuclear bomb, is dominated by the biblical Book of Revelation, the ur-text for Armageddon. Revelation's power is in its cataclysmic breadth: the four horsemen – war, famine, conquest and death – are a mere *amuse bouche* for a main course of falling stars, bottomless pits, earthquakes, hail and seas of blood. A whole new genre sprouts in its shadow and it's a surprisingly highbrow crew who populate it. A chapter on Byron and Mary Shelley notes that at the same time they were inventing gothic horror they were also quietly setting the terms for the disaster tales to come. Byron's poem Darkness and Mary Shelley's *The Last Man* are revealed as the starting points for the likes of *The Road* and *I Am Legend*. Their era is the earliest precursor to today's disaster movies: thrill-seekers queued for hours to see painter John Martin's vast fiery canvases displayed with nerve-jangling sound and lighting effects.

Hiroshima changes everything. Pre-1945, the end of the world was usually the result of outside forces, either vengeful divinities or natural disasters. If us human beings were involved, it was as miserable sinners whom God might punish or forgive. The advent of the A-bomb wipes away this blamelessness; thereafter the end times are humankind's responsibility. Now when the Earth is destroyed it's through our own hubris (or, more terrifyingly, our own mistakes). Fiction and science feed off each other through this new nuclear age: a game of oneupmanship with weapons lifted from the pages of pulp sci-fi and movies such as *Dr Strangelove* taking the new rules of mutually assured destruction to their (il)logical conclusions. The classic image of postwar times is that of Charlton Heston in *Planet of the Apes*, finding the half-buried remains of the Statue of Liberty and realising he's been on a ruined Earth all along: "We finally really did it... You maniacs. You blew it up."

Dorian Lynskey and, below, Charlton Heston in Planet of the Apes (1968). *Pictorial Press Ltd/Alamy*

The second world war ushered in a golden age of apocalyptic entertainment where each new technological advance – robots, AI, bioengineering – was mined for its world-ending properties. There's barely a single 20th-century technological advance that writers and film-makers haven't found a cataclysmic use for. And despite today's apocalyptic mood, *Everything Must Go* makes a case for the 1980s being the high-water mark for world-ending entertainments. The cold war, energy crises and a White House populated by a movie star with a taste for apocalyptic literature (and a belief that the Rapture would save the righteous) combine into a worldwide preoccupation with doomsday scenarios.

What of today's new challenges? Lynskey points out that there has been surprisingly little mainstream climate-related disaster content. Perhaps, he says, it's because the slow boil of global heating doesn't lend itself to the spectacle we expect from our on-screen disasters; slowly rising sea levels or single-figure temperature rises are no cinematic match for an asteroid impact. What a tragedy it will be if the climate crisis never gets the kind of blockbuster disaster movie that the A-bomb did. It needs its own *Threads* or *The Day After*: TV shows that did more to alert the general public to the horrors of nuclear war than politicians ever did.

Everything Must Go is a curiously entertaining read. Partly there's the delicious, illicit thrill of imagining the world ending. We need not dread FOMO if everyone goes when we go. There's also the realisation that despite the vast armoury of world-ending events that human beings have imagined, we're somehow still here. The Earth may be punch-drunk and battered, but it survives. The biggest appeal of *Everything Must Go* is that it shows us that every generation from biblical times onward has thought it would be the one to witness Armaggedon. The 1980s, the millennium, the first world war: all saw huge swaths of the population expecting – and sometimes celebrating – the end times. And after each of these deadlines people woke, hungover and faintly embarrassed, to a brand new day. It might feel that in 2024 the ways in which we can wreck the Earth are more numerous and potent than ever, but it was ever thus; the world has always been just about to end.

The Ghost Theatre (Bloomsbury) by Mat Osman is out in paperback now. To order Everything Must Go for £21.25 go to guardianbookshop.com or call 020-3176 3837

Memoir

An Eden project of her own

While a cast of literary heavyweights grace Olivia Laing's account of her garden restoration, the real joys lie in her detailed description of the pruning and the planting and its soothing effect on her state of mind, writes Rachel Cooke

The Garden Against Time: In Search of a Common Paradise
Olivia Laing
Picador, £20, pp336

Olivia Laing's new book, *The Garden Against Time*, is as fragrantly replete as a long border at its peak. The word that comes to mind is spumy: a blossomy, brimful excess that's almost too much at times. Here are hundreds of plants, exquisitely described; here is colour, energy and expertise. In a way, it's akin to a garden itself; a place, almost a park, in which the reader never quite knows what's around the next corner. But while this is invigorating – my imagination whirred across the verdant expanses of its pages like some crazy, old-fashioned lawnmower – it's also tiring. Dizzy on its pollen, I often had to put it down. I began to think of the chapter breaks as conveniently placed benches on which I might for a while sit quietly, temporarily unassailed by endless common names, ongoing worries about honey fungus, and long disquisitions on privilege and exclusion.

Laing does two things at once. First and foremost, this book is a memoir, in which she describes her restoration of the garden attached to the house in Suffolk to which she moved in 2020, as Covid-19 raged on and so many of us sought respite in our backyards, balconies and window boxes (in the course of 2020, more than 3 million people in Britain began to garden for the first time, nearly half of them under 45). All her life, she has longed for a garden to call her own – one she would never have to give up on the whim of some landlord – and now, at last, she has one, bought with her husband, a retired Cambridge don. The work originally of a designer called Mark Rumary who liked hedges and ponds, this third of an acre cannot be seen in its entirety all at once, appearing instead as a series of secretive rooms; a beguiling prospect for a woman who read Frances Hodgson Burnett's marvellous novel *The Secret Garden* as a child.

But this narrative is mulched – somewhat buried at times – with deep thinking. When she's not in her garden, pulling ivy from walls, Laing is in the library, dragging books from shelves. Among her cast of characters are John Clare, Iris Origo, Rose Macaulay, WG Sebald and, above all, John Milton, whose long poem, *Paradise Lost*,

I don't think I've ever read a book that captures so well the deep pleasures of gardening

Fiction

What Anna did next

One of Marian Keyes's recurring characters moves back to Dublin and falls for an old flame in a comical tale of grit, growth and self-acceptance, writes Hephzibah Anderson

My Favourite Mistake
Marian Keyes
Michael Joseph, £22, pp608

Since she first introduced them to readers in her 1995 debut, *Watermelon*, Marian Keyes has been drawn repeatedly back to the five Walsh sisters. Having already claimed a novel apiece, now second acts beckon. A couple of years ago, Rachel, the star of Keyes's breakout bestseller, *Rachel's Holiday*, was the focus of a sequel, *Again, Rachel*. Now it's the turn of her younger sister.

My Favourite Mistake finds hotshot beauty PR Anna Walsh, who previously survived a car crash that killed her husband, pulling the plug on her glossy Manhattan life. Within a few short chapters, the 48-year-old has moved back to Dublin.

Jobless, homeless and eyeing a dwindling supply of HRT, she leaps at the chance to help save pals Brigit and Colm Kearney's plans for a luxury coastal retreat in the fictional tiny town of Maumtully. There's just one catch: helping her defuse local hostility and solve all manner of corrupt shenanigans will be an old acquaintance, Joey Armstrong.

In conversation with fellow novelist Curtis Sittenfeld last year, Keyes discussed menopausal romance in literature. Nodding to the way that writing by women – especially when it's successful – tends to attract reductive nomenclature, Sittenfeld quipped that this mini-genre-in-the-making might be dubbed "RomMen".

Here's hoping not. And yet evolving perceptions of ageing and female desire have created a gap in the market – one that Keyes caters to here with knowing wit, rehabilitating heartless bed-hopper Joey as a therapy-going classical music convert whose sex appeal is only burnished by an edge of vulnerability. The dream midlife romantic interest, in other words.

Marian Keyes: 'knowing wit'.

Above: Olvia Laing and, left, from The Garden Against Time. *Olivia Laing*

she reads for the first time during the pandemic lockdown. Such writers bring her to consider all manner of notions of Eden, whether utopian or built on sweeping entitlement, whether lost or found. This territory is often predictable. It's hardly surprising to read that the beautification of Shrubland Hall near Ipswich, whose parkland was designed by Humphry Repton, was funded with money made from slavery; I've also read Laing before on Derek Jarman's garden at Dungeness. Only when her material is less familiar does her research feel lush and fruitful. How gorgeous to read about the garden that the painter Cedric Morris and his partner Arthur Lett-Haines created in the 1940s at a Tudor house called Benton End; to picture the bombsites of postwar London utterly transfigured by wild flowers, as described by Rose Macaulay in her 1950 novel *The World My Wilderness*.

For me, though, the main event is the memoir. The literary and historical stuff is not half so infectiously written as Laing's account of her garden; of her pruning and her planting; of her early starts, coat over pyjamas; of her late-evening visitations, chasing shadows. At first, this surprised me. If I'm the child of two botanists, I'm more of a reader than a gardener. But I already knew quite a lot about Clare, Milton and the rest (others may not); I preferred to languish in what's basically a love story, with all the passion and intimacy this involves. I don't think I've ever read a book that captures so well not only the deep pleasures and satisfactions of gardening, but its near-hypnotic effect on the human body and mind: the "self-forgetfulness" it induces, a "trance of attention that is as unlike daily thinking as dream logic is to waking".

Laing restores her garden – two years' labour, and she's opening it to the public for charity – against a backdrop not only of Covid, a contested US presidential election and the outbreak of war in Ukraine, but also of anxiety-inducing events in her family. This brings the reader fully to feel the way autumn leaves, mud and seed catalogues may soothe a person, taking her out of her own head. I was envious, of course, not only of her lavish garden – photographs of which I've seen in the only glossy magazine to which I still subscribe – but of the immense amount of time she seems to have available to work in it (all mine is taken up with trying to pay my bills). But I tried my best to keep this at bay, like bindweed. And there is, in the end, a certain generosity here – or at any rate, a contagious energy, all secateurs and wheelbarrows – that has you looking at your own patch, however scant and small, with eager, nearly new eyes.

To order The Garden Against Time for £17.60 go to guardianbookshop.com or call 020-3176 3837

Anna's feelings for him are matched for intensity by her relationship with best friend Jacqui, with whom she hasn't spoken in more than a decade. Toggling back and forth between a thickening plot in "M'town" and regrettable episodes from Anna's past, Keyes unspools a story of grit, growth and self-acceptance.

There is much to love in *My Favourite Mistake*, from eye-wateringly comical turns of phrase (what could better capture two particular types of men than "Feathery Strokers" and "Beardy Glarers"?) to Anna's over-it venting about everything from age-related invisibility to all the time she's wasted "constructing complaints in a manner which made the fucker-upper still like me. Same with over-apologetic, explanatory emails of refusal." Overall, there's a depth to the novel's modestly proffered insights that make its more escapist elements feel well earned.

It's not spoiling things to say that whatever else Anna may or may not find in Maumtully, she will win something that's sure to make many a menopausal woman weak-kneed – not least the author herself, to whom it's long overdue in snootier literary quarters: respect.

To order My Favourite Mistake for £18.70 go to guardianbookshop.com or call 020-3176 3837

Nature

A sea view of civilisation

James Bradley's provocative and engrossing history of marine life identifies its role in shaping us – and the future crisis we face, writes Robin McKie

Deep Water: The World in the Ocean
James Bradley
Scribe, £22, pp464

The science fiction writer Arthur C Clarke once argued that our planet should not be called Earth. "Clearly it is Ocean," he observed. And certainly it is hard to deny its aquatic nature when we see that distinguishing sea-blue globe hanging in space in satellite photographs. Ours is undoubtedly a watery world.

This birthright is explored in detail by Australian writer James Bradley in a distinctive investigation of the marine roots of life and civilisation: from the deep history of evolutionary time to the rise of modern capitalism. We are creatures of the riverbank and the seashore, he argues – a species that has been shaped by water in ways that provide revealing perspectives on what it means to be human.

Just consider how we move around in the stuff. Hieroglyphs show people enjoyed swimming in ancient Egypt; pearls were harvested from the seafloor in the Gulf 7,000 years ago; while studies of Maya reliefs depict individuals swimming stylishly 2,000 years ago.

But the 18th century brought a small but significant transition to these aquatic pleasures. Historical accounts reveal Africans, Indigenous Australians and Native Americans still routinely swam using the overarm crawl, but in Europe the breaststroke was now king. The crawl was disparaged as a style suitable only for primitive races while the breaststroke was hailed as scientific and civilised. It was simply referred to as "White swimming".

This incipient racism was mild compared with other changes wreaked through our changing relationship with the sea, however. "The felling of forests for fuel and to build ships to move enslaved people, the slaughter of whales to make oil for lamps, lubricant for the machines in the factories and nitroglycerine for explosives – none of this would have been possible without the oceans," says Bradley.

And of all the world's great bodies of water, it is the Atlantic Ocean that accounts for the worst offences. The increasing wealth of western Europe from 1500 onwards was almost entirely accumulated by nations with access to the Atlantic Ocean, in particular the Portuguese, Spanish, English and Dutch. "This in turn is inseparable from the role of slavery," Barclay states.

On one side of the ocean, more than 12 million non-Europeans were shipped west as enslaved people. The goods they were forced to harvest, mine or manufacture were then transported eastward across the Atlantic. "Capitalism, and the systems of colonial exploitation and violence that fuelled its rise, arose on the oceans," we are told.

The seas will have the last word, however. Soaring global temperatures – triggered by unfettered capitalism set loose by marine trade – are now heating the planet dangerously, melting ice sheets and wrecking coral reefs as our factories and power plants belch out increasing amounts of carbon dioxide. As the oceans warm, marine animals are shifting polewards at an average of about four miles a year. Worse, rising sea levels will soon displace hundreds of millions of men, women and children who have homes near estuaries, bays or the seashore. An oceanic catastrophe awaits us.

"As sea levels rise, they bring with them the legacy of centuries of extraction and colonial violence," Bradley tells us. "To survive that future we will all need to be swimmers."

As you will have gathered, this is a book with an apocalyptic message at its core. We face a global crisis and the seas provide us with an effective way to examine its causes and likely outcomes, says Bradley. "The ocean reveals that the roots of the crisis we inhabit lie deep in the patterns of violent exploitation and extraction that have shaped the modern world."

It is an intriguing argument – though it is unlikely the seas will provide the only narrative that will help us understand the crisis we face. Nevertheless, they make an important focus for debate, and Bradley, in pursuing his thesis, has produced an impressive body of research and analysis. His relentless pursuit of every nuance and implication of his ideas leaves the book a little too fragmented. On the other hand, *Deep Water* is written with panache and argued with compelling clarity. The result is a provocative, engrossing read.

To order Deep Water for £19.36 go to guardianbookshop.com or call 020-3176 3837

Soaring global temperatures are wrecking coral reefs. *Nicky Dowling/Getty*

Children's chapter books of the month

Tales from the underground

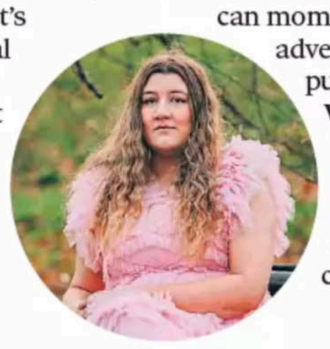
Lauren Child's Clarice Bean brings a light touch to big issues, Elle McNicoll explores autism – and a secret society is at work in Paris's sewers. By Kitty Empire

The inimitable Lauren Child revived her longest-serving character, Clarice Bean (7m sales, 25 years in print), in 2021. **Smile** (HarperCollins), her latest title, takes on big themes – ecosystem collapse, at home and beyond – in Child's matter-of-fact, meandering way. She is one of those gifted authors whose plots bimble along innocuously, with the ever-sparky Clarice internal monologuing about this and that.

All the while, Child unobtrusively builds Clarice's worry over an ill parent, and her realisation about the role of plankton (small) in sustaining blue whales (huge) for a science project that goes very wrong, but also very right. Libraries groan with publications unfairly tasking the most blameless in society with doing the work of averting climate catastrophe – "things YOU can do", etc – but Child captures the right worry-to-comfort ratio as disasters are turned around and unexpectedly lovely things happen too.

Elle McNicoll burst on to the scene in 2020 with *A Kind of Spark*, which found Addie, 11, campaigning to exonerate the victims of Scotland's witch trials. How many neurodivergent women were among them? In **Keedie** (Knights Of), McNicoll returns to Addie's family a few years earlier, focusing on her protective older sister, whose autism comes with fashion sense and an aptitude for righting wrongs.

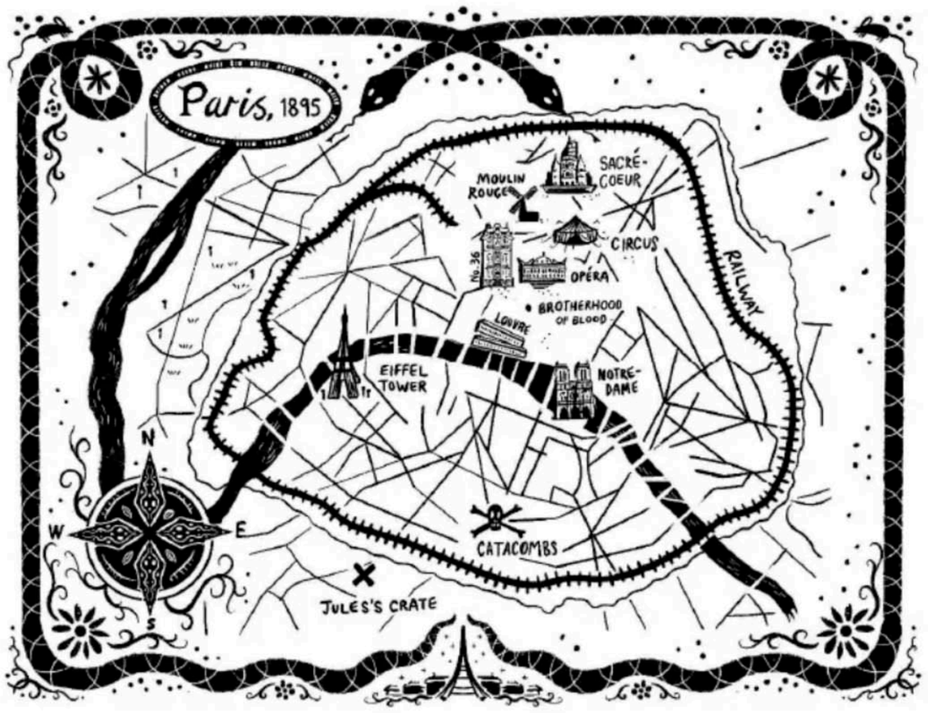
Keedie takes down school bullies (verbally). Soon, she is charging others for her services; eventually she takes things too far. It's another gripping, original read from McNicoll, who always has a moving plot ace up her sleeve.



In **The Wrong Shoes** – written and illustrated by Tom Percival (Simon & Schuster) – artistic Will is at the sharp end of a cost of living crisis. His injured dad is out of work; there's no money for shoes. Naturally, jerks like Will's nemesis Chris home in on sub-par footwear.

But when Will's dad turns to the loan shark, a furious Will ends up in league with Chris and out of his depth in this all-too-real tale of stolen footwear – and surprising turnarounds. Nearly three in 10 children in the UK live in poverty, according to the Joseph Rowntree Foundation. This is a book for right now.

Escapism, of course, is a tried-and-tested method that can momentarily alleviate adversity. The subject of publisher auctions, **The Whisperwicks: The Labyrinth of Lost and Found** by Jordan Lees (Puffin) builds its parallel worlds convincingly. Benjamiah Creek is 11, and an arch-rationalist. But a weird doll – a daemon-like poppet – soon leads him into a shadow realm. There, Benjamiah becomes enmeshed in a quest to find a missing boy, dodging the Hanged Men police force and solving riddles that will take him to the heart of Wreathenwold's labyrinth.



LEFT A map from Piu DasGupta's Secrets of the Snakestone and, inset, Elle McNicoll. Illustration by Helen Crawford-White

Piu DasGupta's debut, **Secrets of the Snakestone** (Nosy Crow), by contrast, doesn't need much hocus-pocus to be spellbinding – just vivid storytelling and an excellent cover illustration by Helen Crawford-White. In Paris in 1895, Zélie is a mystified maidservant. Her father sent her over from Kolkata for reasons unexplained; now he has gone missing.

Making friends with Jules, who knows the sewer network, Zélie turns sleuth. Of course, there is a circus in town; naturally, a stolen, powerful object – the Snakestone – figures. Is there a secret society at work in the maze-like underworld? There is! All of this is made fresh by DasGupta's brio and her subtle postcolonial side-eye, one that also celebrates the work of female scientists, so often unsung.

Translated from Dutch by Laura Watkinson, Yorick Goldewijk's **Movies Showing Nowhere** (Pushkin) won awards in the Netherlands. Strikingly original, it finds wry, motherless tween Cate being invited to a disused cinema to learn the ropes from the mysterious Mrs Kano. But (spoiler!) these screenings are something else altogether: vignettes from people's own pasts that viewers can step into.

So many kid-lit tropes are present in this sensational book (grief-stricken father, semi-wicked sort-of stepmother, time travel) but Goldewijk's magic-cineaste fable makes everything new again, even the video game *Mortal Kombat*. The final, emotional twist is like a kick in the solar plexus from a pixelated goon – but in a good way.

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The Guardian Bookshop

Fiction

Young men on the margins

England Is Mine
Nicolas Padamsee
Serpent's Tail, £16.99, pp336

Ever wondered what you'd do if your musical hero got cancelled? This nightmare scenario is brought to life in this impressive first novel by Nicolas Padamsee (one of the *Observer*'s best 2024 debut novelists). A nuanced and remarkably assured exploration of Britishness, toxic masculinity and the pernicious pull of the far right, *England Is Mine* charts a rapid descent into extremism fuelled by fandom and disillusionment.

David, one of two main characters, is a teenager of Iranian heritage living in east London. A social outcast who struggles with his image (bullies at sixth form call him "Makeup Boy"), he finds refuge in the music of Karl Williams, an outspoken solo artist who, during a show in Leeds, makes an Islamophobic comment about Muslim children being withdrawn from a local primary school because of LGBTQ teaching. "Could it be that maybe, maybe, Islam isn't 100% compatible with western values?" he goads the crowd. "You tell me."

While initially reticent, David feels that the public backlash against Williams is excessive. This position becomes more entrenched after David is assaulted by two young Muslims – one of whom he knows from college – setting him on a dark path towards catastrophe.

Padamsee tempers his depiction of radicalisation taking hold in a novel that is meticulously and sensitively paced. David's story is interwoven with that of Hassan, a longtime member of a Muslim youth centre who is determined to get into his first-choice university. As David moves from playing *Call of Duty* online to frequenting neo-Nazi chatrooms, Hassan begins volunteering at his local mosque: "He remembers his career adviser saying that volunteering experience would help his Ucas application stand out." The parallel lives of these two young men hang in the balance, converging in an act of racial hatred that is unthinkable but inevitable.

England Is Mine offers a searing indictment of the factionalism and marginalisation that grip 21st-century Britain. **Josh Weeks**

To order England Is Mine for £14.44 go to guardianbookshop.com or call 020-3176 3837

Moses McKenzie
‘My sister gleefully looks for negative reviews’

The award-winning Bristol-raised novelist on why his new book is set in the year of the St Pauls riot, being celebrated by a Tory politician – and the predicament of the black British diaspora. By Anthony Cummins

The books interview

Moses McKenzie photographed in Nottingham by Richard Saker for Observer New Review, April 2024.

Moses McKenzie, 26, won last year’s Hawthornden prize, previously awarded to Hilary Mantel and Ali Smith, for his 2022 debut, *An Olive Grove in Ends*, set among Jamaicans and Somalis in Bristol, where he grew up. William Waldegrave, a Tory MP in the city from 1979 to 1997, wrote in the *New Statesman* that the novel was “astonishing... rather as Dickens introduced complaisant Victorians to some of what was going on around them in the cities, McKenzie tells us what is actually happening”. His new novel, *Fast By the Horns*, returns to Bristol to follow a 14-year-old Rastafarian in 1980, the year of the St Pauls riot.

How did you research a book set before you were born?
With *An Olive Grove in Ends*, I’ll never [now] write a book where I have to do as little research. *Fast By the Horns* needed more, but most of it was conversations. It’s a period in living memory. My dad lived through it, my uncles, my auntie, my mum lived through it. I’ve been surrounded by stories of that time from yute.

Why did you want to write about that period?
I was thinking about the predicament of the black British diaspora. In the 80s, Rastafari was saying we need to go home. The narrator was raised in that idea and doesn’t want to challenge it, but the novel constantly brings him back to reality. So if the solution is: “Let’s go back to Shashamane Land [in Ethiopia]”, cool. But what happens to the black people here? And what is Shashamane Land actually like? You have to deal with the reality of who Haile Selassie was. So many Ethiopians talk about how his rule [1930-1974] was oppressive; for a group that denounces hierarchy, Rastafari is incredibly patriarchal.

Were there any models for the book?
Jabari [the narrator] has no time for compassion or introspective ability. He was only taught to be resilient, to keep going. It’s difficult to write in the first person and create empathy for a character like that. *The Catcher in the Rye* definitely influenced my thinking about how to do it. I knew the book needed to be short because the voice is so strong – eventually it would just get annoying.

The style feels more uncompromising than in your first novel.
In *An Olive Grove in Ends*, I wrote in an anglicised Jamaican patois. What I did was perhaps the wrong decision; I diluted the language and made it more akin to broken English. In *Fast By the Horns*, I took a leaf out of books by Andrea Levy, George Lamming and Sam Selvon – to double down on the rhythm of the speech, the spellings too.

Did you get any pushback editorially?
I have a good relationship with my editor. With *An Olive Grove...*, she floated the idea of a glossary quite sheepishly because she knew what the reaction was going to be [laughs]. I write knowing there are obstacles for the average reader – the average reader being a middle-class white person. But my job is not the same as my agent’s or my editor’s or my publicist’s. They’re employed to think about the widest readership possible; I’m not. My little sister’s always searching for negative reviews to show me gleefully; she’ll show the responses where people say the language is a barrier to them. I do have concern for my reader – I just have a specific idea of who that reader is. Anyone outside of that is a blessing.

How did it feel to be praised by William Waldegrave?
What he wrote made me laugh. It was nice though. I didn’t know who he was. I have a very romantic idea of writing: if your appreciation of your own work comes from its success, whether commercial or critical, you’re playing a risky game, especially as a black author. With *An Olive Grove in Ends*, which I think is a good book, the desire for that novel – the swiftness of how it was picked up – was a direct result of what happened with George Floyd, you know. A lot of black British writers were getting book deals. It was a chance [for publishers] to make money using death and discrimination as marketing tools. I’m not criticising individuals, more the system. At a festival someone asked whether I thought the uptake in diverse voices would continue; I said it 100% would not.

‘James Joyce? Man’s taken a lot of drugs’

Where did you write *Fast By the Horns*?
On my auntie’s dinner table.

What did you read as a child?
I loved Caroline Lawrence’s series *The Roman Mysteries - The Thieves of Ostia* is the first one. *The Lord of the Rings*. *Narnia*, especially *The Horse and His Boy*, the best one. Then I read books like *Alex Rider*, the *Lionboy* series, *Cherub* by Robert Muchamore; I just remember it said on the back that he was an Arsenal fan, and I was like, yeah. I read a lot in primary school and at the beginning of secondary school, then there was a period where I wasn’t really. I started again around 17 and decided to start writing in 2018; before then, I was just writing bars for my bredrins.

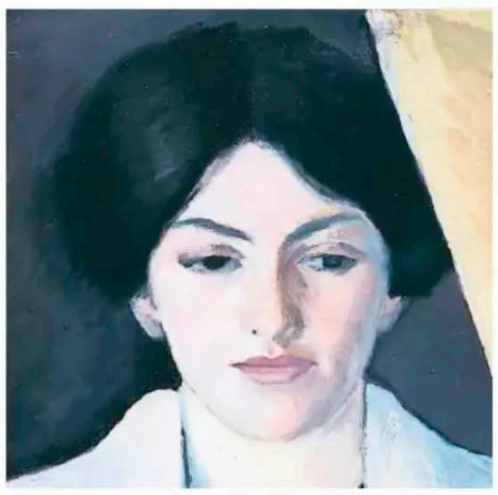
What have you been reading lately?
Ulysses. As soon as I started reading it, I Googled what Joyce’s relationship was with drugs, you know what I’m saying? My first thought was, man’s taken a lot of drugs. His writing is so alive. He loves the English language, that’s the most obvious thing to me. I’m also reading *History of Islamic Philosophy* by Henry Corbin, whose book *Alone With the Alone* [about the 12th-century philosopher Ibn ‘Arabi] is amazing. And I’ve been reading *Oral Poetry and Somali Nationalism: The Case of Sayyid Mahammad*, and a Sufi commentary on the Qur’an.

Almost everything I’ve been reading has been to do with my third novel, which starts in about 1400 and ends in about 1506. It’s set in the Caribbean, which is difficult to research because the peoples that were living there didn’t write and a genocide was enacted on them. With this book, [Gabriel García] Márquez’s inspiration will be obvious in my work for the first time.

Fast By the Horns is published on 9 May by Wildfire (£20). To order a copy for £17.60 go to guardianbookshop.com or call 020-3176 3837

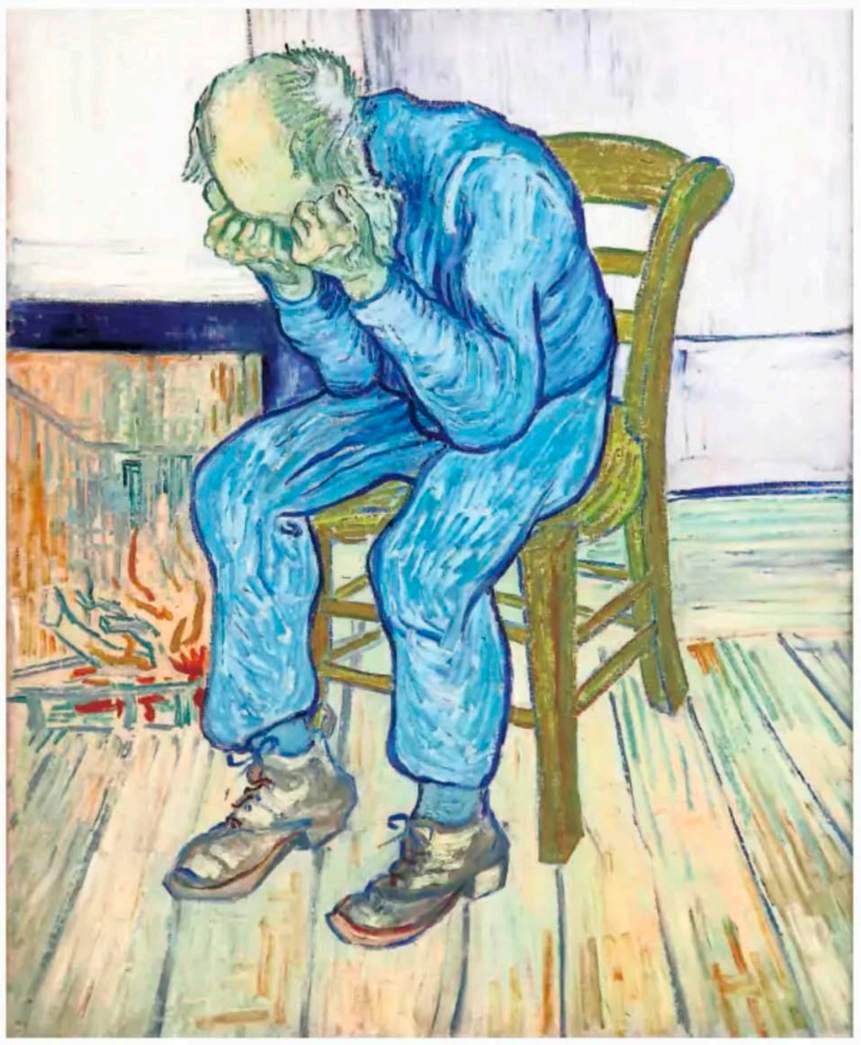
Puzzles

Guess the painting by Laura Cumming



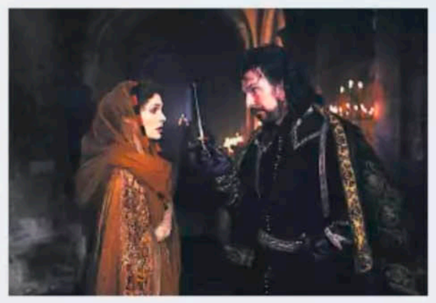
This week's question:
Who is painting whom (above)?
Answer next Sunday.

Last week's foot (below) belonged to the sorrowing old man (as the picture was once known) in Van Gogh's 1890 masterpiece *At Eternity's Gate*. The picture is based on an earlier drawing from 1882, showing the poor man, head in hands, worn out in a wooden chair. He acquired a small fire in a later lithograph – and turns into full colour in this painted variation, made when Van Gogh himself was in the asylum in Saint-Rémy. Whatever the subject has known – poverty, unemployment, bereavement – Van Gogh knows it all too. Except for the privations of old age. The artist died later that year, at the age of 37.



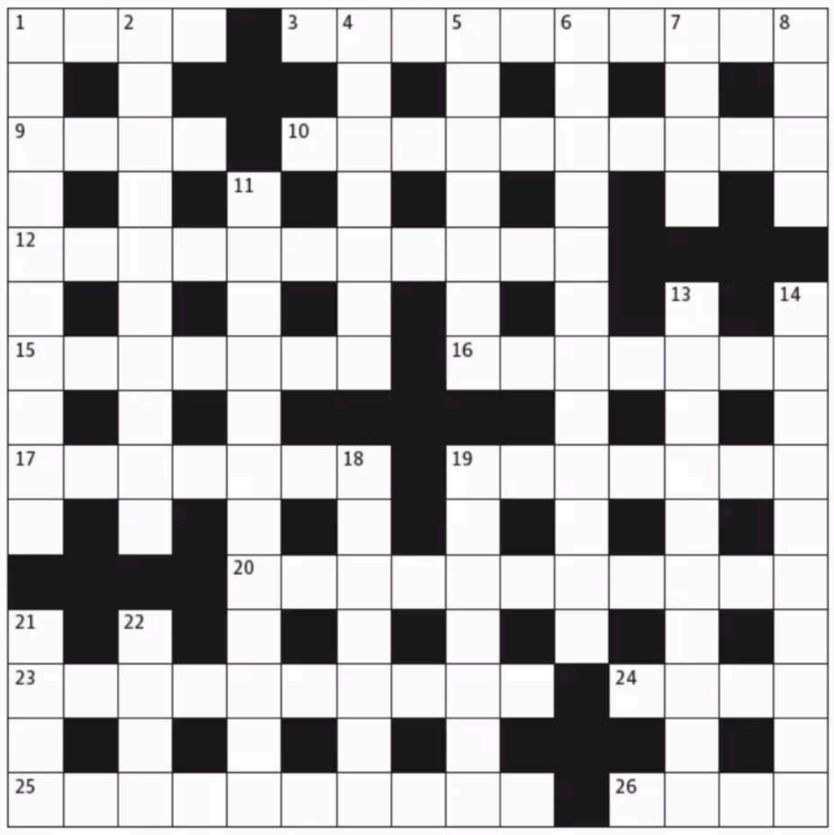
Cinema Connect

Each week we show three stills. Guess the films in question and the actor who connects them. (Bonus point if you can put them in chronological order.)



Set by Killian Fox
Answers on page 47

Everyman crossword No.4,045



Across

1 Frustrate fly (4)
3 Piano music, as can be picked up in Chinatown (10)
9 Diligent pupil trails back (4)
10 Supports chain restaurants (10)
12 Does an impresario's job – or just pretends (4,2,2,3)
15 Speech's missing opening – making allowances? (7)
16 Cordate, styled in '20s fashion (3,4)
17 Artist's questionable offering welcomed by deviate (7)
19 Announced what you may do to a flat singer (4-3)
20 Certain kids jostled for favourable position (6,5)
23 Devise alien people, ones who'll do the dirty work (7,3)
24 Row when Mr Woods ditches golf (4)
25 What you do in spare time, finding charger: it's an obsession (5,5)
26 Wager on a character coming from Athens (4)

Down

1 Dad's come up, popping in to contradict and censure (10)
2 Summer clothing, blue: a brief distraction (5,5)
4 Harry's getting drunk with us: cheers! (7)
5 Ingredients of tapas, satay and Italian sauce (7)
6 Perfect scores (6-6)
7 Canonically, Abel's iniquitous nemesis, primarily? (4)
8 Band's appeal? Not a sound (4)
11 Party top substantial woman's lost: turn around (2,1,3-6)
13 Interlaces ornately to bring everything to one place (10)
14 Country's down on job that's announced (5,5)
18 Piece belonging to collector is Ottoman dish (7)
19 Everyman would get stuck in to vacuous words and devices (7)
21 With derisive remarks, sent up old king (4)
22 End of U-boat? About time! (4)

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

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

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

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

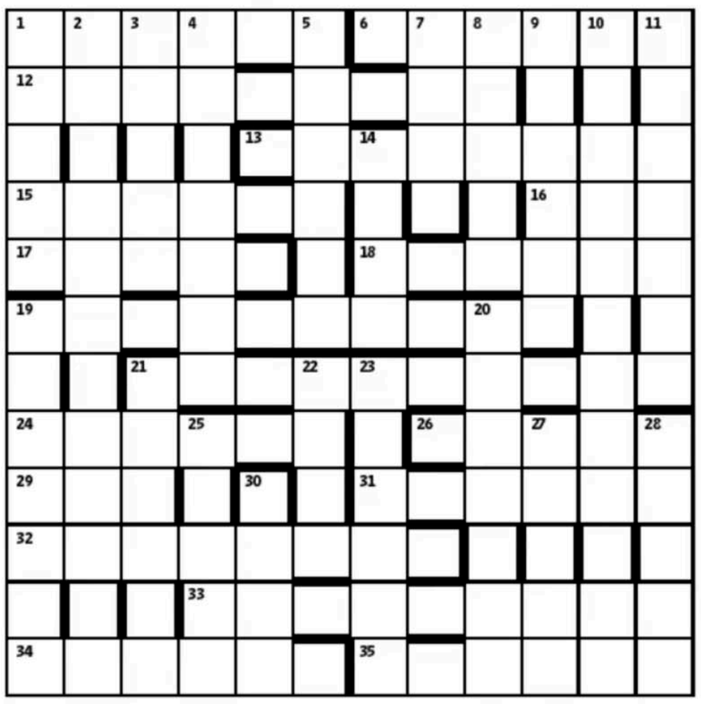
SOLUTION No. 4,044

Everyman No. 4,043 winners
RP Turner and P Dean, Swadlincote, Derbyshire
Philipp Berridge, Spalding, Lincolnshire
Rebecca Walkley, Dickleburgh, Norfolk
Colin Avery, Edenbridge, Kent
Pat McLaren, Bristol

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

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

Azed No. 2,706 - Plain



Name

Address

Post code

Across

1 Spotted cavity – it facilitates vertical cutting (6)
6 Jock's rent, beginning to stretch belief (6)
12 Short letter in pidgin revealing subterfuge (9)
13 One following Gottlob's theory, gist being involved with loci (8)
15 Local US promenade in parish bordering the briny (6)
16 Strain making one sound dejected, audibly (3)
17 Buddy having a turn involving major artery (5)
18 Strip with lines inside corset (6)
19 See me, famous Lady, measure female reproductive cell (10)
21 Light coat making tête rustle when it's windy (10)
24 Liqueur held in utmost regard (6)
26 Pater locally is given tea in weekend retreat? (5)
29 Leaves for chewing rolled from heart of Latakia (3)
31 Feature of Exeter–Bath returning? One gets a beating (6)
32 Soak on jetty, increasingly chilling (8)
33 Follower of Libyan priest as in getting excited about a sanctus? (9)
34 Story about Rechabite, idle chatter (6)
35 Medium and large, mixed, notwithstanding out-of-date (6)

Down

1 Take off special cloak (5)
2 Mum joins chaps with sailor in song, doctoring equipment (12)
3 German in post-war period, not pro daring, I'll follow (5)
4 Royal pursues exercises in old uniform (7)
5 Oxide turning air hot (6)
7 Lick prune? (4)
8 Sappers with diminished calibre getting order to retire (5)
9 Like oldie, lid drooping somewhat, maroon (6)
10 One hearty, sea rolling, chanting agreeably (12, 4 words)
11 Within charge, string up female prisoner (7)
14 Sticky mass and disposed of by greedy diner (4)
19 Shift, the whole lot taken up for courtesan (7)
20 It helps in preparing US cuppas, arrangement of a table line (7, 2 words)
21 Original musical version in court extravaganza (6)
22 Tie-dyeing technique that's shown rearing rare wild horse (4)
23 One of mixed parentage, first to last gaining respect (6)
25 Discharge from limb in case similarly shortened? (5)
27 A corgi running wild but not over feature of Cairngorms (5)
28 Make up in early afternoon? (5)
30 Glass of a kind? It's got nothing on china (4)

The Chambers Dictionary (2016) is recommended. It does not give one reasonably common abbreviation used.

Azed No. 2,703 solution & notes

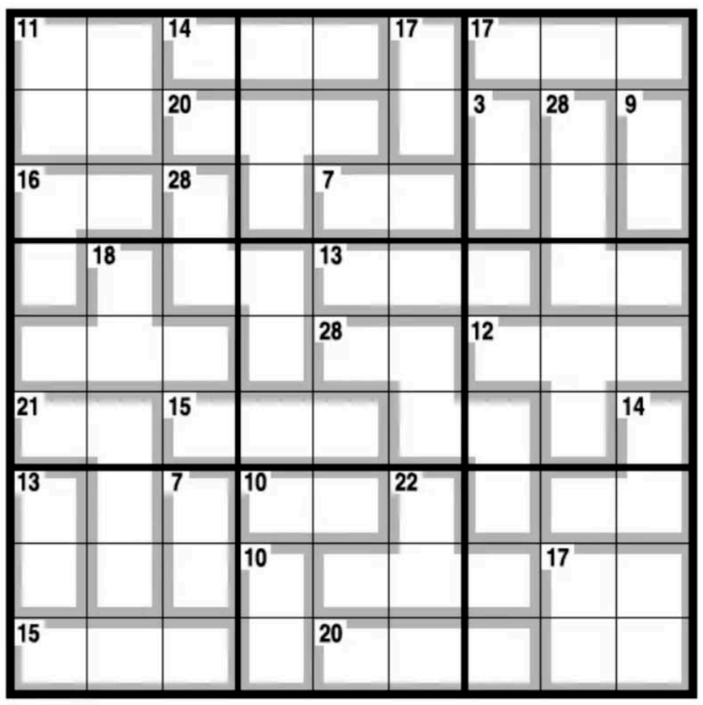
1 B	2 U	3 S	H	4 C	A	5 T	6 S	7 A	8 S	9 S	Y
O	M	T	10 P	A	R	A	Q	U	I	T	O
11 S	M	A	R	M	12 L	13 R	U	N	L	E	T
14 S	A	T	A	R	A	T	I	E	V	A	15 E
16 C	H	I	N	A	17 M	A	N	N	E	R	S
O	18 L	M	E	20 S	E	N	T	E	R	I	C
21 C	A	22 T	A	C	L	A	S	I	23 S	N	O
24 K	N	O	W	A	L	L	25 B	26 S	C	27 O	P
Y	D	N	28 I	T	A	29 I	O	N	O	N	E
30 T	R	I	C	O	T	A	31 A	B	L	E	T
32 B	A	T	E	L	E	U	R	S	I	R	T
33 S	T	E	R	E	34 D	I	S	C	A	S	E

Across 6, s + ass(a)y; 10, Pará, Quito; 11, sm(all) arm; 13, un in anag. less 1; 17, Anne R in MS; 19, ente(r) in anag.; 24, w a in knoll; 30, ric(h) in tot.
Down 3, a in mitts (rev.); 5, art in tan + alia; 6, quint in SS; 7, a + une (Fr.); 15, scope t in été; 28, reci(table) (rev.).

Azed Competition No. 2,703 results
CATACLASIS
1 T. C. Borland (2 The Knowle, London Road, Cuckfield, West Sussex RH17 5ET): Kinks in rock classic, a hit about a terminal in sunset (*a t in anag.; ref. Kinks' 1967 hit song 'Waterloo Sunset'*).
2 Dr J. Burscough: Deformation of core in basaltic scar, perhaps (*anag. less b, r*).
3 Mrs A. M. Walden: Something triggered by crushing catcall almost unsettled one appearing in a turkey (*anag. less l + 1 in ass; turkey = fool, theatrical flop*).
VHC I. Archer, N. Aspland, M. Barley, C. J. Brougham, T. Coates (Australia), E. Dawid, H. Freeman, R. J. Heald, D. F. Manley, A. Plumb, Dr S. J. Shaw, P. A. Stephenson, J. Vincent & Ms R. Porter, Ms S. Wallace, J. D. Walsh, L. Ward (USA), A. J. Wardrop, R. J. Whale.

Rules and requests
Send your entry to *Azed No. 2,706, The Observer, Kings Place, 90 York Way, London N1 9GU*. Entries must be postmarked no later than the Saturday following publication of the puzzle and must reach us within 10 days of publication of the puzzle (ie by Wednesday week following publication). Readers' solutions will be selected at random from all those received by the Observer by that date until three correct solutions have been found. A £25 book token will be awarded for each of the three correct solutions selected. The book token will be sent by post.
For further information visit theguardian.com/crosswords/2014/dec/30/azed-faq

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.

Cinema Connect answers
Amistad (1997), *The Shawshank Redemption* (1994) and *Robin Hood: Prince of Thieves* (1991) all star Morgan Freeman.

Chess by Jonathan Speelman

Diagram 1
White's king is in a pickle, but at least Black's queen is attacked. What is the cleanest and prettiest kill? (See note to move 34.)

India's Dommaraju Gukesh, 17, has won the candidates tournament after a nerve-shredding final round in Toronto a week ago today.It began with Gukesh on 8.5/13, half a point clear of Hikaru Nakamura, Ian Nepomniachtchi and Fabiano Caruana all on 8; and with the intriguing pairings of Nakamura v Gukesh and Caruana v Nepo. Gukesh equalised surprisingly easily against Nakamura, and even got an edge, but it quickly dissipated before he steered it to a draw. Caruana meanwhile, gained a serious advantage against Nepo and for a number of moves was winning, according to our computer overlords. But after Caruana lost the plot around the time control on move 40, Nepo fought back and the assessment seesawed from move to move between a draw and utterly winning for Caruana.

In the end, Nepo set up perpetual check, but Caruana found a brilliant final try that netted him a queen and pawn ending, with an albeit fairly meaningless extra pawn. It was a pretty trivial draw, but of course Caruana tried to win for another 30 moves or so before they shook hands on move 109!

Nepo remained the only undefeated player, but it was Gukesh who took the spoils. He is now the youngest world championship challenger and will play Ding Liren at the end of this year. Should the horribly out-of-form Ding by any chance withdraw (and this has been mooted by some commentators) then the three runners-up ought to play to decide who would face Gukesh in the world championship. But according to the regulations, only first place is to be decided by a playoff and the tie-break favours Nakamura.

Before the event, I had discounted Gukesh as a contender because I thought him too young . But he was tremendously stable and never really in trouble, apart from a single loss to Alireza Firouzja at the end of the first half. Later he said that despite this, he remained in really good spirits and he confirmed it with the excellent start to the second half below.

The final scores were Gukesh 9, Nakamura, Caruana and Nepo 8.5; Rameshbabu Praggnanandhaa 7, Vidit Gujrathi 6, Firouzja 5 and Nijat Abasov 3.5. The parallel women's candidates tournament was won convincingly by Tan Zhongyi on 9/14 and she will face Ju Wenjun next year. Incidentally, both winners have the same birthday, 29 May: in 2006 and 1991 respectively.

Vidit Gujrathi v Dommaraju Gukesh
Toronto 2024 (round 8)
Giuoco Piano

1 e4 e5 2 Nf3 Nc6 3 Bc4 Nf6 4 d3 a6
Rather unusual. There are numerous subtleties of move order in the Giuoco Piano and one point of a6 is that if 5 Ng5 d5 6 exd5 Na5 White has no check on b5.
5 0-0 h6 6 a4 Bc5 7 Be3 d6 8 Nbd2 0-0 9 c3 Re8 10 b4 Bxe3 11 fxe3
The doubled e-pawns are rather ugly, but White has potential on the f-file.
11 ... Be6 12 b5?! *This doesn't really disturb Black and later even helps him to open the a-file.*
12 ... Nb8 13 Bxe6 Rxe6 14 Qc2 Nbd7 15 d4?! *Weakening e4 without creating any real pressure: 15 c4 was sounder.*
15 ... Qe8 16 Rae1?! *Computers suggest 16 d5!? Re7 17 c4, weakening c5 but taking the pressure off the e-pawn and ready to meet 17... Nc5 with 18 Nh4.*

1 Vidit Gujrathi v Dommaraju Gukesh (to play)

Diagram 2
16 ... axb5 Opening the a-file.
17 axb5 Ra5 18 c4 Qa8 19 h3 Re8 20 Kh2 b6 21 Rf2 Ra2 22 Qd3 Ra3 23 Qb1 Qa4 24 Nh4 Ra8 25 Nf5 Kf8
White has some attacking chances on the kingside, but the knights provide excellent defence and Black's penetration down the a-file is much more telling.
26 Ref1 Ra1 27 Qd3 Qb4 28 Rxa1 Rxa1

2 Vidit Gujrathi v Dommaraju Gukesh (to play)

Diagram 3
29 c5?! *A desperate attempt to get some play.*
29 ... bxc5 30 Nc4 Qe1 31 Re2 Qg1+ 32 Kg3 Nh5+ 33 Kh4 Ndf6 34 Nxh6
Trying to disrupt the attack. I was expecting 34 Nxg7 but then Qh2 35 Nf5 Nf4! 36 exf4 Qxf4+ 37 g4 Rg1 38 Qe3 Rxg4+ 39 hxg4 Qxg4 is mate.
34 ... Qh2 35 Nf5 Rf1 36 g4 *See diagram 1.*
36 ... Rxf5! *Unsurprisingly there are other wins, such as 36 ... g5+ 37 Kxg5 Qxh3 38 Rg2 Nh7+ 39 Kh6 N5f6+ 40 Nh4 Qxh4 mate.*
37 exf5 *Of course 37 Rxh2 g5 is mate.*
37 ... Qg3+ 38 Kg5 Nh7+ And Vidit resigned since 39 Kxh5 Qxh3+ is checkmate.

3 Vidit Gujrathi (to play) v Dommaraju Gukesh

Television

By Hollie Richardson

Films by Jonathan Romney

The week's highlights

Today

Pick of the Day

The Piano

Channel 4, 9pm

Claudia Winkleman is back with one of the most feelgood reality shows on telly, travelling around the nation's railway stations to find the next big pianist. There's just one change – judges Mika and Lang Lang are no longer hiding (the jig is up!). First stop: Manchester Piccadilly, where young boxer Ellis delights with some Chopin, while jungle DJ and raver Salome belts out Nina Simone, and Lang Lang claims he's never heard Abba's The Winner Takes It All. **HR**

This Town

BBC One, 9pm

"This band is a lifeboat for every one of you..." Steven Knight's hard-scrabble 1980s drama about young Brummies trying to make vital music in volatile times reaches its finale. With the group in disarray – and Bardon (Ben Rose) adrift in Soho – it falls to military-trained Gregory (Jordan Bolger) to try to impose some discipline. **Graeme Virtue**

Dopesick

BBC Two, 10pm & 11pm

Disney's excellent drama about the US OxyContin crisis debuts on BBC primetime – and it's well worth catching. It follows individual stories of opioid addiction, with Michael Keaton as doctor Samuel Finnix, Kaitlyn Dever playing injured young miner Betsy and Will Poulter as ambitious pharmaceutical salesman Billy. **HR**

Film

The Circus

(Charlie Chaplin, 1928)
Sky Arts, 8pm

Following 1925's *The Gold Rush*, Chaplin faced the eclipse of the silent era, but triumphed – and won a special Academy Award – with a film that muses indirectly both on the nature of moviemaking as the Greatest Show on Earth, and on his own place in the tradition of comedy. Here, Chaplin's Tramp, on the lam as ever, wanders into a circus and soon takes his place among the clowns, acrobats and animals, with a tightrope act – beset by unruly monkeys – as his culminating tour de force. Every movie about circuses ever since – especially poetic art-cinema reveries such as Bergman's *Sawdust and Tinsel*, Fellini's *La Strada* and Woody Allen's *Shadows and Fog* – walk in this film's mercurial shadow. **JR**

Monday

Pick of the Day

Miriam: Death of a Reality Star

Channel 4, 9pm

"Six guys date the woman of their dreams and discover she is a man." That was the shocking brief for 2004 reality series *There's Something About Miriam* – in which trans woman Miriam Rivera revealed in the last episode that she was born male. Fifteen years later she was found dead. This three-part series speaks to producers and contestants involved in the show and Miriam's family and friends, as well as hearing recordings of Miriam herself.

Blue Lights

BBC One, 9pm

What is fast becoming one of the randiest response units on patrol (good luck with those sore heads, Annie and Shane) deals with the aftermath of the loyalist shooting – and Jonty is back to help. Meanwhile, there's a tearful moment with Stevie, who is reminded of his past when he arrests a man for assisted suicide. **HR**

Pompeii: The New Dig

BBC Two, 9pm

If you've stuck with the dig for this long, you've reached the final hours – and what poignant hours they are. By excavating a posh house, bakery and the equivalent of a launderette, it's moving to see the archaeologists discover what people were doing as Mount Vesuvius erupted, bringing devastation to the city. **Hannah Verdier**

Film

Strays

(Josh Greenbaum, 2023)
Sky Cinema Premiere, 2.15pm, 10.50pm

Yes, a comedy about talking dogs, but decisively uncute – and categorically not a children's film. High-minded it ain't, potty-mouthed it is, but *Strays* contrives to breathe fresh (if dubiously scented) air into the field of American gross-out humour. Will Ferrell provides the voice of an uncrushably naive little terrier named Reggie, abandoned by his low-life owner (Will Forte). When Reggie encounters Bug, a street-smart Boston terrier (manically voiced by Jamie Foxx), he learns what doggie style is really about. Peeing, bottom-sniffing, sofa-humping – yes, *Strays* is about as elevated as a *Dumb and Dumber* for dachshunds, but it has invention and flashes of inspired weirdness, and Ferrell's ingenu brings it characterful charm. **JR**

Tuesday

Pick of the Day

Michael Palin in Nigeria

Channel 5, 9pm

It's the third and final week of Palin's incredible 1,300-mile journey across Nigeria, and he's heading south to Benin City. As soon as he arrives, a local woman shares her strong feelings about statues there that are a reminder of British forces burning down the city in 1897. Thousands of bronze artefacts were also taken, which are still on display in the British Museum, and the city wants them back. Later, there is delicious jollof rice for lunch, and time to reflect.

For the Love of Dogs With Alison Hammond

ITV1, 8pm

An unlucky pug with endless ailments and a German shepherd who is scared of her own shadow get big, warming Alison Hammond hugs at Battersea Cats and Dogs Home this week. She also helps to train a litter of lurcher pups who quite frankly need a few lessons in manners.

Mel Giedroyc: Unforgivable

Dave, 10pm

Inescapable reality TV star Jamie Laing, comedian Fern Brady and musician/actor Jordan Stephens are the three celebrities confessing their unforgivable moments this week. There are anecdotes on bad sex education, beef with ex-children's TV presenter Lizo Mzimba and more than one run-in with the police. **HR**

Film

Happening

(Audrey Diwan, 2021)
Film4, 1.50am

French writer-director Audrey Diwan won Venice's top prize the Golden Lion with this forceful adaptation of *L'Evénement*, the 2000 autobiographical novel by Nobel laureate Annie Ernaux. France, 1963: Anne (Anamaria Vartolomei) is a university student navigating the treacherous waters of early 60s assumptions about gender roles and sexual mores. Discovering she is pregnant, she seeks an abortion in a hostile social environment. Meticulously attentive to the complexities of its era – with an extraordinary performance from Vartolomei – *Happening* pulls no punches, emotionally or visually. Given the current onslaught on abortion rights, it couldn't be more urgently a film for our own era. **JR**

Wednesday

Pick of the Day

Race Across the World

BBC One, 9pm

Poor Brydie and Sharon have been eliminated, while best pals Alfie and Owen take the lead as they leave Cambodia (at the end of the Cambodian national holiday, Pchum Ben) in search of the next checkpoint in a mountain village on the Thailand-Myanmar border. They soon find themselves in big trouble – but they're not the only ones. James may have lost his passport and Eugenie's (below, left) patience is being tested by her daughter Isabel ("I feel like I'm your punchbag!")

Andi Oliver's Fabulous Feasts

BBC Two, 8pm

More gorgeous foodie gatherings with chef Andi Oliver, this week in the Rhondda valley – where she meets Mr Gay Wales 2016, Paul, whose family was shaped by the 1980s miners' strike. Oliver is there to help launch the community's first Pride party, where she'll serve local delicacy bara brith (speckled bread).

Mammoth

BBC Two, 10pm

It's the final episode of this short but promising retro comedy about a moustachioed teacher who is frozen in the 1970s and revived in the present day. After his friend dies, Mammoth (Mike Bubbins) decides he doesn't want to grow old alone – so he (somewhat overconfidently) enters the world of dating apps. **HR**

Film

Cape Fear

(Martin Scorsese, 1991)
BBC One, 11.40pm

This thriller may not be A-grade Scorsese, but it compels with its full-bloodedness and the slyness with which the director puts his own stamp on an ostensibly impersonal studio project. A remake of the 1961 thriller, it puts Robert De Niro in the Robert Mitchum role of the criminal who sets out to terrorise the family of lawyer Nick Nolte. De Niro's gloating, tattoo-covered Max Cady shows the actor at his all-out wildest; the scenes in which he moves in on Nolte's daughter (Juliette Lewis, at her best) are maybe the nastiest moments in Scorsese's work, but make a compelling depiction of predatory malice. The 80s/90s home invasion thriller taken to the level of high art, or nearly. **JR**

Thursday

Pick of the Day

The Tattooist of Auschwitz

Sky Atlantic, 9pm

Heather Morris's bestselling 2018 novel was inspired by the remarkable true story of Lali Sokolov, a Slovakian Jew who was ordered to tattoo prisoners at Auschwitz-Birkenau, and Gita Furman, the fellow inmate with whom he fell in love. The pair married after they both survived. This devastating six-part adaptation doesn't shy away from the horrors. Jonah Hauer-King is young Lali and Anna Próchniak is Gita, while Harvey Keitel is older Lali and Melanie Lynskey is Heather.

Instagram's Worst Con Artist

ITV1, 9pm

Instagram influencer Belle Gibson gained money and fame by claiming she had cured her terminal cancer through wellness and healthy eating. In this second part of the juicy documentary investigating what happened, it picks up with Gibson deleting her posts as journalists circled her, plus a disastrous TV interview.

The Other War

BBC Three, 9pm

Reporter Isobel Yeung and her team are on the ground in the occupied West Bank, as they navigate gun battles, combat raids and secret meetings while the conflict continues. What they find, they say, "raises serious questions about the conduct of the Israeli military", and they uncover "a dangerous situation that is on the brink of exploding". **HR**

Film

Les Misérables

(Ladj Ly, 2019)
Film4, 1.10am

Neither a costume drama nor a musical, this incendiary thriller is related to Victor Hugo's novel insofar as it is set in one of his locations – Montfermeil, near Paris, now dominated by tower blocks. This debut by Malian-born writer-director Ladj Ly centres on three local cops – two hardened regulars and newcomer Stéphane (Damien Bonnard), whose first day at work involves a face-off over a stolen lion cub. As things build to a shocking showdown, the real catalyst for the crisis is the behaviour of the police, especially meatheaded Chris, played by co-writer Alexis Manenti. Politically furious, and one of French cinema's most vital productions this century, in the tradition of both *La Haine* and *Do the Right Thing*. **JR**

Friday

Pick of the Day

This Cultural Life: Boy George

BBC Four, 11pm

Boy George is an open book (he is promoting his memoir) as he sits down with John Wilson to spill all in half an hour. He talks about his tight relationship with his mother, who died last year, the life-changing moment he saw the Ziggy Stardust tour at the Lewisham Odeon in 1973, his introduction to London's gay scene in the late 70s, meeting Quentin Crisp in New York with Andy Warhol and dealing publicly with addiction. Not much to get through, then.

Granite Harbour

BBC One, 8pm

The moody Aberdeen police drama returns for a second series, delving deep into the Granite City's murky criminal underworld. It opens with DS Lara Bartlett (Hannah Donaldson) and detective Davis Lindo (Romario Simpson) reunited and investigating a body that has been found in a car with a syringe stuck in it – but is it more suspicious than it first seems?

Avoidance

BBC One, 9.30pm

Jonathan and Claire both want to break up with their new partners (fun guest-star turns from Aisling Bea and Matthew Lewis) – but will either of them have the bottle to do it, especially when there's a baby shower to get to and a dead cat to deal with? And does it mean they want to get back together? The final episode airs after the news. **HR**

Film

Saint Maud

(Rose Glass, 2019)
Film4, 10.50pm

Currently getting big-league attention for her new release *Love Lies Bleeding*, British writer-director Rose Glass made a brilliant debut with this unnerving essay in psychological horror. Set in an English seaside town, it stars Morfydd Clark as Maud, a young woman working as a private nurse to Amanda (Jennifer Ehle), a famous dancer now terminally ill and living in reclusion. Maud's extreme religious convictions lead her to believe that she has a divinely appointed mission to save the lost soul in her care; matters take an inexorable gothic turn. Elegantly swerving between realism and hothouse expressionism, this is a bold, disturbing achievement, with depth and empathy. **JR**

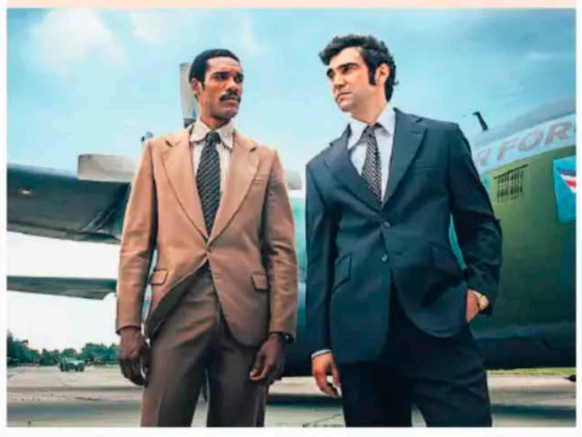
Saturday

Pick of the Day

Spy/Master

BBC Four, 9pm & 9.50pm

This cold war drama follows Victor Godeanu (Alec Secăreanu, below right), the fictional right-hand man to Romanian dictator Nicolae Ceaușescu (loosely based on real-life figure Ion Pacepa) over a heart-racing week. As Ceaușescu grows paranoid, his government is poised to uncover Victor as a Soviet spy – so he uses a diplomatic trip to Germany to defect to the US with the help of undercover Stasi agent Ingrid von Weizendorff (Svenja Jung) and CIA man Frank Jackson (Parker Sawyers, left).



Bettany Hughes's Treasures of the World

Channel 4, 7pm

The intrepid historian returns to Azerbaijan, starting with a stay in Khinalig, the highest, most remote village in the Greater Caucasus. Next, she explores the area's literary heritage, specifically "the Shakespeare of the East", writer Nizami Ganjavi. The only way to her final destination, Nakhchivan, is by air.

Our Dream Farm With Matt Baker

Channel 4, 8pm

The five wannabe tenants of Wallington Estate go to market this week, where they must buy cattle for a buyer who can't be there – despite some having never bought livestock before. Back on the farm, they need to restore wetland habitats, before heading to a business plan meeting. It's exhastung work, if you can get it. **HR**

Film

Road House

(Rowdy Herrington, 1989)
5STAR, 9pm

Just remade in more sophisticated form with Jake Gyllenhaal – but classy ain't always what knockabout action needs. An ebullient piece of late-80s pulp, this stars a smoothly laidback Patrick Swayne as Dalton, a Zen-inclined head bouncer at a Missouri niterie where the clientele are inclined to boisterousness. The local boss man has a hand in the mayhem: he's played by the great Ben Gazzara, in unctuously malevolent form. Kelly Lynch is the doctor who bandages Dalton's wounds and falls for him, Sam Elliott his lean and leathery mentor. Despite a super-tacky *Playboy* aesthetic, *Road House* nevertheless has an authentic no-nonsense vigour. The Jeff Healey Band give good barroom-blues value as the house residency. **JR**

Radio *By Stephanie Billen*

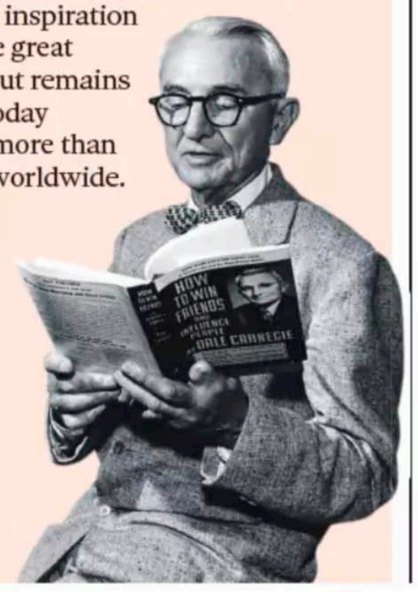
Picks of the Week

Context is all. In Charlotte Keatley's moving 1985 play, ***My Mother Said I Never Should*** *(Sunday, Radio 4, 3pm)*, we see how the actions of four generations of women can only be understood in relation to their family history. Lesley Nicol (*Downton Abbey*'s Mrs Patmore) stars as Doris with Siobhan Finneran as daughter Margaret in an absorbing two-part adaptation by the playwright herself. When Margaret's unmarried daughter, Jackie, becomes pregnant, Margaret takes on baby Rosie, but as the ramifications of this play out, Doris urges her granddaughter to take control: "You have to ask for what you want... I never did..."

In ***Alien Earths*** by Lisa Kaltenegger *(from Monday, Radio 4, 11.45am)*, read by Pippa Nixon, the astronomer suggests that "discovering life on another planet would for ever revolutionise our entire worldview". With about 200bn stars in our galaxy alone, and planets circling most stars, the likelihood is that we have company, yet as noted by scientist Enrico Fermi in his famous paradox, we have no evidence. While we continue to investigate, the view from space reminds us of the fragility of our planet – Carl Sagan's "mote of dust suspended in a sunbeam".

A five-part series, ***About the Boys*** *(from Monday, Radio 4, 1.45pm)*, focuses on the UK's male teenagers, who have been opening up to producer Catherine Carr. "You just don't know what the hell a man even is in today's society," says one boy, discussing the difficulty of reconciling social media images of manhood with girls' expectations of emotional intelligence. Incorporating expert commentary and research data on how boys' lives have changed, the series considers issues including porn and gang culture, with Monday's programme exploring how sports and performing groups can offer valuable male role models.

Witness History *(Wednesday, World Service, 8.50am)* continues its mission to bring us history from those who were there. Here Donna Dale Carnegie explains how her father, Dale Carnegie, came to write *How to Win Friends and Influence People*, after a failed attempt at novel-writing. His pioneering 1936 self-help book offered inspiration following the great depression but remains as relevant today having sold more than 30m copies worldwide.



Winning ways: Dale Carnegie. AP

Monday 29

Blue Lights, BBC One, 9pm
Does Annie (Katherine Devlin) regret her fling with Shane?

BBC One

6.0 **Breakfast** (T) **9.30** Morning Live (T) **10.45** Big Little Crimes (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) **1.0** News (T) **1.30** Regional News and Weather (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) (R) **3.0** Escape to the Country (T) **3.45** Garden Rescue (T) **4.30** Bridge of Lies (T) (R) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News and Weather (T) **6.55** Party Election Broadcast (T) (R) By the Labour party. **7.0** The One Show (T) **7.30** EastEnders (T)

8.0 **Panorama** (T)
8.30 **The Bidding Room** (T) (R) Nigel Havers hosts as five dealers bid for items brought in by the public.
9.0 **Blue Lights** Love Knows (T) (3/6) As tensions mount, a response call forces Stevie to confront his past, and Annie deals with the fallout from an impulsive decision.

10.0 **News** (T)
10.30 **Regional News** (T) Weather
10.40 **Have I Got a Bit More News for You** (T) (R) Martin Lewis hosts.
11.25 **Glow Up: Britain's Next Make-Up Star** (T) (R) (3/6) The makeup artists create theatrical looks for the cast of *Six the Musical*.
12.25 **The Repair Shop** (T) (R) **1.25** Weather **1.30** News (T)

BBC Two

6.30 **Bargain Hunt** (T) (R) **7.15** Money for Nothing (T) (R) **8.0** Sign Zone: Master Chef (T) (R) **9.0** News (T) **12.15** Politics Live (T) **1.0** Snooker: The World Championship (T) Seema Jaswal presents coverage of the afternoon session on day 10 at the Crucible theatre in Sheffield, featuring the conclusion of two second-round matches. **6.0** Richard Osman's House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Snooker (T) Further coverage from Sheffield.

8.0 **Remarkable Places to Eat** (T) (R) Chris Bavin takes Fred Sirieix on a culinary trip around the New Forest.
9.0 **Pompeii: The New Dig** (T) (3/3) The archaeologists complete the excavations of a villa, a bakery and a laundry and discover what people were doing during the city's final hours.

10.0 **Mortimer & Whitehouse: Gone Fishing** (T) (R) (1/6) Beachcasting, and grilse on the Exe in Devon.
10.30 **Newsnight** (T) Weather
11.15 **Snooker Highlights** (T)
12.05 **Snooker Extra** (T) **2.05** Sign Zone: Countryfile (T) (R) **3.0** Food Stories (T) (R) **3.30** How to With John Wilson (T) (R) **4.30** This Is BBC Two (T)

ITV1

6.0 **Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News and Weather (T) **2.0** Alan Titchmarsh's Gardening Club (T) **3.0** Winning Combination (T) (R) **4.0** Tipping Point (T) (R) **5.0** The Chase (T) (R) **6.0** Local News (T) **6.20** Party Election Broadcast (T) Conservatives. **6.30** News (T) **7.30** Emmerdale (T) Manpreet misfires. Things are bad between Marlon and Rhona. Charity pulls Mack up over his attitude.

8.0 **Coronation Street** (T) An unwelcome surprise awaits Nina on a visit to Roy.
9.0 **Martin Clunes: Islands of the Pacific** (T) (3/3) The actor explores Micronesia, seeing the effects of invasive species on Guam and learning about conservation and sustainability work on Palau.

10.0 **News** (T) Weather
10.30 **Local News** (T) Weather
10.45 **The 1% Club** (T) (R) Quizshow hosted by Lee Mack in which the questions are all about logic and commonsense.
11.40 **All Elite Wrestling** (T) (R)
1.20 **Shop on TV** 3.0 Glitter: The Popstar Paedophile (T) (R) **4.15** Unwind With ITV (T) **5.30** Made in Britain (T) (R)

Channel 4

6.10 **Countdown** (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Triple bill. **8.05** Everybody Loves Raymond (T) (R) Triple bill. **9.30** Frasier (T) (R) Triple bill. **11.0** Work on the Wild Side (T) (R) **12.0** News (T) **12.05** Sun, Sea and Selling Houses (T) (R) **1.05** Find It, Fix It, Flog It (T) (R) **2.10** Countdown (T) **3.0** A Place in the Sun (T) **4.0** Narrow Escapes (T) **5.0** Chateau DIY (T) (R) Angela and Steve try to create a toilet in one of their turrets. **6.0** Four in a Bed (T) **6.30** The Simpsons (T) (R) **7.0** News

8.0 **Jamie Cooks Spring** (T) New series. Jamie Oliver demonstrates recipes using seasonal produce.
9.0 **Miriam: Death of a Reality Star** (T) (1/3) Documentary about Miriam Rivera, the world's first transgender reality TV star and her 2003 series *There's Something About Miriam*.

10.0 **Murder Case: The Digital Detectives** (T) (3/3) Thames Valley police investigate the murder of a 13-year-old boy.
11.05 **Night Coppers** (T) (R)
12.05 **Surviving R Kelly** (T) (6/6) **1.0** Ramsay's Hotel Hell (T) (R) **1.50** The Simpsons (T) (R) Double bill. **2.40** Couples CDWM (T) (R) **3.35** Grand Designs Australia (R)

Channel 5

6.0 **Milkshake!** **9.15** Jeremy Vine (T) The broadcaster and Storm Huntley discuss the latest news and get views and opinions on the stories of the day. **11.15** Storm Huntley (T) The debate continues. **12.45** Friends (T) (R) Double bill. **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM A Mother's Secret (Fred Olen Ray, 2020) (T) **4.0** Bargain-Loving Brits... (T) **5.0** News (T) **6.0** Police Interceptors (T) (R) **7.0** Traffic Cops (T) (R) Officers are out protecting lorry drivers and their cargoes.

8.0 **Motorway Cops: Catching Britain's Speeders** (T) PC Jan Simlesa pulls over a BMW and smells alcohol on the driver's breath.
9.0 **Inside the Force** (T) PC Adam Woodland arrives at an estate where a woman is suspected of hitting her daughter, and a bloodied man is found in the road.

10.0 **Police Code Zero: Officer Under Attack** (T) (R) A PC who was attacked by a mugger.
11.05 FILM **The Commuter** (Jaume Collet-Serra, 2018) (T) Thriller starring Liam Neeson and Patrick Wilson.
41.10 **Live Casino Show** (T) **3.10** Greatest Ever Movie Blunders (T) (R) **4.45** House Busters (T) (R)

BBC Four

7.0 **Great Australian Railway Journeys** Kuranda to Townsville (T) (R) (5/6) Michael Portillo travels through Queensland, learning to harvest sugar cane, braving a crocodile safari and hearing how locals withstand tropical storms.

8.0 **Snooker: The World Championship** (T) Hazel Irvine presents further coverage of the evening session, featuring the conclusion of the final two second-round matches. With commentary and analysis from John Parrott, Shaun Murphy, Joe Perry, Dennis Taylor and others.

10.0 **Civilisation: A Personal View by Kenneth Clark** Man: The Measure of All Things & The Hero as Artist (T) (R) (4 & 5/13)
11.40 **Imagine... Faith Ringgold – Tell It Like It Is** (T) (R)
12.50 **Great Australian Railway Journeys** (T) (R) **1.50** A Victorian Scandal (T) (R) **2.20** Crucible: 40 Golden Snooker Years (T) (R)

Other channels

BBC Three

7.0pm The Next Step **7.20** The Next Step **7.45** The Catch Up **7.50** Quiet Life **8.0** Gavin & Stacey **8.30** Gavin & Stacey **9.0** Ibiza: Secrets of the Party Island (4/4) **9.40** High: Confessions of An Ibiza Drug Mule (3 & 4/5) **10.50** Man Like Mobeen **11.15** Man Like Mobeen **11.40** Man Like Mobeen **12.05** Gavin & Stacey **12.35** Gavin & Stacey **1.05** Quiet Life **1.15** Ibiza: Secrets of the Party Island (3 & 4/4) **2.0** Ibiza: Secrets of the Party Island **2.45** High: Confessions of An Ibiza Drug Mule (3 & 4/5)

Dave

7.10am Yianni: Supercar Customiser **7.35** Yianni... **8.0** Fast Justice **9.0** Fast Justice **10.0** Train Truckers **11.0** Train Truckers **12.0** Storage Hunters UK **12.30** Storage Hunters UK **1.0** Celebrity Storage Hunters **2.0** James May's 20th Century **2.30** James May's 20th Century **3.0** Top Gear **4.0** Top Gear **5.0** Hairy Bikers' Best of British **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** House of Games **7.35** House of Games **8.20** Would I Lie to You? **9.0** Meet the Richardsons **9.40** Have I Got a Bit More News for You **10.40** QI **11.20** QI **12.0** Hustle **1.20** Mock the Week **2.0** Dave Gorman: Modern Life is Goodish **2.50** House of Games **3.30** The Indestructibles

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** Brooklyn Nine-Nine **9.30** Brooklyn Nine-Nine **10.0** Young Sheldon **10.30** Young Sheldon **11.0** Modern Family **11.30** Modern Family **12.0** The Big Bang Theory. Four episodes. **2.0** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **3.0** Modern Family **3.30** Modern Family **4.0** Young Sheldon **4.30** Young Sheldon **5.0** The Big Bang Theory. Four episodes. **7.0** Hollyoaks **7.30** Married at First Sight Australia: Reunion **9.10** Made in Chelsea **10.20** Gogglebox **11.25** First Dates **12.30** The Big Bang Theory **12.55** The Big Bang Theory **1.25** Brooklyn Nine-Nine **1.55** Brooklyn Nine-Nine **2.20** Modern Family **2.45** Modern Family **3.10** Made in Chelsea **4.05** Kitchen Nightmares USA **4.55** Brooklyn Nine-Nine **5.25** Brooklyn Nine-Nine

Film4

11.0am FILM Yangtse Incident (1957) **1.20** FILM The Caine Mutiny (1954) **3.55** FILM Kind Hearts and Coronets (1949) **6.05** FILM Catch Me If You Can (2002) **9.0** FILM Hitman (2007) **10.50** FILM Mile 22 (2018) **12.40** FILM F (2010) **2.15** FILM Straightheads (2007)

ITV2

6.50am Looney Tunes **7.20** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Veronica Mars **11.0** Dawson's Creek **12.0** Secret Crush **1.0** Dress to Impress **2.0** Family Fortunes **3.0** Veronica Mars **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Family Fortunes **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Family Guy. Five episodes. **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **12.55** Bob's Burgers **1.25** Hey Tracey! **2.25** Apocalypse Wow **3.15** Unwind

Sky Max

6.0am NCIS: LA **7.0** DC's Legends of Tomorrow **8.0** Supergirl **9.0** Stargate Atlantis **10.0** Stargate Atlantis **11.0** NCIS: LA **12.0** Supergirl **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** DC's Legends of Tomorrow **6.0** Stargate Atlantis **7.0** Stargate Atlantis **8.0** Freddie Down Under **9.0** FILM The Big Boss (1971) **11.0** Hold the Front Page **12.0** The Overlap on Tour **1.0** The Force: Manchester **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Charles Hazlewood: Beethoven and Me **7.0** Musical Masterpieces **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Robin Williams **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** The Art of Architecture **3.0** Bill Bailey's Master Crafters: The Next Generation **4.0** Discovering: Robert De Niro **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** The Joy of Painting **7.30** The Joy of Painting **8.0** André Rieu: Winter Wonderland **9.0** James Last: Live at the Royal Albert Hall **11.30** Len Phillips Swing Orchestra's 100 Years of Big Bands **12.45** Hitler's Jazz Band **1.45** Wonder Boy **3.30** The South Bank Show **4.30** Aretha Franklin: Music Icons **5.0** Video Killed the Radio Star **5.30** Video Killed the Radio Star

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **7.55** True Blood **9.0** True Blood **10.05** Billions **11.10** Billions **12.15** Game of Thrones **1.20** Ray Donovan **2.25** Ray Donovan **3.30** True Blood **4.35** True Blood **5.40** Billions **6.50** Billions **7.55** Game of Thrones **9.0** Domina **10.0** The Regime **11.05** Succession **12.15** Mildred Pierce **1.40** The Newsroom **2.50** Game of Thrones **4.0** Fish Town **5.0** Fish Town

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. Tom McKinney presents, with Hannah French introducing a live recital from Wigmore Hall by the vocal ensemble I Fagiolini, who perform madrigals by Monteverdi. This week showcases chamber music played by former New Generation Artists in Bristol alongside performances by the Luxembourg Philharmonic, including today's masterwork – Grieg's Piano Concerto in A minor, with Eric Lu as soloist. **4.0** Composer of the Week: Claude Debussy (1/5) **5.0** In Tune. With live music by the pianist Alexander Gavrylyuk. **7.0** Classical Mixtape **7.30** In Concert. From the Lighthouse, Poole. Stravinsky: Divertimento from The Fairy's Kiss. Saint-Saëns: Piano Concerto No 2 in G minor, Op 22. Ravel: Valses nobles et sentimentales; La Valse. Simon Trpčeski (piano), Bournemouth Symphony Orchestra, Andrew Litton. **9.45** The Essay: Letters to a Young Composer – Tarik O'Regan (1/5) **10.0** Night Tracks **11.30** 'Round Midnight. Robert Mitchell is the guest for the Flowers segment. **12.30** Through the Night

Radio 4

6.0am Today **9.0** Start the Week: Alien Life and Gravity. With Tom Sutcliffe and guests. (5/14) **9.45** Cafe Hope (5/9) **10.0** Woman's Hour **11.0** The Invention of China: To Kowtow or Not to Kowtow (2/4) **11.45** Book of the Week Alien Earths – Are We Alone in the Cosmos? By Lisa Kaltenegger. (1/5) **12.0** News **12.04** You and Yours **1.0** The World at One **1.45** About the Boys: Becoming a Man. Boys from all over the UK talk frankly to Catherine Carr about sex and consent, social media, friendship, porn, ambition, school and who they really admire. (1/5) **2.0** The Archers (R) **2.15** The Train at Platform 4: Coffee (R) (1/4) **2.45** Drama: Felicity Ward – Appisodes. Pregnancy (R) (1/4) **3.0** Great Lives: Frank Whittle. Proposed by James Dyson. (5/9) **3.30** History's Secret Heroes: Josefina Guerrero – The Maid of Manila (5/10) **4.0** How to Save An Incel (R) **4.30** Soul Music: Northern Sky (R) (4/5) **5.0** PM **6.0** News **6.30** It's a Fair Cop: The Make Off (5/6) **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (R) **8.30** Inside Science (R) **9.0** Start the Week (R) **9.45** Cafe Hope (R) **10.0** The World Tonight **10.45** Book at Bedtime: You Are Here, by David Nicholls. (1/10) **11.0** The System: Level Four – Red Pill, by Ben Lewis. (R) (4/6) **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

Radio 4 Extra

6.0am Galbraith and the Midas Touch (6/6) **6.30** Apprentice to Danger **7.0** The Alan Davies Show (2/6) **7.30** Steptoe and Son (2/8) **8.0** Mrs Sidhu Investigates: Murder With Masala (2/4) **8.30** Nancy: The Story of Lady Astor (1/5) **8.45** Girls of Riyadh (1/5) **9.0** Yesterday in Parliament **9.30** Britain at Sea (1/15) **9.45** Daily Service **10.0** The Moth Radio Hour **11.0** Galbraith **11.30** Apprentice to Danger **12.0** Alan Davies **12.30** Steptoe **1.0** Mrs Sidhu Investigates... **1.30** Nancy: The Story of... **1.45** Girls of Riyadh (1/5) **2.0** Just a Minute (10/12) **2.30** Ring Around the Bath (6/6) **3.0** Sons and Lovers (1/3) **4.0** The Moth Radio Hour **5.0** Galbraith **5.30** Apprentice to Danger **6.0** Alan Davies **6.30** Steptoe **7.0** Mrs Sidhu Investigates... **7.30** Nancy: The Story of... **7.45** Girls of Riyadh (1/5) **8.0** Just a Minute (10/12) **8.30** Ring Around... **9.0** Sons and Lovers (1/3) **10.0** It's a Fair Cop (4/6) **10.30** The Confessional (3/6) **11.0** Dead Ringers (1/6) **11.30** Susan Calman: Keep Calman Carry On (2/4) **12.0** The Moth Radio Hour **1.0** Galbraith **1.30** Apprentice to Danger **2.0** Alan Davies **2.30** Steptoe **3.0** Mrs Sidhu Investigates... **3.30** Nancy: The Story of... **3.45** Girls of Riyadh (1/5) **4.0** Just a Minute (10/12) **4.30** Ring Around... **5.0** Sons and Lovers (1/3)

Tuesday 30

For The Love of Dogs With Alison Hammond, ITV1, 8pm
The TV presenter dispenses cuddles to canines in SW8

BBC One

6.0 Breakfast (T) **9.30** Morning Live (T) **10.45** Big Little Crimes (T) (R) **11.15** Homes Under the Hammer (T) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News and Weather (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) **3.0** Escape to the Country (T) (R) **3.45** Garden Rescue (T) **4.30** Bridge of Lies (T) (R) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News and Weather (T) **6.55** Party Election Broadcast (T) (R) By the Conservative party. **7.0** The One Show (T) **7.30** EastEnders (T)

8.0 Interior Design Masters With Alan Carr (T) (8/8) In the final, the contestants redesign holiday lodges at Blenheim Palace, Oxon.
9.0 MasterChef (T) Ten former contestants return for a second chance to battle for the title, but only six will make it to the quarter-final.

10.0 News (T)
10.30 Regional News (T) Weather
10.40 Ibiza: Secrets of the Party Island (T) (R) (3 & 4/4) Police explain how they are trying to keep up with drug use on the island, and Zara McDermott meets a shady supplier.
12.10 Pointless Celebrities (T) (R) **1.0** Weather for the Week Ahead **1.05** News (T)

BBC Two

6.30 Bargain Hunt (T) (R) **7.15** Garden Rescue (T) (R) **8.0** Sign Zone: Master Chef (T) (R) **9.0** News (T) **10.0** Snooker: The World Championship (T) Rishi Persad presents coverage of the morning session on day 11 at the Crucible theatre in Sheffield, as two quarter-finals get under way. **12.15** Politics Live (T) **1.0** Snooker (T) Coverage continues. **6.0** Richard Osman's House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Snooker (T) Further coverage, then on BBC Four.

8.0 Saving Lives at Sea (T) Crews race to the rescue a woman with a spinal injury.
9.0 QI XL Ulex (T) With Bridget Christie, Rosie Jones and Cariad Lloyd.
9.45 Louis Theroux Interviews: Katherine Ryan (T) (R) The broadcaster meets the Canadian comedian, actor and writer.

10.30 Newsnight (T) Weather
11.15 Snooker: World Championship Highlights (T) Seema Jaswal presents action from day 11 at the Crucible in Sheffield.
12.05 Snooker Extra (T) **2.05** Sign Zone: Interior Design Masters With Alan Carr (T) (R) **3.05** Pompeii: The New Dig (T) (R) (2/3) **4.05** This Is BBC Two (T)

ITV1

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News (T) **2.0** Riddiculous (T) (R) **3.0** Winning Combination (T) (R) **4.0** Tipping Point (T) (R) **5.0** The Chase (T) (R) **6.0** Local News (T) **6.25** Party Election Broadcast (T) (R) By the Labour party. **6.30** News and Weather (T) **7.30** Emmerdale (T) Manpreet has messed up, Chas is struggling over how her body has changed, and Nicola has a new distraction.

8.0 For the Love of Dogs With Alison Hammond (T) The host helps a pug with several different ailments.
8.30 Changing Ends (T) Alan gets the acting bug as he joins the school drama club.
9.0 Stalking: State of Fear (T) Sharing the stories of women who live in fear of the men stalking them.

10.0 News (T) Weather
10.30 Local News (T) Weather
10.45 On Assignment (T) James Mates meets Russian opposition activists.
11.15 Instagram's Worst Con Artist (T) (R) (1/2) The story of Belle Gibson.
12.10 Shop on TV 3.0 Lost for Words (T) (R) **3.50** Unwind With ITV (T) **5.05** Celebrity Wheel of Fortune (T) (R)

Channel 4

6.10 Countdown (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Triple bill. **8.05** Everybody Loves Raymond (T) (R) Triple bill. **9.30** Frasier (T) (R) Triple bill. **11.0** Work on the Wild Side (T) (R) **12.0** News (T) **12.05** Sun, Sea and Selling Houses (T) (R) **1.05** Find It, Fix It, Flog It (T) (R) **2.10** Countdown (T) **3.0** A Place in the Sun (T) **4.0** Narrow Escapes (T) **5.0** Chateau DIY (T) (R) Angela and Steve decide to install a bathroom in the bedroom, leading to further problems. **6.0** Four in a Bed (T) **6.30** Simpsons (T) (R) **7.0** News

8.0 Aldi's Next Big Thing (T) It's a battle of six nations at HQ, with products including a Filipino ketchup made from bananas, Nigerian puff puff and a DIY kebab marinade from Turkey.
9.0 Miriam: Death of a Reality Star (T) (2/3) Miriam's family tell the story of her troubled childhood.

10.0 Night Coppers (T)
11.05 Sky Coppers (T) (R)
12.05 Murder Case: The Digital Detectives (T) (R) (3/3) **1.05** Taskmaster (T) (R) **2.0** Late Night Lycett (T) (R) **2.55** Couples Come Dine With Me (T) (R) **3.50** Grand Designs Australia (T) (R) **4.50** Location, Location, Location (R) **5.45** The Perfect Pitch (R)

Channel 5

6.0 Milkshake! 9.15 Jeremy Vine (T) **11.15** Storm Huntley (T) **12.45** Friends (T) (R) **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM A Husband's Revenge (Roxanne Boisvert, 2023) (T) **4.0** Bargain-Loving Brits... (T) **5.0** News (T) **6.0** Police Interceptors (T) (R) **7.0** Britain's Great Rivers: The Trent (T) (R) (3/6) Britain's third longest river once rivalled the Thames as a trade route, and flows 170 miles from its source in Staffordshire to the Ouse in Lincolnshire, which it joins to form the Humber.

8.0 The Yorkshire Vet (T) Peter Wright rushes to help a three-hour-old donkey foal called Elvis.
9.0 Michael Palin in Nigeria (T) (3/3) The Python heads to Benin City and learns about the 1897 raid by the British. While sailing on the River Ethiope he meets film-maker Chuko Esiri.

10.0 Stalked The Killing of Molly McLaren (T) (R) (1/3) The stories of women killed by their ex-partners.
11.05 Skin A&E (T) (R)
12.05 A&E After Dark (T) (R) **1.0** Live Casino Show (T) **3.0** Cats Make You Laugh Out Loud (T) (R) **3.25** The Funny Thing About Holidays (T) (R) **4.15** Great Artists (T) (R)

BBC Four

7.0 Great Australian Railway Journeys (T) (R) (6/6) Michael Portillo travels along the eastern coast of Australia from the coal mines of Newcastle, New South Wales, to Brisbane.

8.0 Snooker: The World Championship (T) Seema Jaswal presents further coverage of the evening session on day 11 from in Sheffield, as two quarter-finals continue. With commentary and analysis from John Virgo, Rob Walker and others, and reports by Abigail Davies.

10.0 The Fifteen Billion Pound Railway (T) (R) (2/2) Drama unfolds after news that the line has been delayed.
11.0 Chasing the Moon Earthrise, Parts One and Two (T) (R) (3 & 4/6) The Gemini programme and the Apollo 8 mission.
12.40 Civilisation (T) (R) (4 & 5/13) **2.20** Great Australian Railway Journeys (T) (R)

Other channels

BBC Three

7.0pm Top Gear **7.0** The Catch Up **8.0** Gavin & Stacey **8.30** Gavin & Stacey **9.0** Dinosaur **9.30** Dinosaur **10.0** The Young Offenders **10.30** The Young Offenders **11.05** Gavin & Stacey **11.35** Gavin & Stacey **12.05** Dinosaur **12.30** Dinosaur **1.0** Ellie & Natasia **1.20** Glow Up: Britain's Next Make-Up Star **2.20** The Young Offenders **2.50** The Young Offenders **3.25** Dinosaur

Dave

7.10am Gassed Up **8.0** Fast Justice **9.0** Fast Justice **10.0** Extreme Fishing With Robson Green **11.0** Extreme Fishing With Robson Green **12.0** Celebrity Storage Hunters **1.0** Celebrity Storage Hunters **2.0** James May's 20th Century **2.30** James May's 20th Century **3.0** Top Gear **4.0** Top Gear **5.0** Hairy Bikers' Best of British **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** House of Games **7.40** House of Games **8.20** Would I Lie to You? **9.0** 8 Out of 10 Cats **10.0** Mel Giedroyc: Unforgivable **11.0** World's Most Dangerous Roads **12.0** Hustle **1.20** Mock the Week **2.0** Dave Gorman: Modern Life is Goodish **2.50** House of Games **3.20** The Indestructibles

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** Married at First Sight Australia: Reunion **10.40** Young Sheldon **11.05** Modern Family **11.35** Modern Family **12.05** The Big Bang Theory. Four episodes. **2.0** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **3.0** Modern Family **3.30** Modern Family **4.0** Young Sheldon **4.30** Young Sheldon **5.0** The Big Bang Theory. Four episodes. **7.0** Hollyoaks **7.30** Married at First Sight Australia: Reunion **9.05** Love Triangle **10.10** Gogglebox **11.15** First Dates: The Proposal **12.15** The Big Bang Theory **12.45** The Big Bang Theory **1.10** Brooklyn Nine-Nine **1.45** Brooklyn Nine-Nine **2.10** Modern Family **2.35** Modern Family **3.05** Love Triangle **4.10** Kitchen Nightmares USA **5.10** Brooklyn Nine-Nine

Film4

11.0am FILM Decision at Sundown (1957) **12.35** FILM An Affair to Remember (1957) **2.50** FILM 3:10 to Yuma (1957) **4.40** FILM The Running Man (1963) **6.45** FILM Jumanji: Welcome to the Jungle (2017) **9.0** FILM Jumanji: The Next Level (2019) **11.25** FILM Air Force One (1997) **1.50** FILM Happening (2021)

ITV2

6.50am Looney Tunes **7.20** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Veronica Mars **11.0** Dawson's Creek **12.0** Secret Crush **1.0** Dress to Impress **2.0** Family Fortunes **3.0** Veronica Mars **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Catchphrase Celebrity Special **7.0** Family Fortunes **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Hell's Kitchen **10.0** Plebs **10.30** Plebs **11.0** Family Guy **11.30** Family Guy **12.0** American Dad! **12.30** American Dad! **12.55** Bob's Burgers **1.25** Bob's Burgers **1.55** Apocalypse Wow **2.50** Unwind With ITV **5.30** Teleshopping

Sky Max

6.0am NCIS: LA **7.0** DC's Legends of Tomorrow **8.0** Supergirl **9.0** Stargate Atlantis **10.0** Stargate Atlantis **11.0** NCIS: LA **12.0** Supergirl **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** DC's Legends of Tomorrow **6.0** Stargate Atlantis **7.0** Stargate Atlantis **8.0** Hold the Front Page **9.0** A League of Their Own Road Trip: Southeast Asia **10.0** Peacemaker **11.0** Resident Alien **12.0** SWAT **1.0** Brit Cops: Law & Disorder **2.0** Resident Alien **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Cirque du Soleil: Kurios - Cabinet of Curiosities **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Robert De Niro **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Portrait Artist of the Year: The Exhibition **3.0** Boswell and Johnson's Scottish Road Trip (2/3) **4.0** Discovering: Alain Delon **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** Grand Ole Opry **8.0** The Art of the Garden **9.0** FILM Dean Martin: King of Cool (2021) **11.10** Art's Wildest Movement: Mannerism **12.10** Lily and Lolly: The Forgotten Yeats Sisters **1.40** Will's Book **3.0** Master of Photography **4.0** Master of Photography **5.0** Video Killed the Radio Star **5.30** Dave Stewart and Eurythmics: Video Killed the Radio Star

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **7.55** True Blood **9.0** True Blood **10.05** Billions **11.10** Billions **12.15** Game of Thrones **1.20** Ray Donovan **2.25** Ray Donovan **3.30** True Blood **4.35** True Blood **5.40** Billions **6.45** Billions **7.50** Game of Thrones **9.0** The White Lotus **10.10** The Regime **11.15** Perry Mason **12.15** The Newsroom **1.20** The Outsider **2.25** Game of Thrones **3.35** In Treatment **4.05** Fish Town **5.0** Fish Town

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. The Luxembourg Philharmonic conducted by Leopold Hager play Mozart's Symphony No 40 and the Van Kuijk Quartet perform Mendelssohn's Sixth String Quartet. Plus, music by Liadov's *Baba-Yaga* from the BBC NOW under Thomas Søndergård, a new recording of Eric Coates's Dam Busters March from the BBC Philharmonic and John Wilson and a performance of his own piece *Qhawe* by the cellist Abel Selaocoe, with the kora player Seckou Keita and the Ulster Orchestra. conducted by Fiona Monbet. Tom McKinney presents. **4.0** Composer of the Week: Debussy (2/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** In Concert. The jazz pianist Fergus McCreadie and his trio join the Manchester Collective for a genre-busting concert, breaking down the boundaries between jazz, folk and classical. **9.45** The Essay: Letters to a Young Composer - John Rutter (2/5) **10.0** Night Tracks **11.30** 'Round Midnight: International Jazz Day. Soweto Kinch is joined by the British pianist Robert Mitchell. **12.30** Through the Night

Radio 4

6.0am Today **9.0** The Long View. With Jonathan Freedland and guests. **9.30** Inside Health (5/6) **10.0** Woman's Hour **11.0** Screenshot: Fashion and Film (R) (4/7) **11.45** Book of the Week: Alien Earths, by Lisa Kaltenegger. (2/5) **12.0** News **12.04** Call You and Yours **1.0** The World at One **1.45** About the Boys: Life Online (2/5) **2.0** The Archers (R) **2.15** Drama: Song of the Reed - Eel, by Steve Waters. (R) **3.0** Short Cuts: A Piano (1/6) **3.30** Beyond Belief (5/7) **4.0** Split Ends: The Fall. Brix Smith speaks to Kitty Perrin about her time in the cult Mancunian post-punk band the Fall and how her relationship with the band's head Mark E Smith and his substance abuse led to her leaving twice. (3/3) **4.30** When It Hits the Fan. David Yelland and Simon Lewis return. (1/12) **5.0** PM **6.0** News **6.30** Thanks a Lot, Milton Jones! (3/6) **7.0** The Archers **7.15** Front Row **8.0** File on 4 (2/4) **8.40** In Touch **9.0** Crossing Continents (5/8) **9.30** Three Million: Ghosts (R) (5/5) **10.0** The World Tonight **10.45** Book at Bedtime: You Are Here, by David Nicholls. (2/10) **11.0** Uncanny USA. Danny Robins turns his supernatural gaze to the other side of the Atlantic. (1/10) **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

Radio 4 Extra

6.0am A Charles Paris Mystery: A Doubtful Death (1/4) **6.30** The Railway Children (1/4) **7.0** Semi Circles (1/6) **7.30** The Goon Show **8.0** The Wilsons Save the World (4/4) **8.30** Nancy: The Story of Lady Astor (2/5) **8.45** Girls of Riyadh (2/5) **9.0** Yesterday in Parliament **9.30** Britain at Sea (2/15) **9.45** Daily Service **10.0** A Good Read (7/9) **10.30** Country Down Under **11.0** Charles Paris **11.30** The Railway Children (1/4) **12.0** Semi Circles (1/6) **12.30** The Goons **1.0** The Wilsons Save... **1.30** Nancy: The Story of... **1.45** Girls of Riyadh (2/5) **2.0** Hidden Treasures (6/8) **2.30** The Change (6/6) **3.0** Sons and Lovers (2/3) **4.0** A Good Read (7/9) **4.30** Country Down Under **5.0** Charles Paris **5.30** The Railway Children (1/4) **6.0** Semi Circles (1/6) **6.30** The Goons **7.0** The Wilsons Save... **7.30** Nancy: The Story of... **7.45** Girls of Riyadh (2/5) **8.0** Hidden Treasures (6/8) **8.30** The Change (6/6) **9.0** Sons and Lovers (2/3) **10.0** Thanks a Lot, Milton Jones! (2/6) **10.30** Bridget Christie Minds the Gap (1/4) **11.0** At Home With the Snails (4/4) **11.30** For One Horrible Moment (2/5) **11.45** Hearing With Hegley (2/8) **12.0** A Good Read (7/9) **12.30** Country Down Under **1.0** Charles Paris **1.30** The Railway Children (1/4) **2.0** Semi Circles (1/6) **2.30** The Goons **3.0** The Wilsons Save... **3.30** Nancy: The Story of... **3.45** Girls of Riyadh (2/5) **4.30** Hidden Treasures (6/8) **5.0** Sons and Lovers (2/3)

Wednesday 1

Andi Oliver's Fabulous Feasts, BBC Two, 8pm
The chef samples the fare in the Rhondda Valley

BBC One

6.0 **Breakfast** (T) **9.30** Morning Live (T) **10.45** Big Little Crimes (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) (R) **3.0** Escape to the Country (T) (R) **3.45** Garden Rescue (T) (R) **4.30** Bridge of Lies (T) (R) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News (T) **7.0** The One Show (T) **7.30** EastEnders (T) Chelsea snaps at Yolande as she tries to push forward with her baptism plans.

8.0 **The Repair Shop** (T) Experts restore a model of the Lotus Esprit, a set of bagpipes and a pair of jazz musician statues.

9.0 **Race Across the World** (T) The teams leave Cambodia at the end of the national holiday Pchum Ben and travel 1,400km through Thailand to Mae Sariang.

10.0 **News** (T)

10.30 **Regional News** (T) Weather

10.40 **Boxing, Belief and Me** (T) Following Sikh amateur boxer Bupinder Singh.

11.40 FILM **Cape Fear** (Martin Scorsese, 1991) (T) Thriller remake starring Robert De Niro, Nick Nolte, Juliette Lewis and Jessica Lange.

1.40 **Weather for the Week Ahead** (T) **1.45** News (T)

BBC Two

6.30 **Escape to the Country** (T) (R) **7.15** Garden Rescue (T) (R) **8.0** Sign Zone: See Hear (T) **8.30** MasterChef (T) (R) **9.0** News (T) **10.0** Snooker: The World Championship (T) Rishi Persad presents coverage of the morning session on day 12 at the Crucible, as one quarter-final continues and another concludes. **11.15** Politics Live (T) **1.0** Snooker: World Championship (T) **6.0** House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Snooker (T) Further coverage, continuing on BBC4.

8.0 **Fabulous Feasts** (T) Former Mr Gay Wales Paul Davies calls on Andi Oliver to help make Merthyr Tydfil's first Pride a success.

9.0 **Surgeons: At the Edge of Life** (T) (6/6) Surgeons perform an interventional radiology procedure on a patient involved in a motorcycle accident.

10.0 **Mammoth** (T) (3/3) Tony has a go at dating.

10.30 **Newsnight** (T) Weather

11.15 **Snooker: World Championship Highlights** (T) Action from day 12 at the Crucible in Sheffield.

12.05 **Snooker Extra** (T) **2.05** Sign Zone: See Hear (T) (R) **2.35** Dragons' Den (T) (R) **3.35** Murder, They Hope (T) (R) **4.20** This Is BBC Two (T)

ITV1

6.0 **Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News and Weather (T) **2.0** Riddiculous (T) (R) **3.0** Winning Combination (T) (R) **4.0** Tipping Point (T) (R) **5.0** The Chase (T) (R) **6.0** Local News and Weather (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) A bruise flips Dawn and Billy's lives upside down. Chas faces reality head on. Moira is delighted that Isaac is showing interest in the farm.

8.0 **Coronation Street** (T) Bernie's distant past turns up in the shape of the twins' father.

9.0 **Professor T** Attachment Issues (T) (6/6) A woman is found dead at the scene of a car crash, but when it is discovered that it wasn't the accident that killed her, the professor gets involved.

10.0 **News** (T) Weather

10.30 **Local News** (T) Weather

10.45 **Peston** (T) Political chat.

11.40 **Stalking: State of Fear** (T) (R)

12.30 **Shop on TV 3.0** Tonight: Food Costs – Can You Spend Less? (T) (R) **3.25** For the Love of Dogs (T) (R) **3.50** Unwind With ITV (T) **5.05** Alan Titchmarsh's Gardening Club (T) (R)

Channel 4

6.10 **Countdown** (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Triple bill. **8.05** Everybody Loves Raymond (T) (R) Triple bill. **9.30** Frasier (T) (R) Triple bill. **11.0** Work on the Wild Side (T) (R) **12.0** News (T) **12.05** Sun, Sea and Selling Houses (T) (R) **1.05** Find It, Fix It, Flog It (T) (R) **2.10** Countdown (T) **3.0** A Place in the Sun (T) **4.0** Narrow Escapes (T) **5.0** Chateau DIY (T) (R) Stephanie and Gerry embark on a flamboyant makeover for the hall. **6.0** Four in a Bed (T) **6.30** The Simpsons (T) (R) **7.0** News

8.0 **George Clarke's Remarkable Renovations** (T) (R) George follows Abi and Morveth as they turn a disused electrical substation in Cornwall into a unique home.

9.0 **Stacey Solomon's Renovation Rescue** (T) Katie and Chris renovate their first home.

10.0 **Miriam: Death of a Reality Star** (T) (3/3) Miriam has to find work in increasingly dangerous places.

11.15 **The Piano** (T) (R)

12.20 **24 Hours in A&E** (T) (R) **1.15** Hotel Hell (T) (R) **2.05** FILM I'm Your Man (Maria Schrader, 2021) (T) **3.55** Unreported World (T) (R) **4.20** Grand Designs Australia (T) (R)

Channel 5

6.0 **Milkshake! 9.15** Jeremy Vine (T) **11.15** Storm Huntley (T) **12.45** Friends (T) (R) **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM A Murder in Venice (Lane Shefter Bishop, 2023) (T) **4.0** Bargain-Loving Brits in the Sun (T) **5.0** News (T) **6.0** Police Interceptors (T) (R) **7.0** Shop Smart, Save Money (T) Gaby Roslin and Ortis Deley check out ways to keep a garden looking shipshape, from budget robotic lawnmowers to fence-painting spray guns.

8.0 **The Motorway** (T) New series. An emergency patrol team deal with a freak accident.

9.0 **A Very British Sex Scandal: The Love Child and the Secretary** (T) Politicians and journalists share memories of Cecil Parkinson and the scandal that put paid to his political ambitions.

10.30 **Critical Condition** (T) (R) A woman is admitted after a head-on collision with another car.

11.30 **Emergency Call Out** (T) (R)

12.30 **Motorway Cops: Catching Britain's Speeders** (T) (R) **1.25** Live Casino (T) **3.25** 10 Years Younger in 10 Days (T) (R) **4.15** Cats Make You Laugh Out Loud (T) (R) **4.40** House Busters (T) (R)

BBC Four

7.0 **Coast** (T) (R) Mark Horton visits Rudyard Kipling's former garden in East Sussex. **7.10** Great Railway Journeys (T) (R) Former cabinet minister Michael Portillo traces his Spanish ancestry during a journey from Granada to Salamanca.

8.0 **Snooker: The World Championship** (T) Seema Jaswal presents further coverage of the evening session on day 12 at the Crucible theatre in Sheffield, as two quarter-finals conclude. With commentary from Steve Davis and the team and reports by Abigail Davies.

10.0 FILM **The Invisible Woman** (Ralph Fiennes, 2013) (T) Drama about Charles Dickens, starring Ralph Fiennes, Felicity Jones.

11.40 **Final Ascent: The Legend of Hamish MacInnes** (T) (R) Documentary about the famous mountaineer.

1.05 **The Fifteen Billion Pound Railway** (T) (R) **2.05** Great Railway Journeys (T) (R)

Other channels

BBC Three

7.0pm Top Gear **7.0** The Catch Up **8.0** Glow Up: Britain's Next Make-Up Star **9.0** FILM Lara Croft: Tomb Raider (2001) **10.35** Glow Up: Britain's Next Make-Up Star **11.35** Made Up in Belfast **12.05** Ibiza: Secrets of the Party Island (3 & 4/4) **1.35** Top Gear **2.35** Some Girls **3.05** Ibiza: Secrets of the Party Island (4/4)

Dave

7.10am Gassed Up **8.0** Fast Justice **9.0** Fast Justice **10.0** Extreme Fishing With Robson Green **11.0** Extreme Fishing With Robson Green **12.0** Celebrity Storage Hunters **1.0** Celebrity Storage Hunters **2.0** Building Cars **3.0** Top Gear **4.0** Top Gear **5.0** Hairy Bikers' Best of British **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** Richard Osman's House of Games **7.40** Richard Osman's House of Games **8.20** Would I Lie to You? **9.0** 8 Out of 10 Cats **10.0** World's Most Dangerous Roads **11.0** Taskmaster **12.0** Hustle **1.20** Mel Giedroyc: Unforgivable **2.15** Dave Gorman: Modern Life Is Goodish **3.05** Richard Osman's House of Games

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Ramsay's Kitchen Nightmares USA **9.0** Married at First Sight Australia: Reunion **10.35** Young Sheldon **11.05** Modern Family **11.35** Modern Family **12.0** The Big Bang Theory. Four episodes. **2.0** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **3.0** Modern Family **3.30** Modern Family **4.0** Young Sheldon **4.30** Young Sheldon **5.0** The Big Bang Theory. Four episodes. **7.0** Hollyoaks **7.30** Modern Family **8.0** Teen First Dates **9.0** Love Triangle **10.20** Gogglebox **11.20** First Dates **12.20** The Big Bang Theory **12.50** The Big Bang Theory **1.20** Brooklyn Nine-Nine **1.50** Brooklyn Nine-Nine **2.20** Modern Family **2.50** Modern Family **3.10** Love Triangle **4.30** Kitchen Nightmares USA **5.30** Brooklyn Nine-Nine Burgers **1.30** Apocalypse Wow **2.25** World's Funniest Videos **2.50** Unwind With ITV

Film4

11.0am FILM Ice Cold in Alex (1958) **1.40** FILM 23 Paces to Baker Street (1956) **3.45** FILM The Long Ships (1963) **6.20** FILM The Remains of the Day (1993) **9.0** FILM Scream (2022) **11.15** FILM Alien: Covenant (2017) **1.35** FILM American Woman (2018)

ITV2

6.50am Looney Tunes Cartoons **7.20** Scooby-Doo! Mystery Incorporated **7.45** Be Cool, Scooby-Doo! **8.10** What's New Scooby-Doo? **8.35** Scooby-Doo and Guess Who? **9.0** World's Funniest Videos **9.25** Totally Bonkers Guinness World Records **9.35** Totally Bonkers Guinness World Records **10.0** Veronica Mars **11.0** Dawson's Creek **12.0** Secret Crush **1.0** Dress to Impress **2.0** Family Fortunes **3.0** Veronica Mars **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Family Fortunes **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Hell's Kitchen **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's Burgers **1.30** Apocalypse Wow **2.25** World's Funniest Videos **2.50** Unwind With ITV

Sky Max

6.0am NCIS: LA **7.0** DC's Legends of Tomorrow **8.0** Supergirl **9.0** Stargate Atlantis **10.0** Stargate Atlantis **11.0** NCIS: LA **12.0** Supergirl **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** DC's Legends of Tomorrow **6.0** Stargate Atlantis **7.0** Stargate Atlantis **8.0** Rob & Romesh v F1 **9.0** Hold the Front Page **10.0** Resident Alien **11.0** Ted **11.45** Brassic **12.50** SWAT **1.50** Banshee **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am FILM The Conductor (2021) **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Alain Delon **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** The Art of Architecture **3.0** Mad Tracey from Margate **4.0** Discovering: Maggie Smith **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** The Joy of Painting **7.30** The Joy of Painting **8.0** Portrait Artist of the Year 2022 **9.0** Chasing Lights: The Voyages of Matisse **10.15** Bill Bailey's Master Crafters: The Next Generation **11.15** The Seventies **12.15** Stephen King on Screen **2.15** The V&A Presents Alice: Curiouser and Curiouser **4.0** The South Bank Show **5.0** Video Killed the Radio Star **5.30** Video Killed the Radio Star

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **7.55** True Blood **9.0** True Blood **10.05** Billions **11.10** Billions **12.15** Game of Thrones **1.20** Ray Donovan **2.25** Ray Donovan **3.30** True Blood **4.35** True Blood **5.40** Billions **6.45** Billions **7.55** Game of Thrones **9.0** The Regime **10.10** The Gilded Age **11.15** Domina **12.20** In Treatment **12.50** House of the Dragon **2.05** The Tattooist of Auschwitz **3.10** Game of Thrones **4.15** Fish Town **5.05** Fish Town

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. The baritone James Newby and the pianist James Baillieu perform Schumann's song cycle *Dichterliebe* at St George's Hall in Bristol, and there's Rimsky-Korsakov's fairy-tale *Skazka* and George Butterworth's rhapsody *A Shropshire Lad*, both from the Luxembourg Philharmonic, conducted by Jérémie Rohrer and Duncan Ward, respectively. **3.0** Choral Evensong. Live from Tewkesbury Abbey, with music by Walton, Leighton and Hadley. **4.0** Composer of the Week: Debussy (3/5) **5.0** In Tune. Katie Derham is joined by the Chiaroscuro Quartet. **7.0** Classical Mixtape **7.30** In Concert. Recorded at the Glasshouse, Gateshead. Robert Schumann: Symphony in G minor, Zwickau. Clara Schumann: Piano Concerto. Beethoven: Symphony No 3, Eroica. Royal Northern Sinfonia, Isata Kanneh-Mason (piano), Dinis Sousa. **9.45** The Essay: Letters to a Young Composer - Benbrick (3/5) **10.0** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night: Moliere in Music (R)

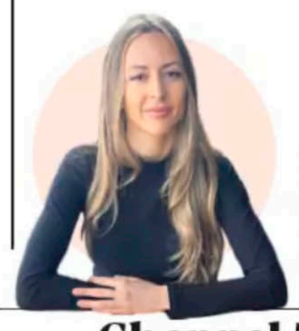
Radio 4

6.0am Today **9.0** Life Changing (5/7) **9.30** Helen Lewis Has Left the Chat: Thug Shaker Central (5/6) **10.0** Woman's Hour **11.0** The Boys Are Not Alright. Jo Meek looks at the rising numbers of boys being radicalised online, and potential solutions to the problem. **11.45** Book of the Week: Alien Earths, by Lisa Kaltnegger. (3/5) **12.0** News **12.04** You and Yours **1.0** The World at One **1.45** About the Boys: Education (3/5) **2.0** The Archers (R) **2.15** Drama: Bat Girls - Roshina's Story, by Kamal Kaan and Mary Cooper. (3/3) **3.0** Money Box Live **3.30** Why Do You Hate Me? I Went Inside the World of the Trolled and the Troll (R) (5/5) **4.0** The Media Show. With Katie Razzall. **5.0** PM **6.0** News **6.30** Room 101 With Paul Merton: Victoria Coren Mitchell (5/6) **7.0** The Archers **7.15** Front Row **8.0** AntiSocial: 26/04/2024 (R) **8.45** Uncharted With Hannah Fry: The Choice (R) (5/10) **9.0** The Long View (R) **9.30** Inside Health (R) **10.0** The World Tonight **10.45** Book at Bedtime: You Are Here, by David Nicholls. (3/10) **11.0** Gary Little: At Large - Two Ways of Looking at It. The Glaswegian standup reflects on his life before, behind and beyond bars. (1/4) **11.15** Jessica Fostekew: Sturdy Girl Club - Bodybuilding (R) (4/4) **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** News **5.43** Prayer for the Day **5.45** Farming Today

Radio 4 Extra

6.0am A Charles Paris Mystery: A Doubtful Death (2/4) **6.30** The Railway Children (2/4) **7.0** Never Too Late (2/2) **7.30** Hancock's Half Hour (13/14) **8.0** Boswell's Lives (3/4) **8.30** Nancy: The Story of Lady Astor (3/5) **8.45** Girls of Riyadh (3/5) **9.0** Yesterday in Parliament **9.30** Britain at Sea (3/15) **9.45** Daily Service **10.0** Same Time, Same Place, Next Year **11.0** Charles Paris **11.30** The Railway Children (2/4) **12.0** Never Too Late (2/2) **12.30** Hancock **1.0** Boswell's Lives (3/4) **1.30** Nancy: The Story of... **1.45** Girls of Riyadh (3/5) **2.0** Say the Word (4/6) **2.30** Elephants to Catch Eels (4/6) **3.0** Sons and Lovers (3/3) **4.0** Same Time... **5.0** Charles Paris **5.30** The Railway Children (2/4) **6.0** Never Too Late (2/2) **6.30** Hancock **7.0** Boswell's Lives (3/4) **7.30** Nancy: The Story of... **7.45** Girls of Riyadh (3/5) **8.0** Say the Word (4/6) **8.30** Elephants to Catch Eels (4/6) **9.0** Sons and Lovers (3/3) **10.0** Room 101 With Paul Merton (4/6) **10.30** The Museum of Everything (4/6) **11.0** Alex Horne Presents the Horne Section (5/6) **11.30** On Baby Street (3/5) **12.0** Same Time... **1.0** Charles Paris **1.30** The Railway Children (2/4) **2.0** Never Too Late (2/2) **2.30** Hancock **3.0** Boswell's Lives (3/4) **3.30** Nancy: The Story of... **3.45** Girls of Riyadh (3/5) **4.0** Say the Word (4/6) **4.30** Elephants to Catch Eels (4/6) **5.0** Sons and Lovers (3/3)

Thursday 2



Istagram's Worst Con Artist, ITV1, 9pm
Chanelle McAuliffe recalls her erstwhile friend Belle Gibson

BBC One

6.0 **Breakfast** (T) **9.30** Morning Live (T) **10.45** Big Little Crimes (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) **3.0** Escape to the Country (T) (R) **3.45** Garden Rescue (T) **4.30** Bridge of Lies (T) (R) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News (T) **7.0** The One Show (T) **7.30** EastEnders (T) Yolande is horrified to hear that Pastor Clayton is taking over the baptism planning.

8.0 **Dragons' Den** (T) (R) A couple pitch their sustainable coffee from Honduras, while a fashionista showcases her digital wardrobe app.

9.0 **MasterChef** (T) Five more contestants return to the competition: a quarter-final place awaits those who make it through.

10.0 **News** (T)

10.30 **Regional News** (T) Weather

10.40 **Question Time** (T) Fiona Bruce hosts in Cambridge.

11.40 **Elections 2024** (T) The outcomes of the council and mayoral elections taking place in some parts of England and the police and crime commissioner elections in most areas of England and Wales.

BBC Two

6.30 **Money for Nothing** (T) (R) **7.15** Garden Rescue (T) (R) **8.0** Sign Zone: Gardeners' World (T) (R) **9.0** News (T) **12.50** Lifeline (T) (R) **1.0** Snooker: The World Championship (T) Seema Jaswal presents coverage of the opening session of the first semi-final on day 13 at the Crucible theatre in Sheffield. **4.15** Natural World: Meet the Moose Family (T) (R) **5.15** Flog It! (T) (R) **6.0** Richard Osman's House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) **7.0** Snooker: World Championship (T)

8.0 **Amazing Hotels: Life Beyond the Lobby** (T) (R) A visit to the Borgo Egnazia in Puglia.

9.0 **Murder, They Hope** (T) A turf war between bakers leads to food poisoning.

9.45 **Live at the Apollo** (T) (R) With Darren Harriott, Jessica Fostekew and Stephen Bailey.

10.30 **Newsnight** (T) Weather

11.15 **Snooker Highlights** (T) Action from day 13 at the Crucible theatre in Sheffield.

12.05 **Pompeii: The New Dig** (T) (R) **1.05** Surgeons: At the Edge of Life (T) (R) **2.05** Sign Zone: Beyond Paradise (T) (R) **3.05** Saving Lives at Sea (T) (R) **4.05** This Is BBC Two (T)

ITV1

6.0 **Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News and Weather (T) **2.0** Riddiculous (T) (R) **3.0** Lingo (T) (R) **4.0** Tipping Point (T) (R) **5.0** The Chase (T) (R) **6.0** Local News and Weather (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) Billy tells the family the bad news, Moira and Ruby are at loggerheads, and Belle is worried that she may be pregnant.

8.30 **Tonight: Funeral Costs — The Price of Dying** (T) Adam Shaw looks at the rising cost of funerals, and how viewers can plan for the sendoff they want.

9.0 **Instagram's Worst Con Artist** (T) (2/2) The investigation reveals that Belle Gibson has a history of lying about her health.

10.0 **News** (T) Weather

10.30 **Local News** (T) Weather

10.45 **The Twelve** (T) Nathan lies about the affair, and Simon's daughter goes missing.

11.50 **Heathrow: Britain's Busiest Airport** (T) (R)

12.10 **Shop on TV 3.0** The Twelve (T) (R) **4.0** Unwind With ITV (T) **5.10** Katie Piper's Breakfast Show (T) (R)

Channel 4

6.10 **Countdown** (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Triple bill. **8.05** Everybody Loves Raymond (T) (R) Triple bill. **9.30** Frasier (T) (R) Triple bill. **11.0** Work on the Wild Side (T) (R) **12.0** News (T) **12.05** Sun, Sea and Selling Houses (T) (R) **1.05** Find It, Fix It... (T) (R) **2.10** Countdown (T) **3.0** A Place in the Sun (T) **4.0** Narrow Escapes (T) **5.0** Chateau DIY (T) (R) Sarah and George are under pressure renovating a bedroom in time for a wedding. **6.0** Four in a Bed (T) **6.30** The Simpsons (T) (R) **7.0** News

8.0 **Wildlife Rescue** (T) South Essex wildlife hospital tends to an orphaned fawn.

9.0 **Taskmaster** (T) Steve Pemberton delivers a peace message, Joanne McNally invents a catchphrase, and Nick Mohammed and Sophie Willan both struggle with a bottle of water.

10.0 **Joe and Katherine's Bargain Holidays** (T) A trip to Bulgaria.

11.05 **Gogglebox** (T) (R)

12.05 **Hotel Hell** (T) (R) **12.55** Couples CDWM (T) (R) **1.50** Simpsons (T) (R) Double bill. **2.40** FILM Countdown (Justin Dec, 2019) (T) **4.10** Grand Designs Australia (T) (R) **5.05** Jamie's Comfort Food (T) (R)

Channel 5

6.0 **Milkshake! 9.15** Jeremy Vine (T) **11.15** Storm Huntley (T) **12.45** Friends (T) (R) Double bill. **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM Murder in the Neighbourhood (Linden Ashby, Susan Walters, 2022) (T) **4.0** Bargain-Loving Brits in the Sun (T) **5.0** News (T) **6.0** Police Interceptors (T) (R) **7.0** A Yorkshire Farm (T) Rob and Dave Nicholson cope with a variety of troublesome births in the small hours during a frenetic lambing season.

8.0 **Reuben: Life in the Dales** (T) As Reuben Owen plans to expand his business, 17-year-old Sarah is trained up to operate more of the heavy plant machinery.

9.0 **The Hotel Inspector** (T) Alex Polizzi helps Anna and Nick with their shepherd hut business.

10.0 **Killer at the Crime Scene** (T) (R) (5/18) The mysterious hit-and-run death of church organist Alan Greaves.

11.05 **Making a Serial Killer** (T) (R)

12.05 **Motorway Cops: Catching Britain's Speeders** (T) (R) **1.0** Live Casino Show (T) **3.0** 10 Years Younger in 10 Days (T) (R) **3.50** Britain's Greatest Bridges (T) (R)

BBC Four

7.0 **Coast** (T) (R) Nicholas Crane explores the history of the Isle of Wight. **7.10** Great Railway Journeys (T) (R) (3/7) Tokyo to Kagoshima. BBC correspondent Fergal Keane travels through Japan on every train imaginable, including the high-speed bullet train.

8.0 **Snooker: The World Championship** (T) Hazel Irvine presents further coverage of the opening session of the second semi-final on day 13 at the Crucible theatre in Sheffield. Commentary and analysis from Steve Davis, Ken Doherty, Stephen Hendry and others.

10.0 FILM **The History Boys** (Nicholas Hytner, 2006) (T) Comedy drama adapted from Alan Bennett's play, with Richard Griffiths, Frances de la Tour...

11.50 **Alan Bennett at 80: Hytner Meets Bennett** (T) (R)

12.50 **Ronnie's: Ronnie Scott and His World-Famous Jazz Club** (T) (R) **2.35** Great Railway Journeys (T) (R)

Other channels

BBC Three

7.0pm Top Gear **7.0** The Catch Up **8.0** Gavin & Stacey **8.30** Gavin & Stacey **9.0** The Other War **10.0** Some Girls **10.30** Some Girls **11.0** Gavin & Stacey **11.30** Gavin & Stacey **12.0** Glow Up: Britain's Next Make-Up Star **1.0** The Other War **2.0** Ibiza: Secrets of the Party Island (3 & 4/4) **3.25** Dinosaur

Dave

7.10am Gassed Up **8.0** Fast Justice **9.0** Fast Justice **10.0** Extreme Fishing With Robson Green **11.0** Extreme Fishing With Robson Green **12.0** Storage Hunters UK: Celebrity Special **1.0** Ultimate Movers **2.0** Building Cars: Secrets of the Assembly Line **3.0** Top Gear **4.0** Top Gear **5.0** Hairy Bikers' Best of British **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** House of Games **7.35** House of Games **8.20** Would I Lie to You? **9.0** 8 Out of 10 Cats **10.0** Meet the Richardsons **10.40** Mock the Week **11.20** Mock the Week **12.0** To Be Announced **1.20** Mock the Week **2.0** Two Pints of Lager and a Packet of Crisps **2.30** Two Pints of Lager... **3.0** House of Games

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** Brooklyn Nine-Nine **9.30** Brooklyn Nine-Nine **10.0** Young Sheldon **10.30** Young Sheldon **11.0** Modern Family **11.30** Modern Family **12.0** The Big Bang Theory. Four episodes. **2.0** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **3.0** Modern Family **3.30** Modern Family **4.0** Young Sheldon **4.30** Young Sheldon **5.0** The Big Bang Theory. Four episodes. **7.0** Hollyoaks **7.30** Modern Family **8.0** Teen First Dates **9.0** Love Triangle **10.0** Gogglebox **11.05** First Dates **12.05** The Big Bang Theory **12.35** The Big Bang Theory **1.05** Rick and Morty **1.35** Royal Crackers **2.05** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **2.55** Love Triangle **3.45** Modern Family **4.10** Modern Family **4.40** Brooklyn Nine-Nine **5.05** Brooklyn Nine-Nine

Film4

11.0am FILM The Caine Mutiny (1954) **1.35** FILM Tora! Tora! Tora! (1970) **4.30** FILM Galaxy Quest (1999) **6.35** FILM Fisherman's Friends (2019) **9.0** FILM Taken (2008) **10.50** FILM Indiana Jones and the Temple of Doom (1984) **1.10** FILM Les Misérables (2019)

ITV2

6.50am Looney **7.25** Scooby-Doo! Mystery Incorporated **7.45** Be Cool, Scooby-Doo! **8.10** What's New Scooby-Doo? **8.35** Scooby-Doo and Guess Who? **9.0** World's Funniest Videos **9.25** Totally Bonkers Guinness World Records **9.35** Totally Bonkers... **10.0** Veronica Mars **11.0** Dawson's Creek **12.0** Secret Crush **1.0** Dress to Impress **2.0** Family Fortunes **3.0** Veronica Mars **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Family Fortunes **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Family Guy. Five episodes. **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **12.55** Bob's Burgers **1.25** Don't Hate the Playaz **2.10** Apocalypse Wow

Sky Max

6.0am NCIS: LA **7.0** DC's Legends of Tomorrow **8.0** Supergirl **9.0** Stargate Atlantis **10.0** Stargate Atlantis **11.0** NCIS: LA **12.0** Supergirl **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** DC's Legends of Tomorrow **6.0** Stargate Atlantis **7.0** Stargate Atlantis **8.0** A Discovery of Witches **9.0** Hold the Front Page **10.0** The Overlap on Tour **11.0** Entourage **11.30** Entourage **12.0** There's Something About Movies **1.0** The Force: Manchester **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Andrea Bocelli: Cinema **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Maggie Smith **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Landmark **3.0** National Treasures: The Art of Collecting **4.0** Discovering: Ben Kingsley **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** The Joy of Painting **7.30** The Joy of Painting **8.0** The Directors **9.0** Discovering: Jodie Foster **10.0** Johnson & Knopfler's Music Legends **11.0** The Movies **12.0** The Strange Case of Dr Jekyll and Mr Hyde **1.40** FILM Gonzo: The Life and Work of Dr Hunter S Thompson (2008) **4.10** The South Bank Show **5.10** Video Killed the Radio Star **5.35** Video Killed the Radio Star

Sky Atlantic

6.0am The Guest Wing **7.0** The Guest Wing **7.55** True Blood **9.0** True Blood **10.05** Billions **11.10** Billions **12.15** Game of Thrones **1.20** Ray Donovan **2.25** Ray Donovan **3.30** True Blood **4.35** True Blood **5.40** Billions **6.45** Billions **7.55** Game of Thrones **9.0** The Tattooist of Auschwitz **10.05** Band of Brothers **11.25** The Gilded Age **12.30** Succession **1.40** The Outsider **2.50** Game of Thrones **4.0** The Guest Wing **5.0** The Guest Wing

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents. **9.30** Essential Classics. With Georgia Mann. **1.0** News **1.02** Classical Live. Tom McKinney presents specially recorded performances, including the Luxembourg Philharmonic in Ravel's song cycle *Shéhérazade* under the baton of Jérémie Rohrer, with the soprano Patricia Petitbon, and Schubert's Ninth Symphony in C, the Great, conducted by Leopold Hager, plus Mozart from the Van Kuijk Quartet. **4.0** Composer of the Week: Debussy (4/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** In Concert. Recorded at the Barbican last month. Camille Pépin: Les eaux célestes. Poulenc: Gloria. Interval. Berlioz: Symphonie fantastique Op 14. Elizabeth Watts (soprano), BBC SO and Chorus, Jader Bignamini. **9.45** The Essay: Letters to a Young Composer - Sally Beamish (4/5) **10.0** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night

Radio 4

6.0am Today **9.0** In Our Time (5/14) **9.45** Just One Thing With Michael Mosley: Nordic Walking (4/10) **10.0** Woman's Hour **11.0** This Cultural Life: Sebastião Salgado (5/14) **11.45** Book of the Week: Alien Earths, by Lisa Kaltenegger. (4/5) **12.0** News **12.04** You and Yours **12.30** Toast. Sean Farrington examines the rise and fall of the supermarket chain Safeway UK. (5/5) **1.0** The World at One **1.45** About the Boys: Sex and Consent (4/5) **2.0** The Archers: 01/05/2024 (R) **2.15** Drama: Beltane, by Ben Lewis. **3.0** Open Country: Darwin's Childhood Garden. Jude Piesse on living close to The Mount, the large house and garden where Charles Darwin spent his childhood in Shrewsbury, Salop. (5/11) **3.27** Radio 4 Appeal: WasteAid (R) **3.30** Feedback. With Andrea Catherwood. (5/5) **4.0** The Briefing Room (5/14) **4.30** Inside Science **5.0** PM **6.0** News **6.30** Tessa Coates: Resting Witch Face, The standup comedian explores her enthusiasm for witchcraft. (R) **7.0** The Archers **7.15** Front Row **8.0** The Media Show (R) **9.0** Loose Ends (R) **9.30** Today in Parliament **10.0** The World Tonight **10.45** Book at Bedtime: You Are Here, by David Nicholls. (4/10) **11.0** Local Elections. BBC correspondents report on the council and mayoral elections taking place in parts of England and the police and crime commissioner elections in most of England and Wales. **12.48** Shipping Forecast **1.0** Local Elections. Further coverage. **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today

Radio 4 Extra

6.0am A Charles Paris Mystery: A Doubtful Death (3/4) **6.30** The Railway Children (3/4) **7.0** Second Thoughts (5/8) **7.30** Dad's Army (8/20) **8.0** Cooking in a Bedsitter (4/4) **8.30** Nancy: The Story of Lady Astor (4/5) **8.45** Girls of Riyadh (4/5) **9.0** Yesterday in Parliament **9.30** Britain at Sea (4/15) **9.45** Daily Service **10.0** Great Lives **10.30** Viz: An Unfeasibly Large Success **11.0** Charles Paris **11.30** The Railway Children (3/4) **12.0** Second Thoughts (5/8) **12.30** Dad's Army (8/20) **1.0** Cooking In... **1.30** Nancy: The Story of... **1.45** Girls of Riyadh (4/5) **2.0** Genius (5/6) **2.30** Gilbert Without Sullivan (5/5) **3.0** Burning Both Ends: When Oliver Reed Met Keith Moon **3.45** A Ghost Story **4.0** Great Lives **4.30** Viz... **5.0** Charles Paris **5.30** The Railway Children (3/4) **6.0** Second Thoughts (5/8) **6.30** Dad's Army (8/20) **7.0** Cooking In... **7.30** Nancy: The Story of... **7.45** Girls of Riyadh (4/5) **8.0** Genius (5/6) **8.30** Gilbert Without... **9.0** Burning Both Ends... **9.45** A Ghost Story **10.0** What's the Story, Ashley Storrie? (4/4) **10.30** John Finnemore's Souvenir Programme (5/6) **11.0** The Mark Steel Revolution (5/6) **11.30** Everyone Quite Likes Justin (4/6) **12.0** Great Lives **12.30** Viz... **1.0** Charles Paris **1.30** The Railway Children (3/4) **2.0** Second Thoughts (5/8) **2.30** Dad's Army (8/20) **3.0** Cooking In... **3.30** Nancy: The Story of... **3.45** Girls of Riyadh (4/5) **4.0** Genius (5/6) **4.30** Gilbert Without... **5.0** Burning Both Ends... **5.45** A Ghost Story

Friday 3

ITV Studio Sessions, ITV1, 10.45pm
Jess Glynne performs new songs, a hit and a cover version at the O2 Blueroom

BBC One

6.0 **Breakfast** (T) **9.30** Morning Live (T) **10.45** Big Little Crimes (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) **1.0** News (T) **1.30** Regional News and Weather (T) **1.45** Elections 2024: Politics Live Special (T) Further coverage and analysis. **4.30** Bridge of Lies (T) (R) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News and Weather (T) **7.0** The One Show (T) **7.30** MasterChef (T) The week's best comeback contestants return for the last quarter-final.

8.0 **Granite Harbour** (T) (1/3) The MIT team become immersed in Aberdeen's drug underworld. Thriller with Romario Simpson.
9.0 **Have I Got News for You** (T) With journalist Lyse Doucet and comedian Chloe Petts.
9.30 **Avoidance** (T) (5/6) Jonathan tries to end things with Megan at the baby shower.

10.0 **News** (T)
10.30 **Regional News** (T) Weather
10.40 **Avoidance** (T) (6/6) Courtney goes into labour.
11.10 **Dinosaur** (T) (R) (5 & 6/6) Evie shares some harsh truths. Nina is left with a decision to make.
12.10 FILM **Man Up** (Ben Palmer, 2015) (T) Romcom with Lake Bell, Simon Pegg. **1.35** Weather (T) **1.40** News (T)

BBC Two

6.15 **Homes Under the Hammer** (T) (R) **7.15** Garden Rescue (T) (R) **8.0** Sign Zone: Antiques Roadshow (T) (R) **9.0** News (T) **10.0** Snooker: The World Championship (T) Rishi Persad presents coverage of session two of the opening semi-final on day 14 at the Crucible. **12.0** Elections: Politics Live Special (T) **1.45** Snooker. Session two of the second semi-final. (T) **6.0** Richard Osman's House of Games (T) (R) **6.30** Great Coastal Railway Journeys (T) (20/20) Wells-next-the-Sea to the Wash.

7.0 **Snooker: The World Championship** (T) Coverage of session three of the opening semi-final.
9.0 **Gardeners' World** (T) At Longmeadow, Monty Don expands the planting on the mound, gathers self-sown seedlings and prepares for a summer display in the cottage garden.

10.0 **QI** Ulex (T) (R) With Bridget Christie, Rosie Jones and Cariad Lloyd.
10.30 **Newsnight** (T) Weather
11.05 **Snooker Highlights** (T)
11.55 FILM **Kursk: The Last Mission** (Thomas Vinterberg, 2018) (T) Fact-based drama.
1.45 **Sign Zone** Panorama (T) (R) **2.15** This Town (T) (R) (6/6) **3.15** Fabulous Feasts (T) (R)

ITV1

6.0 **Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News (T) **2.0** ITV Racing Live (T) The opening day of the Guineas weekend at Newmarket, where the feature race is the Jockey Club Stakes, plus racing from Goodwood. **4.30** Tipping Point: Best Ever Finals (T) (R) **5.0** The Chase (T) (R) **6.0** Local News (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) Ruby starts a vicious rumour about Moira.

8.0 **Coronation Street** (T) Denny leaves Paul unattended at the flat. Adam and Alya give in to their feelings.
9.0 **Beat the Chasers: Celebrity Special** (T) (R) With Russell Kane, Dr Zoe Williams, Matt Allwright, Kaye Adams and Gyles Brandreth.

10.0 **News** (T) Weather
10.30 **Local News** (T) Weather
10.45 **ITV Studio Sessions** (T) New series. Clara Amfo introduces a set by Jess Glynne.
11.15 **The Twelve** (T) (10/10) The jury delivers its verdict.
12.20 **Shop on TV 3.0** The Twelve (T) (R) **4.0** Unwind With ITV (T) **5.10** Katie Piper's Breakfast Show (T) (R)

Channel 4

6.10 **Countdown** (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Triple bill. **8.05** Everybody Loves Raymond (T) (R) Triple bill. **9.30** Frasier (T) (R) Triple bill. **11.0** Work on the Wild Side (T) (R) **12.0** News (T) **12.05** Sun, Sea and Selling Houses (T) (R) **1.05** Find It, Fix It, Flog It (T) (R) **2.10** Countdown (T) **3.0** A Place in the Sun (T) **4.0** Narrow Escapes (T) **5.0** Chateau DIY (T) (R) Tim and Krys leave their old chateau and start work on a new venture. **6.0** Four in a Bed (T) **6.30** Simpsons (T) (R) **7.0** News (T)

8.0 **Bill Bailey's Australian Adventure** (T) (R) In Perth, Bill jams with a heavy metal prog rock band who won the hearts and minds of Eurovision fans, and explores the tunnels of a jail.
9.0 **Gogglebox** (T) The armchair critics share their opinions on what they have been watching on telly.

10.0 **Late Night Lycett** (T) Chatshow with Joe Lycett.
11.05 FILM **Step Brothers** (Adam McKay, 2008) (T) With Will Ferrell and John C Reilly.
1.0 **F1: Miami Grand Prix Sprint Qualifying Highlights** (T) **1.25** FILM Trading Places (John Landis, 1983) (T) **3.25** The Simpsons (T) (R) **3.50** Come Dine With Me (T) (R) Five episodes.

Channel 5

6.0 **Milkshake! 9.15** Jeremy Vine (T) **11.15** Storm Huntley (T) **12.45** Friends (T) (R) Double bill. **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM Betrayed Within (Joey Adams, 2022) (T) **4.0** Bargain-Loving Brits in the Sun (T) **5.0** News (T) **6.0** Police Interceptors (T) (R) **7.0** Jane McDonald: Lost in Japan (T) (R) (1/4) The presenter travels across Japan on an epic adventure. In Tokyo, she finds herself in the sumo ring, and struggles to eat noodles using chopsticks.

8.0 **The Big Steam Adventure** (T) New series in which John Sergeant, Peter Davison and Paul Middleton explore Britain by steam, beginning with the Lake District.
9.0 **Michael Portillo's Long Weekends** (T) The presenter explores Italy's capital of fashion, design and industry, Milan.

10.25 **Eurovision: Thirty Unforgettable Moments** (T) (R)
11.50 **Eurovision: Secrets and Scandals** (T) (R)
1.0 **Live Casino Show** (T) **3.0** Strictly Entertainment: The Bruce Forsyth Story (T) (R) **4.15** Great Scientists (T) (R) **4.40** Wildlife SOS (T) (R) **5.05** House Doctor (T) (R)

BBC Four

7.0 **Top of the Pops** (T) (R) Nicky Campbell presents the edition of 4 January 1996, featuring Molella ft the Outhere Brothers, Dubstar, Madonna and Boyzone. **7.30** Top of the Pops (T) (R) Lisa I'Anson hosts the edition of 11 January 1996, featuring Judy Cheeks, Tori Amos, Baby D, Gene, Dreadzone.

8.0 **Top of the Pops** (T) (R) From 1987, with the Jesus and Mary Chain and Starship.
8.30 **Top of the Pops** (T) (R) Fox, Frankie Valli and Mud, in an edition from 1976.
9.0 **Snooker: The World Championship** (T) Seema Jaswal presents further coverage of session three of the opening semi-final.

10.0 **TOTP 1984: Big Hits** (T) (R) Compilation show.
11.0 **This Cultural Life: Boy George** (T) John Wilson interviews the singer.
11.30 **TOTP: The Story of 1984** (T) (R) Recalling the year.
12.30 **The 80s: Music's Greatest Decade?** (T) (R) **1.30** TOTP 1984: Big Hits (T) (R) **2.30** Top of the Pops (T) (R) As 7pm to 8.30pm.

Other channels

BBC Three

7.0pm Top Gear India Special **7.0** The Catch Up **8.30** Wagspiracy: Vardy v Rooney **9.15** FILM The Adventures of Priscilla, Queen of the Desert (1994) **10.55** Asian Network Comedy **12.15** Fleabag **12.40** Fleabag **1.10** Lazy Susan **1.25** Glow Up: Britain's Next Make-Up Star **2.25** Ibiza: Secrets of the Party Island (3 & 4/4)

Dave

7.10 Gassed Up **8.0** Border Force: America's Gatekeepers **9.0** Border Force: America's Gatekeepers **10.0** Extreme Fishing With Robson Green **11.0** Extreme Fishing With Robson Green **12.0** Ultimate Movers **1.0** Ultimate Movers **2.0** Building Cars: Secrets of the Assembly Line **3.0** Top Gear **4.0** Top Gear **5.0** Hairy Bikers' Best of British **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** House of Games **7.35** House of Games **8.20** Would I Lie to You? The Unseen Bits **9.0** Special Ops: Crime Squad UK **10.0** Special Ops: Crime Squad UK **11.0** Taskmaster **12.0** To Be Announced **1.20** Mock the Week **2.0** Would I Lie to You? The Unseen Bits **2.35** House of Games **3.05** House of Games

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** Brooklyn Nine-Nine **9.30** Brooklyn Nine-Nine **10.0** Young Sheldon **10.30** Young Sheldon **11.0** Modern Family **11.30** Modern Family **12.0** The Big Bang Theory. Four episodes. **2.0** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **3.0** Modern Family **3.30** Modern Family **4.0** Young Sheldon **4.30** Young Sheldon **5.0** The Big Bang Theory. Four episodes. **7.0** Hollyoaks **7.30** Modern Family **8.0** Teen First Dates **9.0** FILM Jack Ryan: Shadow Recruit (2014) **11.0** Naked Attraction **12.05** The Big Bang Theory **12.35** The Big Bang Theory **1.0** Brooklyn Nine-Nine **1.30** Brooklyn Nine-Nine **2.0** Modern Family **2.30** Modern Family **3.0** Teen First Dates **4.0** Kitchen Nightmares USA **5.0** Brooklyn Nine-Nine **5.30** Brooklyn Nine-Nine

Film4

11.0am FILM The Running Man (1963) **1.10** FILM Operation Petticoat (1959) **3.35** FILM The Guns of Navarone (1961) **6.45** FILM Raiders of the Lost Ark (1981) **9.0** FILM Underwater (2020) **10.50** FILM Saint Maud (2019) **12.35** FILM Jethica (2022) **2.0** FILM Salt (2010)

ITV2

6.50am Looney Tunes **7.20** Scooby-Doo **9.0** World's Funniest Videos **9.25** Totally Bonkers Guinness World Records **9.35** Totally Bonkers Guinness World Records **10.0** Veronica Mars **11.0** Dawson's Creek **12.0** Secret Crush **1.0** Dress to Impress **2.0** Family Fortunes **3.0** Veronica Mars **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Family Fortunes **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** FILM 22 Jump Street (2014) (FYI Daily is at 10.05) **11.15** Family Guy **11.45** Family Guy **12.15** American Dad! **12.45** American Dad! **1.15** Bob's Burgers **1.45** Bob's Burgers **2.10** Apocalypse Wow **3.0** Teleshopping

Sky Max

6.0am NCIS: Los Angeles **7.0** DC's Legends of Tomorrow **8.0** Supergirl **9.0** Stargate Atlantis **10.0** Stargate Atlantis **11.0** NCIS: Los Angeles **12.0** Supergirl **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** DC's Legends of Tomorrow **6.0** Stargate Atlantis **7.0** Stargate Atlantis **8.0** Hold the Front Page **9.0** Resident Alien **10.0** Peacemaker **11.0** Rob & Romesh v F1 **12.0** An Idiot Abroad 3 **1.0** Brit Cops: War on Crime **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Darbar: Music of India **7.0** Battle of the Brass Bands **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Ben Kingsley **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** David Hockney: In Normandy **3.0** Marcel Duchamp: The Art of the Possible **4.0** Discovering: Helen Mirren **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** The Eagles: Live from the LA Forum **10.0** Grand Ole Opry **11.0** Guy Garvey: From the Vaults **12.0** Have You Got It Yet? The Story of Syd Barrett and Pink Floyd **1.50** Pink Floyd: PULSE **3.05** Classic Albums **4.0** The South Bank Show **5.0** Video Killed the Radio Star **5.30** Video Killed the Radio Star

Sky Atlantic

6.0am The Guest Wing **7.0** The Guest Wing **7.55** True Blood **9.0** True Blood **10.05** Billions **11.10** Billions **12.15** Game of Thrones **1.20** Ray Donovan **2.25** Ray Donovan **3.30** True Blood **4.35** True Blood **5.40** Billions **6.45** Billions **7.55** Game of Thrones **9.0** The Pacific **10.0** The Tattooist of Auschwitz **11.05** The White Lotus **12.15** The King **1.15** The King **2.15** Game of Thrones **3.25** In Treatment **4.0** The Guest Wing **5.0** The Guest Wing

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents. **9.30** Essential Classics. With Georgia Mann. **1.0** News **1.02** Classical Live. Tom McKinney introduces Mendelssohn's Symphony No 4 in A major, Op90, the Italian, with the Luxembourg Philharmonic conducted by Duncan Ward, plus music by Brahms, Elgar, Weber and Berg. **4.0** Composer of the Week: Debussy (5/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Friday Night is Music Night: Bond... James Bond. Martin Yates conducts the BBC Concert Orchestra in music from the iconic 007 film franchise, with singers Alice Fearn and Oliver Tompsett from Chichester Festival Theatre. **9.45** The Essay: Letters to a Young Composer - Errollyn Wallen (5/5) **10.0** Late Junction: Puppy Love. Verity Sharp shares a selection of songs dedicated to man's best friend. **11.30** 'Round Midnight **12.30** Tearjerker **1.30** Essential Classics Mix **2.30** Through the Night

Radio 4

6.0am Today **9.0** The Reunion: Bush v Gore 2000 (R) (4/5) **10.0** Woman's Hour **11.0** The Food Programme **11.45** Book of the Week: Alien Earths, by Lisa Kaltenegger. (5/5) **12.0** News **12.04** AntiSocial. Adam Fleming and guests explore a controversial issue of the day. (5/9) **1.0** The World at One **1.45** About the Boys: Friendship (5/5) **2.0** The Archers (R) **2.15** Drama: Money Gone - Hands Up, by Ed Sellek. As the UK descends into chaos, certain people take advantage of the situation. Satirical drama starring Robert Bathurst, Charlotte Richie, Aaron Heffernan and Josette Simon. (2/5) **2.45** Child: Sleep (21/27) **3.0** Gardeners' Question Time **3.45** Short Works: A Thoroughly Modern Woman, by Bita Taghavi. **4.0** Last Word **4.30** Life Changing (R) **5.0** PM **6.0** News **6.30** Dead Ringers (2/6) **7.0** The Archers **7.15** Screenshot: Chinatown. Ellen E Jones and Mark Kermode explore the history of *Chinatown*, which turns 50 this year. (5/7) **8.0** Any Questions? Alex Forsyth chairs the debate at East Markham Village Hall, Notts. **8.50** A Point of View **9.0** Free Thinking (5/13) **10.0** The World Tonight **10.45** Book at Bedtime: You Are Here, by David Nicholls. (5/10) **11.0** Americast. Justin Webb, Sarah Smith and Marianna Spring join North America correspondent Anthony Zurcher to explore the state of the increasingly polarised political debate in the US. Last in the series. **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** Just One Thing: Nordic Walking (R)

Radio 4 Extra

6.0am A Charles Paris Mystery: A Doubtful Death (4/4) **6.30** The Railway Children (4/4) **7.0** Up the Garden Path (5/6) **7.30** Albert and Me (5/8) **8.0** Plum House (5/6) **8.30** Nancy: The Story of Lady Astor (5/5) **8.45** Girls of Riyadh (5/5) **9.0** Yesterday in Parliament **9.30** Britain at Sea (5/15) **9.45** Daily Service **10.0** Soul Music (5/6) **10.30** Mel's Iron Age Holiday **11.0** Charles Paris **11.30** The Railway Children (4/4) **12.0** Up the Garden Path (5/6) **12.30** Albert and Me (5/8) **1.0** Plum House (5/6) **1.30** Nancy: The Story of... **1.45** Girls of Riyadh (5/5) **2.0** The 3rd Degree (1/6) **2.30** Do Nothing 'Til You Hear from Me (3/6) **3.0** Glass **4.0** Soul Music (5/6) **4.30** Mel's Iron Age Holiday **5.0** Charles Paris **5.30** The Railway Children (4/4) **6.0** Up the Garden Path (5/6) **6.30** Albert and Me (5/8) **7.0** Plum House (5/6) **7.30** Nancy: The Story of... **7.45** Girls of Riyadh (5/5) **8.0** The 3rd Degree (1/6) **8.30** Do Nothing 'Til... **9.0** Glass **10.0** You Heard It Here First (4/6) **10.30** The Maltby Collection (3/6) **11.0** at Machynlleth **11.30** Bird Island (2/4) **11.45** Tina C Goes Down Under: The Aborogynal Monologues (2/4) **12.0** Soul Music (5/6) **12.30** Mel's Iron Age Holiday **1.0** Charles Paris **1.30** The Railway Children (4/4) **2.0** Up the Garden Path (5/6) **2.30** Albert and Me (5/8) **3.0** Plum House (5/6) **3.30** Nancy: The Story of... **3.45** Girls of Riyadh (5/5) **4.0** The 3rd Degree (1/6) **4.30** Do Nothing 'Til... **5.0** Glass

Saturday 4

Bettany Hughes's Treasures of the World, Channel 4, 7pm
The historian surveys the artefacts and manuscripts of Azerbaijan

BBC One

6.0 **Breakfast** (T) **10.0** Saturday Kitchen Live (T) **11.30** Simply Nigella (T) (R) **12.0** Football Focus (T) **1.0** News and Weather (T) **1.15** Snooker: The World Championship (T) Hazel Irvine presents coverage of the fourth and final session of the first semi-final. Continues on BBC Two. **4.30** Final Score (T) **5.15** News (T) **5.30** Regional News and Weather (T) **5.40** Celebrity Bridge of Lies (T) **6.25** The Weakest Link (T) (R) **7.10** Blankety Blank (T) (R) **7.40** Pointless Celebrities (T)

8.30 **Casualty** (T) Stevie and Dylan work to get evidence of Patrick's wrongdoing while striving to stop him harming more patients.

9.20 **Traces** (T) (6/6) Sarah works with McKinven to prevent another explosion before making decisions about their future. Kathy realises change is essential.

10.10 **News** (T) Weather

10.30 **Match of the Day** (T) Arsenal v Bournemouth, and Man City v Wolves.

11.50 FILM **Highlander** (Russell Mulcahy, 1986) (T) Immortal warriors battle each other through the centuries, until only one survives. Fantasy action with Christopher Lambert, Sean Connery.

1.40 **Weather** (T) **1.45** News (T)

BBC Two

6.15 **Children's programmes** **8.20** Blue Peter (T) (R) **8.50** Newsround (T) **9.0** Gardeners' World (T) (R) **10.0** Snooker: The World Championship (T) Rishi Persad presents coverage of session three of the second semi-final. **12.0** Andi Oliver's Fabulous Feasts (T) (R) **1.0** A to Z of TV Cooking (T) (R) **1.15** FILM Henry V (Kenneth Branagh, 1989) (T) **3.30** Natural World (T) (R) **4.30** Snooker (T) Further coverage of the fourth and final session of the first semi- final. **5.30** Flog It! (T) (R)

6.0 **Saving Lives at Sea** (T) (R) Port Isaac's crew race to the rescue of a female casualty with a spinal injury.

7.0 **Snooker: The World Championship** (T) Seema Jaswal presents coverage of the fourth and final session of the second semi-final on day 15 from the Crucible in Sheffield.

10.0 **Ed Sheeran at the BBC** (T) (R) Best-of compilation.

11.0 **Coldplay: Best of the BBC** (T) (R) Archive clips.

12.0 FILM **We Need to Talk About Kevin** (Lynne Ramsay, 2011) (T) Drama starring Tilda Swinton.

1.45 FILM By the Grace of God (François Ozon, 2018) Fact-based drama.

3.55 This Is BBC Two (T)

ITV1

6.0 **Love Your Garden** (T) (R) **6.30** Love Your Weekend (T) (R) **8.25** Katie Piper's Breakfast Show (T) **9.25** News (T) **9.30** James Martin's Saturday Morning (T) **11.45** Prue Leith's Cotswold Kitchen (T) **12.45** James Martin's Great British Adventure (T) (R) **1.15** News (T) **1.29** Local News (T) **1.30** ITV Racing: Live from Newmarket (T) **4.0** For the Love of Dogs (T) (R) **4.30** Ninja Warrior UK: Race for Glory (T) (R) **5.30** News (T) **5.45** Local News (T) **6.0** In for a Penny (T)

6.30 **In With a Shout** (T) The Bhambras from Bradford and the Pohls from Rugby compete.

7.30 **Britain's Got Talent** (T) Ant and Dec host as more performers take to the stage to try to secure a place in the live semi-finals.

8.55 **The 1% Club** (T) Quizshow hosted by Lee Mack.

9.55 **News** (T) Weather

10.09 **Local News** (T) Weather

10.10 FILM **Rise of the Planet of the Apes** (Rupert Wyatt, 2011) (T) Sci-fi thriller with James Franco, Andy Serkis.

11.55 **English Football League Highlights** (T)

12.45 **Shop 3.0** Next Level Chef (USA) (T) (R) **3.40** Unwind (T) **5.10** Prue Leith's Cotswold Kitchen (T) (R)

Channel 4

6.05 **The King of Queens** (T) (R) Triple bill. **7.15** Everybody Loves Raymond (T) (R) Four episodes. **9.05** F1: Miami Grand Prix Sprint Qualifying Highlights (T) (R) **9.35** The Simpsons (T) (R) Five episodes. **12.05** FILM Mr Popper's Penguins (Mark Waters, 2011) (T) Family comedy with Jim Carrey. **1.55** Four in a Bed (T) (R) Five episodes. **4.30** Worst House on the Street (T) (R) **5.35** The Great Celebrity Bake Off for Stand Up to Cancer (T) (R) **6.30** News (T) **7.0** Bettany Hughes's Treasures of the World (T)

8.0 **Our Dream Farm** (T) The would-be tenants go to market to buy cattle.

9.0 FILM **Old** (M Night Shyamalan, 2021) (T) A family on holida discover that the secluded beach where they are relaxing is causing them to age rapidly. Horror with Gael García Bernal.

11.10 FILM **The Last of the Mohicans** (Michael Mann, 1992) (T) A frontiersman falls for a British officer's daughter during the Anglo-French war. Adventure starring Daniel Day-Lewis and Madeleine Stowe.

1.15 **F1: Miami Grand Prix Qualifying Highlights** (T) **2.35** Car SOS (T) (R) **3.30** Hollyoaks Omnibus (T) (R)

Channel 5

6.0 **Milkshake!** **8.50** Sponge Bob SquarePants (T) (R) **9.05** Entertainment News (T) **9.10** 22 Kids and Counting (T) (R) Triple bill. **12.0** Dogs Behaving (Very) Badly (T) (R) Triple bill. **3.0** Our Yorkshire Farm (T) (R) Double bill. Edith and Violet learn about lambing season. **5.0** Reuben: Life in the Dales (T) (R) **6.0** News (T) **6.05** Portillo in Andalucía (T) (R) (2/6) A trip to Málaga and Ronda. **7.0** Michael Palin in Nigeria (T) (R) The veteran traveller visits Benin City and the River Ethiope.

8.0 **Kate: Becoming Britain's Favourite Royal** (T) Profile of the Princess of Wales.

9.0 **Inside Windsor Castle** (T) A look at what is like to live in the castle, with the inside scoop on what the royals get up to, from King Charles's military workouts to the Princess of Wales' kale smoothies.

10.0 **Jackie O: Style and Scandal** (T) A look at the life of the former US first lady, examining how she coped with life in the spotlight.

11.20 **JFK Assassination: Inside the Trauma Room** (T) (R)

1.15 **Live Casino Show** (T) **3.15** 10 Years Younger in 10 Days (T) (R) **4.0** Traffic Cops (T) (R) **4.50** Wildlife SOS (T) (R) **5.10** House Doctor (T) (R)

BBC Four

7.0 **Rick Stein's Long Weekends** (T) (R) (10/10) The chef heads to Palermo on the northern coast of Sicily, to sample dishes flavoured with raisins, pine nuts, lemons and almonds.

8.0 **Amazon With Bruce Parry** (T) (R) (5/6) An illegal gold mine and its denizens.

9.0 **Spy/Master** The Hunting Party & The Survival Story (T) (R) (1& 2/6) New spy drama starring Alec Secareanu and following Ceaușescu's right-hand man at the height of the cold war. In Romanian.

10.40 **Parkinson With Elton John, Robbie Williams, Kiki Dee and Ronan Keating** (T) (R)

11.50 **Boy George: This Cultural Life** (T) (R)

12.20 **Final Ascent: The Legend of Hamish MacInnes** (T) (R) Documentary about the mountaineer, inventor of the all-metal ice axe. **1.40** Long Weekends (T) (R) **2.40** Amazon (T) (R)

Other channels

BBC Three

7.0pm Gymnastics: Women's European Championships. Highlights of the women's individual apparatus finals in Rimini, Italy. **8.30** EastEnders **9.0** Two Pints of Lager and a Packet of Crisps **9.30** Two Pints of Lager... **10.0** Two Pints of Lager... **10.30** Two Pints of Lager... **11.0** Dinosaur **11.25** Dinosaur **11.55** Glow Up: Britain's Next Make-Up Star **12.55** Two Pints of Lager... **1.25** Two Pints of Lager... **1.55** Two Pints of Lager... **2.25** Two Pints of Lager... **2.55** Some Girls **3.25** Some Girls

Dave

7.10am Gassed Up **8.0** Storage Hunters UK **8.30** Storage Hunters UK **9.0** Top Gear Africa Special **11.30** Mortimer & Whitehouse: Gone Christmas Fishing **12.45** Mortimer & Whitehouse... **2.05** Extreme Fishing With Robson Green **3.0** Extreme Fishing... **4.0** Extreme Fishing... **5.0** World's Most Dangerous Roads **6.20** Mortimer & Whitehouse... **7.0** Mortimer & Whitehouse... **7.40** My Family **8.20** My Family **9.0** Not Going Out **9.35** Not Going Out **10.20** Not Going Out **11.0** 8 Out of 10 Cats Best Bits **12.0** 8 Out of 10 Cats Christmas Special **1.0** Have I Got a Bit More News for You **2.0** Live at the Apollo **2.50** Dave Gorman: Modern Life Is Goodish

E4

6.0am Lego Masters Australia **7.0** Made in Chelsea **8.0** Kitchen Nightmares USA **9.0** Kitchen Nightmares USA **9.55** Married at First Sight Australia: Reunion **11.40** Married at First Sight Australia: Reunion **1.25** Modern Family **1.50** Modern Family **2.20** Modern Family **2.50** Modern Family **3.20** Modern Family **3.50** Modern Family **4.20** Modern Family **4.50** The Big Bang Theory **5.20** The Big Bang Theory **5.50** The Big Bang Theory **6.20** The Big Bang Theory **6.50** FILM The Devil Wears Prada (2006) **9.0** Celebrity Gogglebox **10.0** Gogglebox **11.05** Gogglebox **12.05** First Dates **1.10** First Dates **2.15** Gogglebox **3.10** Teen First Dates **4.05** Hotel Hell **4.50** Kitchen Nightmares USA

Film4

11.0am FILM Mrs Doubtfire (1993) **1.25** FILM Sense and Sensibility (1995) **4.20** FILM Deep Impact (1998) **6.40** FILM Jumanji: Welcome to the Jungle (2017) **9.0** FILM London Has Fallen (2016) **10.55** FILM Scarface (1983) **2.20** FILM Significant Other (2022)

ITV2

6.0am CITV Craig of the Creek **6.15** DC Super Hero Girls **6.25** Teen Titans Go! **6.40** Teen Titans Go! **6.50** Looney Tunes **7.05** Dodo **7.15** Dodo **7.30** FILM Chill Out, Scooby-Doo! (2007) **9.0** World's Funniest Videos **9.25** Totally Bonkers Guinness World Records **9.50** Secret Crush **10.55** Dress to Impress **11.55** Dress to Impress **12.55** Dress to Impress **2.0** Celebrity Catchphrase **3.0** In for a Penny **3.35** FILM Spy Kids 3-D: Game Over (2003) (FYI Daily is at 4.35) **5.20** FILM Madagascar 3: Europe's Most Wanted (2012) (FYI Daily is at 6.20) **7.05** FILM Legally Blonde (2001) (FYI Daily is at 8.10) **9.0** FILM There's Something About Mary (1998) (FYI Daily is at 10pm) **11.25** Family Guy **11.55** Family Guy **12.25** American Dad! **12.55** American Dad! **1.25** CelebAbility **2.05** All American

Sky Max

6.0am Supergirl **7.0** Supergirl **8.0** Supergirl **9.0** Supergirl **10.0** Grimm **11.0** Grimm **12.0** Grimm **1.0** Grimm **2.0** Sport's Funniest Moments **4.0** Hawaii Five-0 **5.0** Hawaii Five-0 **6.0** Hawaii Five-0 **7.0** Hawaii Five-0 **8.0** Hold the Front Page **9.0** Resident Alien **10.0** Ted **10.45** A League of Their Own Road Trip: Southeast Asia **11.45** Freddie Down Under **12.45** Banshee **2.0** SWAT **3.0** Road Wars **4.0** Sun, Sea and A&E **5.0** Sun, Sea and A&E

Sky Arts

6.0am Arts Uncovered **6.10** Kipps: The New Half a Sixpence Musical **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Alfred Hitchcock Presents **11.30** Alfred Hitchcock Presents **12.0** Alfred Hitchcock Presents **12.30** Alfred Hitchcock Presents **1.0** FILM City Lights (1931) **2.40** Cirque du Soleil: Volta **4.40** Johnny Cash Live at Montreux **6.05** Elvis Presley: A Legend In Concert **7.0** Classic Albums **8.0** Classic Albums **9.0** The Rolling Stones: Bridges to Bremen **12.0** Days of Rage: The Rolling Stones' Road to Altamont **2.15** Led Zeppelin: In the Light **3.15** Grunge: A Story of Music and Rage **4.30** Aretha Franklin: Music Icons **5.0** Chuck Berry: Music Icons **5.30** Creedence Clearwater Revival: Music Icons

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **8.0** Fish Town **9.0** True Blood **10.05** True Blood **11.10** True Blood **12.15** True Blood **1.20** True Blood **2.25** Billions **3.30** Billions **4.35** Billions **5.45** Billions **6.50** Billions **7.55** Game of Thrones **9.0** Game of Thrones **10.05** Game of Thrones **11.10** Game of Thrones **12.15** Game of Thrones **1.20** Perry Mason **2.20** The Newsroom **3.30** In Treatment **4.0** Fish Town **5.0** Fish Town

On the radio

Radio 3

6.30am Breakfast. With Elizabeth Alker. **9.0** Saturday Morning. Tom Service is joined by the Ukrainian conductor Kirill Karabits and dives into the world of video game music. **12.0** Earlier... With Jools Holland **1.0** Music Matters: The Land Without Music? Education, Education Education! Richard Morrison explores the state of music education here. (5/6) **2.0** Record Review: Ravel's Piano Concerto for the Left Hand **4.0** Sound of Gaming: Elle Osili-Wood hosts Beyond the Console, a concert of orchestral gaming music from the Royal Concert Hall, Nottingham. **5.0** This Classical Life: Bryce Dessner **6.0** Opera on 3: John Adams - El Niño. Julia Bullock (soprano), Daniela Mack (mezzo), Davone Tines (baritone), Key'mon W Murrah (countertenor), Siman Chung (countertenor), Eric Jurenas (countertenor), NYMO, Marin Alsop. **9.30** Music Planet. With a session by Bulka. **10.30** New Music Show. A performance of Stefan Prins's *under-current*. **12.30** Through the Night

Radio 4

6.0am News and Papers **6.07** Open Country: Darwin's Childhood Garden (R) **6.30** Farming Today This Week **7.0** Today **9.0** Saturday Live **10.0** Your Place Or Mine: Steph McGovern - Rio de Janeiro, Brazil (5/13) **10.30** Soul Music: Tiny Dancer (5/5) **11.0** The Week in Westminster **11.30** From Our Own Correspondent **12.0** News **12.04** Money Box **12.30** Dead Ringers (R) (2/6) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** The Archers (R) **3.0** Drama: Chicken Soup With Barley. Arnold Wesker's semi-autobiographical 1956 state-of-the-nation play charting the collapse of an East End family over 20 years as their political ideals disintegrate. Debbie Chazen and Elliot Levey star. **4.0** Weekend Woman's Hour **5.0** Saturday PM **5.30** Toast: Safeway UK (R) **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Stuart Maconie is joined by Kathy Lette, Carla Henry, Luke Wright, the Zutons and Bryony Jarman Pinto. **7.0** Profile **7.15** This Cultural Life: Sebastião Salgado (R) (5/14) **8.0** Archive on 4: DNA, Crime and Controversy. It's 40 years since DNA fingerprinting was discovered by Sir Alec Jeffreys. Barrister and former minister Anna Soubry hears from people involved in various cases over the years to find out how it has changed crime investigation, and also how the technique was used to prove various miscarriages of justice. **9.0** Legend: The Joni Mitchell Story - Dog Eat Dog (R) (5/6) **9.30** Helen Lewis Has Left the Chat: Thug Shaker Central (R) (5/6) **10.0** News **10.15** The Food Programme (R) **11.0** You Heard It Here First (5/6) **11.30** Round Britain Quiz (R) (8/12) **12.0** News **12.15** Open Book (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Bells on Sunday: St Martin-in-the-Fields, City of Westminster. **5.45** In Touch (R)

Radio 4 Extra

6.0am Betrayal: Spies - An Englishman Abroad/ A Question of Attribution **7.30** Margaret Thatcher: Herself Alone Omnibus **8.45** Robb Wilton: I Should Say So (3/5) **9.0** England, Their England (3/6) **9.30** The Arthur Haynes Show **10.0** Sisters In Satire: The Pioneering Women of Comedy (2) **11.0** Betrayal: Spies... **12.30** Margaret Thatcher: Herself Alone Omnibus **1.45** Robb Wilton... **2.0** England, Their England (3/6) **2.30** Arthur Haynes **3.0** Sisters In Satire **4.0** Scenes from a Zombie Apocalypse **4.45** Monsieur Oufle **5.0** Betrayal: Spies... **6.30** Margaret Thatcher: Herself Alone Omnibus **7.45** Robb Wilton... **8.0** England, Their England (3/6) **8.30** Arthur Haynes **9.0** Sisters In Satire **10.0** 4 At the Store (4/4) **10.30** Sarah Millican's Support Group (2/6) **11.0** Comedy Club at Machynlleth (1) **11.15** Darren Harriott: Black Label (1/4) **11.30** Hut 33 (6/6) **12.0** Scenes from a Zombie Apocalypse **12.45** Monsieur Oufle **1.0** Betrayal: Spies... **2.30** Margaret Thatcher: Herself Alone Omnibus **3.45** Robb Wilton... **4.0** England, Their England (3/6) **4.30** Arthur Haynes **5.0** Sisters In Satire

Today's television

Dopesick, BBC Two, 10pm & 11pm
(Kaitlyn Dever) plays miner Betsy Mallum in the opioid crisis drama

BBC One

6.0 **Breakfast** (T) **7.30** Match of the Day (T) (R) **9.0** Sunday With Laura Kuenssberg (T) **10.0** Politics England (T) **10.30** Animal Park (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **12.50** Lifeline (T) **1.0** News (T) **1.10** Weather for the Week Ahead (T) **1.15** Songs of Praise (T) **1.50** FILM The Secret Life of Pets 2 (2019) (T) **3.10** Superman & Lois (T) (3 & 4/13) **4.35** Mammals (T) (R) **5.35** News (T) **5.50** Regional News (T) **6.0** Countryfile (T) **7.0** Mammals (T) (5/6)

8.0 **Antiques Roadshow** (T) (R) Fiona Bruce presents the show from the Ulster Folk Museum in Belfast.

9.0 **This Town** (T) (6/6) The pressures that formed the band threaten to destroy it before the members set foot on stage, bedevilled by their inner demons as much as by outside forces.

10.0 **News** (T)
10.25 **Regional News** (T) Weather
10.30 **Match of the Day 2** (T) Highlights of Spurs v Arsenal and Nottingham Forest v Man City.
11.40 **The Women's Football Show** (T) Everton v Arsenal.
12.25 **Match of the Day Top 10** (T) **12.55** Weather (T) **1.0** News (T)

BBC Two

6.35 **Countryfile** (T) (R) **7.30** Breakfast (T) **9.0** Beechgrove Garden (T) (R) **9.30** Landward (T) **10.0** Snooker: The World Championship (T) Coverage of the morning session on day nine at the Crucible, featuring the conclusion of a second-round match and the start of another. **12.15** MOTD Live: Women's Super League. Everton v Arsenal (kick-off 12.30pm) (T) From Walton Hall Park, Liverpool. **2.35** Snooker (T) Coverage continues. **6.0** Race Across the World (T) (R) (3/9) **7.0** Snooker (T)

8.0 **Greece With Simon Reeve** (T) (R) (2/2) From the Peloponnese into the mountainous north.

9.0 **Super Telescope: Mission to the Edge of the Universe** (T) (R) As Nasa releases the first images from the James Webb space telescope, this film tells the story of its construction.

10.0 **Dopesick** First Bottle & Breakthrough Pain (T) (1 & 2/8) Fact-based drama about OxyContin, with Michael Keaton.

12.0 **Snooker: World Championship Highlights** (T) **12.50** Snooker Extra (T) **2.50** Sign Zone: Blue Lights (T) (R) (2/6) **3.50** Question Time (T) (R) **4.50** This Is BBC Two (T)

ITV1

6.0 **Spanish Adventure** (T) (R) **6.50** FILM Cloudy With a Chance of Meatballs 2 (2013) (T) **8.25** Katie Piper's Breakfast Show (T) **9.25** News (T) **9.30** Love Your Weekend (T) **11.30** Love Your Garden (T) (R) **12.05** News and Weather (T) **12.25** FILM 3 Men and a Little Lady (1990) (T) **2.30** Live Premiership Rugby Union (T) Gloucester v Exeter Chiefs (kick-off 3pm) **5.30** The Chase Celebrity Special (T) (R) **6.30** News and Weather (T) **6.45** Local News (T) **7.0** Deal Or No Deal (T) (R)

8.0 **Who Wants to Be a Millionaire?** (T) (R) Jeremy Clarkson hosts the quiz.

9.0 **Red Eye** (T) (2/6) Jess persuades her editor to give her a chance to write about the events on NCA 357, while Nolan is beginning to panic as he fears he is being framed and his life is in danger.

10.05 **News** (T) Weather
10.15 **Martin Clunes: Islands of the Pacific** Philippines (T) (R) (2/3)
11.10 **Premiership Rugby Union Highlights** (T)
12.10 **English Football League Highlights** (T) (R) **1.30** Shop on TV **3.0** Great Elephant Adventure (T) (R) **3.50** Unwind (T) **5.05** Fletchers' Family Farm (T) (R)

Channel 4

6.0 **The King of Queens** (T) (R) Double bill. **6.45** Everybody Loves Raymond (T) (R) Triple bill. **8.0** Simpsons (T) (R) Triple bill. **9.30** Sunday Brunch (T) **12.30** Simpsons (T) (R) Triple bill. **2.0** Kirstie and Phil's Love It Or List It: Brilliant Builds (T) (R) **2.30** FILM First Knight (Jerry Zucker, 1995) (T) Arthurian adventure with Richard Gere. **5.05** A Place in the Sun (T) (R) **5.35** Key to a Fortune (T) **6.30** News (T) **7.0** Secrets of the Supermarket Own-Brands (T) (R) With Denise van Outen.

8.0 **The Great Celebrity Bake Off for Stand Up to Cancer** (T) (R) With David Schwimmer, Jesy Nelson, Rose Matafeo, Tom Davis.

9.0 **The Piano** (T) New series. The search for talented amateur pianists visits Manchester Piccadilly, where players include a boxer and a dance DJ.

10.0 **Gogglebox** (T) (R)
11.05 FILM **George Michael: Portrait of An Artist** (Simon Napier-Bell, 2023) (T) Music documentary.
1.0 **Kitchen Nightmares USA** (T) (R) **1.50** Come Dine With Me (T) (R) Five episodes. **4.05** Grand Designs (T) (R) **5.0** Location, Location... (T) (R) **5.55** Sunday Brunch Best Bits (T) (R)

Channel 5

6.0 **Milkshake!** **8.50** Sponge Bob SquarePants (T) (R) **9.05** The Yorkshire Vet (T) (R) **9.35** Cruising With Jane McDonald (T) (R) Trips along the Danube, to Alaska and around the Baltic. **2.35** Inside Hampton Court Palace (T) (R) (1 & 2/3) Quest for an Heir & Death of the Queen **2.35** A Victorian Farm Through Time (T) (R) **3.35** Michael Portillo's Long Weekends (T) (R) The former MP goes to Prague. **5.0** When Classic Comedy Goes Horribly Wrong (T) **6.55** News (T) **7.0** The Bailiffs (T) (R)

8.0 **Coastguard: Search and Rescue SOS** (T) Return of the documentary following the work of Maritime and Coastguard Agency teams.

9.0 **Inside the Hilton: Park Lane** (T) (4/4) The multimillion-pound renovation nears completion, while general manager Matthew Mullan prepares for a VIP guest.

10.0 **When Evil Came to Rochdale** (T)Documentary exploring allegations of the satanic ritual abuse of children.
11.30 **Five Mistakes That Caught a Killer** Ian Huntley & Harold Shipman (T) (R) (1 & 2/4)
1.15 **Live Casino Show** (T) **3.15** Farrow & Ball: Secrets of the Posh Paint Factory (T) (R) **4.05** Britain's Greatest Bridges (T) (R)

BBC Four

7.0 **Rick Stein's Long Weekends** (T) (R) (9/10) The chef visits the city of Thessaloniki, a city of a million inhabitants hailed as the gourmet capital of Greece and birthplace of possibly the greatest warrior general ever to have lived – Alexander III of Macedon.

8.0 **Snooker: The World Championship** (T) Further coverage of the evening session on day nine in Sheffield, as two second-round matches continue. Seema Jaswal presents, with commentary and analysis from Steve Davis, Ken Doherty, Stephen Hendry and others.

10.0 **Davis v Taylor: The '85 Black Ball Final** (T) (R)
11.0 **Alex Higgins: The People's Champion** (T) (R) A profile of the snooker great.
12.0 **Victorian Sensations** Seeing and Believing (T) (R) (3/3) **1.0** A Victorian Scandal: The Rudest Book in Britain (T) (R) **1.30** Rick Stein's Long Weekends (T) (R) **2.30** Davis v Taylor (R)

Other channels

BBC Three

7.0pm Gymnastics: Men's European Championships. Highlights of the men's team final in Rimini. **8.30** EastEnders **9.0** Ibiza: Secrets of the Party Island (3/4) **9.45** FILM Greta (2018) **11.20** Bad Education **11.50** Bad Education **12.20** Dinosaur **12.45** Dinosaur **1.15** Body on the Beach: What Happened to Annie? (1 & 2/4) **2.15** Ibiza: Secrets of the Party Island (3/4) **3.0** Bad Education **3.30** Bad Education

Dave

7.10am Yianni: Supercar Customiser **7.35** Yianni... **8.0** Storage Hunters UK **8.30** Storage Hunters UK **9.0** Abandoned Engineering **10.0** Abandoned Engineering **11.0** Top Gear **12.0** Top Gear **1.0** Storage Hunters UK **1.30** Storage Hunters UK **2.0** Storage Hunters UK **2.30** Storage Hunters UK **3.0** Storage Hunters UK **3.30** Storage Hunters UK **4.0** Rick Stein's Mediterranean Escapes **5.0** Rick Stein's Mediterranean Escapes **6.0** The Americas With Simon Reeve (4/5) **7.0** Storage Hunters UK **7.30** Storage Hunters UK **8.0** World's Most Dangerous Roads **9.0** Have I Got a Bit More News for You **10.0** QI **10.40** Mock the Week **11.20** Mock the Week **12.0** Live at the Apollo **1.0** Red Dwarf **1.35** Red Dwarf **2.20** Would I Lie to You? **2.50** The Island **3.40** The Indestructibles

E4

6.0am Hollyoaks Omnibus **8.20** Kitchen Nightmares USA **9.20** Kitchen Nightmares USA **10.20** Kitchen Nightmares USA **11.20** The Great Celebrity Bake Off for Stand Up to Cancer **12.20** Married at First Sight Australia **1.55** Married at First Sight Australia **3.30** The Big Bang Theory **4.0** The Big Bang Theory **4.30** The Big Bang Theory **4.55** The Big Bang Theory **5.25** The Big Bang Theory **5.50** The Big Bang Theory **6.20** The Big Bang Theory **6.50** FILM The Devil Wears Prada (2006) **9.0** FILM Jack Ryan: Shadow Recruit (2014) **11.0** 8 Out of 10 Cats Does Countdown **12.05** The Inbetweeners **12.40** The Inbetweeners **1.10** Gogglebox **2.15** First Dates **3.10** The Inbetweeners **3.35** Hollyoaks Omnibus

Film4

11.0am FILM Carry on Cabby (1963) **12.50** FILM Galaxy Quest (1999) **2.55** FILM The Spiderwick Chronicles (2008) **4.55** FILM The Next Karate Kid (1994) **7.05** FILM Skyscraper (2018) **9.0** FILM Indiana Jones and the Temple of Doom (1984) **11.20** FILM AI: Artificial Intelligence (2001) **2.10** FILM Wild Nights With Emily (2018)

ITV2

6.50am Looney Tunes **7.05** Dodo **7.15** Dodo **7.30** FILM Scooby-Doo! Frankencreepy (2014) **9.0** World's Funniest Videos **9.25** Totally Bonkers Guinness World Records **9.40** Secret Crush **10.35** Dress to Impress **11.35** Dress to Impress **12.40** Britain's Got Talent **2.0** In for a Penny **2.30** Celebrity Catchphrase **3.35** FILM Spy Kids 3-D: Game Over (2003) (FYI Daily is at 4.35) **5.20** FILM Madagascar 3: Europe's Most Wanted (2012) (FYI Daily is at 6.20) **7.05** FILM Legally Blonde (2001) (FYI Daily is at 8.10) **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** CelebAbility **1.15** All American **2.10** Apocalypse Wow **3.05** Unwind With ITV

Sky Max

6.0am MacGyver **7.0** MacGyver **8.0** NCIS: Los Angeles **9.0** NCIS: Los Angeles **10.0** NCIS: Los Angeles **11.0** NCIS: Los Angeles **12.0** NCIS: Los Angeles **1.0** Grimm **2.0** Grimm **3.0** Grimm **4.0** Grimm **5.0** FILM Pompeii (2014) **7.0** Hold the Front Page **8.0** A Discovery of Witches **9.0** SWAT **10.0** An Idiot Abroad 3 **11.0** Brassic **12.0** There's Something About Movies **1.0** Brit Cops: Law & Disorder **2.0** Road Wars **3.0** Road Wars **4.0** Sun, Sea and A&E **5.0** Sun, Sea and A&E

Sky Arts

6.0am Arts Uncovered **6.10** La Bayadère **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** The Joy of Painting **11.30** The Joy of Painting **12.0** Alfred Hitchcock Presents **12.30** Alfred Hitchcock Presents **1.0** Buddy Holly: Music Icons **1.25** Clint Eastwood: A Life in Film **3.0** Grand Ole Opry **4.0** Classic Albums **5.0** Golden Age: Miloš at Blenheim Palace **6.15** Laurel and Hardy: Their Lives and Magic **8.0** FILM The Circus (1928) **9.25** Classic Movies: The Story of Brighton Rock **10.25** Cream: Music Icons **10.55** Johnson & Knopfler's Music Legends **11.55** Elvis '56 Special **1.10** Neil Sedaka: The Show Goes On **3.05** Roy Orbison Forever **4.20** Berlin Live: Petula Clark **5.35** Dusty Springfield: Music Icons

Sky Atlantic

6.0am Urban Secrets **7.0** Fish Town **8.0** Fish Town **9.0** Fish Town **10.0** True Blood **11.05** True Blood **12.10** True Blood **1.15** True Blood **2.20** True Blood **3.25** Billions **4.35** Billions **5.40** Billions **6.45** Billions **7.50** Billions **9.0** The Regime **10.05** The White Lotus **11.15** Domina **12.15** Euphoria: Trouble Don't Last Always **1.20** Perry Mason **2.25** Mildred Pierce **3.40** In Treatment **4.10** Fish Town **5.05** Fish Town

On the radio

Radio 3

6.30am Breakfast. Tom McKinney presents. **9.0** Sunday Morning. With Sarah Walker. **12.0** Private Passions: Prof Edith Hall **1.30** Music Map: A Journey to Vaughan Williams's Tallis Fantasia. With Sara Mohr-Pietsch. **3.0** Choral Evensong: Magdalen College, Oxford (R) **4.0** Jazz Record Requests. Alyn Shipton previews the Cheltenham Jazz festival. **5.0** The Early Music Show: Lucrezia Borgia's Music (R) **6.0** Words and Music: Nature of the British Isles (R) **7.15** Sunday Feature: An Unconventional Teacher. Music historian Leah Broad examines Ralph Vaughan Williams's legacy as a teacher of female composers including Elizabeth Maconchy, Ruth Gipps, Ina Boyle and Helen Glatz. (R) **8.0** Drama on 3: Cymbeline. Emma Harding's adaptation of Shakespeare's play. Lydia Wilson, Michael Maloney and Greta Scacchi star. **10.0** Night Tracks **11.30** Unclassified. Elizabeth Alker marks this Wednesday's Unclassified Live concert on the South Bank by celebrating stars of this and former instalments of the event. **12.30** Through the Night

Radio 4

6.0am News **6.05** Beyond Belief (R) **6.35** On Your Farm **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: WasteAid. With Hugh Fearnley-Whittingstall. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day **9.0** Broadcasting House **10.0** The Reunion: Bush v Gore 2000 (4/5) **11.0** The Archers Omnibus **12.15** Profile (R) **12.30** It's a Fair Cop: Knife Crime (R) (4/6) **1.0** The World This Weekend **1.30** How to Save An Incel. Sophia Smith Galer questions whether an online chat forum can help young men escape incel culture. **2.0** Gardeners' Question Time (R) **2.45** Opening Lines: My Mother Said I Never Should **3.0** Drama: My Mother Said I Never Should, by Charlotte Keatley. (1/2) **4.0** Open Book **4.30** Round Britain Quiz (8/12) **5.0** Witness History: Sarah Baartman's 200-Year Journey Back Home. Matt Pintus examines the campaign to have the remains of Sarah Baartman, a Khoikhoi exhibited in 19th-century European freak shows, returned to her birthplace in South Africa from a museum in France. (4/26) **5.10** The Invention of China: The First Emperor (R) (1/4) **5.54** Shipping Forecast **6.0** News **6.15** Pick of the Week. With Sean Cooney. **7.0** The Archers **7.15** Strandings. Peter Riley examines the meanings people have derived from stories of stranded whales. **7.45** Why Do We Do That? Procrastinate? (R) (4/10) **8.0** Feedback (R) **8.30** Last Word (R) **9.0** Money Box (R) **9.25** Radio 4 Appeal (R) **9.30** From Our Own Correspondent **10.0** The Westminster Hour **11.0** In Our Time (R) **11.45** Short Works: At Heart Centre, by Bernie McGill (R) **12.0** News **12.15** Crossing Continents (R) **12.45** Bells on Sunday (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

Radio 4 Extra

6.0am Desert Island Discs Revisited **6.45** David Attenborough's Life Stories **7.0** Poetry Extra **7.30** Tom Stoppard: A Life **8.50** Subterranean Homesick Blues Omnibus **10.0** Tony's (1/6) **10.30** Much Binding in the Marsh **11.0** Desert Island Discs Revisited **11.45** Life Stories **12.0** Poetry Extra **12.30** Tom Stoppard: A Life **1.50** Subterranean Homesick Blues Omnibus **3.0** Tony's (1/6) **3.30** Much Binding in the Marsh **4.0** Voices from the Grave **4.30** Weird Tales (2/4) **5.0** Desert Island Discs Revisited **5.45** Life Stories **6.0** Poetry Extra **6.30** Tom Stoppard: A Life **7.50** Subterranean Homesick Blues Omnibus **9.0** Tony's (1/6) **9.30** Much Binding in the Marsh **10.0** Revolting People (6/6) **10.30** I've Never Seen Star Wars (2/6) **11.0** Great Unanswered Questions (4/4) **11.30** The In Crowd (5/6) **12.0** Voices from the Grave **12.30** Weird Tales (2/4) **1.0** Desert Island Discs Revisited **1.45** Life Stories **2.0** Poetry Extra **2.30** Tom Stoppard: A Life **3.50** Subterranean Homesick Blues Omnibus **5.0** Tony's (1/6) **5.30** Much Binding in the Marsh