

The Observer
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the new review

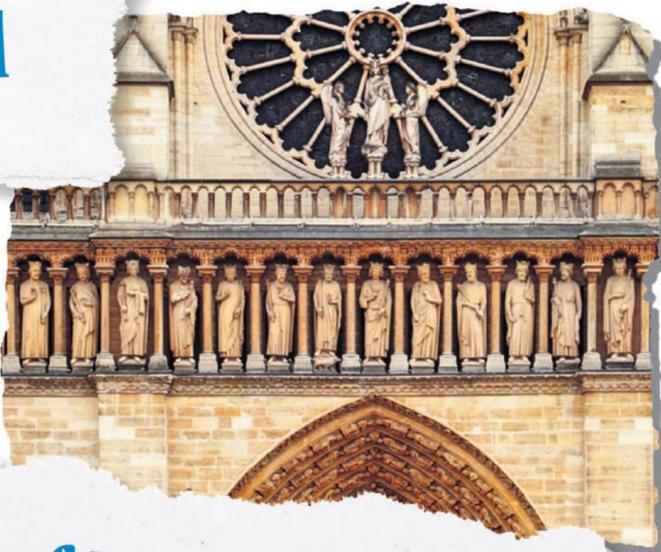


The race

to rebuild



the 'soul



of France'

*How a crack team of craftspeople have put Notre Dame in Paris back together again – in just five years.
By Agnès Poirier*

Agenda

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



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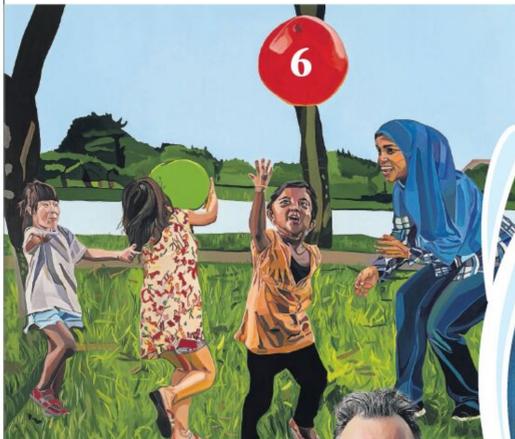
The big picture

Magnum's Thomas Hoepker, who died this month, photographed the former star of New York's Central Park Zoo at his carefree best

Thomas Hoepker, the Magnum photographer who died earlier this month aged 88, took this picture at Central Park Zoo in 1992. Polar bears had been introduced to the zoo in 1988, first Gus, and then his two female companions, Ida and Lily. Gus, in particular, became the zoo's star turn, seen by 20 million people before his death in 2013. He achieved particular fame a couple of years after this picture was taken when he started compulsively swimming in a figure of eight pattern for hours at a time.

The mystery drew reporters from around the world, and prompted editorials about the frustrations of captivity. Gus was depicted as a typical New Yorker, fretful, neurotic, depressive, a symbol of the city. There was a book, *What's Worrying Gus?*, and a play devoted to him. Lily and Ida, with whom he was frequently pictured cuddling, appeared to offer only fitful comfort. The zoo eventually hired a behavioural therapist at a cost of \$25,000 (£19,000) to observe Gus. He was prescribed toys and treats, and offered a programme of positive reinforcement training sessions. His habitat was redesigned to incorporate a playground, and eventually the compulsive figure of eights became less frequent, without ever quite going away.

Hoepker's picture seems, in this light, to prefigure all of that angst. The photographer, who moved to New York from his native Munich in 1976, was also a profoundly restless soul; he defined his attitude to finding pictures as "wanderlust", the endless joy of mooching about, looking. Perhaps he sensed a kindred spirit in the animal behind the glass. The weightless bear anyhow seems to inhabit a storybook realm, just out of reach of the imaginations of the watching children. Before the cares of the world start to weigh either him or his audience down. **Tim Adams**



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Feedback

Last week, Stewart Lee wondered where his comedy will come from now that the Tory party has been ousted. Here's how readers responded online.

Chin up, Stewart. The upcoming battle for the Tory leadership should offer plenty of material. **Kerryboy**

Sorry Stewart, you are going to have to write about dogs, mother-in-laws or traffic wardens for a while until the honeymoon period of the current Labour government ends, and it will. Politicians will always be

a great source of material when the going starts getting tough for them.

LiberalView

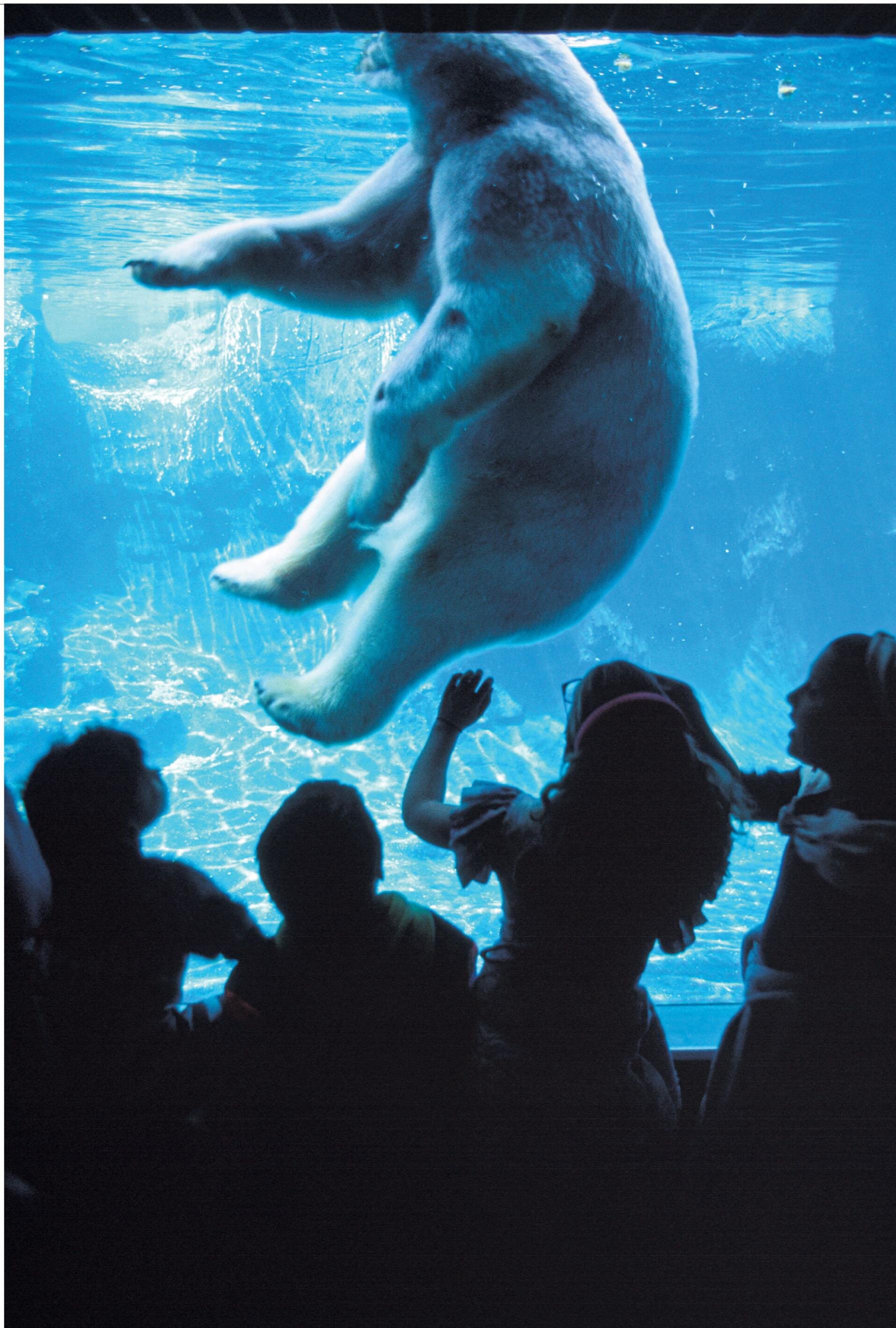
I think I've had my fill of the non-stop gallows humour required to survive the lost Tory decade-and-a-half, say for another decade. At least now I have a slightly better idea of how Russians coped during the Soviet era. If needs must, I will put up with dad jokes from Keir Starmer as long as Labour fixes the NHS and avoids a new scandal every two weeks.

What the world needs now is a seriously

long period of stodgily competent, deeply unexciting government, carried out by boring ministers, led by someone who doesn't have to make the story about him every 10 minutes. **Thorlar1**

I mean this in the nicest possible way, you understand, but I hope you tear your hair out over the next five years, starved of political material, debasing yourself into taking notice of things like *Love Island* or *I'm a Celebrity...* just so you can have something to viciously skewer.

garythenotrashcough



*In the Zoo in
Central Park.
Manhattan.
1992.
Thomas
Hoepker/
Magnum Photos*

ON MY RADAR

SOPHIE DUKER



The comedian Sophie Duker was born in London in 1990. She studied French and English at Oxford, where she got into improv, and in 2018 performed her first standup show, *Diet Woke*. Appearances followed on TV comedy stalwarts such as *8 Out of 10 Cats*, and in 2022 she won the 13th series of *Taskmaster*. Duker's new show, *But Daddy I Love Her* – about father/daughter therapy and sugar daddies – will run at the Pleasance Courtyard Cabaret Bar in Edinburgh from 31 July to 25 August, and then tours. **Killian Fox**



Place

Kelechnekoff pole dance studio, London SE15

I live so far from this Peckham pole studio, but I keep going back to throw myself around a metal pole like a rotisserie chicken because it's such a great space. Pole dancing is an incredibly hard, near Olympic-level practice that should only be done by hyper-flexible children, and I have started doing it the wrong side of 30 and fallen in love with it, which is very embarrassing. For someone who has never identified as sporty, it feels like a very affirming space. I always feel so happy being there.

TV

Tuca & Bertie (Netflix)

This is an animated series starring Ali Wong and Tiffany Haddish as a couple of birds – a song thrush with anxiety and her chaotic toucan best friend – in a crazy menagerie city. The first season in particular is really magical and funny and overstimulating. You can see yourself and people you know reflected in the characters – even the very cool, zen woman with a plant for a head who lives upstairs. I just think it's really funny and I wish we had more resources to experiment with animation like this in the UK.

Musical

Kathy and Stella Solve a Murder! Ambassador's theatre, London

I unashamedly love musicals. This one, with northern women at the forefront, popped up at the Edinburgh fringe in 2022 and now it's got its big run in the West End. It's about a murder podcast where the two podcasters become part of the story. It's nice that it's set in Hull rather than in London or anywhere trendy – they say the phrase "Sedgefield Shoelace Strangler" in the first five minutes. The music is really good too. The two leads really have pipes.



Music

Akwaeke: Stop Dying, You Were Very Expensive! EP

Akwaeke Emezi is an incredibly prolific author who suddenly released a really good EP in March. Banye in particular is a banger. I enjoy watching people who are impressive in one area show their creativity in other ways. The tracks are sexy and unhinged and invigorating. When I read their debut novel, *Freshwater*, it was so potent that it triggered a visceral reaction in me while I was reading it – and having those impulses triggered in different parts of your body while listening to their music is a very magical thing.



Activism

Joe Lycett x Greenpeace T-shirt

The comedian Joe Lycett has a good side-hustle making raunchy, kitsch artworks – including a portrait of Harry Styles that looks like a cross between the Gruffalo and a Tory MP. The story goes that he asked Styles for a Kit Kat as payment but didn't get it so announced that he was suing him. But it was all a stunt to expose that Shell is suing Greenpeace, and now T-shirts featuring Joe's artwork are being sold to raise money for Greenpeace's legal campaign. If you buy one, it's nice to know that you're doing a bit of good and sticking it to the man.



Blame Home Alone for Trump's certain victory

Stewart Lee



The assassination attempt on Donald Trump last weekend is a tragedy; a tragedy for democracy, a tragedy for America and, above all, a tragedy for the whole world, because it means Donald Trump will be re-elected. And it is a tragedy for Donald Trump, who, whatever one thinks of his politics or his personality, is still a living creature, and as such, like Eamonn Holmes, is capable of suffering.

Last week, I had a standup special, *Basic Lee*, on Sky Comedy, which even came as a surprise to me. I wish someone had shot me last weekend. The resulting publicity might have driven some traffic towards my work. Here's hoping I'm at least wounded by a gunman while it's still available to view on the Now streaming service. (Did you see what I did there?)

When the free world's last line of defence against a Trump MacTatorship™ @ is Joe Biden, we are already doomed. I'm quitting quitting drinking. Stubborn Biden is too selfish to become the focus of a popularity-elevating tragedy, preferring instead to let the world burn while he clings to his candidacy, a limpet in linen trousers, sitting there smiling, like something futile made of felt you'd win at a travelling fair.

The now inevitable re-election of demagogue Donald, and the implementation of the puritanical Project 2025 agenda by Oliver Dowden's Heritage Foundation friends, makes a *Handmaid's Tale*-style Christian fascist America a certainty, ending not only the shared enlightenment values of the postwar western world, but also the *Fifty Shades of Grey* women's erotica franchise. And Trump's fandom for fossil fuels will hasten the inevitable extinction of all life on Earth, the only positive being that he may yet see his Scottish golf courses reclaimed by rising seas.

American liberals and intellectuals with means and money, like Kacey Musgraves and the singer from Tool, must already be considering escape options as the nation begins its descent into the hell of an evangelical religious dictatorship. Trump's presidency will, however, strengthen ties between Trump and the Clacton constituency of his right-hand man Nigel Farage, which is poised to be bulldozed and made into a private golf course-cum-leisure facility-cum-seaside

stolen document storage unit.

I'm joking, of course. But the attempted assassination of Trump and its butterfly flap consequences are no joke. Last Saturday, a piece of Trump's ear was shot away by a gunman. Trump, with a presence of mind Biden might have benefited from when trying to remember the name of the president of Ukraine, struggled to his feet and, in a spirit of peace and reconciliation, shouted: "Fight! Fight! Fight!"; energising supporters who three years ago forced entry to the Capitol aiming to lynch Mike Pence, the Hartlepool monkey of American politics.

But what if it had been Trump himself who had been shot away, and only Trump's ear fragment had been saved by security? Could Trump's meat ear rim itself have been persuaded to run for the presidency? Could Trump's ear flesh fragment have beaten Biden in a democratic election? Almost certainly. And would an America governed by a small severed slice of Trump's ear have offered the world a more secure future than an America governed by Trump, or an America governed by Biden? Again, the answer, sadly, is a resounding yes.

The American Christian right believes that Trump, despite his obvious moral corruption, is a massive tool of a God bent on shaping America into their own twisted theocracy. Evangelical Christian America believes their selectively myopic deity actually intervened to save Trump from the gunman, while leaving a heroic volunteer firefighter to take the bullet. Blessed are the firefighters. But how much more useful to this morally equivocating God is a simple severed ear, unencumbered by accusations that it tried to overturn an election, or paid an adult film star hush money, or stole classified documents, or sexually assaulted a woman in a department store. The ear would be innocent and pure and good, like Jesus, or the unborn child.

And if an ear had, as Trump did, repeatedly socialised with the unsavoury sex trafficker Jeffrey Epstein and his young friends, it is unlikely it would have been able to do anything inappropriate, due to its being an ear. And should the ear be found to have lost the public trust, it could, due to its inability to defend itself or argue its case, be easily dispensed with by the Republicans without too much fuss. Ear today, gone tomorrow.

Imagining different ways the Trump shooting might have played out raises deep ethical questions. Philosophers call this concept "killing baby Hitler". Would it be ethical for someone to travel back from the future and kill Hitler in his cot in order to prevent the second world war? And would it be ethical to travel back in time and carry out an attack on Trump that ensured future government by Trump's ear alone? Of course not. And the idea of replacing Trump himself with Trump's own ear is, at this stage, neither ear nor there.

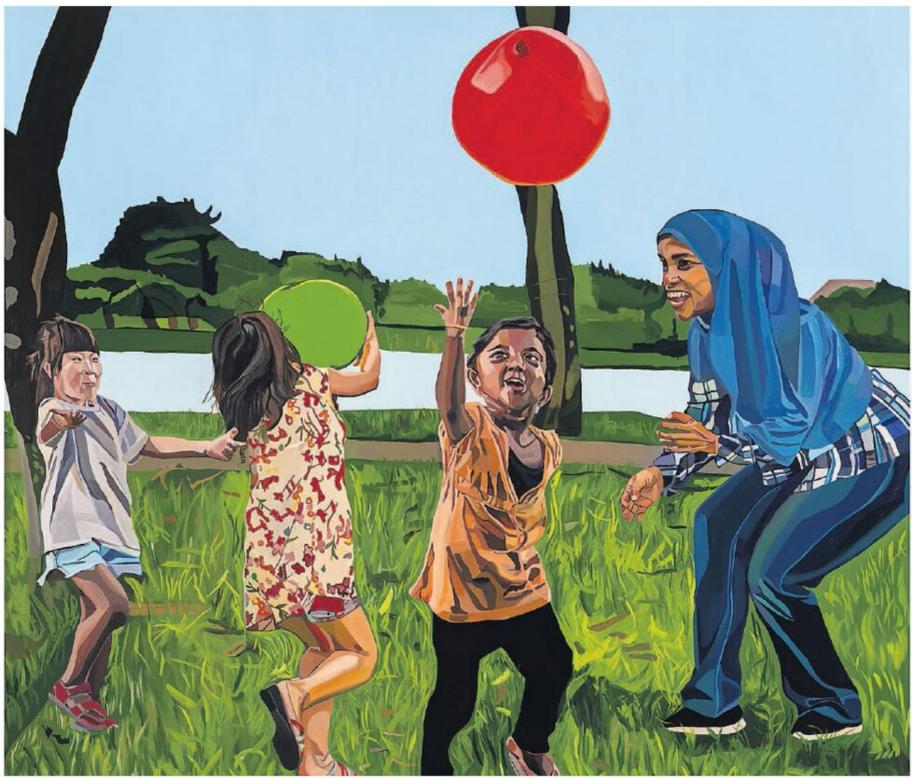
Rather than risking the future on the policymaking of Trump's unpredictable ear, the precise political leanings of which remain ill-defined at best, would it be better to go further back in time and stop the rise of Trump sooner? Perhaps, when he encountered Trump in *Home Alone 2*, Macaulay Culkin could have comforted the troubled billionaire with the same innocent friendship he gave to the sad dancer Michael Jackson, on the proviso that Trump abandon political ambition. But Macaulay Culkin didn't do that. And now we all suffer for his selfishness. Macaulay Culkin has blood on his astonished infant face.

Stewart Lee's *Basic Lee* is on the streaming service Now. He is previewing 40 minutes of new material in *Stewart Lee Introduces Legends of Indie* at the Lexington, London N1, in August with Connie Planque (12), Swansea Sound (13) and David Lance Callahan (14). (thelexington.co.uk)

American liberals with means and money must already be considering escape options as the nation begins its descent into hell



Illustration
by
David
Foldvari



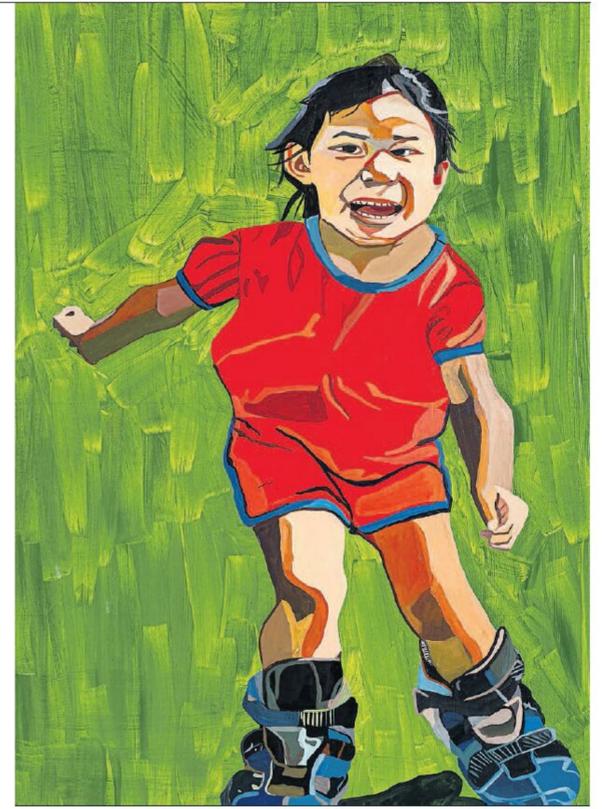
The grid

Joy Labinjo's joyful paintings celebrate 'characters within the story' of a popular south London park

When the British-Nigerian artist Joy Labinjo, known for her colourful, large-scale portraits, was commissioned by Southwark Park Galleries in south London to help celebrate its 40th anniversary, she immersed herself in the life and history of the area. Eventually she was inspired to make Southwark Park itself her focus. "I felt at peace there," she says. The result is *We Are Briefly Gorgeous*, a series of 16 vibrant artworks. From kids playing on bikes to individuals reclining on the grass with a book, the project aims to capture how the public interacts with a much-loved green space. These aren't portraits, Labinjo says, they're "characters within a story".

Tess Reidy

We Are Briefly Gorgeous is at Southwark Park Galleries, London SE16 until 29 September



The Simone Lia cartoon

SUMMER WORD SALAD

EIGHT WORDS THAT CAPTURE SUMMER.

1. KOMOREBI (JAPANESE): SUNLIGHT LEAKING THROUGH THE TREES.



2. APRICATE: BASKING IN THE WARMTH OF THE SUN.



3. UTEPILS (NORWEGIAN): THE JOY OF DRINKING BEER OUTSIDE AND CONNECTING WITH FRIENDS AND NATURE.



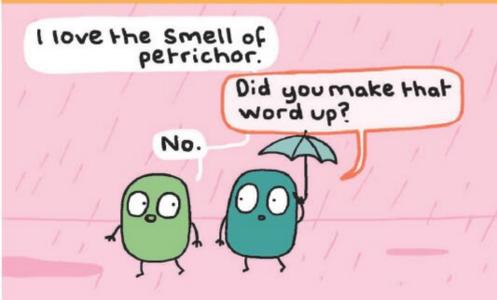
4. SOMMERREGEN (GERMAN): SUMMER RAIN.



5. UITWAAIEN (DUTCH): WALKING WITH THE WIND TO CLEAR ONE'S MIND.



6. PETRICHOR: THE EARTHY SMELL WHEN IT HAS RAINED AFTER A DRY SPELL.



7. RESFEBER (SWEDISH): THE COMBINED FEELING OF ANXIETY AND EXCITEMENT BEFORE A JOURNEY.



8. CHRONOTHERMIDISSONANCE: THE FEELING OF DISCOMFORT AND CONFUSION YOU GET WHEN SEEING SOMEONE WEARING SEASONALLY INAPPROPRIATE CLOTHING.



Q AND A

Eva Longoria Actor, 49

The Desperate Housewives star on improving diversity in Hollywood, her goddaughter Harper Beckham, and cooking a 10-course meal to unwind

Actor, producer, director and activist Eva Longoria was born in Texas to Tejano parents. She's best known for her role as Gabrielle Solis in the hit 00s drama *Desperate Housewives*. Longoria has a charity, Eva's Heroes, that supports young adults with developmental disabilities, and a foundation that aims to improve the Latina education gap and Latino poverty. She now stars in Spanish- and English-language comedy thriller *Land of Women* as a New York socialite on the run to her mother's home town in rural Spain.

Land of Women is your first leading TV role for nearly a decade. What tempted you back?

I've been directing and needed something special to lure me out from behind the camera. A lot of TV is so depressing. It's always the end of the world or some dystopian future where the government's collapsed – and that's a little too close to home. I wanted escapism and fun. *Land of Women* is adapted from this great novel by Sandra Barneda about three generations of women in the Spanish wine country. Nobody needed to twist my arm to shoot there. Female storytelling is so important. The fact that there are so many Latinos working on this project makes me proud, too.

How was relocating to Catalonia?

We filmed in the north-east corner of Spain, outside Figueres, and it was just stunning. Those beautiful vineyards you see in the show are real. I stayed in a tiny medieval village called Peralada. A rooster woke me every morning and I'd



walk to the only coffee shop in town. I spend the rest of my time between LA and Mexico City; it was bliss to be in nature and quiet.

Your character Gala is a wine expert. Are you?

I always say that if I wasn't an actor, I'd be a sommelier. I'm obsessed with grapes, regions, barrels and techniques. I'm especially fascinated by old-world wines. I'm very similar to Gala in that we're both wine snobs.

Your mother is played by Carmen Maura, a veteran of Pedro Almodóvar's films. Did you learn much from her?

I was both excited and terrified that Carmen was going to play my mom. She's such a legend, and it was extra intimidating to do comedy with her because I'm not a native Spanish speaker. But she was so supportive. Luckily, I play the American abroad. Every time I messed up a word, she'd be like: "Keep it in, it's much funnier!"

Has it been pleasing to see the rise of Spanish-language TV and films with anglophone audiences?

Nowadays, with streaming, you have to cater to a global audience. Look at the past couple of years. Among the top shows have been *Squid Game*, *Dix Pour Cent* [AKA *Call My Agent!*] and *La Casa de Papel* [*Money Heist*]. Subtitles used to be a barrier but now it's a non-issue. People just want good TV.

Your daughter in Land of Women is played by teenage trans actor Victoria Bazúa. Did she add an extra dimension?

She brought an amazing perspective. We found Victoria from a casting tape. I was blown away by her old soul. You've never met somebody more confident and secure in who she is. She was 16 during shooting and it was her first ever acting gig, but you'd never notice. It was great to have her opinion on the scripts because we wanted to get it right, not only for Victoria but for her community.

'In the US, Latinos are 20% of the population but 5% in TV and film. Yet we're the biggest ticket-buyers at the movies'

You're also friends with the Beckhams and godparent to their daughter, Harper. What sort of godmother are you?

I'm like a crazy aunt that spoils her and supports her in anything she wants to do. She's the sweetest kid you'll ever meet.

Was Desperate Housewives life-changing for you?

Completely. It was such a phenomenon. When it came out, the first place outside the US that I went was London. I arrived at my hotel and there were crowds outside. I was like: "Who's here? Is it a famous person like Bono or Madonna?" The driver looked at me and was like: "They're here for you!" I had no idea about the show's global reach. Twenty years since it first aired, people are still discovering it. Thematically, it's timeless.

Has Hollywood diversity improved over the course of your career?

We still have so far to go. Both Latinos and women are still severely under-represented. Statistically, we're actually going in the wrong direction. In the US, Latinos are 20% of the population but 5% in TV and film. Yet we're the biggest ticket-buyers at the movies and one of the biggest TV audiences. We've got to work on the disparity between who's consuming the content and who's creating it. Often the perception is that Hollywood's pretty progressive and doing great when it comes to diversity. I'm like: "Hmm, not really!"

What have you made of the US presidential race so far?

So much is at stake. We're not voting for candidates – we're voting for democracy. There's lots to lose, so it's a tense and anxious time. We need to pay close attention and be wary of misinformation, which is rampant. There's so much happening globally. Look what just happened in France and in the European parliament. Mexico just elected its first female president. At least you guys have got it right with your election. Let's hope we can too.

What was the last great book you read?

From Generosity to Justice by Darren Walker, the head of the Ford Foundation. My own charity got a grant from Jeff Bezos, and the book is about how charities can create sustainable change. We want to bend towards justice, not get stuck in a cycle of giving away money.

You seem to be spinning lots of plates. What do you do to unwind?

Cooking. I can get off a plane from Europe and cook a 10-course meal. My husband thinks I'm crazy. He's like: "Don't you want to lie down? Don't you want to relax?" I'm like: "I am relaxed!"

Interview by Michael Hogan

Land of Women is streaming now on Apple TV+



‘It is our destiny’ How the French rebuilt Notre Dame

In April 2019 Agnès Poirier watched a fire almost destroy the famous cathedral in Paris. For the past five years, she has had unique access to the army of skilled craftspeople reconstructing the 12th-century building

The yellow-brown plumes of smoke coiling upwards filled my entire kitchen window. A few moments earlier the sky had been bright blue. I rushed down the stairs on to Quai de la Tournelle. Everything was still and eerily silent: passersby looked stunned, rooted to the ground; cars had stopped in the middle of the road, the passengers immobile, all looking across the Seine. I followed their gaze. Notre Dame was burning. Huge red and orange tongues of fire were leaping from its roof; we could hear its 12th-century wood cracking loudly. I will always remember that sound: the sound of history wailing.

As the cathedral burned, the

The dramatic collapse of Notre Dame's wooden spire during the catastrophic fire in April 2019. Geoffroy van der Hasselt/AFP



president, Emmanuel Macron, the leaders of the Senate and the National Assembly, the whole government, rushed to Notre Dame's side. At 9.30pm, Macron authorised the daredevil attempt by 150 firefighters to save the cathedral by attacking the fire from inside the north belfry. Never was the Paris firefighters' motto, *Sauver ou Périr* (To Save or To Die), truer than on the night of 15 April 2019. As Maj Gen Jean-Claude Gallet, commander of the Paris Fire Brigade, told me: "The situation was so grave, audacity was the only option."

At 11.30pm, the French president told the nation that the cathedral had been saved: "Notre Dame is our history, our literature, our collective imagination, the place where we

have lived all our great moments, our wars and our liberations. It is the epicentre of our life ... the cathedral of all the French people ... I am telling you now, solemnly, that we will rebuild her. We will call upon the greatest talents to contribute to her reconstruction ... It is what the French expect of us, it is what our history deserves; it is, in the deepest sense, our destiny."

The devastation was immense. The spire had gone, its collapse having destroyed part of the vaults at the crossing of the transept. The "forest", the lattice framework underneath the cathedral's lead roof, made of a thousand oak beams dating from the 13th century, had turned to charcoal and dust. The lead roof had melted and evaporated. The water used

to fight the fire had weakened the masonry and an army of sculptures and gargoyles now needed painstaking mending or replacing. Everything else needed thorough dusting and restoration, and this included pillars, stained glass, chapels, pavement. And the 8,000 or so pipes of the grand organ. The task of rebuilding Notre Dame was herculean.

The following day, Macron fixed a date for the completion of the reconstruction: 2024. Five years! How daring of him. The president was instantly criticised, of course. However, on the morning of 8 December this year, he will be there for the reopening, standing in the front row, to relish his achievement. There is even a cherry on the cake: after the dramatic

pushback against Marine Le Pen's *Rassemblement National* at France's recent elections, no hard-right prime minister will be sitting behind him.

Watching Notre Dame burn that night felt unbearable, not only for us watching from the Left Bank but – I realised while commenting on the images live for world broadcasters – for many people abroad for whom the fate of this 850-year-old Gothic masterpiece felt personal. I had US TV anchors crying, asking me to explain why they felt so utterly devastated.

Wanting to understand this universal fraternity of sorrow, I embarked on making a BBC radio documentary, which allowed me unique access to the reconstruction, not only from my balcony, but by

visiting artisans in workshops across France and in the cathedral. I spoke to them on the ground and 90 metres up, on the roof and even inside the spire.

"I was once the world's saddest architect; I am today its happiest," says Philippe Villeneuve, architect-in-chief for the reconstruction, who you could say has Notre Dame in his skin, literally: Villeneuve has the original design for the spire tattooed on his left forearm.

It was March last year when we spoke in Val de Briey, a small town in Lorraine near the border with Luxembourg, and he looked elated. Notre Dame's guardian angels, led by Jean-Louis Georgelin, the five-star general in charge of the

Continued overleaf



»» Continued from page 9

restoration, were here to witness a very peculiar dress rehearsal. Just outside what looked like a plane hangar, artisans from four family businesses that specialise in restoring historical buildings were about to assemble the tabouret, or base, of Notre Dame's new spire. If all went to plan, they would repeat the operation two weeks later on the four pillars at the crossing of the cathedral's transept, 30 metres up in the air.

Before this practice run, Villeneuve and Georgelin made short speeches. An emotional Villeneuve said: "I've got news for you, put it in your diaries: Notre Dame will reopen on 8 December 2024, at 11.15am sharp. We are so impatient to see the spire ascend into the sky of Paris again." General Georgelin grabbed the mic and added: "Let's say 11.30am, we may be 15 minutes late." People looked at one another, wide-eyed. We had a date. Macron's five-year reconstruction challenge was not pure magical thinking after all.

Listening to them, two dozen carpenters dressed in black, their tools hanging from large leather belts, were smiling, but with an air of weariness. On their shoulders rests an immense responsibility: rebuilding the "Soul of France" on a tight schedule. France has always valued artisans, especially those perpetuating old traditions and skills, and these are the best. Known as *Compagnons du Devoir* (companions of duty), they belong to an organisation dating back to the middle ages. Starting their apprenticeships at 15, they spend years touring France, learning their skills as they go from town to town assisting older, master artisans. They are taught not only a craft but an ethics with the motto: "Neither self-serving nor submissive but being of service."

I was struck by the sheer scale of this historic endeavour. Those pieces of oak involved are colossal. "The two diagonal beams are 20 metres long and come from eight remarkable oak trees," says a young carpenter. The spire base is 15 metres long, 13 metres wide and six metres high.

The practice run was a crucial step. It allowed carpenters to check

that the 110 different pieces of oak, assembled in 150 different, complex patterns, fitted together.

It went without a hitch.

By the time of my visit to Val de Briey, the pace of reconstruction had moved up a gear. The 1,000 artisans working on the site and in their workshops may be the best, but the pressure of time is intense. Help has come from around the world, for just as donations poured in on the night of the fire and the following days from across several continents, the world's artisans have offered their services.

Three months after my trip to Val de Briey, I took the train west to Saumur, to meet two American carpenters working alongside French craftspeople at the carpentry company Asselin. Their names: Michael Burrey and Jackson Dubois. Dubois, as in "made of wood".

In the summer of 2021, Dubois took part in building a replica of the "forest" for the educational charity Hands House, which aimed to show solidarity with Notre Dame but also to prove that such skills still existed. Villeneuve, on a visit to Washington DC, where the replica was exhibited, liked what he saw, and a conversation started between American carpenters and Asselin. Dubois submitted his CV and *voilà*, here he is on a three-month visa, lending a hand as a specialist in heavy timber construction.

Burrey, from Massachusetts, also took part in making the "forest". This was his first time in France and he had never visited Notre Dame. However, he had ties with France. "My parents spent their honeymoon in Paris in 1958 and visited Notre Dame. My grandmother was stationed as a nurse in France during world war one and was even decorated by the French government."

At the time of my visit, Burrey and Dubois have spent five weeks making trunnels – wooden pegs that will hold together the steps at the base of the spire on which the statues of the apostles stand. Their French colleagues have been recreating the wooden foliage, dragon, gargoyles, handrail and balustrade from original drawings

“
Our gargoyles were deemed too smiley. On the second attempt, they scared the hell out of everyone

by the architect Eugène-Emmanuel Viollet-le-Duc, who masterminded the 19th-century restoration of the cathedral. The master carpenters and wood carvers use their axes, chisels, gouges, rasps and files with the dexterity of surgeons.

It was President Macron who had what turned out to be the enlightened idea of getting Georgelin, France's former chief of defence staff to supervise the reconstruction. His appointment ruffled feathers, notably at the ministry of culture, which felt sidestepped, and also with Villeneuve, who was not used to being given the military treatment. But under him, the reconstruction became a formidable machine.

I personally grew fond of the general. Touring the different workshops, he always mentioned the "battle for France" that they absolutely had to win, but also spoke of his deep gratitude. That afternoon in June last year in Saumur, he told the *compagnons*: "Your pride in your work is beautiful to see. How lucky France is to have you helping to return this absolute masterpiece of a spire to the sky of Paris. We will do it! Vive la France!"

Two months later, Georgelin fell to his death while hiking in his beloved Pyrenees. He was 74. The face and perhaps even more the voice of the reconstruction, a paterfamilias figure in France, had gone. Would his sudden death derail the reconstruction schedule? His deputy, Philippe Jost, stepped in immediately. There was no time to lose. Everyone would work even harder to make the general's dream come true. And four months later, President Macron himself would carve Georgelin's name into the wood of the spire, next to the master carpenter's and the architect's, 96 metres in the air.

In the same week as the general's death, I was walking across the Pont de l'Archevêché in Paris when I observed a strange phenomenon in the sky. A pale, armless Jesus Christ, caught like a fish in a turquoise blue net, was flying over the Seine towards the towers of Notre Dame. Lifted by the site's gigantic crane, the restored 8ft limestone saviour was then deposited on top of the south transept. There to meet him were Villeneuve and Jost with his arms,

Notre Dame: in numbers

700 million
The restoration budget in euros

500

Number of people currently working on site

2,000

The number of historic oak trees felled to rebuild the cathedral's wooden framework

846 million

Amount raised through donations in euros

39

Stained-glass windows that were dismantled and washed

6

Months the organ will take to be re-harmonised

2,000

Names sealed in a tube inside the golden rooster to commemorate those involved in the project

150,000

Total amount of slate tiles needed for the roof's reconstruction

96

Height of the new spire in metres





From far left, Agnès Poirier on the roof of Notre Dame – to her right is the statue known as Le Stryge; left, culture minister Rima Abdul Malak, General Jean-Louis Georgelin, President Macron and chief architect Philippe Villeneuve inspect progress last year.



ready to be fixed at the right angle.

A week later, another fabulous sight in evening light stopped people in their tracks on the riverbanks: the spire's needle, *l'aiguille*, levitating at a height of more than 100 metres, was slowly ascending to be fixed at the top of the spire. Once in place, the 66-metre, café au lait-coloured oak construction would be expertly covered by roofers with hundreds of sheets of lead. In just eight months, it had been carved from oak trees, put together and erected above the cathedral. An incredible achievement.

Things were clearly accelerating. Ten days before Christmas, the newspaper *Le Parisien* had warned Parisians that a symbolic event would take place the following day, the final touch to the spire before the scaffolding came down: the installation of Notre Dame's new gilt bronze rooster. With its flame-like feathers, it looked appropriately like a phoenix. Just after 4pm, in the beautiful light of a sunny winter afternoon, the archbishop of Paris placed the relics of Saint Genevieve, the patron saint of Paris, inside the cockerel. After a short blessing, it was then lifted into the bright blue sky, and fixed on top of the needle. Shimmering in the winter sun, it could be seen from miles away.

Every trip to meet the artisans working on Notre Dame was full of promise and excitement. They usually started at dawn in a Paris train station. Very early on 4 May this year, I boarded the slow Paris-Granville train to Normandy, and got off at Villedieu-les-Poêles, the international capital of bell making but also the site where master ironworkers have been making and shaping ornaments for the cathedral, among them some fierce-looking gargoyles.

At Fer Art Forge, a family-owned workshop, the restoration of the cross of the apse, designed by Viollet-le-Duc in the 1860s, had been completed the night before. This was the only piece of the choir roof that survived the fire. Twisted and battered, it took 1,000 hours of work to restore it to its former glory. Adorned with foliage, a constellation of gold spheres and a wyvern eating its tail, the cross may look like delicate lacework but weighs 1.5 tonnes. A fortnight later, it would



ABOVE Lead roofing being installed in June this year.

fit like a glove into the wooden structure above the apse, where the trusses meet.

Around the cross and on the roof, an army of gargoyles and monsters guarded the cathedral for centuries. Most of those in stone could be restored, but many in iron had to be recreated, identically to Viollet-le-Duc's original drawings. "It was particularly difficult to recreate the gargoyles, for the devil is in the details," confided Vincent Combes, the project manager. "At first, our gargoyles were deemed too smiley, not frightening enough. Then, they scared the hell out of anyone who saw them. Our third attempt was the right one: scary-looking but not the stuff of nightmares."

Notre Dame's gargoyles are subtle creatures.

On the night of the fire, the north belfry's eight bells survived thanks to the dedication of the 150 firefighters who put out the flames attacking the timber structure supporting them. Had they failed, the north belfry would have crashed down on to the south tower and then the whole edifice would have collapsed like a house of cards.

The eight bells, known as Gabriel, Anne-Geneviève, Denis, Marcel, Étienne, Benoît-Joseph, Maurice and Jean-Marie, were taken home to Villedieu-les-Poêles for a health check. Unlike the old *bourdon* Emmanuel, cast under Louis XIV, which has been hanging in the south tower since 1686, the north tower's eight bells were only a few years old – they had been cast for the 850th anniversary of

Archbishop of Paris Laurent Ulrich places religious relics into the replica of the golden rooster before it was lifted to the top of the spire last December.

the cathedral in 1313, right here in Villedieu, at the 159-year-old Cornille-Havard foundry.

"We cried after they departed in 2013, and we cried when we saw them return," says Paul Bergamo, the head of the foundry. "When you have worked, even only once, for Notre Dame, you feel a visceral attachment to it. It is difficult to explain; it comes from the guts." In what shape were his baby bells? "We found out that six out of eight only needed cleaning and waxing for harmonisation, two needed heat treatment, those were Marcel and Gabriel, and a bit of welding." Do you have a favourite? He smiles: "I do. Anne-Geneviève. Her toll is a bit above perfect because she was light-tuned just after casting. Just don't tell the others."

Ten days later, I was invited to visit the cathedral, a rare privilege. The last time I had been there was in July 2019, on a stifling hot day – blue sky and 38C in the shade. I was almost suffocating in my white overall, helmet, heavy boots and gloves. The omnipresence of lead on site made such armour compulsory. Now it was pouring with rain, and everyone I came across up on the scaffolding was smiling.

I got out of the lift at the base of the spire 33 metres up. The view of the south of Paris is one to cherish and would soon be the preserve of pigeons and gargoyles alone.

In the south belfry I went to look at Emmanuel, one of the lowest-pitched *bourdons* in the world, christened by Louis XIV himself and declared a national landmark when it rang during the liberation of Paris in 1944. I felt dizzy, and not just because I had had to climb a narrow wooden ladder. I caressed the bell's waist, touching history. Next, I found myself face to face with Notre Dame's most famous gargoyle, the Stryge, the demonic yet sardonic creature that has gazed over Paris, rapt in contemplation, for hundreds of years.

Then it was down the 422 steps of the north tower, into the body of the cathedral through its central portal, dedicated to the Last Judgment, featuring the archangel Saint Michael weighing souls while Satan stands by him, openly cheating. Those central gates are usually only open for kings and emperors, and for the cathedral's army of artisans.

As I stepped inside, I felt sucked into the "Gothic symphony", as the cathedral is known in France: a special harmony and coherence that is unique to Notre Dame and comes from the clarity of its space. It's a triumph of both logic and mysticism, of truth and grace. Those nave pillars, their sheer volume and their newly restored sand colour, not seen for centuries, instantly lift the visitor's spirits. As I looked up at the ribbed vaults, their wounds finally closed, their scars invisible, I could not stop admiring the prodigious work that had been done here in the last five years.

Notre Dame won't reopen quite on time for the Paris Olympics, which start next Friday. However, with the spire and completed roof gleaming in the sky, the cathedral will preside silently over the opening ceremony. And perhaps, just this once, the French will feel gratitude to their president, who has brought Notre Dame back to life, to its past splendour. Politics is one thing, eternity is another.

Notre-Dame, The Soul of France by Agnès Poirier is published by Oneworld. To support the Guardian and Observer, order a copy from guardianbookshop.com or call 020-3176 3837. Her documentary, *Rebuilding Notre-Dame*, will be broadcast on the BBC World Service in December

Interview by
Tim Adams

Portrait by
Suki Dhanda

SCOURGE OF THE AUTOCRATS

Pulitzer prize-winning author Anne Applebaum talks about her fears for democracy, why a second Trump term could be worse than the first and how her husband became the Polish foreign minister

A couple of years ago, in the *Atlantic* magazine, journalist Anne Applebaum wrote an era-defining cover story called “The Bad Guys Are Winning”. Her argument was not only that democratic institutions were in decline across the world, but that there was a new version of old threats to them: rogue states and dictatorships were increasingly linked not by ideology, as in the cold war, but by powerful currents of criminal and mercenary interest, often enabled by western corporations and technology.

“Nowadays,” Applebaum wrote, “autocracies are run not by one bad guy, but by sophisticated networks composed of kleptocratic financial structures, security services (military, police, paramilitary groups, surveillance), and professional propagandists. The corrupt, state-controlled companies in one dictatorship do business with corrupt, state-controlled companies in another. The police in one country can arm, equip, and train the police in another. The propagandists share resources – the troll farms... [that] pound home the same messages about the weakness of democracy and the evil of America.”

The article took as examples the relationships between Russia and Belarus and between China and Turkey, ad hoc alliances created specifically to preserve their leaders’ authoritarian power and vast illicit personal wealth, and to undermine the chief threats to it: transparency, human rights, any pretence of international law. Three years on, with wars in Ukraine and Gaza further fomenting those forces, with the real prospect of a second Trump presidency, Applebaum has published a book-length version of her thesis: *Autocracy, Inc: The Dictators Who Want to Run the World*. It is a necessary, if anxiety-inducing read.

Applebaum, long a scourge of repressive regimes, is the author of *Gulag*, the definitive history of the Soviet Union’s forced labour camps. She divides her time between her homes in Washington DC and Poland – where her husband, Radek Sikorski, has recently returned to frontline politics as foreign minister. I

met her in London for lunch a couple of weeks ago to talk about her book. The subsequent fortnight has, of course, proved a very long time in geopolitics. The UK has finally elected a grownup government; France has perhaps temporarily averted the prospect of a far-right administration; and Trump has dodged that bullet and raced ahead in the polls. Having Applebaum’s book in mind through all those events is vividly to sense the underlying precariousness of our world.

In many ways, Applebaum is the consummate witness of this new world order, in that she moves comfortably in rarefied political worlds and maintains a robust view from the ground (she has spent a lot of time of late reporting from Ukraine, for example). She grew up in the US, daughter of a prominent anti-trust lawyer and an art gallery director, in a family with Republican roots in the south. “The elder George Bush would have been my father’s idea of a president,” she says. “Statesmanlike, committed to alliances and stability.”

After studying Russian at Yale and in St Petersburg, she got her political education on the frontline of the “end of history”, seeing first-hand the collapse of Soviet communism in eastern Europe as a correspondent for the *Economist* and the *Spectator*. Having married Sikorski in 1992 – he had been a student leader in the Solidarity movement and for a while lived in flamboyant exile in Oxford (he was a member of the Bullingdon Club with Boris Johnson) – she literally cemented the optimism of the era by helping him restore an old manor house in western Poland. The building became a potent symbol of liberal and democratic rebirth not only in Poland but across Europe. (It was, for example, the first place that David Lammy visited earlier this month on becoming foreign secretary.)

The house – Sikorski wrote a book, *The Polish House: An Intimate History of Poland*, about what it stood for – was the venue of a famous new year party on the eve of the millennium, attended by the couple’s many political friends, mostly on the centre right in Europe and the US. Applebaum’s last book, *Twilight of Democracy*,



‘These days, autocracies are run by sophisticated networks’: author Anne Applebaum.

looked back at that event, and offered a highly personal, insider’s account of the way in which so many of those friends had been seduced by the siren voices of authoritarian populism and the far right in subsequent years. How Polish friends had sought favour in the thuggish Law and Justice party that gained power in 2005; how British allies – including Johnson – became self-serving Brexiters; and how American Republicans shamelessly fell in behind Trump.

As ever, Applebaum’s analysis unpicked difficult truths: notably that significant groups in every society will always support corruption and authoritarianism because they believe they can directly profit from it. That the arc of history does not naturally bend towards democracy.

Sikorski and Applebaum had dreamed of a new world order with their country manor somewhere near its centre. “On this patch of land it will seem as if communism had never existed,” Sikorski wrote. “We have won the clash of ideas. It’s now time to stop wagging our tongues and get down to work.” In Applebaum’s case that involved researching and writing her monumental Pulitzer prize-winning book *Gulag*, drawn from newly opened archives in Russia and first-hand experience of survivors. She watched on, appalled, as that history and those archives were shut down again by Vladimir Putin soon afterwards.

The Russian president, a focus of Applebaum’s journalism for 25 years, is the most obvious example of the new-style autocrat she identifies. “The motivation is only power and wealth,” she says. “And towards that end, they think it’s important to weaken democracy and the rule of law. And it’s pretty explicit. I mean, in the case of Russia and China, that’s literally their public doctrine. The Chinese have a document that was published in 2013, which has this marvellous name of Document Number Nine, which lists seven perils threatening the Chinese Communist party. Number one is western constitutionalism. Putin has been talking about this since 2005.”

One difference with the cold war, she says, is that by weaponising social media, these states – she also includes Iran, Saudi Arabia, Venezuela, North Korea and

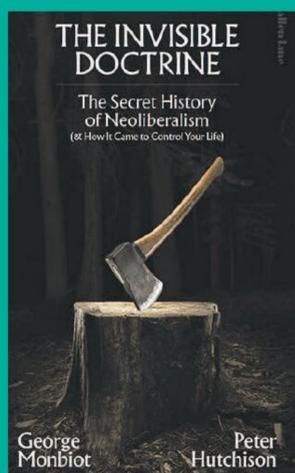
Continued on page 15 >>>



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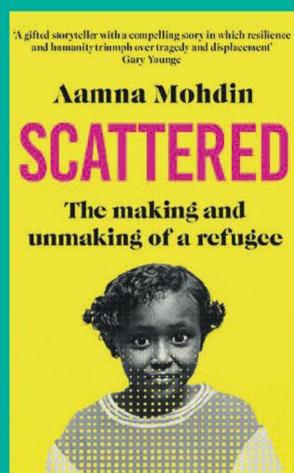
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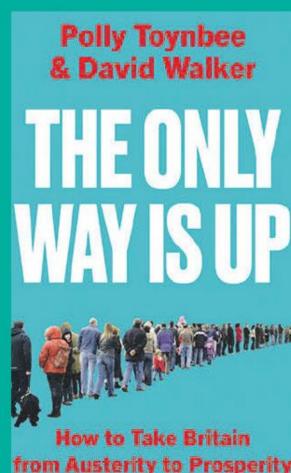
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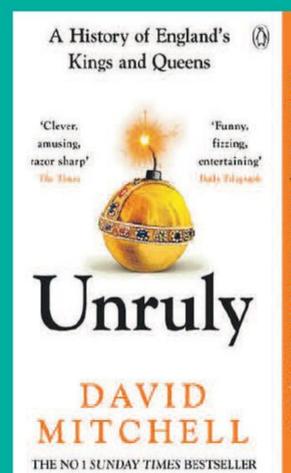
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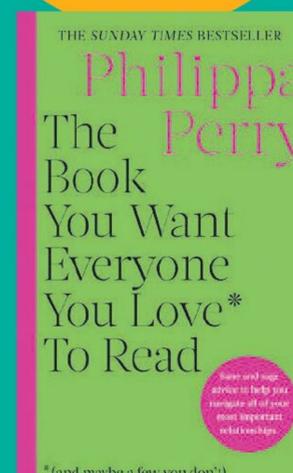
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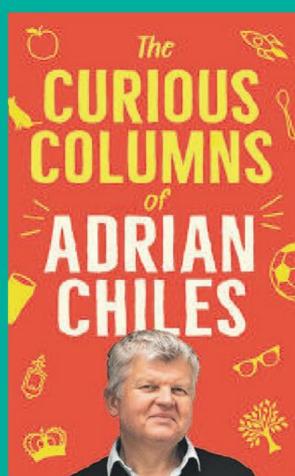
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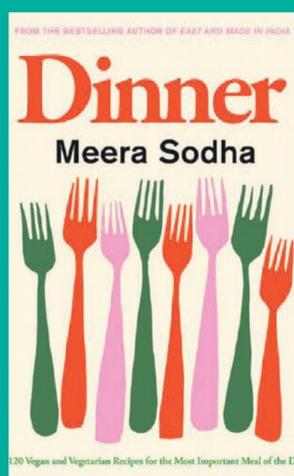
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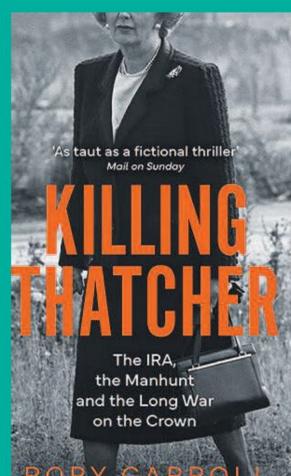
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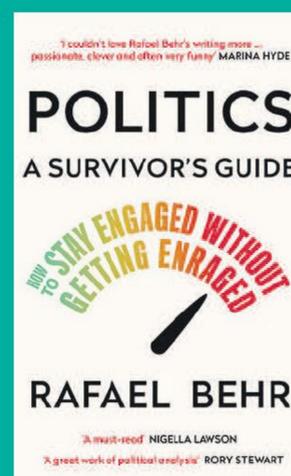
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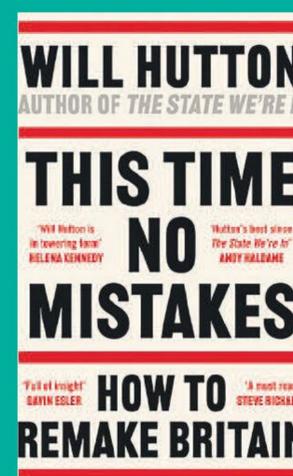
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LEFT
China's Xi Jinping,
whose main
enemy is 'western
constitutionalism'.

BELOW
Hungary's
Viktor Orbán.
'Determined to
make sure he
never loses again'.

ABOVE
Applebaum says
Donald Trump
plans to be 'in
direct charge of
the military' if
he wins a second
term.



RIGHT
Russian leader
Vladimir Putin
and North
Korea's Kim
Jong-un: 'Their
motivation is
only power and
wealth.'



»» *Continued from page 13*

others – have been able to exploit and deepen divisions in countries in which free speech exists. Applebaum and her husband have been targets of all kinds of threats and abuse as defenders of those apparently “elite” interests: an independent judiciary and functioning democratic institutions.

“At first,” she says, “I didn’t understand it at all. You are suddenly in this world of unbelievable hatred, all this vitriol focused on you. Some of it was Russian, some of it was Polish, some from the American right, and they all feed off each other. They all use the same bad English.” The attacks were fuelled by a series of magazine stories in Poland and Russia, that suggested, as she writes, that she “was ... the clandestine Jewish co-ordinator of the international press and the secret director of its negative coverage of Poland” or that she was in the pay of the Ukrainian government. “To begin with, you think,” she says, “who do I sue? But then you just have to learn to get used to it.”

That campaign was backed in Poland by harassment from the ruling Law and Justice party. “It had got to the point where they were investigating everybody,” she says. “For example, the equivalent of the tax service demands all of your stuff, papers and information, and you have to get lawyers. We were targeted, of course, and my fear was that if they won again this time, then they would move towards really prosecuting people and putting them in prison.” As it was, the pro-European liberal democrat Donald Tusk unexpectedly prevailed in last year’s election and appointed Sikorski to his cabinet. “You think,” she says, “OK, so now we’re not going to jail. Instead, the foreign ministry.”

Applebaum had already been redoubling her efforts to fight for democracy. In her book she writes of a new network, a democratic forum, that had its first meeting in Vilnius, Lithuania, in 2021. The group is imagined as a countervailing force to her autocracies and involves activists and exiles from the women’s movement in Iran, from among Hong Kong’s umbrella protesters, and former political prisoners from Venezuela, Zimbabwe, North Korea, Turkey and beyond. “There’s an international network of dictators,” she says, “so why shouldn’t there be an international network of democrats? They helped me frame this subject – really, the idea comes from them.”

There is an understandable urgency about this work,

not least because of the threats posed by Donald Trump to existing multilateral cooperation. “Trump has a vision for how the US should work, which involves him being in direct charge of the military and them fighting not to uphold the constitution but for his personal interests.”

She fears that a second administration will be more effective in overcoming constitutional checks and balances. “It’s also often the case for these figures that the second time it is worse. Chávez [in Venezuela] made one coup attempt, and then he went to jail. The second time, when he was released, he knew how to do it differently, take revenge. The same thing with Orbán in Hungary. He was prime minister for one term, and then he lost. When he came back, he seemed determined to make sure he never lost again.”

Did it surprise her that the 6 January insurrection didn’t help former Republican friends to come to their senses? “It did. There was a moment – had the Senate agreed to impeach Trump – that would have been the end of it. The fact that they were too partisan to do that meant he survived. And then Trump was incredibly successful at doing something that is a common feature of autocracies, which was seeding a conspiracy theory, convincing something like a third of Americans that the 2020 election had been stolen.”

Her book examines some of the ways that Silicon Valley billionaires have become effectively complicit in enabling autocracies to thrive, agreeing to censorship on their platforms, following the money. She has been prominent among those writers shining a light on the ways that coordinated propaganda strategies in autocracies are fuelling division in the west.

“Of course, I don’t think either Trumpism or the Brexit campaign were foreign ideas,” she says. “I mean, because I worked at the *Spectator* in the 1990s I knew many people who were anti-EU then and who had grassroots deep in the English countryside. But as we know, what the Russians do, and now others, they don’t invent political movements – they amplify existing groups.”

In the case of Trump, she suggests, “he is clearly somebody who they cultivated for a long time. Not as a spy or anything. But they were offering him opportunities, you know, he was trying to do [property] deals there [in Moscow]. And he’s been anti-Nato since the 80s. He’s openly scorned American allies all of his life. In one of his books, he talks about what a mistake it was for the US to be fighting the second world war. So of course, the Russians would want someone like that,

because their aim is to break up Nato. And if they can help get an American president who doesn’t like Nato in office, that’s a huge achievement. It’s a lot cheaper than fighting wars.”

Applebaum despairs at the way anything can now become a binary which-side-are-you-on? culture war. “Taylor Swift!” she says, as a case in point. “Taylor Swift is a blond, blue-eyed country and western singer, who lives in Nashville. And whose boyfriend is a football player in the midwest. And yet you’re going to make her into some kind of symbol of leftwing degeneracy?”

She fears that the horrific war in Gaza has become a similar kind of simplistic “wedge issue”. Her book was mostly written before the Hamas attack on 7 October. “I was able to make some adjustments to it later on,” she says. “But it was not conceived as a book about the Middle East.”

The nature of the rhetoric around the war emphasised that for her. “The fact that the [commentary] became so toxic online so fast, when I saw that happening, I thought: ‘OK, I’m staying out of this,’” she says. “I’m not an expert in the region. I’m not there. I’m certainly not going to talk about it on Twitter. I mean, do people have completely settled views about what’s happening in Sudan, say? That’s another huge crisis.”

In the terms of her book, she suggests to me that “clearly, Hamas, which is connected to Iran, is a part of that autocratic world. And clearly, Netanyahu has designs on Israeli democracy. I wouldn’t say he’s a dictator. But he clearly is willing to preside over a decline in Israeli democracy.

“As journalists,” she adds, “our role is to try to collect information as accurately as possible and analyse it. If the interpretation leads to describing Israeli war crimes in Gaza or whether it leads in the direction of describing Hamas atrocities in Israel, that’s what it should do. But I think, for example, that it’s a great mistake for universities to announce what their ‘policy’ is on the war ...”

In this regard, I ask, have our governments been cowardly or naive in not confronting the implications of the great shift in information in our times, the unaccountable algorithms of social media?

“We have been very cowardly about that,” she says. “Anonymity online is a big problem. If someone walked into the room right now with a mask over his face and stood in the centre of the room and started shouting his opinions, we would all say: ‘Who’s that crazy person? Why should we listen to him?’ And yet online that is what happens.”

Given the prognosis of her book, does she never despair, I wonder, about the implications?

“There are always other stories,” she says. “For example, people really misunderstood the recent European election. The French story – the rise of Le Pen – was obviously dominant. But actually everywhere else the far right underperformed: in Germany the big victor was the Christian Democrats, in Hungary Orbán’s party won fewer seats than in previous elections.”

And here in the UK, too, she suggests, though Farage hasn’t gone away, the re-emergence of the liberal-left is the real story.

“I think the actual transformation of the Labour party – they’re not getting enough credit for that,” she says. “Because they were fighting two kinds of populism, both on the right and from Corbyn. What impresses me about Starmer is that he had a whole career as a human rights lawyer before he went into politics. It’s pretty rare these days to have somebody come from a different walk of life and be at the top of that world. He understands how institutions work and how government works.”

So real grounds for hope?

“Well,” she says, “I also feel like, here we are sitting in this nice restaurant in London. Do we have any right to be pessimistic? To just say everything’s terrible, and it’s all going to get worse? We just can’t say that to our children, and we can’t say it, for example, to Ukrainians. What right do we have to be pessimistic? We have to do better than that.”

Autocracy, Inc is published by Allen Lane (£20). To order a copy for £17 go to guardianbookshop.com or call 020-3176 3837

“
Trump was
incredibly
successful at
something
that is a
common
feature of
autocracies,
which is
seeding a
conspiracy
theory



THE 20 BEST HOLIDAY MOVIES

From Saint-Tropez to Shirley Valentine, summer-camp romance to home-invasion horror, films have often explored the break from the norm that a holiday offers. Guy Lodge chooses his favourites





Clockwise from top left: *Girls Trip*, *Midsommar*, *Us*, *Before Midnight*, *Summertime and Dirty Dancing*. *Alamy*, *Allstar*, *Universal*



H

Holidays in real life tend to go more or less according to plan, as long as your expectations are in check: airport stress, beachside rest, a day or two of lousy weather, a mild sunburn to warm you on your way home. In the movies,

however, holidays tend to be life-changing adventures, spanning dramatic personal transformation, sweeping, storybook romance or catastrophic peril. There's a reason why screenwriters are so fond of taking their characters on a little trip: the timeframe is tightened, the stakes are raised, and as in life, people feel compelled to live a little more freely and boldly than they usually do. All that, and the film gets some pretty destination scenery into the bargain.

Take the sparring married couple played by Ingrid Bergman and George Sanders in Roberto Rossellini's *Voyage to Italy*: over the course of one Neapolitan tour, their relationship goes from humdrum to shattered to miraculously reconciled, buffeted by the unfamiliar moods and rhythms of holiday living. Or the whole subgenre of horror films that see young travellers meet sticky ends in such far-flung locales as Slovakia or the Australian outback – the thrill of the unfamiliar turns to the terror of the same pretty quickly.

Sometimes, it's the most banal of holidays that can turn wildly adventurous: as a child, it was Nicolas Roeg's wicked take on Roald Dahl's *The Witches*, set on the relentlessly grey Bournemouth coastline, that taught me holidays can be both drab and terrifying.

Assembled here, in no particular order, are a few of my favourite cinematic getaways: some sparkling exercises in wish-fulfilment, others sober reminders that a few days away can't cure deeper ailments in life or love, and a few that land somewhere in between. All leave their characters somewhere a little different from where they began, even as they begin the journey home.

Aftersun

(2022, *Charlotte Wells*)
Charlotte Wells's elegant, haunted debut feature at first seems a simple

nostalgia piece: a woman's reflection on a 90s girlhood holiday with her still-boyish single dad (played with piercing, Oscar-nominated emotional acuity by Paul Mescal) at a Turkish beach resort. Yet as flashes of the present day increasingly cut into past-tense growing pains, the film reveals itself as a deeper, darker study of unresolved grief and forlorn memory.

Best for: A reminder that our parents were on holiday too, with their own anxieties to escape.

The Swimming Pool (1969, Jacques Deray)

Jacques Deray's sleek psychological thriller has weathered accusations of style over substance – but honestly, when your starting point is Alain Delon and Romy Schneider holidaying in Saint-Tropez, what's going to trump style? Erotic psychological mind games ensue, but the imagery is at least half the point: few films have caught the interplay of sunlight, pool water and sweat-salted skin quite so tangibly. **Best for:** If you want to at least feel like you've had a sunbathing session this washed-out summer.

Before Midnight (2013, Richard Linklater)

Nearly 20 years after starry-eyed students Celine (Julie Delpy) and Jesse (Ethan Hawke) met-cute on a train to Vienna, the couple take their two daughters on a family vacation to Greece – but, in Richard Linklater's bittersweet marital drama, they can't quite recapture that carefree sense of continental drift.

Best for: Viewing that captures the power of a restorative drink after a stormy scene.

Girls Trip

(2017, *Malcolm D Lee*)
Lifestyle influencer Ryan (Regina Hall) is technically on a business trip to New Orleans, where she's to be a keynote speaker at a cultural festival – but pleasure considerably outweighs business once she invites her three best gal-pals to join her. Cue unplanned absinthe benders, nightclub dance battles and scatological zipline mishaps, though wholesome female friendship wins the day.

Best for: Girls behaving badly, but with their hearts in the right place.

Continued overleaf >>>



»» Continued from page 17

The Comfort of Strangers (1990, Paul Schrader)

What is it about the gilded, water-lapped beauty of Venice that lends itself so well to unseemly, or even uncanny, goings-on in the movies? Paul Schrader's wickedly seamy Ian McEwan adaptation seems to know, but as with so many questions in this tale of a holidaying English couple taken in by Christopher Walken's manipulative roué, isn't quick to give answers.

Best for: Anyone trying to steer their other half toward a different Italian city this summer.

Spring Breakers (2012, Harmony Korine)

Spring break – where thousands of college students descend on beach towns for a week of unmonitored partying – remains a mostly US phenomenon. If any Brits have Fomo, Harmony Korine's surreal descent into fluorescent criminality should relieve them of that, except for anyone who dreams of hanging with a rapping, gold-toothed James Franco.

Best for: Warm-weather debauchery sweetened by a Britney singalong.

The Green Ray (1986, Éric Rohmer)

Delphine, the restless Parisian heroine of Éric Rohmer's gorgeous slice of summertime ennui, doesn't have just one holiday in the course of its 98 minutes: unsure of what she wants, simultaneously lonely and desperate to be alone, she travels to Cherbourg, to the Alps, and to Biarritz before stumbling into a moment of clarity.

Best for: The fidgety, pre-Instagram reality of a hot girl summer.

Dirty Dancing (1987, Emile Ardolino)

What needs to be said? If you still harbour daydreams of being held aloft by Patrick Swayze in a sun-rippled forest lake, absolutely nothing at all.

Best for: Summer memories so embedded in the cultural fabric, you'd swear they're your own.

Everyone Else (2009, Maren Ade)

Seven years before her arthouse

breakthrough with *Toni Erdmann*, German writer-director Maren Ade made this squirmingly close-to-the-bone character study of a fraying couple finally coming apart on holiday in Sardinia. Attentive to the new personas we try on for size while in an unfamiliar place, or when trying to reignite a stagnant relationship, it's thrillingly volatile, even mercurial, film-making.

Best for: A handy rundown of who not to be while on holiday with your partner.

About Elly (2009, Asghar Farhadi)

A group of former law-school friends go on holiday to the Caspian Sea, where shy, hesitant Elly is matchmade with a fellow singleton. When she unaccountably disappears, however, all manner of secrets and subterfuge are brought to the surface – as Iranian auteur Asghar Farhadi expertly probes the intricacies of his country's class politics and gender roles through one haunting domestic mystery.

Best for: A holiday film with some social baggage to unpack.

Archipelago

(2010, Joanna Hogg)

Made before “staycation” oddly became a term for any holiday within Britain, Joanna Hogg's precise, crisply funny portrait of a well-to-do adult family venting their differences on the Isles of Scilly is steered by intricate, merciless observations of upper-class politics – but its atmosphere is defined by the relentlessly oppressive weather of it all.

Best for: One of Britain's quintessential evocations of the rainy-day blues.

Force Majeure

(2014, Ruben Östlund)

As a child on holiday, your dad's protective instinct is generally something you wish he'd curb – but Ruben Östlund's savage black-comic takedown of fragile masculinity offers an exception to this rule. While on a ski trip, a Swedish father abandons his family in the face of an apparent avalanche; the fallout from this regrettable impulse is rather more of a disaster.

Best for: A wintry slap of social

“If you still harbour daydreams of being held aloft by Patrick Swayze in a sun-rippled forest, say no more



awkwardness in a genre dominated by summer holidays.

Two for the Road

(1967, Stanley Donen)

A sophisticated married couple – played by the never-more-chic Audrey Hepburn and Albert Finney – take a fractious, frosty road trip from Kent to the French Riviera, as the timeline of Stanley Donen's witty, sexy-sad film lithely darts across the four previous trips they took along the same route, with varying degrees of happiness together.

Best for: A chronology of a marriage that spryly balances good times and bad.

The Lost Daughter

(2021, Maggie Gyllenhaal)

Maggie Gyllenhaal's cool, cutting directorial debut proves the misogynistic truth that society will always query the plans of a middle-aged woman travelling alone – though the gradually unpacked secrets of watchful holidaymaker Leda (a never-better Olivia Colman) reveal a history of chafing against social norms.

Best for: An honest reflection on the value of solitude.

Midsommar

(2019, Ari Aster)

Both nightmarish and streaked with acrid comedy, Ari Aster's hypnotic second film sees an all-boys trip to Sweden for the rural midsummer festival first compromised when grieving girlfriend Dani (Florence Pugh) tags along, before her presence turns out to be the least of their problems.

Best for: A clinically punitive dissection of lads-on-tour mentality.

Shirley Valentine

(1989, Lewis Gilbert)

Lewis Gilbert's gentle comedy about a put-upon Liverpool housewife (Pauline Collins, expanding her Tony-winning one-woman show) who packs it all in for a spontaneous trip to Greece proved so popular that its very title has become a byword for a midlife feminist makeover. We all know someone who's done a Shirley Valentine, don't we?

Best for: Anyone who needs a

little encouragement to put themselves first for once.

Speak No Evil

(2022, Christian Tafdrup)

The first holiday in Danish director Christian Tafdrup's blood-freezing horror film goes just fine: a Copenhagen family meets a fun-loving Dutch couple on holiday in Tuscany, and get on so well that, months later, they accept an invitation to join them at their woodsy home in the Netherlands. Big mistake. Huge. Find out why before a forthcoming remake with James McAvoy spoils the twisty reveal.

Best for: Validation for anyone who'd rather not talk to strangers abroad.

Thelma & Louise

(1991, Ridley Scott)

This sun-scorched landmark of feminist pop cinema admittedly isn't a holiday film for very long – the title characters' mountain-retreat plans go to hell when a gun enters the equation early on – but it winds up as a very different, rather more life-changing story of open-road escape.

Best for: The ultimate girls'-trip vehicle.

Summertime

(1955, David Lean)

OK, forget what I wrote about Venice earlier. In David Lean's iridescent Technicolor travelogue, which sees Katharine Hepburn's buttoned-up American tourist swept off her feet by a suave Italian antiques dealer, the sunken city becomes the site of pure wish-fulfilment – if not an entirely uncompromised happy ending.

Best for: The heart-swelling train-platform sendoff to end them all.

Us

(2019, Jordan Peele)

The holiday home invasion is a staple trope of the horror genre, but it has never played out quite as it does in Jordan Peele's ingenious allegorical investigation of black American class structures – in which Lupita Nyong'o's family beach trip is violently interrupted by, well, a distorted replica of the family in question. All that, plus the creepiest pier funhouse you've ever seen.

Best for: A rude holiday reckoning with your own privilege.

Clockwise from top left: *Two for the Road*; *Aftersun*; *Spring Breakers*; *About Elly*; *Archipelago*; *Speak No Evil*; *Shirley Valentine*.

Grow with the flow

Scientists have long known the mental and creative benefits of the 'flow' state, in which total absorption in an activity banishes anxiety. But what causes it, and how can we achieve it?

David Robson reports

Illustration
by Julia Allum

As a professional ballet dancer, Julia Christensen knew the flow state well: a total absorption in her body's movements, without the constant chatter that typically accompanies our waking lives. The hours could fly by without her even registering the time that had passed.

A back injury put an end to her career, and alongside the many other life changes that this brought on, she found herself missing the mental calm that had accompanied her practice and performances. "I became aware that I couldn't control my thoughts," she says. "And I'd never had to deal with that before."

Christensen is now a senior scientist at the Max Planck Institute for Empirical Aesthetics in Frankfurt am Main, and her latest book *The Pathway to Flow* charts her attempts to regain that blissful feeling of being fully immersed in an activity. "It was a sort of quest."

The outcome of her journey could be of huge benefit to many people. Studies suggest that entering the flow state can enhance our performance in activities such as sports or music, and improve our creativity and wellbeing. The late Hungarian psychologist Mihály Csíkszentmihályi, who first coined the term flow, went as far as to call it "the secret to happiness". So what is it? And how can we enter this sometimes elusive brain state?

Csíkszentmihályi began his investigations in the 1970s, after interviewing hundreds of participants about the ups and downs of their lives. Contrary to the assumption that we are happiest while resting, he found that the peaks often involved very high levels of mental focus. The specific activity did not seem to matter – it could be swimming, playing the violin or performing brain surgery. What counted was the feeling of immersion and mastery. "The best moments," he later wrote in his book *Flow: The Psychology of Happiness*,

"usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile."

Based on further interviews, Csíkszentmihályi defined the core characteristics that seemed to mark these optimal experiences, leading to the concept of flow. Those elements included a high level of concentration, a sense of control, and decreased rumination or worry, with a clear goal and immediate feedback. It is also accompanied by an altered

“

They say slow and steady wins the race – but if we are to feel flow, we need to avoid a sense of rivalry altogether

sense of time, as we fail to notice the minutes or hours flying by.

According to Csíkszentmihályi's research, flow is most likely to occur when we find the perfect balance between our current abilities and the difficulty of the activity at hand. If a task is too easy, it fails to absorb our attention, so we become distracted, and our thoughts may wander to other preoccupations. If it is too hard, we start to feel stressed by the task itself. It is only when we meet the sweet spot in between that we find the optimum level of engagement – and all the pleasant feelings that come with it.

As one mountaineer told Csíkszentmihályi, "When you're [climbing] you're not aware of other problematic life situations. It becomes a world unto its own, significant only to itself." In everyday life, we might describe this as being "in the zone" or "in the groove". "It's when you reach your personal peak," says Prof Dimitri van der Linden of Erasmus University Rotterdam.



with flow, is still a matter for investigation. “That’s the holy grail at the moment,” says Christensen.

One theory has been that the flow state arises from reduced activity in the prefrontal regions of the brain, which are typically associated with “higher-order thinking” and self-awareness. The idea was that you go into a form of autopilot without deliberating over every decision. A recent review by Luis Ciria, Daniel Sanabria, and Clara Alameda at the University of Granada, however, concludes that evidence for this theory is lacking. While some experiments report lower prefrontal activity, others suggest that these regions become *more* engaged during people’s experiences of flow.

The contradictory results may have arisen from the practical challenges of achieving the flow state while using brain scanners, which tend to be very loud and distracting. Most existing studies have also used small sample sizes, which can produce unreliable results. “The psychological construct of flow is well defined,” says Sanabria. “The problem is finding the neural pathway.”

Van der Linden’s research suggests we have been looking at the wrong parts of the nervous system. He proposes that the experience of flow may be linked to the locus coeruleus in the brain stem. The name means “blue spot” in Latin, and despite its diminutive size, it is widely connected to almost all other brain regions. It is also the main producer of the hormone and neurotransmitter noradrenaline, which helps to put us into a state of mental and physical arousal.

Van der Linden argues that the flow state may arise when the locus coeruleus has moderate baseline activity. This allows it to raise our alertness and attention, so that the brain can respond quickly to incoming information, without us feeling overwhelmed and overstimulated. “You have deeper and more engaged processing of the things that are relevant, which helps you to perform better.”

The role of the blue spot in the flow state is still very much a hypothesis. Earlier this year, however, Van der Linden published some tentative evidence for the idea in the journal *Scientific Reports*. Working with the PhD student Hairong Lu and Prof Arnold Bakker, he asked participants to play a complex memory game in the laboratory, while his team measured the dilation of their pupils, an automatic reaction that is known to reflect activity in the locus coeruleus. Sure enough, he found that people’s feeling of flow corresponded with the expected changes in pupil dilation. “When one is in a flow, average pupil dilation is intermediate, but every time something relevant happens, the pupil quickly and relatively strongly dilates to that event for a short period, and then goes back to baseline again,” Van der Linden says.

We may have to wait years for further evidence to accumulate



ABOVE Activities that require intense focus are conducive to the flow state. Studio CJ/Getty; Richard Drury/Getty

and settle the debate. For concrete proof of flow’s neural basis, Ciria and his colleagues argue, we need many more studies of people performing their chosen activities in more natural settings, rather than artificially engineered tasks.

Sadly, these kinds of experiments, with sufficient data to draw reliable results, are few and far between. “We need a paradigm shift,” says Alameda.

Fortunately, this hole in our knowledge need not prevent us from trying to find flow more often, since the benefits are well established.

People who regularly experience flow appear to be less susceptible to depression, for example, even after scientists account for potentially confounding factors such as neuroticism.

There are many reasons why this might be. Engaging in an activity that activates the flow state can enhance our sense of growth and purpose in life, which is known to be beneficial for mental health. As Christensen had observed during her dance practice, it can also calm ruminative thinking, helping us to find greater mental peace long after we have finished the activity. Since her injury, she has found that producing visual art provided the necessary mental absorption. “Almost by chance, I discovered that drawing dancers could take me there,” she says.

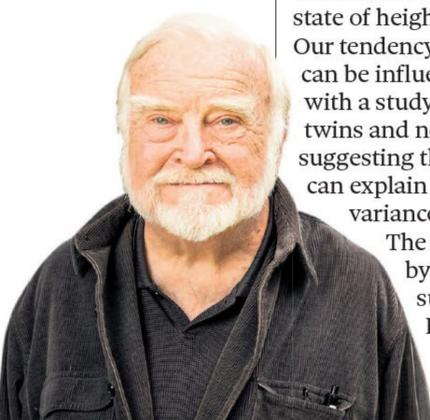
In her book, Christensen offers many practical suggestions to enhance your chances of entering that brain state. Much of her advice involves the management of stress, which can push us out of the sweet spot of deep engagement and into hyperarousal. She advises finding rituals that help to reinforce the correct mindset for your chosen activity, since these can create a sense of control and reduce feelings of uncertainty. This might include ritual movements – a fixed pattern of stretches, for instance – or even a particular piece of clothing that you wear each time you practice your activity. “Those cues will set up new habit loops,” Christensen says.

A sense of competition can be similarly disruptive. When we engage in social comparison and fear the judgment of others, she says, we create a “really stressful state for the body and brain to be in, and that will not be conducive to flow”. Taking small steps – and celebrating our progress without looking for others’ validation – will be much more likely to increase our engagement over the long term. They say that slow and steady wins the race – but, if we are to feel flow, we need to avoid a sense of rivalry altogether. “The process is what matters,” says Christensen.

She is adamant that we can all build our ability to enter the flow state. “It’s a skill – you can learn it.” She believes that her own quest to find flow has led to something of a personal transformation. “I have photos from before and after, and I can see the difference,” she says. “I became a new me through this.”

The Pathway to Flow: The New Science of Harnessing Creativity to Heal and Unwind the Body & Mind by Julia F Christensen is published by Square Peg (£18.99). To order a copy for £16.71 go to guardianbookshop.com or call 020 3176 3837. Delivery charges may apply

BELOW Mihály Csíkszentmihályi first coined the term *flow* in 1970. He called it “the secret to happiness.” Courtesy Claremont Graduate University



Psychologists have since designed a “flow proneness” questionnaire that measures how frequently people experience this state of total absorption and compared that to factors such as personality. They have found that the more neurotic someone is, the less likely they are to experience flow, perhaps because they struggle to turn off the inner critic that could drive them from the state of heightened concentration. Our tendency to get “into the zone” can be influenced by our DNA, with a study comparing identical twins and nonidentical twins suggesting that genetic differences can explain roughly 30% of the variance between individuals.

The rest can be explained by environmental factors, such as our upbringing. Exactly which genes are involved, and the underlying neural activity associated

The flow test

If you agree with the following statements, you’re in the flow zone

1. I enjoy challenging tasks/activities that require a lot of focus.
2. When I am focused on a task/activity, I quickly tend to forget my surroundings.
3. When I focus on something, I often forget to take a break.
4. It is difficult for me to walk away from or quit a project I am currently working on.
5. I develop an interest in most of the things I do in life.



Rosemary Grant

The evolutionary biologist discusses the triumphs and challenges of the groundbreaking research on Galápagos Islands finches she did with her husband, Peter. Interview by Zoë Corbyn

Studying Darwin's finches has been the life's work of the renowned British evolutionary biologists Rosemary and Peter Grant. For several months every year for 40 years, the husband-and-wife team visited the Galápagos Islands to track the fate of thousands of finches on two small islands. The Grants demonstrated that evolution by natural selection can be observed in the wild in real time: they were the first to see and measure it in action in nature. *One Step Sideways, Three Steps Forward* is Rosemary Grant's new memoir. It reflects on her path to becoming a biologist, living with a family on the Galápagos – for 10 years the scientists' two daughters accompanied them – and the joy of sharing ideas with her partner. Rosemary, 87, is senior research biologist, emerita at Princeton University in New Jersey. The book comes ahead of a new edition of *40 Years of Evolution* – the Grants' classic account of their study of the finches.

The Galápagos are famous for their unique species including giant tortoises and marine iguanas. What's the Charles Darwin connection? Darwin spent five weeks there in 1835 on his journey around the world, and the islands were key to solidifying the concept of evolution through natural selection.

While there, he collected a variety of specimens of different-sized songbirds. Later, back in England, he was advised that they were all species of finch. He reasoned that their diversity in terms of body size and beak shape evolved over time as they adapted for feeding on different food sources [which vary by island]. Today we recognise 17 distinct species of Galápagos finches and there is also one on Cocos Island. We now know they all evolved from a single ancestral species in the last one to two million years.

Where did the idea to study finches on the Galápagos come from?

We knew from earlier work that the adaptive radiation of Darwin's finches was very young, and it was just this kind of situation that Darwin had suggested would be the place to look to for evidence of species formation. Also, many of the islands have never been inhabited by humans (what we saw would be completely natural) and the archipelago is prone to drought (which causes food shortages and large numbers of bird deaths and therefore potentially natural selection).

We began our fieldwork in 1973 on the very small island of Daphne Major, a steep-sided volcanic crater. We went with two of Peter's postdocs and our children, aged six and eight. We added Genovesa, a larger and flatter island, in 1978. We ran studies on the two islands in parallel for a decade before concentrating on just Daphne because, being smaller, it was possible to follow the fate of every individual finch.

We would catch the birds, band them and take body and beak measurements along with a small blood sample for later DNA analysis. We would also see what they fed on, monitor the quantities of food



Rosemary Grant: 'Don't rush. Not everything has to go in a straight line.' Photograph taken in the grounds of Guyot Hall, Princeton University, by Christopher Lane for the Observer

“
Our children would help a bit and were good at finding nests. They did their own research, too – and it led to publications

available and record their songs – which differ between species.

What was island living like? How did you keep your kids occupied?

We had to take all our research equipment, camping supplies, food and water. Water was critical and often we would have a boat deliver new containers. They were five gallons each and we had to haul them up to our kitchen – which was a cave in the cliff shaded with an awning.

[Our children] Nicola and Thalia loved it. They would help a bit and were good at finding nests for us. They did their own research, too, and it actually led to publications – Nicola on mockingbirds and Thalia on doves. We also took books and they had a violin.

Any scary incidents?

Luckily, we had no major accidents or illnesses but Peter was nearly attacked by a shark off Daphne. We didn't use fresh water for washing. Instead, we would dive into the sea, cover ourselves with shampoo, then dive in again to rinse. Both the children and I had already washed and Peter came down. He had shampoo on when I saw this shark come up from the depths and go towards his shoulder before suddenly turning away. Later, we read that sodium lauryl sulphate, found in many shampoos, had been found to have shark repellent effects. We looked at our bottle's ingredients and sure enough, there it was. After that we washed in buckets!

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Was Darwin right about how evolution would occur?

While Darwin had provided the clue about where to see evolution, he thought any observations of change would be minute: big changes would take millions of years. We found change happened much quicker. The evolutionary process that Darwin outlined is character displacement (or divergence) caused by competition with another species. Over a period of nearly 30 years we were able to see the average beak and body size of the population of one of Daphne's main finch species, the medium ground finch (*Geospiza fortis*), become smaller after its larger members were out-competed for food by another invading finch species during a drought.

But we also saw other methods of speciation that Darwin hadn't anticipated involving the rare hybridisation (or interbreeding) of species – including the formation of an entirely new lineage. This remarkable and unexpected process began with the arrival of a single male large cactus finch (*Geospiza conirostris*) on Daphne from an island in the far south of the archipelago. Though whether the lineage ultimately succeeds or succumbs remains to be seen.

What's the message for species conservation that has come from your work?

That we have got to keep populations capable of further natural change, which means you can't just save one species. A full complement of related species provides the opportunity for genetic input and variation. On both Daphne and Genovesa, if it weren't for the multiple finch species interbreeding occasionally, we would have likely seen extinctions with the droughts.

Any advice for those juggling parenting with professional life?

Don't rush. Not everything has to go in a straight line. Try to make time to enjoy being with your children and introduce them to a diversity of experiences. We were struggling financially and my PhD seemed elusive, but one of the best times in our life was being on an uninhabited island alone as a family.

Did you ever resent how easily your husband achieved his career goals given how much harder it was for you?

Never. Peter was unusual among men of his time in being very supportive of what I wanted to do (which was to get back to research and do my PhD). The Galápagos work was *ours*: we did it together, we published together and he would always bring me into the conversation. Most men would have said they couldn't possibly work with their wives!

One Step Sideways, Three Steps Forward is published by Princeton University Press (£25). To order a copy for £22 go to guardianbookshop.com or call 020 3176 3837. Delivery charges may apply

The networker

John Naughton**Google's wrong answer to the threat of AI: default to not indexing content**

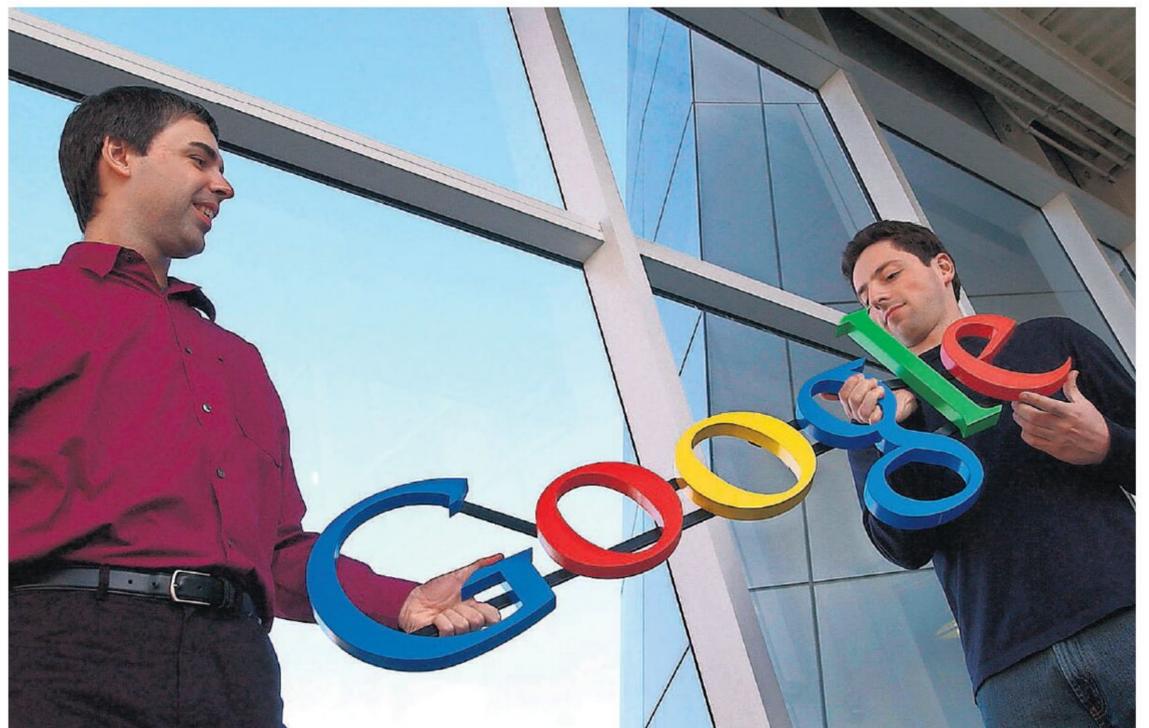
Once upon a time, a very long time ago in internet years – 1998 – Google was truly great. A couple of lads at Stanford University in California had the idea to build a search engine that would crawl the world wide web, create an index of all the sites on it and rank them by the number of inbound links each had from other sites. In other words, they built a kind of automated peer review for the web, and it came as a revelation to those of us who had been struggling for yonks with AltaVista and other search engines.

The only problem was that Google initially didn't have a business model (partly because the founders didn't like advertising) but in 2000 it came up with one. It involved logging everything that users did on the platform, analysing the resulting data stream so that its *real* customers – advertisers – would know what users might be interested in.

The model came to be called surveillance capitalism and Google profited mightily from it. But after a while the process known as enshittification inexorably set in, as it has with every platform that engages in that particular kind of capitalism. It's a process that goes like this: first, you offer high-quality services to attract users (as Google did), then you shift to favour business customers (thereby increasing profitability), before finally focusing on maximising profits for shareholders at the expense of users and business customers alike.

As enshittification unfolds, the experience of a platform's hapless users steadily and inexorably deteriorates. But most of them put up with it because of inertia and the perceived absence of anything better. The result is that, even as Google steadily deteriorated, it remained the world's dominant search engine, with a monopolistic hold in many markets across the world; "Google" became a verb as well as a noun and "Googling" is now a synonym for online searching in all contexts.

The arrival of ChatGPT and its ilk threatens to upend this profitable appcart. For one thing, it definitely disrupts search behaviour. Ask a chatbot such as Perplexity.ai a question and it gives you an answer. Search for the topic on Google and it gives you a list of websites (including ones from which it derives revenue)



Google founders Larry Page, left, and Sergey Brin at the firm's California HQ in 2004. Ben Margot/AP; Bettmann

What I'm reading*John Naughton's recommendations***Waugh report**

Putting the Boot In is a lovely essay for the *Critic* by Robert Hutton on British journalism, as satirised by Evelyn Waugh (below) and embodied by Boris Johnson.

Cause and effect

Does Social Media Cause Anything? is a fabulous post by Kevin Munger on the Crooked Timber blog.

Dream machines

Helen Beetham's Chips With Everything is a scorching Substack post on Tony Blair's fantasies about AI.



on which you then have to click in order to make progress. For another, if users shift to chatbots for information, they won't be exposed (at least for now) to lucrative search ads, which account for a significant chunk of Google's revenue. And over time, experience with chatbots will change people's expectations about searching for information online.

Overhanging all this, though, is the fact that generative AI is already flooding the web with AI-generated content that is good, bad and indifferent. All of a sudden, Google's mission – "to organise the world's information and make it universally accessible" – looks like a much more formidable task in a world in which AI can generate infinite amounts of humanlike content.

How does automated peer review work in that environment? How do you separate wheat from automated chaff?

One intriguing clue to how Google may be thinking about the problem surfaced last week.

Vincent Schmalbach, a respected search engine optimisation (SEO) expert, thinks that Google has decided that it can no longer aspire to index all the world's information. That mission has been abandoned: instead, Google search will be governed by

an acronym: EAT – expertise, authoritativeness, trustworthiness.

"Google is no longer trying to index the entire web," writes Schmalbach. "In fact, it's become extremely selective, refusing to index most content. This isn't about content creators failing to meet some arbitrary standard of quality. Rather, it's a fundamental change in how Google approaches its role as a search engine." The default setting from now on will be not to index content unless it is genuinely unique, authoritative and has "brand recognition".

"They might index content they perceive as truly unique or on topics that aren't covered at all," says Schmalbach. "But if you write about a topic that Google considers even remotely addressed elsewhere, they likely won't index it. This can happen even if you're a well-respected writer with a substantial readership."

If this is indeed what Google is up to, then you have to wonder what its leaders have been smoking. Among other things, they're proposing to build machines that can sensibly assess qualities such as expertise, authoritativeness and trustworthiness in an online world where just about anything goes. Could someone please take them aside and remind them that a tech company tried something like this way back in 1995 and came unstuck. It was called Yahoo! Remember it? Me neither.

Architecture

A garden for the ages

Rowan Moore



Urban Nature Project
Natural History Museum,
London SW7

The Natural History Museum's newly transformed outside space is a collaborative triumph, offering a walk through geological time in a landscape of ancient rocks and Jurassic planting that's a haven for wildlife, Londoners and dinosaurs alike

The Urban Nature Project, the Natural History Museum's transformation of the five-acre open space in front of it, is a triumph of cultural and architectural multitasking. It educates, surprises and delights. It is a living laboratory for expert research. It makes scientific theory tangible and visible. It opens up a multilevel site to people in wheelchairs. It aims to handle large crowds effectively and with grace. It makes you see the London museum's glorious Victorian building as never before. And it brings a new and improved version of its beloved diplodocus skeleton, icon of millions of childhoods, back to its South Kensington base.

The £25m project, supported by Amazon Web Services, the National Lottery Heritage Fund and several other sources, gains strength from its sense of purpose, which is to raise understanding of climate emergency. It aims to give physical shape to the perspective of time. It answers in three-dimensional and material form the ignorant cry that "climate has always been changing" – yes it has, but not at the speed it is now, except when a giant asteroid hit, or immense eruptions spewed destructive gases into the air.

So this great British institution, the second most popular visitor attraction in the country (after the British Museum), a Grade I-listed building, the work of the architect



The whole is a zone of unforced wonder in which everything is a potential exhibit

Alfred Waterhouse (also author of Manchester town hall), is now approached as never before. As you emerge from the Victorian tunnel that connects it to South Kensington underground station, you find yourself in a ravine layered with rough-hewn rocks, laid at a slant, that rises obliquely towards one of the museum's neo-romanesque towers. Newly installed tree ferns, strange and primeval, stand alongside mature London planes, planted when the museum was first built.

This is the start of a three-dimensional timeline that takes you in a sideways direction towards the museum's grand front door. The first and lowest rocks that you see are the oldest, three-billion-year-old Lewisian gneiss from the Isle of Barra. They get younger as you progress upwards and along –

Welsh slate, Devonian sandstone, Puddingstone from Hertfordshire, whose ages are 515m, 415m and 55m years old respectively. There are 26 different types, all but two sourced from the UK, some of them waste material from quarries or road-building sites.

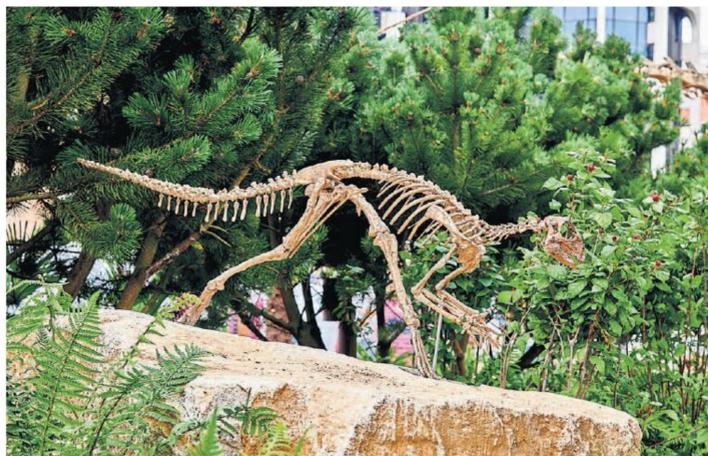
Plants start to appear along the route, of developing complexity – moss, ferns, pines, flowers – and creatures. The outline of an arthropleura, a 2.5 metre, 50kg millipede from the carboniferous era, is set into the pavement. There's a megazostrodon, a somewhat rat-like early mammal, made out of brass, and the skeleton of a hypsilophodon, an arrestingly small dinosaur. And there's a diplodocus, cast in bronze, from the lifesize plaster cast that stood in the museum's great hall, now in Coventry as part of a

long tour of the country. The new version, named Fern, is better than Dippy – more accurately assembled, more poised, its great bulk ending in a curved whip of a tail, and in a setting that evokes something of the Jurassic landscape this animal would have known.

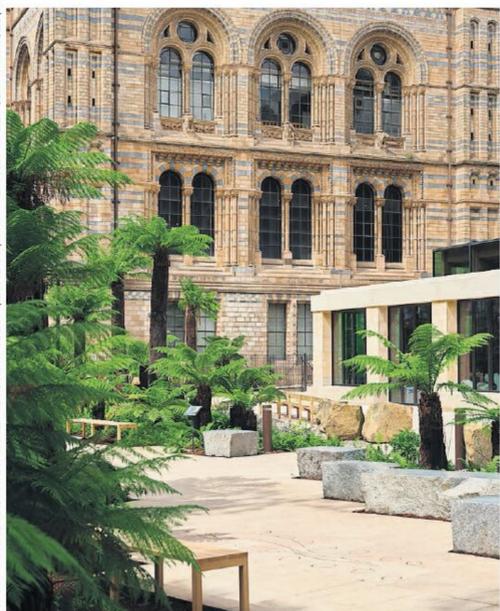
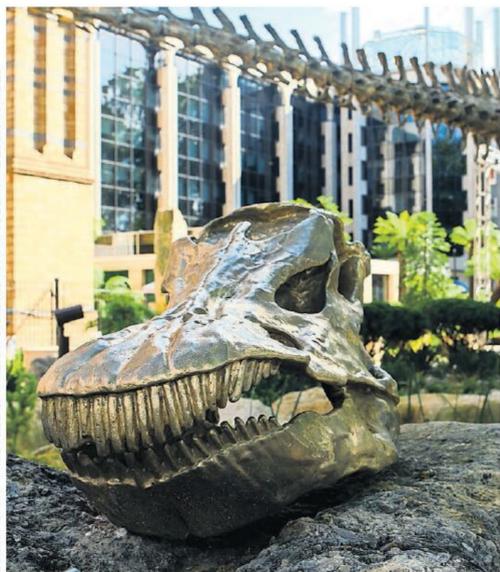
This epic sequence ends with a narrow strip that represents the span of human life on Earth, the point being made that this is a tiny proportion of the whole. From here you reach the museum's grand portal, off to your right, or you can continue straight ahead into the other part of the remade exterior, the more gentle and reflective Nature Discovery Garden, an enhanced remake of what was the Wildlife Garden. Here are areas of woodland, grassland, hedgerow, wetland and other habitats that



Pop
Megan Thee Stallion
live at the O2,
page 34



Left, from top:
a *hypsilophodon*
perched on a
rock; a replica of
Fern's skull for
people to see up
close and touch;
a path to the new
cafe, opening
later this year,
with Alfred
Waterhouse's
palatial 1881
Natural History
Museum
behind it.



nature, science, visitor experience – dominate, but work towards the same goals.

You can't, for example, put the ravine walls into any one category. They are geological and educational, landscape and architecture, with each stone carefully positioned to bring the best out of its veining, texture and colour, the whole ensemble being a rich array of pinks, yellows, greens and greys. There are two new buildings – a cafe (opening in the autumn) and a nature activity centre, whose handsome timber-and-stone construction quietly echoes the themes of the ensemble, and whose large, glazed openings return attention back to the nature outside.

The whole is a zone of unforced wonder in which everything, including the human-made, is a potential exhibit. The gardener's compound of sheds and planting beds, a practical necessity, is on view. Waterhouse's palatial structure is brought into the conversation, with viewing slots cut in upright stones to focus on the sculptures of animals on his ornate facade. The swales, gutters and drains through which rainwater is gathered and recycled are conspicuous and well-made features. The stacked-up blocks on a new pillar on the activity centre are offset from each other, which reminds you of their nature as stones. You could, if you choose, see the background of west London street architecture as part of the show, the minerals of construction being also products of geological time.

The project is empowered by the clarities of science, but there are also aspects of fiction. Jurassic landscapes cannot be perfectly recreated, and there is no pretence to do so. The Waterhouse architecture, striated with blue-grey and yellowish faience, anachronistically contributes to the general mood of weird geological spectacle. The diplodocus derives from (and always did) a confection of bones from several animals, male and female, a non-binary dinosaur.

This remade open space, accessible without booking or queueing, is also a city park, a nice place to sit and stroll. It's a romantic landscape in which, thanks in part to the fact that it is two or so metres below street level, you can feel removed from the city around. It's hard to want more from a single project than this one gives.

"showcase the rich diversity that can be found in the UK's urban spaces". It's designed to immerse visitors, especially children, in nature, with the help of listening funnels through which you can hear munching beetles, and ponds held by waist-height walls, such that you can get close to the life on the water.

The Urban Nature Project is a work of many hands, led by the museum's Project Delivery Office and delivered by (among others) the landscape architects J&L Gibbons, the architects Feilden Fowles (also responsible for the inventive dining hall at Homerton College, Cambridge), and the contractors Walter Lilly. The engineers Structure Workshop helped make the bronze diplodocus stand up. It looks like a true collaboration, in which none of the elements – building,

A Fern among ferns... the Natural History Museum's new, improved diplodocus, cast in bronze from the lifesize plaster cast known as Dippy that used to stand in the museum's great hall.

Photograph by Matthew Chattle/Future Publishing via Getty Images

JONATHAN JACKSON/NATURAL HISTORY MUSEUM, LONDON; MATTHEW CHATTLE/GETTY IMAGES; KENDAL NOCTOR/TRUSTEES OF THE NATURAL HISTORY MUSEUM/FEILDEN FOWLES

Theatre

Storm warning

Clare Brennan



Galway international arts festival, Ireland
Until Sunday

A family reunion unravels with viciousness and humour in Mark O'Rowe's new play, while Garry Hynes's searing direction makes Beckett new

Since it launched in 1978, Galway international arts festival (GIAF) has changed beyond recognition. "As much goes on in one day now as would have filled that whole programme," chief executive John Crumlish tells me. But one constant is the commitment to remaining a festival for everybody. This year, 30% of events are free.

The decision, in 2009, to produce as well as host work has enabled GIAF to develop its particular identity and to tour productions in the UK, the US and Australia. Among them is playwright Enda Walsh's ever-developing series of dramatic installations, **Rooms**, designed by the festival's artistic director, Paul Fahy; the first group premiered in 2016. Here, 2020's *Changing Room* and the new *Dining Room* deliver powerfully contrasting stories of hope and desperation.

Reunion is one of several world premieres at this year's festival. Co-mounted with Landmark Productions, it is written by Mark O'Rowe, whose affecting, Chekhovian chamber piece, *The Approach*, was a well-deserved hit on the Edinburgh fringe in 2018.

A family gathers in a house on an island off the coast of Ireland, where they used to holiday when the now-adult children were young. The familiar premise (TS Eliot's *The Family Reunion* and Thomas Vinterberg's *Festen*, just two examples) suggests that home truths (or lies) will be told and fault lines in relationships cracked open. They are. Conflicts between siblings, couples, children and parents are detonated by an unexpected visitor.

Moment to moment, O'Rowe's writing and direction toe-curlingly communicate the painfulness – and the humour – of vicious, expletive-laden arguments. Overall, though, the action feels too contrived; characterisations vivid but narrow. The 10-strong ensemble deliver strong performances (special mention to Stephen Brennan) in the realist/symbolist setting of Francis

O'Connor's design, where water runs from the kitchen-sink tap but windows are merely outlined, and a deliberately obvious painted backdrop suggests the view beyond the back door.

O'Connor also designs another of the standout dramas of the festival: Druid Theatre's new production of Samuel Beckett's **Endgame**, directed by the company's artistic director, Garry Hynes. Last year's GIAF launched Hynes's *Druid O'Casey* – a magnificent rendering of Seán O'Casey's Dublin trilogy, with its huge cast and historical sweep. Her direction of Beckett's single-set play, with just four characters (one confined to a wheeled chair, two others to ashbins), is every bit as assured, meticulous, insightful and emotionally powerful.

Here, O'Connor's set is stark and suggestive. A grey, circular space evokes, as he proposes in a programme note, a weapons silo or lighthouse. Rory Nolan's Hamm is a monarch of desolation in his chair, roaring like storm-scene Lear at



ROS KAVANAGH

'A long-wedded lifetime of banalities': Bosco Hogan and Marie Mullen in Endgame.

Clov, his servant (fool/son/slave?), and at his parents, consigned, with their memories, to their bins to die (Bosco Hogan and Marie Mullen, with just heads and hands peeping from under bin lids, conjure a long-wedded lifetime of banalities, irritations and tenderness).

Aaron Monaghan's Clov serves their needs, for the moment – dragging himself like a nest-fallen fledgling, too damaged to fly. Towards the end, he mounts his stepladder to report on the "muckheap" world, and spies, dismayed, "a small boy". Hamm responds: "If he exists, he'll die there or he'll come here. And if he doesn't..."; he lets the sentence drift. Hynes's attentive, actor-enabling, text-focused direction delivers Beckett's 1957 drama searingly, as a play for and of today.

Film of the week



Just the two of us

Wendy Ide



Janet Planet

(113 mins, 12A) Directed by Annie Baker; starring Julianne Nicholson, Zoe Ziegler, Sophie Okonedo

Julianne Nicholson and newcomer Zoe Ziegler are a dream team in American playwright Annie Baker's film debut, a tender, perceptive mother-daughter drama

Janet (Julianne Nicholson) is the whole world for her only child, 11-year-old Lacy (Zoe Ziegler). Bespectacled, gauche and still partially unformed as a human, Lacy is fascinated by her casually magnetic mother, examining her hungrily and attempting to read her as if she's a map to navigate the mysteries of the adult world. It's an intense relationship, poised on the brink of change, with Lacy's adolescence lurking just around the corner.

But it's this sense of precious transience that makes *Janet Planet*, the feature debut of Pulitzer Prize-winning playwright Annie Baker, such an exquisite and treasurable account of a complicated mother-daughter bond. It's a moment caught in the amber light of an endless summer in rural western Massachusetts. And if by the film's close Lacy is starting to see her mother differently, she's still not ready to loosen her clinging grasp on Janet, whose hand

she holds when she can't sleep, and whose hair she keeps as a protective talisman.

With Celine Song's *Past Lives*, Tina Satter's *Reality* and now Baker's intimate but richly cinematic drama, it has been a rewarding couple of years for American playwrights turned indie film-makers. It's not always the easiest transition to make, particularly if the film is adapted from a theatre work. The stage has a way of leaving its mark on a story. It's worth noting that of these three examples, only Satter's film had a previous incarnation as a play, albeit a formally experimental one.

And like Song's *Past Lives*, *Janet Planet* is, one assumes, at least partly a personal work. Like her child protagonist, Baker, who wrote and directs the film, grew up in rural Massachusetts with a divorced mother. In 1991, when the film is set, she would have been more or less the same age as Lacy. With its child's-eye perspective and the uninhibited, tactile quality of its

camerawork, this is a story that feels particularly comfortable in the skin of cinema, more than any other medium.

Although this is Baker's first picture, a fascination with film is evident in her past works. She won the Pulitzer in 2014 for *The Flick*, a play set in a run-down provincial movie theatre. A later play, *The Antipodes*, unfolds in the hothouse of a Hollywood writers' room. Her cinematic influences are wide-ranging – she cites Eric Rohmer and Chantal Akerman as touchstones in her writing. Baker's directing, meanwhile, calls to mind the work of Ryūsuke Hamaguchi. *Janet Planet* has most in common with

Hamaguchi's *Evil Does Not Exist*, with its single parent-daughter dynamics and immersion in nature (Baker uses field recordings of birds and insects in place of a musical score). But more than this, there's a space that both directors create around characters and action, a measured pacing that encourages us to grasp the seemingly insignificant details that mean everything once you notice them.

What Baker captures beautifully in this dual portrait is the unselfconscious weirdness of a child who has yet to encounter the crippling anxieties of her teenage years. Brought to life by an unaffected, finely wrought



Baker captures beautifully the unselfconscious weirdness of a child yet to encounter the crippling anxieties of her teenage years

And the rest... by Wendy Ide

'Seemingly insignificant moments mean everything': Zoe Ziegler as Lacy and Julianne Nicholson as Janet in *Janet in Janet Planet*. A24

performance from impressive newcomer Ziegler, Lacy is an unapologetic oddball. She has some cherished private rituals: she sticks matted lugs of her hair to the wall of the shower; plays with a curtained box containing a tableau of figures that she decorates with foil wrappers and collected ephemera – her way of controlling a small aspect of the world. She adores melodrama. The film opens with Lacy calmly telephoning her mother to warn her that she will kill herself if Janet doesn't collect her early from summer camp. Later, she announces, apropos of nothing much: "Every moment of my life is hell." She's suffocatingly needy, a limpet stubbornly attached to Janet at all times. But there's also a strength to her, and an assurance beyond her years. "So what do I do?" her mother asks, seeking her daughter's advice on a relationship that has rapidly soured. "I think you have to break up with him," says Lacy firmly.

But then of course Lacy would say that. She struggles to understand why her mother needs anyone outside the little orbit of their relationship. Over the summer, Janet, whose curse, she says, is that she can make anyone fall in love with her, cycles through all-consuming but short-lived connections. First is the boyfriend, tetchy divorcee Wayne (Will Patton); then comes Regina (Sophie Okonedo), an old friend escaping a bohemian theatre troupe that may or may not be a cult. Finally there's Avi (Elias Koteas), the creepy-charismatic puppet master-director of the theatre troupe. For each heartfelt moment, each deeply felt confidence, each protracted embrace that Janet shares, there's a small, anxious face in the corner of the frame, scrutinising her oblivious mother.

In one elegantly composed shot, captured in a triptych of dressing table mirrors, the frame is carved into three, with Janet in the centre and Lacy repeated, three sets of questioning eyes locked on to her mother in a multi-pronged inquisition. In its quiet way, the film seems to be working towards a tragedy that never quite happens, a suggestion that the suffocating symbiosis of this mother-daughter bond is not sustainable. But perhaps that's a story for another film – and Baker's follow-up to this tender, perceptive little gem can't come soon enough.

Chuck Chuck Baby
(102 mins, 15) Directed by Janis Pugh; starring Louise Brealey, Annabel Scholey, Celyn Jones

There's nothing quite like the bittersweet, cathartic rush of belting out a ballad along with the radio, of momentarily singing away the sadness. First-time feature director Janis Pugh harnesses this to heart-swelling effect in a gorgeous celebration of female camaraderie, second chances and poultry processing.

Chuck Chuck Baby is not quite a musical, or at least not in the conventional sense. But music is this north Wales-set film's beating heart, and a temporary escape for Helen (Louise Brealey), whose thankless existence is divided between shifts at the local chicken factory and miserable home life with a husband (Celyn Jones) who has replaced her with his new girlfriend (Emily Fairn).

There are moments of levity – shared jokes on the chicken packing production line; evenings spent with her beloved mother-in-law Gwen (Sorcha Cusack). But Gwen is in the final stages of terminal cancer, and all the factory floor banter in the world can't obscure the fact that being alone and elbow-deep in poultry is no kind of future. Then a charismatic figure from the past returns to town. Joanne (Annabel Scholey) was Helen's secret crush at school, and the feelings between them have only deepened during their time apart.

I should mention at this point that Louise Brealey is a very dear friend of mine, and as such she'll probably forgive me for saying that she's not the most polished singer in the world. She is, however, a phenomenal actor, and this is among her very finest performances. The cracks and imperfections in her voice as she sings along with Neil Diamond's *I Am... I Said* pretty much broke me.

Crossing
(106 mins, 15) Directed by Levan Akin; starring Mzia Arabuli, Lucas Kankava, Deniz Dumanli

"I have no future and thus no plans. I'm just here until I'm not." Stony-faced and severe, Lia (Mzia Arabuli), a retired schoolteacher from Batumi, Georgia, is not in the business of mincing words. But she's not being entirely honest about her plans. There is one final thing that she hopes to achieve: she aims to track down her niece, Tekla, to make amends for failing her years before, in a time of need.

Her quest takes her across the border to Istanbul; tagging along with her is Achi (Lucas Kankava), an opportunist kid who has talked his way on to her trip as an interpreter, but really just sees her as a way



FROM TOP
A 'gorgeous celebration of female camaraderie': Annabel Scholey and Louise Brealey in *Chuck Chuck Baby*; Lucas Kankava in *Georgian-Turkish drama Crossing*; Daisy Edgar-Jones, Anthony Ramos and Glen Powell in 'teeth-rattling' *Twisters*; Richard Roundtree and June Squibb, right, in *Thelma*: 'considerable charm'.



of escaping his dead-end life in a Black Sea beach shack with his bullying brother. Following a series of false starts, and a few too many evenings of heavy drinking, the pair connect with Evrim (Deniz Dumanli), a trans woman, lawyer and advocate for trans rights.

The latest film from Swedish director Levan Akin (*And Then We Danced*), *Crossing* is terrific: a rich and rewarding tapestry of characters and cultures flung together and flourishing.

Twisters
(122 mins, 12A) Directed by Lee Isaac Chung; starring Daisy Edgar-Jones, Glen Powell, Anthony Ramos

It's nearly 30 years since the meteorological mayhem of Jan de Bont's *Twister*, and the premise for the belated sequel remains remarkably similar. The thinnest veneer of science is deployed (in this case, filling a tornado with chemical goo in order to tame it) as a justification for two hours of teeth-rattling special effects and SUVs chucked around like a furious toddler's Tonka toys. Lee Isaac Chung directs this serviceable disaster flick, a change of pace and wind direction after the delicate, cerebral approach of his previous film, *Minari*.

Daisy Edgar-Jones plays Kate: a midwestern farm girl, she had a sixth sense when it comes to tornadoes, until tragedy drove her away from storm chasing. Lured back to work on a weather mapping project, she encounters Tyler (Glen Powell), the cowboy tornado wrangler and YouTube star who rides storms the way other people tackle rodeo bulls. The chemistry between them is perfectly fine, but the real fun comes from watching buildings getting peeled open like sardine cans.

Shayda
(118 mins, 15) Directed by Noora Niasari; starring Zar Amir Ebrahimi, Leah Purcell, Mojean Aria

There's not much to celebrate for Shayda (Zar Amir Ebrahimi, excellent) and her six-year-old daughter Mona (Selina Zahednia), holed up in an Australian women's shelter to escape her controlling husband. But Shayda is determined that Mona won't miss out on the celebration of Nowruz (Persian new year). The joyful rituals offer Shayda the chance to reconnect with the woman she was before her marriage; she even begins to hope for a fresh start with handsome Canadian-Iranian Farhad (Mojean Aria). But neither her husband nor the conservative elements of her community are about to forgive the fact that Shayda fled her marriage.

The assured directorial debut of Noora Niasari, *Shayda* captures the claustrophobic tension and sickening dread of a wife trying and failing to evade the reach of a violent, angry man.

Thelma
(98 mins, 12A) Directed by Josh Margolin; starring June Squibb, Fred Hechinger, Parker Posey

At 93, Thelma (a likable, mischievous turn from veteran actress June Squibb), might not be as light on her feet as she used to be, but mentally she's still sharp. Which is why, when she is conned out of her savings by a telephone scam artist, she decides to take action. Driving across town on a borrowed mobility scooter, the indomitable Thelma seeks justice. Meanwhile, her panicking family shriek at each other in a way that is probably meant to be humorous but gets very wearing, very quickly. As a comedy, the film is a little light on laughs, but Squibb and her co-star, the late Richard Roundtree, bring considerable charm to what might otherwise be a by-numbers affair.

'All bright stripes and scissoring limbs': *The Runners*, c1924 by Robert Delaunay. National Museum of Serbia



Let's all race to the Paris 1924 Olympics

Hollywood's Tarzan, a swimmer from Blackpool and Eric Liddell are among the stars in a revelatory show of art, film, photography and more capturing the speed and style of the city's pivotal modernist Games

Critic of the year
Laura Cumming



Paris 1924: Sport, Art and the Body
Fitzwilliam Museum,
Cambridge; until 3 November

A fragment of misty grey film opens this enthralling exhibition. It shows tennis divas in flapper dresses swanning ceremonially round a stadium, and sprinters leaping forwards with greyhound grace beneath the lingering smoke of a starter's pistol. Swimmers cut through pools like elegant blades. Cross-country runners hurdle walls then vanish from sight.

Two wrestlers lock limbs with such equal force they appear temporarily motionless, still as a

statue. And right beside them, as if bodying forth into our space, is their exact counterpart in three dimensions: a cast of an ancient Greek sculpture made thousands of years ago. Art and reality – the two are so identical as to make you draw breath, and think again about ancient and modern, classical perfectionism and actual reality. Time spools back and forth in the gallery.

Paris 1924 – timed to coincide with next week's return of the

Olympics to the French capital – is a revelation from first to last. You soon begin to realise that those Games were a turning point not just for the history of athletics, but for race and class, politics, money and celebrity, and for their expression in modern art.

The show fizzles with surprises. Here is Alexander Calder's lithe wire figure of the American tennis champion Helen Wills balancing on one toe to return a ball, like a sketch in midair, and Diego Rivera's colossal, heroising pastel of her face. Here is the steel-ridged football boot of the great Uruguayan wing-half José Andrade, alongside portrait photographs that could have been taken at last week's Euros.

The Flying Finn, as Paavo Nurmi

was known, haunts the show from the start. Born to a poor family in Turku, he left school at 12 to provide for his parents but was so gifted he won five gold medals in 1924, setting two world records for running in the space of a single hour. His gaunt and staring face – he rarely spoke and was described as closed, fanatical and cold by one French newspaper, and as living "outside humanity" by another – looks out from films, full-length portraits and several sculptures, including a fierce bronze by the overlooked German artist Renée Sintenis, in which Nurmi's body powers forwards as the tool of a formidable mind.

Period photographs show the Olympic village as a collection of

wooden huts with bread and jam for breakfast. Track and field events took place in the manufacturing district of Colombes; the swimming pool was even further from the city centre, and tickets were priced for those with cars, not working-class spectators. A subtle yet riveting theme, here, concerns money and background.

Lord Burghley, of Eton, Magdalene College and the Conservative party, was 19 when he competed in the hurdles in 1924. James Rockefeller, future billionaire, took gold in Paris for rowing. Cambridge University produced the victorious all-rounders Harold Abrahams and old Harrovian Douglas Lowe. But the only British gold for swimming was won by Blackpool's Lucy Morton, the daughter of a Cheshire groom; administrators were so surprised they had to scramble to find a union jack.

Morton is – extraordinarily – photographed surging up for air in the final moments as a crowd of men hang over the side, practically falling in the water. It is not obvious where the unnamed photographer is positioned, except that it seems almost impossible to have taken such a dramatic and rapid closeup a year before Leica transformed the speed and mobility of the modern camera.

And how to represent bodies in motion becomes the show's compelling question. Should the athletes appear literally Olympian – wreathed in laurels, raising their naked arms in heroic if frozen salute – or wheeling forward, tousled in 20s shorts, with a javelin? A staggering poster shows a winter Olympics bobsleigh shooting down an Alpine slope, dwarfed beneath a gigantic eagle, a French tricolore in its talons. A viaduct completes the imperial, but entirely immobile, propaganda.

A bobsleigh appears in the very next gallery, next to Umberto Boccioni's famous statue *Unique Forms of Continuity in Space*, supposedly striding forward in dynamic flails and thrusts. There is a lovely affinity in the dark metal, but both feel bogged down and static. Compare, instead, the startling contrast between George Grosz's drawing of a velodrome, spectators rearing to one side as the bicyclist hurtles past in a blur round a disappearing track; it far exceeds the feeble record of motion in the newsreel alongside.

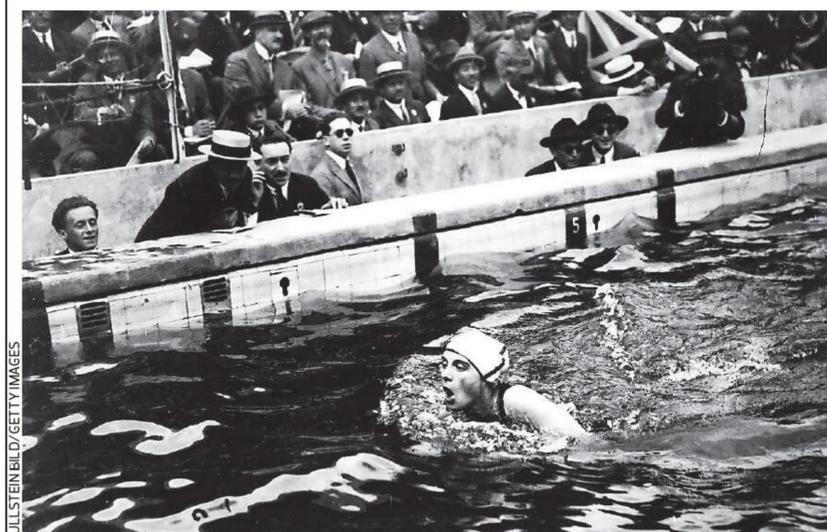
Robert Delaunay's *Runners* push straight at you, all bright stripes and scissoring limbs. The metronomic switchback of tennis gets its best representation in André Lhote's semi-abstract fan of flashing shapes. Picasso's undulating dancer, for the Olympic Ball, is conjured out of a single unbroken line. Indeed, a perfect emblem for this show might be his drawing on the front page of a newspaper that turns photographs of athletes into classical figures with a few suave doodles.

Daphne du Maurier's future husband was thrown off the British

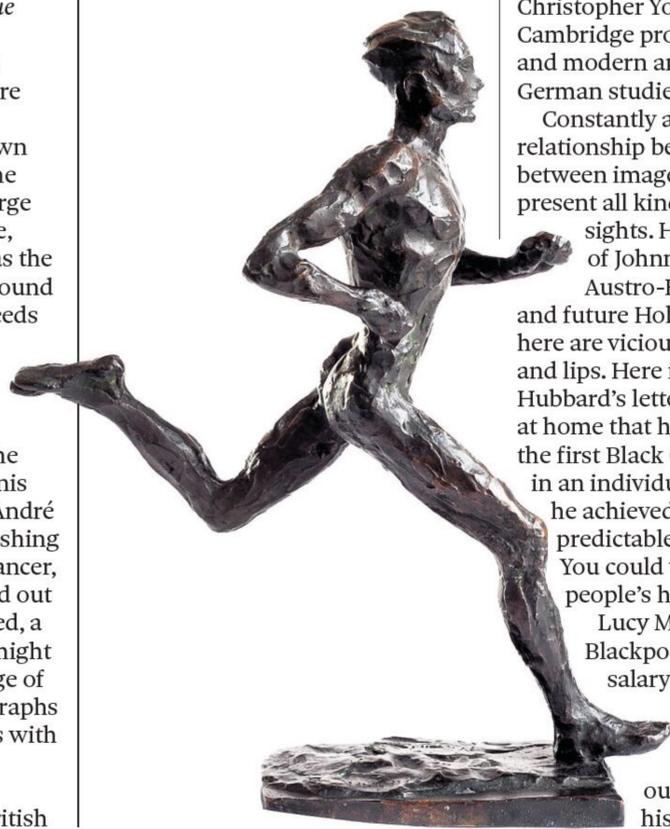


LEFT
Helen Wills I,
1927 by
Alexander
Calder.

BELOW
Lucy Morton
won Britain's
only swimming
gold at the 1924
Olympics, in
the women's
200 metre
breaststroke.



“
Daphne du Maurier's future husband was thrown off the British bobsleigh. Dr Spock won gold for rowing

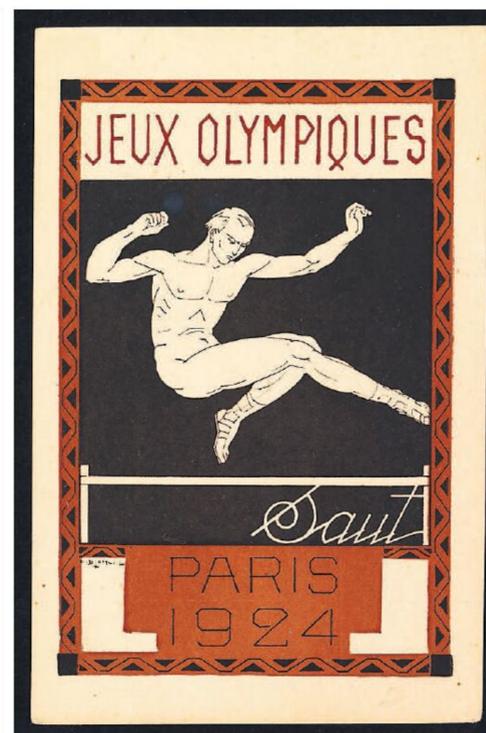


bobsleigh. The bestselling US paediatrician Dr Spock won gold for rowing. This is the Olympics of Eric Liddell, who broke the 400m record but did not compete in the 100m because he was a devout Christian and the heats were on a Sunday.

A beautiful sightline allows a sculpture of Liddell to appear against the distant sight of him running with his teammates in Hugh Hudson's 1981 film *Chariots of Fire*: art expanded through art. Such connections are everywhere available through the superb curating of Caroline Vout and Christopher Young, respectively Cambridge professors of classics and modern and medieval German studies.

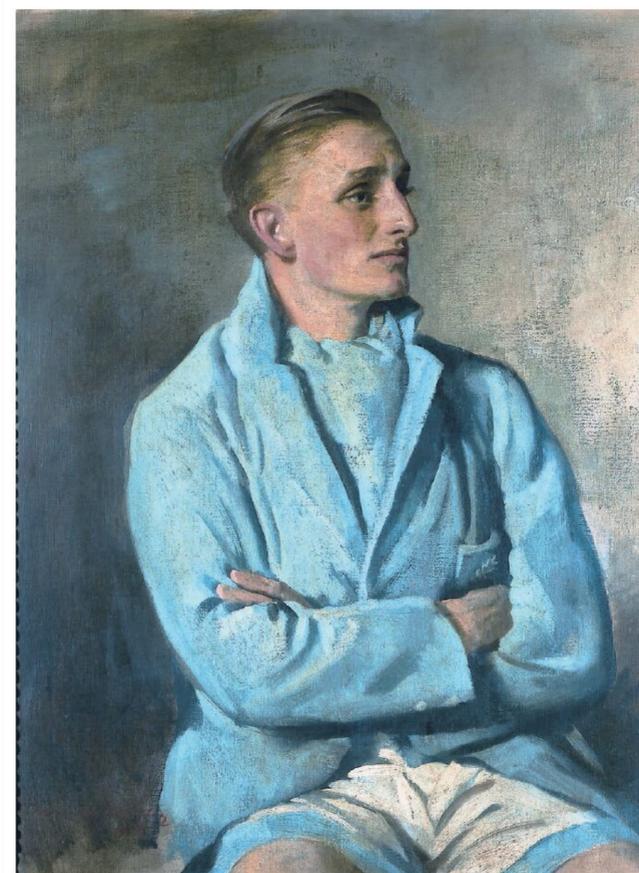
Constantly alive to the relationship between art and life, between image and audience, they present all kinds of unfamiliar sights. Here are portraits of Johnny Weissmuller, Austro-Hungarian athlete and future Hollywood Tarzan; and here are vicious cameos of his nose and lips. Here is William DeHart Hubbard's letter telling the folks at home that he plans to become the first Black Olympian champion in an individual event, which he achieved, and here are the predictable racist caricatures. You could win medals, but not people's hearts.

Lucy Morton returned to Blackpool circus for a puny salary (her contract is here). Nurmi, who ran with a stopwatch in his hand, was forced out of longer races by his own nation. Andrade,



LEFT
Jump, Olympic Games Paris 1924, from a set of eight souvenir postcards by E Blanche. © Collections Musée National du Sport

BELOW
A subtle yet riveting theme concerns money and background: Oswald Birley's 1926 portrait of David, Lord Burghley, who competed at Paris 1924 as a Cambridge undergraduate. Burghley House Collection



LEFT
The Athlete (Paavo Nurmi), 1926 by Renée Sintenis, in which the Flying Finn's body 'powers forwards as the tool of a formidable mind'. © Leicester Museums and Galleries

most desperate of all, died penniless and alcoholic in a Montevideo asylum. It is not the least of this riveting experience, with its brilliant interweaving of high art and living document, avant-garde photograph and cigarette card, that it should consider the athletes' own lives.

Olympic athletes can appear timeless – look at the boxers bandaging their hands on the Grecian urn, or the wrestlers in film and sculpture. What you see here happened in ancient Greece and modernist Paris and will happen all over again there in the coming weeks. So perhaps the magnificent classical figure of the Discobolus that ends this show should come as a warning. For that staggering figure, compressing all his rippling power into one fling of the discus, would of course become the emblem of Hitler's 1936 Berlin Olympics.

Theatre

'Teeters on the brink of self-indulgence': Fiona Shaw in *ECHO* at the Royal Court, with Iranian dramatist Nassim Soleimanpour on screen behind her. Photograph by Manuel Harlan



A read-through with real meaning

Fiona Shaw, Adrian Lester, Toby Jones and more explore the refugee experience in an intriguing multimedia show; Christopher Hampton pens another letter to historical obsession; and a retro musical is dusted down with mixed results

Claire Armitstead



Echo (Every Cold-Hearted Oxygen)

Royal Court, London SW1; until Saturday

Visit from an Unknown Woman

Hampstead theatre, London NW3; until Saturday

The Baker's Wife

Menier Chocolate Factory, London SE1; until 14 September

Theatre is a contract between its creators and its audience that something will be delivered, in real time by one to the other, that involves skill and purpose and has a beginning, a middle and an end. It is not part of the deal that a different performer is landed on stage each night with no clue as to what they will be expected to do. Yet 15 distinguished actors including Fiona Shaw, Toby Jones and Sheila Atim have signed up to perform **Echo (Every Cold-Hearted Oxygen)**, a multimedia meditation on the lot of the international emigrant by the Iranian dramatist Nassim Soleimanpour.

This isn't improvisation. Apart from a few minutes of live introductory banter between the playwright on

video link and the actor alone on the main stage of the Royal Court, everything is scripted and relayed to the performer either through an earpiece or in typescript that flashes up on one of three large screens.

Adrian Lester, the hero who volunteered for press night, at first cuts a nail-bitingly tentative figure, as a disembodied voice orders him to don white socks and sandals in order to inhabit a replica of the playwright's own Berlin study, complete with an heirloom Persian carpet. Gradually, Lester does indeed come to inhabit the role of onlooker to, and mouthpiece for, the tumultuous history that has swept Soleimanpour from his native Iran.

The show is a commission from

the London international festival of theatre (LIFT) as part of a mission to develop an international theatre minimally dependent on carbon miles. It is directed by the rising star Omar Elerian, who in 2022 took Complicité's Kathryn Hunter and Marcello Magni on a revelatory exploration of Ionesco's *The Chairs*, and whose manifesto is "I make theatre, mainly about theatre-making". The lighting, sound and production design are works of art in their own right.

Given that Soleimanpour is, at his own insistence, not a refugee but the possessor of two passports that he interchanges to visit his family back home, his story – which sweeps from the political protests of Tehran to meditations on carpet design and deep time and space – teeters of the brink of pretentious self-indulgence. But the staging is the thing, culminating in a magical sequence when past and present, the here and the there, converge on a single screen. It is wonderful

to get this glimpse into the future of theatre on the stage that once hosted the brave new worlds of John Osborne and Caryl Churchill.

In a sense, *Echo* is a techno-futuristic improvisation on the theme of epistolary fiction: a letter from the playwright. Hampstead theatre is hosting a more conventional example, with **Visit from an Unknown Woman**, adapted by Christopher Hampton from a short story by the Austrian writer Stefan Zweig.

Back in the mid-1980s, Hampton wrote the hit RSC adaptation of an earlier epistolary work, Choderlos de Laclos's *Les Liaisons Dangereuses*. There is a similar air of crazed eroticism to this 1922 yarn, which recounts the obsessive love of a young woman for a philandering writer who is oblivious as to why, and from whom, he receives a bunch of white roses on every birthday.

In the era of #MeToo and terrifying stalking scandals, it is an uncomfortable vehicle, which

RIGHT
'A radiant foil':
Lucie Jones, with
Clive Rowe, in
The Baker's Wife.
Photograph by
Tristram Kenton



ABOVE
Natalie Simpson
and James
Corrigan in
*Visit from
an Unknown
Woman*: 'crazed
eroticism'.
Photograph by
Marc Brenner

enacts a successful male writer's fantasy about a young woman's fantasy about a successful male writer. But uncomfortable is good, if handled as deftly and suggestively as in Chelsea Walker's chamber production. Designer Rosanna Vize places a tight, bright apartment interior in a dark wasteland where Marianne's younger self dances around a heap of rotting roses.

The key is in the balance between the two main characters. Even though the writer, Stefan, is required to remain largely passive, as the febrile Marianne unspools her story, it is a concentrated passivity, which gives momentum to her narration by moving from ignorance to incredulity and finally to horror. Taking over the role at short notice, James Corrigan does well in creating a character whose self-absorption is not simply alienating. He is helped by some judicious updating by Hampton, who places him as a Jewish writer in pre-

second world war Vienna, struggling to hold on to privileges that include the right to publish, and a discreetly devoted valet (Nigel Hastings).

But the centre is held by Natalie Simpson in a performance of powerfully constrained passion. Though her Marianne repeatedly assures Stefan that she has no regrets and casts no blame, her hands tell a more desperate and beseeching story, fluttering like bright trapped birds against her black dress.

Unrequited love also lies at the heart of Joseph Stein and Stephen Schwartz's 1980s musical *The Baker's Wife*, which gets the sort of full-throttle revival that London's Menier Chocolate Factory is famous for, without ever quite justifying itself. Based on a film by Marcel Pagnol, this is the story of an elderly baker and his young wife, who bring bread, glamour and scandal to a French backwater, thus repairing ancient enmities and restoring its joie de vivre.

The scenario is a village square, and Paul Farnsworth's clever design places most of the set behind the audience, drawing us into the centre of the community where the locals drink, bicker and play boules, gathering into a single rushing entity at any hint of news or scandal. The story belongs to them as much as to the baker and his wife.

Gordon Greenberg's production steers a straight path through the cheesy lyrics and cutesy French stereotypes. There is just one knowing wink, when a Juliet balcony detaches from the bakery and trundles into the middle of the stage, underlining the fact that *Meadowlark*, the song of submission that the baker's wife is singing at the time, is the show's single break-out number. This does no favours to Lucie Jones, who is quite capable of making the point herself. She is a radiant foil to both Clive Rowe's endearing baker and to Joachim Pedro Valdes, as a seducer whose virility pours forth the few times he gets a chance to sing. There is no faulting the ensemble, who surge in and out of focus in tableaux of marital dispute, moral outrage or rural idiocy. But this is a museum piece that doesn't really deserve a place in a museum.

Susannah Clapp is away

Theatre & Dance

Chariots of Fire

Crucible, Sheffield; until Saturday

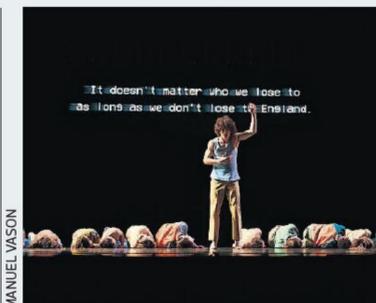
The warmup of all warmups is under way: the cast is limbering up for *Chariots of Fire* with the help of old-fashioned treadmills, a vaulting horse and a hardwood gymnasium floor. Stretches, press-ups, jogging on the spot – it is all about the readiness to run. The set (designer Ben Stones) is understated, the costumes an attractively calculated mix of vintage stripes and whites. This is a revisiting of Mike Bartlett's agile 2012 adaptation of Hugh Hudson and Colin Welland's cinematic masterpiece (1981). Directed by Robert Hastie (this show is the last he will direct at the helm of the Crucible; it has just been announced that he will move to the National Theatre as Indhu Rubasingham's deputy artistic director), it is an exuberant production dominated by a single question: *why run?*

Harold Abrahams, a Jewish boy studying at Cambridge in the 1920s, faces pervasive antisemitism ("with a name like Abrahams, he won't be in the chapel choir") and is played by Adam Bregman with incisive charm. His ambition is to be "fast" and "to win", but he leaves it to us to figure out precisely what winning might mean to him. To his university rival, Eric Liddell, son of a Scottish missionary, "why run" becomes a theological question, an object of faith. Michael Wallace plays him unaffectedly, like a grownup schoolboy in whom gaucheness equates with virtue.

Movement director Ben Wright has been resourceful in finding ways to run within the theatre and achieve suspense on the spot. This is at its most successful in the slow-motion races, where running seems almost to yield to dance. Although the pace between races sometimes needs tightening, this is a hugely enjoyable show. An excellent cast includes Richard Cant, who is priceless in his three roles. Lois Pearson is sympathetic and convincing as Jennie Liddell, Eric's devoted sister; Leo Wan makes a singular Prince of Wales. But it is Aubrey Montague, Harold Abrahams's college friend, intelligently played by Tom Glenister, who gives the most persuasive answer to the play's question. **Kate Kellaway**



'Running seems almost to yield to dance': *Chariots of Fire* at the Crucible, Sheffield.



NYDC x Oona Doherty: *Wall Sadler's Wells, London EC1; touring until 29 July*

There's a brilliantly simple idea that powers the National Youth Dance Company. You put an exceptional choreographer in charge of a group of talented young people, aged 16–24, in the school holidays over a year and see what happens. The results are always fascinating.

Following in the footsteps of dance-makers such as Wayne McGregor, Alesandra Seutin and Russell Maliphant, this year's guest artistic director is the Belfast-based Oona Doherty, and the greatest tribute to *Wall* is that it ends too quickly. Just as it draws you into its intensely personal palimpsest of what it is to be British, it's suddenly over.

The style is set before any movement begins, through the score by Mark Leckey, Luca Truffarelli and Shamos (Shane Connolly), inspired by the Big Audio Dynamite track Union, Jack. As the 32 dancers (some of whom stay with the company for two years) sit in three groups on a dimly lit stage, quotations flash on the video screen above them: "All for One"; "You Men of Might"; "Your Country Needs You".

Later, snatches of conversations with the performers and their families are quoted, building a picture from the 60s to the present, full of defining memories of the music that fills so many lives, joys amid the everyday. A Jamiroquai concert. A trip to see the Beatles.

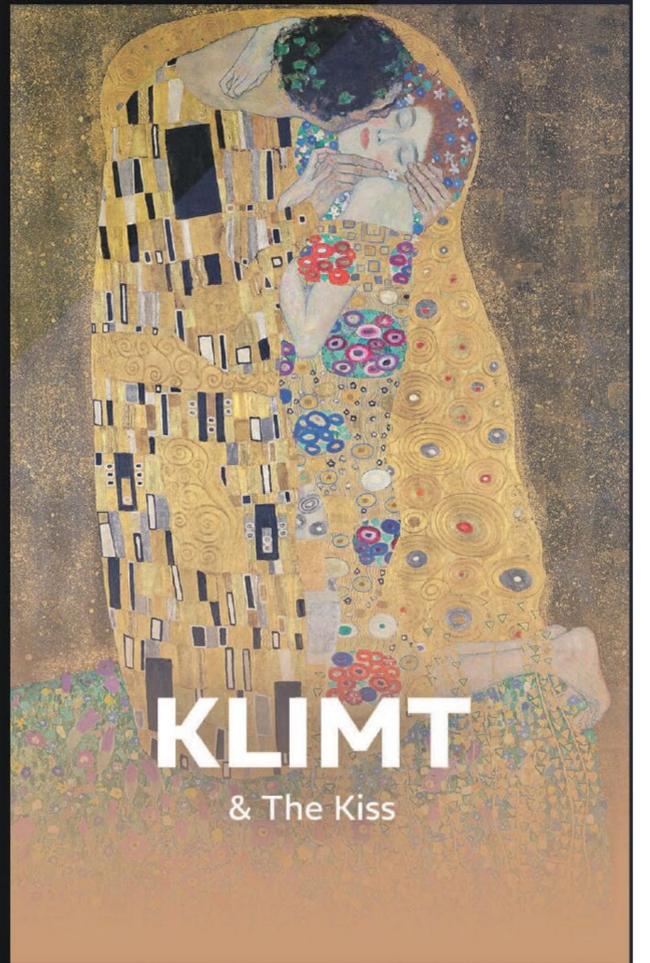
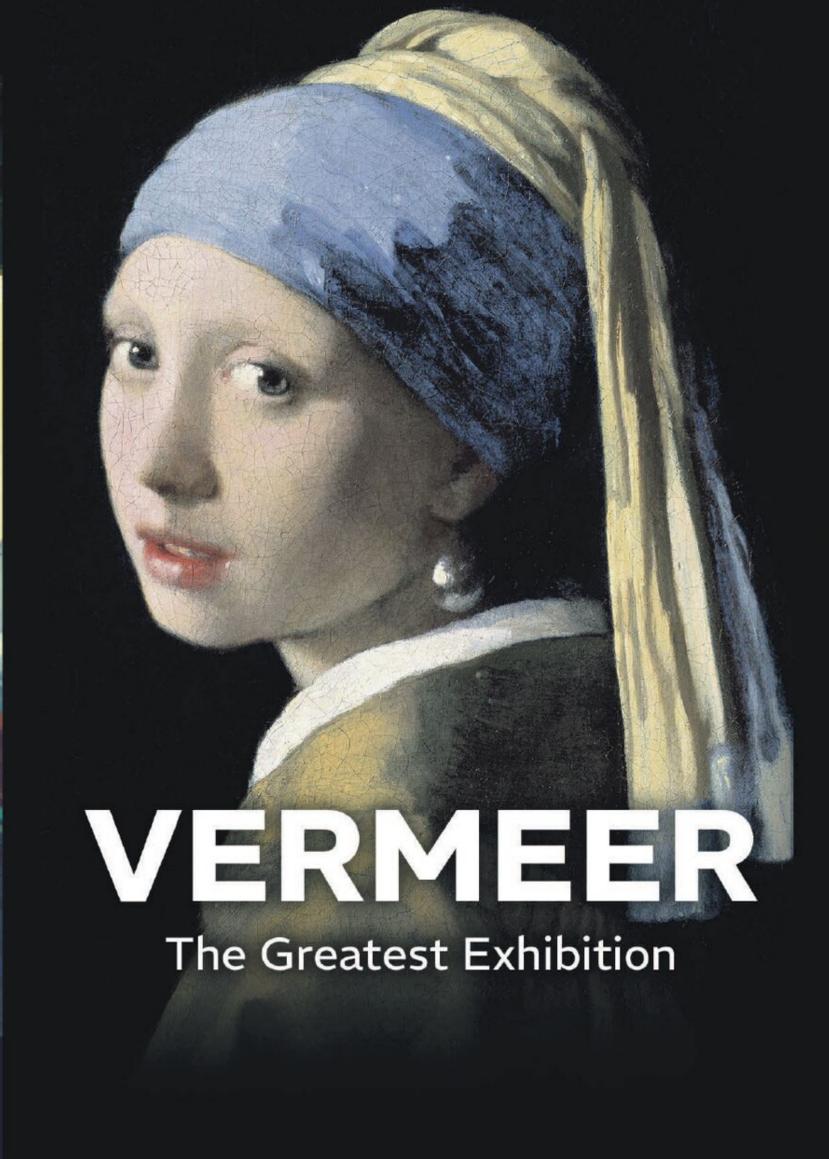
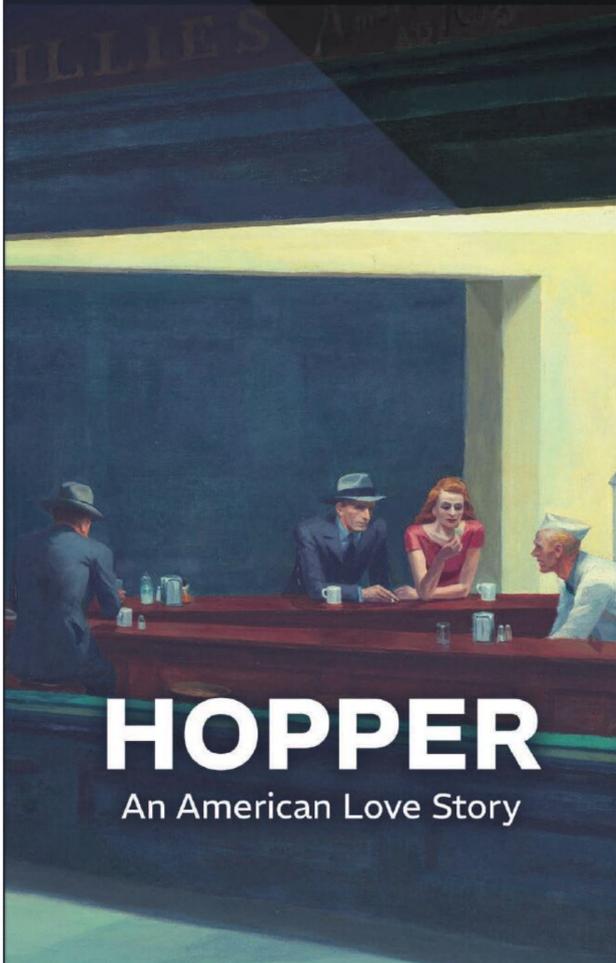
The movement is similarly fragmented, slo-mo detail building to beautifully lit group tableaux, or breaking out into expressive solos, sometimes frantic, sometimes calm. At moments, a number of couples dance together, not quite in harmony, each summoning individuality from within the group. In one extended passage a line of dancers repeatedly fling themselves to the floor, moving gradually forwards from the back of the stage as they crash down on to their hands and scramble back to their feet. They then vary the movement, a chorus line of ragged breathing and precise determination. It's vivid, powerful, slightly obscure. An hour passes in a moment. Riveting.

Sarah Crompton

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Classical

Green-eyed monsters' ball

A double bill of jealous minds moves from visceral tragedy to the joyfully comic; Schubert and kabuki work together like a charm. Plus, the thrilling Georgian pianist who started out as a pop singer

Stephen Pritchard



Il segreto di Susanna/ Pagliacci

Opera Holland Park, London W8;
until 3 August

Spring Snow; Giorgi Gigashvili

Ryedale festival, Norton and
Pickering, North Yorkshire

More than 60% of women murdered in this country die at the hands of a current or former partner, and one in four women in the UK will experience domestic abuse in their lifetime. Stark figures that audience members should remember if they are tempted to shrink from Opera Holland Park's visceral portrayal of male rage in its new production of Leoncavallo's **Pagliacci**.

Brutal Canio leads a broken-down theatre troupe in struggling postwar southern Italy. While outwardly the jovial clown, he can switch in a second into a violent, controlling brute. He suspects correctly that his wife, Nedda, is having an affair and wants to leave him, something his wild jealousy will not allow. Their desperate situation spills over into the pathetic little comedy that they perform, where fiction and reality collide, leading to a shockingly violent conclusion.

Brilliant tenor David Butt Philip excels as Canio, wild-eyed and desperate, cruel and vindictive, his portrayal leaving no room for sympathy. Even in his magnificently sung, self-pitying *Vesti la giubba*, we cannot feel sorry for this monster. But it's such an overwhelming performance, it throws a shadow over the other principals, unbalancing the whole. Alison Langer is a very sympathetic Nedda, Robert Hayward repellent as Tonio, Zwakele Tshabalala sleek as Beppe and Harry Thatcher strong as the lover Silvio – but each seem diminished when alongside Butt Philip.

There's fine work from the chorus, and the City of London Sinfonia are on top form under the spirited conducting of Francesco Cilluffo. Martin Lloyd-Evans's admirably clear direction leaves no room for sentiment: violence against women is as much a scourge today as when this piece was first performed in 1892.

The evening opens with a complete contrast, the welcome revival of Ermanno Wolf-Ferrari's 40-minute-long **Il segreto di Susanna**, first seen at OHP in 2019 in John Wilkie's hilarious production. Jealousy is also the theme here, but this time it's ridiculous, as Count Gil (the irrepressible Richard Burkhard) suspects his new wife, Susanna (Clare Presland), of infidelity because he smells cigarette smoke in their luxurious apartment. The exquisite comic timing of John Savournin, in the silent role of the servant Sante, is a joy to behold as he tries to prevent the count discovering that the secret smoker is Susanna herself. There's equal wit coming from the pit, as Wolf-Ferrari's score sparkles with references to Mozart, Debussy and Strauss, deftly handled by conductor John Andrews.

Schubert's wonderfully expressive song cycle *Winterreise* never ceases to inspire new interpretations and adaptations. Earlier this year, for example, tenor Allan Clayton appeared in a large-scale dramatisation with Aurora Orchestra; last autumn, soprano Juliane Banse both sang and danced

it at the Oxford International Song festival, and five years back, bass Matthew Rose sat on a barstool next to a piano and poured his heart out in a dimly lit Pizza Express. Now we have another reimagining: **Spring Snow**, a striking fusion of Schubert and Japanese kabuki theatre, given its world premiere last week in North Yorkshire at the innovative and ever-expanding Ryedale festival.

A collaboration between the mezzo-soprano Fleur Barron, pianist Julius Drake, actor-dancer Suleiman Suleiman and shamisen player Hibiki Ichikawa has created a gripping piece of cross-cultural music theatre of astonishing power, drawing on the undoubted parallels between Schubert's lost wanderer and kabuki's preoccupation with the trials of love and grief.

Their researches uncovered *Yasuna*, a kabuki play from 1818 that shares many of the themes of Wilhelm Müller's poetry of lost love, so evocatively set by Schubert. The drama unfolded on a stage adorned merely with a single red and gold kimono. The plangent strings of Ichikawa's shamisen cut through the air like a knife, while Suleiman danced in stylised gestures and Barron sang haiku in Japanese. Almost imperceptibly, Ichikawa passed the musical baton to Drake, and the mellow opening bars of *Gute Nacht*, the first song in the *Winterreise* cycle, emerged as if in a dream.

At once we were transfixed by Barron's magnetic desolation. As the (incomplete) cycle progressed,



Alison Langer as Nedda, with David Butt Philip 'leaving no room for sympathy' as the brutish Canio, in *Pagliacci*. Photograph by Tristram Kenton

she sang with increasing conviction, tears flowing; her grief, expressed so boldly in song, mirrored by Suleiman in dance. As the hero of *Yasuna*, he is consumed by the loss of his love Sakaki, driven to suicide by her wicked stepmother.

On an emotional level, this pairing made complete sense. Musically, it was less successful, the tiny similarities in rhythm and melody between the two styles not substantial enough to build a totally convincing cultural bridge. As a display of daring artistic imagination, it could hardly be bettered.

The North Yorkshire church of St Peter and St Paul, Pickering, is home to one of the most dramatic sets of medieval wall paintings in Britain, vividly created in about 1450. In a continuous newsreel, Saint George slays his dragon, Salome dances, Saint Edmund is martyred, Christ is crucified. Dominating one scene is a massive dragon's mouth, representing the jaws of hell.

Exciting pianist **Giorgi Gigashvili** drove his audience straight down into those demonic depths in his incandescent reading of Prokofiev's *Sonata No 7* in B flat, an angry, notoriously challenging wartime piece from 1942 requiring technical brilliance, particularly in its frightening last movement, where Gigashvili made the menacing rising minor third figure in the left hand feel like a flaring toothache.

He's a fascinating artist, starting out as a pop singer and winning *The Voice* in his native Georgia when only 13. Martha Argerich spotted his promise as a pianist, and now he is a BBC New Generation artist. In his carefully shaped festival programme, he caressed Brahms's *Three Intermezzi* Op 117 and Ravel's ecstatic *Sonatine* with great finesse, but the moments of sheer violence will linger longest, particularly the tumultuous *Postlude* by Georgian-Israeli Josef Bardanashvili, a headlong race towards catastrophe. Listen on BBC Sounds from 23 September, but wear a tin hat.

Fiona Maddocks is away

“
Fleur Barron sang with increasing conviction, tears flowing”

'Demonic depths': Giorgi Gigashvili at the Ryedale festival.
Nicola Corbishley



Artist of the week

'Like a self-confidence boot camp': Megan Thee Stallion at the O2 Arena, London.
Photograph by Andy Hall/the Observer



Twerk night with a rapper on fire

Despite her well-documented troubles and more than a few empty seats, American star Megan Thee Stallion rises above it all with a skilful, celebratory show and seemingly endless pyrotechnics...

Shaad D'Souza



Megan Thee Stallion
O2 Arena, London SE10

Most pop stars are minted through trial by fire: are you really an A-lister if you haven't weathered some kind of scandal, tragedy or faux-cancellation? Even by those standards, though, Megan Thee Stallion has had a hell of a few years. After shooting to fame in 2019 with a string of singles that brandished her southern bona fides as she rose to the upper echelons of the Billboard Hot 100, the Houston rapper became a genuine star in 2020 with two singles – the Beyoncé-featuring TikTok hit Savage and the inescapable, conservative-enraging Cardi B collaboration WAP – that peaked at the top spot.

The same year, she filed a temporary restraining order against her label, alleging they had stuck her with a dodgy contract. A few months later, she was shot in the foot by the rapper Tory Lanez after a party. This made her a lightning rod for the rap community's most misogynistic impulses, with superstars such as Drake and Nicki Minaj lining up to mock her or question her account of events, despite Lanez being found guilty of the assault. She is still being belittled over her victimhood: just two weeks ago, Eminem released an album on which he made fun of Megan's shooting.

Even if her adversaries can't seem to let it go, Megan, for her part, seems to have risen above the incident. Her Hot Girl Summer tour – named for the neologism she coined in 2019, which has since become everyday vernacular – is a hugely celebratory affair, one that seems geared exclusively to Megan's fans, known as Hotties.

On a Wednesday night at London's O2 Arena, they're out in full force; the sheer volume of their screams is hilariously loud, rivalling the eardrum-splitting ballyhoo I heard when I saw Taylor Swift's Eras tour last year. They follow along with every syllable Megan raps, newer songs such as Where Them Girls At and BOA treated with the same reverence as old hits Big Ole Freak and, of course, WAP.

Flanked by black-clad dancers, Megan herself cuts the figure of a 90s supermodel, strutting back and forth down various runways and frequently squatting to twerk for ardent fans or read their signs. It's a skilfully executed show, and her songs with memorable samples or chant-along choruses, such as Kitty Kat and the GloRilla collab Wanna Be, feel as if they were made for an arena setting. What's more, there is a seemingly endless supply of pyro – I have never seen so much fire at one show – and Megan's

Hot tracks



Michael Kiwanuka *Floating Parade*

The 2020 Mercury prize winner muses on using the mind to overcome misery; this beautiful tune should help.



Sampha & Little Simz *Satellite Business 2.0*

Sampha's philosophical piano interlude from his track Lahai is even better with sinuous rhythms and Simz's incisive verse.



Ice Spice & Central Cee *Did It First*

TikTok bait from the US and UK's hottest young rappers, hooking up for a cheeky track about cheating on your other half.

“Megan's face, perpetually contorting itself into goofy expressions or split into a huge smile, was made for a giant arena screen

face, perpetually contorting itself into goofy expressions or split into a huge smile, was made for a giant arena screen.

But mounting an arena show is tricky, especially for relatively new artists, and especially if you don't sell it out. A huge portion of the seated area is empty, as is much of the general admission area; while the crowd's enthusiasm hardly lacks, having a capacity 20,000 people in the O2 does a lot for sound absorption, and Megan's fulsome beats feel harsh and metallic when they're bouncing off the back wall of what is essentially a giant warehouse.

More minimalist tracks such as Captain Hook fare OK in this context, but numbers with busier production often sound incomprehensible, reduced to white noise in such an environment. It's a disappointing note to an otherwise breezily fun show, but hardly a unique failure: more and more artists, for whatever reason, are playing huge spaces when they might be better suited to slightly smaller venues – the result of a rapidly consolidating live music industry and a desire to make back profits lost during the pandemic years.

If Megan can tell that the sound is lacking – which I doubt – she doesn't show it. She leads the crowd in a furious twerking contest – “What I really wanna see is who got the hottest ass in this arena!” – and promises to be our “motherfuckin' hot girl coach”. It's like a self-confidence boot camp. While some artists who adopt such a tone can come off cloying, Megan makes it seem genuine, perhaps because while her show is precisely choreographed, it never feels as if she herself is reading from a script. (She visibly fans out when she brings out the Japanese rapper Yuki Chiba to perform their collaboration Mamushi.) And while the show may be undersold – a result, perhaps, of many of her fans having spent £100+ on tickets for last week's hip-hop-focused Wireless festival, as one punter in line for the bar suggested to me, it still feels like a celebration.

Kitty Empire is away

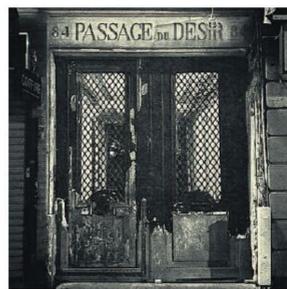
Albums



Denzel Curry *King of the Mischievous South Vol 2* (Loma Vista)

Sometimes it's unclear why an artist calls one collection of songs a mixtape and another an album. There's little confusion here. Rapper Curry's last album, the introspective, post-therapy *Melt My Eyez See Your Future*, was trailed by interviews positing the Floridian's newfound emotional intelligence, in which he discussed influences spanning Akira Kurosawa, ballet, Sergio Leone, ancient martial art Muay Thai, HR Giger, manga, the *Dune* novels and Smells Like Teen Spirit. In contrast, this mixtape's first single, *Hot One*, begins: “I can make money from the comfort of my sofa/ So much drive, now I gotta get a chauffeur.” A quote from *Chapterhouse: Dune?* Seems unlikely.

Instead, *KOTMSV2* is Curry as “Big Ultra”, obsessed with cash, firearms and the status both provide. It's a sequel to his 2012 come-up tape, with a southern rapper featuring on nearly every track, although pretty much everyone else struggles to match Curry's charismatic, mesmerising energy. There's something about his cheeky cadence that's annoyingly irresistible, no matter how lazy his verses get. Most enjoyable are the cloud-rappy Ultra Shxt and soulful Cole Pimp, while the gargantuan, distorted beat that powers *Hit the Floor* is impossible to forget. **Damien Morris**



Glass Animals *I Love You So F***ing Much* (Polydor)

How do you follow up the biggest international hit by a British artist since the mid-1990s? That was the conundrum facing Oxford four-piece Glass Animals in the wake of the extraordinary success of slow-

burning viral hit *Heat Waves*, which topped the US charts for five weeks in 2022. The answer is an album that is precision-tooled not so much as to appeal to the maximum number of people, more to offend as few as possible – indeed, its title is the edgiest thing here by a distance.

The moodboard is the Frank Ocean-inflected, focus-group-friendly, Coldplay-lite pop-rock that made their name, all immaculately constructed but ultimately unengaging. That's not helped by Dave Bayley's treated vocals being buried deep in the mix and frequently hard to decipher, which is suboptimal if you're trying to convey your intimate thoughts about coming to terms with superstar-level fame. There are odd moments that cut through – there's a pleasingly succinct guitar solo on opener *Show Pony* and *A Tear in Space* (Airlock) does a nice line in polite euphoria – but as a whole this is very much a case of all surface, no feeling.

Phil Mongredien

Johnny Blue Skies *Passage du Desir* (High Top Mountain)

The offbeat pseudonym belongs to Sturgill Simpson, country's most singular star, for whom five albums under one name is enough (he has actually issued seven, two being old songs recast in bluegrass style). His new guise proves deeply ironic, as opener *Swamp of Sadness* makes clear, with most of the other numbers similarly cast under a pall of heartache, anguish and regret.

Nakedly autobiographical, it's a deeply emotional journey. Despite numerous accolades, Simpson's wayward talents have never been a comfortable fit for conservative Nashville. His early records drew comparisons with the “outlaw country” of Waylon Jennings, though imaginative arrangements also cast them as “cosmic country”,

while 2019's *Sound and Fury* was a blaze of virtuoso guitar shredding.

Passage du Desir is a return to the style of 2016's *A Sailor's Guide to Earth*, mixing cowboy honky-tonk with bluesy guitar and sweeping strings. Its songs are characteristically poetic, whether describing a sojourn in Paris – “a drunken sailor lost and lonely in a sad and magic swamp” – or the tender grief on hearing an old lover has died, on Jupiter's Faerie. The nine minutes of *One for the Road* are a plea for forgiveness in a sea of ethereal strings; a beautiful lament. **Neil Spencer**

Bliss: Works for Brass Band *Black Dyke Band/Wilson* (Chandos)

An album devoted to brass band music is rare on a classical label. When the conductor is John Wilson, steeped in this tradition, and the band one of the world's best, it is worth noticing. Arthur Bliss (1891-1975), eclipsed since his death – though Wilson has been a champion – was a director of music for the BBC, helping pave the way for what would become Radio 3. He was also master of the Queen's music, taking on the title in the coronation year (1953). Starting out as a modernist, he was seen as a traditionalist by the end of his career, writing ballets and film scores as well as concert works.

Most of the tracks here, among them four premiere recordings, are in arrangements for brass band. Yorkshire's Black Dyke Band brings these works to spirited life: from music for Alexander Korda's 1936 film *Things to Come* and the ballet *Checkmate to The Belmont Variations*, written in 1963 for the National Brass Band Championships. The playing is authoritative, atmospheric and virtuosic. That Bliss is still out of fashion remains a mystery. This wonderful album may help restore his reputation. **Fiona Maddocks**

One to watch

Bad With Phones

After a car crash and a two-year break, the south London bassist and producer releases his trippy, redemptive debut album

If Charli XCX is 2024's CEO of the club with her recent release *Brat*, then Bad With Phones could be the chairman of the comedown. His newly released debut album, *Crash*, blurs genres with the trippy haze of after-hours: lead single *Don't Talk to Me* is a jerky slice of LCD-ish dance-punk, where he's avoiding chatty people at a party while “really high on shrooms”. Devils deploys the drowsy, detuned guitars so beloved of south London indie artists; Monica Too sounds like the Weeknd put through a mangler.

Bad With Phones is the alias of Manny T Deroy, AKA Emmanuel Folorunso, a Deptford-born bassist and producer who has been releasing songs since 2018. His father was a preacher, while his older brothers played in the church band. Deroy's sound,

though, is decidedly genre-agnostic, a mishmash of weirdo rap, trap, R&B, indie and arch storytelling. With his current messy pink wig – surely a nod to Tyler, the Creator's smooth Igor-era blond bob – Deroy looks straight out of the pages of mid-2000s nu-rave magazine *Super Super*.

Despite playing with characters, *Crash* comes from real-life events. Deroy took a two-year hiatus from music after a serious car accident while on holiday in Lanzarote. He and his then-girlfriend escaped unscathed, and the record it inspired has an arc of redemption as he weaves together tales of late-night debauchery. A singular, brilliantly eccentric talent. **Kate Hutchinson**

Crash is out now on *Don't Sleep*



Television

Imperial hell for leather

Anthony Hopkins and co fight for their lives in a *Game of Thrones*-lite ancient Rome; Natalie Portman is a small-screen natural; a great twist lifts a clunking crime drama; and from trauma to domestic bliss with *Simone Biles*

Ammar Kalia



Those About to Die

Amazon Prime Video

Lady in the Lake Apple TV+

The Jetty BBC One

Simone Biles Rising Netflix



LEFT
'CGI that looks like it's been made for a Windows XP screensaver': *Those About to Die*.

RIGHT TOP
The 'astounding' US gymnast *Simone Biles*.

RIGHT
Archie Renaux and *Jenna Coleman* in *The Jetty*: 'worth watching'.
Peacock; Netflix; BBC

When was the last time you thought about the Roman empire? The question might have become a well-worn joke on social media over the past year, but one subset of people who clearly think about it all the time are studio executives. With Ridley Scott's *Gladiator 2* gathering buzz, and Roman shows such as Sky Atlantic's *Domina* and Germany's *Barbarians* airing in recent years, the ancient imperial power is on the corporate brain.

The latest series to carry this toga-wearing, sword-toting mantle is Amazon Prime's **Those About to Die**. Billing itself somewhere between the bloodthirsty world-building of *Game of Thrones* and the acerbic power plays of *Succession*, this 10-episode series centres on a grumbling Anthony Hopkins as the elderly emperor Vespasian, who must choose between his two sons, the brawny Titus (Tom Hughes) and brainy Domitian (Jojo Macari), to lead an increasingly fractious empire. While the royals bicker in their gilded thrones, we also follow the political manoeuvring of rival chariot-racing factions in the Circus Maximus, the plight of an enslaved family, and an underground betting ring.

If that sounds like a lot to keep track of, it is. In the first 10 minutes of the pilot alone we switch between four locations and witness a murder, a lion hunt and a conversation about the Roman shipping forecast. Couple this with CGI that looks like it's been made for a Windows XP screensaver, accents that vary from Welsh to English, Italian and French, and

clichéd lines ("friends close, enemies closer") that even have the Oscar-winning Hopkins fighting for his life, and *Those About to Die* quickly becomes a confusing mess. It doesn't have the confident scene-setting or stakes to rival *Game of Thrones*, nor the depth of character to come close to *Succession*. Instead, it's an ideal watch while scrolling through Roman memes on your phone.

On Thanksgiving in 1966, a young Jewish girl goes missing in Baltimore, a marriage falls apart and a Black community is torn between organised crime and the fight for civil rights. Such is the snappy premise of **Lady in the Lake**, a slick, seven-part adaptation of Laura Lippman's bestselling novel, which examines the media's differing attitudes to two missing women from communities both subject to prejudice.

Screening on Apple TV+, the show follows the streamer's formula of attracting star talent to lead a glossy crime series, here enlisting Natalie Portman, in her first TV series, as disgruntled housewife Maddie Schwartz. The kind of affectless performance that made Portman perfect for the celebrity cynicism of Todd Haynes's 2023 film *May December* also works well here, lending Schwarz a dispassionate glaze as she reckons with a life that consists of making lamb brisket for her obnoxious husband, Milton (Brett Gelman – reprising the arrogance of his role as *Fleabag*'s Martin) – and her equally nasty son Seth (Noah Jupe).

“
In the first 10 minutes alone we witness a murder, a lion hunt and a conversation about the Roman shipping forecast

When a local girl, 11-year-old Tessie, is abducted, Maddie is spurred into action – cue plate-smashing and a hastily packed suitcase as she reignites her high school fascination with journalism to join the hunt. Meanwhile, Cleo (Moses Ingram) toes the line between enduring prejudice at her department store job or being lured into the underworld of gambling via her evening gig at a Baltimore bar.

Director Alma Ha'rel's confident hand gives the show an unusual aesthetic, with rapidly changing perspectives and artful visual motifs of mirror reflections and blood trails. Let down only by a clunky voiceover from beyond the grave, *Lady in the Lake* is a stylish and promising take on the well-worn genre of the missing persons thriller, providing a peep through the curtain at Baltimore's Jewish and Black communities without overexplaining or patronising the viewer.



Natalie Portman, right, with Mikey Madison in 'stylish and promising' seven-part drama Lady in the Lake. Apple

Closer to home – the tight-knit community of a fictional northern town – **The Jetty** (BBC One) begins as a predictable disappointment. The improbably named DC Ember Manning (Jenna Coleman) is a recently widowed mum of one who sleeps with a knife under her pillow; podcaster Riz (Weruche Opia) is investigating missing young women in small towns; and when a young woman falls to her death, dodgy local family the Ashbys become the prime suspects.

Gloomy, peppered with flatly delivered, cringe-inducing lines such as "this place is like the A to Z of misogyny, and V is for victim blaming", *The Jetty* has all the ingredients of a forgettable British crime-by-numbers drama destined for the graveyard slot of Monday nights in July. Yet, clunky dialogue and comedy names aside, a parallel narrative charting two teenage girls' relationship with wayward older man Malachy (*House of the Dragon*'s Tom Glynn-Carney) is intriguingly ambiguous, providing enough tension to keep viewers guessing. When the first episode closes on a remarkable twist, the payoff is enough to elevate this into a series worth watching, providing one of a handful of moments throughout the show that examines the uncomfortable line between innocence and power.

With the Olympics beginning this week, all eyes will be on the gymnast with the most medals of all time, Simone Biles, as she makes her comeback from a disastrous

Audio



WATCH LIST

Ammar Kalia's best of the rest

Owning Manhattan (Netflix)

For fans of real-estate reality TV, this series following the fortunes of fake-tanned and Brylcreemed "super-agent" Ryan Serhant (below) is a must watch.

Stewart Lee, Basic Lee: Live at the Lowry (Sky Comedy)

Stewart Lee's latest standup special is a masterclass in sardonic comic timing, tackling everything from latecomers to Jesus and the dreaded "current political narrative". Knotty, self-referential but never short of a belly laugh.

Why Trains Crash (BBC One)

First-hand testimony and CGI recreations provide the foundation for this fascinating investigation into the June 2023 three-train crash near India's Bahanaga Bazar station that killed 300 people.



performance at the 2020 Tokyo games. Netflix's new four-part documentary series **Simone Biles Rising** charts Biles's shock exit in Japan after experiencing a bout of the "twisties" – a psychological episode where an athlete's brain feels disconnected from the movement of their body. Biles experienced a huge social media backlash at the time for choosing to withdraw on mental health grounds, and the film features remarkable real-time footage of her decision, from an emotional call with her foster mum to reckoning with her own choices while alone in her Tokyo hotel room.

Ultimately tracing an inspiring arc of redemption – Biles is on track to dominate in Paris – the series asks important questions about the expectations we place on young athletes to succeed at all costs. A particularly painful moment captures Biles's reaction to fellow US gymnast Kerri Strug having pressure put on her to compete with a visible injury in 1996 – "I thought she was badass," Biles comments regretfully – while hopeful optimism comes courtesy of her recent marriage to NFL player Jonathan Owens and their domestic bliss, which acts as a counterpoint to all the Olympic pressure.

Packed as it is with jaw-dropping slow-motion footage of Biles's vaults and leaps, it's impossible to come away from *Rising* without rooting for this astounding woman, who has dominated her sport for a decade.

Barbara Ellen is away

Podcasts & radio

If walls could talk

Miranda Sawyer



The History Podcast: Escape from the Maze BBC Radio 4

State of Play: Summer Games Global Reporting Centre

Today With Tonies tonies

Jail breakouts. Doncha just love 'em? Generations of films, such as *The Great Escape*, *The Shawshank Redemption* and *Paddington 2*, have made us regard them as capers; fun sprees where we root for the crazy, freedom-seeking escapers rather than the dull prison officers. In Radio 4's **The History Podcast: Escape from the Maze**, host Carlo Gebler asks us to consider our reactions to a very particular jailbreak. He wants us to take in the whole story, the differing accounts of officers, prisoners, politicians, journalists. He wants us, especially, to consider the context.

The breakout he's discussing was the biggest ever in British and Irish history, and the biggest in Europe outside the second world war. In 1983, 38 prisoners escaped from HMP Maze, 10 miles west of Belfast, in a breakout organised by prisoner members of the IRA, including Brendan "Bic" McFarlane, Gerry Kelly (now a Sinn Féin MLA) and Bobby Storey. We hear from them all here. IRA inmates at the time regarded themselves as prisoners of war, with a duty to escape, so they had been planning this for months. The organisation required to get even one person out was staggering. The Maze was a multi-walled fortress, with lookout points staffed by the British army.

Gebler is admirably sober and even-handed, without the establishment bias of the BBC broadcasts of the time. He has his own insights: he was a teacher at the Maze during the 1990s ("the most important experience of my life"), and, hailing from a place where everyone tries to work out where you're from, makes himself hard to pin down. He says he's Irish, but has an English accent and a non-denominational name. (He's Edna O'Brien's son, interestingly, though this isn't mentioned.) Very early on, he pronounces the letter H (in "H-Block")

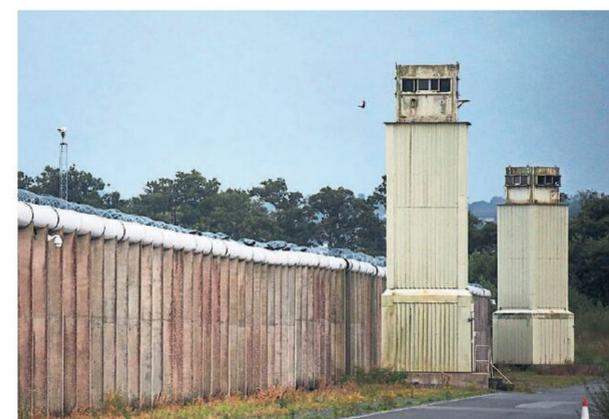
as "haitch" rather than "aitch", and, as he mentions, the way you pronounce the letter can define you as either Catholic or Protestant. (He chooses not to reveal explicitly which he is.)

The excellent interviews, a mix of archive ones and newly recorded exclusives, include IRA commanders, prison officers and an ex-governor of the Maze. Gebler points out when stories don't concur; he picks at the ridiculousness of saying someone "was shot" rather than saying who shot them. But what he's really good at is making us understand that the breakout was not a jolly caper. It was deadly serious, and the men involved were deadly and serious.

The escape took place just two years after the death by starvation of 10 republicans who went on hunger strike in the Maze. It was an extremely heavy time. During the breakout, officers were shot and stabbed; one died of a heart attack. And in the event's immediate aftermath, many remaining inmates ended up with injuries, including dog bites, yet none of the prison officers can recall seeing any violence.

This is an excellently researched and presented series that conveys the grim excitement of the escape,

The Maze prison, Northern Ireland, site in 1983 of the biggest jailbreak in British and Irish history.
Alamy



and what happened to everyone afterwards. "On and on it goes," says Gebler. Essential listening. *The History Podcast* has a couple of other series you could try: *D-Day: The Last Voices*, in which Paddy O'Connell hears from veterans who were there, and *Shadow War*, with Gordon Corera, about the relationship between China and the west.

Not essential, but interesting enough, is new six-part podcast **State of Play: Summer Games**, which takes a sceptical look at the legacy of the Olympics.

Canadian journalist Andrea Crossan starts in Vichy-sur-Seine, Paris, at the largest squat in the city, home to hundreds of refugees. It's April of this year, and the police have arrived to move everybody out (the Olympics organisers

say it's nothing to do with them). Crossan speaks to Nada, an 18-year-old student from Sudan who lives in the squat with her mum and dad. Her family and some other squatters have been offered alternative accommodation, but it's a long way from the city centre and is only guaranteed for five weeks. Plus, it's miles from where Nada goes to school and also her dad's workplace.

We hear from another person who has moved out of his squat and ends up sleeping in a station. He can't get a job unless he has a home, which seems topsy-turvy. But then much of what surrounds the Olympics is upside down, says Jules Boykoff, a former football player who has written extensively about the Games. "You might call the Olympics an exercise in trickle-up economics," he says. "The money tends to flow up to the people who are already doing quite well, economically."

I'm always a bit suspicious of specialist tech hardware, given that most activities these days are done better on your phone. I make an exception, though, for children's technology; many parents don't want to give a smartphone to under-10s, and want something entertaining that won't, with the wrong swipe, lead to Peppa Pig being blasted away in a hail of

bullets. The Toniebox is designed to do just that: it plays stories and short audio shows and looks a bit like a small cuboid radio. The 10-minute programmes arrive loaded up in a plastic cartridge in the shape of a cute character that you slot into the top.

The Toniebox (below) has been around for a while, and recently launched an accompanying daily podcast, **Today With Tonies**. It's fine, though hosts Tim and Sam are so upbeat it makes your eyes water, with their terrible jokes about giraffe's smelly feet, plus facts (did you know there's a different collective noun for penguins when they're in water as opposed to when they're on land?) and the "big bubbling bucket of challenges" (fun games). You don't need a Toniebox to tune in; you can just get a weekly taster episode wherever you get your podcasts. But to hear it, you have to use a phone or a laptop, and that's not the point, is it?



Health

The global war on women's wellbeing

A British academic offers a devastating diagnosis of the forces that have shaped female healthcare worldwide and the need to remedy failings, inequalities and injustices, writes
Kate Womersley

Sick of It: The Global Fight for Women's Health
Sophie Harman
Virago, £22, pp320

The new Labour government is busy looking for ways to depart from the Conservatives' legacy. One target may well be the 2022 women's health strategy for England, an underfunded package of insufficient medical offerings that sidestepped important questions about inclusivity and narrowly constrained women's health to conditions affecting the uterus, ovaries and breasts. As if women don't have other body parts that go wrong. It is tempting to see the strategy as a smokescreen for how badly the Tories have let women down: widening gender pay disparities, leaving half a million people stuck on gynaecology waiting lists, prompting fear about maternity failings, burdening women with childcare constraints and excluding them from political decision-making.

In *Sick of It*, Sophie Harman expertly shows that failings at home are mirrored and magnified across the globe. For all the talk about the importance of women's health, "no country has broken a trade deal, a special relationship or sanctioned countries" over the wellbeing of women and girls. A professor of international politics specialising in global health, Harman is perfectly placed to explain the forces that shape women's health, from Kenya and Sierra Leone to Washington and Geneva. She highlights the misapprehension that women's health is a "neutral scientific space free from politics", where leaders follow the data and deliver what works. Instead, women's health



is often used as mere "diplomatic branding". *Sick of It* exposes how women are exploited as recipients of aid and medical treatment, as healthcare workers and unpaid carers, and as female leaders outnumbered by men.

Women's health is a currency of power and influence. In Rwanda, over the last 25 years, Harman describes how Kagame's government publicly prioritised maternal outcomes to "healthwash" atrocities of oppression and killing. Success stories such as an 85% reduction in maternal mortality, huge improvements in HIV care and world-leading immunisation against HPV attracted global business,

As Ebola spread, women were abused by WHO and Oxfam health workers

foreign aid and complicity from world leaders. Using women's health as flattering lighting in Rwanda was too readily condoned because the outcome improved some women's lives. But as Harman reminds us, authoritarian governments tend to "ration who does or does not get access to health", exercising its services "by fear not trust".

Meanwhile, as the largest provider of aid, the US offers assistance with strings attached. Since Ronald Reagan, Republican governments have imposed a "global gag rule" that dictates no foreign organisation can receive money for family planning and reproductive health if they also offer or discuss abortions. US support becomes contingent on women dying from illegal terminations, unwanted pregnancies and complications of childbirth. This coercion worsens a precarious situation as "nearly half the women in the world have no, or very restricted, access to abortion". As Harman concludes, "women don't have to die because America sneezes

its politics into the world". But with every rightwing US government, they do.

Even when money flows, foreign agendas distort the true health needs of recipient countries. Not all women are seen as equal. "Saving mothers" is a popular women's health slogan that has mobilised billions of dollars. Mothers aren't supported for their own sake, though, says Harman, but rather because they look after young and old. As global philanthropist Melinda French Gates put it: "If you invest in women, they invest in everyone else." Just as there is a stereotype of virtuous recipients of aid, there is also a cliché of virtuous healthcare delivery: by underpaid or even unpaid local women carrying their communities as "both the fixers and shit-catchers in global health". Harman emphasises that no health policy would succeed without this invisible workforce. And even among those who are paid, abuse is an inevitable occupational hazard. From Uganda to the UK, clinicians and female employees at

every stage of healthcare delivery are at risk, to the point where "violence against health workers needs to be seen for what it is: gender-based violence".

Reading Harman's powerful narration and detailed analysis of case after case of women's dispossession cannot but leave you angry. As Ebola spread, women were sexually abused and exploited by the World Health Organization and Oxfam health workers who were meant to be there to help. Before October 2023, pregnant Palestinian women were dying because of understaffed and underfunded hospitals in Gaza and the West Bank. Forced to use Israeli facilities, women died at checkpoints waiting to get to them. Harman forcefully condemns the alleged targeted bombing of Palestinian maternity hospitals over the last nine months as not just "collateral damage" of war, but a direct attack on Palestine's future. Global health charities continue to operate without a "charter of patient rights", which

This week



Thom Gunn
Peter Conrad on Michael Nott's excellent biography of the decadent San Francisco poet



Joni Mitchell
Sean O'Hagan enjoys Ann Powers's *Travelling*, a fearless study of the restless musician



Q&A
Debut novelist Orlaine McDonald on the marginalisation of black women and her love of dub



A nurse examines a patient's notes in the maternity ward of the Cap Anamur German emergency hospital near Kauda, Sudan, June 2024. Guy Peterson/AFP/Getty

means photographs of vulnerable women taken in moments of desperation can be bought as stock images. To increase charitable donations, female victims are then expected to share their stories with just the “right amount of trauma and redemption” to prompt western women to reach deep in their pockets.

Harman delivers this devastating diagnosis with a powerful prescription for change. I cheered along with her central message that women must be believed and that society needs to be ready to hear their testimony. When sceptics ask: “But what about the men?” Harman underlines that this filibustering should be challenged as a deliberate attempt to distract women. Expertise on gender, such as Harman's own, needs to be threaded through global health work rather than belatedly added as a rubber stamp. While being careful with our own health data, women should insist on data collection that sincerely tries to understand sex and gender dynamics in places where the world often chooses to look away – whether that's the stark racial inequities in medical care or impaired quality of life from disability.

I also wanted to agree with Harman's stance that we should “never advocate for woman's health as a means to something else” because that is to “devalue the lives and health of women”, but this gave me pause, as a clinician, academic and a patient. What happens in the meantime between the chaos of global women's health as it is and what it could be? Should all philanthropy that comes with provisos be rejected? Should funding from companies that enjoy the PR boost of helping women as well as their bottom line be criticised? Harman too quickly minimises the work of “counting the women who sat on panels, authored publications and participated in clinical trials”.

And there is value in the 2022 women's health strategy, despite its many shortcomings, it remains one of the most substantial offerings on the issue in this country for generations. It has improved lives, opened access to contraception and menopause support, to menstrual education and to sexual and reproductive healthcare. For Labour to discard this imperfect piece of work, contaminated as it might be by agendas of the past, would be foolish. Women will be best served by leaders who are prepared to improve what already exists, to fail again and fail better.

Kate Womersley is a doctor and academic specialising in psychiatry. To order *Sick of It* for £19.36 go to guardianbookshop.com or call 020-3176 3837

Fiction

A jigsaw puzzle portrait flooded with life and pathos

*In the fourth novel by the award-winning author of *The Bass Rock*, Evie Wyld weaves a cleverly fragmented story of an Australian woman whose traumatic past casts a long shadow on the present, writes Anthony Cummins*

The Echoes Evie Wyld

Jonathan Cape, £18.99, pp240

Evie Wyld's previous novel, *The Bass Rock*, was a disturbing, cunningly constructed triptych on the theme of violent misogyny as seen through the eyes of characters including a gaslit 1950s housewife and a girl on the run from 18th-century witch hunters. Rapturously reviewed, it won the Stella prize in Australia (where Wyld, a Londoner, grew up), yet I can't help feel it didn't quite get the renown it deserves – no UK award nominations – perhaps because it had the misfortune to be published in March 2020, three days into lockdown, when simpler distraction was wanted?

In *The Echoes*, her fourth novel, darkness lies below the surface. At heart, the story is one of everyday strife involving a thirtysomething London couple, as Hannah, a barmaid, and Max, a creative writing lecturer, find their relationship strained by whether they'll marry and have children. The unvoiced tension finds an outlet in bickering about why, after six years together, she hasn't introduced him to her family in Australia. She tells him they're boring, and says something else vague about a tragic road accident, but the novel shows that the truth is more complicated – her past being one of many things Hannah is keeping to herself, not least the abortion she's just had.

Wyld's novels are always structurally intricate, with jumbled timelines and perspectival switches, and this is no different. The headline twist here is that Max is dead by the time he's recalling his side of the story: “I do not believe in ghosts, which, since my death, has become something of a problem.” As an opening gambit, it's a good one, and there's much tender comedy as well as pathos in his spectral recollection of their life together as he watches her hook up with a mutual acquaintance he'd always been suspicious of; Max finally has cause to thank Hannah's pesky cat when it disrupts the afterglow.

But as the book splinters to show us some four generations of the family he's been kept away from, it becomes clear that this isn't Max's novel. Fragmentary vignettes tell the story of Hannah's girlhood in the shadow of a dilapidated former reform school. We

see her confused longings in adolescence while observing male reactions to her older sister, Rachel, and what Rachel went through with uncle Tone, a hard-drinking labourer whose quick temper leaves him unable to hold down a job. Tone's chaotic upbringing – a grave tale involving drink, drugs and child abuse – turns out to be central in the jigsaw-puzzle portrait gradually assembled of where Hannah is coming from, in every sense, by the time she and Max get together.

Wyld does a lot of work in just over 200 pages – a feat of compression in a novel that ends up a kind of stretchy vessel flooded with life. Some of the book's most vivid presences are its most short-lived, among them Hannah's childhood neighbour, Manningtree, whose parents ran the reform school next door; growing up, Hannah and Rachel view him as a creepy old man, but the backstory we're shown poignantly portrays his dawning horror of being raised as the beneficiary and future perpetrator of colonial violence.

The story is one of everyday strife involving a thirtysomething London couple

There are moments, though, when Max's spectral narration feels like a way to anchor our attention to a fractured storyline so elusively diffuse that we almost forget the narrative's slowest-burning fuses: why did Hannah end her pregnancy, and how did Max die? One question gets a firm answer; the other is left for the reader to gauge against the sheer weight of psychic baggage unpacked by the novel's cut-up narration. You might say Max has been ghosted by Hannah's secret history, and that her past has done the same thing to her, too, both of them absent presences of a kind in a book shaped by the indefinable impact of the past on the present. That theme has become the home turf of literary fiction – the trauma plot – but rarely has it been approached with such clever indirection.

To order *The Echoes* for £16.71 go to guardianbookshop.com or call 020-3176 3837

Evie Wyld's novels are 'always structurally intricate, with jumbled timelines, and this is no different.'



Biography

The poet laureate
of Haight-Ashbury

San Francisco bard Thom Gunn's work is richly illuminated by this detailed account of his early traumas, dread of 'deep emotion' and addiction to casual sex, writes Peter Conrad

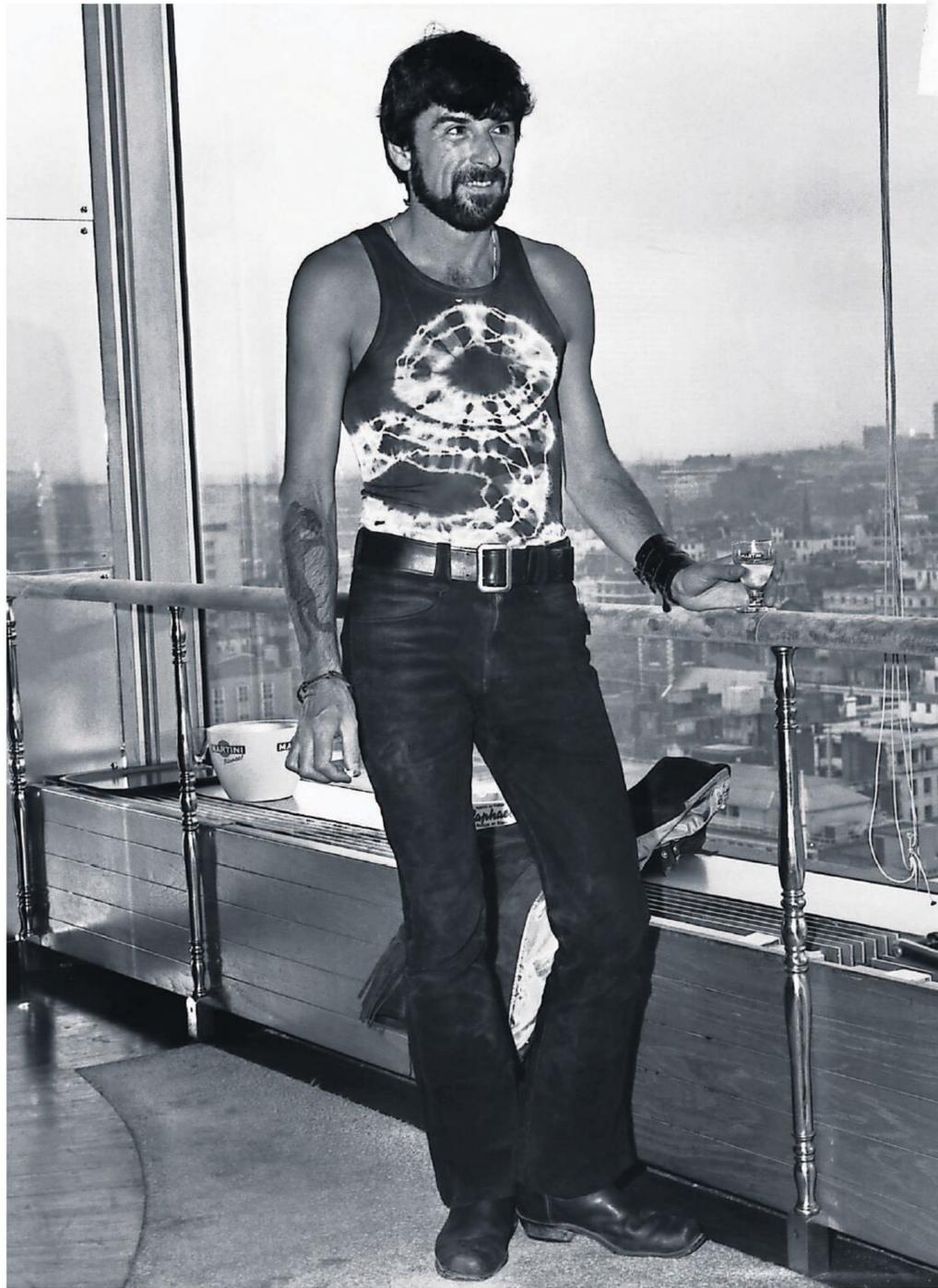
Thom Gunn: A Cool Queer Life
Michael Nott

Faber, £25, pp720

One morning in Hampstead in 1944, Thom Gunn, aged 15, came downstairs to find his dead mother slumped on the kitchen floor in front of the oven, having gassed herself. Her husband had deserted her, as had her current lover; a note she left for her two young sons addressed them as "my darlings" and told them to fetch the charlady. "I was made to feel too much for my age," Gunn later complained when remembering that day, and he was left with a lifelong dread of "deep emotion". When in 1991 he finally wrote a poem about the trauma, he took care, as he said, "to objectify the situation". He described it as if it had happened to someone else, and despite the need to find a rhyme for "other", he refused to use the painful, accusatory word "mother".

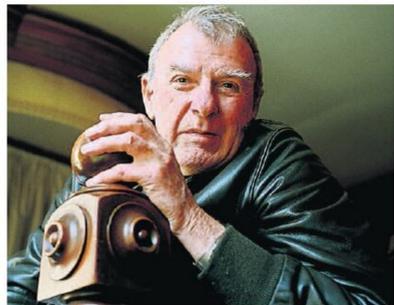
As Michael Nott points out in his fine, frank biography, Gunn's writing developed as an exercise in denial, a defence against the insecurity and sense of abandonment he felt from that moment on. He donned masks, struck poses and emulated heroes who did not suffer from his own "fragile selfhood". Shakespeare's brawny Coriolanus, who boasts of being the "author of himself", was one of his early infatuations, followed, after his move to the US in 1954, by embodiments of machismo from popular culture: Brando astride a motorbike in *The Wild One*, Elvis wielding a guitar as a weapon and mobilising his pelvis in a "posture for combat".

Settling in San Francisco, Gunn found his tribe in gay bars such as the Stud or the Tool Box, where the sullen, leather-clad habitués concocted selves, as he said, to go with their impervious kit. Gunn acquired the gear and had a black panther tattooed on his forearm in the hope that the virile insignia would toughen him and make him immune to pain. In one set of ithyphallic poems he claimed to be a centaur, human from the waist up with an equine lower half. "I am



Thom Gunn's parents, Charlotte and Herbert, circa 1925.

Thom Gunn in 1970. 'I am raw meat,' he wrote. Hulton Deutsch/Corbis/Getty



'The hustlers he brought home regarded him as a sugar daddy': Gunn in 2003. Eamonn McCabe/Guardian

raw meat," he wrote as he offered himself for consumption in a sweaty sauna; he went on to declare: "I am a god". But in this mock proletarian carnal jungle, his skinny, gangly physique and his nerdy English temperament let him down. "Too mousy, alas," he moaned when conceding that he would never debauch himself as wholeheartedly as Baudelaire and Rimbaud had done; Nott tartly judges that he was "butch in costume only".

A duplex in the hippy enclave of Haight-Ashbury strained to accommodate the unstable commune Gunn formed. Its anchorage was his maritally devoted relationship with Mike Kitaj, who represented his Platonic idea of "the American Boy", a crew-cut figure from a comic book; but Mike was serially monogamous while, for Thom, gay liberation

meant unremitting promiscuity, so they didn't sleep together. Overnight tricks and longer-term lovers therefore came and went, together with drug dealers and, on one occasion, a raiding party of narcs who impounded a marijuana plantation and a cache of 5,000 speed pills.

Having addictive sex with multiple partners counted, Gunn thought, as "an entrance into all humanity", though a "brute thrust" into bodily cavities was

Gunn's writing developed as an exercise in denial, a defence against his insecurity



no substitute for genuine fellow-feeling. The embrace also excluded the half of humanity to which mother belonged.

his Women only mattered, he joked, if "they cook us cakes". Aids enjoined a rethink: Gunn reported that he and his so-called "fuckbuddies" took to "prodding each other with broomsticks held in welding gloves". (This, I think, is a metaphor, though the elaborate protocols of fetishism mean that you can never tell.) More soberly, the health crisis made him realise that the quest for euphoria could be suicidal, and in his tender elegies for stricken friends he finally recognised that "sex, friendship and love are mutually inclusive". He apologised for his own escape from Aids: he was saved, he winced, by the amoral "animal vigour" that kept him going after he lost his mother.

As he aged, still compulsively on the pull, he found himself ironically taking the place of the parents who had failed him. The hustlers he brought home regarded him as a sugar daddy because he supplied them with drugs, and as he petted a favourite young ruffian he sighed: "I'm like an old mother." One weekend in 2004, his housemates heard him let in a nocturnal visitor, then didn't see him again. They assumed he was in bed "fucked up and fucking", but when they investigated on Sunday night they found – in a bleak repetition of the scene in the Hampstead kitchen – that he was alone and had been dead for hours. A heart attack was said to be the cause; in fact, he had been injected with a brew of heroin and methamphetamine.

The subtitle of Nott's book proposes that Gunn had "a cool queer life". Proudly queer he certainly was: he once scandalised the members of a stuffy Pall Mall club by arriving for lunch with his publisher dressed in his leather cruising regalia, complete with cowboy chaps, and he celebrated a gay street fair in San Francisco as an Arcadian panorama, a "Masque of Difference and Likeness" that he compared with the allegorical revels staged at Renaissance courts. But cool? I'd have said that Gunn stayed permanently febrile, more or less until the end. Even so, sensual excitement, intensified by chemicals, was always a prelude to the chilly, desensitised numbness he craved, and during that last lost weekend he attained degree zero.

To order Thom Gunn: A Cool Queer Life for £22 go to guardianbookshop.com or call 020-3176 3837

In brief by Ben East

A Ride Across America Simon Parker

September Publishing, £19.99,
pp386

In the middle of a Washington State rainforest, early on in British travel writer Simon Parker's 4,000-mile bike ride across the US, a fellow cyclist muses that his country "seems like it's just one step away from catastrophe". Which is effectively why Parker is here in the first place – to try to understand this vast nation through slow travel rather than clickbait. Parker magnificently chronicles the US he encounters – a divided collection of states he fears for but comes to love for their generosity and sense of hope.

This Motherless Land Nikki May

Doubleday, £16.99, pp352

Anglo-Nigerian author Nikki May played with traditional mystery tropes in her debut, *Wahala*; this time she remixes Jane Austen in a spirited modern retelling of *Mansfield Park* set in Lagos and Somerset. Funke is sent to live in England when her mother dies. Her cousin Liv shows her how to break free of her restrictive new family, but social convention, family ties, inheritance and race are always bubbling under the surface. Across decades and continents, May marshals a series of page-turning and cinematic set pieces in slightly predictable but enjoyable fashion.

Be Mine Richard Ford

Bloomsbury, £9.99, pp352
(paperback)

Richard Ford's Frank Bascombe novels have captured the entire sweep of a peculiar, boomerish generation in the US. When we first met Bascombe in 1986, he was a late 30s short story writer turned sportswriter. He's still an observer of American life in all its excesses, absurdities and desperations; it's just that Bascombe the part-time realtor now has the wistfulness and wisdom that come with impending mortality. The lesson? "To be happy – before the grey curtain comes down."

To order *A Ride Across America* for £17.59, *This Motherless Land* for £14.44 or *Be Mine* for £8.49 go to guardianbookshop.com or call 020-3176 3837



Joni Mitchell in her Laurel Canyon home, October 1970. Henry Diltz/Corbis/Getty

Music

Myriad faces of Mitchell

Critic Ann Powers leaves no thought unturned in a questioning, personal exploration of the life and work of the much-mythologised Joni Mitchell, writes Sean O'Hagan

Travelling: On the Path of Joni Mitchell

Ann Powers
HarperCollins, £25, pp480

"I am not a biographer, in the usual definition of that term," Ann Powers writes in her introduction to *Travelling*, describing herself instead as "a critic, a kind of mapmaker". Her book follows Joni Mitchell's trail across eight decades, mapping out not just the artist's singular musical journey, but her misjudgments, musical and otherwise, in a discursive narrative that is peppered with critical theory and personal self-questioning.

"I had to keep uprooting myself, rejecting any settled stances about who this woman is and why her music is so special," Powers says of her often interrogative approach. Her authorial presence, often illuminating, but sometimes distracting, is the defining undercurrent throughout, which means some passages have the feel of someone thinking out loud as they grapple with the more problematic aspects of Mitchell's life and work. Then again, it is her "thorniness", as Powers approvingly calls it, that also makes the singer an even more compelling subject.

The journey begins unpromisingly with a prelude titled A Note on Naming, in which Powers frets over whether to call her subject "Joni" or "Mitchell", the former

potentially trivialising, the latter too austere formal. In the end, she decides to alternate between both depending on the context. This kind of fastidiousness is a constant throughout, but thankfully is put to much better use in Powers's analysis of Mitchell's songwriting and often startling musical inventiveness.

What emerges from the off is an artist whose creative restlessness was matched by a single-mindedness that was sharpened during her late-60s ascendancy as a female singer-songwriter remaking the rules of a mostly male tradition. As part of Los Angeles's fabled Laurel Canyon scene, Mitchell was surrounded by male musicians, including David Crosby, Graham Nash and James Taylor, all three of whom fell for her, but could not compete with her dizzying creative momentum. She could be one of the boys when it suited her, but stood apart from them in terms of her precocious talent (and the way in which she nurtured it). Powers compares her to "the proverbial girl in the playground pickup game who cheers on the boys, but then grabs the ball and throws it in a perfect spiral towards the basket".

Mitchell's greatest songs, as several of her contemporaries attest, often arrived out of a state of rapt attentiveness that was at odds with the communal creative vibe that held sway in Laurel Canyon's post-hippy boho zone. The intense

creative introspection that produced Mitchell's 1971 album *Blue* was a case in point. It was surely honed in the Canadian prairie city of Saskatoon, where she grew up, and where, aged nine, she contacted polio and, for an unnervingly uncertain time, lost the ability to walk.

Powers deftly links her self-willed recovery, which included her "letting herself get lost" in the wide-open spaces near her suburban family home, to the hauntingly symbolic photograph of Mitchell on the inner sleeve of 1976's *Hejira*, arguably her most starkly beautiful and ruminative album. In Joel Bernstein's black and white image, Mitchell skates confidently across a frozen lake in Wisconsin like a large black bird about to take flight on outstretched wings. "The image doesn't speak of freedom; it speaks of memory," writes Powers. "Being alone in this space has taken the woman somewhere else, where she's been before. In this moment, she could be a child."

Throughout, Powers roams freely and associatively across Mitchell's life and work, often drawing similarly surprising parallels between the artist's past and present. As the title suggests, Mitchell's constant creative journeying was an end in itself, both risky and renewing. It propelled her from her

Mitchell's constant creative journeying was an end in itself, both risky and renewing

Canadian trad-folk roots to the very centre of LA's singer-songwriter aristocracy and beyond, to more challenging collaborations with maverick jazz musicians such as the precociously gifted Jaco Pastorius, and the elderly but still irascible Charles Mingus, with whom she worked just before his death.

While Mitchell's reverence for black jazz musicians was heartfelt, Powers also delves deep into one of her strangest and most wrong-headed acts of would-be homage. In 1976, she assumed a black alter ego, darkening her face, applying a fake moustache and donning a "brightly banded fedora" atop an afro wig. Basing her look on generic pimp-style characters from blaxploitation movies, and calling herself Art Nouveau, she attended music biz parties without any of her friends and fellow musicians seeing through her disguise. The following year, she released *Don Juan's Reckless Daughter*, appearing on the cover in the same disguise. As Powers points out, such an act of cultural appropriation seems "inconceivable" today and her forensic interrogation of the unfortunate episode, which draws on essays and critiques by contemporary black scholars, makes for uncomfortable reading.

More intriguing still is Powers's exploration of Mitchell's long separation and eventual reunion with the daughter she gave up for adoption while still a struggling but steely ambitious folkie. "I know the adoption triad intimately," writes Powers, describing how she "raised a child born of a woman even younger than Joni was when the baby she named Kelly Dale was born". It's that kind of book, shifting often unexpectedly from the critically detached to the deeply personal.

In old age, having recovered from a long, debilitating illness and recently, triumphantly, performed on stage again after a lengthy absence, Mitchell has attained an almost saintly status, particularly among a coterie of young, American, female musicians who rightfully revere her as a role model and creative inspiration. Having celebrated her subject's all-too-human thorniness, Powers is not entirely comfortable with this late canonisation, not least because the late "swell of adoration" that attends her tentative comeback has tended to obscure her complexity as a human being and an artist.

There is more than a grain of truth underpinning Powers's refreshingly sceptical refusenik stance, not least because our seemingly insatiable need for this kind of all-pervasive celebratory nostalgia is always somehow diminishing and reductive. In contrast, Powers's book is a counterweight to the myth of "Joni the unimpeachable treasure that many feel so compelled to protect". You may not agree with every critical twist and turn that Powers puts herself – and her idol – through, but the end result may well make you reconsider the Joni you think you know.

To order *Travelling* for £22 go to guardianbookshop.com or call 020-3176 3837

Architecture

The final word on England's finest buildings

Nearly 80 years after it was conceived, an update to a peerless series of guides to the nation's architecture concludes with a detailed Staffordshire handbook that, typically, isn't just an exercise in nostalgia. By **Rowan Moore**

Pevsner Architectural Guides: Buildings of England: Staffordshire
Christopher Wakeling and Nikolaus Pevsner
Yale University Press, £45, pp844

In the 1940s, a refugee from Nazi Germany called Nikolaus Pevsner started travelling round the lanes and streets of England, armed with sheaves of notes compiled in advance from lengthy research, cataloguing the noteworthy structures in meticulous-going-on-obsessive detail. It was an outsider's act of love for his adopted country, a homage to the recently imperilled heritage of a nation that had survived war. The outcome was the *Buildings of England* series of county-by-county guidebooks, a literary national monument now known collectively as Pevsners.

He finished his labours in 1974, only for the process of revision to start. In 1983, Penguin started bringing out new and expanded editions in a larger format, a project carried out since 2002 by Yale University Press. The last of these, on Staffordshire, has now been published. There is talk of digital versions, but no more printed books are in prospect in the *Buildings of England* series. An epic endeavour, nearly



There's a moral undercurrent here, an implied propriety, a search for virtue

80 years old, is complete.

It is a 56-volume publishing cathedral: a work of many hands whose spirit persists through the evolutions and accretions of time. There have been several editors since Pevsner's day – Bridget Cherry, Elizabeth Williamson, Charles O'Brien and Simon Bradley – and a whole host of authors, contributors and researchers. The Staffordshire guide was updated by the late Christopher Wakeling, an expert on nonconformist chapels who taught at Keele University, and is enriched by input from experts on subjects as varied as alabaster sculpture and the buildings of British Rail. There are also completed series on Scotland and Wales – Pevsner-inspired but not by him – and one ongoing on Ireland.

The series is based on the

confidence that what might be called high architecture is more deserving of attention than less posh buildings: churches, especially, which usually lead off the account of a given town or village; also, country houses, museums, castles, works by celebrated architects. Growing appreciation and knowledge of industrial buildings and vernacular barns and homes have upped their presence in the later editions, but venues of vulgar entertainment continue to get short shrift. This bias leads, in the case of Staffordshire, to the omission of the county's most famous and popular tourist attraction, the theme park at Alton Towers. The stately home of the same name, on whose grounds the resort was built, is by contrast exhaustively described.

The method has also remained

consistent. It is densely factual, enumerating the features of buildings, identifying dates, architects, artists and patrons, naming the stylistic elements, sometimes counting the arches or spires. It wields with relish both art-historical labels (early English, decorated, perpendicular) and the vocabulary of architectural detail: lucarnes, *œil de bœuf* windows, reticulation. There is, thankfully, a glossary.

Then the moments arrive when Pevsner (as do, to a lesser extent, his successors) feels free to deliver his judgments – “noble”, “uninspired”, “a comely front”, “a worthy building if not architecturally exciting”, “has ample grace”, “honest and neither prettified nor artificially toughened”. The west front of Lichfield Cathedral is “not wholly satisfactory... It has two spires, and if spires are meant to aspire, these aspire too little.” There's a moral undercurrent here, an implied propriety, a search for virtue. Works that don't conform to Pevsner's sense of how things should be tend to get called “odd”, or worse.

Pevsners are old-fashioned, redolent of the years when you might stow your guidebooks and Ordnance Survey maps in the glove compartment of your Morris Minor, pack your Thermos and sandwiches, and seek out a small country hotel to spend the night. At times the books, with their facts and arcane words and enfilades of place names – Wombourne, Yarlet, Hamstall Ridware, Tittensor – resemble incantations. They sing you back to an England that, even if the names remain, is no longer entirely there and maybe never quite was.

But, importantly, the series is not and never was an exercise in nostalgia. Pevsner was not only a historian but also an advocate of modern architecture, especially

Fiction

Fast and filthy in New Lagos

Little Rot
Akwaeke Emezi
Faber, £18.99, pp288

Were it not for the nature of the imagery used in its pungent scene-setting, the opening of *Little Rot*, Akwaeke Emezi's eighth book in six years, might easily be mistaken for romantic fiction. Young, affluent couple Aima and Kalu met in

Houston, then returned to Nigeria together, where forgotten girlhood religiosity stirred in Aima. But Kalu, determined to resist social convention, refuses to get married, which is how he comes to be dropping her at the airport so that she can begin a new life in London without him. Instead of boarding her flight, however, she seeks out her “bad gehl” friend Ijendu, who prescribes that age-old remedy for a broken heart: intoxication and a strobe-lit dancefloor. With Kalu soon embarking on his own aching odyssey through the pulsing darkness of the fictional city of New Lagos, could an 11th-hour reconciliation be on the cards?

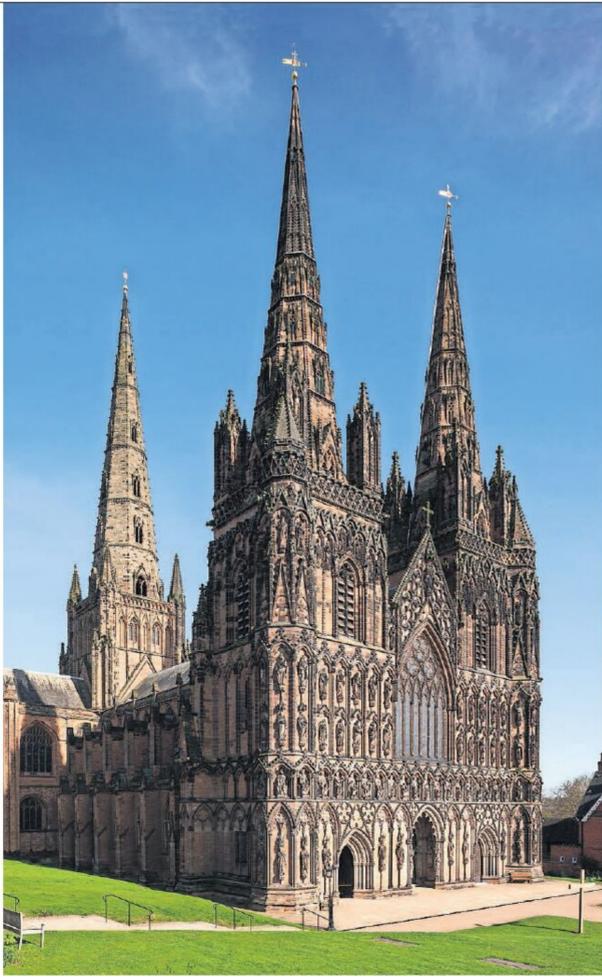
Perhaps, but descriptions of the setting sun as “an oily splash of

colour, streaked blood in the sky under swollen clouds”, or the airport train that resembles “a rusting tapeworm”, filling the humid air with the screech of metal against metal, prefigure dark turns. Sure enough, the coming pages will deliver sexual violence, paedophilia and murder, as Aima and Kalu's story expands over the course of 36 hours to include elements of an underworld caper and nihilistically inclined existential literary fiction. Holding it all together is a plot that ducks and dives with cinematic verve, gaining momentum and menace from a series of coincidence-fuelled twists that bind the fates of Emezi's lovers and their privileged friends with sex workers, a closeted bisexual actor and the country's most revered pastor.

The “rot” of the title emanates from New Lagos itself, a place of rank hypocrisy and corruption in which anything – and anyone – can be bought. Emezi has a flair for descriptive exuberance that is by turns poetic, melodramatic and scorchingly graphic, capturing the texture of this tainted world in which moral decay seeps into every fibre of life. Even a kiss involves a tongue that is “wet muscle”.

The action is fast and filthy, fuelled by shots and pills that don't quite manage to dull the anguish of lost tenderness. Increasingly, notions of complicity intrude. “This city,” Kalu is cautioned by a stranger early on in that first evening. “You think you're protected somehow, like the rot won't ever get to you. Then you





LEFT Gladstone Pottery Museum in Stoke-on-Trent and, above, Lichfield Cathedral. James Davies; Martine Hamilton Knight

in its purest forms. Part of the point of the study of the past was, for him, to show how the best contemporary buildings take their place alongside their predecessors, and grow out of similar principles. An important aspect of the Pevsner guides has always been their inclusion of new buildings alongside the old, often accompanied by the old professor's more waspish and polemical remarks. This is not a Faragist project of national myth-making.

The guides also remain pre-eminent at doing the job they set out to do. If you want to know which architecture in a given place might be worth seeking out, or to learn more about the buildings you are looking at, nothing else comes close. They also communicate extraordinary respect for, and devotion to, their subject, which are in themselves things of wonder. We won't see anything like this again.

To order Pevsner Architectural Guides: Buildings of England: Staffordshire for £45 go to guardianbookshop.com or call 020-3176 3837

'A flair for descriptive exuberance': Akwaeke Emezi.

wake up one day and you're chest deep in it." *Little Rot* isn't a perfect novel – Aima, for instance, blurs as a character, and cynicism snubs some of its deeper questions – but it bears out those words of warning with unflinching dedication.

"To those of us who cannot help but look at true things," reads Emezi's dedication. By the book's close, even those accustomed to having the city's darkest realities shielded from them by the tinted windows of their chauffeur-driven cars will have been forced to look. The reader, too.

Hephzibah Anderson

To order *Little Rot* for £16.14 go to guardianbookshop.com or call 020-3176 3837

Essays

Hoot at the humorist who broke the mould

In this collection, SJ Perelman, the Marx Brothers collaborator and New Yorker writer whose prose style remains unrivalled, returns to the dime store novels and schlocky movies of his teens, and nails American culture. By **Stephen Smith**

Cloudland Revisited: A Misspent Youth in Books and Film

Library of America, £15.99, pp250

What do TS Eliot, the Coen brothers, Dorothy Parker, Mel Brooks, Clive James and Woody Allen have in common? The answer is that they all admired SJ Perelman, the droll New York prose stylist and Oscar-winning screenwriter. There's a crowded field in the sweepstakes for the best writer you've never heard of, but the form book suggests that Perelman would place, at the very least. He wrote for Hollywood and the *New Yorker* in the middle of the 20th century, when smart, wisecracking American humour was the laughter heard across the globe. He collaborated with the Marx Brothers on *Monkey Business* and *Horse Feathers* and received his Academy Award for *Around the World in 80 Days*. There was an SJP bossing Manhattan when *Sex and the City* was just a bubble in a cosmopolitan.

Now some of Perelman's work has been republished. *Cloudland*

Revisited: A Misspent Youth in Books and Film brings together essays in which the mature Perelman returns to the dime store novels and schlocky movies that he enjoyed in his teens. It's been many years since I first read and loved him: would *Cloudland Revisited* take me back to cloud nine?

"Sid" Perelman's writing is a lip-smacking combo of the vernacular and the fancy, with a little Yiddish and arcane literary folderol thrown in. It's a deli sandwich prepared at the Russian Tea Room. You can picture Groucho removing his stogie and delivering a Perelman line like this one from a *New Yorker* piece: "With a blow, I sent him grovelling. In 10 minutes, he was back with a basket of appetising, freshly picked grovels." In this collection, the writer demonstrates a close reading of late Victorian detective fiction. "The alacrity with which doctors of that epoch deserted their practice has never ceased to impress me. Holmes had only to crook his finger and Watson went bowling away in a four-wheeler... the average physician seems to have spent much less time in diagnosis than in tiptoeing around Wapping Old Stairs with a dark lantern."

He reviews forgotten bodice-rippers such as Maxwell Bodenheim's 1925 novel *Replenishing Jessica*, about a dim-

He was prepared to go the extra mile to avoid a phrase such as to go the extra mile

witted beau who fails to tumble that his lover has had work done and is considerably older than she lets on. Going back for a second helping of his old favourites invariably leaves Perelman suffering from disillusion, not to mention dyspepsia, though he's playing it for laughs, of course. "To call the pattern of Mr Bodenheim's story simple would be like referring to St Peter's as roomy or Lake Huron as moist," he writes.

So a neglected wordsmith is no longer amused by the long-lost diversions of his youth? So what? Well, because this collection could hardly be more apropos or on point. As Adam Gopnik, one of today's marquee names at Perelman's old magazine, says in an introduction, his reflections on B-pictures and pulp fiction show us "how American consciousness gets made from the birdcage lining of pop culture in our heads". Garlanded authors including Tom Wolfe, Nicholson Baker and Michael Chabon take their cue from Perelman in his highfalutin reading of supposedly low art.

More than this, his recycling of popular entertainment for the sake of lols is absolutely everywhere. An entire generation of film-makers has done little else but produce homages to the beloved movies of their teens – the Batmans, the *Ghostbusters* – half-mocking, half-sentimental, like sweet and salty popcorn. The imperishable *Viz* is a cockeyed retelling of comics. And we may never reach the end of all the podcasts devoted to waxing fond and foolish about old books and films.

The most noticeable absentee from the scene compared with Perelman's day is the professional humorist. With the honourable exception of the unflagging Craig Brown, Sid's old racket has gone the way of Dr Watson's four-wheeler. You strain to catch his elegant, unsparing cadences in the ether today. Some writers can match him for zingers, the putdowns that no one gets up from. Perhaps one or two share Perelman's tireless and quixotic pursuit of the *mot juste* (he even invented a pedantic grammarian called Moe Juste). He was prepared to go the extra mile to avoid a phrase such as to go the extra mile.

Cloudland Revisited is worth the trip, whether you've passed this way before, like me, or you're a rookie Perelman reader. He has his successors, but the full package only came around once. As he said of himself: "Before they made SJ Perelman, they broke the mould."

To order *Cloudland Revisited: A Misspent Youth in Books and Film* for £14.07 go to guardianbookshop.com or call 020-3176 3837



A 'tireless and quixotic pursuit of the mot juste': SJ Perelman, centre, with Groucho Marx (left) and Kenneth Tynan, in the Observer office in 1964. Jane Bown/Observer

Children's chapter books of the month

On the run from virtual reality

A hair-raising gameworld adventure, a dystopian thriller set in Edinburgh and a magical tale involving book jumping are among this month's picks. By *Kitty Empire*

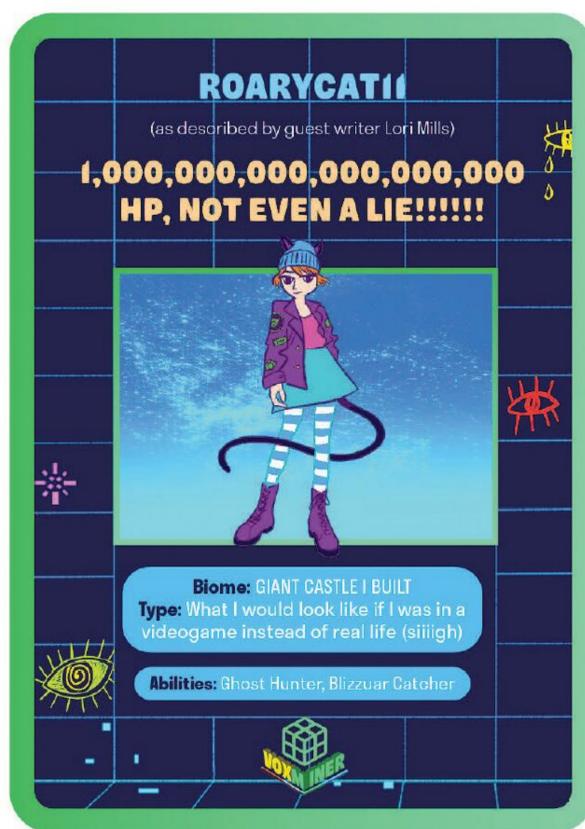
Edge-of-your-seat-type books are trickling further down the age range – not quite horror, but certainly creepy and thrill-laden. Two gripping summer reads stand out, probably best serving the key stage 2s on up.

The Last Life of Lori Mills (HarperCollins) by debut author and inveterate gamer Max Boucherat recalls a number of books and films that have blurred reality and virtuality, but Boucherat's breathless voice and granular world creation zings off the page. Eleven-year-old Lori is unexpectedly home alone and determined to play Voxminer – her obsession – after her bedtime. Soon, she spots her own bedroom door inside the game. What follows, in reverse-order chapters, is a hair-

raising romp through a swampy netherworld where her alter ego RoaryCat11 must use in-game ingenuity and IRL guts to outfox the scary Shade Girl and get back to her own room alive.

Poet and short fiction writer Mary Cathleen Brown's **The Tall Man** (Everything With Words), meanwhile, is mired in weird old legends. Tom's mother has finally left Rick, which means they must move to the only house she can afford – one with extra-high ceilings and doorways and weird lore attached. As his mother sinks into depression, Tom is forced to contend with a challenging new school and strange dreams of a trapped boy and his domineering tormentor. The past soon bleeds into the present, as our wry hero unravels the house's historic secrets, in this highly inventive, beautifully written yarn.

Renowned sci-fi author Alastair Chisholm knows all about pacy plots. **Reek** (Barrington Stoke) is his latest, for a notable publisher breaking down accessibility barriers. Edinburgh's air has become toxic and a tech bro controls the supply of oxygen. Young Sparrow works as a courier to support her family, and



LEFT The character RoaryCat11 from *The Last Life of Lori Mills* and, below, *The Tall Man*: 'highly inventive'.

when a friend lends her an illicit air tank prototype she is both thrilled and worried. When that inventor ends up in hospital, she charges Sparrow with a message to take to her billionaire ex-colleague by any means necessary. This all-too-pertinent dystopian thriller is not just for so-called "reluctant" readers.

Further from these isles lie more adventures. The award-winning MT Khan's second book, **Amir and the Jinn Princess** (Walker),

traces the awakening of pampered Pakistani industrialist's son Amir, locked in an unwanted *Succession*-style battle with his two siblings. The stray cat he is feeding, meanwhile, is actually a jinn – a trickster spirit with serious sibling troubles of her own. Pakistani folklore informs this twisty, fantastical tale of dynastic pressures and internecine strife, in which Amir's eyes are opened to extractivist [removal of natural minerals from the earth] wrongdoings and the imperative to trust in those who share your values.

Surfer girl Maya, meanwhile, has to swap her familiar life on Britain's rugged



coast for a faraway tropical island when her father's fishing boat is wrecked and the family seeks to rebuild anew. The power of the sea and the fallibility of grownups are just two themes running through **Storm Child** (Pushkin), Ele Fountain's latest insightful look at the inner life of kids undergoing unwanted change. Culture shocks and hardships are balanced by the unexpected kindness of strangers and some terrific, show-not-tell writing.

If you see kids literally leaping on books this summer, you'll know why. Grownup novelist Chibundu Onuzo's debut for children, **Mayowa and the Sea of Words** (Bloomsbury), finds a new way to spin the power of a good read. Half-British, half-Nigerian Mayowa knows eccentrics run in her family. When she is unexpectedly sent to stay with her grandfather, she learns that the book-jumping antics unleash mysterious powers that channel a book's emotions – an ability Mayowa shares. But others unknown are "logosaltering" to poison people's thoughts. Mayowa must join forces with her reluctant grandfather on the eve of a vote in parliament on the refugee crisis to find out who is channelling all the fear and hate. The first in a trilogy, this inventive book brims with a sense of fun and possibility while tackling some of the major themes of our day.

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Fiction

Taiwan's #MeToo movement

Fang Si-Chi's First Love Paradise Lin Yi-Han (translated by Jenna Tang) HarperVia, £16.99, pp272

When published in her native Taiwan in 2017, Lin Yi-Han's debut novel had a huge impact: the story of a 13-year-old girl, Fang Si-Chi, being groomed by a teacher at her "cram" school, it helped motor the country's #MeToo movement and usher in stricter laws on screening tutors.

But *Fang Si-Chi's First Love Paradise* was also to be her only novel: Lin killed herself at 26, just months after publication. Her family revealed that the book was based on Lin's own experience of sexual abuse. An online manhunt for the real-life teacher ensued.

Now, with the novel having sold more than a million copies, Jenna Tang's translation captures the acute honesty of Lin's fictionalised account as well as her image-laden style, making for a unique, if painful, read. The novel opens from the perspective of Liu Yi-Ting, Si-Chi's best friend. The two girls – wealthy, sheltered, well read – grew up inseparable. But when Si-Chi tells Yi-Ting that Teacher Lee, a married man 37 years older, is her "boyfriend", Yi-Ting is

horrified. Not long after, the story starts over, from Si-Chi's perspective.

In her telling, Lin powerfully reveals not only how Teacher Lee manipulates Si-Chi into believing that coercive sex is a sign of love, how it is her fault for being "too beautiful", but also the woozy mental leaps Si-Chi takes to protect herself. Being raped is too horrific; she tells herself she loves him, because otherwise she'll be "in too much pain".

Also woven in is Teacher Lee's callous perspective on his serial abuse of students. In sum, the book offers a damning vision of sexist double standards in Taiwan. No wonder it sparked urgent conversations. Still, there's an unhurried fineness to Lin's writing, even as characters go through horrific dramas. She also has a real gift for a striking image: tears grow "from seeds to beans", while lit candles "gained bald patches and dripped wax down their bodies". How heartbreaking that this is the only chance we'll get to see the world through her eyes. **Holly Williams**

To order *Fang Si-Chi's First Love Paradise* for £14.95 go to guardianbookshop.com or call 020-3176 3837

Orlaine McDonald

‘As a writer it’s important that I don’t look away’

The debut novelist on her haunting tale of mothers and daughters, identity and loss, the authors who inspired her and the music that makes her feel most alive. By Ursula Kenny

Orlaine McDonald, 55, came to writing late, having worked for many years in arts education, taking theatre to schools and pupil referral and youth offending units. After attending a local writing group in her spare time, she started composing poetry and short stories, which led to an MA in creative and life writing at Goldsmiths, University of London. Her debut novel, *No Small Thing* (Serpent’s Tail), is a spare, haunting tale of three generations of black women newly thrown into living together on a south London housing estate. Livia, Mickey and Summer are tied by blood but estranged and isolated, each masking pain that plays out in reckless and complicated ways. Described as “raw and beautiful” by the novelist Francis Spufford, the book is alert to issues of inequality, generational trauma and race. McDonald was born in the West Midlands to a Jamaican father and Irish mother and has three children (her daughter is 6 Music DJ Jamz Supernova). She lives in south London and continues to work in education.

Tell us about writing *No Small Thing*...

I started at the beginning of 2019 and spent two years slowly building it. I wrote many drafts and finally sent it out [to publishers] towards the end of 2021. I’m a painfully slow writer and can find it really hard to commit anything to the page without wanting to immediately revise and refine. I was lucky to have a good friend who allowed me to send a section each Friday and held me to account if I didn’t. He didn’t give feedback, but something had to land in his inbox every week or he would give me merry hell! I have to write when time allows, so that’s a 6am slot before work, on my short commute, and over the weekends and school holidays. I choose my social engagements carefully and it helps living alone. In fact, for me it’s essential.

How would you describe it?

The book examines mothering, identity, desire and loss and the terrible damage we can cause, despite ourselves.

In what ways does the story reflect your experiences?



The books interview

Orlaine McDonald photographed at home in south London by Suki Dhandra for Observer New Review, July 2024.

What I have in common [with the women] is that they are mixed race and working class. Some of the elements, like insecure housing and abusive relationships, I’ve experienced. And the experience of not always feeling that there are lots of opportunities opening up for you as a black woman from a – for want of a better word – disadvantaged background.

It highlights the ways in which life can be very tough for black women...

Where do you want me to begin? Structural racism, maternal health disparities, regressive welfare measures, workplace inequality and discrimination, insecure housing... for women like Mickey, like the women in my family and women I meet and support in my job, these are real, everyday challenges. I live

‘I have to write when time allows, so that’s a 6am slot before work and over the weekends’

these things, I see them. As a writer it’s important that I don’t look away.

Which authors were formative for you?

I can’t say that I come from a literary family. My mum and dad were aspirational and understood the importance of books, but my earliest reading was at school and I read what I could get my hands on. We had this neighbour who kept

bags full of books at the top of her stairs and when I was about 12 or 13 I got into Mills & Boon! Later, I had a great teacher who introduced me to Dickens and Shakespeare. Then, when I was a young mum, I moved up to Chapeltown in Leeds with my son and his dad. He was a young actor, working with a theatre company up there. It was a tumultuous time in our lives. I was on my own a lot, but I found a library. That’s where I discovered Toni Morrison, Alice Walker and Buchi Emecheta, and they blew my mind. Suddenly I discovered black women writers.

What have you read recently?

I very much enjoy short, intense books like Natasha Brown’s *Assembly*, Claire Keegan’s *Small Things Like These*.

What did working in arts education teach you?

The importance of art. The importance of ensuring young people, children, have access to art, because art and creativity can change lives, whether you want to make a career in it or whether it’s just a way of expressing yourself.

What art has changed your life?

Obviously reading, but also music. I love music that I can dance to and lose myself in. I love going to see Aba Shanti-I. He has a sound system and I share that love of him with my younger brother and sister. Not often enough, we get together and go to a gig. And that, for me, is really freeing; that’s when I feel most alive. I’ve recently read, late to the party, Jacqueline Crooks’s *Fire Rush*, and she encapsulates my experience in the late 70s/early 80s as a woman going to dub night. You know, the walls shaking and just dancing in that free way.

You had access to authors such as Jackie Kay and Bernardine Evaristo on your MA course. What did you learn from them?

First, I love the way both writers seem to effortlessly flow between poetry and fiction. Second, I think history has often sought to erase the presence of black women, and both writers put black women on the page, which feels not only politically important but is also such a joyful and celebratory act. Both writers are instrumental to me believing that writing is something I could do.

What advice would you give would-be writers?

Be selfish. Be ruthless. Do whatever is necessary to carve out small moments to give to your craft. The world needs our stories and voices.

No Small Thing is published by Serpent’s Tail (£16.99). To order a copy for £14.95 go to guardianbookshop.com or call 020-3176 3837

SUDOKU SOLUTIONS

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

Azed No. 2,718 Plain

1	2	3	4		5	6	7		8	9	10	
11									12			13
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				15					16			
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		20						21			22	
23					24	25		26				
27		28			29							30
					31							
32												33
34												

Across

- 1 Vigorously march with pride to end of avenue – and this? (13, 3 words)
- 11 Folly? I'll have one to rear of grand house, not Anglo-Norman (5)
- 12 Landing fish with end of catcher (5)
- 14 With power to gather in piles, albe crookedly, master pocketed (9)
- 15 Poet's botch, omitting rain from stanza (4)
- 16 Time for vigil, avoiding e.g. poisonous stuff (5)
- 17 Mouse trapped by mesh in error (6)
- 19 Cheers welcoming fringe melodies? (7)
- 20 Like a post, completely ordinary, fastened badly at the edges (9)
- 23 Song before party's introduced by H. Styles (7)
- 26 Foreign bread requiring a long time following order without being warm (6)
- 27 Timber tree yielding oil, not quite enough for oil lamp (5)
- 29 Force brake by the sound of it (4)
- 31 Granular item stirring under loch (9)
- 32 Top pipe requiring something to tune round lines? (5)
- 33 Birds leaving Luxembourg for Spain, red of coat (5)
- 34 Marry – after it endures shakily, a miscalculation (13)

Down

- 2 Bit of publicity shifting No. 1 in pop revival (4)
- 3 What can create diphthong like this turns up when 'headland' is inscribed (6)

- 4 Led astray, I dispatched beam inwardly, once void of lights? (11)
- 5 Source of cuppas: move round holding running water (6, 2 words)
- 6 Tunic cut short from below, cause to change planes? (5)
- 7 Parts of shaft getting switched? Opposite of ease resulting (5)
- 8 Mum tucked into rather large drink, just as our forebears did (11, 2 words)
- 9 Scheme noisy gent abandoned (4)
- 10 Legatee of female with attractive quality, and gold (7)
- 11 Hen harrier, unusually harsh, tucked into maggot (9, 2 words)
- 13 Vagabonds smuggle stones (semi-precious) (9)
- 18 Having run in eliminating round, almost finish? Buck up! (7)
- 21 Angler's has a long handle – gutted pollen goes into food selection (6)
- 22 Fellow, one admitting faulty clue, yielding grounds (6)
- 24 Money needed when centre of routine is moved to the fore (5)
- 25 Toadies locally requiring approval in appeal for help (5)
- 28 Sort tax (4)
- 30 Bit of old salad? Her leaves showing incipient decay (4)

The Chambers Dictionary (2016) is recommended.

Name _____

Address _____

Post code _____

Azed No. 2,715 solution & notes

1	S	U	B	C	O	M	P	A	C	T	E	M
10	P	A	L	A	Y	O	L	D	L	I	N	E
13	U	N	A	R	Y	R	A	R	A	N	T	A
	D	T	G	S	M	O	N	O	M	I	A	L
16	C	O	U	E	I	S	T	I	B	C	B	I
18	S	N	E	B	B	E	S	T	E	A	L	E
21	E	P	U	L	I	S	D	E	G	R	A	S
	A	I	R	A	R	M	A	R	C	A	T	O
26	G	L	A	N	D	E	R	S	O	G	U	E
28	I	L	E	A	M	R	T	S	P	A	R	T
30	R	E	S	T	A	G	E	C	A	N	E	H
	T	R	G	E	N	E	R	A	L	A	T	E

Across 10, a in paly; 18, s(l)n + ebbe(d); 24, a, t in Marco; 32, gen era late. Down 1, dups (qv) (rev.); 4, chips = carpenter; ref. Lewis Carroll; 7, lamb in CE; 11, an + on p in tiller; 17, a rag in Cana (of Galilee), scene of NT miracle; 18, a + rig (rev.) in set; 23, d + arter(y); 24, erg in me(tee).

Azed No. 2,715 winners
Christine Thomas, Aberdare, Mid Glamorgan
Gordon Hobbs, Woodford Green, London
Ann Radcliffe, Buxton, Derbyshire

Rules and requests
Send your entry to Azed No. 2,718, 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

18		13		6				14	
	14		37	31	13				11
9		3						24	
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	9				13			10	
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	17		17						

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

Chess by Jonathan Speelman

Diagram 1

The d-pawn is en prise but it is Black to move. How was he able to finish the game with a single shattering blow?

Fabiano Caruana has won the third event in this year's Grand Chess Tour, the Croatia rapidplay and blitz in Zagreb, at a canter after utterly dominating the rapidplay, giving himself a cushion only a miserable blitz performance could have dissipated.

As in Bucharest a fortnight earlier, Magnus Carlsen had been expected as a wildcard, but very sadly he had to withdraw at the last minute due to the death of his mother, Sigrun Øen, after a long illness aged just 61. Carlsen was replaced by Levon Aronian, who joined Vidit Gujrathi and Ivan Saric, together with seven of the nine members of the regular tour – everyone except for Nodirbek Abdusattorov and Rameshbabau Praggnanandhaa.

Like all the GCT rapidplay/blitz events, Zagreb consisted of nine rounds of rapidplay over three days, followed by 18 rounds of blitz over two, with the rapidplay games counting double towards the overall standings. Maxime Vachier-Lagrave led after the first day but lost to Dommaraju Gukesh in round four, and after six rounds Caruana was already ahead before he won all three games on the third day, starting with a complicated battle with Gukesh which could have gone either way. (See below.)

Caruana finished with 7.5/9 (counting as 15/18) streets ahead of Wesley So on 6 and Aronian 5.5. MV-L won the first day of blitz and

and Alireza Firouzja the second. The two of them finished on 13/18 but only a point ahead of Caruana. The outcome was that Caruana made 27/36 and got 13 tour points, ahead of MV-L, So and Firouzja who all made 23 (and got 8.33 tour points apiece). Ian Nepomniachtch was next on 18.5 followed by Aronian 17, Gukesh 14, Anish Giri 13.5, Vidit Gujrathi 11 and Saric 10. With just the final two events in St Louis next month remaining, Caruana leads the overall GCT standings with 22.25 points well clear of Firouzja 17.58.

Diagram 2

Although many pieces have been exchanged, this is still very complicated. No doubt encouraged by the powerful-looking knight on c3, Caruana played

32 ... a5? Threatening 33 ... a4, but this was a mistake because 33 a4! fixed the pawn, creating a permanent weakness. 33 ... Bd4 Of course if 33 ... bxa3ep 34 Bxc3 wins a piece. 34 Qd3 Na2 34 ... Bf6 35 f3 was also very unpleasant. 35 Qc2 He should have played 35 Nxa5! when none of the various tries works, eg: 35 ... Bc3 (35 ... Nc1 36 Qc4 Qxc4 37 Nxc4 Nxb3 38 Bxb4 or 35 ... Bxf2 36 Bxf2 Qxa5 37 Qd6 Qa6 38 Bd4+ Kh7 39 Qf4! Qe2+ 40 Kh3!) 36 Bxc3+ Qxc3 (36 ... bxc3 37 Nc4 doesn't help) 37 Qd6 Nc1 38 Nxc6 Nd3 39 Qd4+ Kh7 40 Qe3 Ne1+ 41 Kf1 Nd3 42 Nd4 and White should win. 35 ... Nc3 36 f3? Gukesh should have repeated with Qd3 and then taken on a5 if Caruana had persisted with Na2.

36 Nd5! This clever blow turns the tables psychologically, even if White is still equal theoretically. Of course if 37 exd5 cxd5 with the advantage, though 38 Ne3 Bxe3 (38... Qe7! is stronger) 39 Qxc5 Bxc5 gives White reasonable drawing chances if he finds a0 g4!. 37 Bf2 Nb6 38 Bxd4+ Qxd4 39 Nxa5 39 Nxb6 Qxb6 40 Qd3 Qc5 41 Kf1! prevents 41... Qc3?? 42 Qxc3+ bxc3 43 Ke2 and should hold. 39 ... c5 40 Qf2 Qc3

Diagram 3

41 Qe2? Although this "controls" c4, it actually encourages the move. 41 f4 was still OK, maintaining the pin on the c-pawn. If 41...c4 42 Qxb6 cxb3 43 Nxb3 Qxb3 44 Qd4+ Kh7 the b-pawn is very scary, but apparently White should get enough checks, perhaps starting with 45 f5. 41 c4! 42 bxc4 Nxa4! Of course he should eliminate the dangerous passed pawn. 42 ... b3? 43 Nxb3 Qxb3 44 a5 Nxc4 45 a6 may well be "winning" (at least Stockfish thinks so) but it's very far from obvious to the human eye. 43 c5 Nxc5 44 Qc4 Nd3 45 Kh3 With the b-pawn huge and the white king in dire trouble, this is a rather easy win. 45 ... Qa1 46 Kh2 Of course if 46 Qxd3 Qh1 mate. 46 ... Qb2+ 47 Kh1 Ne5 48 Qf1 b3 49 Qd1 Qc2 50 Qd4 b2 And Gukesh resigned.

In diagram 1, 31... Qb3! won on the spot. Aronian resigned because 32 Qxb3 (or 32 Rxd2 Qxd1+) d1=Q+ (a rook would be equally good) 33 Qxd1 Rxd1+ 34 Re1 Rxe1 is checkmate.



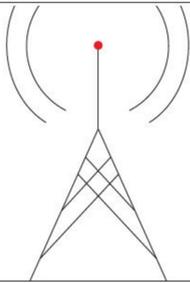
1 Levon Aronian v Ivan Saric (to play)



2 Dommaraju Gukesh v Fabiano Caruana (to play)



3 Dommaraju Gukesh (to play) v Fabiano Caruana



Television

By *Hollie Richardson*

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day **Britain Behind Bars: A Secret History**

Channel 4, 9pm

TV judge Rob Rinder is investigating a world of riots, brutal regimes and infamous hangmen in this eye-opening three-part about Britain's prisons. He also speaks to former inmates who say today's system is actually much like it was in the past. His first stop is HMP Dartmoor in Devon, which has the reputation of being one of the nation's most dangerous jails, and learns what happens when inmates are pushed to the limit. **HR**



McDonald & Dodds

ITV1, 8pm

The enjoyably offbeat cosy-crime drama about a chalk-and-cheese detective duo returns with a new three-part case to get stuck into. When a middle-aged woman is found shot dead, DNA tests reveal her identity: Anne Holgate, who went missing on her way home from school 38 years ago. They get straight on to the case – starting with Anne's twin brother. **HR**

The Jetty

BBC One, 9pm

As detective Ember Manning (Jenna Coleman) investigates violence against teenage girls, this twisty thriller never lets us forget that she was once a teenager too. Now the discovery of a body in the lake is pushing Ember to confront the realities of her own past – and the vulnerability of her daughter in the present. **Ellen E Jones**

Film

O Brother, Where Art Thou?

(Joel Coen, 2000)

Sky Cinema Greats, 11.40pm, 4.15am

You could argue that this film's best joke is its title, a wink at Preston Sturges's deathless 1941 comedy *Sullivan's Travels*. But that's just the start of the chutzpah of one of the Coens' most ambitious films, a 1930s-set country-and-western rewrite of the *Odyssey*, if you please. George Clooney, John Turturro and Tim Blake Nelson play three convicts on the run and in search of buried treasure, while moonlighting as singing trio the Soggy Bottom Boys. As they encounter modern-day versions of the Cyclops, the Sirens and other Homeric perils, John Goodman and Holly Hunter join in the fun, while T-Bone Burnett supervises an irresistible period soundtrack featuring the likes of Alison Krauss, Emmylou Harris and Ralph Stanley. **JR**

Monday

Pick of the Day **Sophie Morgan's Fight to Fly**

Channel 4, 9pm

"We're treated like luggage, like cattle." This documentary's opening footage of the reality for disabled people of flying is shameful. So much so that paraplegic TV presenter Sophie Morgan is taking the issue to both the White House and Downing Street, and campaigning for laws to ensure the use of an invention that could allow passengers to stay in their wheelchairs while flying. She also becomes the first British female paraplegic to take a zero-gravity flight. **HR**



Surviving the Post Office

BBC One, 8.30pm

After starring in *Mr Bates v the Post Office* – the ITV drama that earlier this year compelled government to stepaction on the real Post Office scandal – Will Mellor meets some of the subpostmasters whose lives were torn apart by it, and learns what the series and the action it led to has really meant, with some reeling from being confronted with events again. **HR**

House of the Dragon

Sky Atlantic, 9pm

With the horribly flame-grilled Aegon laid up in bed for the foreseeable, his scheming brother Aemond has filled the royal power vacuum at King's Landing. But will his disdain for the common folk bite him in the bum? Elsewhere, exiled queen Rhaenyra moves ahead with her "mad thought" of finding some unorthodox dragon riders. **Graeme Virtue**

Film

Top Gun: Maverick

(Joseph Kosinski, 2022)

Film4, 9pm

An ageless Tom Cruise continues to grin furiously in the face of the near impossible – here successfully pulling off a belated sequel to an era-defining 1980s blockbuster. Cruise's air ace is assigned to train a squad of US pilots for an all-important mission against an enemy that remains scrupulously unidentified. But one candidate for the squad is "Rooster" (Miles Teller), who has a deep animus against his new commander. Jennifer Connelly, Jon Hamm and future *Twisters*/*Hit Man* lead Glen Powell co-star; Val Kilmer's "Iceman" makes a brief, affecting return; and the flying scenes are edge-of-seat in a way that harks back to two prime aspects of 80s Hollywood – the bombast and the streamlined efficiency. **JR**

Tuesday

Pick of the Day **Elsbeth**

Sky Witness, 9pm

Giving *The Good Wife*'s disarmingly daffy lawyer Elsbeth Tascioni (Carrie Preston, below) her own *Columbo*-esque "howcatchem" in New York City is such a no-brainer you wonder why this spin-off has taken so long. Teaming up with Elsbeth is stoic Officer Kaya Blanke (Carra Patterson). Even better, *The Wire*'s Wendell Pierce also features as Captain Wagner, the NYPD boss who recognises that this scatterbrained sleuth from Chicago may just be on to something. **EEJ**



Midsomer Murders

ITV1, 8pm

Organic baking is usually considered a safe pursuit, but not in the UK's most dangerous county. So when an artisan baker and his pastry-pimping wife revamp an old watermill in Lower Blissingham, they ruffle a few of the locals' feathers. An incident with poisoned rolls follows, but will Barnaby and Winter find out whodunnit? **Hannah Verdier**

Fugitive: The Mystery of the Crypto Queen

Channel 4, 10pm

Who is Ruja Ignatova – the titular "crypto queen" who is wanted by the FBI for a \$4.5bn cryptocurrency scam called OneCoin? And, after disappearing in 2017, where is she now? This mind-blowing investigation is told in a three-part documentary series – starting with meeting some of the first investors. **HR**

Film

Sick of Myself

(Kristoffer Borgli, 2023)

Film4, 11.25pm

Norwegian writer-director Kristoffer Borgli went on to make deranged Nicolas Cage vehicle *Dream Scenario*, but his breakthrough was this cheerfully macabre black comedy, which won the approval of cinema's dean of dubious taste John Waters. Kristine Kujath Thorp plays Signe, a young woman desperate for attention who reads about a Russian drug with gruesome side-effects, and decides it is her ticket to fame. Borgli's line in zeitgeisty, mean-spirited satire may sometimes leave you thinking, "Now hold on a minute..." before you capitulate to pained laughter. It is all carried off with steely cool, and Kujath Thorp's performance as the thoroughly unlikable Signe makes us feel for her, even as we wince. **JR**

Wednesday

Pick of the Day **Hell Jumper**

BB Two, 9pm

Chris Parry (pictured below, top and centre) was a 28-year-old from Cornwall who died in eastern Ukraine while trying to save a woman from heavy bombing (along with another volunteer, Andrew Bagshaw). He was part of a group of young civilian evacuees – the "hell jumpers" – who went on rescue missions without military support. This moving and immersive documentary uses first-person footage and interviews with those involved about their work, and with Chris's family. **HR**



Suspect

Channel 4, 9pm & 9.30pm

As far as bad days go, poor Anne-Marie Duff's paranoid psychotherapist Susannah is having an absolute stinker. Her quest to find the man she thinks is about to kill a girl resumes in another double bill – but the obstacles in her way are neverending. She meets Sapphire, who witnessed her friend's murder and could be the next target. **HR**

Art Matters

Sky Arts, 8pm

Melvyn Bragg presents an impassioned plea for renewed funding for the arts and a renaissance of Britain's ailing cultural life. Interviewees including Lemn Sissay, Lenny Henry, Maxine Peake and Tracey Emin talk about how the arts have shaped their lives, and how inaccessible and isolated they are becoming. **Jack Seale**

Film

Anatomy of a Murder

(Otto Preminger, 1959)

Talking Pictures TV, 1.35am

This tense thriller is renowned for its Saul Bass credit sequence and for Duke Ellington's music – not just one of the greatest jazz scores, but one of the greatest American scores all told. It is also one of the quintessential courtroom dramas, with James Stewart as an attorney defending an army lieutenant (Ben Gazzara) who has pleaded guilty to murder even though he cannot remember committing his supposed crime. Lee Remick plays the man's wife, at the centre of a story that is itself a troubling anatomy of American gender politics at the time. It is based on a novel written pseudonymously by the attorney in a real-life murder case, making for an overall ring of steely authority. **JR**

Thursday

Pick of the Day Tabloids On Trial

ITV1, 9pm

Explosive television is promised as Prince Harry gives his first major interview since the conclusion of his court case against Mirror Group Newspapers in 2023, in this documentary about the two-decade-long tabloid phone-hacking scandal. Hugh Grant, Charlotte Church (below) and Paul Gascoigne – all affected by the hacking – also speak to ITV News's Rebecca Barry, who then questions the journalists hunting for headlines and the private investigators involved. **HR**



Linford

BBC One, 8.30pm

Britain's greatest ever sprinter, Linford Christie, leads a feature-length documentary retrospective of his career. His story, of dragging himself out of poverty and self-doubt to successive Olympic triumphs which were tainted by racism, is stirring then enraging. Christie is a spiky character, but he has every right to be. **JS**

Richard Eyre Remembers Country

BBC Four, 9pm

What better way to greet a momentous Labour party election victory than by looking at a classic TV play set on the night of a momentous Labour party election victory? The BBC has asked director Richard Eyre to talk about his work, which follows an upper-class family on the eve of Clement Attlee's 1945 triumph. Watch the drama itself too, at 9.15pm. **Alexi Duggins**

Film

The Moderns

(Alan Rudolph, 1988)

Talking Pictures TV, 12.15am

Because he started out as assistant director and screenwriter for Robert Altman, Alan Rudolph has often been unfairly categorised as an Altman substitute. But his own films have a wit and an off-kilter rhythm that are entirely his. This comedy-drama is set among the American exiles of 1920s Paris. Keith Carradine – who also designed the original poster – plays an artist hired by one Nathalie de Ville (Geraldine Chaplin) to forge paintings; his ex-wife, still in his affections, is played by Linda Fiorentino, who would reinvent the neo-noir vamp in 1994 hit *The Last Seduction*. Kevin J O'Connor steals the show playing Ernest Hemingway as an out-and-out nebbish. A stylish, Martini-dry delight. **JR**

Friday

Pick of the Day Olympics: Paris 2024 – The Opening Ceremony

BBC One, 5.45pm

One hundred years since the games were last held there, Paris is hosting the greatest sports tournament in the world for a third time – and they are pulling out all the stops for the opening ceremony. Stage director Thomas Jolly is the man behind the ambitious event, which takes place along the Seine rather than inside a stadium. Clare Balding and her team will present all the coverage as more than 10,500 athletes parade down boats on a 6km route. **HR**



Verdi's Requiem at the Proms

BBC Four, 8pm

Even if you are not all that nerdy for Verdi you will certainly recognise at least one slice of his stirring requiem: the early Dies Irae section is a choral and symphonic whirlwind that sounds both cinematic and apocalyptic. The help of two choirs plus the BBC National Orchestra of Wales will doubtlessly give it some welly. **GV**

Champions: Full Gallop

ITV1, 9pm

Broken collarbones, detached retinas and crashing into a hedge at 40mph – it's all the fun of horse racing. This week, we follow a pair of main jockeys, Sean Bowen and Harry Cobden; Bowen's injury provides a golden opportunity for Cobden, "who comes across as so laidback and mild-natured that he'll be absolutely ruthless". **Ali Catterall**

Film

Family Life

(Ken Loach, 1971)

London Live, 9pm

Now somewhat overlooked, Ken Loach's third cinema feature is very much in the lineage of his early titles *Up the Junction*, *Cathy Come Home* and *Poor Cow*, but in a more sombre psychological mode. A reworking of his 1967 *Two Minds*, for the BBC's hallowed *Wednesday Play* strand, it is written by playwright David Mercer, known in cinema for *Morgan: A Suitable Case for Treatment* and Alain Resnais's *Providence*. Its central figure is Janice, a young working-class woman struggling with mental issues and the attitudes of her parents. She is played by the late Sandy Ratcliff, whose performance was highly lauded, and who went on to become a household name as first-generation *EastEnders* character Sue Osman. **JR**

Saturday

Pick of the Day Olympics: Paris 2024

BBC One, from 8am

Hurrah for the first official day of the Games, with Jeanette Kwakye and JJ Chalmers presenting all the action. Day one includes the women's 3m synchronised springboard final at 10am, followed by swimming finals including the men's 100m breaststroke, then the women's and men's cycling time trials and the men's GB hockey team match against Spain. Stay tuned to BBC channels and iPlayer all day – and, well, for the next 18 days – for all the Olympics coverage. **HR**



Kings from Queens: The Run DMC Story

Sky Documentaries, 9pm

It's the final chapter of the Run DMC story, which picks up in 1993 with the release of hit record *Down With the King*. But their successes are met with personal tragedies – and eventually the murder of Jam Master Jay in 2002. Rev Run and DMC reunite to celebrate both their friend's and their group's legacy. **HR**

Love & Death

ITV1, 10.30pm

Elizabeth Olsen and Jesse Plemons continue to be skin-crawlingly good in this true-crime drama about Candy Montgomery (Olsen), who killed her neighbour and lover's wife with an axe. As the affair between Allan Gore (Plemons) and Candy starts to deepen, Allan decides to focus on his wife and they go on a Christian marriage retreat. **HR**

Film

Hell Or High Water

(David Mackenzie, 2016)

BBC One, 11.50pm

Scottish director Mackenzie has had a tough, venturesome career, from homegrown dramas *The Last Great Wilderness* and *Young Adam* to prison picture *Starred Up*, but he properly won his international spurs with this thriller cum neo-western written by Taylor Sheridan (*Wind River*, *Sicario*). Chris Pine and Ben Foster play brothers in dire financial straits who start robbing their local banks; Jeff Bridges musters all his authority and veteran insouciance as the Texas Ranger on their trail. Superbly shot with a keen sense of arid place by Gilles Nuttgens, and with an appropriately dry and dusty Nick Cave/Warren Ellis soundtrack. If you love *No Country for Old Men*, here's a stark, less quirky variation of the same neo-hardboiled vintage. **JR**

Radio

By Stephanie Billen

Picks of the Week

What makes an artwork a true winner? *Art That Conquered the World* (Tuesday, Radio 4, 4pm) explores how John Constable's *The Hay Wain* failed to sell when first exhibited at the Royal Academy in 1821. It fared far better after it was shown at the 1824 Paris Salon. Art historian/presenter Dr James Fox talks to National Gallery curator Christine Riding about its radical appeal then as a painting in a minor genre (landscape) with loose brush strokes. Since then it has become ubiquitous yet remains intriguing, turning into what Fox calls "a battlefield on which all kinds of social and political wars continue to be waged."

A two-part *Crossing Continents* (Tuesday, Radio 4, 9pm) follows Tim Whewell as he travels from the River Jordan to the Mediterranean searching for the meaning and locations behind the pro-Palestinian slogan, "From the River to the Sea". He discovers a fought-over landscape with no winners; one resident says it would be naive to expect any resolution within the next 100 years. As the birds sing on and the countryside asserts its beauty regardless, Whewell discovers that rightwing Israelis are using the River to the Sea phrase to mean something different...

The 1948 Olympics held in shabby postwar London aspired to promote peace and fair play but Sean Grundy's ultimately heartwarming drama *The Poor Olympics and the Flying Housewife* (Thursday, Radio 4, 2.15pm) reveals the uncomfortable pressures placed on veteran Dutch runner Fanny Blankers-Koen (AKA FBK and dubbed "The Flying Housewife") and British rivals such as Dorothy Manley. When FBK (Sandra Mae-Lux) finds she is pregnant, her Olympic future is in jeopardy but Dorothy (Hollie Burgess) rails at the idea of her leaving: "I'd prefer to lose against you than win without you."

There is no greater loss than that of children. *Prom 9* (Thursday, Radio 3, 7.30pm) features the BBC Scottish Symphony Orchestra under Ryan Wigglesworth playing Mahler's setting of Friedrich Rückert's *Kindertotenlieder* poems written after two of Rückert's children died. The mezzo-soprano Alice Coote looks set to give a powerful performance in a concert also including

Brahms's melodic yet disturbing Symphony No 3 in F major and Schoenberg's dramatic *Verklärte Nacht*.



Ryan Wigglesworth.
Mark Allan/BBC



Fugitive: The Mystery of the Crypto Queen, Channel 4, 10pm
The strange story of Ruja Ignatova

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.30 Rip Off Britain (T) (R) 10.15 Expert Witness (T) (R) 10.45 Close Calls: On Camera (T) (R) 11.15 Homes Under the Hammer (T) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.35 Regional News (T) Weather 1.45 News (T) 2.0 Rick Stein's Cornwall (T) (R) 2.30 Animal Park (T) (R) 3.0 Escape to the Country (T) (R) 3.45 The Repair Shop (T) (R) 4.30 The Finish Line (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News (T) Weather 7.0 The One Show (T) 7.30 EastEnders (T)</p>	<p>6.30 Bargain Hunt (T) (R) 7.15 Escape to the Country (T) (R) 8.0 Sign Zone: The Great British Sewing Bee (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Impossible (T) (R) 1.45 Make Me a Dealer (T) (R) 2.30 The Hundred (T) Oval Invincibles Women v Birmingham Phoenix Women (start-time 2.45pm) Coverage of the opening match of the season, which comes from the Kia Oval, London. The Invincibles won this title in 2021 and 2022, but failed to progress beyond the group stage last year.</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News (T) 1.55 Local News (T) 2.0 Cooking With the Stars (T) (R) Chris Eubank, Jason Watkins, Claire Richards and Indiyah Polack turn their attention to Indian cuisine. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News (T) 7.30 Emmerdale (T) Cain and Charity head to Wales in search of Belle and Tom. Tracy is fed up with her lot, and Ella is in her firing line.</p>	<p>6.25 Cheers (T) (R) Double bill. 7.15 Everybody Loves Raymond (T) (R) Four episodes. 9.05 Frasier (T) (R) Four episodes. 11.05 Meet the Athletes (T) (R) 11.10 Undercover Boss USA (T) (R) 12.05 News (T) 12.10 A New Life in the Sun (T) (R) 1.10 Car SOS (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 The Great House Giveaway (T) 5.0 A New Life in the Sun: Where Are They Now? (T) (R) 6.0 Come Dine With Me (T) (R) 6.30 The Simpsons (T) (R) 7.0 News (T) 7.55 Meet the Athletes (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 11.30 Storm Huntley (T) 12.45 Friends (T) (R) Double bill. 1.40 News (T) 1.45 Home and Away (T) (R) 2.15 FILM When Mum Becomes a Murderer (Paula Elle, 2024) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Police Interceptors (T) (R) 7.0 Our Great Yorkshire Life (T) Julian Norton meets up with Three Peaks park ranger Ian Colledge and they head up Wherside, the highest mountain in Yorkshire.</p>	<p>7.0 Coastal Path (T) (R) (2/5) Paul Rose explores the north Cornish coast, touring Tintagel Castle, experiencing the hustle and bustle of Padstow's 'Obby 'Oss festival, and visiting St Ives. 7.30 Railway Walks With Julia Bradbury (T) (R) A journey through the Highlands.</p>
<p>8.0 Sort Your Life Out With Stacey Solomon (T) (R) The team help the Clark family declutter.</p> <p>9.0 Death in Paradise (T) (R) (5/8) The team, headed up by new detective inspector Neville Parker (Ralf Little), investigate the death of a woman found electrocuted in a bathtub.</p>	<p>6.0 The Hundred (T) Oval Invincibles Men v Birmingham Phoenix Men (start-time 6.30pm) From The Kia Oval, London.</p> <p>9.30 Mock the Week (T) (R) Dara O Briain and Hugh Dennis reflect on a week's worth of news, with Angela Barnes, Ed Byrne, Sean McLoughlin, Glenn Moore.</p>	<p>8.0 Midsomer Murders A Grain of Truth (T) An organic bakery at the newly restored Larkton's Mill causes resentment in Lower Blissingham, with many old village businesses struggling – then a series of incidents surrounding the artisanal enterprise ends in a murder.</p>	<p>8.0 Worst House on the Street (T) Scarlett and Stuart face one of their biggest challenges to date as they help husband and wife Ian and Steph renovate a derelict three-bed house.</p> <p>9.0 The Body Detectives (T) Following the work of an organisation dedicated to revisiting forgotten cases.</p>	<p>8.0 The Yorkshire Vet: At Home With the Greens (T) Jean gets to see her farm from above when Peter Wright takes up in a helicopter.</p> <p>9.0 London '48: How Britain Saved the Olympics (T) How the 1948 Olympic Games came into being, as the world struggled after the second world war.</p>	<p>8.0 Roy Clarke Remembers Keeping Up Appearances (T) The writer looks back on one of his many hits.</p> <p>8.15 Keeping Up Appearances Daddy's Accident (T) (R) Daddy sustains an injury.</p> <p>8.45 Butterflies (T) (R) Ria is angered by a fox hunt.</p> <p>9.15 Britain's Forgotten Slave Owners (T) (R) (2/2)</p>
<p>10.0 News (T)</p> <p>10.30 Regional News (T) Weather</p> <p>10.40 Town of Steel (T) Wyre Davies on Tata Steel's plans to return to profitability at its Port Talbot plant.</p> <p>11.40 Paddy & Molly: Show No Mercy (T) (R) (5 & 6/8) Molly tries to make weight for her fight and avoid penalties.</p> <p>12.40 Weather (T) 12.45 News (T)</p>	<p>10.0 Two Pints of Lager and a Packet of Crisps (T) (R)</p> <p>10.30 Newsnight (T) Weather</p> <p>11.05 FILM Before I Go to Sleep (Rowan Joffe, 2014) (T) Thriller starring Nicole Kidman, Colin Firth, Mark Strong, Anne-Marie Duff.</p> <p>12.30 Sign Zone The Turkish Detective (T) (R) (3 & 4/8)</p> <p>2.10 The Bidding Room (T) (R) 2.55 This Is BBC Two (T)</p>	<p>10.0 News (T)</p> <p>10.30 Local News (T) Weather</p> <p>10.45 Goodwood Festival of Speed Highlights (T) Motoring fun in W Sussex.</p> <p>11.40 Made in Britain (T) (R) Meeting craftsmen who make acoustic guitars.</p> <p>12.05 Shop on TV 3.0 The Best of Saint & Greavsie (T) (R)</p> <p>3.50 Unwind With ITV (T)</p> <p>5.05 Taste of Malta (T) (R)</p>	<p>10.0 Fugitive: The Mystery of the Crypto Queen (T) (1/3) The case of Ruja Ignatova and the story of OneCoin.</p> <p>11.05 Women on Death Row Shawna Forde (T) (1/5)</p> <p>12.10 Embarrassing Bodies (T) (R) 1.05 Kitchen Nightmares USA (T) (R) 2.0 Car SOS (T) (R) 2.50 Becoming Elizabeth (T) (R) (4/8)</p>	<p>10.30 The Cannibal Next Door (T) The shocking story of cannibals Armin Meiwes.</p> <p>11.30 Crimes That Shock Britain (T) (R)</p> <p>12.30 Police Interceptors (T) (R) 1.25 Live Casino Show (T) 3.25 Christmas Criminals: Caught on Camera (T) (R) 4.15 Inside the Balmoral: Scotland's Finest Hotel (T) (R) 5.05 House Doctor (R)</p>	<p>10.15 Storyville: Attica – America's Bloodiest Prison Uprising (T) (R) The 1971 uprising at New York's Attica Correctional Facility.</p> <p>12.05 Art on the BBC: Constable – The Rural Rebel! (T) (R) (4/4) 1.10 Paris (T) (R) 2.10 Railway Walks With Julia Bradbury (T) (R) 2.40 Britain's Forgotten Slave Owners (T) (R)</p>

Other channels

BBC Three
7.0pm Celebrity Master Chef **8.0** Gavin & Stacey **8.30** Ghosts US **8.50** The Catch Up **8.55** Ryan Tricks on the Streets **9.0** **FILM** The Impossible (2012) **10.40** This Country **11.10** This Country **11.40** Gavin & Stacey **12.05** Brickies **12.35** Brickies **1.05** My Mate's a Bad Date **1.30** Sky High Club: Scotland and Beyond **2.0** This Country **2.30** This Country **3.0** Brickies **3.30** Brickies

U&Dave
7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Top Gear **10.0** Extreme Salvage Squad **11.0** Extreme Salvage Squad **12.0** Storage Hunters UK. Four episodes. **2.0** James May: My Sisters' Top Toys **3.0** Top Gear **4.0** Top Gear **5.0** Gordon's Great Escape **6.0** Rick Stein's Far Eastern Odyssey **7.0** Would I Lie

to You? **7.40** House of Games **8.20** House of Games **9.0** Battle in the Box **10.0** Have I Got a Bit More News for You **11.0** Taskmaster **12.0** Mock the Week **12.40** Would I Lie to You? **1.20** Big Zuu's Big Eats **1.55** Whose Line...? USA. Four episodes.

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** The Goldbergs **9.30** The Goldbergs **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** The Goldbergs **2.30** The Goldbergs **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** Celebrity Come Dine With Me **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.05** The Big Bang Theory **12.40** The Big Bang Theory **1.05** Brooklyn Nine-Nine **1.35** Brooklyn Nine-Nine **2.05** Modern Family **2.30** Modern Family **2.55** Below Deck **3.45** Kitchen

Nightmares USA **4.35** The Neighborhood **5.0** The Neighborhood **5.25** Brooklyn Nine-Nine

Film4
11.0am **FILM** Arthur's Hallowed Ground (1986) **12.35** **FILM** The Man from Colorado (1948) **2.40** **FILM** Father Goose (1964) **5.0** **FILM** An Affair to Remember (1957) **7.20** **FILM** Table 19 (2017) **9.0** **FILM** Jumanji: The Next Level (2019) **11.25** **FILM** Sick of Myself (2023) **1.20** **FILM** Blood Simple (1983)

ITV2
6.40am Bugs Bunny Builders **6.50** Mr Bean: The Animated Series **7.05** Mr Bean... **7.15** Mr Bean... **7.25** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Love Bites **11.0** Love Bites **12.0** Dress to Impress **1.0** In With a Shout **2.0** Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** In With a Shout **8.0** The Masked Singer US **9.0** Love Island **10.05** Extraordinary **10.35** Family Guy **11.05** Family Guy **11.35** American Dad! **12.05** American

Dad! **12.35** Shopping With Keith Lemon **1.05** Shopping With Keith Lemon **1.35** Totally Bonkers Guinness World Records **2.05** Totally Bonkers Guinness World Records **2.15** Unwind

Sky Max
6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** The Flash **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** The Flash **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** SEAL Team **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Agatha Raisin **10.0** The Walking Dead **11.0** The Force: Manchester **12.0** An Idiot Abroad **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 Classic FM Live: A Film Music Spectacular **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: Matt Damon **12.0** Battle of the Bagpipes **1.0** Tales of the

Unexpected **1.30** Tales of the Unexpected **2.0** Freddie Mercury: Auction Special **3.0** Landscape Artist of the Year Canada **4.0** Discovering: Frances McDormand **5.0** The Joy of Painting **6.0** Tales of the Unexpected **6.30** Tales of the Unexpected **7.0** Painting Birds With Jim and Nancy Moir **8.0** Dickens: Phantoms and Fictions **9.0** The Warhol Effect **11.0** Stephen King on Screen **1.0** Wonderland: Gothic **2.0** The V&A Presents Alice: Curiouser and Curiouser **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic
6.0am Fish Town **7.0** Fish Town **7.55** Six Feet Under **9.0** Six Feet Under **10.05** Gomorrah **11.10** Gomorrah **12.15** Game of Thrones **1.20** The Sopranos **2.25** The Sopranos **3.30** Six Feet Under **4.35** Six Feet Under **5.40** Gomorrah **6.45** Gomorrah **7.50** Game of Thrones **9.0** True Detective: Night Country **10.25** House of the Dragon **11.45** Winning Time: The Rise of the Lakers Dynasty **12.50** We Own This City **1.55** The Leftovers **3.0** Game of Thrones **4.10** Fish Town **5.05** Fish Town

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny explores the history of the Roman fort of Vindolanda. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. With Tom McKinney. In a recent Prom, the Halle perform music by James MacMillan and Mahler. Starting today's programme, however, is a concert of chamber music by Beethoven given by the Juilliard Quartet in Tokyo featuring both finales in one concert to his late string quartet in B flat. **4.0** Composer of the Week: Revueltas (2/5) **5.0** In Tune **7.0** Prom 6. Presented by Penny Gore. Verdi: Requiem. Latonia Moore (soprano), Karen Cargill (mezzo-soprano), SeokJong Baek (tenor), Solomon Howard (bass), BBC NOW and Chorus, Crouch End Festival Chorus, Ryan Bancroft. **8.45** New Generation Artists. Geneva Lewis plays

Busoni's Violin Sonata No 2. **10.15** Prom 7. The countertenor Jakub Józef Orliński joins the ensemble Il Pomo d'Oro for a programme of early Baroque music, including Monteverdi, Cavalli and Strozzi. Presented by Hannah French. **11.45** 'Round Midnight **12.30** Through the Night

Radio 4
6.0am Today **9.0** The Life Scientific: Dawn Bonfield (5/7) **9.30** Inside Health (1/6) **10.0** Woman's Hour **11.0** Screenshot: Do the Right Thing (R) (3/6) **11.45** Child: Are They What You Eat? (R) (7/27) **12.0** News **12.04** Call You and Yours **1.0** The World at One **1.45** Escape from the Maze: A Question of Faith (7/10) **2.0** The Archers (R) **2.15** Drama: The Words, by Maryam Hamidi. A woman who was an asylum seeker as a child now works as an interpreter, helping others in her situation. She is reunited with someone she helped years previously, and they reflect on the differences and similarities of their experiences. **3.0** The Gatekeepers: Rest of World (R) (7/8) **3.30** Beyond Belief (4/8) **4.0** Art That Conquered the

World: The Hay Wain. Dr James Fox asks how Constable's painting became one of the most famous in the world. **4.30** You're Dead to Me (R) **5.0** PM **6.0** News **6.30** Do Gooders: The Team Player. Garrett Millerick's workplace comedy is set behind the scenes in the charity sector. Frank Skinner and Fay Ripley star. (1/6) **7.0** The Archers **7.15** Front Row **8.0** The Today Debate. With Mishal Husain. **8.45** In Touch **9.0** Crossing Continents (1/8) **9.30** The Bottom Line (R) **10.0** The World Tonight **10.45** Book at Bedtime: Yellowface, by Rebecca F Kuang. (7/10) **11.0** Jon Holmes Says the C-Word: Diagnosis - Cancer (3/10) **11.30** Today in Parliament **12.0** News **12.30** Child (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 Julie Enfield Investigates: Terminus (2/5) **6.30** Detective (1/8) **7.0** Greywing (1/6) **7.30** The Goon Show **8.0** Miracles R Us (2/4) **8.30** Dark Matter (7/10) **8.45** Why Mummy Swears (2/5) **9.30** A Walk of One's Own:

Virginia Woolf on Foot (2/4) **9.45** Daily Service **10.0** A Good Read (2/8) **10.30** Erin's Model World **11.0** Julie Enfield **11.30** Detective (1/8) **12.0** Greywing (1/6) **12.30** The Goons **1.0** Miracles R Us (2/4) **1.30** Dark Matter (7/10) **1.45** Why Mummy Swears (2/5) **2.0** Quote - Unquote (6/6) **2.30** A Whole 'Nother Story (6/6) **3.0** Rogue Herries (1/4) **4.0** A Good Read (2/8) **4.30** Erin's Model World **5.0** Julie Enfield **5.30** Detective (1/8) **6.0** Greywing (1/6) **6.30** The Goons **7.0** Miracles R Us (2/4) **7.30** Dark Matter (7/10) **7.45** Why Mummy Swears (2/5) **8.0** Quote - Unquote (6/6) **8.30** A Whole 'Nother... **9.0** Rogue Herries (1/4) **10.0** Scott Bennett: Stuff **10.30** The Consultants (1/4) **10.45** Warhorses of Letters (1/4) **11.0** Clare in the Community (1/6) **11.30** Dave Podmore's World of Cricket (1/4) **12.0** A Good Read (2/8) **12.30** Erin's Model World **1.0** Julie Enfield **1.30** Detective (1/8) **2.0** Greywing (1/6) **2.30** The Goon Show **3.0** Miracles R Us (2/4) **3.30** Dark Matter (7/10) **3.45** Why Mummy Swears (2/5) **4.0** Quote - Unquote (6/6) **4.30** A Whole 'Nother... **5.0** Rogue Herries (1/4)

Wednesday 24



Suspect, Channel 4, 9pm & 9.30pm
Susannah (Anne-Marie Duff) has a new lead to pursue – an escort called Sapphire

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.30 Rip Off Britain (T) (R) 10.15 Expert Witness (T) (R) 10.45 Close Calls: On Camera (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) 1.0 News (T) 1.35 Regional News (T) Weather 1.45 News (T) 2.0 Rick Stein's Cornwall (T) (R) 2.30 Animal Park (T) 3.0 Escape to the Country (T) (R) 3.45 The Repair Shop (T) (R) 4.30 The Finish Line (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News (T) Weather 7.0 The One Show 7.30 EastEnders (T)</p>	<p>6.45 Beechgrove Garden (T) (R) 7.15 Bargain Hunt (T) (R) 8.0 Sign Zone: Food Stories (T) (R) 8.30 Great Coastal Railway Journeys (T) (R) 9.0 News (T) 11.15 Politics Live (T) 1.0 Impossible (T) (R) 1.45 Make Me a Dealer (T) (R) 2.30 The Customer Is Always Right (T) (R) 3.15 Coastal Defenders (T) (R) 3.45 B&B By the Sea (T) (R) 4.15 Bears About the House (T) (R) 5.15 Flog It! (T) (R) 6.0 Weekend Escapes (T) (R) 6.30 Great Asian Railway Journeys (T) (R) 7.0 Grand Tours of Scotland's Rivers (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News (T) 1.55 Local News (T) 2.0 Cooking With the Stars (T) (R) Peter Andre, Jason Watkins and Indiyah Polack take to the kitchen. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News (T) 7.30 Emmerdale (T) Charity and Cain worry at the sight that meets their eyes, there is a flashback to the start of the week, and Belle is hopeful before things take a turn.</p>	<p>6.25 Cheers (T) (R) Double bill. 7.15 Everybody Loves Raymond (T) (R) 9.05 Frasier (T) (R) 11.05 Paris 2024 Paralympics: Meet the Athletes (T) (R) 11.10 Undercover Boss USA (T) (R) 12.05 News (T) 12.10 A New Life in the Sun (T) (R) 1.10 Car SOS (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 The Great House Giveaway (T) 5.0 A New Life in the Sun: Where Are They Now? (T) (R) 6.0 Come Dine With Me (T) (R) 6.30 The Simpsons (T) (R) 7.0 News (T) 7.55 Meet the Athletes (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 11.30 Storm Huntley (T) 12.45 Friends (T) (R) Double bill. 1.40 News (T) 1.45 Home and Away (T) (R) 2.15 FILM Conceived in Lies (Soran Mardookhi, 2024) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Police Interceptors (T) (R) 7.0 Portillo's Andalucia (T) (R) (5/6) Michael Portillo visits the Atlantic coast of the region, to explore Europe's oldest inhabited city, Cádiz, take part in a sherry tasting contest and learn about flamenco guitar.</p>	<p>7.0 Coastal Path (T) (R) (3/5) Paul Rose explores the coastline of southern Cornwall, visiting the Minack theatre, coasteering on the Lizard Peninsula and firing the Tudor cannons of Pendennis Castle, Falmouth. 7.30 Canal Walks With Julia Bradbury (T) (R) The Caledonian Canal.</p>
<p>8.0 The Repair Shop (T) (R) The team fix a pair of roller skates, a radiogram record player, and a toy fire engine.</p> <p>9.0 The Great British Sewing Bee (T) Who will be be crowned Britain's best amateur sewer? Tonight's challenges include opera gloves, party gear and a draped evening outfit.</p>	<p>8.0 Inside the Factory (T) (R) Gregg Wallace visits the factory making 432m crumpets every year.</p> <p>9.0 Hell Jumper (T) A look at the story of the war in Ukraine, captured through first-person footage of a group of volunteers saving lives in one of the most dangerous places on Earth.</p>	<p>8.0 Coronation Street (T) Nick resolves to confront Rowan for harassing Toyah.</p> <p>9.0 Turbulence: How Safe Is Your Flight? (T) A look at the science of turbulence – its causes, effects and implications, after severe turbulence caused one death and 104 injuries aboard a flight this May.</p>	<p>8.0 Kirstie and Phil's Love It Or List It: Brilliant Builds (T) The dynamic duo look back on past builds that used walls in interesting ways.</p> <p>9.0 Suspect (T) (5 & 6/8) Susannah tracks down the witness, an escort called Sapphire. Next, she seeks out ex-client and Royal Marine Joseph.</p>	<p>8.0 Cumbria: The Lakes and the Coast (T) In Windermere, street food chefs Charlotte and Jeffrey attempt to bring a taste of the Caribbean to Cumbria.</p> <p>9.0 Cause of Death (T) (1/5) New series following the work of coroners. A man in his 20s is found dead at home after a night out.</p>	<p>8.0 Pole to Pole (T) (R) (2/8) Michael Palin travels from St Petersburg to Odessa.</p> <p>8.50 Around the World in 80 Treasures (T) (R) Dan Cruickshank tries to find the Ark of the Covenant.</p> <p>9.0 Catching Britain's Killers: The Crimes That Changed Us (T) (R) The stories of murder investigations.</p>
<p>10.0 News (T)</p> <p>10.30 Regional News (T) Weather</p> <p>10.40 FILM Marry Me (Kat Coiro, 2022) (T) Two music stars are preparing to get married, but she learns – seconds before her vows – that he has been unfaithful. Romcom with Jennifer Lopez, Owen Wilson, Maluma.</p> <p>12.25 Weather (T) 12.30 News (T)</p>	<p>10.30 Newsnight (T) Weather</p> <p>11.05 The Battle to Beat Malaria (T) (R) Documentary telling the inside story of the development of a new malaria vaccine.</p> <p>12.05 Sign Zone Ambulance (T) (R) 1.05 Great Coastal Railway Journeys (T) (R) 1.35 Anton & Giovanni's Adventures in Spain (T) (R) (2/3) 2.35 This Is BBC Two</p>	<p>10.0 News (T)</p> <p>10.30 Local News (T) Weather</p> <p>10.45 McDonald & Dodds (T) (R) The detectives investigate when a the body of a woman missing for 35 years is found. Return of the crime drama.</p> <p>12.25 Shop 3.0 Agatha & Poirot: Partners in Crime (T) (R) 4.15 Unwind With ITV (T) 5.35 Made in Britain (T) (R)</p>	<p>10.0 Fugitive: The Mystery of the Crypto Queen (T) (2/3)</p> <p>11.05 Gogglebox (T) (R)</p> <p>12.10 Kitchen Nightmares USA (T) (R) 1.10 Come Dine With Me: The Professionals (T) (R) 2.0 FILM Downsizing (Alexander Payne, 2017) (T) 4.15 One-Pan Wonders (T) (R) 4.40 Sunday Brunch Best Bits (T) (R) 4.50 Frasier (T) (R) Double bill.</p>	<p>10.0 Casualty 24/7: Every Second Counts (T) (R)</p> <p>11.05 Critical Condition (T) (R) (8/8) A man is rushed into resus with a significant laceration to his head.</p> <p>12.05 Traffic Cops (T) (R) 1.0 Live Casino (T) 3.0 The Science of Sleep: (T) (R) 3.50 Inside the Balmoral: Scotland's Finest Hotel (T) (R) 4.40 Wildlife SOS (T) (R)</p>	<p>10.0 Amanda Redman, Alun Armstrong and James Bolam Remember... (T)</p> <p>10.15 New Tricks The Chinese Job (T) (R) Pilot episode.</p> <p>11.40 Storyville: Undercover OAP (T) (R) An 83-year-old who went undercover in a Chilean nursing home.</p> <p>1.05 Coastal... (T) (R) 1.35 Canal... (T) (R) 2.05 Pole to... (T) (R) 2.55 Catching... (T) (R)</p>

Other channels

BBC Three

7.0pm Celebrity Master Chef **7.30** The Fast and the Farmer-ish **8.0** Gavin & Stacey **8.30** Ghosts US **8.50** The Catch Up **8.55** Ryan Tricks on the Streets **9.0** A Good Girl's Guide to Murder **9.50** A Good Girl's Guide to Murder **10.40** Fleabag **11.05** Fleabag **11.30** Ibiza: Secrets of the Party Island **12.15** Paddy & Molly... **12.45** Paddy & Molly... **1.15** A Good Girl's Guide to Murder **2.0** A Good Girl's Guide to Murder **2.50** Where It Ends **3.05** Fleabag **3.30** Fleabag

U&Dave

7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Top Gear **10.0** Extreme Salvage Squad **11.0** Extreme Salvage Squad **12.0** Storage Hunters UK. Four episodes. **2.0** James May's Things You Need to Know **2.30**

James May's Things You Need to Know **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Fresh Food **5.30** Rick Stein's Fresh Food **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** Would I Lie to You? **7.40** House of Games **8.20** House of Games **9.0** Battle in the Box **10.0** Have I Got a Bit More News for You **11.0** Taskmaster **12.0** Mock the Week **12.40** Would I Lie to You? **1.20** Big Zuu's Big Eats **1.55** Whose Line Is It Anyway? USA. Four episodes.

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** The Goldbergs **9.30** The Goldbergs **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** The Goldbergs **2.30** The Goldbergs **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** Celebrity Come Dine With Me **8.0** Below Deck **9.0** Gogglebox **10.0**

Naked Attraction **11.05** First Dates **12.10** The Big Bang Theory **12.40** The Big Bang Theory **1.05** Brooklyn Nine-Nine **1.40** Brooklyn Nine-Nine **2.05** Modern Family **2.30** Modern Family **2.55** Below Deck **3.45** Kitchen Nightmares USA **4.35** The Neighborhood **5.0** The Neighborhood **5.25** Brooklyn Nine-Nine

Film 4

11.0am **FILM** The Blue Lamp (1950) **12.45** **FILM** All the King's Men (1949) **2.55** **FILM** Lonely Are the Brave (1962) **5.05** **FILM** Napoleon Dynamite (2004) **6.55** **FILM** Maid in Manhattan (2002) **9.0** **FILM** The Godfather (1972) **12.35** **FILM** Youth (2015)

ITV2

6.40am Bugs Bunny Builders **6.50** Mr Bean: The Animated Series **7.05** Mr Bean... **7.15** Mr Bean... **7.25** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Love Bites **11.0** Love Bites **12.0** Dress to Impress **1.0** In With a Shout **2.0** Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Catchphrase **6.40** In for

a Penny **7.05** The Masked Singer US **9.0** Love Island **10.05** Family Guy **10.35** Family Guy **11.05** Family Guy **11.35** American Dad! **12.05** American Dad! **12.35** Bob's Burgers **1.05** Bob's Burgers **1.35** Extraordinary **2.05** Totally Bonkers... **2.35** Unwind With ITV

Sky Max

6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** The Flash **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** The Flash **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** SEAL Team **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** An Idiot Abroad **9.0** Mr Bigstuff **9.30** The Walking Dead **10.30** Brassic **11.30** Banshee **12.30** The Force: Manchester **1.30** Road Wars **2.30** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am South Bank Show Originals **6.30** Academy of Ancient Music: Vivaldi's Four Seasons **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of... **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock

Presents **11.0** Discovering: Frances McDormand **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of... **1.30** Tales of... **2.0** Rankin's 2020 **2.30** Rankin's 2020 **3.0** Landscape Artist of the Year Canada **4.0** Discovering: Meg Ryan **5.0** The Joy of Painting **5.30** The Joy of Painting **6.0** Tales of... **6.30** Tales of... **7.0** Painting Birds **8.0** Art Matters **9.30** David Hockney: A Celebration **11.0** The Ronnie Wood Show **11.30** Accelerate Or Die! **12.50** Life & Rhymes **1.30** Life & Rhymes **2.10** **FILM** Boys (2021) **2.40** Alice Walker: Beauty in Truth **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **7.55** Six Feet Under **9.0** Six Feet Under **10.05** Gomorrah **11.10** Gomorrah **12.15** Game of Thrones **1.20** The Sopranos **2.25** The Sopranos **3.30** Six Feet Under **4.35** Six Feet Under **5.40** Gomorrah **6.45** Gomorrah **7.50** Game of Thrones **9.0** The Last of Us **10.05** Big Little Lies **11.05** True Detective: Night Country **12.30** The Wire **1.40** The Leftovers **2.50** Game of Thrones **4.0** Fish Town **5.0** Fish Town

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny and guests come live from the beautiful Bowes Museum at Barnard Castle, County Durham. **9.30** Essential Classics. With Ian Skelly. **1.0** Classical Live. Tom McKinney revisits the best of the current season of Proms concerts. In this edition, Ryan Bancroft conducts the BBC NOW in Schoenberg and Zemlinsky. **3.0** Choral Evensong: Cathedral and Abbey Church of St Alban **4.0** Composer of the Week: Revueltas (3/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Prom 8. The BBC Symphony Orchestra, guest artists including the Unthanks, Marika Hackman and BC Camplight, and conductor Jules Buckley honour Nick Drake in arrangements of his songs, among them Northern Sky, River Man and Time Has Told Me.

10.0 Night Tracks. Sara Mohr-Pietsch presents. **11.30** 'Round Midnight **12.30** Through the Night

Radio 4

6.0am Today **9.0** Sideways: A New Frontier. Matthew Syed continues to discuss the moral issues that have surrounded space exploration since before the moon landings. (3/4) **9.30** Worse Than Murder: Muriel Is Missing. In 1969, kidnappers targeting Rupert Murdoch's wife mistakenly took Muriel McKay, the wife of an executive at News Limited. She was never seen again. Jane MacSorley investigates. (1/7) **10.0** Woman's Hour **11.0** The Today Debate (R) **11.45** Child: Mother Brain (R) (8/27) **12.0** News **12.04** You and Yours **1.0** The World at One **1.45** Escape from the Maze: Break for the Border (8/10) **2.0** The Archers (R) **2.15** Drama: Oak Tree Close. A ballad in seven scenes, tracing the life of a protective oak, written by Maud Dromgoole, Sonia Jalaly, Hatty Jones, Joel McCormack, Margaret Perry, Priyanga Burford and Max Levine. (R) **3.0** Money Box Live **3.30** The

Science of... Knife Crime. Documentary looking at the work of trauma doctor Saleeha Ahsan and revealing the journey knife-injury victims take through hospital – and the science that underpins the efforts to save their lives. **4.0** The Media Show **5.0** PM **6.0** News **6.30** Geoff Norcott's Working Men's Club: Friendship (3/4) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (7/10) **9.0** The Life Scientific (R) **9.30** Inside Health (R) **10.0** The World Tonight **10.45** Book at Bedtime: Yellowface, by Rebecca F Kuang. (8/10) **11.0** Me and the Farmer: Passionate About Potatoes (4/5) **11.15** Maisie Adam: The Beautiful Game – There's Just Not Enough Demand For It, Sorry (R) (2/4) **11.30** Today in Parliament **12.0** News **12.30** Child (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 Julie Enfield Investigates: Terminus (3/5) **6.30** Detective (2/8) **7.0** Ballylenon (2/4) **7.30** Hancock's Half Hour **8.0** Tom Wrigglesworth's

Hang-Ups (1/4) **8.30** Dark Matter (8/10) **8.45** Why Mummy Swears (3/5) **9.30** A Walk of One's Own: Virginia Woolf on Foot (3/4) **9.45** Daily Service **10.0** Stewart Lee: Unreliable Narrator **11.0** Julie Enfield **11.30** Detective (2/8) **12.0** Ballylenon (2/4) **12.30** Hancock **1.0** Tom Wrigglesworth **1.30** Dark Matter (8/10) **1.45** Why Mummy Swears (3/5) **2.0** Wordaholics (4/6) **2.30** Elephants to Catch Eels (4/6) **3.0** Rogue Herries (2/4) **4.0** Stewart Lee... **5.0** Julie Enfield **5.30** Detective (2/8) **6.0** Ballylenon (2/4) **6.30** Hancock **7.0** Tom Wrigglesworth **7.30** Dark Matter (8/10) **7.45** Why Mummy Swears (3/5) **8.0** Wordaholics (4/6) **8.30** Elephants to... **9.0** Rogue Herries (2/4) **10.0** Geoff Norcott's Working Men's Club (2/4) **10.30** The Museum of Everything (6/6) **11.0** Bussmann and Quantick Kingsize (4/5) **11.30** Party (4/4) **12.0** Stewart Lee... **1.0** Julie Enfield **1.30** Detective (2/8) **2.0** Ballylenon (2/4) **2.30** Hancock **3.0** Tom Wrigglesworth **3.30** Dark Matter (8/10) **3.45** Why Mummy Swears (3/5) **4.0** Wordaholics (4/6) **4.30** Elephants to... **5.0** Rogue Herries (2/4)



Linford, BBC One, 8.30pm
The former sprinter looks back on a life of achievements and adversity

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.30 Rip Off Britain (T) (R) 10.15 Expert Witness (T) (R) 10.45 Close Calls: On Camera (T) (R) 11.15 Homes Under the Hammer (T) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.35 Regional News (T) Weather 1.45 News (T) 2.0 Rick Stein's Cornwall (T) (R) 2.30 Animal Park (T) (R) 3.0 Escape to the Country (T) (R) 3.45 The Repair Shop (T) 4.30 The Finish Line (T) (R) 5.15 Pointless (T) (R) 6.0 News (T) 6.30 Regional News (T) Weather 7.0 The One Show (T) 7.30 EastEnders (T)</p>	<p>6.15 Homes Under the Hammer (T) (R) 7.15 Bargain Hunt (T) (R) 8.0 Sign Zone: Gardeners' World (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Impossible (T) (R) 1.45 Make Me a Dealer (T) (R) Paul Martin hosts the antiques-buying challenge from the Midlands, where Emma Wilson from Teesside and David Broughton from Sussex go head to head. 2.30 Beechgrove Repotted (T) (R) 2.45 The Hundred (T) Manchester Originals Women v Welsh Fire Women (start-time 3pm) From Old Trafford.</p>	<p>6.0 Good Morning Britain (T) (R) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News (T) Weather 1.55 Local News (T) Weather 2.0 Cooking With the Stars (T) (R) 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) Weather 6.30 News (T) Weather 7.30 Emmerdale (T) Cain and Charity are alarmed by the state of the cottage, Laurel and Jai's split affects others, and Mandy opens up to Rhona about her financial troubles.</p>	<p>6.25 Cheers (T) (R) Double bill. 7.15 Everybody Loves Raymond (T) (R) Four episodes. 9.05 Frasier (T) (R) Four episodes. 11.05 Meet the Athletes (T) (R) 11.10 Undercover Boss USA (T) (R) 12.05 News (T) 12.10 A New Life in the Sun (T) (R) 1.10 Car SOS (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 The Great House Giveaway (T) 5.0 A New Life in the Sun: Where Are They Now? (T) (R) 6.0 Come Dine With Me (T) (R) 6.30 The Simpsons (T) (R) 7.0 News (T) 7.55 Meet the Athletes (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 11.30 Storm Huntley (T) 12.45 Friends (T) (R) Double bill. 1.40 News (T) 1.45 Home and Away (T) (R) 2.15 FILM A Diet to Die For (John L'Ecuyer, 2023) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Police Interceptors (T) (R) 7.0 Happy Campers: The Caravan Park (T) Cameras follow a sports day at Tenecreek holiday park in Cornwall, where welly wanging, knobbly knees and a tug-of-war are all on the agenda.</p>	<p>7.0 Coastal Path (T) (R) (4/5) Paul Rose visits the coastline of south Devon, going on a snorkelling trip around Burgh Island and taking a ride on the Dartmouth to Paignton steam train. 7.30 Canal Walks With Julia Bradbury (T) (R) The Worcester and Birmingham Canal.</p>
<p>8.0 Outnumbered (T) (R) Auntie Angela and her new friend fly over from the US when Grandad falls ill.</p> <p>8.30 Linford (T) Linford Christie looks back on his athletics career, from the highs of winning Olympic gold to the lows of failing a drugs test after coming out of retirement for a final race.</p>	<p>6.0 The Hundred (T) Manchester Originals Men v Welsh Fire Men (start time 6.30pm) Coverage of the match from Old Trafford in Manchester.</p> <p>9.30 Live at the Apollo (T) (R) Jen Brister introduces turns by Esther Manito and Adam Rowe.</p>	<p>8.30 Tom Kerridge Cooks Britain (T) The chef is in Scotland to visit the UK's largest mussel farm, and pits himself against workers who pick strawberries.</p> <p>9.0 Tabloids on Trial (T) Documentary examining Prince Harry's mission to expose the illegal tactics of Britain's tabloid press.</p>	<p>8.0 George Clarke's Amazing Spaces (T) A father of two boys creates a quirky getaway in an abandoned nuclear bunker.</p> <p>9.0 Suspect (T) (7 & 8/8) Susannah tracks Sapphire's earbuds to her ex-colleague, Kate. Finally, she faces her daughter's killer.</p>	<p>8.0 The High Street: Shops We Loved and Lost (T) A look back at the high street of yesteryear, celebrating favourite shop brands including Top Shop and BHS.</p> <p>9.0 Susan Calman's Grand Day Out Irish Coast (T) The comedian takes her camper van from Derry down the Wild Atlantic Way.</p>	<p>8.0 Patagonia: Earth's Secret Paradise (T) (R) (3/3) Life in the surrounding seas.</p> <p>9.0 Richard Eyre Remembers Country (T) The director recalls his involvement in Trevor Griffiths's drama.</p> <p>9.15 Play for Today: Country (T) (R) The Carlions gather for a christening, but it is 1945 and plans must be made.</p>
<p>10.0 News (T)</p> <p>10.30 Regional News (T) Weather</p> <p>10.40 A Good Girl's Guide to Murder (T) (R) (5/6) Pip gets more than she bargained for when she tries to confront the killer.</p> <p>11.30 Paddy & Molly: Show No Mersey (T) (R) Double bill.</p> <p>12.30 High Country (T) (R) (3 & 4/8) 1.55 Weather for the Week Ahead 2.0 News (T)</p>	<p>10.0 Twenty Twelve (T) (R) (6/6)</p> <p>10.30 Newsnight (T) Weather</p> <p>11.05 Colin from Accounts (T) (R)</p> <p>11.30 FILM Queen & Slim (Melina Matsoukas, 2019) (T) Crime drama with Daniel Kaluuya and Jodie Turner-Smith.</p> <p>1.35 Sign Zone Great Coastal Railway Journeys (T) (R) 2.05 The Jetty (T) (R) (3/4) 3.05 This Is BBC Two (T)</p>	<p>10.15 News (T) Weather</p> <p>10.45 Local News (T) Weather</p> <p>11.0 Long Lost Family (T) (R) A woman whose mother forced her to give up her son.</p> <p>11.55 Emergency Nurses (T) (R)</p> <p>12.45 Shop on TV 3.0 James Martin's Spanish Adventure (T) (R) 3.50 Unwind With ITV (T) 5.05 Made in Britain (T) (R)</p>	<p>10.0 Fugitive: The Mystery of the Crypto Queen (T) (3/3)</p> <p>11.05 8 Out of 10 Cats Does Countdown (T) (R)</p> <p>12.10 Body Detectives (T) (R) 1.05 Kitchen Nightmares USA (T) (R) 1.55 CDWM (T) (R) 2.45 Fight to Fly (T) (R) 3.40 Path to Paris (T) (R) 4.40 Fill Your House for Free (T) (R) 4.55 Frasier (T) (R) Double bill.</p>	<p>10.0 Wayne Couzens: Killer in Plain Sight (T) (R)</p> <p>11.35 Cold Case Killers Predator in the Woods: The Murder of Sally McGrath (T) (R)</p> <p>12.35 Killer at the Crime Scene (T) (R) 1.30 Entertainment News (T) 1.45 Live Casino Show (T) 3.45 The Science of Sleep: How to Sleep Better (T) (R) 4.40 The Dambusters (T) (R)</p>	<p>10.35 FILM Chariots of Fire (Hugh Hudson, 1981) (T) Drama based on the true story of British runners Eric Liddell and Harold Abrahams who competed at the 1924 Olympics in Paris. Starring Ian Charleson and Ben Cross.</p> <p>12.35 Coastal Path (T) (R) (2 & 4/5) 1.35 Canal Walks (T) (R) 2.05 Patagonia (T) (R)</p>

Other channels

BBC Three
7.0pm Top Gear **8.0** Gavin & Stacey **8.30** Ghosts US **8.50** The Catch Up **8.55** Ryan Tricks on the Streets **9.0** Body on the Beach: What Happened to Annie? (1 & 2/4) **10.0** Sneakerhead **10.30** Man Like Mobeen **10.55** Man Like Mobeen **11.20** Gavin & Stacey **11.50** Body on the Beach... (1 & 2/4) **12.50** Man Like Mobeen **1.15** Man Like Mobeen **1.40** Paddy & Molly: Show No Mersey **2.10** Paddy & Molly... **2.40** Sky High Club: Scotland and Beyond **3.10** A Good Girl's Guide to Murder

U&Dave
7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Top Gear **10.0** Extreme Salvage Squad **11.0** Extreme Salvage Squad **12.0** Storage Hunters UK. Four episodes. **2.0** James May's Things You Need

to Know **2.30** James May's Things You Need to Know **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Fresh Food **5.30** Rick Stein's Fresh Food **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** Would I Lie to You? **7.40** House of Games **8.20** House of Games **9.0** Q! XL **10.0** Have I Got a Bit More News for You **11.0** Battle in the Box **12.0** Mock the Week **12.40** Would I Lie to You? **1.20** Whose Line...? USA. Four episodes. **3.20** Room 101

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** The Goldbergs **9.30** The Goldbergs **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** The Goldbergs **2.30** The Goldbergs **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** Celebrity CDWM **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.05** The

Big Bang Theory **12.35** The Big Bang Theory **1.05** Rick and Morty **1.35** My Adventures With Superman **2.05** Brooklyn Nine-Nine **2.30** Brooklyn Nine-Nine **2.55** Below Deck **3.45** Modern Family **4.10** Modern Family **4.35** The Neighborhood **5.0** The Neighborhood **5.25** Brooklyn Nine-Nine

Film 4
11.0am **FILM** The Bedford Incident (1965) **1.05** **FILM** The Long Arm (1956) **3.0** **FILM** The Wackiest Ship in the Army (1960) **5.05** **FILM** Dad's Army (1971) **6.55** **FILM** Hampstead (2017) **9.0** **FILM** The Godfather Part II (1974) **1.05** **FILM** Black Book (2006)

ITV2
6.40am Bugs Bunny Builders **6.50** Mr Bean: The Animated Series **7.05** Mr Bean... **7.15** Mr Bean... **7.25** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Love Bites **11.0** Love Bites **12.0** Dress to Impress **1.0** In With a Shout **2.0** Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** In With a Shout **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0**

Love Island **10.05** Family Guy **10.35** Family Guy **11.05** Family Guy **11.35** American Dad! **12.05** American Dad! **12.35** Bob's Burgers **1.05** Bob's Burgers **1.35** Don't Hate the Playaz **2.20** Unwind

Sky Max
6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** The Flash **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** The Flash **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** SEAL Team **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** A Discovery of Witches **9.0** **FILM** RoboCop 2 (1990) **11.05** The Walking Dead **12.0** Last King of the Cross **1.10** Entourage **1.40** Entourage **2.10** Road Wars **3.05** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am Cirque du Soleil: Delirium **7.45** The Joy of Painting **8.20** The Joy of Painting **8.55** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Meg Ryan **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 South Bank Show Originals **2.30** Nick Park and Aardman Animation **3.0** Landscape Artist of the Year Canada **4.0** Discovering: Angela Bassett **5.0** The Joy of Painting **5.30** The Joy of Painting **6.0** Tales of the Unexpected **6.30** Tales of the Unexpected **7.0** Painting Birds With Jim and Nancy Moir **8.0** Discovering: Kevin Costner **9.0** Spielberg **11.35** Comedy Legends **12.35** I Am Paul Walker **2.35** Hey, Boo: Harper Lee and to Kill a Mockingbird **4.10** Cheltenham Literature Festival **5.10** The Art of Architecture

Sky Atlantic
6.0am The Guest Wing **7.0** The Guest Wing **7.55** Six Feet Under **9.0** Six Feet Under **10.05** Gomorrah **11.10** Gomorrah **12.15** Game of Thrones **1.20** The Sopranos **2.25** The Sopranos **3.30** Six Feet Under **4.35** Six Feet Under **5.40** Gomorrah **6.45** Gomorrah **7.50** Game of Thrones **9.0** House of the Dragon **10.20** Succession **11.30** Winning Time: The Rise of the Lakers Dynasty **12.40** Watchmen **1.45** The Leftovers **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 live from Durham Cathedral. **9.30** Essential Classics. With Ian Skelly. **1.0** Classical Live. Another chance to hear Tuesday night's Prom, in which Ryan Bancroft led the BBC NOW and massed singers in Verdi's Requiem. Plus, the first part of a concert given at this year's Berlin piano festival, in which Severin von Eckardstein plays music by Chopin, Bruckner and Beethoven. **4.0** Composer of the Week: Revueltas (4/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Prom 9. Presented by Andrew McGregor. Brahms: Symphony No 3. 8.15pm Interval. In conversation with Andrew McGregor, Gillian Moore explores how Arnold Schoenberg's roots in the Austro-German musical tradition fed directly into his later revolutionary compositional technique.

8.25pm Schoenberg: Verklärte Nacht. Mahler: Kindertotenlieder. Alice Coote (mezzo), BBC Scottish SO, Ryan Wigglesworth. **10.0** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night

Radio 4
6.0am Today **9.0** Reflections (3/4) **9.30** The Long History of Ignorance: From Confucius to Q-Anon - Ignorance and Inspiration (3/6) **10.0** Woman's Hour **11.0** The Infinite Monkey Cage: Beastly Bodies - Kids Special. Brian Cox and Robin Ince are joined by Steve Backshall, Jess French and Adam Kay at Cheltenham science festival. (3/7) **11.45** Child: Birth Plan (R) (9/27) **12.0** News **12.04** The Bottom Line (8/8) **12.30** Dough: Vacuum Cleaners. With Sam White. (2/5) **1.0** The World at One **1.45** Escape from the Maze: Ripples in the Water (9/10) **2.0** The Archers (R) **2.15** Drama: The Poor Olympics and the Flying Housewife, by Sean Grundy. Drama based on true events at the 1948 London "austerity" Olympics. **3.0** Ramblings: Surrey - From Public Park to the Countryside (6/7)

3.27 Radio 4 Appeal: Schoolreaders (R) **3.30** Feedback (6/9) **4.0** The Briefing Room: Health Special - How Far Could Artificial Intelligence Transform Medicine? (3/16) **4.30** Inside Science **5.0** PM **6.0** News **6.30** The Train at Platform 4: See It, Say It, Sorted. Hugh Dennis and Steve Punt's comedy returns. (1/4) **7.0** The Archers **7.15** Front Row **8.0** The Media Show (R) **9.0** Loose Ends (R) **9.45** Empire of Tea: Tough, Tiring, Difficult (R) (6/10) **10.0** The World Tonight **10.45** Book at Bedtime: Yellowface, by Rebecca F Kuang. (9/10) **11.0** The Today Podcast. Last in the series. **11.30** Today in Parliament **12.0** News **12.30** Child (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 Julie Enfield Investigates: Terminus (4/5) **6.30** Detective (3/8) **7.0** Our Man at Wembley (1/4) **7.30** Dad's Army (20/20) **8.0** My Teenage Diary (2/6) **8.30** Dark Matter (9/10) **8.45** Why Mummy Swears (4/5) **9.30** A Walk of One's Own:

Virginia Woolf on Foot (4/4) **9.45** Daily Service **10.0** Great Lives (1/8) **10.30** Sexton's Tales (5/7) **11.0** Julie Enfield **11.30** Detective (3/8) **12.0** Our Man at... **12.30** Dad's Army (20/20) **1.0** My Teenage Diary (2/6) **1.30** Dark Matter (9/10) **1.45** Why Mummy Swears (4/5) **2.0** Genius (5/6) **2.30** Gilbert Without Sullivan (4/5) **3.0** Rogue Herries (3/4) **4.0** Great Lives (1/8) **4.30** Sexton's Tales (5/7) **5.0** Julie Enfield **5.30** Detective (3/8) **6.0** Our Man at... **6.30** Dad's Army (20/20) **7.0** My Teenage Diary (2/6) **7.30** Dark Matter (9/10) **7.45** Why Mummy Swears (4/5) **8.0** Genius (5/6) **8.30** Gilbert Without... **9.0** Rogue Herries (3/4) **10.0** Rhysearch (5/5) **10.30** Knowing Me, Knowing You (3/6) **11.0** Britain in Bits With Ross Noble (1/4) **11.30** I've Never Seen Star Wars (4/6) **12.0** Great Lives (1/8) **12.30** Sexton's Tales (5/7) **1.0** Julie Enfield **1.30** Detective (3/8) **2.0** Our Man at... **2.30** Dad's Army (20/20) **3.0** My Teenage Diary (2/6) **3.30** Dark Matter (9/10) **3.45** Why Mummy Swears (4/5) **4.0** Genius (5/6) **4.30** Gilbert Without... **5.0** Rogue Herries (3/4)

Friday 26



Verdi's Requiem at the Proms, BBC Four, 8pm
Ryan Bancroft conducts the BBC NOW and Chorus, Crouch End Festival Chorus and soloists

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.30 Rip Off Britain (T) (R) 10.15 Expert Witness (T) (R) 10.45 Close Calls: On Camera (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) 1.0 News (T) 1.35 Regional News (T) Weather 1.45 News (T) 2.0 Rick Stein's Cornwall (T) (R) A trip to Boscastle. 2.30 Animal Park (T) (R) 3.0 Escape to the Country (T) (R) 3.45 The Repair Shop (T) (R) 4.15 The Finish Line (T) (R) Quiz hosted by Roman Kemp and Sarah Greene. 5.0 News (T) 5.25 Regional News (T) Weather</p>	<p>6.15 Bargain Hunt (T) (R) 7.0 Homes Under the Hammer (T) (R) 8.0 Sign Zone: Dr Xand's Con Or Cure (T) (R) 8.30 Big Little Crimes (T) (R) 9.0 News (T) 1.0 Impossible (T) (R) 1.45 Make Me a Dealer (T) (R) 2.30 The Customer Is Always Right (T) (R) 3.15 Coastal Defenders (T) (R) 3.45 B&B By the Sea (T) (R) 4.15 Bears About the House (T) (R) 5.15 Flog It! (T) (R) 6.0 Weekend Escapes (T) (R) 6.30 Great Asian Railway Journeys (T) (R) 7.0 Villages By the Sea (T) (R) 7.30 Beechgrove Garden (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News (T) Weather 1.55 Local News (T) 2.0 Cooking With the Stars (T) (R) The remaining celebs prepare dishes inspired by French cuisine. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News (T) Weather 7.30 Emmerdale (T) There is concern for Belle, Laurel and Jai make a plan for Rishi's memorial, and Mandy's financial woes mount.</p>	<p>6.25 Cheers (T) (R) Double bill. 7.15 Everybody Loves Raymond (T) (R) Four episodes. 9.05 Frasier (T) (R) Four episodes. 11.05 Paris 2024 Paralympics: Meet the Athletes (T) (R) 11.10 Undercover Boss USA (T) (R) 12.05 News (T) 12.10 A New Life in the Sun (T) (R) 1.10 Car SOS (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 The Great House Giveaway (T) 5.0 A New Life in the Sun (T) (R) 6.0 Come Dine With Me (T) (R) 6.30 The Simpsons (T) (R) 7.0 News (T) 7.55 Meet the Athletes</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 11.30 Storm Huntley (T) 12.45 Friends (T) (R) Double bill. 1.40 News (T) 1.45 Home and Away (T) (R) 2.15 FILM Swindler Seduction (Jonathan Wright, 2022) (T) 4.0 Bargain-Loving Brits... (T) (R) 5.0 News (T) 6.0 Police Interceptors (T) (R) The firearms squad approach a man suspected of having a crossbow in his flat. 7.0 Motorway Cops: Catching Britain's Speeders (T) (R) Anton Sullivan rushes to the scene of a road accident.</p>	<p>7.0 Today at the Test (T) England v West Indies. Action from day one of the third and final Test in the series from Edgbaston, Birmingham.</p>
<p>5.45 Olympics: Paris 2024 – Opening Ceremony (T) Clare Balding presents coverage from along the River Seine. Approximately 10,500 athletes – who will compete across 329 events in 32 sports over 16 days – are introduced nation by nation and cross the centre of Paris on boats.</p>	<p>8.0 Gardeners' World (T) Monty Don does jobs that need doing before the big summer break, and Adam Frost visits an Italian-inspired garden in Devon. 9.0 Fake Or Fortune? (T) (R) A man in north London believes he may have bought a painting that by Sir Joshua Reynolds PRA.</p>	<p>8.0 Coronation Street (T) Paul wakes to discover that his speech has drastically deteriorated. 9.0 Champions: Full Gallop (T) (2/6) Cameras focus on jockey Sean Bowen, who suffers a heavy fall on Boxing Day and attempts to recover in time for Super Saturday at Newbury.</p>	<p>8.0 Lake District Rescue (T) The Coniston team are summoned to help a paraglider who has crash-landed at the top of Great How Crag. 9.0 8 Out of 10 Cats Does Countdown (T) Jimmy Carr hosts, as Sarah Millican and Tom Allen take on Joe Wilkinson and Rosie Jones.</p>	<p>8.0 Motorway: Hell on the Highway (T) Disasters caused by drivers making high-risk manoeuvres. 9.0 Terror at 30,000 Feet (T) The story of Qantas Flight 32 from London to Sydney in 2010, which faced trouble when an engine exploded – as told by those who were on board.</p>	<p>8.0 Verdi's Requiem at the Proms (T) (R) A performance by the BBC National Orchestra of Wales and Chorus, and the Crouch End Festival Chorus. 9.30 Top of the Pops (T) (R) An edition from 1982, with Dexys Midnight Runners, Hot Chocolate and Yazoo. Mike Read presents.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 A Good Girl's Guide to Murder (T) (R) Pip puts herself in danger once more. Last in the series. 11.30 FILM <i>The Beach</i> (Danny Boyle, 2000) (T) Drama, starring Leonardo DiCaprio and Tilda Swinton. 1.20 Weather for the Week Ahead (T) 1.25 News (T)</p>	<p>10.0 Two Doors Down (T) (R) The neighbours enjoy the sunshine in Beth's garden. 10.30 Newsnight (T) Weather 11.05 Today at the Test (T) (R) Highlights of England v West Indies from Edgbaston. 12.05 Hell Jumper (T) (R) 1.35 Sign Zone: Panorama (T) (R) 2.05 Bidding Room (T) (R) 2.50 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 FILM <i>Moonraker</i> (Lewis Gilbert, 1979) (T) James Bond's search for a missing space shuttle leads to a rematch with old foe Jaws. 12.50 Shop on TV 3.0 Love & Death (T) (R) (1/7) 3.55 Unwind With ITV (T) 5.05 Jimmy & Shivi's Farmhouse Breakfast (T) (R)</p>	<p>10.0 Jimmy Carr's I Literally Just Told You (T) Quizshow. 11.05 Gogglebox (T) (R) 12.05 Meet the Athletes (T) (R) 12.10 Micky Flanagan: Back in the Game (T) (R) 1.35 FILM <i>Freaky</i> (Christopher Landon, 2020) (T) Comedy horror. 3.25 Come Dine With Me (T) (R) Five episodes. 5.35 Jamie's One-Pan Wonders (T) (R)</p>	<p>10.0 FILM <i>The Fugitive</i> (Andrew Davis, 1993) (T) Thriller starring Harrison Ford and Tommy Lee Jones, Julianne Moore. 12.35 Police Interceptors: Pursuit and Capture (T) (R) 1.30 Live Casino Show (T) 3.30 London Underground: Then and Now (T) (R) 4.15 Ketchup v HP Sauce (T) (R) 5.05 Wildlife SOS (T) (R)</p>	<p>10.0 Louis Armstrong in Concert (R) The trumpeter and his All-Stars on a 1968 UK tour. 10.55 Show of the Week: Louis Armstrong (T) Humphrey Lyttelton hosts another performance from 1968. 11.50 Jazz Legends in Their Own Words (T) (R) 12.50 Cleo Laine at the BBC (T) (R) 1.50 TOTP (T) (R) 2.20 Louis Armstrong in... (T) (R)</p>

Other channels

BBC Three

7.0pm Top Gear **8.0** Gavin & Stacey **8.30** Ghosts US **8.50** The Catch Up **8.55** Ryan Tricks on the Streets **9.0** **FILM** *Marry Me* (2022) **10.45** Ladhood **11.10** Ladhood **11.35** Gavin & Stacey **12.05** Paddy & Molly: Show No Mersey **12.35** Paddy & Molly... **1.05** Ladhood **1.30** Ladhood **1.55** A Better Place **2.10** Paddy & Molly... **2.40** Paddy & Molly... **3.10** A Good Girl's Guide to Murder

U&Dave

7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force **9.0** Top Gear **10.0** Extreme Salvage Squad **11.0** Extreme Salvage Squad **12.0** Storage Hunters UK. Four episodes. **2.0** James May's Things You Need to Know **2.30** James May's Things You Need to Know **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Fresh Food **5.30**

Rick Stein's Fresh Food **6.0** Rick Stein's French Odyssey **6.30** Rick Stein's French Odyssey **7.0** Would I Lie to You? At Christmas **7.40** House of Games **8.20** House of Games **9.0** QI XL **10.0** Have I Got a Bit More News for You **11.0** Battle in the Box **12.0** Mock the Week **12.40** Would I Lie to You? At Christmas **1.20** Big Zuu's Big Eats **2.0** Whose Line Is It Anyway? USA. Four episodes.

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Kitchen Nightmares USA **9.0** The Goldbergs **9.30** The Goldbergs **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** The Goldbergs **2.30** The Goldbergs **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** Celebrity Come Dine With Me **8.0** Below Deck **9.0** Celebrity Gogglebox 2020 **10.0** **FILM** *Bad Boys* (1995) **12.25** Naked Attraction **1.25** The Big Bang Theory **2.0** The Big Bang Theory

2.25 Brooklyn Nine-Nine **2.50** Brooklyn Nine-Nine **3.15** Below Deck **4.05** Modern Family **4.30** Modern Family **4.55** The Neighborhood **5.20** The Neighborhood

Film 4

11.0am **FILM** *Barnacle Bill* (1957) **12.50** **FILM** *Mr Popper's Penguins* (2011) **2.40** **FILM** *The Seeker: The Dark Is Rising* (2007) **4.40** **FILM** *The Devil Wears Prada* (2006) **6.55** **FILM** *Sister Act* (1992) **9.0** **FILM** *Free Guy* (2021) **11.15** **FILM** *The Godfather Coda: The Death of Michael Corleone* (2020) **2.40** **FILM** *Somers Town* (2008)

ITV2

6.40am Bugs Bunny Builders **6.50** Mr Bean: The Animated Series **7.05** Mr Bean... **7.15** Mr Bean... **7.25** Scooby-Doo **9.0** World's Funniest Videos **9.30** Totally Bonkers Guinness World Records **10.0** Love Bites **11.0** Love Bites **12.0** Dress to Impress **1.0** In With a Shout **2.0** Celebrity Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** In With a Shout **8.0** Bob's Burgers **8.30** Bob's Burgers

9.0 Love Island **10.05** The Stand Up Sketch Show **10.35** Family Guy **11.05** Family Guy **11.35** American Dad! **12.05** American Dad! **12.35** Bob's Burgers **1.05** Bob's Burgers **1.35** Don't Hate the Playaz **2.20** Unwind

Sky Max

6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** The Flash **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** The Flash **1.0** MacGyver **2.0** MacGyver **3.0** Hawaii Five-0 **4.0** SWAT **5.0** SEAL Team **6.0** Stargate SG-1 **8.0** The Ultimate Action Movies **9.0** Rob & Romesh v Crufts **10.0** Mr Bigstuff **10.30** Never Mind the Buzzcocks **11.15** The Walking Dead **12.15** We're Here **1.30** Road Wars **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Sky Arts Ambassador Bursary Shorts **6.10** Andre Rieu: Romantic Paradise **8.0** The Joy of Painting **8.30** The Joy of Painting **9.0** Tales of the Unexpected **9.30** Tales of... **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering:

Angela Bassett **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of... **1.30** Tales of... **2.0** National Treasures: The Art of Collecting **3.0** Landscape Artist of the Year Canada **4.0** Discovering: Jeff Goldblum **5.0** The Joy of Painting **5.30** The Joy of Painting **6.0** Tales of... **6.30** Tales of... **7.0** Painting Birds **8.0** Discovering: Janis Joplin **8.30** Discovering: Eagles **9.0** The Eagles: Live from the LA Forum **11.55** Billy Joel Live at Yankee Stadium **1.45** Billy Joel in Black and White **2.45** Foreigner: Music Icons **3.10** Live from the Artists Den **4.10** Cheltenham Literature Festival **5.10** The Art of Architecture

Sky Atlantic

6.0am Guest Wing **7.0** Guest Wing **7.55** Six Feet Under **9.0** Six Feet Under **10.05** Gomorrah **11.10** Gomorrah **12.15** Game of Thrones **1.20** Sopranos **2.25** Sopranos **3.30** Six Feet Under **4.45** Riviera **5.40** Gomorrah **6.35** Britannia **7.50** Game of Thrones **9.0** Chernobyl **10.10** House of the Dragon **11.30** The Last of Us **12.30** The Wire **1.40** The Leftovers **2.45** Game of Thrones **3.55** Guest Wing **4.55** Guest Wing

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny ends his trip to the north-east of England at Tynemouth. **9.30** Essential Classics. With Ian Skelly. **1.0** Classical Live. Another chance to hear last night's Prom from the BBC SSO and Ryan Wigglesworth, with the mezzo Alice Coote singing Mahler's *Kindertotenlieder*, plus Brahms's Third Symphony and Schoenberg's *Verklärte Nacht*. Also in today's programme, the second half of Severin von Eckardstein's recital at this year's Berlin piano festival, featuring pieces by Medtner, Bruckner and Chopin. **4.0** Composer of the Week: Revueltas (5/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Prom 10. Presented by Andrew McGregor. Britten: Gloriana, Symphonic Suite. Cheryl Frances-Hoad: Cello Concerto, Earth, Sea, Air. 8.15pm Interval.

8.35pm Elgar: Symphony No 2 in E flat major. Laura van der Heijden (cello), BBC SSO, Ryan Wigglesworth. **10.15** New Generation Artists. Fergus McCreadie and his Trio are joined by the sax of Norman Willmore. **11.0** Proms: Glasshouse Two. With Hannah Peel. Live performances by Hania Rani, Beibei Wang, the Royal Northern Sinfonia and Frankie Archer, from the Glasshouse, Gateshead. **12.30** Through the Night

Radio 4

6.0am Today **9.0** Desert Island Discs: David Nicholls (R) **10.0** Woman's Hour **11.0** The Food Programme. Sheila Dillon speaks to the women who lead some of the UK's top fine dining restaurants. **11.45** Child: Due Date (R) (10/27) **12.0** News **12.04** Rare Earth: Save Our Seabeds (8/10) **1.0** The World at One **1.45** Escape from the Maze: Mothballed (10/10) **2.0** The Archers (R) **2.15** Drama: The Skies Are Watching - Aftermath, by Jon Frechette. (4/5) **2.45** Communicating With Ros Atkins: Isabella Greenan, Teacher (6/8) **3.0** Gardeners' Question Time **3.45** Short Works:

Everlasting Light, by Victoria MacKenzie. **4.0** Last Word **4.30** Sideways: A New Frontier (R) (3/4) **5.0** PM **6.0** News **6.30** Catherine Bohart: TL;DR. Following last year's pilot with a new series, the comedian unpacks the news agenda. (1/6) **7.0** The Archers **7.15** Screenshot: Pop Idols (4/6) **8.0** Any Questions? **8.50** A Point of View **9.0** Archive on 4: The British Black Panthers (R) **10.0** The World Tonight **10.45** Book at Bedtime: Yellowface, by Rebecca F Kuang. (10/10) **11.0** Americast **11.30** Today in Parliament **12.0** News **12.30** Child (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** Frontlines of Journalism: All for Nothing (R) (3/10)

Radio 4 Extra

6.0am Julie Enfield Investigates: Terminus (5/5) **6.30** Detective (4/8) **7.0** Second Thoughts (5/6) **7.30** Great Scott! It's Terry Scott **8.0** Daliso Chaponda: Citizen of Nowhere (1/4) **8.30** Dark Matter (10/10) **8.45** Why Mummy Swears (5/5) **9.30** Ice Cream Lady **9.45** Daily Service

10.0 Soul Music (3/5) **10.30** Home Sleuth (5/5) **11.0** Julie Enfield **11.30** Detective (4/8) **12.0** Second Thoughts (5/6) **12.30** Great Scott...! **1.0** Daliso Chaponda... **1.30** Dark Matter (10/10) **1.45** Why Mummy Swears (5/5) **2.0** All the Way from Memphis (2/6) **2.30** Do Nothing 'Til You Hear from Me (3/4) **3.0** Rogue Herries (4/4) **4.0** Soul Music (3/5) **4.30** Home Sleuth (5/5) **5.0** Julie Enfield **5.30** Detective (4/8) **6.0** Second Thoughts (5/6) **6.30** Great Scott...! **7.0** Daliso Chaponda... **7.30** Dark Matter (10/10) **7.45** Why Mummy Swears (5/5) **8.0** All the Way from... **8.30** Do Nothing 'Til... **9.0** Rogue Herries (4/4) **10.0** Time of the Week (2/4) **10.30** The Million Pound Radio Show (3/4) **11.0** The Show What You Wrote (4/4) **11.30** As Told to Craig Brown (2/6) **12.0** Soul Music (3/5) **12.30** Home Sleuth (5/5) **1.0** Julie Enfield **1.30** Detective (4/8) **2.0** Second Thoughts (5/6) **2.30** Great Scott...! **3.0** Daliso Chaponda... **3.30** Dark Matter (10/10) **3.45** Why Mummy Swears (5/5) **4.0** All the Way from... **4.30** Do Nothing 'Til... **5.0** Rogue Herries (4/4)



Love & Death, ITV1, 10.30pm
Will a Christian retreat help Allan and Betty's marriage?

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 8.0 Olympics: Paris 2024 (T) Jeanette Kwakye and JJ Chalmers present coverage of day one, including the women's 3m synchronised springboard final at the Aquatics Centre at 10am, and the opening swimming heats. 1.0 News (T) Weather 1.15 Olympics (T) Hazel Irvine presents further live coverage, including the women's and men's cycling time trials from the Pont Alexandre III at 1.30 and 3.30 respectively. 6.10 News (T) 6.20 Regional News (T)</p>	<p>6.25 Children's programmes 8.20 Blue Peter (T) (R) 8.50 Newsround (T) 9.0 Gardeners' World (T) (R) 10.0 Saturday Kitchen: Tastiest Treats (T) 11.30 The Hairy Bikers' Chicken and Egg (T) (R) 12.30 FILM Doctor Zhivago (David Lean, 1965) (T) 3.35 Tiger Dynasty: Natural World (T) (R) 4.35 FILM Whisky Galore! (Gillies MacKinnon, 2016) (T) Classic Ealing comedy. 6.10 Olympics: Paris 2024 (T) Further live coverage from Paris. 6.30 Flog It! (T) (R) 7.20 Pointless Celebrities (T) (R)</p>	<p>6.0 Simply Raymond Blanc (T) (R) 6.30 Love Your Weekend (T) (R) 8.25 The Chris McCausland Show (T) 9.25 News (T) 9.30 James Martin's Saturday Morning (T) (R) 11.40 National Trust Cook Off (T) 12.40 James Martin's French Adventure (T) (R) 1.15 News (T) Weather 1.29 Local News (T) 1.30 ITV Racing: Live from Ascot (T) 4.0 FILM Harry Potter and the Philosopher's Stone (Chris Columbus, 2001) (T) 6.55 News (T) Weather 7.15 Local News (T) 7.30 The Chase Celebrity Special (T)</p>	<p>6.0 Meet the Athletes (T) (R) 6.05 Frasier (T) (R) Four episodes. 7.45 Everybody Loves Raymond (T) (R) Four episodes. 9.40 FILM Wedding March: Here Comes the Bride (David Weaver, 2018) (T) 11.20 The Simpsons (T) (R) Four episodes. 1.20 Couples Come Dine With Me (T) (R) 2.20 Four in a Bed (T) (R) Five episodes. 5.0 News (T) 5.30 New Zealand By Train (T) (R) 6.30 The Lancaster Bomber at 80 With David Jason (T) (R) 7.30 F1: Belgian Grand Prix Qualifying Highlights (T)</p>	<p>6.0 Milkshake! 8.50 Sponge Bob SquarePants (T) (R) 9.10 Eggheads (T) (R) 9.30 Bargain-Loving Brits in the Sun (T) (R) Triple bill. 12.10 Dogs Behaving (Very) Badly (T) (R) Triple bill. 3.10 Cumbria: The Lakes and the Coast (T) (R) 4.05 Norfolk and Suffolk: Country and Coast (T) (R) 5.05 Bread, Butterflies and the Liver Birds: All the Laughs and More (T) (R) 6.25 News (T) 6.30 The King's Guard: Serving the Crown (T) (R) 7.30 Inside the Tower of London (T)</p>	<p>7.0 Today at the Test (T) England v West Indies. Action from day two of the third and final Test in the series from Edgbaston, Birmingham.</p>
<p>6.30 Olympics (T) Clare Balding presents live coverage of day one in the French capital, including swimming finals at La Défense. The women's 400m freestyle final at 7.55 could be the highlight of the session, followed by the finals of the women's and men's 4x100m freestyle relays.</p>	<p>8.10 Casualty (T) Stevie plays a dangerous game with her mystery man. 9.0 High Country (T) (5 & 6/8) Checking out a tip from Damien, Andie searches for evidence in the wilderness. The discovery of an illicit marijuana crop leads her to suspect the missing couple were murdered.</p>	<p>8.30 The 1% Club (T) (R) Quiz hosted by Lee Mack. 9.30 Changing Ends Kissing Presumed Dead (T) (4/6) A sex education lesson strikes fear into Alan's heart, while an impending testosterone-fuelled school disco gets him all hot and bothered – and not in a good way.</p>	<p>9.0 FILM Deadpool 2 (David Leitch, 2018) (T) The wisecracking anti-hero attempts to protect a young mutant being pursued by a heavily armed cyborg from the future. Action comedy starring Ryan Reynolds, Josh Brolin, Julian Dennison and Zazie Beetz.</p>	<p>9.0 Sandringham: A Royal Residence With Nigel Havers (T) (1/3) New series in which the actor is joined by JJ Chalmers and Raksha Dave to look at the royal family's holiday home in the Norfolk countryside, revealing what goes on behind the imposing iron gates.</p>	<p>8.0 Bruce Forsyth's Generation Game (T) (R) An episode from 1972. 8.50 Blankety Blank (T) (R) Terry Wogan hosts, with Larry Grayson, David Jason, Moira Lister, Pete Murray, Isla St Clair and Barbara Windsor. From 1979. 9.25 Wogan's Best of Blankety Blank (T) (R)</p>
<p>10.0 News (T) Weather 10.20 Paris 2024: Tonight at the Games (T) Isa Guha and Mark Chapman review best moments from day one in France. 11.50 FILM Hell Or High Water (David Mackenzie, 2016) (T) Neo-western crime drama starring Jeff Bridges, Chris Pine and Ben Foster. 1.25 Weather (T) 1.30 News (T)</p>	<p>10.30 Celine Dion at the BBC (T) (R) Archive appearances by the Canadian singer. 11.30 Today at the Test (T) England v West Indies. Action from day two of the third and final Test in the series from Edgbaston. 12.30 FILM County Lines (Henry Blake, 2019) (T) Drama, starring Harris Dickinson. 1.55 This Is BBC Two (T)</p>	<p>10.0 Piglets Triggers (T) (2/6) 10.30 Love & Death (T) (2/7) Candy and Allan's affair continues to deepen. 11.30 News (T) Weather 11.54 Local News (T) Weather 11.55 Champions: Full Gallop Two Horse Race (T) (R) (2/6) 12.45 Shop on TV 3.0 Goodwood Festival of Speed High-lights (T) (R) 3.50 Unwind 5.05 Deal Or No Deal (T) (R)</p>	<p>11.20 FILM Le Mans '66 (James Mangold, 2019) (T) In the mid-1960s, car designer Carroll Shelby is lured out of retirement to build a race car for Ford. Fact-based drama with Matt Damon, Christian Bale. 2.0 Meet the Athletes (T) (R) 2.05 Kitchen Nightmares USA (T) (R) 2.55 Simpsons (T) (R) Double bill.</p>	<p>10.0 1986: Most Shocking Moments (T) (R) Heroin on Grange Hill, a gay couple in Albert Square... 12.0 The High Street Shops We Loved and Lost (T) (R) 1.0 Live Casino Show (T) 3.0 London Transport: Then and Now (T) (R) 3.50 The Dambusters: Race Against Time (T) (R) 4.40 Wildlife SOS (T) (R)</p>	<p>10.0 Bob's Full House (T) (R) Bingo-based gameshow, with Bob Monkhouse. 10.25 Parkinson Meets Duke Ellington (T) (R) 11.30 Mark Lawson Talks to Terry Wogan (T) (R) 12.30 One on One: Terry Wogan (T) (R) 1.10 Keeping Up Appearances (T) (R) 1.40 Butterflies (T) (R) 2.10 Mark Lawson Talks to... (T) (R)</p>

Other channels

BBC Three
7.0pm EastEnders 7.30 EastEnders 8.0 Gavin & Stacey 8.30 Gavin & Stacey 9.0 Canada's Drag Race: Canada v the World 10.0 Two Pints of Lager and a Packet of Crisps 10.30 Two Pints of Lager... 11.0 Gavin & Stacey 11.30 Gavin & Stacey 12.0 Paddy & Molly: Show No Mersey 12.30 Paddy & Molly... 1.0 Kyle: The Gunman Who Divided America 2.0 Two Pints of Lager... 2.30 Two Pints of Lager... 3.0 Gavin & Stacey 3.30 Gavin & Stacey

Dave
7.10am Whose Line Is It Anyway? USA 7.35 Whose Line...? USA 8.0 Storage Hunters UK 8.30 Storage Hunters UK 9.0 World's Most Dangerous Roads 10.0 World's Most Dangerous Roads 11.0 Red Bull Soapbox Race 12.0 Red Bull Soapbox Race 1.0 Storage Hunters UK 1.30 Storage Hunters UK 2.0 Storage Hunters

UK 2.30 Storage Hunters UK 3.0 Extreme Fishing With Robson Green 4.0 Extreme Fishing With Robson Green 5.0 Cornwall With Simon Reeve 6.0 Would I Lie to You? 6.40 Would I Lie to You? 7.20 Gavin & Stacey 8.0 Gavin & Stacey 8.40 Not Going Out 9.20 Not Going Out 10.0 QI 11.0 Live at the Apollo 12.0 Have I Got a Bit More News for You 1.0 Have I Got a Bit More News for You 2.0 Room 101 2.30 Room 101 3.0 Room 101

E4
6.0am Lego Masters Australia 7.40 Kitchen Nightmares USA 8.40 Kitchen Nightmares USA 9.40 FILM Ferdinand (2017) **11.45 FILM** Sonic the Hedgehog (2020) **1.40 Modern Family 2.05 Modern Family 2.40 Modern Family 3.05 Modern Family 3.35 Modern Family 4.05 The Big Bang Theory 4.35 The Big Bang Theory 5.05 The Big Bang Theory 5.35 The Big Bang Theory 6.0 The Big Bang Theory 6.30 The Big Bang Theory 6.55 FILM** Galaxy Quest (1999) **9.0 Celebrity Gogglebox 10.0 Gogglebox 11.05 Gogglebox 12.10 First Dates 1.15 First Dates**

2.20 Gogglebox 3.15 Gogglebox 4.10 Ramsay's Kitchen Nightmares USA 4.55 Modern Family 5.20 Modern Family

Film 4
11.0am FILM Muppets Take Manhattan (1984) **12.50 FILM** Madagascar: Escape 2 Africa (2008) **2.35 FILM** Spiderwick Chronicles (2008) **4.25 FILM** Sense and Sensibility (1995) **7.10 FILM** 10 Things I Hate About You (1999) **9.0 FILM** Moonfall (2022) **11.35 FILM** Commando (1985) **1.25 FILM** Possessor (2020)

ITV2
6.40am Bugs Bunny Builders 6.55 Mr Bean: The Animated Series 7.05 Dodo 7.15 Dodo 7.30 FILM Scooby-Doo and the Monster of Mexico (2003) **9.0 Totally Bonkers Guinness World Records 9.15 Love Bites 10.15 Dress to Impress 11.15 Dress to Impress 12.15 Dress to Impress 1.15 American Ninja Warrior 2.10 In for a Penny 2.55 FILM** How to Train Your Dragon 2 (2014) (FYI Daily is at 3.55) **5.0 Family Fortunes 6.0 Celebrity Catchphrase 6.55 FILM** Night at the Museum: Secret of the

Tomb (2014) (FYI Daily is at 7.55) **9.0 Love Island 10.05 Family Guy 10.35 Family Guy 11.05 Family Guy 11.35 American Dad! 12.05 American Dad! 12.35 CelebAbility 1.20 All American 2.15 Totally Bonkers Guinness World Records 2.45 Unwind**

Sky Max
6.0am The Flash 7.0 The Flash 8.0 The Flash 9.0 Grimm 10.0 Grimm 11.0 Grimm 12.0 Grimm 1.0 Hawaii Five-0 2.0 Hawaii Five-0 3.0 Hawaii Five-0 4.0 Hawaii Five-0 5.0 Hawaii Five-0 6.0 A Discovery of Witches 7.0 Flintoff: Lord of the Fries 8.0 An Idiot Abroad 9.0 Agatha Raisin 11.0 Mr Bigstuff 11.30 Banshee 12.30 Warrior 1.30 We're Here 2.40 Road Wars 3.35 Road Wars 4.05 Sun, Sea and A&E 5.05 Sun, Sea and A&E

Sky Arts
6.0am FILM South Pacific (1958) **8.40 Tales of the Unexpected 9.10 Tales of the Unexpected 9.40 Tales of the Unexpected 10.10 Tales of the Unexpected 10.40 Tales of the Unexpected 11.10 Alfred Hitchcock Presents 11.40 Alfred Hitchcock Presents 12.10 Alfred Hitchcock Presents**

12.40 Alfred Hitchcock Presents 1.10 Close to You: Remembering the Carpenters 2.30 Dean Martin: A Legend in Concert 3.30 Art Matters 5.0 Bee Gees: One Night Only 7.10 Madness: The Get Up! 9.0 Madness: Before and After 10.30 Record on: The Specials - A Message to You 12.05 Berlin Live: Blondie 1.25 Blondie: Song By Song 1.50 Blondie: Song By Song 2.15 Blondie: Song By Song 2.40 Blondie: Song By Song 3.05 Eliza Shaddad: Celebration of Live 4.0 Isle of Wight Festival Greatest Hits 4.30 Isle of Wight Festival Greatest Hits 5.0 Music Icons: Chicago Blues 5.30 Discovering: Amy Winehouse

Sky Atlantic
6.0am Fish Town 7.0 Fish Town 8.0 Fish Town 9.0 Six Feet Under 10.05 Six Feet Under 11.10 Six Feet Under 12.15 Six Feet Under 1.20 Six Feet Under 2.25 Sopranos 3.30 Sopranos 4.35 Sopranos 5.40 Sopranos 6.45 Sopranos 7.40 Game of Thrones. The final six episodes of season three of the fantasy drama, showing back to back. 2.10 The Leftovers 3.10 Watchmen 4.10 Fish Town 5.05 Fish Town

On the radio

Radio 3
6.30am Breakfast. With Elizabeth Alker. **9.0 Saturday Morning.** Tom Service talks to the countertenor Jakub Józef Orliński about his appearance at the Edinburgh international festival, and hears from the conductor Joana Mallwitz. **12.0 Earlier... With Jools Holland.** Today's guest is Ayanna Witter-Johnson. **1.0 Record Review.** Gillian Moore picks five indispensable recordings of music by Messiaen, while Building a Library features Stravinsky's Symphony in Three Movements. **3.0 Prom 12: CBeebies Prom - Wildlife Jamboree.** Kwame Ryan leads the Southbank Sinfonia, BBC Singers and CBeebies East London Schools' Choir. **4.15 Proms 2024: The Glasshouse, Gateshead.** Tailleferre: Little Suite. Sibelius: Violin Concerto in D minor. Interval. Dvořák:

Symphony No 8 in G. Alena Baeva (violin), Royal Northern Sinfonia, Dinis Sousa. **6.30 Music Planet: Yiddish Tango Road Trip.** **7.30 Proms 2024: The Glasshouse.** Jordan Rakei makes his Proms debut with the Royal Northern Sinfonia under Robert Ames. **9.15 New Generation Artists.** María Dueñas plays a violin sonata by Schubert. **10.0 Proms 2024: The Glasshouse, Gateshead.** A live concert by the tuba player Theon Cross and his band, featuring a fusion of jazz and bass culture, with nu jazz quintet Knats supporting. **11.45 New Generation Artists.** Alexander Gadjiev plays Chopin. **12.30 Through the Night**

Radio 4
6.0am News and Papers 6.07 Ramblings: Surrey (R) 6.30 Farming Today This Week 7.0 Today 9.0 Saturday Live 10.0 You're Dead to Me: Minoan Civilisation (4/13) 10.30 Alexei Sayle's Strangers on a Train: London to Hereford (2/5) 11.0 The Week in Westminster 11.30 From Our Own Correspondent 12.0 News 12.04 Money Box 12.30 Catherine Bohart: TL;DR (R) (1/6) 1.0 News 1.10 Any Questions? (R) 2.0

Any Answers? **2.45 The Archers** (R) **3.0 Drama: Breaking the Rules - A House Called Insanity,** by Stephen Wyatt. The true story of Elsy Borders, who challenged malpractices in the building industry of the 1930s. Anne-Marie Duff and Emma Freud are at the Latitude festival, joined by Irvine Welsh, Damian Lewis and Elf Lyons. Music from Esme Emerson and Gia Ford. **7.0 Growing Solo: One Million Calories** (R) (1/5) **7.15 The Infinite Monkey Cage: Kids Special** (R) **8.0 Archive on 4: The Vet With Two Brains on Tour.** Claudia Hammond and vet Adam Tjolle meet in Malawi to reflect on the two programmes they made charting his diagnosis with a brain tumour, and the surgery he underwent. **9.0 The Moral Maze** (R) **10.0 News 10.15 The Food Programme** (R) **11.0 Time of the Week: Plastic Surgery** (4/4) **11.30 The 3rd Degree: St Andrews** (R) **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 Mary and St Peter's, Barham, Suffolk 5.45 In Touch (R)

Radio 4 Extra
6.0am Dear Countess 7.30 The Duel By Joseph Conrad **8.45 I Should Say So** (2/4) **9.0 The Men from the Ministry 9.30 Brothers in Law** (2/12) **10.0 Dr John Cooper Clarke: Complete Control** (2/3) **11.0 Dear Countess 12.30 The Duel 1.45 I Should Say So** (2/4) **2.0 The Men from...** **2.30 Brothers in Law** (2/12) **3.0 Dr John Cooper Clarke...** **4.0 The Shining Guest 4.45 Summer Ghosts** (2/3) **5.0 Dear Countess 6.30 The Duel 7.45 I Should Say So** (2/4) **8.0 The Men from...** **8.30 Brothers in Law** (2/12) **9.0 Dr John Cooper Clarke...** **10.0 Paul Sinha's General Knowledge** (2/4) **10.30 The Secret World** (3/4) **11.0 The Maltby Collection** (6/6) **11.30 Hut 33** (6/6) **12.0 The Shining Guest 12.45 Summer Ghosts** (2/3) **1.0 Dear Countess 2.30 The Duel 3.45 I Should Say So** (2/4) **4.0 The Men from...** **4.30 Brothers in Law** (2/12) **5.0 Dr John Cooper Clarke...**

Today's television



McDonald & Dodds, ITV1, 8pm
Jason Watkins and Tala Gouveia return as the odd couple detectives

BBC One	BBC Two	ITV1	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.0 Sunday (T) 10.0 Politics England (T) 10.30 Sunday Morning Live (T) 11.30 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.10 Weather for the Week Ahead (T) 1.15 Songs of Praise (T) 1.50 Points of View (T) 2.05 Money for Nothing (T) (R) 2.50 Escape to the Country (T) (R) 3.40 FILM Peter Rabbit 2: The Runaway (Will Gluck, 2021) (T) 5.05 Blue Planet II: Oceans of Wonder (T) (R) 6.35 News (T) 6.50 Regional News (T) Weather 7.0 Countryfile (T)</p>	<p>6.15 FILM King of Kings (Nicholas Ray, 1961) (T) 8.50 Countryfile (T) (R) 9.45 Beechgrove Garden (T) 10.15 Saturday Kitchen Best Bites (T) 11.45 Coast to Coast Food Festival (T) (R) 12.15 Ready Steady Cook (T) (R) 1.0 FILM Chariots of Fire (Hugh Hudson, 1981) (T) Oscar-winning fact-based drama starring Ben Cross and Ian Charleson. 3.0 All Ireland Hurling – Final (T) 5.30 Flog It! (T) 6.0 Pilgrimage With Simon Reeve (T) (R) (1/3) Retracing the journeys made by British pilgrims.</p>	<p>6.0 French Adventure (T) (R) 6.30 Saturday Morning (T) (R) 8.25 Farmhouse Breakfast (T) 9.25 News (T) 9.30 Love Your Weekend (T) (R) 11.25 Tom Kerridge Cooks Britain (T) (R) 11.55 Love Your Garden (T) (R) 12.25 News (T) Weather 12.35 Abbey Clancy: Celebrity Homes (T) (R) 1.35 FILM Sing (2016) (T) 3.40 FILM Moonraker (1979) (T) 6.05 News (T) Weather 6.20 Local News (T) 6.30 Tipping Point: Best Ever Finals (T) (R) 7.0 The Chase Celebrity Special (T) (R)</p>	<p>6.0 Frasier (T) (R) Triple bill. 7.15 Everybody Loves Raymond (T) (R) Triple bill. 8.30 The Simpsons (T) (R) Double bill. 9.30 Sunday Brunch (T) 12.30 The Simpsons (T) (R) Four episodes. 12.30 FILM We Bought a Zoo (Cameron Crowe, 2011) (T) 4.55 A Place in the Sun (T) (R) 5.55 News (T) 6.25 Paris 2024 Paralympics: Meet the Athletes (T) 6.30 F1: Hungarian Grand Prix Highlights (T) Action from the 13th round of the season, held at the Hungaroring.</p>	<p>6.0 Milkshake! 8.50 Play Like a Sponge (T) (T) 9.05 Eggheads (T) (R) 9.30 Cruising With Susan Calman (T) (R) Four outings with the funnywoman – to Newport, Rhode Island, Halifax, Nova Scotia, Crete and Corfu, and Montenegro. 1.10 Malta: The Jewel of the Med (T) (R) 2.10 The Hotel Inspector (T) (R) Double bill. 4.05 Jane McDonald: Cruising the Med (T) (R) 6.0 News (T) 6.05 Supermarket Own-Brands: The Big Taste Test (T) (R) 7.0 All-Inclusive Holidays: How Do They Really Do It?</p>	<p>7.0 Life of a Mountain: A Year on Scafell Pike (T) (R) Documentary charting life on England's highest peak through the seasons, highlighting the importance of maintaining the landscape for future generations.</p>
<p>8.0 Antiques Roadshow (T) (R) Fiona Bruce and the team visit Forty Hall in Enfield, north London. 9.0 The Jetty (T) (3/4) Reeling from the discovery of a body in the lake, Ember wrestles with the emerging truth about Mack. As the walls close in on her, Ember reaches breaking point.</p>	<p>7.0 Today at the Test (T) Action from day four of the second Test in the three-match series, held at Trent Bridge in Nottingham. 8.0 Golf: The Open (T) Eilidh Barbour presents action from the fourth and final day of the 152nd staging of the Major, held at Royal Troon in South Ayrshire.</p>	<p>8.0 McDonald & Dodds The Rule of Three (T) (1/3) Having just tied up a case after a local journalist died of anaphylaxis at a party in her own home, the detectives investigate when a woman is found dead in a rented flat. Return of the crime drama, with Jason Watkins, Tala Gouveia.</p>	<p>9.0 Britain Behind Bars: A Secret History (T) (1/3) Rob Rinder uncovers the history of Britain's prison, interviewing former prisoners who compare their experiences with those of the inmates of the past. First up, he visits HMP Dartmoor and explores its fearsome reputation.</p>	<p>8.0 22 Kids and Counting (T) New series. Noel and Sue Radford prepare to move into their dream home. 9.0 Wife on Strike (T) Return of the programme in which people who do the majority of household chores down tools for a week, beginning with two women in Greater Manchester.</p>	<p>8.0 Sir Mark Elder's Farewell to the Hallé at the Proms (T) (R) The conductor leads the Hallé for the final time. 9.40 Last Night of the Proms 1992 (T) (R) Dame Kiri Te Kanawa sings two Massenet arias, and the pianist Tatyana Nikolaeva plays Shostakovich's Piano Concerto No 2.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.30 FILM Yesterday (Danny Boyle, 2019) (T) A musician wakes up after being hit by a bus to find he is the only person in the world who remembers the Beatles. Comedy starring Himesh Patel. 12.20 Weather for the Week Ahead (T) 12.25 News (T)</p>	<p>10.0 The Turkish Detective (T) (5/8) A serial killer appears to be targeting rubbish collectors. 10.55 FILM The Hurt Locker (Kathryn Bigelow, 2008) (T) Drama with Jeremy Renner, Anthony Mackie. 1.0 Sign Zone Clean It, Fix It (T) (R) 1.45 Spent (T) (R) 2.15 The Jetty (T) (R) 3.15 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.15 Barry Humphries: The Last Laugh (T) (R) Profile. 11.15 Piglets (T) (R) (1/6) Comedy. 11.45 Tour de France Highlights (T) (R) Action from the final stage, Monaco to Nice. 12.40 Shop on TV 3.0 Motorsport UK (T) (R) 3.50 Unwind With ITV (T) 5.05 National Trust Cook Off (T) (R)</p>	<p>10.0 Path to Paris: The Hunt for Gold (T) (R) 10.55 FILM Salt (Phillip Noyce, 2010) (T) Thriller. 12.50 Meet the Athletes (T) (R) 12.55 FILM Legends of the Fall (Edward Zwick, 1994) (T) 3.10 Britain's Unsolved Crimewave (T) (R) 4.0 Love It Or List It Australia (T) (R) 4.55 Frasier (T) (R) Double bill. 5.45 Countdown (T) (R)</p>	<p>10.0 1984: Most Shocking Moments (T) (R) A look back at key events in politics and the media. 12.05 Britain's Favourite 90s Toys (T) (R) 1.0 Live Casino Show (T) 3.0 Violent Crime UK: Caught on Camera (T) (R) 3.50 Inside the Balmoral: Scotland's Finest Hotel (T) (R) 4.40 Wildlife SOS (T) (R)</p>	<p>10.50 Michael Tippett: The Shadow and the Light (T) (R) A profile of the British composer, who died in 1998, and for many years dominated the UK's classical music scene. 12.20 Art on the BBC: The Many Faces of Picasso (T) (R) 1.20 Last Night of the Proms 1992 (T) (R) 2.30 Life of a Mountain (T) (R)</p>

Other channels

BBC Three
7.0pm EastEnders 7.30 EastEnders 8.0 Gavin & Stacey 8.30 Gavin & Stacey 9.0 FILM The Sun Is Also a Star (2019) **10.35 A Good Girl's Guide to Murder 11.15 A Good Girl's Guide to Murder 11.55 Gavin & Stacey 12.25 Gavin & Stacey 12.55 Sky High Club: Scotland and Beyond 1.25 Sky High Club... 1.55 Sky High Club... 2.25 Sky High Club... 2.55 Kyle: The Gunman Who Divided America**

U&Dave
7.10am Whose Line Is It Anyway? USA 7.35 Whose Line Is It Anyway? USA 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 Gino's Italian Escape: Islands in the

Sun 3.30 Gino's Italian Escape: Islands in the Sun 4.0 Gino's Italian Escape: Islands in the Sun 4.30 Gino's Italian Escape: Islands in the Sun 5.0 Motorhomeing Yorkshire With Merton & Webster 6.0 Turkey With Simon Reeve (2/2) 7.0 Special Ops: Crime Squad UK 8.0 Special Ops: Crime Squad UK 9.0 Have I Got a Bit More News for You 10.0 QI 10.35 Mock the Week 11.15 Mock the Week 12.0 Live at the Apollo 1.0 Red Dwarf 1.40 Room 1.01 2.15 Room 101 3.0 Room 101 3.30 Travel Man: 48 Hours in Brussels

E4
6.0am Hollyoaks Omnibus 8.20 Rude(ish) Tube Shorts 8.35 FILM Ferdinand (2017) 10.40 Ramsay's Kitchen Nightmares USA 11.40 Ramsay's Kitchen Nightmares USA 12.40 FILM Sonic the Hedgehog (2020) 2.35 The Big Bang Theory 3.0 The Big Bang Theory 3.30 The Big Bang Theory 4.0 The Big Bang Theory 4.25 Junior Bake Off 5.55 FILM Galaxy Quest (1999) 8.0 Young Sheldon 8.30 Animal Control 9.0 FILM Bad Boys (1995) 11.20 Open House: The Great Sex Experiment

12.25 Gogglebox 1.30 First Dates 2.35 Animal Control 3.0 The Neighborhood 3.25 Hollyoaks Omnibus

Film 4
11.0am FILM Mr Popper's Penguins (2011) **12.50 FILM The Seeker: The Dark Is Rising** (2007) **2.55 FILM Napoleon Dynamite** (2004) **4.55 FILM 10 Things I Hate About You** (1999) **6.50 FILM The Devil Wears Prada** (2006) **9.0 FILM Free Guy** (2021) **11.15 FILM Step Brothers** (2008) **1.15 FILM It's All About Love** (2002)

ITV2
6.0am Craig of the Creek 6.15 Teen Titans Go! 6.25 Teen Titans Go! 6.40 Bugs Bunny Builders 6.55 Mr Bean: The Animated Series 7.05 Dodo 7.15 Dodo 7.30 FILM Scooby-Doo! Legend of the Phantosaur (2011) **9.0 Totally Bonkers Guinness World Records 9.30 Love Bites 10.30 Dress to Impress 11.30 Dress to Impress 12.30 Celebrity Supermarket Sweep 1.30 In With a Shout 2.30 In for a Penny 2.55 FILM How to Train Your Dragon 2** (2014) (FYI Daily is at 3.55) **5.0 Family Fortunes 6.0**

Celebrity Catchphrase 6.55 FILM Night at the Museum: Secret of the Tomb (2014) (FYI Daily is at 7.55) **9.0 Love Island 10.0 Love Island: Aftersun 11.05 Family Guy 11.35 Family Guy 12.05 American Dad! 12.35 American Dad! 1.05 All American 2.05 Totally Bonkers Guinness World Records 2.35 Unwind**

Sky Max
6.0am NCIS: LA 7.0 NCIS: LA 8.0 NCIS: LA 9.0 NCIS: New Orleans 10.0 NCIS: New Orleans 11.0 Grimm 12.0 Grimm 1.0 Grimm 2.0 Grimm 3.0 The Walking Dead 4.0 The Walking Dead 5.0 The Walking Dead 6.0 The Walking Dead 7.0 The Walking Dead 8.0 The Walking Dead 9.0 FILM RoboCop 2 (1990) **11.10 Brassic 12.10 We're Here 1.25 The Force: North East 2.25 Road Wars 3.25 Road Wars 4.0 Stop, Search, Seize 5.0 Sun, Sea and A&E**

Sky Arts
6.0am Sky Arts Ambassador Bursary Shorts 6.10 Pavarotti in Central Park 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 Comedy Legends 2.0 The Agatha Christie Hour 3.0 Battle of the Bagpipes 4.0 André Rieu: Welcome to My World 5.0 FILM Brian Wilson: Long Promised Road (2021) 7.0 FILM South Pacific (1958) 9.45 Peter O'Toole: Along the Sky Road to Aqaba 11.45 Spike Milligan: The Unseen Archive 1.20 The Art of Film With Ian Nathan 2.20 Cartoon Carnival 4.10 The Great Songwriters 5.10 Music Icons: Pop Rock/Psychedelic Rock

Sky Atlantic
6.0am Fish Town 7.0 Fish Town 8.0 Fish Town 9.0 Fish Town 10.0 Six Feet Under 11.05 Six Feet Under 12.10 Six Feet Under 1.15 Six Feet Under 2.20 Six Feet Under 3.30 The Sopranos 4.35 The Sopranos 5.40 The Sopranos 6.45 The Sopranos 7.55 The Sopranos 9.0 House of the Dragon 10.15 Chernobyl 11.35 Big Little Lies 12.40 House of the Dragon 2.0 House of the Dragon 3.25 We Own This City 4.30 In Treatment 5.0 Urban Secrets

On the radio

Radio 3
6.30am Breakfast. With Tom McKinney. 9.0 Sunday Morning. Sarah Walker's selections include the pianist Andrés Schiff playing Mozart, and Benjamin Britten reimagining Schubert. 11.0 Prom 3. Hannah French presents from the Royal Albert Hall, where the King's Singers and Voces8 mingle pop classics with classical to showcase their close-harmony singing. 1.0 New Generation Artists. The Consone Quartet perform Haydn. 1.30 Music Map: A Journey to Rimsky-Korsakov's Scheherazade 3.0 Choral Evensong: Holy Trinity Church, SW7 (R) 4.0 Jazz Record Requests 5.0 The Early Music Show. Music associated with bronze and all things third. 6.0 Words and Music: Gold, Silver, Bronze and Brass 7.15 Sunday Feature: The Pigeons at the British Museum. Will Abberley on Richard

Jefferies's 1884 essay. (R) 7.30 Prom 4. Martin Handley presents. James MacMillan: Timotheus, Bacchus and Cecilia. c 7.50 Interval. c 8.10 Mahler: Symphony No 5 in C sharp minor. Halle and Choirs, Mark Elder. 10.0 Night Tracks 11.30 Unclassified: Guy Garvey's Listening Chair 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: Schoolreaders. With Gyles Brandreth. 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 Desert Island Discs: David Nicholls (11/14) 11.0 The Archers Omnibus 12.15 Profile (R) 12.30 Mark Steel's in Town: Stoke-on-Trent (R) (4/6) 1.0 The World This Weekend 1.30 Donald Trump and Black America 2.0 Gardeners' Question Time (R) 2.45 Short Works: Quadratic Equations and Other Love Stories, by Sharon Dempsey. (R) 3.0 Drama: A Vindication of Frankenstein's Monster, by Linda Marshall

Griffiths. (3/3) 4.0 Open Book 4.30 The 3rd Degree: St Andrews (2/6) 5.0 Witness History: The 1924 Paris Olympics (16/26) 5.10 The Verb (5/6) 5.54 Shipping Forecast 6.0 News 6.15 Pick of the Week 7.0 The Archers 7.15 God Next Door. Darryl Morris meets a Mancunian who has, since childhood, considered himself to be God. 7.45 Communicating With Ros Atkins: Sabrina Ghayour (R) (5/8) 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 (R) 10.0 The Westminster Hour 11.0 The Human Subject: The Prisoners Used for Their Skin (2/10) 11.30 Frontlines of Journalism: Not In Your Shoes (R) (2/10) 11.45 Short Works: The Doghouse, by Tom Basden. (R) 12.0 News 12.15 Being Roman With Mary Beard: Love in the Borderlands (R) (6/6) 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 (1) 6.45 David Attenborough's Life Stories 7.0 Poetry Extra 7.30 Dark Matter Omnibus (1/2) 8.50 Valley of the Dolls Omnibus (3/3) 10.0 Home to Roost (2/7) 10.30 Drop Me Here, Darling (4/13) 4.0 Fear on Four 4.30 The Otherworld Child 5.0 Desert Island Discs Revisited (1) 5.45 Life Stories 6.0 Poetry Extra 6.30 Dark Matter Omnibus (1/2) 7.50 Valley of the Dolls Omnibus (3/3) 9.0 Home to Roost (2/7) 9.30 Drop Me Here, Darling (4/13) 10.0 Revolting People (6/6) 10.30 The Simon Day Show (2/6) 11.0 Great Unanswered Questions (6/6) 11.30 The Party Party (1/6) 12.0 Fear on Four 12.30 The Otherworld Child 1.0 Desert Island Discs Revisited (1) 1.45 Life Stories 2.0 Poetry Extra 2.30 Dark Matter Omnibus (1/2) 3.50 Valley of the Dolls Omnibus (3/3) 5.0 Home to Roost (2/7) 5.30 Drop Me Here, Darling (4/13)